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HEAVY DISCOUNT STRATEGY Wherehouse Into Computer Software With Major Buys

By FAYE ZUCKERMAN

NEW YORK—Wherehouse Entertainment, parent of the nearly 130 Wherehouse Records stores, has purchased hundreds of thousands of dollars worth of computer software from most of the major software makers based in the Silicon Valley. Wherehouse's total purchase is estimated to be at least \$2 million.

The major software firms contacted by Billboard say they believe the chain is planning to set up software centers in its record stores virtually overnight, and offer the titles at a substantially reduced price—possibly selling them for only 10% over their cost. Wherehouse officials were not available for comment on

the chain's new endeavor.

But most of the major software manufacturers, such as Epyx, Sirius Software, Datamost, DataSoft, Synapse, Sierra On-Line and Creative Software, say that the record chain's purchase was one of the biggest this year and was in the six-figure realm per company. The software companies also report that earlier this year Wherehouse, formerly known as Integrity, had placed "healthy" orders for computer software to sell through its Big Ben Records & Tapes stores.

In October, when the company rolls out its new software department, (Continued on page 68)

CD Touted To The Young WEA, PolyGram, Sony Teaming Up

By SAM SUTHERLAND

LOS ANGELES—WEA, PolyGram and Sony plan to unite in a major Compact Disc promotion slanted toward the youth market. This would involve digital promotion galas in top U.S. markets next month. Also participating is High Fidelity magazine.

The principals were refusing to comment on the matter last week, a reflection of the volatility of such a partnership and the daunting logistics of tying in radio and retail for the month-long push. One major reason, reportedly, for the tight-lipped stance: the fact that all four principals must have final approval of the basic plan.

Major talent clubs in 15 to 18 key markets are said to be the focal points for the CD listening parties; jointly hosted receptions would be held there, starting early next

month. The marketing effort will apparently tie to larger venues seating as many as 1,000.

The lure of prizes, including CD hardware and software, will reportedly provide the hook for consumers, who'll be touted via point-of-purchase displays in both audio hardware accounts and record/tape outlets selected by the campaign's

participants. Customers would obtain invitations to the private parties at those sites, as well as through giveaways by a participating AOR radio station in each market.

The parties would meanwhile plug the new playback technology through CD demonstrations oriented toward pop and rock, al-

(Continued on page 63)

LOW LIST PRICE LURE 'Flashdance' Video Explodes

By LAURA FOTI

NEW YORK—Paramount Home Video's "Flashdance" is poised to become the best-selling home video program to date, based on first week sales and response at retail. The title, which is still in theatrical release, is selling for \$39.95. The Casablanca soundtrack album has sold more than four million copies so far.

The initial order for the home video version was 150,000; as of Sept. 13, one week after initial orders were shipped, the order level had soared to (Continued on page 68)



It's been quite a year for Janie—1982 CMA Female Vocalist Of The Year; three chart topping singles from the "It Ain't Easy" album, final nominations in 1983 CMA Female Vocalist and Album categories; her first ever T.V. Special and release of the long awaited album "LOVE LIES." JANIE FRICKE, "Love Lies," featuring the new hit single "TELL ME A LIE." Produced by Bob Montgomery on Columbia records and cassettes. FC 38730 (Advertisement)

—Inside Billboard—

- **NEW DISCOUNT PLANS** from four of the major labels were introduced to accounts last week. The RCA, CBS, Capitol and PolyGram programs were widely welcomed following a summer in which accounts complained about the scarcity of such deals. Page 3.

- **KOGO-AM SAN DIEGO** will drop its modified AC format for news/talk on Oct. 1. The move comes less than two months after another San Diego AM station, KCNN, abandoned news/talk in favor of nostalgia. Radio, page 15.

- **CENTURY HAS SOLD** two of its properties, KMGG Los Angeles and KSHE St. Louis, to Indianapolis-based Emmis Broadcasting for \$20 million. As part of the deal, Emmis also acquires the ownership of Los Angeles tower site Flint Peak. Radio, page 15.

- **NARM'S "GIFT OF MUSIC"** ad campaign is receiving a 13-week test in the Los Angeles market. Key elements of the campaign, which is budgeted at more than \$600,000, were unveiled last week on the eve of its launch. Page 3.

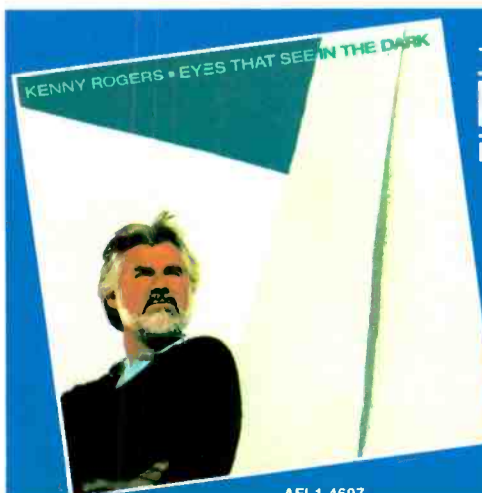
- **PROMOTIONAL VIDEOS** are the subject of a new agreement between the British Phonographic Industry and the U.K. Musicians' Union. The deal takes in worldwide television and cable compilation videos, plus various non-theatrical commercial uses. Page 3.

- **RECORD BAR EXECUTIVES** convened in Durham, N.C. last week for the chain's annual convention. The theme of the meet, "On Purpose, 1984," underlined its businesslike approach, as 350 management level staffers discussed the chain's planned expansion. Page 3.



PIONEERING VIDEO TAPE EARNED 3M AN EMMY from the National Academy of Television Arts & Sciences. "Scotch recording tape is in show business because our customers are in show business. We realize that in show business overnight success is a rarity. You have to pay your dues. We have paid ours and have performed," said Edcardo Pieruzzi, vice president of 3M's Magnetic Audio/Video Products Division, accepting the award. (Advertisement)

(Advertisement)



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KENNY ROGERS

DEBUTS ON RCA RECORDS

A MAJOR MUSICAL EVENT!

Produced by
Barry Gibb,
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and Alby Galuten
For Karibny Productions



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INCLUDES THE DUET OF THE DECADE WITH DOLLY PARTON

ISLANDS IN THE STREAM

PB-13615

ONCE IN A WHILE
AN ALBUM COMES ALONG
WHOSE HOPES AND DREAMS
OFFER SUCH HEARTFELT REFUGE
FROM THE TROUBLED TIMES
IN WHICH WE LIVE,
EVEN THE MOST
CYNICAL EARS CANNOT IGNORE IT.

A LITTLE GOOD NEWS.
THE NEW ALBUM BY

ANNE MURRAY

ON RECORDS AND HIGH-QUALITY
XDR CASSETTES. FROM CAPITOL.
IT WILL BRING OUT
THE HUMAN IN YOUR BEING.



Produced by Jim Ed Norman for JEN Productions



NARM Earmarks \$600,000 Budget For L.A. 'Gift' Push

By SAM SUTHERLAND

LOS ANGELES—National Assn. of Recording Merchandisers planners unveiled key elements in the crucial 13-week fall test campaign for the "Gift Of Music" campaign here Wednesday (14) on the eve of its launch. Budgeted at more than \$600,000, the area push will tap daily and weekly print media, broadcast and cable tv, multi-format radio and area retailers to spread the campaign message.

Already acknowledged as a make-or-break step for the three-year-old industry ad concept (Billboard, July 23), NARM's gift blitz was touted via a reception at the Los Angeles Times' downtown headquarters. Key Southern California retail chiefs, radio executives and media previewed television and radio commercials and received a summary of advertising and merchandising placement strategies.

Joe Cohen, executive vice president of the merchandiser group, tied the choice of Los Angeles largely to the number of successful, highly competitive record/tape chains based here.

To lure customers to those outlets, the campaign is employing five existing television commercials, including one 60-second, one 30-second and three 10-second spots; three 60-second radio spots slanted to black, pop and rock formats respectively, with two more spots already in production and up to five more planned; full- and seven-eighths-page print ads to appear weekly in key local media, along with some daily buys; and a variety of posters and streamers for in-store use. Also due is an advertising supplement to the Los Angeles Times' Sunday Calendar arts and entertainment magazine, slated for the Oct. 16 edition.

In his presentation, Cohen said the target audience for the gift campaign was "record/tape buyers, skewed to younger demographics," a profile clarified later by Diana Reveley, of campaign agency Drossman,

Lehman, Marino & Reveley, as comprising the overall 18-34 demographic with secondary emphasis on teens and additional coverage to the upper 35-49 segment.

The television spots depict people reacting to recordings in different ways, from dancing to crying, to illustrate the notion that music moves listeners. Radio spots meanwhile intercut snippets of current hits—selected with an eye toward each of the target formats for the three commercials—while providing a narration that touts records and cassettes as "the gift that's not fattening, doesn't" (Continued on page 60)



HANDS-ON EXPERIENCE—Robert Plant signs the knee of a high-stepping fan after a recent performance at Chicago's Rosemont Horizon.

Accounts Welcome New Discount Plans From Four Majors

By JOHN SIPPEL

LOS ANGELES—Industry accounts who have complained recently about the summer discount program drought got a welcome "rainfall" last week, via new deals from four majors.

The RCA Records program, concluding Sept. 29, calls for a 4.76% discount on general catalog. All orders received by the end of the day on Sept. 23 will be accorded an additional 60 days dating.

CBS Records early last week began a 5% discount on 37 of the hottest current albums in its line, with an additional month's billing on orders through the end of September. Capitol, meanwhile, is working a

three-pronged 5% off program. Current titles, including Iron Maiden, Stray Cats and Juice Newton, when purchased between Sept. 12 and Sept. 25, will receive November-December dating. Buy-ins from Sept. 26 to Oct. 25 warrant January-February dating.

The Capitol extended catalog portion provides December-January deferred billing for orders placed before Sept. 26, with orders from that date through Oct. 25 warranting January-February payment and Oct. 26 through Oct. 31 orders meriting February-March deferred billing. On \$5.98s, orders from Sept. 26 to Oct. 25 warrant January-February billing, while Oct. 26-31 orders gain February-March payments.

PolyGram Records has a catalog-wide pop program on titles released through July, 1983, offering a 4.8% discount on orders through Oct. 31 with three buy-ins possible and billing deferred till Jan. 10. There are also two separate classical programs. Three buy-ins are possible through Oct. 19 on all releases through August, 1983, with a 3.8% discount and billing Jan. 10. A separate catalog program covers 500 titles with a 9.1% discount, three buy-ins and Feb. 10 billing.

If accounts are pleased by the new discount programs, though, there was a lot of dissatisfaction expressed with RCA's announcement that the forthcoming Hall & Oates greatest (Continued on page 68)

Record Bar Meet: All Business 350 Executives Discuss Chain's Plans For Expansion

By KIP KIRBY

DURHAM, N.C.—With a newly revealed five-year growth plan already in place. Record Bar assembled 350 of its management level executive staff at the Sheraton University Center here last Monday through Thursday (12-15) for its annual convention. This year's meet was noticeably tailored toward a more businesslike approach than previous gatherings, as evidenced by its theme, "On Purpose, 1984."

Attendance was sharply streamlined to provide intensive training for store managers and supervisors who will lead Record Bar's anticipated expansion toward a stated sales goal of \$200 million by 1988 via a projected 270-300 stores (Billboard, Sept. 17). The chain currently operates 148 stores.

During a three-hour opening session on Monday (12) led by Record Bar president Ron Cruickshank and chairman Barrie Bergman, an aggressive sales program was laid out and goals were underlined for the next five years. Using a video presentation, Cruickshank set forth

plans to increase the chain by 12 stores in fiscal 1984, bringing in a total sales volume of \$100 million at a 7% profit margin (income before taxes). This would be followed by an increase of 15 more stores in 1985, bringing the chain's volume up to \$120 million through 175 outlets.

By 1986, Record Bar hopes to accomplish "a major acquisition" that could shoot it into the 240-store range with a sales projection of \$165 million operating at a 7% profit. In 1987, the chain intends to raise its profit percentage another point,

with sales of \$180 million, thus reaching its stated goal of \$200 million in income by 1988 through a total of close to 300 stores operating at a 9% profit.

Acquisition is obviously a key target for the chain's anticipated growth. Bergman and Cruickshank admit they are examining a few different existing operations which could be integrated into Bar's current system by outlet purchase within the next two years. Diversification is also a target area for growth. Already under way is the chain's first mall-centered gourmet (Continued on page 68)

In This Issue

BLACK.....	49
CLASSICAL.....	52
CLASSIFIED MART.....	54, 55
COMMENTARY.....	10
COUNTRY.....	45
INTERNATIONAL.....	9, 56
LATIN.....	35
PRO EQUIPMENT & SERVICES.....	42
RADIO.....	15
RETAILING.....	26
TALENT & VENUES.....	37
VIDEO.....	31

FEATURES

Bubbling Under.....	59
Chartbeat.....	6
Executive Turntable.....	4
Industry Events.....	60
Inside Track.....	70
Lifelines.....	60
Most Added Records.....	16
Nashville Scene.....	45
New LP & Tape Releases.....	28
Now Playing.....	29
Stock Market Quotations.....	60
Studio Track.....	44
The Rhythm & The Blues.....	49
Rock 'n' Rolling.....	37
Video Music Programming.....	30
Vox Jox.....	17

CHARTS

Hot 100.....	64
Top LPs & Tape.....	67, 69
Black Singles, LPs.....	50, 49
Country Singles, LPs.....	46, 48
Radio Singles Action.....	21, 22, 23
Rock Albums/Top Tracks.....	24
Adult Contemporary Singles.....	25
Hits Of The World.....	57
Videocassette Rentals, Sales.....	32
Dance/Disco Top 80.....	41
Boxscores.....	38
Midline Chart.....	29
Latin Chart.....	35

REVIEWS

Album Reviews.....	58
Singles Reviews.....	63

WIDER EXPLOITATION

U.K. Musicians Sign New Deal On Vidclips

LONDON—The British Phonographic Industry has agreed to a new deal with the Musicians' Union that will allow much wider exploitation of promotional videos. The original pact covered U.K. television only, but now the deal takes in worldwide television and cable compilation videos, plus various non-theatrical commercial uses, including video jukeboxes and videodisks.

The basic incorporation fee is roughly \$47 (31.30 pounds), taking an exchange rate of \$1.50 to the pound sterling. This fee is paid to the Musicians' Union in respect of each musician involved in the original sound recording session and is payable when the promo video is made.

The usage fee is then set at roughly \$55 (36.55 pounds) for each musician involved. This payment covers six units of U.K. television broadcasting (a network transmission counts as three units and a

regional transmission as one). If further units are required, they can be secured via a further payment of \$55 for each musician.

The fee for outside U.K. television and cable use is roughly \$110 per musician, again with various time limits on usage imposed. Then a fee of around \$94 (62.55 pounds) covers worldwide use in compilations for home video use on cassettes and disks.

The jukebox and club use fee is more complicated, admits BPI. When a deal is done with any such operators, there is an obligation on the part of BPI members to secure information from operators on the number of locations. This information must be passed on to the Phonographic Performance Ltd. (PPL). A payment of 20 pounds (\$30) per location will be made by PPL to the Musicians' Union on behalf of its members.

FIRST OF ITS KIND

Asia Planning Live Worldwide Simulcast

By LAURA FOTI

NEW YORK—Asia will be the star of the first live worldwide simulcast concert when they take the stage in Tokyo Dec. 6. The event, called "Asia In Asia," is being presented by MTV, Westwood One, Geffen Records and Sun Artistes Ltd., the band's management, and includes a documentary and backstage coverage.

According to John Sykes, promotion and production vice president for MTV, "This is the most extensive promotion we've done to date because it includes and act performing live on the channel. It will create visibility for us and the group, and will benefit the record company, participating radio stations, retail stores, the group, and so on."

Any radio station in the U.S. will be eligible to air the concert, and will be required only to pay for its satellite downlink. Stephen Peeples, editorial director and staff producer for Westwood One, explains that the lack of market exclusivity is at the request of the group and Geffen Records, who want to make as much impact as possible.

Broadcast plans for the U.S. are the only ones to have been firmed up, although Brian Lane, president of Sun Artistes, says negotiations are in progress with Australia and European countries as well.

Lane remarks, "It will be interesting to see how radio stations will

promote their involvement, and the effect this has on record sales." He adds, "We're trying to take a long-term view of the band, not just grab everything today and have nothing tomorrow."

MTV's Sykes says Geffen plans a strong retail tie-in, with a "surprise element." In addition, Geffen is planning club viewing parties around the U.S.

"Before Dec. 6, we'll take news feeds from Japan, and show the set-up, rehearsals, etc. This will be an enormous media event that culminates in the concert," Sykes says. There will also be a half-hour pre-concert show, with a VJ host and a documentary produced by MTV.

Kevin Hamburger, engineer in charge of "Asia In Asia," explains that the stereo aspect of the transmission is the most unusual—and troublesome—element: "We haven't yet determined the specifics of how the signal will be routed." Production manager John Fisher and Hamburger leave for Japan this week to look into facilities, backup systems and equipment.

Warner Amex is using three satellites for the transmission, one from Japan to the West Coast, another across the intercontinental U.S. to Warner Amex facilities in Smithtown, N.Y., and then normal MTV satellite delivery.

ECONOMIC PLAN FOR REGION

Law Targets Caribbean Piracy

WASHINGTON—The United States now has a new tool to encourage countries in the Caribbean to stop the unchecked piracy of U.S. copyrighted material, especially the unauthorized copying of satellite transmissions of entertainment programs, and to prosecute offenders.

The strategy is a small part of President Reagan's huge "Marshall Plan" of economic recovery for neighbor countries in the Caribbean, signed into law Aug. 5. Called the Caribbean Basin Initiative, the massive plan will offer help in bolstering the economies of 28 nations in that region—from tiny Anguilla to the British Virgin Islands. It offers, under certain conditions, a host of business advantages, from tax incentives to U.S. firms for investment in member countries to duty-free trade. One of the conditions is that the

countries must pay more heed to establishing and enforcing copyright laws that will protect U.S. copyright owners. The conditions should aid a number of American industries affected.

One section expressly states that the President will not designate any country a beneficiary if the government "engages in the broadcast of copyrighted material, including films or television material, belonging to United States copyright owners without their consent."

In the Congressional joint explanatory statement, there is equally strong language: "In agreeing to make the broadcast piracy condition subject to a national interest waiver by the President, the conferees do not intend to permit any lessening of efforts to ensure that Caribbean nations cease unauthorized inter-

ception of satellite signals embodying programs owned by U.S. copyright owners."

According to a recent report (Billboard, Sept. 3), estimated profits of pirate videos in the Bahamas and Barbados total \$3.5 million annually. Jamaica is also high on the list of nations in that region that capture signals from U.S. satellites carrying copyrighted programs.

Two other sections of the new law also underline U.S. concern, making it clear to the governments that the extent to which they prohibit their citizens from pirating will determine favored status.

While the focus of the sections is on pirated films and television material, there is also language designed to include other forms of copyrighted material, including tapes,

(Continued on page 68)



LYRIC-AL GENIUS—Ginger Rogers sings an Ira Gershwin lyric during a recent tribute to the writer at the Gershwin Theatre in New York. The backdrop is a blowup of a photo of Gershwin, who died on Aug. 18. Also on stage, from left, are composer Jule Styne, Rogers' accompanist Elliot Finkel, lyricist Adolph Green, composer Burton Lane, Tony Bennett and composer Arthur Schwartz.

Music Acts Set For NBC TVer Culture Club, Menudo Among Guests On Live Special

By PAUL GREIN

LOS ANGELES—"Basically, it's the 1983 version of 'The Ed Sullivan Show,'" says veteran manager Sandy Gallin in describing NBC-TV's upcoming "Live... And In Person." Gallin is executive producer and host of the series of three hour-long variety specials, set to air on successive nights Sept. 27-29.

"There will be something for everybody on every show," promises Gallin, "from music and comedy to Broadway and ballet." The acts booked for the three shows reflect that broad-based booking philosophy. They range from Culture Club to Liberace, from Menudo to the Joffrey Ballet, from Rod Stewart to Milton Berle.

Gallin says the idea for the three shows was proposed by Brandon Tartikoff, president of NBC Enter-

tainment. "He felt if we could put together three timely, star-filled specials we could get the audience to watch a variety show, which they don't do anymore. And if these shows are successful, it will be the springboard for a weekly series to start in February."

Gallin, who was executive producer of variety series by Mac Davis and the Osmonds, has two theories as to why variety shows have fallen out of favor in recent years.

"There were so many variety shows on the air for a period of 10 years that it ate up that generation of talent. They'd go from 'The Glen Campbell Show' to 'The Dean Martin Show' to 'The Carol Burnett Show' to 'The Perry Como Show' to 'The Hollywood Palace' and on and on," he notes.

"Also, they got away from the pure form of variety, with sketches

and medleys and extraneous conversation: They lost sight of the basic idea of just presenting the act."

Gallin says all of the guests on the shows will be performing live, except for Culture Club and Barry Manilow, both of whom will be performing in Europe at the time. Culture Club will be represented with a clip from its recent show at the Greek Theatre here, Manilow with footage from a European date.

But Gallin emphasizes that the show isn't accepting any video clips or stock footage. "Everything on the show must be created especially for the show. We're not taking anything out of the can. We were offered the chance to premiere a Rolling Stones video, but we turned it down. That's not what the show is all about, which is live and in front of an audience."

Guests on the show will select the material for their three- to four-minute spots in consultation with Gallin and the show's producers, Marty Pasetta and Kenny Solms. If the show becomes a midseason replacement series, one of the focuses will be on discovering new talent, though in these first three episodes the thrust is mainly on proven stars. "In the first three we want to grab as much of the audience as we can to let them see what we're doing," Gallin explains.

Gallin says the original spark behind the show was Paramount's Barry Diller. "He'd been after me to come up with a new form of variety show, since Paramount was already

(Continued on page 70)

Executive Turntable

Record Companies

CBS Records has appointed **Robert Biniaz** vice president of business affairs in its Los Angeles office. He was senior attorney. . . . RCA Records in New



Biniaz

York has named **John Davies** European division vice president. He joins the company from the General Electric Corp. In addition, **Adolfo Pino**, vice president, Latin America-Spain, has been appointed acting director of U.S. distribution for Latin product. He has named **George Zamora** national sales manager and **Bernardo Garza** national promotion manager for Latin product in the U.S., including Puerto Rico. Zamora was a field



Davies

sales rep covering southern Florida and the Caribbean for RCA, A&M & Associated Labels in Miami. Garza was national sales manager for RCA S.A. de C.V., RCA Records' Mexican subsidiary in Mexico City. Both will be based in New York.

Jerry Falstrom has been appointed vice president of planning for WEA in its Los Angeles office. He was vice president and treasurer of a sister WCI company, Elektra/Asylum Records. . . . MCA Records has recruited **Andy McKaie** as director of national publicity in its Los Angeles office. He was an account executive with Solters/Roskin/Friedman Public Relations. . . . Island Records has named **Ruben Rodriguez** to head black music promotion in its New York headquarters. He held a similar post at Boardwalk Records.

Larry Dale has joined Moon Shine Records in Nashville as a&r coordinator. He had a similar post at Sound Factory Records. . . . Sine Qua Non Cassettes & Records has made three appointments in its Providence, R.I. headquarters. **Robert Diamond** becomes vice president of operations, **Kathryn King** becomes chief a&r consultant and producer, and **Larry Kraman** becomes vice president of promotion and artist development. Diamond was director of production planning for MGM/UA Home Entertainment Group; King was director of classical a&r at ABC Records; and Kraman was director of promotion and public relations for MMO Music Group/Inner City Records.

• An item in last week's column was incorrect. **Art Keith** has been appointed national sales manager for Allegiance Records in Chicago. He was national accounts manager at Chrysalis Records.

Marketing

David Baker has been named a district supervisor for the Record Bar chain in Albuquerque, N.M. He was manager of a Record Bar outlet in Memphis.

Publishing

Screen Gems-EMI Music has made two promotions in its Los Angeles headquarters. **Ceil Sanow** has been upped to contract administrator, and **Joan Schulman** moves up to director of copyright administration. Sanow was assistant to executive vice president **Vince Perrone**. Schulman was copyright manager. In addition, **Tom Sturgess** joins the company as general professional manager, West Coast. He had held a similar post at Arista Music.

Video/Pro Services

Steve Diener has been promoted to president of CBS/Fox Video International in New York. He was executive vice president. In addition, the company has promoted **Len White** to senior vice president of sales and marketing, and appointed **Vince Larinto** Western zone manager for consumer product sales. White was vice president of sales. Larinto was director of finance for Embassy Home Entertainment. . . . **Mike Weinblatt**, president of Showtime Enter-

(Continued on page 70)

ONE LESS CBS TIE

Chrysalis Doing Own Promo

NEW YORK—Chrysalis Records is strengthening its position as an "independent distributed label" at CBS by promoting all of its own product. Chrysalis' promotion was previously handled via the Epic promotion staff.

According to Jack Craigo, president of Chrysalis, this puts the label in a position akin to that of A&M at RCA. He notes that CBS presses and distributes Chrysalis product, but Chrysalis is responsible for its own promotion, publicity and merchandising.

Currently, Chrysalis has three national promotion people and seven regional people, and as soon as the eighth is hired the Chrysalis promotion staff will be in place. Chrysalis also develops its own merchandising material, though CBS is responsible for its point-of-purchase distribution, says Craigo.

Senate Passes Diluted Marti Bill

By BILL HOLLAND

WASHINGTON—In the first week of the fall session, the U.S. Senate handed the Reagan Administration a watered-down version of the controversial Radio Marti bill—connecting the station's projected Cuban broadcasts to part of present Voice of America service.

The Senate version, which was approved by voice vote Tuesday (13), also states that the broadcasts, rather than being propaganda-oriented, as first conceived, would reflect "objective" news.

Radio Marti was first conceived in 1981 as an independent AM radio service broadcasting on channel 1040 kHz, costing as much as \$17.7 million to build and operate in its

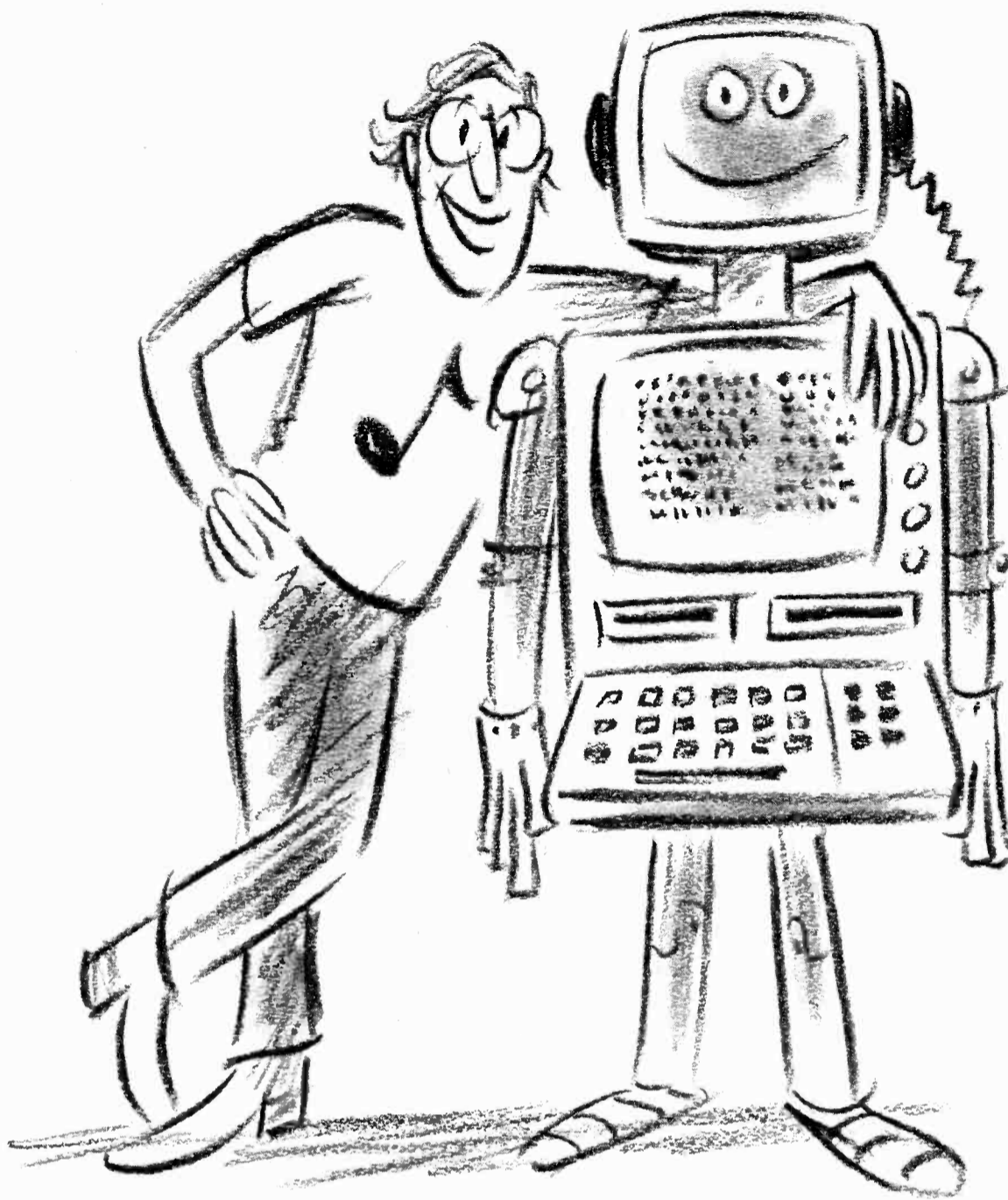
first year. It has drawn criticism from American commercial broadcasters who say such a station would cause massive jamming efforts by the Cubans, and thereby be financially disastrous to many U.S. stations.

The House version, which died on the Senate floor during the lame duck session and was re-introduced this year, has Radio Marti under the supervision of the Board for International Broadcasting, which is also responsible for Radio Free Europe and Radio Liberty. Opponents in both the House and Senate agreed with broadcasters that the Radio Marti legislation would not only be expensive, but costly in terms of the damage Cuban jamming could cause.

The compromise bill now goes to the House, where members of the Commerce Committee are already planning to take a close look at the effect of the original bill on U.S. broadcasters.

The Senate version would have Radio Marti as an ungraded VOA service, broadcasting to Cuba 14 hours a day from its facility in Marathon, Fla. VOA does not broadcast on the AM band.

Both the National Radio Broadcasters Assn. (NRBA) and the National Assn. of Broadcasters (NAB) are calling the Senate vote a victory for commercial broadcasters. Both organizations have pressed throughout the progress of the bill for a VOA compromise.



SYVERSON

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The BMI computer. Your best friend in the music business.

In the music business, it pays to have friends in the right places. And when it comes to protecting your public performance interests, the best friend you can have is the state-of-the-art computer at BMI.

BMI, a non-profit-making organization, uses the most comprehensive logging and advanced computerized sampling systems in the industry. It's a lot of work to analyze over 5 million real-time hours of broadcast every year. But, we do it to make sure that every one of our affiliates gets a fair, accurate accounting.

Sophisticated technology alone can't solve all your problems. So you can also count on warm, personal service from real, live BMI people. The kind of service that has helped us grow into the world's largest performing rights organization.

We're proud of the fact that, in every one of the last five years,



the majority of the music on the charts was created by BMI affiliates. But that's what friends are for—to make it a little easier for the most talented collection of writers and composers to create the most popular music. Today and tomorrow.

Wherever there's music, there's BMI.

ONE-TIME FEE

House Gets Bill To Cut Juke Royalty

By BILL HOLLAND

WASHINGTON—A jukebox bill has been introduced in the House by Rep. John B. Breaux (D-La.), similar to the proposal introduced last month by Sen. Edward Zorinsky (D-Neb.). The bills would set aside the controversial 1980 decision by the Copyright Royalty Tribunal for escalating royalty fees on licensed jukeboxes and establish instead a one-time-only licensing fee of \$50 on new jukeboxes. Rep. Breaux's proposal (H.R. 3858) was introduced Tuesday (12).

In both bills, jukeboxes already in use would be charged a maximum fee of \$25. Jukeboxes older than one year would be charged lower fees—reduced by one-fifth for every year of age. Opponents of the measure say that the legislation would undermine the principle of copyright protection.

Under the current Tribunal decision, jukebox owners must pay \$25 for every box; from 1984 through 1986, the fee for all jukeboxes will be \$50. From 1987 through 1990, the fee will be \$50 plus an inflation adjustment.

On the Senate side, Sen. Zorinsky's staff met Sept. 6 with that of Sen. Charles Mathias (R-Md.), chairman of the copyright subcommittee, and there are tentative plans for a hearing on S. 1734 within the next month or two.

Part of the proposal, championed by the Amusement & Music Operators Assn. (AMOA), is a plan that would guarantee 100% compliance with the present licensing rules. Currently, even AMOA admits many "old-timers" have not licensed their jukeboxes with the Copyright Of-

(Continued on page 60)

For The Record

The founding member of the group Wildlife is Simon Kirke, formerly of Bad Company. Wildlife's debut single was produced by Mick Ralphs, also formerly of Bad Company. These credits were listed incorrectly in last week's singles reviews.



NICE NIGHTLIFE—Capitol recording artists Ashford & Simpson discuss their latest LP "High Rise" and their current tour on CBS' "Nightwatch" tv show. Pictured from left are the show's associate producer Donald Berman; Valerie Simpson; "Nightwatch" interviewer Chris Glenn; and Nick Ashford.

ONE-DAY EVENT

80,000 At Heritage Fair In Memphis

By ROSE CLAYTON

MEMPHIS—Although the Memphis Music Heritage Festival, this city's traditional Labor Day weekend celebration for the past eight years, was reduced to a single-day event Sept. 3, it still managed to attract a reported crowd of 80,000.

According to a spokesperson for the Center City Commission, coordinators of the festival, the decision to limit its length was based on efforts to "maintain the quality of the festival's talent." However, the "legends," or major headliners, who had appeared in the past were not scheduled, and the annual complaints resurfaced among members of the music community concerning the talent selection. Featured this year were jazz pianist/singer Les McCann, bluegrass artist John Herald and blues singer Linda Hopkins.

As in past years, the festival's show stopper was its finale: Rufus Thomas' Soul Party, a 90-minute revue that also featured his daughter Carla. The other major highlight was a 90-minute rockabilly jam with other vintage locals: Paul Burlison of Johnny Burnette's Rock'n'Roll Trio, Sonny Burgess, Roland James, Marcus Van Story, J.M. Van Eaton, Barbara Pittman and others. Also performing were local favorites Fred Ford, Honeymoon Gardner, Joyce Cobb, Sid Selvidge, Don McMin, the Settlers and Coon Elder.

The festival operated on a \$100,000 budget (\$30,000 short of its 1982 allotment) raised by the Center City Commission after Strohs Brewery bought out the event's primary sponsor, the Schlitz Brewing Co., and reduced the amount of its financial pledge. A grant from the National Endowment for the Arts and additional support from several local businesses made it possible for the annual festival to be continued.

Radio stations WKDJ and WHRK, along with Maybelline and Coppertone, all divisions of locally owned Plough Inc., provided the traditional fireworks display.

There was the usual variety of street performers, food concession stands, and more than 40 arts and crafts booths located along the Mid-American Mall amid the four musical stages.

Chartbeat

Ramone & Steinman KO Competition

By PAUL GREIN

Phil Ramone this week joins an elite group of producers to have notched back-to-back No. 1 singles on Billboard's Hot 100. He does the trick as Billy Joel's "Tell Her About It" (Columbia) jumps to No. 1, displacing Michael Sembello's "Maniac" (Casablanca), now at four.

Ramone also produced both of this week's top new entries on the Hot 100: Joel's "Uptown Girl" at 70 and Sembello's "Automatic Man" at 73.

The last time one producer had back-to-back No. 1 hits was this past March, when Quincy Jones scored in turn with Patti Austin & James Ingram's "Baby, Come To Me" and Michael Jackson's "Billie Jean." The last time before that was in October, 1978, when Mike Chapman was represented by Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City."

Earlier that year, Barry Gibb, Karl Richardson and Albhy Galuten scored three No. 1 singles in succession, with two feverish hits by the Bee Gees and one by Andy Gibb. In June, 1965, Holland-Dozier-Holland helped themselves to back-to-back number ones with the Supremes and the Four Tops. And in the spring of '64, George Martin scored three straight toppers with the Fab Four.

While it's extremely rare for a producer to have back-to-back No. 1

hits, another producer may accomplish that feat within the next few weeks. Jim Steinman this week is posted at number two with Bonnie Tyler's "Total Eclipse Of The Heart" (Columbia) and at number five with Air Supply's "Making Love Out Of Nothing At All" (Arista), both of which he also composed.

"Making Love" is Air Supply's eighth single to crack the top five, which lengthens their lead as the act with the most top five hits so far in the '80s. Michael Jackson and Daryl Hall & John Oates have each scored five top five hits since 1980.

It's doubly noteworthy that Steinman has two singles in the top five, because his biggest hit with Meat Loaf, "Two Out Of Three Ain't Bad," peaked at number 11. Steinman wrote that 1978 hit, which was produced by Todd Rundgren.

Finally, the No. 1 posting of "Tell Her About It" caps a convincing comeback for Joel, whose last top 10 single was 1980's "It's Still Rock'n'Roll To Me," which also hit No. 1.

★ ★ ★

Ladies' Men: Kenny Rogers this week ties Marvin Gaye's record of hitting the top 20 with duets featuring four different female partners. Rogers accomplishes the feat as "Islands In The Stream," his all-star duet with Dolly Parton, jumps nine notches to 17.

It follows "Don't Fall In Love

With A Dreamer," Rogers' 1980 duet with Kim Carnes, which climbed to four; "What Are We Doin' In Love," featuring Dottie West, which peaked at 14 in '81; and

(Continued on page 59)

Final Grammy Entry Forms Are Mailed

NEW YORK—NARAS, the recording academy, has mailed final entry forms to voting members and record companies for the 26th annual Grammy Awards. Entries cover an all-time high of 67 categories.

Voting members will enter product released during the eligibility period of Oct. 1, 1982 through Sept. 30, 1983. Labels, which previously received entry forms covering the period's first nine months, are asked to concentrate on product released between July 1 and Sept. 30 of this year. Monday, Oct. 3 is the deadline for receipt of entry forms from labels, while members have until Thursday, Oct. 6 for their forms to arrive at the academy's national office in Burbank, Calif.

Those who have not received their entry forms should immediately contact NARAS' national office at 4444 Riverside Dr., Burbank, Calif. or phone (213) 843-8233.

Heartland Beat

Chicago's Eye & Ear Keeping Busy

By MOIRA McCORMICK

Chicago's newest film and video production house has an eye on music video and an ear out for new music. Eye & Ear Telecorp Inc. has in its first few months of existence shot live segments featuring Bauhaus, Our Daughter's Wedding, the Fabulous Thunderbirds, Steve Nardello and local artists 8½, as well as Larry Coryell, Billy Idol, Wendy O. Williams and Divine have figured in Eye & Ear's recent video interviews, and president Tom Hilbe says transplanted Chicago avant-rockers Bohemia's video clip is in rotation on MTV.

"As far as I can tell, there aren't any other video production houses in Chicago that have gone into music at the level that we have," claims Hilbe.

Based downtown on Michigan Ave., Eye & Ear is headquartered in a 2,000 square foot office, which houses the control room and production area. Video hardware includes Ikegami broadcast cameras and a CMX SMPTE time-code editing controller. As of Oct. 1, Eye & Ear's 22-foot-long mobile truck, fitted out with one-inch videotape VTR, 16-channel board and 16-track audio deck, will be stationed in Los Angeles. "We'll be shooting live concerts and entertainment specials such as 'Entertainment Tonight' clips," says Hilbe.

The mobile unit, designed by in-house engineer Dan Myers, has "more bookings in L.A. over the next three months than it's had in the last six months here in Chicago," says Hilbe. He recognizes the oft-cited problems of maintaining a mu-

sic business venture in the Midwest ("People say Chicago is the Second City because there's no talent here, but the talented people leave because there's no business here"), but says he plans to stick around.

"We're big fish in a small pond here," Hilbe admits, "but it's growing. One thing about being in this area is that when you do quality work, it shows." Hilbe says he plans to install another mobile truck in the Chicago area within the next three to four months.

Although there is increasing interest from labels in Eye & Ear-produced videoclips, says Hilbe, he still must compete with West Coast production houses for business. "We're aiming our campaign at newly signed artists with budget enough to pay our prices," he says.

(Continued on page 60)



FAME, FORTUNE AND TACOS—RCA recording artist Taco, left, and comedian Eddie Murphy agree to buy each other's LPs as "Fame" star Debbie Allen witnesses the deal. The trio were celebrating the new "Fame" tv season at a party in Los Angeles.



What's New

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PLATINUM SMILES—Members of Duran Duran have a good laugh as Capitol Records Group president Jim Mazza tries to hoist the group's recently certified platinum LP "Rio." Standing, from left, are Mazza; the label's East Coast vice president of a&r, Bruce Garfield; the group's co-manager, Mike Berrow; vice president of a&r, rock division, Ray Tusken; marketing vice president Walter Lee; promotion vice president Bruce Wendell; and a&r vice president Don Grier. Seated, from left, are group members Nick Rhodes, Roger Taylor, John Taylor, Simon LeBon and Andy Taylor.

BPI Figures: Cause For Hope Combined LP/Cassette Deliveries Up In First Quarter

By PETER JONES

LONDON—There's justification for "guarded" optimism in some aspects of the British Phonographic Industry's figures covering trade deliveries in Britain during the second quarter of this year, notably in the areas of LPs and prerecorded cassettes.

LPs, for instance, were down just 0.7% in the April-June period from the same period in 1982 (10.50 million units as against 10.57 million), whereas the first quarter figures (Billboard, Aug. 6) were down a "disastrous" 17% from the same period in 1982.

Prerecorded cassette deliveries were up 23.5% from the second quarter of 1982 (7.10 million units against 5.74 million). This was

roughly the same increase posted in the first quarter.

Singles were down 7.4% in unit terms compared with the second quarter of 1982. But in the bottom line revealing combined LP/cassette figures, BPI derives what spokesman Peter Scaping says is cause for optimism. However, he adds: "We must stress that this is just a three-month breakdown. We'd have to watch the result over a longer period of sustained stability before becoming really optimistic."

Combined LPs and cassettes added up to a total of 17.61 million trade delivery units, 7.8% up from the 16.33 million of the same period of 1982. Monetary value terms showed a 9.5% upturn over the same period, from roughly \$54.94 million to \$60.19 million.

Total monetary value of trade deliveries in the second quarter was 8.4% up from 1982, from around \$74.98 million, taking the pound sterling at an exchange rate of \$1.50, to \$81.27 million. BPI points to this upturn as another cause for reasonable optimism.

"The general picture is LPs stable, cassettes up and singles down, but the latter from an unusually high peak last year, when we compare the latest figures with those of the second quarter of 1982," Scaping says. He adds that the sales ratio now is three LPs to two cassettes, with the latter becoming "increasingly important in industry analysis because of their flexibility of use and also the fact that there have been no price increases in this configuration this year."

While there's BPI regret that singles are down for the quarter from last year in unit terms, the monetary value is up 5.2%, from roughly \$19.95 million to \$21.15 million. Scaping says this upturn comes from the increased popularity of the 12-inch single, which now accounts for 23% of the total singles market and, he adds, is "an important medium for showcasing new music."

The BPI has also revealed comparative figures for the full first half of this year compared with the January-June period of 1982.

Singles are down 8% in unit terms, from 37.7 million to 34.7 million. But they are up in monetary terms from roughly \$43.5 million to \$45.15 million.

LPs are down 9.3%, from 22.5 million to 20.4 million, and down in monetary terms from around \$76.5 million to \$74.1 million. But prerecorded cassettes are up 12.7%, from 11.8 million to 13.3 million, and in monetary terms up 15% from \$38.1 million to \$43.8 million.

The combined cassette/LP figures for the respective half-year deliveries show a downturn of 1.7% in unit terms, but a monetary increase of 2.9%, from \$114.6 million to \$117.9 million. Total value is up 3.1% in the first half, from \$157.5 million to \$162 million.

'THE WALL' REDUCED BY HALF

Thorn Cuts Dealer Video Prices

By PETER JONES

LONDON—Thorn EMI Video here has cut the dealer price of Pink Floyd's "The Wall" nearly in half, as part of the company's decision to slash the cost of video packages with high music content to stimulate sales action.

The Floyd production was released six months ago at a dealer price of \$54. But as of this week, it's available nationally at \$29.50.

Behind the sales-appeal ploy, says Jonathan Martin, Thorn EMI marketing chief, is the acceptance that "major features like 'The Wall' have a high rental potential, especially in the first three to six months after release. So they're the most natural choice for price-cutting tactics after interest has been built through that rental window showcase."

Thorn EMI is also exploring the possibility of cutting dealer price on some non-music specialist films to add further muscle to its push for more video sales.

Alongside the price cuts, the company has unveiled its hire purchase option for British video dealers. Its top category releases are to be made available to retailers for a single payment of \$54, as usual, or for three monthly installments of \$18, plus a final payment of \$13.50.

The scheme has been pitched to ease a potentially very severe video retail trade cash flow problem as the anticipated Christmas trade bonanza nears. It's also been planned to compete with the leasing terms available from other companies.

Thorn EMI says a further advantage is that the dealer owns the tape

from the first day. There are no minimum order rules, but the hire purchase option is available only during the first month of release. The Rolling Stones' "Let's Spend The Night Together" is among the first titles offered under the scheme.

Says Martin: "We've been very aware recently that dealers are having trouble balancing their cash flow, and this problem will escalate during the fall and Christmas season when we're pushing out large numbers of titles. We want to help them spread the financial load over a longer period."

Meanwhile, PolyGram Video is injecting more aggression into a bid to expand sales of its music videos through normal record retail shops. The company is offering "starter packs" with a free 14-minute trailer tape this fall.

FRANC LOSING STRENGTH

Dollar Woes Hit French Tours

By PHILLIP HILL

PARIS—The growing strength of the U.S. dollar against the French franc and other European currencies is causing problems for promoters who want to book American acts for tours here, and could even jeopardize the future of live foreign music in France, should the situation continue to worsen.

Typical is the experience of Assad Debs, concert organizer at Paris's Palace venue, who says: "When we

decided three months ago to put on a Kid Creole tour for November, the U.S. dollar was worth under seven French francs. When we signed two months ago, it was still less than 7.50 francs to the dollar. Now it is well over eight. The only answer, it seems, is that we'll have to sign contracts three weeks in advance instead of two months and be very, very careful about our bookings."

Like many other promoters, Debs would prefer to pay visiting acts in a currency with a more stable ex-

change rate, but both tradition and French currency controls require payment in a foreign currency, not in French francs. "In France, everybody deals in dollars," says Debs, "and we are obliged to follow suit."

There's no question of the increased costs being passed on to the fans in the form of higher-priced tickets, say promoters. According to Albert Koski, head of promotion company KCP: "That would be fatal for everyone. People here just would not pay for tickets at higher cost, not given the present state of their finances in a turbulent economic atmosphere."

"What we're trying to do instead is discuss the whole question with the management agencies. We might, as an example, be able to fix the dollar exchange rate as on the day of signing the contract. We've already done this with a Simon & Garfunkel concert, and in general the agents are pretty understanding. They're under no illusions and realize they mustn't squeeze too hard."

So although promoters report increasing numbers of cancellations due to the difficulty of arranging a full program of tour dates, the consensus is that both management and artists are sympathetic to the problems and are doing their best to tailor their demand at a more modest level.

CDs Make Philippine Bow; Sales Potential Is Debated

By CES RODRIGUEZ

MANILA—Dyna Products Inc. quietly released its initial batch of Compact Discs from PolyGram here in late August, becoming the first Philippine record company to market the new technology. James Dy, executive vice president of Dyna, says: "These new disks will probably save our industry, because they cannot be pirated."

Yet Danilo Olivares, director general of the Philippine Assn. of the Record Industry, seems equally sure that "CDs have no future in this territory." He cites the low income of

Filipinos, who, he feels, will spend more money on their "primary needs" than on entertainment. "Compact Discs here are impractical," he adds.

Dyna shipped five to 10 copies of each of the 33 titles in the CD launch to three major retail outlets in metropolitan Manila. Three titles, the Bee Gees' "Greatest Hits," Abba's "The Singles" and "Star Wars," are twin packs.

Clipboard counter displays with information on the technology and (Continued on page 56)

Ads Provoke Concern Of BPI Council

LONDON—Members of the British Phonographic Industry council are to write to all their big record dealer customers to express their concern over advertising material which it's felt could be interpreted as encouraging home taping.

The action was triggered by an advertisement from the nationwide Boots chain. It promotes an offer of a free blank audio-cassette with any purchase of a prerecorded cassette.

Product from Frank Sinatra, Barbra Streisand, Madness, Dire Straits and Luciano Pavarotti is used as insert illustrations for the space advertisements. The BPI council learned that none of the record companies involved had given permission for their prerecorded tapes to be used in the campaign.

Says Maurice Oberstein, BPI chairman: "The message from BPI is: don't get involved with co-operative advertising which could be seen as supportive of home taping."

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Vol. 95 No. 39

Reasserting Song Primacy

By STEVE LEEDS

If there is any axiom basic to communication theory, it is certainly that there must be a valid message to transmit through the channel. Technology has put the various media within the economic grasp of almost anyone, and lends reinforcement to Andy Warhol's statement that everyone is a star for a moment.

The medium may shape the message, but for the purposes of our industry we still need the basic element—a hit song, a musical composition that contains the magical quality that sets it apart from the rest. State-of-the-art audio is not enough. If the song doesn't have it, it's meaningless.

Have we forgotten that artists like Bob Dylan, Bob Marley and even the Dead Kennedys used their songs to make political statements? Consider songs which have launched careers, such songs as "Born To Run," "I Love Rock'n'Roll" and "I Need A Rock." Examine songs like "Stairway To Heaven," "Satisfaction" or "Freebird," which have created rock'n'roll legends.

Today's emphasis on video clips of specific songs rather than albums contributes even further evidence of song orientation.

The economics of a society which seeks immediate gratification, however, does not provide an environment that supports the careful nurturing, growth and development of musical concerns. It puts almost everyone on an equal level for a quick shot at the brass ring. Truly, now is the time when anyone has the opportunity to become a star. The days are long gone when bands had the luxury of releasing six or seven albums before they worked up to the first plateau of real commercial success. Remember Fleetwood Mac?

Some may view the demise of longterm career development as disturbing. The fact remains, however, that it is the industry reality of 1983.



LEEDS: "State-of-the-art audio is not enough."

One can see how this thinking is shaping contemporary radio. Many album rock outlets have recently repositioned their formats toward top 40, and industry observers suggest that this is largely so because the traditional album rock format was predicated on a core of acceptable artists rather than on songs. If the artist didn't fit the accepted AOR image, he or she didn't receive airplay.

Drawing such boundaries leads to further fragmentation, and eventually to a very limited musical universe.

Radio, particularly under the guidance of consultants, has tended to exploit narrowcasting as a means of survival. But with the availability of so many other media outlets, both visual and aural, and the public's increasing sophistication and desire to be made aware of what's new, alternatives to narrowcasting are created.

'We still need the basic ingredient—a hit song'

Hence the growing popularity of top 40 radio. It is a format which is the antithesis of traditional AOR. If it sounds good, let's program it—whatever the artist is. No boundaries, no categories. Just a blend of the best elements borrowed from everywhere.

What we see evolving, then, is the emergence of a song-oriented industry versus an artist-oriented industry. It is a healthy evolution that transcends the boundaries of categorization.

In retrospect, it is hard to believe that it wasn't even 20 years ago that the late New York DJ Murray the K asked Beatles manager Brian Epstein what he thought the "next big thing" would be. Replied Epstein, "A good tune."

The reality is that a hit song was and will always remain the bottom line.

Steve Leeds, formerly in promotion, served most recently as director of a&r for MCA Records in New York.

Letters To The Editor

In A Class Of Its Own

I have just finished reading Rollye Bornstein's obviously biased and uneducated article, "San Francisco Market Profile" (Billboard, Sept. 3). It is a shame that once respected Billboard is becoming the National Enquirer of radio reporting, relying on sensationalism for sales.

KBLX does not have a repositioning problem. Philosophically and in practice, KBLX is an adult contemporary station programmed to reach the young adults of the San Francisco Bay Area. KBLX is accepted in the San Francisco market as a leader in contemporary programming by the advertising community, the listening community, and other broadcasters.

KBLX, more than any other radio station, is really the true contemporary station, based on the pure definition of the word. Basically, contemporary means new, and in fact KBLX is responsible for breaking a majority of the new music in this area. Sometimes as much as two months will go by before other stations pick up on our breaks. By then, the music is familiar.

As reported in Billboard, KBLX is presently playing 15 of the top 25 tunes listed as adult contemporary—from Rita Coolidge, Michael Jackson, Paul Anka, Sergio Mendes and Culture Club to the "Flashdance" soundtrack. We also have the foresight and creativity to mix other types of music into our format that are labelled under other categories, such as Chuck Mangione, Pat Metheny, Herbie Mann and Bob James. It is also true that we play music from Aretha Franklin, Michael Wycoff, the Manhattans, War and the O'Jays.

We carefully choose the mixture of our music not to fit your category, but the category that we know our listeners want to hear. We are proud to say that KBLX is in a class of its own, and we feel slighted by your trying to categorize us as only one type, specifically black format.

Seventy-six percent of KBLX's audience have household incomes of \$20,000 plus per year. Demographically, KBLX's audience composition is the same as major adult contemporary stations all over the country. Forty-six percent are 25-34, absolutely unlike eth-

nic stations in the top 10 U.S. markets, where 40% of their audience is 12-24.

Harvey Stone
General Manager, KBLX
Berkeley, Calif.

Editor's note: Categories are a convenient if sometimes imprecise way of describing program formats. Difficulties can arise when stations adopt accepted format categories in name but not in content. We see no reason to amend the observations of radio editor Rollye Bornstein, a seasoned and acute observer of the industry.

Refreshing & Accurate

Just a note to tell you how much I enjoyed Rollye Bornstein's report on Bay Area radio (Billboard, Sept. 3). Her report was a refreshing, accurate description of the current scene. A portrait of the radio market here usually ends up being slanted in one direction or another. Her article outlined an objective viewpoint seldom seen.

Jim Bridges
Program Director, KPEN
Mountain View, Calif.

'New Wave Disco'?

I want to make a few things clear about the controversy concerning so-called "new music." I have been involved with dance music since 1974, when it was called "party music." Then in 1975 it became "disco music." So let's call it what it is—disco music. The beat has changed a little, but that's the beautiful thing about it. It does not remain static. It keeps changing and improving.

Do I have to remind record executives that the top year in record sales was 1978, precisely the peak year of disco? Then, in 1979, the "disco is dead" campaign started, together with the new promotion of rock. The result? A tremendous decline in record sales, because rock lacks the beauty and appeal of disco.

Instead of saying that disco is out, let's accept the fact that disco is only beginning. It never died. It simply was not promoted on radio. Maybe an appropriate name for new music should be "new wave disco," since the new formula is 75% disco, 15% reggae and 10% rock.

Guillermo Puiz
Video-Sonics
Hato Rey, Puerto Rico

Clearing Up The Grey

I was disappointed to read in your article, "Winning Through Syndication: Marketing Marathons" (Billboard, Sept. 3), that writer Joey Reynolds considers RKO in a sort of "grey area" vis-a-vis the "official wired networks: ABC, CBS, NBC (and) Mutual." Reynolds would have found, had he checked his facts, that, to some 500 basic affiliates of RKO One and RKO Two, RKO is anything but a "grey area."

Since 1979 we have provided 24 hours a day of news, sports, features and special events coverage. Barely four years ago we established new standards of quality and flexibility in basic network-station operations, including stereo satellite transmission and demographically targeted program services for the contemporary music stations.

And if any doubt remains, I'd refer Mr. Reynolds to SRI, whose RADAR 27, just published, establishes RKO in clear leadership positions (No. 1 in nine key demographic cells). Hardly a "grey area" here.

To another 1,200 to 1,400 affiliates of our RKO Radioshows we are a primary resource for long-form music programming, including live concerts, live overnight programming six nights a week, and a live weekly Saturday night oldies show, plus several other highly successful and innovative programs, provided both live and recorded.

Certainly the Radio Networks Assn. doesn't consider RKO a grey area. Our president, Tom Burchill, is a founding board member of that group, and plays a major role in directing its activities.

Kenneth R. Harris
Vice President,
RKO Radio Networks, New York

TAVARES

IN STEP WITH THE TIMES AGAIN—



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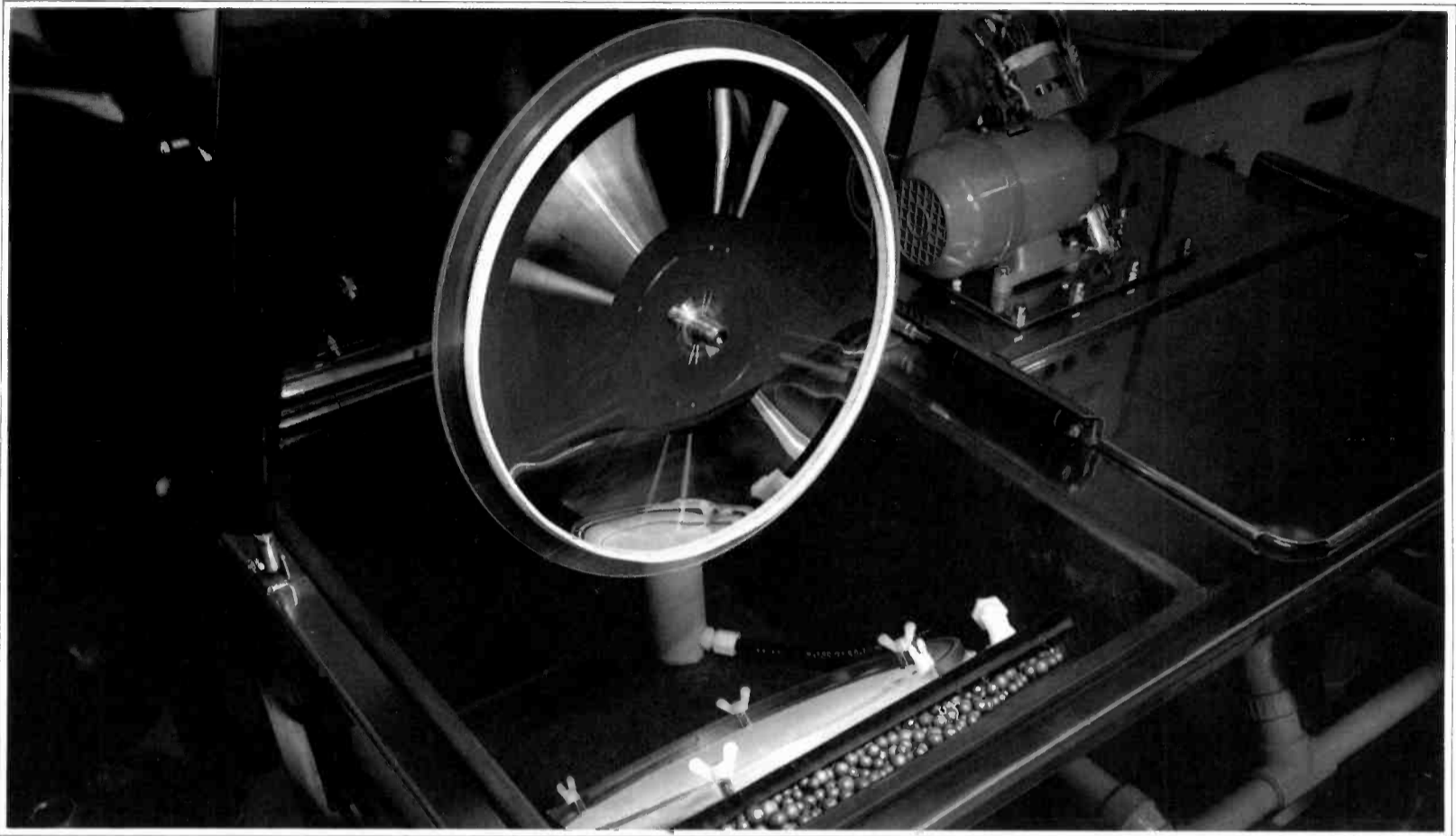
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AFRICA

ALGERIA: Radiodiffusion Television Algerienne, Algiers. BENIN: SATEL, Cotonou. EGYPT: Sono-Cairo, Alexandria. GHANA: Ambassador Records, Ltd., Kumasi. KENYA: Kenya Records & Tape, Nairobi. NIGERIA: Olumo Records Co., Ltd., Lagos. Phonodisk, Lagos. Tabansi Agencies, Lagos. Wilfilms, Ltd., Enugu. SOUTH AFRICA: Teal Records Co., Ltd., Johannesburg. Gallo Records, Johannesburg. EMI Pty, Johannesburg. TANZANIA: Tanzania Film Co., Dar-Es-Salaam. ZAMBIA: Musical Producers, Ndola. ZIMBABWE: Teal Records Co., Ltd., Harare. Associated Sound (PVT), Ltd., Bulawayo.

NORTH AMERICA

CANADA: Imperial Record Corp., Ltd., Vancouver. Keel Mfg., Ltd., Ajax/Ontario. Lestra Electronic, Ltd., Edmonton. London Records, Montreal. USA: Condor Records, Irvine, CA. Europadisk Ltd., New York, NY. Tracy-Val Company, Westville Gr. NJ. Merlin Galvanic, Troy, Mich. Presswell Records Manufacturing Co., Inc., Ancora, NJ. Sentinel Record Corp., Minneapolis, MN. Sheffield Lab Matrix, Sta Monica, CA. Speciality Records Corp., Olyphant, PA. Thorn-EMI, Irvine, CA. CUBA: Empresa de Grabaciones y Ediciones Musicales, Havana. GUATEMALA: Discos de Centroamérica, Guatemala City. MEXICO: Peerless, S.A., Mexico City.

SOUTH AMERICA

COLOMBIA: CBS, Bogotá. ECUADOR: Fediscos, Guayaquil. Industria Fonográfica Ecuatoriana, S.A. (IFESA), Guayaquil. PERU: Fabricantes Técnicos Asociados, S.A., Lima. Industrias Eléctricas y Musicales, S.A., Lima. VENEZUELA: La Discoteca, C.A., Caracas. Criodisca, C.A., Caracas. Rodven Discos, C.A., Caracas.

ASIA

P.R. OF CHINA: Beijing Audio Products, Peking (Beijing). China Record Company, Shanghai. INDIA: Indian Record Mfg. Co., Calcutta. Kapco International, Delhi. IRAN: Ahang Rooz Mfg. Co., Teheran. Trans Electric Co., Teheran. JAPAN: CBS/Sony, Tokyo. Daicel Chemical Industries, Tokyo. Fujitsu Laboratories, Ltd., Kawasaki. Hitachi, Ltd., Yokohama. Japan Video System, Tokyo. Matsushita Electric Industry, Osaka. Victor Japan Company, Yokohama. Sanyo Electric, Co., Tokyo. Sony Corporation, Tokyo. Teichiku Records Co. Ltd., Nara. Tokyo Denka, Tokyo. Toyo Kasei, Tokyo. MALAYSIA: King Musical Ind., Selangor. PAKISTAN: Shalimar Recording Co., Islamabad. SINGAPORE: Unique Art Records, Singapore. Kinetex Studios, Singapore. TAIWAN: Four Seas, Taipei.

PACIFIC

AUSTRALIA: Festival Record Pty., Sydney. EMI Ltd., Sydney. Power Works Records Sydney. RCA, Sydney. NEW ZEALAND: Music Carrier, Wellington.

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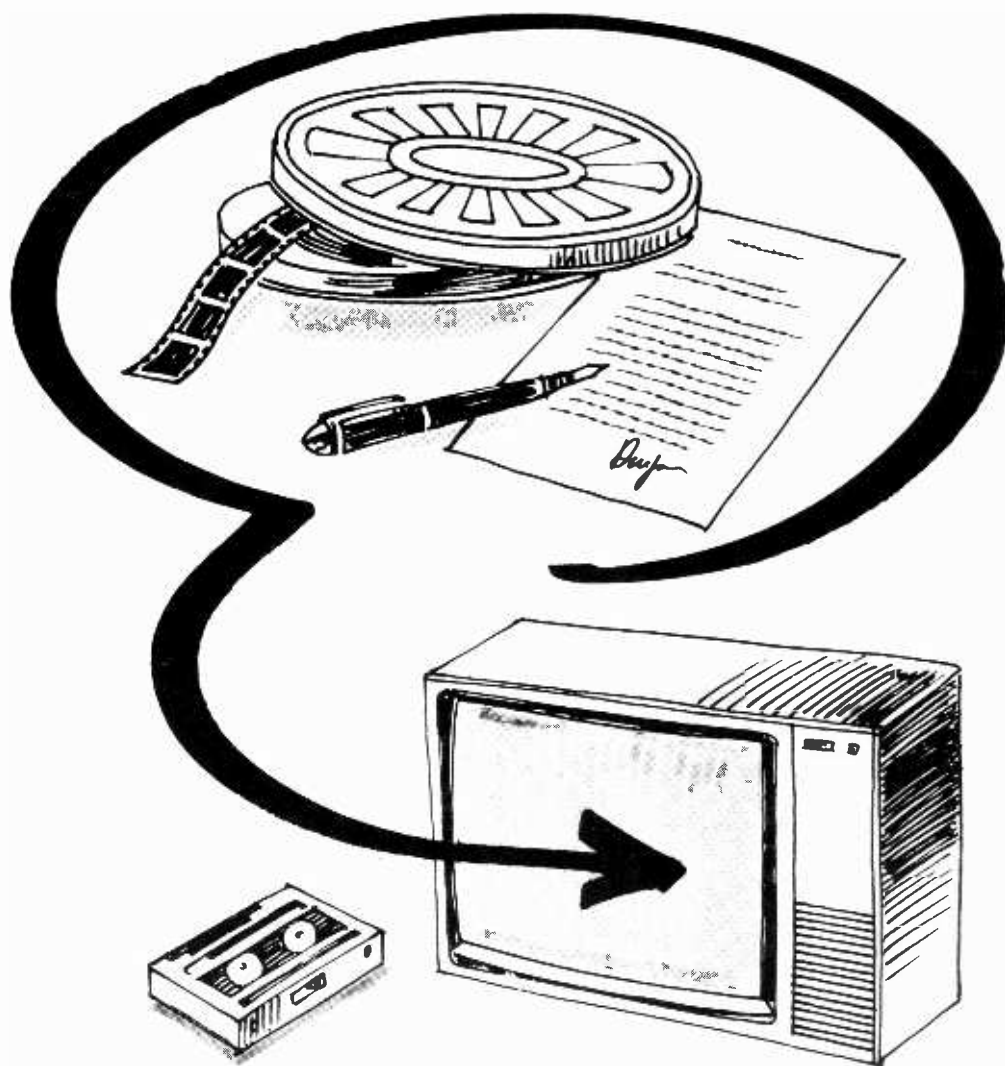
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Radio

KOGO Switching To News/Talk Former San Diego Market Leader Plans Oct. 1 Change

By THOMAS K. ARNOLD

SAN DIEGO—After several years of unsuccessfully trying to improve its ratings with a modified AC format, KOGO-AM, the market leader here in the '60s, is switching to a news/talk format Oct. 1.

The move comes less than two months after another AM station, KCNN, abandoned its news/talk programming in favor of nostalgia. San Diego's other news/talk station, Gannett's KSDO-AM, has had basically the same format for more than a decade and has consistently placed among the top 10.

Tom Shadek, vice president of KOGO owner Southwestern Broadcasters Inc., says the changeover will

be engineered by Joe Gillespie, who will assume the position of vice president and program manager. Gillespie most recently served as executive editor at Group W's all-news New York operation WINS.

"With our radio magazine format, every month we got more and more news and more and more talk," says George Jones, SBI's national program director. "The problem is, we were perceived as being AC, which we were not."

"We've always featured more news and talk, and what we tried to do is present it in the People magazine approach instead of the Time magazine approach that most news stations take. What happened is, while that worked all right, our advertisers put us in the category of AC."

Still, it is somewhat ironic that Johns, who is perhaps best known for his AC consultancy, which is represented nationally by FairWest, switched away from that format at

KOGO, his home base station.

He was initially hired by SBI in mid-1981 to help take KOGO back to the dominant market position it had held in the late '60s and early '70s, when the then MOR-formatted station and top 40 rival KCBQ-AM consistently battled it out for the No. 1 slot. But in the more than two years that Johns has been in San Diego, KOGO hasn't made much progress in the ratings, generally hovering near the middle of the pack, with anemic shares of 3.0 or less.

"That's because we hadn't been doing the right thing," Johns says. "The station is evolving to where it's supposed to go. My job is not to build the ratings up but to build the foundation, and the thing I do best is find good people. Joe Gillespie is almost the final piece of the puzzle. I told them (KOGO ownership) we would eventually be all-news, and now, with KSDO being up for sale, I sensed an opportunity."



COLONEL SANDERS' REVENGE—The San Diego Chicken makes his final appearance at Nashville's Greer Stadium atop WSM-FM Nashville's "Back To Back" cruiser. The station-hosted "Chicken Night" drew 18,000 fans to the Nashville/Savannah baseball game.

Vox Jox

Horowitz Exits WFYR For WUSN

By ROLLYE BORNSTEIN

Charles Artigue's GM position at First Media's WUSN Chicago has been filled. Joining the Lee Logan-programmed country FM as general manager is **Drew Horowitz**, who comes across town from WFYR, where he served as GSM for the past two-and-a-half years after joining the RKO outlet seven years ago as an account executive. Drew, who gave up law school for radio when he came to WFYR, previously worked for an advertising agency in his infamous home town of Allentown ("Actually, Billy Joel was talking about Bethlehem, but I guess it didn't fit in the lyrics," he notes).

Meanwhile, WUSN overnighter **Turi Ryder** is the new overnight personality on WLS-AM Chicago. Ryder replaces **Susan Platt**, who is now doing middays on WLS-FM, where **Amy Scott** now does all-nights, replacing **The Slim One**, who resigned last month. Scott comes from WZZR Grand Rapids.

★ ★ ★

After only a month as afternoon drive personality on WHZZ (Z-100) New York, **Cat Simon** leaves his big chance in the Big Apple to return to Oklahoma City, where he did mornings on **George Johns**-consulted KZBS prior to his move to Malrite. KZBS is billing his return as "Cat Simon coming back from a vacation"—fortunately, they didn't throw him a lavish on-air farewell party upon his departure weeks ago. Meanwhile, Z-100 PD **Scott Shannon** says a replacement will be named momentarily.

According to Malrite national program consultant **Jim Wood**, the station's been spending as much time in the air as on it. A few weeks ago, says Wood, they flew a plane around town trailing a banner that touted the new Z-100. Apparently, a week later, another plane close behind heralded WPLJ. Since WPLJ has become a running gag with Shannon (he calls it the new WIMP), you guessed it, three planes were in the air recently: Z-100, WPLJ and "the new WIMP."

★ ★ ★

Nationwide will be packing its bags and leaving Pittsburgh with \$2.25 million, as the company has just announced the sale of its FM, WSHH, to Renda Broadcasting (the AM there was sold a few years back). Renda, which has no plans to switch the format, also owns country-pro-

grammed WIXZ, licensed to McKeesport. . . . This one's strictly a rumor at this point, but it looks like Shamrock has picked up on the 50,000-watt blue light special (Pittsburgh stores only). It's said to be buying WWSW and WTKN. . . . A couple of changes in the lineup at KDKA as **Perry Marshall**, after a month in the 9 p.m. to 1 a.m. slot, is back in his overnight shift, while former weekender **Doug Hoerth**, who had been doing all nights for the last few weeks, now handles nine to midnight.

★ ★ ★

No. 1 with a bullet on the industry talk hit list this week is **Marty Greenberg**. Greenberg, who has run the Belo Broadcasting Group as vice president of radio for the last year and a half, shocked many by his resignation of that post last Friday (9). In an announcement to the staff, he stated that "a policy dispute" led to the move. He announced no future plans, and Belo says a successor will be named, but not right away.

★ ★ ★

Another nice move from PD to GM: KTAR Phoenix program director **Johnny Andrews** has been upped to VP/GM for news/talk KTAR and its AC FM, K-Lite (KKLT). Radio loses a good man, as **Jim Taszarek** leaves that post at the Pulitzer stations to return to Missouri, where he worked in St. Louis radio for a number of years. This time he'll reside on the other side of the state, Kansas City, where he'll serve as executive vice president of the American City Business Journals. Meanwhile, in Phoenix, Andrews will be replacing himself with two people, a PD for KTAR and a morning drive personality to fill his former airshift.

★ ★ ★

Charter Broadcasting president **John Bayliss** has bought and sold enough radio stations in his career to turn pro, and that's exactly what he's done. John F. Bayliss & Co. can be found in San Diego directory assistance (area code 619) by October. At that point, Charter will be out of radio stations, but John won't. He'll continue to own KSMA/KSNI Santa Maria.

With Charter's last property, K-101 San Francisco, less than a month away from takeover by Price Broadcasting, K-101 GM **Fritz Beisemyer** has announced his future plans—well, half of them. He won't be staying with K-101. Watch this space for

the other half of the announcement shortly. ★ ★ ★

Let's play word association. We'll say "**Rich Brother Robbin**" and you'll say . . . well, you won't say "Schulke," and so it is that rumors are circulating around Kansas City. Robbin, a longtime top 40 PD (San Diego's KCBQ, L.A.'s K-100) who exited 13KHYT Tucson a year ago, is back in action as PD of Fairbanks' newly acquired Kansas City FM, KCEZ, currently beautiful music. We probably don't have to tell you Rich will be reviewing all options.

How is beautiful music doing? WLPR wasn't making money trying to sell it to sponsors, so they've asked listeners to buy it, to the tune of \$100,000. It looks like they may reach their goal. . . . Bonneville, meanwhile, has added a few more call letters to the fold, KKJY Albuquerque and WLYF Miami. The latter has been using Schulke while also maintaining a Bonneville contract. . . . Bonneville, by the way, will be phasing in music locally on carts at Los Angeles' KBIG while continuing primarily with its satellite delivery. The music will be exactly the same, says **John Patton**; this will just alleviate time pressure by giving the local station the freedom to make breaks shorter or longer by utilizing the carts. Also using carts will be KOIT AM or FM, as the FCC has denied Bonneville's request for a total simulcast. Bonneville, which is buying KYA to turn it into KOIT-AM, was hoping for a waiver since technically the program material originates elsewhere, but so much for that idea.

(Continued on page 17)



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 30.

KUNKEL RESIGNS

WASH Names Smith VP/GM

NEW YORK—Jim Smith, the new vice president and general manager of WASH Washington, will have plenty of time to think about restoring the station to a dominant position in the market when he begins his seven-day honeymoon cruise to St. Thomas this week.

The groom takes over for Bill Kunkel, who resigned last week as general manager of the Metro-media outlet to pursue "a number of fascinating opportunities," according to program director Bill Tanner.

Smith, the former vice president and general manager of Metro-media's WWBA St. Petersburg and an alumnus of WIP Philadelphia and WWEZ Cincinnati, says that the station needs to reclaim the 25-49 demos "which obviously went someplace" in the last Arbitron book. "That's where we need to be positioned," he stresses.

Century's KMGG, KSHE Sold To Emmis For \$20M

LOS ANGELES — Century's KMGG here, long rumored to be for sale, has been purchased along with Century's St. Louis AOR pioneer KSHE for \$20 million by Jeff Smulyan's Indianapolis-based Emmis Broadcasting, which also acquires the ownership of Los Angeles tower site Flint Peak in the transaction.

In addition to AC-formatted KMGG, a class C facility at 105.9 (formerly AOR outlet KWST), Flint Peak is also the site of KZLA, KHTZ, KROQ and some non-commercial properties. "We'd heard stories that Flint Peak was not the best place to be," says Smulyan of the tower site, considered secondary to Mount Wilson by some broadcasters. "But our testing really didn't prove that out. We're satisfied we can cover the market from that location, and we're not looking to move."

"We wanted a station in Los Angeles, and we looked at KMGG. We questioned why the station has never been a real winner, but we're confident there is nothing inherently wrong with the property," Smulyan says. He adds that St. Louis was not a market Emmis considered originally, "but it was part of the package

Tanner believes that changing to a top 40 sound from the station's current adult contemporary format would be a mistake. "I think we're pretty mass appeal right now," he says, noting new music adds this week by Klique, Sheena Easton and the S.O.S. Band. "We're contemporary adult, as opposed to adult contemporary. Frankly, I'm not interested in demos under 20. We want the 20-plus group that listens to Q (WRQX), Kiss (WKYS) and Lite (WLTT)."

Smith, who will relocate to Washington in early October, says he has "lots of evaluation" to do when he returns from his trip. "I just found my way to the men's room," the executive quips. He did find time, however, to oversee Tanner's choice of Dan O'Brien as an interim replacement for morning sportcaster Joe Zanger. **LEO SACKS**

Century offered us, and we plan on keeping the facility."

As to the direction of the stations, Smulyan—whose first acquisition, WENS in Shelbyville, Ind., just outside of Indianapolis, has become the state's No. 1 billing FM outlet with an AC approach consulted by Bob Henabery—admits, "we really don't have a clue." Henabery, however, is not an option in Los Angeles, as he consults KHTZ there.

"At this point I haven't even seen the facilities," continues Smulyan, "but I can tell you we'll try to work it out with the existing staffs and formats." Emmis also owns WLOL, the top-rated FM station in the state of Minnesota, a top 40 outlet consulted by Paul Christy.

ROLLYE BORNSTEIN

Drake, Lowry Deal

NEW YORK—Research consultant Bob Lowry has been signed by Drake-Chenault Enterprises to test the syndicator's adult contemporary and country formats in 12 U.S. cities this fall. Clients will have the benefit of focus group research on 2000 titles in time for the spring Arbitron book.

REPLACED AS PD BY KANE

Cole Leaves WPKX For WMZQ

LOS ANGELES—Bob Cole left his successful programming position at Austin's KOKE 18 months ago to join Metroplex's WPKX in the Washington area, where he proceeded to build a station dominant enough to tie, and in many cases beat, competing WMZQ. Included in his game plan at "KIX 106" was polarizing the staff against "the enemy," which has a superior technical facility. Now with the announcement that Cole has been appointed PD of Viacom's WMZQ, replacing Bob McNeill, who left to return to Richmond's WRVQ, Cole is programming "the enemy." Why did he make the move?

"Just after saying congratulations, everyone has asked me that, and its really not any one reason," he says. "If there were 10 things I'd like to receive materially and 10 more I need to compete, Viacom offered me 25 in the deal. It was a business decision and a rough one.

"Some people see advantages in walking across the street," continues Cole, "but in many ways it's a negative. I spent an awful lot of time in the last 15 months creating a very viable competitor. Now I'm faced with undoing the work I've done."

WMZQ GM Brian Bieler confirms that location and competition played little part in his decision to hire Cole. "That advantage always disappears anywhere between 30 and 90 days after the competition

comes on board, so to make a decision based on that would be short-term thinking. My philosophy coming out of a very competitive AOR situation in Honolulu, prior to joining WMZQ, has not changed.

"I don't get sidetracked by becoming overly concerned with the competition. I don't want to underestimate them, but I can't control them, so I deal with what I can con-

Morgan Forms Recording Firm

WASHINGTON—Glenn R. Morgan has formed Master Audio Productions Inc., a full-service recording facility specializing in creating, writing, producing and recording radio programs, commercials and PSAs.

Morgan, director of music programming for Mutual Broadcasting for the past three years—a post that has not yet been filled by the network—will serve as president. The company's first project, according to the former program director of New York's WABC, will be the production of Mutual's live Country Music Assn. Awards Show broadcast, the first satellite and stereo transmission of the annual telecast set for Oct. 10.

The company, with a studio in the greater New York area, is headquartered at 5101 River Road, Suite 1605, Bethesda, Md. 20816.

trol. You can't continually keep up the morale of your own staff when you're concentrating on the opponent."

That philosophy is likewise carried out by WPKX GM Bill Sherard, who, although "shocked by Cole's decision" and obviously hurt, appointed music director Jason Kane to succeed Cole six hours after his resignation. It's actually been one of the smoothest transitions I've ever made," Sherard says. "Jason Kane was one of the first announcers we hired three years ago. He knows our game plan. We could have brought in a lot of people to talk about the job, but that would have left us directionless and in a state of confusion for a time. Jason was both capable and here."

While Sherard knows that Cole "has the knowledge of what we're doing, we're not going to change it. He knows it won't benefit him to copy it. We'll continue with 'More music and less bull' (KIX's positioning statement), while I see 'MZQ leaning more toward personalities."

Cole confirms Sherard's speculation. "For the last seven to nine months," he says, "'MZQ and 'PKX have essentially been doing the same things, and as a result both stations have been perceived as playing more music, but 'MZQ is now in the process of adding depth to that approach.

(Continued on page 59)

Keeney Changes Mind About Taking KPPL Job

By LEO SACKS

NEW YORK—Steve Keeney, vice president and managing director of KIMN and KYGO, the Jefferson Pilot properties in Denver, has not spoken with Carl Hirsch, president of Malrite Communications, in over two weeks. He hopes that means Hirsch is a forgiving man.

Keeney had signed a contract with Malrite to assume an executive managerial post across town at KPPL. Following the announcement of his new appointment, however, Keeney "rethought" his position and chose to remain where he's worked for the past 10 years.

"In the final analysis, it was a very simple decision," Keeney says. "I couldn't dislodge myself from my job to make the move across town."

It wasn't a case of money, he maintains. "The Malrite offer was very generous, and I never asked Jefferson Pilot to renegotiate my

contract. It's just that the stations and the people there meant too much to me—more than I thought. That's no song and dance, either. It's the flat-out truth."

Hirsch, stating that Malrite counsel has advised him to reserve comment on the Keeney affair, would not say whether he planned to take him to court. "His timing was very poor," he notes. "I appreciate his decision, but that doesn't mean I can relate to it. If he wanted to change his mind, he should have thought about it before he signed the contract, or in the days before we made the announcement to our staff."

The new general manager at KPPL is former sales manager Jim Gregori. He replaces Doug Brown, who has returned to Minneapolis as vice president and general manager of Sunbelt's KTNW (Billboard, Sept. 10).

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (153 Stations)		
1 "All Night Long (All Night)," Lionel Richie, Motown	55	100
2 "Modern Love," Davie Bowie, EMI America	49	84
3 "If Anyone Falls," Stevie Nicks, Modern	31	103
4 "Dr. Heckyl And Mr. Jive," Men at Work, Columbia	27	68
5 "Heart And Soul," Huey Lewis & the News, Chrysalis	26	77
BLACK (80 Stations)		
1 "All Night Long (All Night)," Lionel Richie, Motown	46	53
2 "Every Girl Wants My Guy," Aretha Franklin, Arista	28	29
3 "Angel," Anita Baker, Beverly Glen	23	60
4 "Would You Like To (Fool Around)," Mtune, Epic	21	56
5 "Stop Doggin' Me Around," Klique, MCA	20	87
COUNTRY (124 Stations)		
1 "Heartache Tonight," Conway Twitty, Warner Bros.	55	61
2 "A Little Good News," Anne Murray, Capitol	46	99
3 "Tell Me A Lie," Janie Fricke, Columbia	42	78
4 "Black Sheep," John Anderson, Warner Bros.	41	45
5 "Houston (Means I'm One Day Closer To You)," Larry Gatlin & the Gatlin Bros., Columbia	38	40
ADULT CONTEMPORARY (84 Stations)		
1 "All Night Long (All Night)," Lionel Richie, Motown	29	40
2 "A Little Good News," Anne Murray, Capitol	15	26
3 "Spice Of Life," Manhattan Transfer, Atlantic	14	38
4 "Only You," Commodores, Motown	13	42
5 "Trouble In Paradise," All Jarreau, Warner Bros.	11	30

SEPTEMBER 24, 1983, BILLBOARD

'20 YEARS OF ROCK'N'ROLL'

Oldies In At KJJO Minneapolis

MINNEAPOLIS—Country listeners to Park Broadcasting's KJJO here knew the format was in trouble when the FM outlet offered Bob Seger's "Old Time Rock'n'Roll" non-stop for 48 hours preceding the station's switch to just that.

"We're calling it 20 years of rock'n'roll," says PD Don Michaels. "We're not using the words 'gold' or 'oldies' on the air." Michaels joined the facility when it made the move to country two years ago, coming from a five-year stint across town at KSTP. In that time he saw KJJO move from automated AC to disco to "Music Of Your Life" prior to its switch to country.

"We made the switch (to oldies) because we felt the market couldn't support more than two country outlets," says Michaels, referring to

KJJO's former competitors, Malrite's KEEY 102 and Tedesco's KTCR-AM-FM. "We were coming in last, and we didn't see a chance to gain any ground, so we said 'What's not being done?' and found there's a wealth of music not being played, especially on FM. We found people listening to stations by default, not choice, so we decided to give them an alternative."

While KGGO is alone in offering oldies on FM, both KGLD, consulted by Sherwood/Hennes (the former KQRS-AM), and WWTC offer similar programming on AM.

"We'll be 99% in stereo," says Michaels, who decribes core artists as "Beatles, some Motown, no James Brown or Aretha Franklin, no disco. No Frank Sinatra or Dean Martin. That's available elsewhere. We

started with records that made the top 10 and broadened it" to include many hits that listeners perceive as top 10 but actually peaked much lower.

Mornings will now be handled by Mike Ryan, formerly of WWTC, while morning man Jerry Anderson moves to afternoons, as John Antonelli, who had been in that shift, relocates to the company's Portland outlet, KWJJ.

Last weekend featured "the Twin Cities top 104" according to in-house tabulation. The top five included "I Want To Hold Your Hand," "Satisfaction," "Bridge Over Troubled Water," "Light My Fire" and "California Dreamin'." "Coming in at 104," adds Michaels "was 'Wooly Bully' by Sam the Sham & the Pharaohs."

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• Continued from page 15

Some changes at **Jim Goodman's** Capitol Broadcasting, as **WRAL** Raleigh has found that PD it's been looking for. He's **Rob Stewart**, who comes from **KZBS-FM** Oklahoma City. Former PD "**Tack**" is staying as an air personality with the station, where veteran oldies jock **Larry Crockett** is now doing weekends. At one time the No. 1 station in town using **Drake Chenault's** automated **Contempo 300**, **WRAL** is now live, and increasingly local. **Drake Chenault** meanwhile picks up **KKRD**, a class C FM in **Wichita** which is now using DC's "Playlist Plus," a computerized top 40 service.

Back to Capitol: At **WRNL** Richmond, GM **Claire Shaffner** has appointed **Dick Grant**, most recently PD of **Petersburg's WPVA**, as program director at the **Andy Bickel**-consulted station. **Andy**, by the way, just picked up **WSOC-AM**, **Cox's** nostalgia outlet in his home base of

Charlotte, where **Capitol's WLVV** now boasts the tallest tower in the market, 1,250 feet in **Statesville**.

John Hook's got his airstaff airstaff gether at Charlotte's "beach" and oldies outlet. (Beach music, for those of you not from the Southeast, started along the Carolina coast in the late '40s. Primarily "race" music back then, the beachgoers would return to the cities in winter and yearn for the "beach music" they heard on the jukeboxes along the Carolina shore. Today it's a genre all its own, a slowed-down version of the jitterbug, called the shag.) **WGSP**, devoted to beach music, is an AM daytimer programmed by oldies fanatic **Hook**, who does mornings, followed by former **WQDR** Raleigh AOR jock **Tom Gongaware**, most recently the morning man at **WEZC** Charlotte. **Darby James**, who like **Hook** at

one time programmed **WIST** there, handles afternoons.

Roger Cary, most recently at Phoenix's **KZZP**, is now doing afternoons on **KS103 (KSDO-FM)**, **Gannett's FM** in **San Diego**. Former afternoon host **Jeff Lucifer** moves into middays, leaving **Dan Springfield** odd man out. You can reach him at (619) 223-6052.

Now that **KOKE** Austin is switching to AC, morning man **Tim Williams** is walking across town to **KVET** as half of the newly formed **Tim and Penny (Reeves)** morning show. The former half, **Jim Travis**, moves to middays on the Austin country outlet, and rumors circulate about what high dollar morning man will take **Williams'** place on **KOKE**. Onetime **KOKE** morning man and PD **Bob Cole** was speculated to be a front-runner, but that talk stopped with his move to 'MZO (separate story, page 16).

Meanwhile, former 'MZO PD **Carol Parker** left her weekend gig at Washington's **W-Lite (WLTT)** to get back into fulltime action across town as **Q-107 (WRQX)**'s utility person. Joining the "Lite" is **Steve Allen**, who comes from **Laurel's WLMD**, where **Pat O'Leary** is upped from production director to PD/MD.

WASH-FM's recent "major programming announcement" may have speculated that "all the king's horses and all the king's men couldn't put 'PGC' back together again"—but PD **Al Casey's** gonna

try. In addition to some musical adjustments at **WPGC** Washington, he's changed the lineup somewhat, with 6 to 10 p.m. jock **John Dowling** moving into middays, while former midday man **Max Wolff** now does overnights. Overnighter **Glenn Beck** is upped to 10 to 2 a.m., 10 to 2 jock **Lee Chambers** does **Dowling's** old 6 to 10 trick, and that's it for now—but not for long.

Watson Jelks returns to his home state of Oklahoma to host the morning show on **Storz' KOMA** Oklahoma City. For the past three years he's been doing that on **San Antonio's KKYX**.

J. Phillip C. Beswick (with a name like that, he's got to be from another country, and he is) leaves his **GSM** job with **Ottawa's CFGO** to join **Tom Birch's** organization as vice president/GM of **Birch Radio Canada**, as the company continues to expand up North.

Los Angeles' Hit Radio outlet (**KKHR**) has beefed up its news department with reporter **Rob Williams**, who comes to the **CBS FM** from **WAPI** Birmingham. . . . **Paul Chapman** joins **WJR** Detroit as weekend sports anchor and color commentator. He had been at **WAAM** Ann Arbor. . . . **Nick Caplan** moves from his afternoon slot at **Syracuse's 1260 WNDR** into the night shift at **WNYS** Buffalo.

WGNA Albany's sporting a new lineup. Following morning man **Chet Good**, **Walt Adams** wings his way across town (he's held on to his

MD gig at **WWOM** there) to do middays, former overnighter **John Hart** now handles afternoons, and **Rocky Shannon** continues doing nights. "Interstate 108" (unusual in that **WGNA** is an FMer), an overnight trucking show, is again handled by "CK," who returns from **WCKL** in the Catskills.

Our old buddy **Cliff Hall Jr.** is keeping very busy in semi-retirement down in **Key West**. His semi-retired schedule includes overnights all week on the **AM AOR, WKIZ**, as well as weekends on the "Music Of Your Life" outlet—or as **Cliff** puts it "Music Of Your Life—For Those Near Death"—**WKWF**. Chronologically, **Cliff**, one of the funniest people we know, is within **WKWF's** target demo, but he's been much too busy to notice.

After 53 years in radio, **Ben Akerman** has opted for the good life and retirement. **Ben**, who's spent the last several years as GM of **E.D. Rivers' WGUN** Atlanta as well as director of engineering for the **Dee Rivers Group**, won't totally throw in the towel. He'll continue as a consultant to the chain, while **Claude V. Jones**, PD of **WGUN**, will be upped to GM at the religious outlet.

If you vacation in **Lake Arrowhead, Calif.** you'll notice beautiful music **KBON-FM** has gone bye-bye. It's now **K-104**, utilizing **Transtar's** satellite-fed AC format fulltime. **KBON's** **San Bernardino** AM, **KDIG**, remains country.

(Continued on page 59)



TERMINAL TOAST—**Bill Lamb**, right, chats while listening to his current single "Terminal Beach" at a party celebrating his **Warner Bros.** debut LP "Riff Rockin'." Enjoying the scene at the **Melrose Theater** in **Nashville** are **WKDF-FM** Nashville employee **Pat Ervin**, left, and the station's midday air personality **Patty Murray**.

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Washington Roundup

By **BILL HOLLAND**

Reports continue to circulate that President Reagan's nominee for the FCC slot vacated by Anne Jones, who resigned last May, is White House attorney Dennis Patrick. Sources say there are indications the nomination could come this week.

Patrick is currently working on a consultant basis in the White House's personnel office.

★ ★ ★

We're talking support here. All of the following have filed comments at the FCC supporting the Commission's proposal to eliminate or modify its personal attack and political editorial rules: the National Assn. of Broadcasters (NAB), the National Radio Broadcasters Assn. (NRBA), the Radio Television News Directors Assn. (RTNDA), CBS, NBC, ABC and a host of others. Most say the old rules impede rather than help broadcast journalists.

★ ★ ★

The FCC, after investigating charges by the National Black Media Coalition (NBMC) that 14 radio and tv stations in Alabama and Georgia were not complying with Commission equal employment opportunity hiring policies, has found the stations "have evidenced compliance" and has renewed their licenses. However, eight of the stations' licenses were renewed subject to submission of information on their EEO recruiting efforts for the past year and for the next two years for further inspection and review. Those stations are WERC and WKXX Birmingham, WABB and WABB-FM Mobile, WKRK and WKRK-FM Montgomery, and WGAU and WNGC Athens, Ga. The FCC, in its Sept. 12 action, did state that "remedial action" was needed in reporting their requirements for EEO policies and rules.

★ ★ ★

As expected, the Commission unanimously voted to relax its rules to permit expanded hours of operation for daytime AM stations—post-sunset operation as well as expanded pre-sunrise authority. The okay will aid more than 2,000 stations across the country.

★ ★ ★

In other actions, the FCC has renewed the licenses of two radio stations in Columbus, Ohio that were charged by petitioners to have "abandoned" their target audience, Columbus' black community, by reducing news, public affairs and non-

entertainment programming.

The Commission granted the renewals to WVKO-AM and WSNY, adding that licensees "have the discretion" to focus non-entertainment programming "on a narrow portion of the listening audience" rather

than the whole audience.

★ ★ ★

The NAB supports a petition before the FCC to grant Class I status and skywave protection to 16 Alaskan radio stations, according to NAB president Edward O. Fritts,

who says such protection would enhance "listenability" of Alaskan stations in remote areas of the state.

★ ★ ★

One big-time broadcast official isn't singing the deregulation blues. Daniel L. Ritchie, chairman and

chief executive of Group W, says he's opposed to "total deregulation of broadcasting." He says he's for the fairness doctrine and affirmative action requirements, and adds that the industry, near the top, "is still a world of white, well-to-do men."

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modules, 4 group modules, and 2 masters. It features 16 input pre-fader solo buttons, 4 group modules with pre-fader insertion patch points, and lockable post-fader solo buttons. There are 6 illuminated VU meters with peak LED's for easy outdoor

reading and a separate stereo variable frequency EQ for monitor sends. Pan pot controls allow panning to the left or right masters while level controls permit 16 x 6 board operation. The left and right direct channel assign function lets you bypass the group modules for individual sources. Portable operation is a snap with easy access connectors.

And the WR-8716 features plastic conductive faders for greater reliability and smooth, low-noise operation; external power supply for light weight, and switchable 48V DC phantom power for condenser mics.



UNITED WE STAND—Head honchos at the United Stations in New York celebrate their second year of business and the success of their four programs: "The Weekly Country Countdown," "The Great Sounds," "Dick Clark's Rock, Roll And Remember" and their newest baby, "Solid Gold Country." Pictured, from left, are vice president of marketing Frank Murphy; president Nick Verbitsky; and programming vice president Ed Salamon.

Featured Programming

Rick Dees of **KHIS Los Angeles** promises that he won't play his satirical "Disco Duck" single on his forthcoming "Top 40 Countdown" show, which makes its syndicated debut on a barter basis the weekend of Oct. 7.

What makes this countdown show

different from all other countdown shows? "Good question," says Dees. "There's a lot of competition out there, and there's probably room enough for us all. But I'm the only host who's on the line in a top-rated market every day."

He plans to inject a heavy dose of "free-form satire" into the weekly four-hour program, which will be produced by Ron Cutler for Dees Creations Inc. of Los Angeles. "We'll look at the lighter side of life," he says. "Coming up next, a

man who eats Rice Crispies, is nice for a guy like Casey Kasem. But I like, 'Do men with high voices or deep voices make better love?' better. We're talking '80s, man."

★ ★ ★

Al Ham certainly knows the score.

The "Music Of Your Life" prexy has formed the "Music Of Your Life Family Of Stations Network" to provide "a more efficient way" for advertisers to reach the "MOYL" demo. Sales for the new network will be repped by **Ralph Conner** of **Weiss & Powell** in New York.

★ ★ ★

It's an early Christmas for **Rockwell & Weinstein Productions Inc.** John and David, the boys from Brooklyn, have been circulating seasonal cards touting the 1983 edition of "TimeLine," a five-hour year-end retrospective for AOR stations purchased last year by 67 outlets, including **WNEW-FM New York** and **KMET Los Angeles**. Hosted by air personality **Alex Bennett** and newsmen **Joe Rigelski** of **KQAK San Francisco**, the show is available on a barter basis. Sponsors and stations should call (212) 799-4800.

★ ★ ★

TM Productions of Dallas has completed a new television commercial package for country radio stations called "I Love My Country." Various vignettes in the 30-second spot, written by TM creative director **Jim Kirk**, depict a cross-section of country listeners with one thing in common: They love their country. It debuts on **WESC-FM Greenville, S.C.**

★ ★ ★

Readers of Time, take note: "A Solid Gold Scrapbook," **Dick Bartley's** overview survey of popular music from 1963-82 for **RKO Radio Networks One & Two**, culls information from the files of **Newsweek** magazine. The 10-week series, which began Sept. 10, highlights two hours of the music, fads and news events of each featured year, courtesy of the magazine's research department.

★ ★ ★

Have you been keeping up with **Jaclyn Smith's** "Alive And Fit" show for the **ABC Radio Direction Network**? The feed on Monday (19) explores "the benefits" of jumping rope. . . . We're intrigued by an upcoming **ABC Entertainment Network** series "Off Color TV: A Cable Controversy," set for Sept. 26-30. The five-part special explores the impact of the recent ruling by a judge in Miami regarding softcore porn on the city's cable system. . . .

(Continued on page 25)

Station Profits Jump For '82

WASHINGTON—Some good news for radio—the typical station nationwide, after three years of facing declining profits, has more than tripled pre-tax profits in 1982 over the previous year, according to a survey recently released by the National Assn. of Broadcasters (NAB). As a result, the profit margin soared from 3.5% in 1981 to 9.4% in 1982, the annual survey shows.

A larger number of stations participated in the NAB survey—67% to 1981's 58%—and their responses indicated the profits are the result of healthier time sales, the NAB says. Stations had an overall improvement of 21% in ad revenues over 1981 sales. National and regional spots, representing about 14% of total time sales, were up 37%, and local sales, representing 86%, were up 37%.

Total operating expenses, however, jumped too, increasing 11.2%. Sales and promotion costs also jumped—32% over the previous year.

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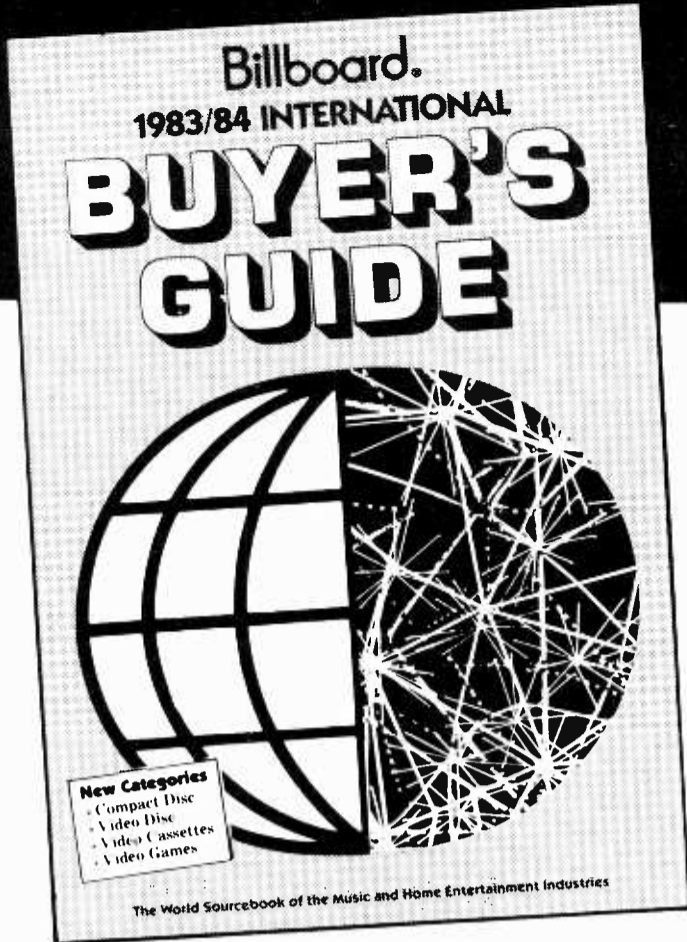
midrange. Stereo echo send replaces the separate mono controls you'll find on competitive boards. And you get two independent stereo monitor controls—one for musician's headphones, one for control room monitors—a special feature for any mixer in this class. And there are other important features

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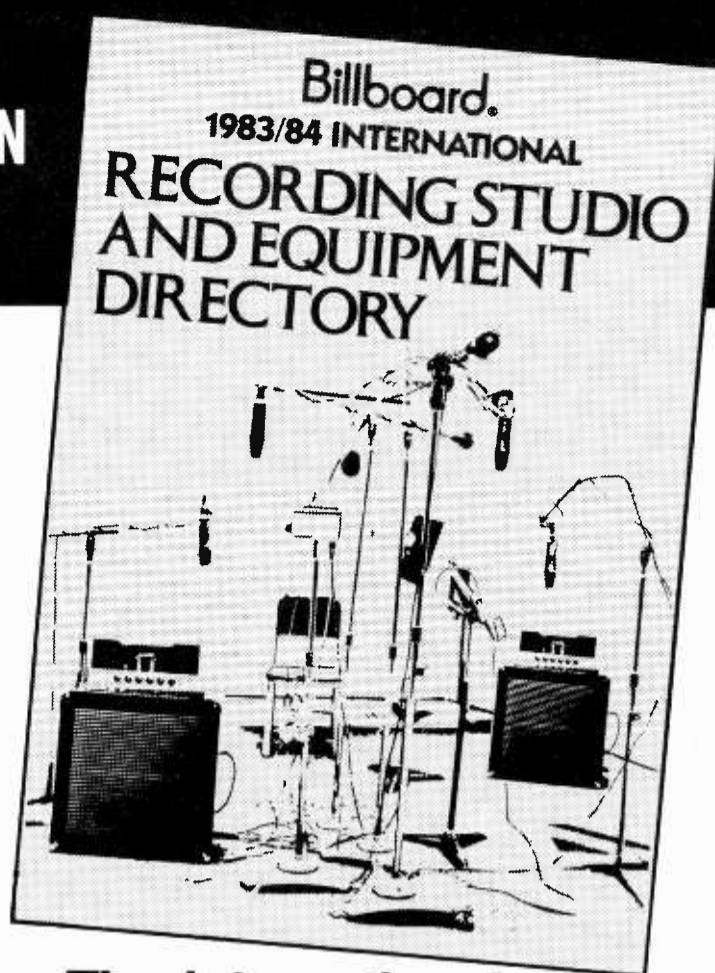
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- MEN WITHOUT HATS—The Safety Dance (Backstreet)
- BILLY JOEL—Tell Her About It (Columbia)

TOP ADD ONS -NATIONAL

- LIONEL RICHIE—All Night Long (All Night) (Motown)
- DAVID BOWIE—Modern Love (EMI/America)
- STEVIE NICKS—If Anyone Falls (Modern)

BREAKOUTS-NATIONAL

- BILLY JOEL—Uptown Girl (Columbia)
- PAT BENATAR—Love Is A Battlefield (Chrysalis)
- EURYTHMICS—Love Is A Stranger (RCA)

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

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

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

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

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

TOP ADD ONS

- STEVIE NICKS—If Anyone Falls (Modern)
- THE TALKING HEADS—Burning Down The House (Sire)
- PRINCE—Delirious (Warner Bros.)

BREAKOUTS

- BILLY JOEL—Uptown Girl (Columbia)
- PAT BENATAR—Love Is A Battlefield (Chrysalis)

TOP ADD ONS

- THE COMMODORES—Only You
- BONNIE TYLER—Total Eclipse Of The Heart
- LIONEL RICHIE—All Night Long (All Night)

KUBE-FM—Seattle

- ★ BILLY JOEL—Tell Her About It 1-1
- ★ MEN WITHOUT HATS—The Safety Dance 10-2
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 4-3
- ★ BONNIE TYLER—Total Eclipse Of The Heart 15-4
- ★ STRAY CATS—(She's) Sexy + 17 21-4
- HUEY LEWIS AND THE NEWS—Heart And Soul
- STEVIE NICKS—If Anyone Falls
- THE TALKING HEADS—Burning Down The House
- PRINCE—Delirious
- THE KINKS—Don't Forget To Dance
- SHEENA EASTON—Telephone (Long Distance Love Affair)

TOP ADD ONS

- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 11-9
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 20-13
- LIONEL RICHIE—All Night Long (All Night)
- DONNA SUMMER—Unconditional Love
- BRYAN ADAMS—This Time
- STEVIE NICKS—If Anyone Falls
- JUICE NEWTON—Tell Her No
- JOAN JETT AND THE BLACKHEARTS—Every Day People
- HUEY LEWIS AND THE NEWS—Heart And Soul
- DAVID BOWIE—Modern Love
- JOBOXERS—Just Got Lucky
- KANSAS—Fight Fire With Fire
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- THE ANIMALS—The Night
- MEN AT WORK—Dr. Heckyl And Mr. Jive
- MANHATTAN TRANSFER—Spice Of Life

TOP ADD ONS

- MICHAEL SEMBELLO—Automatic Man
- GENESIS—Mama
- ROMAN HOLLIDAY—Don't Try To Stop It

WXGT-FM—Columbus

- (Teri Nutter—M.D.)
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 24-19
- ★ SHALAMAR—Dead Giveaway 29-24
- ★ TACO—Puttin' On The Ritz 11-7
- ★ MICHAEL JACKSON—Human Nature 15-11
- ★ THE TALKING HEADS—Burning Down The House 26-22
- STEVIE NICKS—If Anyone Falls
- THE MOTELS—Suddenly Last Summer
- ROBERT PLANT—Big Log

Pacific Southwest Region

PRIME MOVERS

- BONNIE TYLER—Total Eclipse Of The Heart (Columbia)
- STRAY CATS—(She's) Sexy + 17 (EMI/America)
- MEN WITHOUT HATS—The Safety Dance (Backstreet)

TOP ADD ONS

- PRINCE—Delirious (Warner Bros.)
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream (RCA)
- LIONEL RICHIE—All Night Long (All Night) (Motown)

BREAKOUTS

- PAT BENATAR—Love Is A Battlefield (Chrysalis)
- JACKSON BROWNE—Tender Is The Night (Asylum)

KKXX-FM—Bakersfield

- (Dave Kamper—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ SPANDAU BALLET—True 11-3
- ★ THE POLICE—King Of Pain 24-13
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 27-20
- ★ THE FIXX—One Thing Leads To Another 28-21
- MADNESS—It Must Be Love
- DAVID BOWIE—Modern Love
- PRINCE—Delirious
- BRYAN ADAMS—This Time
- LOVERBOY—Queen Of The Broken Hearts
- STEVIE NICKS—If Anyone Falls
- LIONEL RICHIE—All Night Long (All Night)
- JACKSON BROWNE—Tender Is The Night
- THE ANIMALS—The Night

KLUC-FM—Las Vegas

- (Randy Lundquist—M.D.)
- ★ BILLY JOEL—Tell Her About It 1-1
- ★ MICHAEL JACKSON—Human Nature 5-2
- ★ ASIA—Don't Cry 6-3
- ★ THE POLICE—King Of Pain 13-6
- ★ SPANDAU BALLET—True 14-8
- BRYAN ADAMS—This Time
- STEVIE NICKS—If Anyone Falls
- THE TALKING HEADS—Burning Down The House
- HUEY LEWIS AND THE NEWS—Heart And Soul
- THE MOODY BLUES—Sitting At The Wheel
- JOAN JETT AND THE BLACKHEARTS—Every Day People
- LIONEL RICHIE—All Night Long (All Night)
- JACKSON BROWNE—Tender Is The Night

KRQQ-FM—Tucson

- (Zapalian/Norris—M.D.)
- ★ TACO—Puttin' On The Ritz 3-1
- ★ FRANK STALLONE—Far From Over 4-4
- ★ THE POLICE—King Of Pain 7-6
- ★ BILLY JOEL—Tell Her About It 18-9
- ★ SPANDAU BALLET—True 20-12
- THE TALKING HEADS—Burning Down The House
- AGNETHA FALTSKOG—Can't Shake Loose
- THE MOTELS—Suddenly Last Summer
- MADNESS—It Must Be Love
- STEVIE NICKS—If Anyone Falls
- ROD STEWART—What Am I Gonna Do

KRTH-FM—Los Angeles

- (David Grossman—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 5-1
- ★ STRAY CATS—(She's) Sexy + 17 8-5
- ★ SPANDAU BALLET—True 11-9
- ★ BILLY JOEL—Tell Her About It 14-10
- ★ THE POLICE—King Of Pain 16-12
- ELVIS COSTELLO AND THE ATTRACTIONS—Every Day I Write The Book
- MIDNIGHT STAR—Freak-A-Zoid
- PRINCE—Delirious
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- STACY LATTISAW—Miracles
- LIONEL RICHIE—All Night Long (All Night)
- JACKSON BROWNE—Tender Is The Night
- THE S.O.S. BAND—Just Be Good To Me

KZZP-FM—Phoenix

- (Randy Stewart—P.D.)
- ★ FRANK STALLONE—Far From Over 11-8
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 15-10
- ★ SPANDAU BALLET—True 16-11
- ★ THE POLICE—King Of Pain 20-13
- ★ GEORGE BENSON—Lady Love Me 27-22
- ★ JEFFREY OSBORNE—Don't You Get So Mad
- THE FIXX—One Thing Leads To Another
- THE TALKING HEADS—Burning Down The House
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream

XTRA-AM—San Diego

- (Jim Richards—M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 1-1
- ★ WHAM—Bad Boys 4-2
- ★ STRAY CATS—(She's) Sexy + 17 6-4
- ★ BONNIE TYLER—Total Eclipse Of The Heart 11-9
- ★ THE POLICE—King Of Pain 14-12
- ELVIS COSTELLO AND THE ATTRACTIONS—Every Day I Write The Book
- HUEY LEWIS AND THE NEWS—Heart And Soul
- DAVID BOWIE—Modern Love
- EURYTHMICS—Love Is A Stranger
- JOAN JETT AND THE BLACKHEARTS—Every Day People
- THE ANIMALS—The Night
- THE MOTELS—Suddenly Last Summer
- MATTHEW WILDER—Break My Stride
- DEF LEPPARD—Foolin'

KDZA-AM—Pueblo

- (Rip Avila—M.D.)
- ★ BILLY JOEL—Tell Her About It 3-1
- ★ BONNIE TYLER—Total Eclipse Of The Heart 2-2
- ★ RICK SPRINGFIELD—Human Touch 6-4
- ★ ASIA—Don't Cry 11-9
- FRANK STALLONE—Far From Over 18-12
- DAVID BOWIE—Modern Love
- JOAN JETT AND THE BLACKHEARTS—Every Day People
- ROD STEWART—What Am I Gonna Do
- THE FIXX—One Thing Leads To Another
- BRYAN ADAMS—This Time
- STACY LATTISAW—Miracles
- MICHAEL SEMBELLO—Automatic Man
- JOBOXERS—Just Got Lucky

KFMB-FM (B100)—San Diego

- (Glenn McCartney—M.D.)
- THE COMMODORES—Only You
- JARREAU—Trouble In Paradise
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- BILLY JOEL—Uptown Girl

KIIS-FM—Los Angeles

- (Michael Schaefer—M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 2-1
- ★ STRAY CATS—(She's) Sexy + 17 8-4
- ★ SHALAMAR—Dead Giveaway 10-5
- ★ WHAM—Bad Boys 9-6
- LEE GREENWOOD—Somebody's Gonna Love You 21-8
- RICK JAMES—Cold Blooded
- MICHAEL SEMBELLO—Automatic Man
- PRINCE—Delirious
- ELVIS COSTELLO AND THE ATTRACTIONS—Every Day I Write The Book
- LIONEL RICHIE—All Night Long (All Night)
- DAVID BOWIE—Modern Love
- PAT BENATAR—Love Is A Battlefield
- THE S.O.S. BAND—Just Be Good To Me
- MEN AT WORK—Dr. Heckyl And Mr. Jive

KIMN-AM—Denver

- (Gloria Avila-Perez—M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 3-1
- ★ BONNIE TYLER—Total Eclipse Of The Heart 4-2
- ★ NAKED EYES—Promises Promises 10-7
- ★ FRANK STALLONE—Far From Over 14-8
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 12-11
- STEVIE NICKS—If Anyone Falls
- DAVID BOWIE—Modern Love
- MEN AT WORK—Dr. Heckyl And Mr. Jive
- PAT BENATAR—Love Is A Battlefield
- THE TUBES—The Monkey Time
- PRINCE—Delirious
- BRYAN ADAMS—This Time

KIQQ-FM—Los Angeles

- (Robert Moorhead—M.D.)
- PRINCE—Delirious
- THE MOTELS—Suddenly Last Summer
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- JUICE NEWTON—Tell Her No
- MIGUEL BROWN—So Many Men, So Little Time
- WHAM—Club Tropicana
- ROD STEWART—What Am I Gonna Do
- DAVE EDMUNDS—Information
- HUEY LEWIS AND THE NEWS—Heart And Soul
- PAT BENATAR—Love Is A Battlefield
- RYAN PARIS—Dolce Vita
- DEF LEPPARD—Foolin'
- JOAN JETT AND THE BLACKHEARTS—Every Day People
- OXO—My Ride
- LYDIA MURDOCK—Superstar
- BOB SEGER AND THE SILVER BULLET BAND—Old Time Rock & Roll
- K.C. AND THE SUNSHINE BAND—Give It Up
- EURYTHMICS—Love Is A Stranger
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love

KBBK-FM—Boise

- (Tom Evans—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 2-1
- ★ FRANK STALLONE—Far From Over 6-3
- ★ STRAY CATS—(She's) Sexy + 17 8-4
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 11-6
- ★ BILLY JOEL—Tell Her About It 9-7
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 27-20
- THE FIXX—One Thing Leads To Another 28-21
- MADNESS—It Must Be Love
- DAVID BOWIE—Modern Love
- PRINCE—Delirious
- BRYAN ADAMS—This Time
- LOVERBOY—Queen Of The Broken Hearts
- STEVIE NICKS—If Anyone Falls
- LIONEL RICHIE—All Night Long (All Night)
- JACKSON BROWNE—Tender Is The Night
- THE ANIMALS—The Night

KCNR-FM—Portland

- (Richard Harker—M.D.)
- ★ BILLY JOEL—Tell Her About It 6-1
- ★ NAKED EYES—Promises Promises 9-6
- ★ MICHAEL JACKSON—Human Nature 12-7
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 15-11
- ★ GEORGE BENSON—Lady Love Me 17-14
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- STEVIE NICKS—If Anyone Falls
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE POLICE—King Of Pain

KFRC-AM—San Francisco

- (Kate Ingram—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 3-1
- ★ STRAY CATS—(She's) Sexy + 17 5-2
- ★ THE POLICE—King Of Pain 8-7
- ★ RICK JAMES—Cold Blooded 9-8
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- HERBIE HANCOCK—Rockit
- DAVID BOWIE—Modern Love
- BOB SEGER AND THE SILVER BULLET BAND—Old Time Rock & Roll
- GEE FARROW—Should I Love You
- THE POLICE—The Monkey Time
- KLIQUE—Stop Doggin' Me Around

KJRB-AM—Spokane

- (Brian Gregory—M.D.)
- ★ SPANDAU BALLET—True 10-6
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 15-8
- ★ JENNIFER WARNES—Nights Are Forever 21-14
- ★ GEORGE BENSON—Lady Love Me 20-16
- ★ LEE GREENWOOD—Somebody's Gonna Love You 25-19
- ★ CRYSTAL GAYLE—Baby, What About You
- THE COMMODORES—Only You
- MANHATTAN TRANSFER—Spice Of Life
- ANNE MURRAY—A Little Good News
- LIONEL RICHIE—All Night Long (All Night)
- BILLY JOEL—Uptown Girl

KNBQ-FM—Tacoma

- (Sean Lynch—M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 6-2
- ★ NAKED EYES—Promises Promises 10-3
- ★ SPANDAU BALLET—True 11-6
- ★ BONNIE TYLER—Total Eclipse Of The Heart 12-8
- ★ THE POLICE—King Of Pain 14-9
- PRINCE—Delirious
- THE TALKING HEADS—Burning Down The House
- THE MOODY BLUES—Sitting At The Wheel
- STEVIE NICKS—If Anyone Falls

KRLC-AM—Lewiston

- (Steve Tracy—M.D.)
- ★ BILLY JOEL—Tell Her About It 2-1
- ★ SERGIO MENDES—Rainbow's End 5-2
- ★ SPANDAU BALLET—True 8-3
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 9-6
- ★ RONNIE MILSAP—Don't You Know How Much I Love You 17-12
- PHILIP BAILEY—I Know
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- JUICE NEWTON—Tell Her No
- ANNE MURRAY—A Little Good News
- MANHATTAN TRANSFER—Spice Of Life
- GLENN SHORROCK—Don't Girls Get Lonely
- JEFFREY OSBORNE—Don't You Get So Mad
- THE MOTELS—Suddenly Last Summer

KSFM-FM—Sacramento

- (Chris Collins—M.D.)
- ★ EURYTHMICS—Sweet Dreams 7-4
- ★ WHAM—Bad Boys 14-10
- ★ THE POLICE—King Of Pain 16-12
- ★ MEN WITHOUT HATS—The Safety Dance 20-13
- ★ BILLY JOEL—Tell Her About It 24-20
- MICHAEL JACKSON—P.T.Y. (Pretty Young Thing)
- THE MOTELS—Suddenly Last Summer
- LIONEL RICHIE—All Night Long (All Night)
- BONNIE TYLER—Total Eclipse Of The Heart
- THE TALKING HEADS—Burning Down The House
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE FIXX—One Thing Leads To Another
- STEVIE NICKS—If Anyone Falls

KTAC-AM—Tacoma

- (Rob Sherwood—M.D.)
- ★ BILLY JOEL—Tell Her About It 2-1
- ★ JENNIFER WARNES—Nights Are Forever 7-5
- ★ THE KINKS—Don't Forget To Dance 11-10
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 19-11
- ★ GEORGE BENSON—Lady Love Me 16-13

KYYA-FM—Billings

- (Charlie Fox—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 4-2
- ★ THE POLICE—King Of Pain 21-11
- ★ SHALAMAR—Dead Giveaway 20-14
- ★ SPANDAU BALLET—True 23-15
- ★ JEFFREY OSBORNE—Don't You Get So Mad 24-16
- LIONEL RICHIE—All Night Long (All Night)
- STEVIE NICKS—If Anyone Falls
- MADNESS—It Must Be Love
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE MOTELS—Suddenly Last Summer
- THE TALKING HEADS—Burning Down The House
- THE FIXX—One Thing Leads To Another
- BRYAN ADAMS—This Time
- HUEY LEWIS AND THE NEWS—Heart And Soul

KYYX-FM—Seattle

- (Elvin Ichiyama—M.D.)
- ★ THE POLICE—King Of Pain 3-1
- ★ STRAY CATS—(She's) Sexy + 17 2-2
- ★ THE FIXX—One Thing Leads To Another 4-4
- ★ PETER SCHILLING—Major Tom (Coming Home) 9-5
- ★ ELVIS COSTELLO AND THE ATTRACTIONS—Every Day I Write The Book 10-6
- JOAN JETT AND THE BLACKHEARTS—Every Day People
- ROMAN HOLLIDAY—Don't Try To Stop It
- THE RUBINOOS—If I Had You Back
- PAT BENATAR—Love Is A Battlefield
- THE ROMANTICS—Rock You Up
- GANG OF FOUR—Is It Love
- BANANARAMA—Cruel Summer
- HUEY LEWIS AND THE NEWS—Heart And Soul
- MIDNIGHT OIL—Power And Passion
- AXE—Heat In The Street
- MATTHEW WILDER—Break My Stride
- MENTAL AS ANYTHING—Brain Drain
- HILLARY—Drop Your Pants
- THE PAYOLAS—I'll Find Another
- GRAHAM PARKER—Life Gets Better

North Central 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

- LIONEL RICHIE—All Night Long (All Night) (Motown)
- THE TALKING HEADS—Burning Down The House (Warner Bros.)
- DAVID BOWIE—Modern Love (EMI/America)

BREAKOUTS

- BILLY JOEL—Uptown Girl (Columbia)

WBZZ-FM—Pittsburgh

- (Chuck Tyler—M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 1-1
- ★ ASIA—Don't Cry 4-2
- ★ BONNIE TYLER—Total Eclipse Of The Heart 8-3
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 16-10
- ★ SPANDAU BALLET—True 23-16
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes
- DEF LEPPARD—Foolin'
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- LIONEL RICHIE—All Night Long (All Night)
- THE TALKING HEADS—Burning Down The House
- BILLY JOEL—Uptown Girl
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love

WCCK-FM—Erie

- (J.J. Sanford—M.D.)
- ★ LOVERBOY—Queen Of The Broken Hearts
- ★ BILLY JOEL—Tell Her About It 4-2
- ★ FRANK STALLONE—Far From Over 6-3
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 12-6
- DEF LEPPARD—Stage Fright 14-8
- ELTON JOHN—Kiss The Bride
- THE TALKING HEADS—Burning Down The House
- BRYAN ADAMS—This Time
- LOVERBOY—Queen Of The Broken Hearts
- THE MOTELS—Suddenly Last Summer
- MADNESS—It Must Be Love
- ROD STEWART—What Am I Gonna Do
- HUEY LEWIS AND THE NEWS—Heart And Soul
- BILLY JOEL—Uptown Girl
- PAT BENATAR—Love Is A Battlefield
- JACKSON BROWNE—Tender Is The Night
- DAVID BOWIE—Modern Love
- JOURNEY—Send Her My Love

WGCL-FM—Cleveland

- (Tom Jeffries—M.D.)
- ★ NAKED EYES—Promises Promises 7-5
- ★ SPANDAU BALLET—True 25-7
- ★ MICHAEL STANLEY BAND—My Town 13-8

WHTX-FM—Pittsburgh

- (Keith Abrams—M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 1-1
- ★ BONNIE TYLER—Total Eclipse Of The Heart 17-2
- ★ EDDY GRANT—I Don't Wanna Dance 9-8
- ★ SPANDAU BALLET—True 14-11
- ★ STRAY CATS—(She's) Sexy + 17 24-19
- THE TALKING HEADS—Burning Down The House
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- PRINCE—Delirious
- THE MOTELS—Suddenly Last Summer
- SHALAMAR—Dead Giveaway
- LIONEL RICHIE—All Night Long (All Night)
- THE S.O.S. BAND—Just Be Good To Me

WHYT-FM—Detroit

- (Lee Malcolm—M.D.)
- ★ BILLY JOEL—Tell Her About It 6-2
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 16-8
- ★ BONNIE TYLER—Total Eclipse Of The Heart 13-9
- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 22-17
- ★ THE FIXX—One Thing Leads To Another 28-18
- THE MOTELS—Suddenly Last Summer
- BRYAN ADAMS—This Time
- PRINCE—Delirious
- ELVIS COSTELLO AND THE ATTRACTIONS—Every Day I Write The Book
- DAVID BOWIE—Modern Love
- STEVIE NICKS—If Anyone Falls
- LIONEL RICHIE—All Night Long (All Night)
- THE KINKS—Don't Forget To Dance
- THE ROMANTICS—Talking In Your Sleep

WHYW-FM—Pittsburgh

- (Jay Cresswell—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 15-1
- ★ SPANDAU BALLET—True 9-7
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 10-8
- ★ SERGIO MENDES—Rainbow's End 12-10
- ★ CRYSTAL GAYLE—Baby, What About You 17-14
- JUICE NEWTON—Tell Her No
- RONNIE MILSAP—Don't You Know How Much I Love You
- LIONEL RICHIE—All Night Long (All Night)
- ANNE MURRAY—A Little Good News
- STACY LATTISAW—Miracles
- MANHATTAN TRANSFER—Spice Of Life

WKDD-FM—Akron

- (Matt Patrick—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 7-4
- ★ MEN WITHOUT HATS—The Safety Dance 13-10
- ★ FRANK STALLONE—Far From Over 14-11
- ★ THE POLICE—King Of Pain 24-20
- ★ ROD STEWART—What Am I Gonna Do 30-25
- MEN AT WORK—Dr. Heckyl And Mr. Jive
- LIONEL RICHIE—All Night Long (All Night)
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- HEART—How Can I Refuse
- THE TALKING HEADS—Burning Down The House
- THE MOODY BLUES—Sitting At The Wheel
- BILLY JOEL—Uptown Girl
- BRYAN ADAMS—This Time
- JARREAU—Trouble In Paradise
- THE MOTELS—Suddenly Last Summer
- DEF LEPPARD—Foolin'

WKJL-FM—Louisville

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/13/83)

Continued from page 12

- BONNIE TYLER-Total Eclipse Of The Heart
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- JEFFREY OSBORNE-Don't You Get So Mad

KROK-FM-Shreveport

- (Peter Stewart-M.D.)
- ★ ★ THE MOODY BLUES-Sitting At The Wheel 37-31
- ★ ★ RONNIE MILSAP-Don't You Know How Much I Love You 40-34
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 34-26
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 35-29
- ★ MADNESS-It Must Be Love 38-30
- ★ QUARTERFLASH-Take Another Picture
- ★ DONNA SUMMER-Unconditional Love
- DAVID BOWIE-Modern Love
- BERLIN-Masquerade
- THE MOTELS-Suddenly Last Summer
- STEVIE NICKS-If Anyone Falls
- ROD STEWART-What Am I Gonna Do
- THE KINKS-Don't Forget To Dance
- PRINCE-Delirious

KVOL-AM-Lafayette

- (Phil Rankin-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 3-1
- ★ ★ ASIA-Don't Cry 8-3
- ★ SPANDAU BALLET-True 15-10
- ★ THE POLICE-King Of Pain 20-14
- ★ MADNESS-It Must Be Love 31-25
- BOB SEGER AND THE SILVER BULLET BAND-Old Time Rock & Roll
- MICHAEL SEMBELLO-Automatic Man
- THE MOTELS-Suddenly Last Summer
- BRYAN ADAMS-This Time
- HUEY LEWIS AND THE NEWS-Heart And Soul
- ELVIS COSTELLO AND THE ATTRACTIONS-Every Day I Write The Book
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- BERLIN-Masquerade
- ANNE MURRAY-A Little Good News
- JOBOXERS-Just Got Lucky
- EURYTHMICS-Love Is A Stranger
- LIONEL RICHIE-All Night Long (All Night)
- LOVERBOY-Queen Of The Broken Hearts
- MINOR DETAIL-Canvas Of Life
- CARLY SIMON-You Know What To Do

KZFM-FM-Corpus Christi

- (John Steele-M.D.)
- ★ ★ NAKED EYES-Promises Promises 18-14
- ★ ★ FRANK STALLONE-Far From Over 21-15
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 17-12
- ★ THE FIXX-One Thing Leads To Another 29-22
- ★ SPANDAU BALLET-True 20-17
- THE MOODY BLUES-Sitting At The Wheel
- BRYAN ADAMS-This Time
- JUICE NEWTON-Tell Her No
- THE TALKING HEADS-Burning Down The House
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- MEN AT WORK-Dr. Heckyl And Mr. Jive

WEZB-FM-New Orleans

- (Nick Dazio-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 3-1
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 4-3
- ★ SPANDAU BALLET-True 11-4
- ★ STRAY CATS-(She's) Sexy + 17 12-9
- ★ PRINCE-Delirious 18-18
- STACY LATTISAW-Miracles
- DAVID BOWIE-Modern Love
- BILLY JOEL-Uptown Girl
- DEF LEPPARD-Foolin'

WFMM-FM-Baton Rouge

- (Johnny "A"-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 3-1
- ★ ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 5-2

WQUE-FM-New Orleans

- (Chris Bryan-M.D.)
- ★ ★ JEFFREY OSBORNE-Don't You Get So Mad 16-12
- ★ ★ THE POLICE-King Of Pain 18-13
- BONNIE TYLER-Total Eclipse Of The Heart 19-16
- ★ THE KINKS-Don't Forget To Dance 20-17
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 23-18
- STEVIE NICKS-If Anyone Falls
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- LIONEL RICHIE-All Night Long (All Night)
- ASIA-Don't Cry
- THE ANIMALS-The Night
- PRINCE-Delirious
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- BILLY JOEL-Uptown Girl
- JACKSON BROWNE-Tender Is The Night

WTIX-AM-New Orleans

- (Barney Kilpatrick M.D.)
- ★ ★ MEN WITHOUT HATS-The Safety Dance 3-1
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 8-5
- ★ NAKED EYES-Promises Promises 9-6
- ★ STRAY CATS-(She's) Sexy + 17 14-11
- ★ SPANDAU BALLET-True 19-14
- BILLY JOEL-Uptown Girl
- DAVID BOWIE-Modern Love
- EURYTHMICS-Love Is A Stranger
- BRYAN ADAMS-This Time
- DONNA SUMMER-Unconditional Love
- MATTHEW WILDER-Break My Stride
- ROMAN HOLIDAY-Don't Try To Stop It
- PABLO CRUISE-Will You Won't You
- PAUL YOUNG-Wherever I Lay My Hat
- JACKSON BROWNE-Tender Is The Night
- LIONEL RICHIE-All Night Long (All Night)
- JOAN JETT AND THE BLACKHEARTS-Every Day People

Midwest Region

★ PRIME MOVERS

- BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
- THE POLICE-King Of Pain (A&M)
- MEN WITHOUT HATS-The Safety Dance (Backstreet)

● TOP ADD ONS

- QUIET RIOT-Cum On Feel The Noize (Pasha)
- LIONEL RICHIE-All Night Long (All Night) (Motown)
- THE MOTELS-Suddenly Last Summer (Capitol)

● BREAKOUTS

- PAT BENATAR-Love Is A Battlefield (Chrysalis)

KDVV-FM-Topeka

- (Tony Stewart-P.D.)
- ★ ★ AIR SUPPLY-Making Love Out Of Nothing At All 9-3
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 13-4
- ★ ★ ASIA-Don't Cry 12-6
- ★ SHALAMAR-Dead Giveaway 24-11
- ★ THE POLICE-King Of Pain 27-13
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- THE MOTELS-Suddenly Last Summer
- SPANDAU BALLET-True
- THE FIXX-One Thing Leads To Another
- ROD STEWART-What Am I Gonna Do
- PRINCE-Delirious
- STEVIE NICKS-If Anyone Falls
- HUEY LEWIS AND THE NEWS-Heart And Soul
- LIONEL RICHIE-All Night Long (All Night)
- DAVID BOWIE-Modern Love
- MICHAEL SEMBELLO-Automatic Man

KDWB-AM-Minneapolis

- (Lorain Palagi-P.D.)
- ★ ★ BILLY JOEL-Tell Her About It 4-1
- ★ ★ MEN WITHOUT HATS-The Safety Dance 9-2
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 21-12
- ★ BRYAN ADAMS-This Time 22-17
- ★ THE POLICE-King Of Pain 24-21
- THE MOTELS-Suddenly Last Summer
- ROBERT PLANT-Big Log

KEYN-FM-Wichita

- (Don Pearman-M.D.)
- ★ ★ ASIA-Don't Cry 10-5
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 15-9
- ★ ★ THE POLICE-King Of Pain 17-14
- ★ ★ SPANDAU BALLET-True 21-15
- DAVID BOWIE-Modern Love
- HUEY LEWIS AND THE NEWS-Heart And Soul
- LIONEL RICHIE-All Night Long (All Night)
- THE KINKS-Don't Forget To Dance
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- PRINCE-Delirious
- AGNETHA FALTSKOG-Can't Shake Loose
- THE MOTELS-Suddenly Last Summer
- KANSAS-Fight Fire With Fire
- THE TALKING HEADS-Burning Down The House
- ROD STEWART-What Am I Gonna Do
- JUICE NEWTON-Tell Her No

KFYR-AM-Bismarck

- (Dan Brannan-M.D.)
- ★ ★ SPANDAU BALLET-True 13-5
- ★ ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 16-11
- ★ ★ BILLY JOEL-Tell Her About It 4-3
- ★ ★ ELTON JOHN-Kiss The Bride 19-14
- ★ STRAY CATS-(She's) Sexy + 17 20-7
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- BRYAN ADAMS-This Time
- JUICE NEWTON-Tell Her No
- THE TALKING HEADS-Burning Down The House
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- JOURNEY-Send Her My Love
- HUEY LEWIS AND THE NEWS-Heart And Soul
- DEF LEPPARD-Foolin'

KHTR-FM-St. Louis

- (Ed Scarborough-P.D.)
- ★ ★ SPANDAU BALLET-True 16-8
- ★ ★ FRANK STALLONE-Far From Over 13-10
- ★ ★ AIR SUPPLY-Making Love Out Of Nothing At All 23-13
- ★ ★ ELTON JOHN-Kiss The Bride 18-15
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- QUIET RIOT-Cum On Feel The Noize
- STEVIE NICKS-If Anyone Falls
- BRYAN ADAMS-This Time
- AGNETHA FALTSKOG-Can't Shake Loose
- PRINCE-Delirious
- KANSAS-Fight Fire With Fire
- BILLY JOEL-Uptown Girl

KIOA-AM-Des Moines

- (Mike Judge-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 3-2
- ★ ★ SERGIO MENDES-Rainbow's End 7-6
- ★ SPANDAU BALLET-True 10-7
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 12-10
- CRYSTAL GAYLE-Baby, What About You 13-11
- CROSBY, STILLS AND NASH-Raise A Voice
- THE MOTELS-Suddenly Last Summer
- LIONEL RICHIE-All Night Long (All Night)
- NAKED EYES-Promises Promises
- ANNE MURRAY-A Little Good News
- JEFFREY OSBORNE-Don't You Get So Mad
- BILLY JOEL-Uptown Girl
- CARLY SIMON-You Know What To Do

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- ★ ★ ASIA-Don't Cry 1-1
- ★ ★ BILLY JOEL-Tell Her About It 9-4
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 12-6
- ★ THE POLICE-King Of Pain 17-9
- JUICE NEWTON-Tell Her No 20-14
- DEF LEPPARD-Foolin'
- DEF LEPPARD-Foolin'
- ROBERT PLANT-Big Log
- STRAY CATS-(She's) Sexy + 17
- DAVID BOWIE-Modern Love
- HUEY LEWIS AND THE NEWS-Heart And Soul
- CARLY SIMON-You Know What To Do

KMGK-FM-Des Moines

- (Michael Stone-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 2-1
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 3-2
- ★ ★ ASIA-Don't Cry 5-4
- ★ FRANK STALLONE-Far From Over 8-5
- MEN WITHOUT HATS-The Safety Dance 10-6
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- EURYTHMICS-Love Is A Stranger
- BRYAN ADAMS-This Time
- DAVID BOWIE-Modern Love
- STEVIE NICKS-If Anyone Falls

KQKQ-FM-Omaha

- (Jay Taylor-M.D.)
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ ★ BILLY JOEL-Tell Her About It 3-2
- ★ ★ ASIA-Don't Cry 7-4
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 9-6
- ★ THE POLICE-King Of Pain 14-8
- LIONEL RICHIE-All Night Long (All Night)
- GEORGE BENSON-Lady Love Me
- DAVID BOWIE-Modern Love
- STEVIE NICKS-If Anyone Falls
- JOAN JETT AND THE BLACKHEARTS-Every Day People

KRNA-FM-Iowa City

- (Bart Goyshor-P.D.)
- ★ ★ MEN WITHOUT HATS-The Safety Dance 1-1
- ★ ★ ASIA-Don't Cry 4-2
- MICHAEL JACKSON-Human Nature 3-3
- ELTON JOHN-Kiss The Bride 7-5
- THE POLICE-King Of Pain 13-6
- STEVIE NICKS-If Anyone Falls

- THE MOTELS-Suddenly Last Summer
- THE KINKS-Don't Forget To Dance
- BRYAN ADAMS-This Time
- ROD STEWART-What Am I Gonna Do
- JOBOXERS-Just Got Lucky
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- DAVID BOWIE-Modern Love
- PAT BENATAR-Love Is A Battlefield
- MICHAEL SEMBELLO-Automatic Man
- JOAN JETT AND THE BLACKHEARTS-Every Day People

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

- (Chuck Napp-M.D.)
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- LIONEL RICHIE-All Night Long (All Night)

WCIL-FM-Carbondale

- (Tony Waitkus-P.D.)
- ★ ★ RITA COOLIDGE-All Time High 7-5
- ★ ★ SHALAMAR-Dead Giveaway 14-6
- ★ ★ ASIA-Don't Cry 11-7
- ★ ★ THE POLICE-King Of Pain 17-11
- ★ ★ SPANDAU BALLET-True 21-14
- QUIET RIOT-Cum On Feel The Noize
- STEVIE NICKS-If Anyone Falls
- LIONEL RICHIE-All Night Long (All Night)
- DONNA SUMMER-Unconditional Love
- SOUTHSIDE JOHNNY AND THE JUKES-Trash It Up

WKAU-AM-FM-Appleton

- (Rich Allen-M.D.)
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ ★ AIR SUPPLY-Making Love Out Of Nothing At All 8-4
- ★ ★ FRANK STALLONE-Far From Over 12-7
- ★ ★ STRAY CATS-(She's) Sexy + 17 17-13
- ★ ★ SPANDAU BALLET-True 21-17
- ROD STEWART-What Am I Gonna Do
- AGNETHA FALTSKOG-Can't Shake Loose
- BRYAN ADAMS-This Time
- PRINCE-Delirious
- THE MOTELS-Suddenly Last Summer
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- DAVID BOWIE-Modern Love
- JOBOXERS-Just Got Lucky
- DEF LEPPARD-Foolin'
- QUIET RIOT-Cum On Feel The Noize

WKTI-FM-Milwaukee

- (John Grant-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 1-1
- ★ ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 16-11
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 7-3
- ★ ★ THE POLICE-King Of Pain 13-7
- ★ ★ SPANDAU BALLET-True 17-11
- GEORGE BENSON-Lady Love Me
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- THE MOODY BLUES-Sitting At The Wheel
- THE TALKING HEADS-Burning Down The House
- LIONEL RICHIE-All Night Long (All Night)
- THE COMMODORES-Only You
- LAURA BRANIGAN-How Am I Supposed To Live Without You

WKZW-FM-Peoria

- (Mark Maloney-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 4-1
- ★ ★ MEN WITHOUT HATS-The Safety Dance 3-2
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 7-3
- ★ ★ THE POLICE-King Of Pain 13-7
- ★ ★ SPANDAU BALLET-True 17-11
- GEORGE BENSON-Lady Love Me
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- THE MOODY BLUES-Sitting At The Wheel
- THE TALKING HEADS-Burning Down The House
- LIONEL RICHIE-All Night Long (All Night)
- THE COMMODORES-Only You
- LAURA BRANIGAN-How Am I Supposed To Live Without You

WLOL-FM-Minneapolis

- (Gregg Swedberg-M.D.)
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 13-1
- ★ ★ NAKED EYES-Promises Promises 10-7
- ★ ★ SPANDAU BALLET-True 11-8
- ★ ★ THE FIXX-One Thing Leads To Another 16-11
- ★ ★ BRYAN ADAMS-This Time 17-12
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- QUIET RIOT-Cum On Feel The Noize
- STEVIE NICKS-If Anyone Falls
- THE MOTELS-Suddenly Last Summer
- THE TALKING HEADS-Burning Down The House
- HUEY LEWIS AND THE NEWS-Heart And Soul
- PAT BENATAR-Love Is A Battlefield
- LIONEL RICHIE-All Night Long (All Night)
- ELO-Four Little Diamonds
- QUARTERFLASH-Take Another Picture
- MADNESS-It Must Be Love
- JOBOXERS-Just Got Lucky
- MATTHEW WILDER-Break My Stride
- GLENN SHORROCK-Don't Girls Get Lonely

WLS-AM-Chicago

- (Dave Denver-M.D.)
- ★ ★ MEN WITHOUT HATS-The Safety Dance 6-1
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 22-6
- ★ ★ THE POLICE-King Of Pain 27-11
- ★ ★ AIR SUPPLY-Making Love Out Of Nothing At All 36-15
- ★ ★ FRANK STALLONE-Far From Over 23-16
- QUIET RIOT-Cum On Feel The Noize
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- DEF LEPPARD-Foolin'
- RICK SPRINGFIELD-Human Touch

WLS-FM-Chicago

- (Dave Denver-M.D.)
- ★ ★ MEN WITHOUT HATS-The Safety Dance 6-1
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 22-6
- ★ ★ THE POLICE-King Of Pain 24-11
- ★ ★ AIR SUPPLY-Making Love Out Of Nothing At All 36-15
- ★ ★ FRANK STALLONE-Far From Over 23-16
- TACO-Puttin' On The Ritz
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- THE FIXX-One Thing Leads To Another
- QUIET RIOT-Cum On Feel The Noize
- THE TALKING HEADS-Burning Down The House
- DEF LEPPARD-Foolin'
- RICK SPRINGFIELD-Human Touch

WRKR-FM-Racine

- (Pat Martin-P.D.)
- ★ ★ STRAY CATS-(She's) Sexy + 17 15-5
- ★ ★ ROBERT PLANT-Big Log 18-8
- ★ ★ DEF LEPPARD-Foolin' 27-17

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
- ★ ★ RICK SPRINGFIELD-Human Touch 4-3
- ★ ★ STRAY CATS-(She's) Sexy + 17 11-5
- DAVID BOWIE-Modern Love
- HUEY LEWIS AND THE NEWS-Heart And Soul
- JUICE NEWTON-Tell Her No
- BRYAN ADAMS-This Time
- THE ANIMALS-The Night
- PRINCE-Delirious
- BOB SEGER AND THE SILVER BULLET BAND-Old Time Rock & Roll
- THE KINKS-Don't Forget To Dance
- ROD STEWART-What Am I Gonna Do

THE TUBES-The Monkey Time

WZEE-FM-Madison

- (Matt Hudson-M.D.)
- ★ ★ MEN WITHOUT HATS-The Safety Dance 3-1
- ★ ★ RICK SPRINGFIELD-Human Touch 4-2
- ★ ★ STRAY CATS-(She's) Sexy + 17 9-6
- ★ ★ FRANK STALLONE-Far From Over 14-7
- ★ ★ THE POLICE-King Of Pain 15-8
- PAT BENATAR-Love Is A Battlefield
- MICHAEL SEMBELLO-Automatic Man
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- JOURNEY-Send Her My Love
- LIONEL RICHIE-All Night Long (All Night)
- STEVIE NICKS-If Anyone Falls
- BOB SEGER AND THE SILVER BULLET BAND-Old Time Rock & Roll
- BRYAN ADAMS-This Time

WZOK-FM-Rockford

- (Tim Fox-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 1-1
- ★ ★ STRAY CATS-(She's) Sexy + 17 5-2
- ★ ★ MEN WITHOUT HATS-The Safety Dance 8-4
- ★ ★ MICHAEL JACKSON-Human Nature 10-7
- ★ ★ NAKED EYES-Promises Promises 10-7
- ROD STEWART-What Am I Gonna Do
- THE MOTELS-Suddenly Last Summer
- DONNA SUMMER-Unconditional Love
- PRINCE-Delirious

Northeast Region

★ PRIME MOVERS

- BILLY JOEL-Tell Her About It (Columbia)
- MEN WITHOUT HATS-The Safety Dance (Backstreet)
- FRANK STALLONE-Far From Over (RSO)

● TOP ADD ONS

- LIONEL RICHIE-All Night Long (All Night) (Motown)
- DAVID BOWIE-Modern Love (EMI/America)
- BRYAN ADAMS-This Time (A&M)

● BREAKOUTS

- EURYTHMICS-Love Is A Stranger (RCA)
- BILLY JOEL-Uptown Girl (Columbia)

WACZ-AM-Bangor

- (Michael C'Hara-M.D.)
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 3-1
- ★ ★ BILLY JOEL-Tell Her About It 6-4
- ★ ★ MICHAEL JACKSON-Human Nature 8-5
- ★ ★ AIR SUPPLY-Making Love Out Of Nothing At All 12-6
- ★ ★ JACKSON BROWNE-Lawyers In Love 9-7
- DAVID BOWIE-Modern Love
- THE TALKING HEADS-Burning Down The House
- THE KINKS-Don't Forget To Dance
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- QUIET RIOT-Cum On Feel The Noize
- ELO-Four Little Diamonds
- LIONEL RICHIE-All Night Long (All Night)
- EURYTHMICS-Love Is A Stranger
- BOB SEGER AND THE SILVER BULLET BAND-Old Time Rock & Roll
- THE TUBES-The Monkey Time
- AGNETHA FALTSKOG-Can't Shake Loose
- LOVERBOY-Queen Of The Broken Hearts
- BILLY JOEL-Uptown Girl
- JACKSON BROWNE-Tender Is The Night

WBLI-FM-Long Island

- (Bill Terry-P.D.)
- ★ ★ MICHAEL SEMBELLO-Manac 1-1
- ★ ★ BILLY JOEL-Tell Her About It 5-2
- ★ ★ MEN WITHOUT HATS-The Safety Dance 4-3
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 12-6
- ★ ★ AIR SUPPLY-Making Love Out Of Nothing At All 10-10
- LIONEL RICHIE-All Night Long (All Night)
- PRINCE-Delirious
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- THE FIXX-One Thing Leads To Another 26-20
- BRYAN ADAMS-This Time
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- STACY LATTISAW-Miracles
- GEORGE BENSON-Lady Love Me
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- STEVIE NICKS-If Anyone Falls
- HUEY LEWIS AND THE NEWS-Heart And Soul

WFEA-AM (13 FEA)-Manchester

- (Rick Ryder-M.D.)
- ★ ★ BILLY JOEL-Tell Her About It 1-1
- ★ ★ NAKED EYES-Promises Promises 12-3
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 24-9
- ★ ★ AIR SUPPLY-Making Love Out Of Nothing At All 19-12
- ★ ★ SPANDAU BALLET-True 22-14
- STEVIE NICKS-If Anyone Falls
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- ELTON JOHN-Kiss The Bride
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- THE ANIMALS-The Night
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- SERGIO MENDES-Rainbow's End
- BRYAN ADAMS-This Time
- MANHATTAN TRANSFER-Spice Of Life
- GLENN SHORROCK-Don't Girls Get Lonely
- BILLY JOEL-Uptown Girl
- MICK FLEETWOOD'S ZOO-I Want You Back

WFLY-FM-Albany

- (Jack Lawrence-M.D.)
- ★ ★ MICHAEL SEMBELLO-Manac 1-1
- ★ ★ MEN WITHOUT HATS-The Safety Dance 2-2
- ★ ★ BONNIE TYLER-Total Eclipse Of The Heart 3-3
- ★ ★ BILLY JOEL-Tell Her About It 5-5
- ★ ★ FRANK STALLONE-Far From Over 11-6
- DEF LEPPARD-Foolin'
- LIONEL RICHIE-All Night Long (All Night)
- THE MOTELS-Suddenly Last Summer
- AGNETHA FALTSKOG-Can't Shake Loose
- DAVID BOWIE-Modern Love
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- ROMAN HOLIDAY-Don't Try To Stop It

WGUY-FM-Bangor

Continued from page 22

- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- BONNIE TYLER-Total Eclipse Of The Heart
- THE FIXX-One Thing Leads To Another
- CEE FARRROW-Should I Love You
- EURYTHMICS-Love Is A Stranger
- PAUL YOUNG-Wherever I Lay My Hat
- DAVID BOWIE-Modern Love

Mid-Atlantic Region

★ PRIME MOVERS

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

• TOP ADD ONS

- DAVID BOWIE-Modern Love (EMI/America)
- LIONEL RICHIE-All Night Long (All Night) (Motown)
- STEVIE NICKS-If Anyone Falls (Modern)

BREAKOUTS

- JOURNEY-Send Her My Love (Columbia)
- BILLY JOEL-Uptown Girl (Columbia)

WAEB-AM-Allentown

- (Mike Chapman-M.D.)
- BILLY JOEL-Tell Her About It 1-1
- GEORGE BENSON-Lady Love Me 9-2
- SERGIO MENDES-Rainbow's End 12-6
- SPANDAU BALLET-True 16-7
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 20-11
- MANHATTAN TRANSFER-Spice Of Life
- LIONEL RICHIE-All Night Long (All Night)
- JARREAU-Trouble In Paradise
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- JACKSON BROWNE-Lawyers In Love
- EDDIE RABBITT-You Put The Beat In My Heart
- THE BEE GEES-Someone Belonging To Someone

WBSB-FM-Baltimore

- (Jan Jetteries-M.D.)
- MEN WITHOUT HATS-The Safety Dance 1-1
- MICHAEL JACKSON-Human Nature 2-2
- BILLY JOEL-Tell Her About It 4-3
- AIR SUPPLY-Making Love Out Of Nothing At All 5-4
- BONNIE TYLER-Total Eclipse Of The Heart 16-7
- DAVID BOWIE-Modern Love
- MICHAEL SEMBELLO-Automatic Man
- RUFUS AND CHAKA KHAN-Ain't Nobody
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- SPANDAU BALLET-True
- MADNESS-It Must Be Love
- STEVIE NICKS-If Anyone Falls
- EURYTHMICS-Love Is A Stranger
- QUARTERFLASH-Take Another Picture

WCIR-FM-Beckley

- (Bob Spencer-M.D.)
- AIR SUPPLY-Making Love Out Of Nothing At All 3-1
- JACKSON BROWNE-Lawyers In Love 4-3
- NAKED EYES-Promises Promises 6-4
- BILLY JOEL-Tell Her About It 9-5
- PAUL ANKA-Hold Me 'Til The Mornin' Comes 15-7
- ROD STEWART-What Am I Gonna Do
- THE FIXX-One Thing Leads To Another
- BRYAN ADAMS-This Time
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- RONNIE MILSAP-Don't You Know How Much I Love You
- ELVIS COSTELLO AND THE ATTRACTIONS-Every Day I Write The Book
- JOURNEY-Send Her My Love
- LIONEL RICHIE-All Night Long (All Night)
- CARLY SIMON-You Know What To Do

WFBG-AM-Altoona

- (Tony Booth-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 4-1
- LAURA BRANIGAN-How Am I Supposed To Live Without You 9-4
- ASIA-Don't Cry 7-5
- AIR SUPPLY-Making Love Out Of Nothing At All 11-6
- SPANDAU BALLET-True 16-14
- EDDIE RABBITT-You Put The Beat In My Heart
- LOVERBOY-Queen Of The Broken Hearts
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- STEVIE NICKS-If Anyone Falls
- HUEY LEWIS AND THE NEWS-Heart And Soul
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- MANHATTAN TRANSFER-Spice Of Life
- THE TUBES-The Monkey Time
- MICHAEL SEMBELLO-Automatic Man
- DONNA SUMMER-Unconditional Love
- HERBIE HANCOCK-Rockit
- THE HUMAN LEAGUE-Mirror Man
- PAT BENATAR-Love Is A Battlefield

WKRR-FM-Wilkes-Barre

- (Jim Rising-P.D.)
- THE KINKS-Don't Forget To Dance 32-19
- MADNESS-It Must Be Love 40-21
- PRINCE-Delectious 41-23
- BRYAN ADAMS-This Time 44-25
- THE FIXX-One Thing Leads To Another 42-26
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- THE HUMAN LEAGUE-Mirror Man
- BILLY JOEL-Uptown Girl
- JACKSON BROWNE-Tender Is The Night

WNVZ-FM-Norfolk

- (Jeff Morgan-M.D.)
- MEN WITHOUT HATS-The Safety Dance 1-1
- BONNIE TYLER-Total Eclipse Of The Heart 4-3
- AIR SUPPLY-Making Love Out Of Nothing At All 10-7
- SPANDAU BALLET-True 11-8
- ELTON JOHN-Kiss The Bride 24-14
- THE FIXX-One Thing Leads To Another
- THE TALKING HEADS-Burning Down The House
- PRINCE-Delectious
- THE MOTELS-Suddenly Last Summer
- BRYAN ADAMS-This Time
- NEW EDITION-Is This The End
- LIONEL RICHIE-All Night Long (All Night)
- DAVID BOWIE-Modern Love
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- STEVIE NICKS-If Anyone Falls

WQXA-FM-York

- (Dan Steele-M.D.)
- SPANDAU BALLET-True 10-4
- BONNIE TYLER-Total Eclipse Of The Heart 15-8
- FRANK STALLONE-Far From Over 17-13
- STRAY CATS-(She's) Sexy + 17 21-16
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 24-19
- BRYAN ADAMS-This Time
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- THE KINKS-Don't Forget To Dance
- THE MOTELS-Suddenly Last Summer
- ROD STEWART-What Am I Gonna Do
- MANHATTAN TRANSFER-Spice Of Life
- EURYTHMICS-Love Is A Stranger
- KALEIDOSCOPE-For The Love Of Him

WRVQ-FM-Richmond

- (Bob Lewis-M.D.)
- BILLY JOEL-Tell Her About It 5-1
- SPANDAU BALLET-True 12-7
- THE POLICE-King Of Pain 17-8
- FRANK STALLONE-Far From Over 18-10
- JOURNEY-Send Her My Love
- STEVIE NICKS-If Anyone Falls
- GEORGE BENSON-Lady Love Me
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- JEFFREY OSBORNE-Don't You Get So Mad
- ROD STEWART-What Am I Gonna Do

WXIL-FM-Parkersburg

- (Paul Demille-M.D.)
- MEN WITHOUT HATS-The Safety Dance 2-1
- MICHAEL JACKSON-P.T.Y. (Pretty Young Thing) 5-4
- SHEENA EASTON-Telephone (Long Distance Love Affair) 19-10
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 23-13
- CULTURE CLUB-I'll Tumble 4 Ya 6-5
- ELTON JOHN-Kiss The Bride
- NORM NORMAN-You're A Zombie
- ROD STEWART-What Am I Gonna Do
- LIONEL RICHIE-All Night Long (All Night)
- LOVERBOY-Queen Of The Broken Hearts
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- THE BEE GEES-Someone Belonging To Someone
- THE POLICE-King Of Pain
- STACY LATTISAW-Miracles
- THE MOODY BLUES-Sitting At The Wheel
- HUEY LEWIS AND THE NEWS-Heart And Soul
- MADNESS-It Must Be Love
- DAVID BOWIE-Modern Love
- GENESIS-Mama
- KANSAS-Fight Fire With Fire
- THE MOTELS-Suddenly Last Summer
- PAT BENATAR-Love Is A Battlefield
- JOURNEY-Send Her My Love
- BILLY JOEL-Uptown Girl

WXLK-FM-Roanoke

- (Don O' Shea-M.D.)
- NAKED EYES-Promises Promises 2-1
- FRANK STALLONE-Far From Over 4-2
- SPANDAU BALLET-True 9-6
- THE POLICE-King Of Pain 18-13
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 8-14
- BILLY JOEL-Uptown Girl
- JACKSON BROWNE-Tender Is The Night
- THE TALKING HEADS-Burning Down The House
- THE MOODY BLUES-Sitting At The Wheel
- DEBORAH ALLEN-Baby I Lied
- BRYAN ADAMS-This Time
- THE KINKS-Don't Forget To Dance
- LIONEL RICHIE-All Night Long (All Night)

WYCR-FM-York

- (J.J. Randolph-M.D.)
- BILLY JOEL-Tell Her About It 1-1
- BONNIE TYLER-Total Eclipse Of The Heart 13-4
- STRAY CATS-(She's) Sexy + 17 15-10
- THE POLICE-King Of Pain 27-16
- AGNETHA FALTSKOG-Can't Shake Loose 39-28
- GEORGE BENSON-Lady Love Me
- ELVIS COSTELLO AND THE ATTRACTIONS-Every Day I Write The Book
- STEVIE NICKS-If Anyone Falls
- KANSAS-Fight Fire With Fire
- THE TALKING HEADS-Burning Down The House
- DONNA SUMMER-Unconditional Love
- BRYAN ADAMS-This Time
- MADNESS-It Must Be Love
- DAVID BOWIE-Modern Love
- LOVERBOY-Queen Of The Broken Hearts
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- LIONEL RICHIE-All Night Long (All Night)
- BILLY JOEL-Uptown Girl
- JOURNEY-Send Her My Love
- HUEY LEWIS AND THE NEWS-Heart And Soul
- EURYTHMICS-Love Is A Stranger
- DEF LEPPARD-Foolin'
- JACKSON BROWNE-Tender Is The Night

WZYQ-FM-Frederick

- (Kemosabi Joe-M.D.)
- AIR SUPPLY-Making Love Out Of Nothing At All 1-1
- STRAY CATS-(She's) Sexy + 17 9-3
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 14-4
- FRANK STALLONE-Far From Over 13-11
- NAKED EYES-Promises Promises 17-13
- DAVID BOWIE-Modern Love
- AC/DC-Guns For Hire
- BOB SEGER AND THE SILVER BULLET BAND-Old Time Rock & Roll
- LOVERBOY-Queen Of The Broken Hearts
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- JACKSON BROWNE-Tender Is The Night
- THE HUMAN LEAGUE-Mirror Man
- THE TUBES-The Monkey Time
- SHALAMAR-Dead Giveaway
- MICHAEL SEMBELLO-Automatic Man
- EURYTHMICS-Love Is A Stranger

Southeast Region

★ PRIME MOVERS

- BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
- MEN WITHOUT HATS-The Safety Dance (Backstreet)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream (RCA)

• TOP ADD ONS

- DAVID BOWIE-Modern Love (EMI/America)
- STEVIE NICKS-If Anyone Falls (Modern)
- LIONEL RICHIE-All Night Long (All Night) (Motown)

BREAKOUTS

- EURYTHMICS-Love Is A Stranger (RCA)
- MICHAEL SEMBELLO-Automatic Man (Warner Bros.)
- LOVERBOY-Queen Of The Broken Hearts (Columbia)

WAEV-FM-Savannah

- (J.D. North-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- BILLY JOEL-Tell Her About It 2-2
- LAURA BRANIGAN-How Am I Supposed To Live Without You 6-3
- SPANDAU BALLET-True 11-8
- ASIA-Don't Cry 14-12
- HUEY LEWIS AND THE NEWS-Heart And Soul
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- BRYAN ADAMS-This Time
- MANHATTAN TRANSFER-Spice Of Life
- JOBOXERS-Just Got Lucky
- EDDIE RABBITT-You Put The Beat In My Heart

WANS-FM-Anderson/Greenville

- (Rod Metts-M.D.)
- MEN WITHOUT HATS-The Safety Dance 6-3
- ASIA-Don't Cry 7-4
- FRANK STALLONE-Far From Over 11-7
- AIR SUPPLY-Making Love Out Of Nothing At All 14-8
- THE POLICE-King Of Pain 15-9
- LIONEL RICHIE-All Night Long (All Night)
- MICHAEL SEMBELLO-Automatic Man
- STEVIE NICKS-If Anyone Falls
- BRYAN ADAMS-This Time
- ROD STEWART-What Am I Gonna Do
- HUEY LEWIS AND THE NEWS-Heart And Soul
- THE KINKS-Don't Forget To Dance
- PAT BENATAR-Love Is A Battlefield
- LOVERBOY-Queen Of The Broken Hearts
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love

WAXY-FM-Ft. Lauderdale

- (Kenny Lee-M.D.)
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 1-1
- AIR SUPPLY-Making Love Out Of Nothing At All 6-2
- EURYTHMICS-Sweet Dreams 7-3
- BILLY JOEL-Tell Her About It 11-4
- PAUL ANKA-Hold Me 'Til The Mornin' Comes 8-6
- SPANDAU BALLET-True 21-16
- LIONEL RICHIE-All Night Long (All Night)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- FRANK STALLONE-Far From Over
- SPANDAU BALLET-True
- GEORGE BENSON-Lady Love Me
- SERGIO MENDES-Rainbow's End
- MICHAEL SEMBELLO-Maniac
- CULTURE CLUB-I'll Tumble 4 Ya
- THE BEE GEES-Someone Belonging To Someone

WBBQ-FM-Augusta

- (Bruce Stevens-M.D.)
- AIR SUPPLY-Making Love Out Of Nothing At All 6-1
- MEN WITHOUT HATS-The Safety Dance 10-5
- BILLY JOEL-Tell Her About It 11-6
- SPANDAU BALLET-True 15-10
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 21-11
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- LOVERBOY-Queen Of The Broken Hearts
- STEVIE NICKS-If Anyone Falls
- PRINCE-Delectious
- THE ANIMALS-The Night
- MATTHEW WILDER-Break My Stride
- MICHAEL SEMBELLO-Automatic Man
- JACKSON BROWNE-Tender Is The Night

WBCY-FM-Charlotte

- (Bob Kagan-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- MEN WITHOUT HATS-The Safety Dance 2-2
- THE POLICE-King Of Pain 15-6
- NAKED EYES-Promises Promises 21-14
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 27-16
- THE KINKS-Don't Forget To Dance
- BILLY JOEL-Uptown Girl
- HUEY LEWIS AND THE NEWS-Heart And Soul
- JOURNEY-Send Her My Love
- PRINCE-Delectious
- ELTON JOHN-Kiss The Bride
- DAVID BOWIE-Modern Love
- STEVIE NICKS-If Anyone Falls
- DONNA SUMMER-Unconditional Love

WBGW-FM-Tallahassee

- (Jack Norris-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- BILLY JOEL-Tell Her About It 3-2
- MEN WITHOUT HATS-The Safety Dance 7-4
- LAURA BRANIGAN-How Am I Supposed To Live Without You 8-7
- STRAY CATS-(She's) Sexy + 17 14-12
- STACY LATTISAW-Miracles
- ANNE MURRAY-A Little Good News
- STEVIE NICKS-If Anyone Falls
- THE COMMODORES-Only You
- THE ANIMALS-The Night
- JARREAU-Trouble In Paradise
- GLENN SHORROCK-Don't Girls Get Lonely
- QUARTERFLASH-Take Another Picture

WBJW-FM-Orlando

- (Terry Long-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 4-2
- NAKED EYES-Promises Promises 12-7
- AIR SUPPLY-Making Love Out Of Nothing At All 14-8
- SPANDAU BALLET-True 17-11
- THE POLICE-King Of Pain 20-13
- THE MOTELS-Suddenly Last Summer
- STEVIE NICKS-If Anyone Falls
- DAVID BOWIE-Modern Love
- THE KINKS-Don't Forget To Dance
- THE FIXX-One Thing Leads To Another

WCGQ-FM-Columbus

- (Ralph Carol-M.D.)
- SPANDAU BALLET-True 24-18
- THE TALKING HEADS-Burning Down The House 23-19
- THE KINKS-Don't Forget To Dance 27-22
- THE MOODY BLUES-Sitting At The Wheel 28-23
- THE FIXX-One Thing Leads To Another 29-24
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- DAVID BOWIE-Modern Love
- LIONEL RICHIE-All Night Long (All Night)
- ROBERT PLANT-Big Log
- DURAN DURAN-Is There Something I Should Know
- DONNA SUMMER-Unconditional Love
- MEN AT WORK-Dr. Heckyl And Mr. Jive

WDCG-FM-Durham

- (Randy Kabrich-M.D.)
- THE POLICE-Every Breath You Take 11-6

- THE TALKING HEADS-Burning Down The House 23-7
- GEORGE BENSON-Lady Love Me 31-18
- THE POLICE-King Of Pain 30-20
- ELTON JOHN-Kiss The Bride 34-24
- STEVIE NICKS-If Anyone Falls
- THE FIXX-One Thing Leads To Another
- BRYAN ADAMS-This Time
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- ROD STEWART-What Am I Gonna Do
- THE MOTELS-Suddenly Last Summer
- LIONEL RICHIE-All Night Long (All Night)
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- ELVIS COSTELLO AND THE ATTRACTIONS-Every Day I Write The Book
- ROBERT PLANT-Big Log

WFLB-AM-Fayetteville

- (Larry Canon-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 14-11
- THE KINKS-Don't Forget To Dance 16-12
- SHEENA EASTON-Telephone (Long Distance Love Affair) 23-16
- THE MOTELS-Suddenly Last Summer 28-18
- THE MOODY BLUES-Sitting At The Wheel 35-25
- DAVID BOWIE-Modern Love
- MICHAEL SEMBELLO-Automatic Man
- GLENN SHORROCK-Don't Girls Get Lonely
- THE TUBES-The Monkey Time
- JACKSON BROWNE-Tender Is The Night
- DEBORAH ALLEN-Baby I Lied
- BERLIN-Masquerade

WHHY-FM-Montgomery

- (Mark St. John-M.D.)
- JEFFREY OSBORNE-Don't You Get So Mad 7-5
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 14-8
- ROBERT PLANT-Big Log 15-13
- THE COMMODORES-Only You 19-14
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- THE MOODY BLUES-Sitting At The Wheel
- STACY LATTISAW-Miracles
- MANHATTAN TRANSFER-Spice Of Life
- LIONEL RICHIE-All Night Long (All Night)
- ANNE MURRAY-A Little Good News
- STEVIE NICKS-If Anyone Falls

WHYI-FM-Miami

- (Frank Amadeo-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 5-1
- FREEZE-I.O.U. 6-4
- THE S.O.S. BAND-Just Be Good To Me 14-7
- DEF LEPPARD-Foolin' 15-11
- SPANDAU BALLET-True 21-16
- HERBIE HANCOCK-Rockit
- MICHAEL SEMBELLO-Automatic Man
- LIONEL RICHIE-All Night Long (All Night)

WINZ-FM-Miami

- (Mark Shands-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 3-1
- THE S.O.S. BAND-Just Be Good To Me 5-4
- STACY LATTISAW-Miracles 9-9
- HERBIE HANCOCK-Rockit 12-9
- HAZEL DEAN-Searchin' (I've Gotta Find A Man) 24-12
- DEF LEPPARD-Foolin'
- MARY JANE GIRLS-All Night Long
- PRINCE-Delectious
- WHAM-Bad Boys
- QUIET RIOT-Cum On Feel The Noise
- SHANON-Let The Music Play
- DONNA SUMMER-Unconditional Love
- LIQUID GOLD-What's She Got

WISE-AM-Asheville

- (John Stevens-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- MEN WITHOUT HATS-The Safety Dance 9-5
- SPANDAU BALLET-True 11-7
- GEORGE BENSON-Lady Love Me 28-19
- DAVID BOWIE-Modern Love
- DONNA SUMMER-Unconditional Love
- DEF LEPPARD-Foolin'
- PRINCE-Delectious
- BRYAN ADAMS-This Time
- THE MOTELS-Suddenly Last Summer
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- STEVIE NICKS-If Anyone Falls
- ROMAN HOLLIDAY-Don't Try To Stop It
- STACY LATTISAW-Miracles
- MICHAEL SEMBELLO-Automatic Man
- BERLIN-Masquerade
- LIONEL RICHIE-All Night Long (All Night)
- KANSAS-Fight Fire With Fire
- LOVERBOY-Queen Of The Broken Hearts

WIVY-FM-Jacksonville

- (Dave Scott-M.D.)
- AIR SUPPLY-Making Love Out Of Nothing At All 2-1
- BILLY JOEL-Tell Her About It 3-2
- SPANDAU BALLET-True 6-3
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 12-8
- BONNIE TYLER-Total Eclipse Of The Heart 21-14
- LIONEL RICHIE-All Night Long (All Night)
- ANNE MURRAY-A Little Good News
- ALABAMA-Lady Down On Love
- BILLY JOEL-Uptown Girl

WJDQ-FM-Meridian

- (Chuck McCarthy-P.D.)
- GEORGE BENSON-Lady Love Me 20-11
- MEN WITHOUT HATS-The Safety Dance 22-12
- SHEENA EASTON-Telephone (Long Distance Love Affair) 24-13
- JUICE NEWTON-Tell Her No 28-14
- ELTON JOHN-Kiss The Bride 25-15
- ROBERT PLANT-Big Log

- BRYAN ADAMS-This Time
- THE FIXX-One Thing Leads To Another
- MADNESS-It Must Be Love
- ROD STEWART-What Am I Gonna Do
- THE MOTELS-Suddenly Last Summer
- PAUL ANKA-Hold Me 'Til The Mornin' Comes
- STEVIE NICKS-If Anyone Falls
- LEE GREENWOOD-Somebody's Gonna Love You
- DAVID BOWIE-Modern Love
- THE ANIMALS-The Night
- GLENN SHORROCK-Don't Girls Get Lonely

WJDX-AM-Jackson

- (Bill Crews-M.D.)
- BILLY JOEL-Tell Her About It 4-1
- BONNIE TYLER-Total Eclipse Of The Heart 6-4
- SPANDAU BALLET-True 12-7
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 17-13
- LEE GREENWOOD-Somebody's Gonna Love You 23-16
- JOBOXERS-Just Got Lucky
- KLIQUE-Stop Doggin' Me Around
- MICHAEL SEMBELLO-Automatic Man

WKRQ-FM-Mobile

- (Scott Griffith-P.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- MEN WITHOUT HATS-The Safety Dance 2-2
- JEFFREY OSBORNE-Don't You Get So Mad 9-6
- SPANDAU BALLET-True 18-13
- THE POLICE-King Of Pain 21-19
- CARLY SIMON-You Know What To Do
- STACY LATTISAW-Miracles
- HUEY LEWIS AND THE NEWS-Heart And Soul
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- LIONEL RICHIE-All Night Long (All Night)
- DAVID BOWIE-Modern Love
- EURYTHMICS-Love Is A Stranger
- LOVERBOY-Queen Of The Broken Hearts

WKXX-FM-Birmingham

- (Steve Davis-M.D.)
- NAKED EYES-Promises Promises 8-4
- AIR SUPPLY-Making Love Out Of Nothing At All 10-5
- ROBERT PLANT-Big Log 23-20
- MADNESS-It Must Be Love 26-23
- SHEENA EASTON-Telephone (Long Distance Love Affair) 27-24
- THE MOODY BLUES-Sitting At The Wheel
- BRYAN ADAMS-This Time
- STEVIE NICKS-If Anyone Falls
- DAVID BOWIE-Modern Love
- LIONEL RICHIE-All Night Long (All Night)
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- EURYTHMICS-Love Is A Stranger

WMC-FM (FM-100)-Memphis

- (Cynthia Mayweather-M.D.)
- BILLY JOEL-Tell Her About It 1-1
- BONNIE TYLER-Total Eclipse Of The Heart 9-2
- NAKED EYES-Promises Promises 8-5
- SPANDAU BALLET-True 16-6
- AIR SUPPLY-Making Love Out Of Nothing At All 34-23
- LIONEL RICHIE-All Night Long (All Night)
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- HUEY LEWIS AND THE NEWS-Heart And Soul

WOKI-FM-Knoxville

- (Gary Adkins-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 2-1
- BILLY JOEL-Tell Her About It 4-3
- STRAY CATS-(She's) Sexy + 17 12-6
- SPANDAU BALLET-True 14-9
- THE TALKING HEADS-Burning Down The House 16-10
- THE HUMAN LEAGUE-Mirror Man
- LIONEL RICHIE-All Night Long (All Night)
- DEF LEPPARD-Foolin'
- HUEY LEWIS AND THE NEWS-Heart And Soul
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- DONNA SUMMER-Unconditional Love
- KANSAS-Fight Fire With Fire
- THE ANIMALS-The Night
- LOVERBOY-Queen Of The Broken Hearts
- STACY LATTISAW-Miracles
- DAVID BOWIE-Modern Love
- PAT BENATAR-Love Is A Battlefield
- LOVERBOY-Queen Of The Broken Hearts
- PETER SCHILLING-Major Tom (Coming Home)
- JOBOXERS-Just Got Lucky
- MANHATTAN TRANSFER-Spice Of Life
- STACY LATTISAW-Miracles
- EURYTHMICS-Love Is A Stranger
- CARLY SIMON-You Know What To Do

WQEN-FM-Gadsden

- (Leo Davis-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 8-1
- AIR SUPPLY-Making Love Out Of Nothing At All 13-6
- RICK JAMES-Cold Blooded 14-7
- THE S.O.S. BAND-Just Be Good To Me 18-8
- PRINCE-Delectious 23-16
- ALABAMA-Lady Down On Love
- LIONEL RICHIE-All Night Long (All Night)
- WHAM-Bad Boys
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE MOODY BLUES-Sitting At The Wheel
- THE COMMODORES-Only You
- JOURNEY-Send Her My Love
- DAVID BOWIE-Modern Love
- STEVIE NICKS-If Anyone Falls

WQUT-FM-Johnson City

- (Dave Adams-M.D.)
- NAKED EYES-Promises Promises 17-7
- BILLY JOEL-Tell Her About It 13-8
- DAVID BOWIE-China Girl 16-12
- FRANK STALLONE-Far From Over 21-16

- MEN WITHOUT HATS-The Safety Dance 30-25
- JOAN JETT AND THE BLACKHEARTS-Every Day People
- JOURNEY-Send Her My Love
- SPANDAU BALLET-True
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- GEORGE BENSON-Lady Love Me
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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	14	THE POLICE—Synchronicity, A&M	1	2	7	HEART—How Can I Refuse, Epic
2	2	7	ASIA—Alpha, Geffen	2	3	9	TRIUMPH—All The Way, RCA
3	3	10	ROBERT PLANT—The Principle Of Moments, Atlantic	3	5	7	KANSAS—Fight Fire With Fire, Epic
4	4	7	HEART—Passionworks, Epic	4	1	12	THE POLICE—King Of Pain, A&M
5	6	8	KANSAS—Drastic Measures, CBS Associated	5	6	6	ASIA—The Heat Goes On, Geffen
6	5	11	JACKSON BROWNE—Lawyers In Love, Asylum	6	12	4	THE MOODY BLUES—Sitting At The Wheel, Threshold
7	8	4	THE MOODY BLUES—The Present, Threshold	7	36	3	THE MOTELS—Suddenly Last Summer, Capitol
8	11	19	THE FIXX—Reach The Beach, MCA	8	20	2	GENESIS—Mama, Atlantic
9	7	14	STEVIE NICKS—The Wild Heart, Modern	9	9	10	ROBERT PLANT—Other Arms, Atlantic
10	14	3	THE MOTELS—Little Robbers, Capitol	10	4	8	ASIA—Don't Cry, Geffen
11	9	14	LOVERBOY—Keep It Up, Columbia	11	10	7	THE STRAY CATS—(She's) Sexy + 17, EMI-America
12	21	3	BIG COUNTRY—The Crossing, Mercury	12	14	5	JACKSON BROWNE—For A Rocker, Asylum
13	10	8	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	13	15	12	THE POLICE—Wrapped Around Your Finger, A&M
14	24	2	GENESIS—Mama, Atlantic (12 inch)	14	13	9	ROBERT PLANT—In The Mood, Atlantic
15	13	14	TALKING HEADS—Speaking In Tongues, Sire	15	18	5	DANNY SPANOS—Hot Cherie, Epic
16	12	4	AC/DC—Flick Of The Switch, Atlantic	16	8	17	THE FIXX—One Thing Leads To Another, MCA
17	27	3	RAINBOW—Bent Out Of Shape, Mercury	17	26	8	BILLY JOEL—Tell Her About It, Columbia
18	15	6	DANNY SPANOS—Passion In The Dark, Pasha	18	NEW ENTRY		RAINBOW—Street Of Dreams, Polydor
19	20	3	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America	19	32	11	THE POLICE—Synchronicity II, A&M
20	17	21	QUIET RIOT—Metal Health, Pasha	20	7	10	TALKING HEADS—Burning Down The House, Sire
21	22	7	BILLY JOEL—An Innocent Man, Columbia	21	11	9	LOVERBOY—Queen Of The Broken Hearts, Columbia
22	16	7	ELVIS COSTELLO—Punch The Clock, Columbia	22	40	12	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
23	NEW ENTRY		PAT BENATAR—Live From Earth, Chrysalis	23	16	12	JACKSON BROWNE—Lawyers In Love, Asylum
24	18	35	DEF LEPPARD—Pyromania, Mercury	24	21	12	DEF LEPPARD—Foolin, Mercury
25	19	7	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	25	17	5	DIO—Rainbow In The Dark, Warner Bros.
26	36	3	PETER SCHILLING—Error In The System, Elektra	26	19	3	BIG COUNTRY—In A Big Country, Mercury
27	42	2	THE KINKS—State Of Confusion, Arista	27	NEW ENTRY		STEVIE NICKS—If Anyone Falls, Modern
28	29	6	THE ANIMALS—Ark, I.R.S.	28	28	6	ASIA—True Colors, Geffen
29	26	10	DIO—Holy Diver, Warner Bros.	29	34	2	QUIET RIOT—Cum On Feel The Noize, Pasha
30	28	17	ELTON JOHN—Too Low For Zero, Geffen	30	48	5	MEN WITHOUT HATS—The Safety Dance, Backstreet
31	30	25	Z.Z. TOP—Eliminator, Warner Bros.	31	22	11	STEVIE NICKS—Enchanted, Modern
32	25	22	ZEBRA—Zebra, Atlantic	32	27	7	BRYAN ADAMS—This Time, A&M
33	23	10	STEVIE RAY VAUGHAN—Texas Flood, Epic	33	35	2	ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book, Columbia
34	NEW ENTRY		HUEY LEWIS AND THE NEWS—Sports, Chrysalis	34	NEW ENTRY		MICHAEL STANLEY BAND—My Town, EMI/America
35	34	3	BONNIE TYLER—Faster Than The Speed Of Night, Columbia	35	23	11	LOVERBOY—Strike Zone, Columbia
36	31	6	CONY HATCH—Outa Hand, Mercury	36	29	4	AC/DC—Flick Of The Switch, Atlantic
37	50	2	DOKKEN—Breaking The Chains, Elektra	37	54	4	JACKSON BROWNE—Cut It Away, Asylum
38	38	27	DAVID BOWIE—Let's Dance, EMI/America	38	46	10	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
39	32	3	THE BREAKS—The Breaks, RCA	39	43	3	QUIET RIOT—Slick Black Cadillac, Pasha/Epic
40	44	3	HELIX—No Rest For The Wicked, Capitol	40	24	2	DEF LEPPARD—Comin' Under Fire, Mercury
41	46	5	GRAHAM PARKER—The Real Macaw, Arista	41	NEW ENTRY		SHALAMAR—Dead Giveaway, Solar
42	33	34	BRYAN ADAMS—Cuts Like A Knife, A&M	42	38	2	CONY HATCH—First Time For Everything, Mercury
43	NEW ENTRY		CHEAP TRICK—Next Position Please, Epic	43	NEW ENTRY		PETER SCHILLING—Major Tom (Coming Home), Elektra
44	NEW ENTRY		Y&T—Mean Streak, A&M	44	57	6	STEVIE NICKS—Nothing Ever Changes, Modern
45	NEW ENTRY		THE ROMANTICS—In Heat, Nemperor	45	51	5	THE ANIMALS—The Night, I.R.S.
46	43	3	ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra	46	25	2	SHOOTING STAR—Straight Ahead, Virgin/Epic
47	40	12	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	47	NEW ENTRY		AC/DC—Guns For Hire, Atlantic
48	47	4	MINOR DETAIL—Minor Detail, Polydor	48	44	21	DAVID BOWIE—Modern Love, EMI-America
49	39	12	CHARLIE—Charlie, Mirage	49	45	18	ZEBRA—Who's Behind The Door, Atlantic
50	35	12	QUARTERFLASH—Take Another Picture, Geffen	50	30	18	THE FIXX—Saved By Zero, MCA
Top Adds							
1	PAT BENATAR—Love Is A Battlefield, Chrysalis (45)		51	60		17	STEVIE NICKS—Stand Back, Modern
2	THE ROMANTICS—In Heat, Nemperor		52	31		17	THE POLICE—Every Breath You Take, A&M
3	RAINBOW—Bent Out Of Shape, Mercury		53	33		7	STEVIE RAY VAUGHAN—Pride And Joy, Portrait/Epic
4	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis (45)		54	39		2	HELIX—Heavy Metal Love, Capitol
5	TORONTO—Girls' Night Out, Solid Rock		55	47		6	CHARLIE—It's Inevitable, Mirage
6	SOUNDTRACK—Mike's Murder, A&M		56	49		3	BONNIE TYLER—Total Eclipse Of The Heart, Columbia
7	BOYS BRIGADE—Boys Brigade, Capitol		57	56		23	DEF LEPPARD—Rock Of Ages, Mercury
8	THE KINKS—State Of Confusion, Arista		58	41		12	QUARTERFLASH—Take Me To Heart, Geffen
9	DOKKEN—Breaking The Chains, Elektra		59	42		3	Y&T—Mean Streak, A&M
10	AGNETHA FALTSKOG—Wrap Your Arms Around Me, Polydor		60	52		8	JOAN JETT—The French Song, MCA

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

Radio



AMATEUR JAM—KGON Portland listener Roger Stalch, center, fondles Triumph member Ric Emmett's guitar, which he won through a KGON contest held in conjunction with Oregon Jam '83. Station air personality Gloria Johnson awaits a song request.

New On The Charts

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



DFX2

DFX2's MCA debut, "Emotion," 143 on the Top LPs & Tape chart, is dedicated to "the free spirit of radio," perhaps with KROQ Los Angeles in mind. The station discovered the San Diego quartet last year when they appeared on a compilation LP featuring bands from the surf's-up city. The title cut from their new LP remixed a No. 1 request on KROQ for several weeks and led to the five-year-old band's big break with MCA.

Twins David and Douglas Farage, who composed the five tunes on the mini-LP, play guitars and contribute raspy but charming vocals. Percussionist Frank Bailey and bassist Eric Gotthelf round out the group's low-tech rock sound, which is reminiscent of the early Rolling Stones.

Aside from the title track, the rockabilly "No Dough" and the rambunctious "Down To The Bone" stand out as potential singles. "Emotion" is produced by Jon Scott, Jim Blake and Howard Steele, the latter having production credits with Dusty Springfield, Randy Bachman and Trooper.

As December rains hit their fair city, DFX2 will leave San Diego for a national headlining tour and some opening spots, including one for Graham Parker.

For more information, contact Ferris Ashley, 11744 Darlington Ave., Suite #207, Brentwood, Calif. 90044; (213) 820-8887.



CYBOTRON

The ailing auto industry might grab a clue from the Detroit group Cybotron, whose exploitation of modern technology has rocketed their Fantasy Records debut, "Clear," to a bulleted 60 on the current Black Singles chart.

Cybotron leader 3070 (a/k/a Richard Davis) defines the group's sound as "techno-wave" and eschews the "let's-get-up-and-shake-

our-booty" tunes dominating the market, opting instead to "use every moment that we have in the public eye to state something meaningful." A former communications technician and veteran of the electronic music field, 3070 handles computer programming and analog and digital melodies for the group.

His name originates from his desire "to confuse those who would insist on ethnic designations," he says. "If they can't get to that, they can call me anything they want." Although a self-directed musical personality, 3070 credits Jimi Hendrix, Pink Floyd and Tangerine Dream as inspirations.

3070 and cohorts Juan Atkins and Jon-5's first 45, "Cosmic Cars," was a success in their hometown last year. That single, "Clear" and the more accessible title track "Enter" are part of their self-produced Fantasy debut LP.

For more information, contact Rick Davis, 1318 Monroe, Ypsilanti, Mich. 48197; (313) 485-2801.

In-Store Airplay Changes Mulled Chains Reassessing Their Policies On Programming

By EARL PAIGE

LOS ANGELES—Major retailers believe shifting market demographics as well as the advent of the Compact Disc market augur the need for revamped in-store airplay strategies, according to a survey of top chains. Apart from what some sources predict will be a profound impact from CD's marketwide penetration, other basic marketing needs already suggest that a reassessment of typical store programming policies is in order.

For one thing, the demographics of record/tape consumers are constantly changing. Moreover, chains moving into video rental and computer software are attracting a new mix of consumers. Thus, a wider age range of people attracted by a broader gamut of home entertainment products puts new focus on in-store airplay, say several sources.

Generally, not even taking CD into consideration, major retail firms find it difficult to establish chain-wide store airplay policies. Additionally, equipment is rarely standardized. Yet managements realize that airplay is a crucial part of their overall merchandising strategy.

"Stores should not be casual about what they play," says Bob Tolifson, marketing vice president of the 30-unit Record Factory chain, based in San Francisco. But Tolifson

admits that management at Record Factory is divided on airplay policy.

Tolifson, who deems himself part of the "blast it out" faction, notes: "I walk into some of our stores and it's like elevator music. That hurts business. It's too easy to overreact and turn down the music too far. There is a fine line between playing music at a level that is exciting and offending people."

However, Tolifson and others surveyed point out, it is extremely difficult to maintain a standard policy. "We've found (clerks) bringing records from home to play on the store system," he says. "What's being played should tie into merchandising."

Most record/tape chain executives interviewed stress that they do not want to irritate adult customers. "You don't want to run the adults out of the store," says Joe Bressi, vice president of Camelot Enterprises.

Bressi is among those who see the effects of CD as important but "farther down the road." Camelot currently has CD in only 25 of its 140 stores. On the other hand, the chain has utilized the same standardized Fisher sound systems for some time ("We cut a deal years ago," Bressi explains).

By contrast, Camelot is progressive in producing software especially for in-store airplay. The chain's own studios produce 60-minute cassettes, usually on a monthly theme. A recent one, for example, was devoted to soundtracks.

Other chains offer flexible guidelines. At Licorice Pizza here, vice president of merchandising Lee Cohen says, "It depends on the customers in the store at the time. On a Saturday night in some stores it could be cranked up, with a lot of younger people shopping. At other times, we would cut back."

Cohen notes that the chain's move into video rental has significantly altered customer demographics, and consequently in-store play needs. But though video rental customers tend toward older demographics, Licorice wants them to be aware of the music. He says video rental customers are strongly oriented to pur-

chase prerecorded cassettes they hear while shopping.

Some chain executives feel that CD demonstrations might become embarrassing by making stores' existing analog sound systems sound inadequate. Among them is Mary Ann Levitt of 22-unit Record Shop, Edina, Minn., who says that she plans to use headphones with CD at the chain's Watertown Chicago mall site and in its Omaha store.

(Continued on page 55)



TOWER DECKS THE HALLS—In between SRO shows at the Bottom Line in New York, the Hollies sign copies of their first Atlantic LP, "What Goes Around . . ." at the Tower Records outlet there. Currently touring together for the first time in 15 years are, from left, original members Graham Nash, Bobby Elliott, Allan Clarke and Tony Hicks.

Mid-America Trade Show Expects Exhibits To Double

LOS ANGELES—The third annual Mid-America Trade Show, sponsored by Terry Woodard's Wax Works/Video Works, expects to double its exhibitor participation and increase dealer attendance by about one third.

Home electronics representation, especially in video software, shows the biggest increase, according to general manager Larry DeVuono. The Oct. 18-20 conclave is slated for the Executive Inn in Owensboro, Ky., the firm's home base.

The Woodard conglomerate, which includes one-stop and rack-jobbing divisions, along with 26 Disk Jockey stores in nine states, anticipates between 300 and 350 dealers whom it serves. The increase in dealers also stems from wider distribution of video software.

Woodard says this year's program will offer fewer business meetings and more interchange among his own stores' managers, his customers and suppliers. For example, he intends to maintain at least one large

room where videocassette and videodisk manufacturers can preview new movie releases or other forthcoming video software product. In addition, Hitachi and PolyGram will present regular demonstrations of Compact Discs.

Among the record/tape companies participating are CBS, WEA, Capitol, MCA, RCA, PolyGram, Disneyland, Peter Pan, Word and Vox. Home video firms include Warner Bros., MGM/UA, RCA/Columbia, Paramount, Media Home Entertainment, Family Home, Monterey/USA, CBS/Fox, MCA, Disney, Embassy and Vestron.

Other exhibitors will be Coleco, Activision, CBS Electronics, Discwasher, Wico, Commodore, TDK, Maxell, Fuji, Memorex, Recoton, Savoy, Allsop, and Nortronics.

The exhibit hall will be open two days during the convention. One morning will be devoted to a tour of the Woodard home offices and warehousing.

SEPTEMBER 24, 1983, BILLBOARD

Higgins Buys Franklin Store

LOS ANGELES—Industry pioneer Al Franklin has sold his Springfield, Conn. mall store location to Bob Higgins, who will change the name of the store from Music World to Record Town. The acquisition of the 4,200 square foot store brings Higgins' retail total to 50 outlets.

Franklin attributes the selloff to the fact that the Springfield store is 40 miles from his remaining Hartford and Greenwich stores. Having the two adjacent stores makes it easier to operate, Franklin states.

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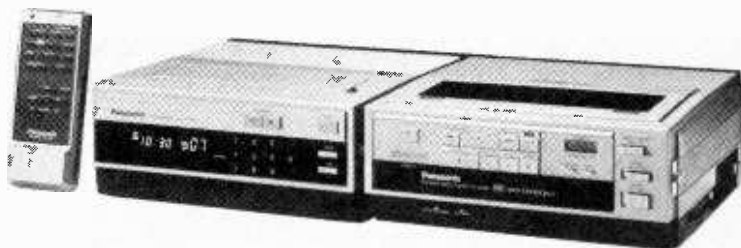
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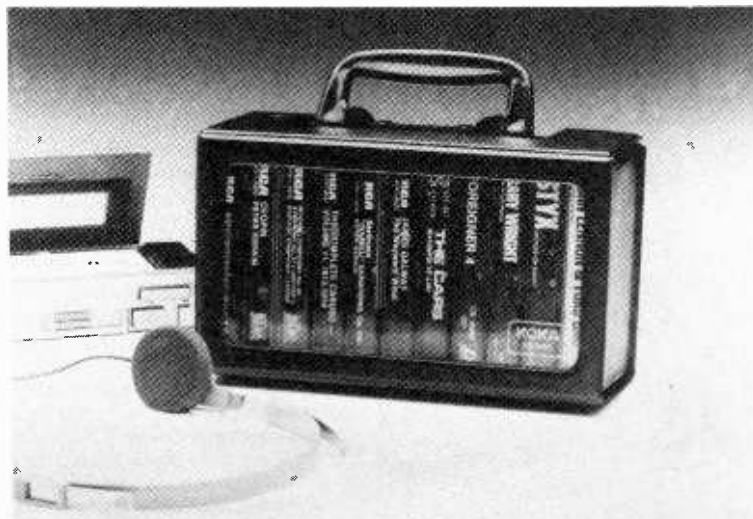
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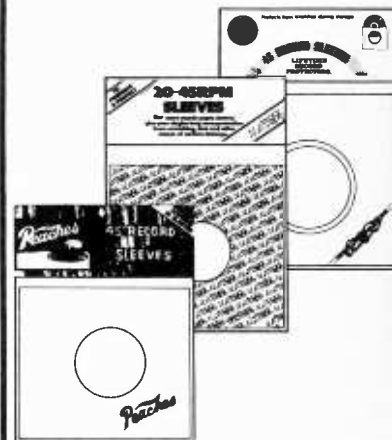


Panasonic's new portable VHS, the PV-6600, features stereo sound with Dolby noise reduction that enables FM stereo/tv simulcast recording. It receives 128 channels, including cable, and a programmable tuner/timer that allows the recording of eight programs in a two-week period.



Expanding its "Cassettes To Go" line, Sound Accessories of North Hollywood, Calif. offers a see-through, 11-capacity cassette carrier that retails for \$6.95.

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New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; EP—extended play; 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

BIG TWISTS & THE MELLOW FELLOWS
 Playing For Keeps
 LP Alligator AL4723 \$8.98
 CA AL4723CS \$8.98

BRUCE, MICHAEL
 Rock Rolls On

LP Euro Tech ET-4-27-1 \$6.98
 CA ET-4-27-C \$6.98

GIBBS, TERRI
 Over Easy
 LP MCA 5443 \$8.98
 CA MCAC-5443 \$8.98

GILBERT, RONNIE, see Holly Near

GOLDEN PALOMINOS
 Golden Palominos
 LP OAO/Celluloid CELL 5002

HAIRMAN, ROBIT
 Resident Alien
 EP Linyl Vinyl LV-001

HEARTFIXERS
 Live At The Moonshadow
 LP Landslide LD-1007 \$8.98
 CA LDC-1007 \$8.98

KLIQUE
 Try It Out

LP MCA 39008 \$6.98
 CA MCAC-39008 \$6.98

MASSACRE
 Killing Time
 LP OAO/Celluloid CELL 5003

MONEY
 Trust Me
 LP Earthtone ET 0100-1 (Alpha)

MURPHY, ELLIOTT
 Murph The Surf
 LP Courisane KMH709232 (Plexus)

NEAR, HOLLY, & RONNIE GILBERT
 Lifeline
 LP Redwood RR404

PABLO, AUGUSTUS
 King David's Melody
 LP Alligator AL 8307 \$8.98
 CA AL 8307CS \$8.98

POOR SOULS
 SOS
 LP Surfside 1005

REVERIE
 Watch The Skies
 LP Encounter ER-1002 \$6.98

SCHUYLER, THOM
 Brave Heart
 LP Capitol SO 12298

STERN, HOWEIRD
 50 Ways To Rank Your Mother
 LP Wren WRN 8101

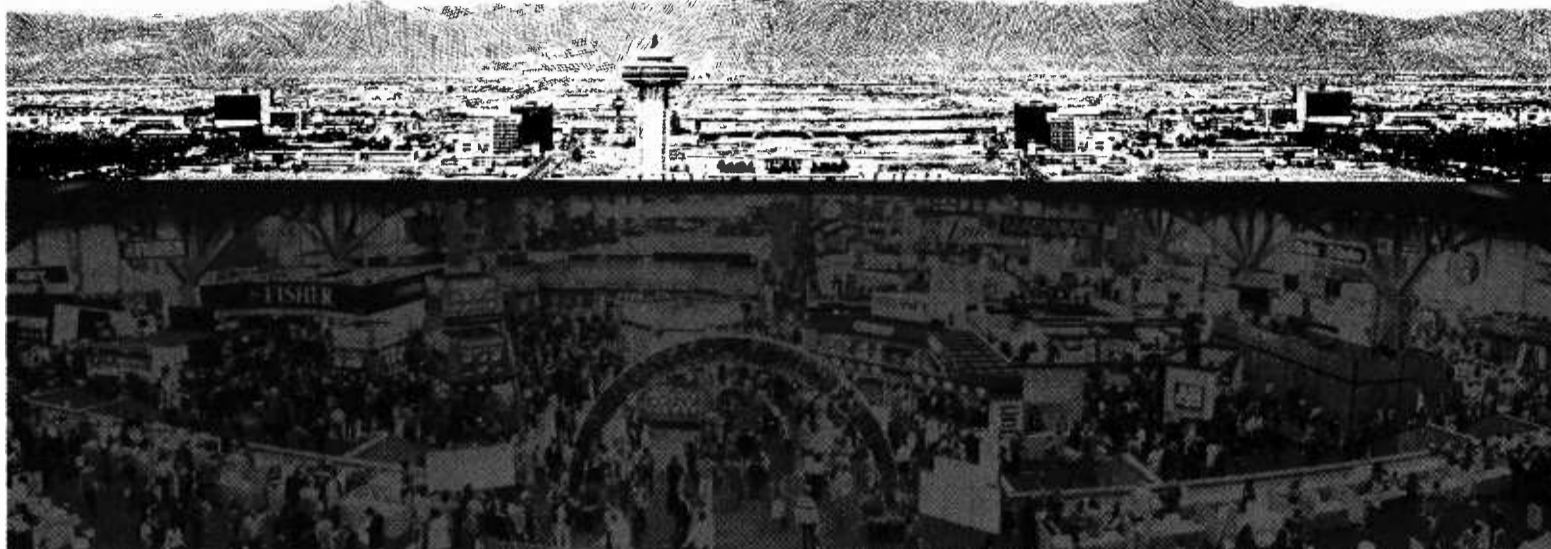
TAYLOR, B. E., GROUP
 Love Won The Fight
 LP MCA 39007 \$6.98
 CA MCAC-39007 \$6.98

VOK, VINCENT
 Survivor
 LP Voksongs Unltd.

WINK
 Wink
 LP Hot HT001

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154

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 Ciribirin
 LP Giants Of Jazz 1030

HAWKINS, COLEMAN
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 LP Xanadu 111

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 Heard, Ranier, Ferguson Trio
 LP ITI JL-003 \$8.98
 CA JC-003 \$8.98

KELLY, WYNTON
 Blues On Purpose
 LP Xanadu 198

MARUCCI, MAT
 Avant Bop
 LP Tudor MHM113404

MCGRIFF, JIMMY
 Countdown
 LP Milestone M9116

PRICE, RUTH
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 LP ITI JL-002 \$8.98
 CA JC-002 \$8.98

VARIOUS ARTISTS
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 LP Pausa PR9019

GOSPEL

DIXIE MELODY BOYS
 More Than Just Good Ole Boys
 LP Lifeline / Benson LB02005

EASTER BROTHERS
 The Easter Brothers
 LP Lifeline / Benson LB02003

VARIOUS ARTISTS
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 LP HeartWarming R3819

(Continued on page 55)

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Floppy Disk Shakeout Continues

By FAYE ZUKERMAN

"More memory" has become a commonly heard demand among advanced as well as novice computer users. In fact, limited storage capacity on many microcomputers has

caused them to become antiquated rapidly, especially with today's quick technological advances bringing the price of memory down. This is what happened with Commodore's VIC-20 computer when it was supplanted by the more powerful Commodore 64, which has far more memory.

And this antiquation process is not about to come to an end. A recently released study by market research firm Creative Strategies International, San Jose, observes that floppy disk technology—magnetic recording—"continues to confound predictions that it is nearing the limit of its storage capabilities." In essence, the now popular five-and-a-quarter-inch floppy disk will be replaced by the massive five-inch Winchester hard disk and floppy.

Furthermore, Creative Strategies predicts that the three-and-a-quarter-inch hard-jacket disk will become the industry's leader. It is estimated that it will account for more than 50% of the microfloppy market in the 1980s.

Currently, five-and-a-quarter-inch rigid and floppy disks make up some 97% of the total micro-computer media market. This share is expected to plummet as five-inchers become dominant, according to the study. Eight-inch floppy disks have been virtually eliminated in this latest floppy disk shakeout. Competition from other new memory devices such as magnetic tape, bubble memory and optical disks is expected to play only a minor role in the 1980s.

"Formidable competition is on the horizon, however, with the emergence of the five-inch Winchester and microfloppy disk systems as a

(Continued on page 51)



The Clarion Corp. of America, Lawndale, Calif., expands its car audio line with the Audio DTX-1000 diversity tuner. The unit features electronic quartz-locked PLL tuning, five AM/five FM touchbutton memory, Dolby "B" noise reduction and Super Spec single direction tape transport.

Survey For Week Ending 9/24/83

Billboard Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	1972	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	1983	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	1	61	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	1972	RCA	5.98	26	36	11	NEIL DIAMOND CLASSICS The Early Years Columbia PC-38792	1983	CBS	
2	2	7	THE WHO Who's Next MCA 37217	1971	MCA	5.98	27	12	61	DAN FOGELBERG Netherlands Epic PE 34185	1977	CBS	
3	11	33	SPYRO GYRA Morning Dance Infinity 37148	1979	MCA	5.98	28	13	7	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown M5-308 MLZ	1983	MCA	9.98
4	10	49	JOE JACKSON Look Sharp! A&M 3187	1979	RCA	5.98	29	34	17	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	1974	CBS	5.98
5	3	65	CAROLE KING Tapestry Epic PE 34946	1971	CBS		30	27	9	JUDAS PRIEST Sin After Sin Columbia PC-34787	1977	CBS	
6	4	13	STEELY DAN Aja MCA 37214	1977	MCA	5.98	31	17	63	DAN FOGELBERG Captured Angel Epic PE 33499	1975	CBS	
7	5	65	BILLY JOEL Piano Man Columbia PE 32544	1974	CBS		32	40	5	MIKE OLDFIELD Tubular Bells Virgin/Epic PE 34116	1973	CBS	
8	6	27	THIS YEAR'S MODEL Elvis Costello Columbia PC 35331	1978	CBS		33	26	57	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98
9	7	7	ELTON JOHN Elton John's Greatest Hits MCA 37215	1974	MCA	5.98	34	37	29	PSYCHEDELIC FURS Talk Talk Columbia PC-37339	1981	CBS	
10	9	47	THE PRETENDERS Extended Play Sire SIR 3563	1981	WEA	5.98	35	39	51	STEELY DAN Katy Lied MCA 37043	1975	MCA	5.98
11	22	57	THE WHO Who Are You MCA MCA-37003	1978	MCA	5.98	36	47	3	THE MOODY BLUES A Question Of Balance Threshold THS 3	1970	POL	5.98
12	20	55	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	1971	MCA	5.98	37	23	55	JANIS JOPLIN Greatest Hits Columbia PC-32168	1973	CBS	
13	16	53	ALAN PARSONS PROJECT Eve Arista ABM 8062	1979	RCA	5.98	38	30	63	DAN FOGELBERG Home Free Epic Stock PC 31751	1972	CBS	
14	15	59	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	1976	RCA	5.98	39	-	1	BRIAN ADAMS You Want It, You Got It A&M SP-3154	1981	RCA	5.98
15	31	5	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 37216	1977	MCA	5.98	40	48	3	THE MOODY BLUES To Our Children's Children Threshold THS 1	1970	POL	5.98
16	24	29	BOZ SCAGGS Hits Columbia PC-36841	1980	CBS		41	50	13	JEFF BECK Blow By Blow Epic PE 33409	1975	CBS	
17	14	55	THE WHO Live At Leeds MCA 37000	1970	MCA	5.98	42	42	57	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	1977	MCA	5.98
18	18	61	DAN FOGELBERG Souvenirs Epic PE 33137	1974	CBS		43	33	9	WEATHER REPORT Heavy Weather Columbia PC-34418	1977	CBS	
19	19	33	DAVID BOWIE Diamond Dogs RCA AYL1-3889	1974	RCA	5.98	44	44	47	STEELY DAN The Royal Scam MCA 37044	1976	MCA	5.98
20	8	47	DON McLEAN American Pie United Artists LN 10037	1971	CAP	5.98	45	NEW ENTRY		LYNYRD SKYNYRD Second Helping MCA 37212	1974	MCA	5.98
21	21	31	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	1976	CBS		46	NEW ENTRY		ERIC BURDEN AND THE ANIMALS Greatest Hits MGM 4602	1969	POL	5.98
22	25	21	DAVID BOWIE Heroes RCA AYL1-3857	1977	RCA	5.98	47	35	33	JANIS JOPLIN Pearl Columbia PC 30322	1971	CBS	
23	28	7	STEELY DAN Gaucho MCA 37220	1980	MCA	5.98	48	38	51	RUSH Rush Mercury SRM1-1011	1975	POL	5.98
24	32	5	LYNYRD SKYNYRD Pronounced Leh-Nerd-Ski-Nerd MCA 37211	1973	MCA	5.98	49	49	43	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	1978	MCA	5.98
25	29	29	KENNY LOGGINS Celebrate Me Home Columbia PC-34655	1977	CBS		50	43	31	AL GREEN Greatest Hits Vol. I Motown 5283	1975	MCA	5.98

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THREE-STORE ARKANSAS CHAIN

White Dog Poised For Growth

By EARL PAIGE

LOS ANGELES—The three-unit White Dog Corp. in Arkansas is an example of a small-market record/tape chain that survived the industry slump and is now poised for renewed growth, according to president Michael Cobb. Many of the ways in which the 11-year-old firm tightened up its operation are similar to the ways its larger competitors did the same thing.

In an expansion program suggesting a microcosm of larger chains' growth, White Dog spun off a mall satellite store in 1977 and opened its third unit a year later before the full effect of the slump brought expansion to a halt.

One key to White Dog's growth—and its subsequent survival—is its proximity to colleges. The original store is located in Jonesboro, near the Arkansas State Univ. campus,

while at the opposite corner of the state, the Fayetteville store is keyed to the Univ. of Arkansas campus. Both markets have a population of about 500,000.

The mall unit, called Hot Dog, represents a different direction from the other two stores. The store, located in Jonesboro, is only 700 square feet in size and handles just records and tapes, whereas the others occupy much larger spaces and feature stereo and video components as well.

In the heyday of expansion, White Dog bought out Opus II, a Memphis stereo chain. Moving from its original 600 square foot store near campus to the main business section of Jonesboro, White Dog expanded to 1,600 square feet. When the firm acquired Opus II in 1976, it enlarged to a whopping 4,500 square feet.

One of White Dog's subsequent belt tightening moves was to cut

back the square footage at Jonesboro by 1,500. Staff was trimmed, too. Today, the Jonesboro store is operated with a full-time staff of five and does 50% of its volume in records and tapes. The mall store employs four full-time staffers.

The Fayetteville unit was always large, having previously been a Walmart site. The 5,000 square foot unit does around 40% of its volume in records and tapes and employs seven.

Another element of White Dog's adjustment was a corporate restructuring. Cobb now owns the Jonesboro store, Ken Brewer the Hot Dog mall unit and Herbey Houser the Fayetteville outlet. "We're all affiliated," Cobb explains, "but each store is under separate ownership."

He says the Fayetteville store emphasizes now VCR sales. Both large stores have been in large screen tv from the beginning.

In records and tapes, White Dog discounts \$8.98s at \$7.99. Its main local competitors are Walmart and Gibsons. "We buy from one source, and each store buys separately. We've tried buying direct and find we still get the price and service from one source," says Cobb.

White Dog finds that tv advertising is its best route, Cobb says. "We buy 50-spot weekend packages at a very reasonable price." Campus newspapers are also important. But, says Cobb, "Radio is too split, too difficult to purchase."

Cobb, who was a rock bass player and managed a guitar store before founding White Dog—which he named after both RCA's Nipper and his own pet bulldog, which roams the Jonesboro premises—is currently focusing on the future. He says he is excited about the Compact Disc and adds that he is taking computer classes.

Video
Music Programming

As of 9/14/83

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:

Dave Davies, "Mean Disposition," Warner Bros.
Howard Devoto, "Rainy Season," A&M
ELO, "Sweet Messages," Jet
Genesis, "Mama," Atlantic
Huey Lewis, "Heart And Soul," Chrysalis
Translator, "Un-Along," 415/Columbia

HEAVY ROTATION (maximum 4 plays a day):

Asia, "The Smile Has Left Your Eyes," Geffen
Jackson Browne, "Lawyers In Love," Asylum
Def Leppard, "Foolin'," Mercury
Ronnie Dio, "Rainbow In The Dark," Warner Bros.
Fixx, "One Thing Leads To Another," MCA
Heart, "How Can I Refuse," Epic
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
Naked Eyes, "Promises Promises," EMI America
Robert Plant, "Big Log," Atlantic
Quarterflash, "Take Me To Heart," Geffen
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
Rainbow, "Street Dreams," Polydor
Donna Summer, "She Works Hard For The Money," Mercury
Frank Stallone, "Far From Over," RSO
Stray Cats, "Sexy + 17," EMI America
Talking Heads, "Burning Down The House," Sire
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (maximum 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.
Big Country, "In A Big Country," Mercury
Coney Hatch, "First Time For Everything," Mercury
Jim Capaldi, "Living On The Edge," Atlantic
Elvis Costello, "Everyday I Write The Book," Columbia
Culture Club, "I'll Tumble 4 Ya," Epic
EBN/OZN, "AEIOU," Elektra
Dave Edmunds, "Information," Columbia
Eurythmics, "Love Is A Stranger," RCA
Mick Fleetwood, "I Want You," RCA
Helix, "Heavy Metal Love," Capitol
Joan Jett, "Everyday People," MCA
Joan Jett, "French Song," MCA
JoBoxers, "Just Got Lucky," RCA
Elton John, "Kiss The Bride," Geffen
Journey, "After The Fall," Columbia
Kinks, "Don't Forget To Dance," Arista
Eric Martin Band, "Sucker For A Pretty Face," Elektra
Men At Work, "Dr. Heckyl And Mr. Jive," Columbia
Graham Parker, "Life Gets Better," Arista
Peter Schilling, "Major Tom," Elektra
Spandau Ballet, "True," Chrysalis
Rick Springfield, "Human Touch," RCA
Michael Stanley, "My Town," EMI America
Neil Young, "Wondering," Geffen

LIGHT ROTATION (maximum 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," Sire
Peter Baumann, "Strangers In The Night," Portrait
Bouncing Balls, "American Anthem," Tender
Cobra, "Blood On Your Money," Epic
Cee Farrow, "Should I Love You," Rocshire
Fastway, "We Become One," Columbia
Tim Finn, "Through The Years," Oz
Fleshtones, "Right Side Of A Good Thing," IRS
Grand Alliance, "Helpless," A&M
Eddy Grant, "I Don't Wanna Dance," Portrait
Herbie Hancock, "Rockit," Columbia
Joey Harris & the Speedsters, "You Never Call Me," MCA
Human League, "Mirror Man," A&M
Inxs, "To Look At You," Atco
Kagney & the Dirty Rats, "Dirty Rats," Motown
Kajagoogoo, "Hang On Now," EMI America
Nils Lofgren, "Across The Tracks," Backstreet
Minor Detail, "Canvas Of Life," Polydor
Oingo Boingo, "Nothing Bad Ever Happens To Me," A&M
Plimsouls, "A Million Miles Away," Geffen
R.E.M., "Radio Free Europe," IRS
Ramones, "Time Has Come Today," Warner Bros.
Roman Holliday, "Don't Try To Stop It," Jive
Tim Scott, "Swear," Warner Bros.
Spys, "Midnight Fantasy," EMI America
Rod Stewart, "What Am I Gonna Do," Warner Bros.
Taco, "Puttin' On The Ritz," RCA
Tears For Fears, "Pale Shelter," Mercury
Twisted Sister, "You Can't Stop Rock & Roll," Atlantic
Units, "Girl Like Me," Epic
Violent Femmes, "Gone Daddy Gone," Slash
Mari Wilson, "Just What I've Always Wanted," London

Video

Music Clip Explosion Examined B'nai B'rith Panel Offers Wide Range Of Viewpoints

NEW YORK—A panel on video music held by the B'nai B'rith Music & Performing Arts Lodge here last Monday (12) covered the burgeoning use of video by record companies, its proliferation on television and its marketing on home video.

Panelists were John Sykes, vice president of production and promotion for MTV; Michael Vallone, director of video and promotion administration for RCA Records; Kevin Wendle, producer of "New York Hot Tracks" on WABC-TV; Bill Gallagher, vice president of worldwide marketing for MGM/UA Home Video; and John O'Donnell, national manager of Sony's video software operations. Moderator was Laura Foti, Billboard's video editor.

Sykes opened the discussion talking about video's use as a promotional tool. "Playing clips in rotation sells records," he said. As for the increasing number of tv shows utilizing clips, he added, "We support them, as long as they create more visibility for video music in general. Whether they sell records is debatable."

In response to a question, Sykes said that advertising on MTV is on the rise. "Advertisers are not buying based on ratings, as they do usually, but based on demographics. We're ahead of budget for the year so far," he stated. MTV will most likely remain a basic cable service, rather than a pay-tv service, he said, because of the money to be made selling advertising. "To charge for the service would affect our subscriber base."

RCA's Vallone also reiterated video's importance in promotion, but noted several problems that have developed in servicing clubs and television producers with clips. "What we're supplying is actually programming, and we have to ask ourselves how to handle non-national outlets," he said.

"You have to worry about how everyone is using the clips," he added. "There are questions of royalties, production costs, servicing, maintenance and increased costs. We have to ask: will these outlets be around for the long term, and are they effective in providing households and promoting artists? The bottom line is, you're looking for sales impact to help the marketing of a particular group."

"An overall plan is needed that coordinates video with radio and other marketing of albums," Vallone said. He described the RCA system of clip distribution: "We work on a regional and local level, with people

who go to individual outlets and see what they have to offer, to build a longterm relationship. This allows you to appraise the outlet and determine if it has a longterm commitment." Video clips, he noted, are still used purely for promotion of an artist.

Sony's O'Donnell said he'd like to change that. "We're at the starting gate of an exciting industry," he said, and presented members of the audience from the record industry with the request that they license their clips to Sony for sale.

"The record industry should release videos concurrently with records, and promote new songs as 'available on record, tape and video.' Market research shows record buyers are familiar with music video, have their favorites and are willing to buy them. Imagine how many copies of 'Billie Jean' and 'Beat It' would have sold on video," O'Donnell said. He noted that, in fact, Sony had been in touch with Michael Jackson's management on

just that issue, but that their response was that they didn't want to "overexpose" him.

He added, "Warner Records, for example, produces about 100 clips annually, at an average cost of \$35,000, or \$3.5 million altogether. That's a pretty heavy advertising expense. We suggest they recoup costs by selling these videos."

In response to a question about royalties, O'Donnell said that Sony paid a royalty of 20% on wholesale cost, which is divided between the artist, record company and others.

Wendle explained that "New York Hot Tracks" is programmed based on the top 20 songs in the New York market. "Because we're local, we have that advantage," he said. The show has changed in the close to two months it's been on the air—from a "stringing together" of video clips to the addition of more celebrity appearances. "Unlike MTV," he added, "we are making a profit."

(Continued on page 59)

U.K. Antipiracy Unit Says Budget Limits Its Efforts

LONDON—Only three out of every 10 complaints received by the British video industry's piracy fighting arm FACT (Federation Against Copyright Theft) are being investigated, according to its head of operations, former Scotland Yard police chief Peter Duffy.

At a meeting of the Video Trade Assn. in Glasgow, Scotland, Duffy said that the scale of the piracy problem made it impossible to follow up every complaint which arrived at the federation headquarters.

For 1983, FACT has been operating on a limited budget of \$1.5 million. Next year, said Duffy, he is confident more money will be available for antipiracy activities. He stressed that it is vital to see that the money is used as effectively as possible.

Duffy added that the FACT offices are often swamped with information on alleged illegal practices, and that it takes time to assimilate this information and build up an accurate picture. In addition, he noted, police forces in Britain are still learning about the newly-passed Copyright (Amendment) Act, with

its strengthened power.

A letter detailing the group's activities and advising dealers on how best to help investigations is to be sent to the country's video dealers shortly. In the meantime, Duffy emphasized the successes gained against piracy to date: back-to-back copying is still a major problem, he acknowledged, but counterfeiting has been virtually stamped out.

In fact, said Duffy, hundreds of suspected video pirates are currently facing trial as a result of the efforts of FACT and of government Trading Standards Officers in the wake of the new, stiffer legislation. In South Yorkshire alone, more than 50 cases are pending, and VTA chairman Derek Mann says this situation is repeated in other areas of the U.K.

Three major conspiracy cases are due for trial at London's Old Bailey court. In one, five men are charged with conspiracy to defraud Rank Leisure by illegally copying its movie "The Missionary." In another, seven defendants will be tried for offenses related to the movies "Superman III," "Return Of The Jedi" and "Educating Rita."

SEPTEMBER 24, 1983, BILLBOARD



NEW ARRIVALS—On hand to inspect the first shipment of Sony T-120 VHS videotape at the company's national distribution center in New Jersey, are, from left, John Hollands, president of Sony Tape Sales; Ted Green, the center's manager; and John Bermingham, Sony's vice president of sales and marketing.

8mm Camera/Recorder Due Soon From Philips

By JIM SAMPSON

BERLIN—Philips, developer of the only home video system without a camera/recorder in its program, will begin European marketing of a camera/recorder using the new 8mm standard next spring.

The announcement, made at the recent Berlin International Audio & Video Fair by Hans-Dieter Horn, head of consumer electronics at German Philips, adjusts the Christmas 1983 target date released a month ago by a Swiss Philips spokesman. It was clearly aimed at countering heavy promotion here for competing one-piece portable camera/recorders in the Beta and VHS-C formats.

Horn says the present formats (VHS, Beta and Philips V2000) will remain the primary home standard for "many years to come," although Philips executives here openly predict Beta will disappear quickly following introduction of 8mm video. The company has no current plans for a stationary 8mm model.

"The world standard for PAL and NTSC 8mm recorders is set," asserts Horn. "Playing time is one hour. We are working intensively on a camera/recorder, which will be available for delivery in May or June, 1984. For a longer playing time, there is neither a world standard nor any adequate videotape."

Philips did not show a prototype 8mm model in Berlin, nor did the firm suggest a price. Representatives of other companies suggest that more development is needed on 8mm picture quality, which will take about two years. But the other companies already have camera/recorders.

The Beta camp, which premiered its compact Betamovie system in Berlin (limited marketing for \$1,350 starting in late fall by Sony and

Sanyo), avoided any mention of 8mm video. Sony deputy president Masaaki Morita, responding to a query, said: "We can introduce 8mm at any time, but we don't think the time is right."

JVC, whose compact VHS-C camera/recorder is due before Christmas, also had no comment on 8mm video. VHS already controls over 60% of the European consumer market. And due to European import restrictions accepted by the Japanese, neither Panasonic nor JVC can meet current demand for their VHS machines.

Five Distributors In U.K. Mart Join Forces

LONDON—Five British independent video distributors have formed a cooperative unit, Associated Video Group, to run alongside their individual operations, in a bid to increase sales and provide the retail trade with a fast and efficient supply of point-of-sale material.

Involved in the project are Derann, VCL, Hokuskin, VPD and Vipco. The firms have set up a central showroom in North London with a complete stock of all product handled by the five companies, staffed by a telephone sales team.

The five companies say the service is a backup to wholesalers who will continue to supply the product ranges involved, but who may not be able to stock catalog material at this time.

RCA AHEAD OF FORECASTS

CED Disks Nearing 1,000 Mark

NEW YORK—The number of CED-format videodisk titles should reach the 1,000 mark by the end of the month, three months ahead of earlier forecasts, according to Tom Kuhn, division vice president, RCA VideoDiscs. Kuhn adds that heavy new-release schedules for October and November should assure that the number of CED titles will reach or exceed 1,200 by the end of the year.

The CED system was introduced to the market in March, 1981. At that point there was one monaural player and a catalog of 100 titles. Today, RCA offers five player models. RCA

alone has shipped 6.5 million videodisks under its own label since launch, and has been custom pressing disks for other program suppliers.

The growing demand for custom pressing by the major studios and other program sources "is an evolutionary development that came sooner than expected," Kuhn remarks. "However, in anticipation of this eventuality, we undertook an aggressive program to build a broad and diverse library of titles."

RCA initially licensed titles so that hardware and software could be marketed concurrently, to support

the launch of the CED system. All along, the plan has been to return the licensed titles to their sources, custom press, and relinquish distribution responsibilities for those software titles.

RCA's licenses with program sources have staggered expiration dates, so the movement of titles from RCA's label will be gradual. In the meantime, RCA will continue to release new programs.

"We believe the major studios will be custom pressing titles not previously licensed to RCA, as well as new releases. This will lead to accelerated growth in the number of CED titles," says Kuhn.



THANK GOD IT'S FRIDAY—The Boston group Friday performs their video "You Don't Want To Know," for which they won the August edition of MTV's "Basement Tapes" contest. Pictured from left are Friday members Jim Bitetti, Ralph Napolitano, Renee Yvon and Freddie Catalfo.

Video

14 GOLD, FOUR PLATINUM RIAA August Awards Up

NEW YORK—The video division of the Recording Industry of America certified 14 gold and four platinum video awards in August. This compares to one gold and no platinum awards in the same month a year ago, reflecting an upswing in the home video market.

Year-to-date totals stand at 92 gold and 19 platinum awards. By comparison, only 37 awards were certified in all of 1982.

Gold awards given this August included six to RCA VideoDiscs, for "Jane Fonda's Workout," "Superman II," "Mary Poppins," "Close Encounters Of The Third Kind," "An Officer And A Gentleman" and "Apocalypse Now."

MGM/UA Home Video received four gold awards, for videocassette

and disk sales of "The Goodbye Girl," "My Favorite Year," "The Secret Of NIMH" and "Diner." MCA Home Video garnered three gold awards, for "Fast Times At Ridgemont High," "American Graffiti" and "Cat People." A gold award was also given to Warner Home Video, for "High Road To China."

The RIAA's gold award represents the sale and/or rental of at least 25,000 videocassette/videodisk units, with a retail sale/rental value of at least \$1 million. The platinum award represents double the sale/rental value of the gold award. Three of August's four platinum awards went to Warner Home Video, for "Enter The Dragon," "Blazing Saddles" and "Superman II." MGM/UA received the award for "Dr. Zhivago."

Music Monitor

By LAURA FOTI

• **Wake Up Call:** Compleat Records/Phase II has completed a video for Bohannon. "Wake Up" was filmed in Atlanta and produced by Spencer Thornton. The script was written by Bohannon, who also assisted in the production and direction. This is the artist's first American video; he has released several in the European market. Hamilton Bohannon III ("Little Bo"), Bohannon's six-year-old son, makes an appearance as a dancer in the clip.

• **In Concert:** Concerts being taped for airing on Home Box Office include those by Donna Summer, Barbara Mandrell, David Bowie, the Everly Brothers and Men At Work. The shows will air throughout the end of 1983 and during the early months of 1984; a number will be simulcast on the Starfleet Blair Radio Network. The Bowie special will be produced by Anthony Eaton and directed by David Mallet. The Everly Brothers reunion concert will be produced by Stephanie Bennett for Delilah Films, with director Alan Yentob. Producers for Men At Work are Nathan Brenner and Russell Deppeler, with director Bruce Gowers.

• **Dead Dickie:** Cranium Productions of Los Angeles produced a video for funk/electronic group Age Of Consent entitled "Dickie's Dead." A spoof of childhood paranoia, the clip was produced and di-

rected by Graham Dent, with camera work by Michael Intriere.

• **Tortured Todd:** Todd Rundgren's upcoming special, "The Ever Popular Tortured Artist Effect," is a musical docu-drama based on the life and times of the artist. Production services were provided by Huss/Michels Associates of New York. Segments were shot in Rundgren's hometown of Philadelphia, a live concert in Atlantic City, a beach scene on Fire Island and in New York. Michael Huss served as director of photography; Dennis Michels was engineer. The production will be available for home video and television licensing.

• **In a Video Mood:** Two clips for the Moody Blues, from their Threshold/PolyGram album "The Present," were taped in London by Keefco. "Sitting At The Wheel" features group members Justin Hayward and John Lodge competing for the attentions of the same woman—and ending up in a stock car race. The other song is "Blue World." Director was Philip Davey.

• **Doing Battle:** Bob Giraldi has written and directed the new video clip for Pat Benatar's "Love Is A Battlefield" with executive producers Antony Payne and Phil Suarez. The New York Youth Advocacy Project provided input, since the story line revolves around runaways in the city. The clip will premiere on MTV Sept. 20.



ALL NIGHTERS—Lionel Richie, left, and feature film director Bob Rafelson ogle at something during the shooting of Richie's "All Night Long" video, the first single from his latest solo LP for Motown.

Billboard®

Survey For Week Ending 9/24/83

Videocassette Top 40

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SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	14	1	1	13
These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.			These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.		
TITLE Copyright Owner, Distributor, Catalog Number			TITLE Copyright Owner, Distributor, Catalog Number		
1	1	14	1	1	13
48 HOURS Paramount Pictures, Paramount Home Video 1139			48 HOURS Paramount Pictures, Paramount Home Video 1139		
2	NEW ENTRY		2	2	7
FLASHDANCE Paramount Pictures, Paramount Home Video 1454			PORKY'S CBS-Fox Video 1149		
3	2	72	3	12	2
JANE FONDA'S WORKOUT ▲ (ITA) KVC/RCA, Karl Video Corporation 042			BAD BOYS Thorn/EMI 1633		
4	3	7	4	10	3
PORKY'S CBS-Fox Video 1149			THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310		
5	10	3	5	3	11
THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310			THE VERDICT CBS-Fox Video 1188		
6	4	32	6	6	15
AN OFFICER AND A GENTLEMAN ▲ (ITA) Paramount Pictures, Paramount Home Video 1467			SOPHIE'S CHOICE (ITA) CBS-Fox Video 9076		
7	5	14	7	5	13
HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309			HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309		
8	18	3	8	4	20
BAD BOYS Thorn/EMI 1633			FIRST BLOOD (ITA) Thorn/EMI 1573		
9	12	4	9	9	6
THE BEASTMASTER MGM/UA Home Video 80026			THE BEASTMASTER MGM/UA Home Video 80026		
10	16	5	10	7	16
YOU ONLY LIVE TWICE CBS-Fox Video 4526			THE TOY RCA/Columbia Pictures, Home Video 10538		
11	11	11	11	14	31
THE VERDICT CBS-Fox Video 1188			AN OFFICER AND A GENTLEMAN (ITA) Paramount Pictures, Paramount Home Video 1467		
12	8	15	12	8	10
ALICE IN WONDERLAND (ITA) Walt Disney Home Video 36			MAD MAX Vestron V-4030		
13	21	5	13	20	31
STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
14	9	21	14	15	3
FIRST BLOOD ● (ITA) Thorn/EMI 1573			STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315		
15	7	11	15	16	21
DURAN DURAN Thorn/EMI TVD 1646			JANE FONDA'S WORKOUT (ITA) Karl Video Corporation 042		
16	6	12	16	NEW ENTRY	
MAD MAX Vestron V-4030			FLASHDANCE Paramount Pictures, Paramount Home Video 1454		
17	19	22	17	11	15
AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489			FRANCES Thorn/EMI 1621		
18	20	17	18	22	4
THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538			THE FINAL COUNTDOWN Vestron V-4047		
19	14	7	19	13	6
PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203			SIX WEEKS RCA/Columbia Pictures Home Video 91001		
20	25	11	20	28	11
PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255			SAVANNAH SMILES Embassy Home Entertainment 2058		
21	26	16	21	26	4
SOPHIE'S CHOICE ● (ITA) CBS-Fox Video 9076			YOU ONLY LIVE TWICE CBS-Fox Video 4526		
22	13	11	22	NEW ENTRY	
WINNIE THE POOH (ITA) Walt Disney Home Video 025			THE MAN FROM SNOWY RIVER CBS-Fox Video 1233		
23	22	30	23	21	17
BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380			MY FAVORITE YEAR MGM/UA Home Video 800188		
24	33	10	24	NEW ENTRY	
THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173			THE KING OF COMEDY RCA/Columbia Pictures Home Video 191200		
25	15	21	25	18	18
GREASE ● (ITA) Paramount Pictures, Paramount Home Video 1108			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
26	28	45	26	29	34
STAR TREK II-THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
27	17	7	27	36	5
DISNEY'S STORYBOOK CLASSICS Walt Disney Home Video 121			PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203		
28	32	18	28	37	26
MY FAVORITE YEAR MGM/UA Home Video 800188			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
29	23	32	29	17	17
ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
30	39	20	30	30	14
STAR TREK: THE MOTION PICTURE ▲ (ITA) Paramount Pictures, Paramount Home Video 8858			I, THE JURY CBS-Fox Video 1186		
31	38	19	31	31	2
LOVESICK ● Warner Brothers Pictures, Warner Home Video 20011			DURAN DURAN Thorn/EMI, TVD 1646		
32	40	11	32	34	10
SATURDAY NIGHT FEVER ● (ITA) Paramount Pictures, Paramount Home Video, 1307 A, 1113A			THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221		
33	34	4	33	23	14
THE MISSIONARY Thorn/EMI 1605			KISS ME GOODBYE CBS-Fox Video 1217		
34	30	18	34	39	10
AIRPLANE! ▲ (ITA) Paramount Pictures, Paramount Home Video 1305			PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6355		
35	35	33	35	19	16
STRAWBERRY SHORTCAKE IN BIG APPLE CITY (ITA) Family Home Entertainment, MGM/UA Home Video 338			CLASS OF '84 Vestron V-5022		
36	24	4	36	25	19
SIX WEEKS RCA/Columbia Pictures Home Video 91001			AIRPLANE II-THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
37	37	11	37	27	13
SAVANNAH SMILES Embassy Home Entertainment 2058			THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015		
38	27	2	38	32	29
VIGILANTE Vestron V-4063			BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380		
39	29	18	39	33	17
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			STILL OF THE NIGHT CBS-Fox Video 4711		
40	31	24	40	24	5
PLAYBOY VIDEO VOLUME 2 ● CBS-Fox Video 6202			THE MISSIONARY Thorn/EMI 1605		

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

New Video Releases

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

SCREAM IN THE STREETS
Beta & VHS Best Film & Video 740 \$49.95

SEASONS OF LOVE
Beta & VHS Visual Entertainment Prod'ns

SEX IN THE COMICS
Beta & VHS Best Film & Video 530 \$39.95

THE SINGING PRINCESS
Julie Andrews
Beta & VHS Best Film & Video 560 \$39.95

TIL DAWN DO WE PART
Rita Tushingham
Beta & VHS Visual Entertainment Prod'ns

THE TOWN THAT DREADED SUNDOWN
Ben Johnson, Andrew Prine, Dawn Wells
Beta & VHS Warner Home Video 26031 \$59.95

TREASURE OF BRUCE LE & BIG RASCAL
Bruce Le
Beta & VHS Best Film & Video T-605 \$59.95

WHAT EVER HAPPENED TO BABY JANE?
Bette Davis, Joan Crawford, Victor Buono
Beta & VHS Warner Home Video 11051 \$59.95

WHISKEY MOUNTAIN
Christopher George
Beta & VHS Best Film & Video 510 \$39.95

X—THE MAN WITH THE X-RAY EYES
Ray Milland
Beta & VHS Warner Home Video 26025 \$59.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (If none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

- AFRICA SCREAMS**
Abbott & Costello
Beta & VHS Jef Films \$29.95
- AT THE EARTH'S CORE**
Doug McClure, Peter Cushing, Caroline Munro
Beta & VHS Warner Home Video 26026 \$59.95
- AXE**
Beta & VHS Best Film & Video 705 \$49.95
- BEHIND LOCKED DOORS**
Beta & VHS Best Film & Video 750 \$49.95
- BILLYBOY**
Duane Bobick, Kim Braden
Beta & VHS Best Film & Video 525 \$39.95
- BLOODRAGE**
Ian Scott, Lawrence Tierney, Judith-Marie Bergan
Beta & VHS Best Film & Video 515 \$39.95
- THE BRAIN THAT WOULDN'T DIE**
Jason Evers, Virginia Leith
Beta & VHS Warner Home Video 26028 \$59.95
- GEOFF BRUCE**, see Pre-Ski Conditioning
- BRUCE VS. BILL**
Bruce Le, Bill Louie
Beta & VHS Best Film & Video 520 \$39.95
- A CELEBRATION**
Glen Campbell, Kris Kristofferson, Tanya Tucker, Gary Busey, Maureen McGovern & Others
Beta & VHS Monterey Home Video \$39.95
- CHANCE/TRAIL OF THE APACHE**
Christopher Clarke, Bruce M. Fischer, Nila Northsun
Beta & VHS Best Film & Video 545 \$39.95
- THE CHILD**
Beta & VHS Best Film & Video 710 \$49.95
- ALICE COOPER: WELCOME TO MY NIGHTMARE**
Vincent Price, host
Beta & VHS Warner Home Video 34056 \$29.98
- DEADLY STRIKE & YOUNG HERO**
Bruce Le
Beta & VHS Best Film & Video T-610 \$59.95
- DUNCAN'S WORLD**
Larry Tobias
Beta & VHS Best Film & Video 540 \$39.95
- DUNGEON OF TERROR**
Beta & VHS Best Film & Video 745 \$49.95
- THE EAGLE**
Rudolph Valentino, Vilma Banky
Beta & VHS Jef Films \$39.95
- A FAREWELL TO ARMS**
Gary Cooper, Helen Hayes, Adolphe Menjou
Beta & VHS Jef Films \$59.95
- THE FLYING DEUCES**
Laurel & Hardy
Beta & VHS Jef Films \$19.95
- FRANKENSTEIN'S CASTLE OF FREAKS**
Beta & VHS Best Film & Video 720 \$49.95
- JON GNAGY "LEARN TO DRAW" SERIES**
Program #1
Beta & VHS Best Film & Video \$29.95
Program #2
Beta & VHS Best Film & Video \$29.95
- HITCHHIKE TO HELL**
Beta & VHS Best Film & Video 715 \$49.95
- HONEYMOON OF... FEAR**
Joan Collins, Peter Cushing, Ralph Bates, Judy Geeson
Beta & VHS Visual Entertainment Prod'ns
- I DISMEMBER MAMA**
Beta & VHS Best Film & Video 735 \$49.95
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James Stewart, Donna Reed
Beta & VHS Jef Films \$59.95
- KIDNAPPED COED**
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- LION MAN**
Steve Arkin, Barbara Lake, Charles Garrett
Beta & VHS Best Film & Video 535 \$39.95
- THE MAD BUTCHER**
Beta & VHS Best Film & Video 730 \$49.95
- MR. BILL LOOKS BACK**
Walter Williams
Beta & VHS Pacific Arts Video
- A NIGHTMARE OF TERROR**
Paul Jones, Patrick Magee, Gillian Hills, Yvonne Mitchell, Michael Horden, Shane Briant
Beta & VHS Visual Entertainment Prod'ns
- OF HUMAN BONDAGE**
Bette Davis, Leslie Howard
Beta & VHS Jef Films \$59.95
- PRE-SKI CONDITIONING WITH GEOFF BRUCE**
Beta & VHS Video Arts \$59.95
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Joan Crawford, Walter Huston, Guy Kibbee
Beta & VHS Jef Films \$59.95
- THE RAVEN**
Vincent Price, Peter Lorre, Boris Karloff, Jack Nicholson
Beta & VHS Warner Home Video 26023 \$59.95
- ROCKERCISE**
Charmaine
Beta & VHS Visual Entertainment Prod'ns

MOSCOW AND MEL.

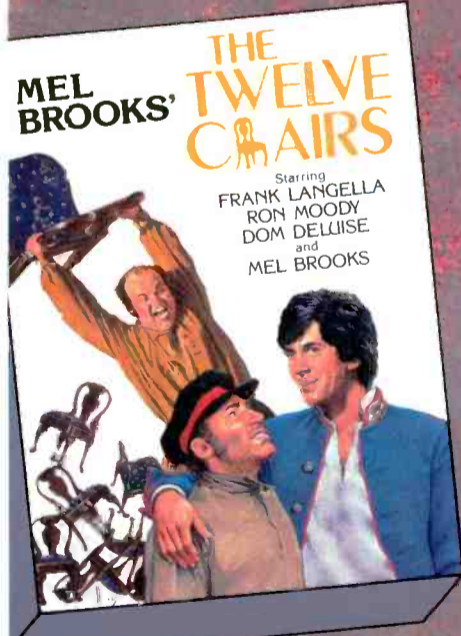
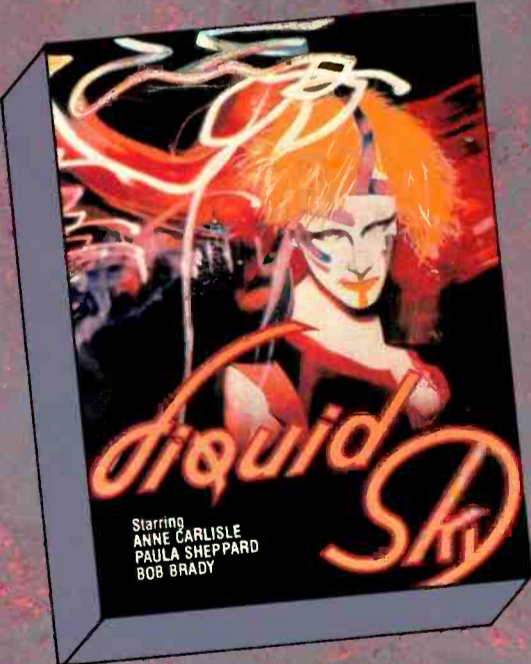
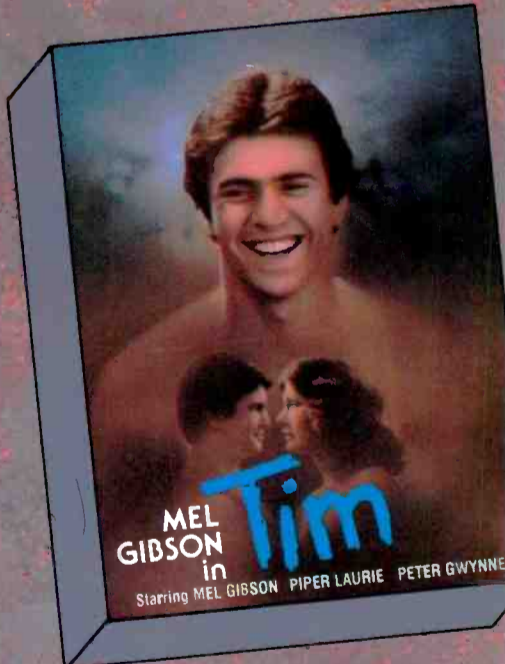
The Twelve Chairs Mel Brooks pulls out all the stops in this zany comedy romp across the Ukraine... From Moscow to the plains of Siberia!

MANHATTAN


Liquid Sky A haunting visual experience set against the backdrop of glittering New Wave Manhattan. New York Magazine calls it "The funniest, craziest, most perversely beautiful science-fiction movie ever made."

TIM

Tim America's heartthrob, Mel Gibson, and Piper Laurie star in this Australian film about a young handicapped man who falls in love with an older woman. A heartwarming love story with a challenge. Based on a novel by Colleen McCulloch (The Thorn Birds).

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SEPTEMBER 24, 1983, BILLBOARD

Video

NIGHTCLUBBING *Sophistication Growing In Presentation Of Visuals*

By ROB PATTERSON

NEW YORK—As "video club" becomes a popular direction for nighteries, it's starting to take more than a screen and a machine to wire into the trend's potential profits.

Veterans on the scene agree that the proliferation of video in clubs, as well as the expanding tv exposure for music video, demands an in-

creasing sophistication in the presentation and use of in-club video entertainment. But even one screen can be used to maximum effectiveness, as at New York's Ritz. There, a 15-by-20-foot GE system screens a large collection of music videos, augmented by a wide variety of non-music material (generally called "wallpaper" or "ambient" video).

The latter is regularly synched with dance records, mixed in and out of music videos, and even manipulated forward and back to simulate an image dancing to the music's rhythm. Other clubs use a variety of monitors and screens, as well as equally creative programming, to integrate video into the club environment. But as the craft of video club programming grows, the simplest installations can still be effective in the right situation.

Colorado Red's Eatery and Saloon at the Holiday Inn in Clarion, Pa. has utilized a video set-up with one 10-foot screen for three months. General Manager Peter Calomino notes increased beverage sales over the same time last year.

"It's a plus as far as I'm concerned," he reports, noting that he attracts a local State College crowd with a 50/50 mix of contemporary dance records and similar videos from video pool Rockamerica. Calomino also uses the screen to show "Monday Night Football," nostalgia nights of classic tv shows as well as "USA Today" and "Good Morning America" for his business-oriented breakfast clientele.

Video programming can also en-

hance a nightclub's ambience, notes Marty Chernoff, owner of Foxhole, a gay "sports and summer oriented bar" in Denver. Primarily an outdoor patio bar without video, Foxhole has a smaller 300-capacity indoor dance floor with a 10-foot Novabeam and three monitors.

Some 40% of Foxhole's music programming is supplemented with video, half of which consists of promotional clips. The other half is "companion pieces" with a gay slant—shots of men working, clips of gymnasts or ballet dancers, as well as footage shot at the club's outings and sporting events—and various announcements programmed on the screen with an Atari home computer.

The motivation for the most sophisticated video programmers seems to be to keep the screens as active as possible. Until Earthquake Ethel's in Portland fills in its video collection to complement its musical programming, projection screens are lowered and raised every five to 10 minutes for promotional clips. Explains consultant M.L. Marsh, "I think if a screen is there, it should be playing." Therefore, he's stepping up his acquisition of ambient video.

Dody Bowers, owner of Washington's 9:30 Club, is "moving towards the idea of working wallpaper—interesting visuals, not baloney, and no blank screens." Graduating from two tv sets to two independent systems with multiple monitors, Bowers notes, "For eight to 10 hours of programming a day, you can't just
(Continued on page 39)

New On The Charts

FLASHDANCE Paramount Home Video—2

In the footsteps of the super-successful film and soundtrack, the home video version of "Flashdance" follows with the highest chart debut to date. The instigator of the sloppy sweatshirt craze, "Flashdance" tracks the unlikely metamorphosis of a young female welder into a professional dancer. Full of fancy footwork, the film introduces Jennifer Beals and Michael Nouri.

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



SOFTWARE ON EXHIBIT

10,000 At U.K. Trade Show

LONDON—More than 10,000 visitors were expected for the fifth Video Software Show, held last Sunday through Tuesday (11-13) in the Heathrow Penta hotel here. The Link House-sponsored trade event is the largest of its kind in Europe.

Alongside the more than 100 exhibiting companies were representatives from the industry's British Videogram Assn. and the Video Trade Assn. retail group, indicating the importance now attached to the gathering.

Major and independent suppliers used the show to announce releases in their autumn schedules, with the emphasis divided between top new

movies (CIC's "Reds," Palace's "Merry Christmas Mr. Lawrence," PolyGram's "Xtro," Rank's long-awaited "Who Dares Wins") and the spate of new low-price series with which companies are now trying to promote a straight sale market.

Backroom negotiations were also going on at the Software Show: VTA members hoped to resolve a longstanding dispute with Walt Disney over its controversial leasing scheme, which has now culminated in a threatened boycott by disgruntled dealers. The VTA says it is not trying to force abandonment of the scheme, only a "compromise."

U.K. Firm Bows 'Lock' For Cassettes

LONDON—British company TTL has introduced a video-cassette "lock" for the home market which will provide VCR owners with the means to censor programs they regard as unsuitable for their children to watch.

Dubbed the Casslock, the product is selling at roughly \$3.30 for a pack of 10 plus key. The unit fits between video-cassette spindle teeth to prevent loading into a VCR and is removable only with the specially designed key provided. Initially, only VHS Casslocks will be sold, but a Beta version is expected within a few months.

TTL is also marketing a dealer package of 250 inserts with the idea of encouraging retailers to offer them in combination with horror and porn "nasties" titles.

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For full details, call Ron Willman in New York at (212) 764-7350, Diane Daou in Los Angeles at (213) 859-5312, or contact any Billboard Sales Office around the world.

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Ad Deadline: September 23

The International Newsweekly
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Latin

Los Chicos In N.Y. Solo Debut

NEW YORK—Will Chicomania compete successfully with Menudomania? Los Chicos, a youthful quartet from Menudo's home territory, Puerto Rico, are performing in their first solo concert in New York this month, at Madison Square Garden's Felt Forum.

Los Chicos had previously played New York at the Festival of the Hispanic Child, along with such other young acts as Spain's Parchis and Venezuela's Los Chamos. This month's concert is a presentation of Tejada Talents Enterprises, which had also sponsored their previous concerts in the city.

Los Chicos comprise Eimer Figueroa Aroe, known to his fans as Chayanne; Jose Miguel Santa, known as Migue; Reinaldo Diaz Santos, known as Ray; and Hector Antonio Ocaso, known as Tony. They record exclusively for Puerto Rico's Pyramida Records.

OTI Festival Coming To U.S. Washington To Host 12-Year-Old Song Event Oct. 29

NEW YORK—The OTI International Song Festival will be held at Constitution Hall in Washington on Oct. 29 and will be broadcast live to 23 countries by the SIN tv network. This will be the first time the 12-year-old festival is hosted by what SIN executive producer Leandro Blanco calls "the fifth largest Spanish-speaking country in the world," the United States.

The festival was created by the Organization de la Television Iberoamericana, an organization of tv stations in Latin America, Spain and Portugal similar in nature to the European Broadcast Union. The first OTI Festival was held in Madrid in 1972. Participating territories

are Argentina, Bolivia, Brazil, Colombia, Costa Rica, Chile, the Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Netherlands Antilles, Nicaragua, Panama, Paraguay, Puerto Rico, Peru, Portugal, Spain, the U.S., Uruguay and Venezuela.

The U.S. has never won the competition, although a U.S.-based artist, Francisco, sang the winning "Latino" by Pablo Herrero and Jose Luis Armenteros of Spain at the 1981 festival. According to the competition's regulations, each participating country is represented by one song, which in turn has been selected by local competitions. The songs must be original compositions

of no more than three minutes' duration with lyrics in either Spanish or Portuguese.

The U.S. song will be selected at the finals in Miami next month from a selection of winners of local competitions sponsored by OTI affiliated stations throughout the U.S. New York will be represented at the Miami selection by "Has Vencido," authored by Vilma Planas and sponsored by station WXTV.

Last year's OTI winner was "Puedes contar conmigo" by Luis G. Tovar and Carlos Morean of Venezuela, interpreted by Grupo Unicornio. The 1982 festival was held in Lima, Peru.

Given the growing importance of television as a promotional vehicle in the Latin world, the OTI Song Festival has quickly become one of the most significant in Latin America. It is considered second in importance to Chile's prestigious Vina del Mar event.

MEXICAN INDEPENDENCE

Anheuser-Busch Backing Fests

LOS ANGELES — Anheuser-Busch is sponsoring two festivals commemorating this month's Mexican Independence celebration here and in Wilmington, Del. The St. Louis-based company's sponsorship is seen as a sign of the increased involvement by the major breweries in the U.S. Latin market.

The Los Angeles festival, sponsored by Budweiser and Michelob beers and their local wholesaler, Ace Beverage Co., is headlined by Mexican composer and lyricist Fernando Z. Maldonado, best known for his song "Volver, Volver," which has been recorded by Javier Solis, Pedro Infante, Vikki Carr and others. Other artists participating include

Mariachi America, Luis Alberto, Grupo Inovacion, El Ballet Cantos y Danzas de Mexico and Accinelly y Compania.

Spanish International Network is filming the festival as part of its international coverage of the Mexican celebration. The event takes place on Olvera St. in downtown Los Angeles, a street first settled by Mexican families.

In Wilmington, the Independence festival is being hosted by KTNQ-AM personality Humberto Luna. Proceeds will benefit the Wilmington Teen Center. Next month, the brewery will sponsor a concert by Jose Luis Rodriguez at the Greek Theatre in Los Angeles.

Bolivian Assn. Reinstates Board

LA PAZ—The Bolivian Assn. of Phonogram & Videogram Manufacturers (ASBOPROFON) has reinstated its executive board for 1983-85. The officers are Eduardo Ibanez W., president; Laureano Rojas, vice president; and Miguel Dueri, secretary/treasurer.

Notas Salsa's Two Languages

By ENRIQUE FERNANDEZ

Bilingual salsa is not new, but it may be an idea whose time has come. Witness the popularity of the tune "What Happened?" by Ruben Blades & Willie Colon, from the soundtrack album of "The Last Fight" on the Fania label. The song, written by Blades, was recorded in the '70s by Bobby Rodriguez y la Compania, who made English-language and bilingual salsa a specialty. Rodriguez's efforts had already been preceded by the work of Joe Cuba, Joe Bataan and Pete Rodriguez in the '60s.

And, of course, English and bilingual lyrics with a Latin dance beat have always been a staple of the king of Latin/rock fusion, Santana, and the whole West Coast Latin rock and r&b scene, including Jorge "Malo" Santana, Pete Escovedo, Tierra and many others.

Now comes the Bad Street Boys, a New York-based band whose hit song "Cheek To Cheek" first broke on the city's urban contemporary radio stations, before being picked up by local Spanish-language stations. The song, from the LP by the same name on the JAP label, is also making the radio charts in Miami, Los Angeles and Atlanta.

According to the group's promoter, David Maldonado, the band's success is due to the fact that most young Latin kids speak more English than Spanish. "If you're going to reach them," says Maldonado, "Mo-

ammed has to go to the mountain. You have to reach them in English."

According to Maldonado, urban contemporary stations are eager to play Latin music, but so far language has been a barrier. "That's why you'll hear them play old Joe Cuba numbers," he explains. Maldonado stresses that though the Bad Street Boys sing in English, their music is firmly rooted in the salsa tradition. "They play the classic Willie Colon/Hector Lavoe style. Frankie Morales, the vocalist, came out of the Hector Lavoe orchestra."

The band is under the leadership of vocalist/trombonist Eddie Hernandez, who has worked with Bobby Rodriguez, the Alegre All Stars, Joe Bataan and Johnny Colon. The musicians' roots are in the Bronx, where the band still meets to practice. "That's what salseros used to do in the '60s," Maldonado points out. "They couldn't afford downtown studios then, so they stayed in the neighborhood, and that kept them in touch with the street."

The band is working on a second album, planned for an October or November release, which will include a Latin rap song titled "Hollywood." "It's the story of Latin music," says Maldonado. In addition, the Bad Street Boys are scheduled to tape a performance at the Red Parrot in Manhattan for the syndicated tv show "Bravisimo."

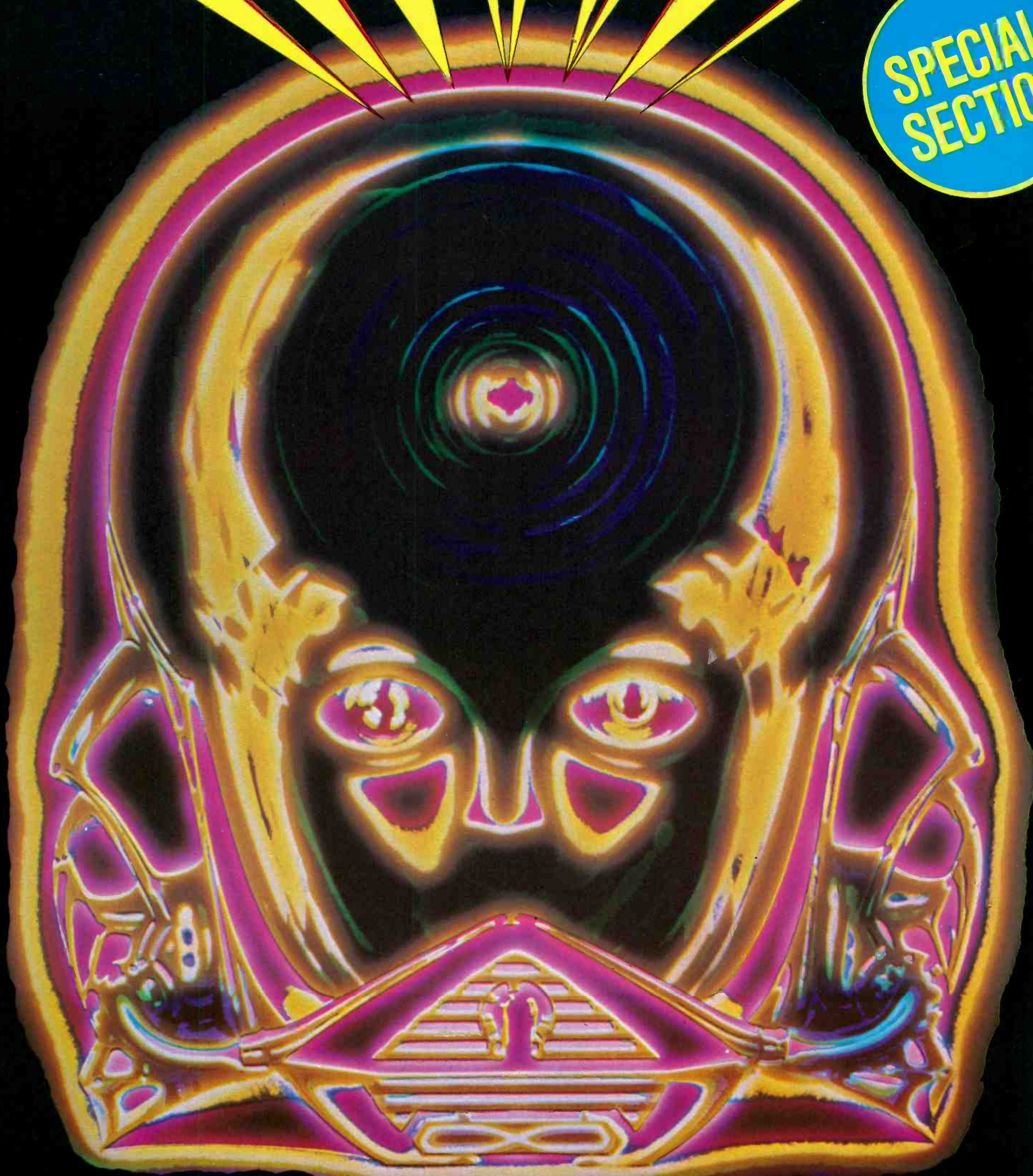
Survey For Week Ending 9/24/83					
NEW YORK			CALIFORNIA		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	EL GRAN COMBO La universidad de la salsa, Combo 2034	1	1	VARIOS ARTISTAS 12 supergrupos, Ambar 5007
2	8	CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623	2	2	LOS YONICS Con amor, Profono 3100
3	9	OSCAR D'LEON TH 2241	3	7	PIMPINELA CBS 11317
4	2	JOSE LUIS RODRIGUEZ Ven, CBS 30305	4	—	LOS TELEFONISTAS Tus cartas, Ramex 132
5	—	GUILLERMO DAVILA Solo pienso en ti, TH 2246	5	—	LUPITA D'ALESSIO Sentimiento al desnudo, Orfeon 054
6	6	LUIS MARIANO Y SU ORQUESTA La calambra, Borinquen 1453	6	—	YURI CBS 81306
7	—	JULIO IGLESIAS Momentos, CBS 50329	7	4	JOSE LUIS RODRIGUEZ Ven, CBS 30305
8	—	MENUDO Adios Miguel, Profono 3117	8	8	LOS BUKIS Muy romanticos, Profono 3102
9	10	JOSE JOSE Mi vida, Pronto 0705	9	5	LOS CAMINANTES Supe perder, Luna 1088
10	—	BONY CEPEDA El mandamas, Algar 38	10	3	JUAN GABRIEL Todo, Ariola 0750
11	15	AIDITA Y FELIPE Por primera vez, Global 923	11	—	JULIO IGLESIAS Julio, CBS 50333
12	11	JOSE ALBERTO MUGRADI Sonoroven 017	12	10	LOS CORAZONES SOLITARIOS Prefiero olvidarte, Mar Int'l 143
13	7	BOBBY VALENTIN Bronco 126	13	—	VICENTE FERNANDEZ 15 grandes con el numero 1, CBS 20684
14	5	MENUDO De coleccion, Profono 1601	14	6	LOS HUMILDES Chulita, Profono 3110
15	—	RUBEN BLADES El que la hace la paga, Fania 624	15	—	BEATRIZ ADRIANA Con el canto en las venas, Profono 3109
FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	JOSE LUIS RODRIGUEZ Ven, CBS 30305	1	3	JUAN GABRIEL Todo, Ariola 0750
2	10	WILLIE COLON/HECTOR LAVOE Vigilante, Fania 610	2	—	LOS TIGRES DEL NORTE Exitos para siempre, Fama 624
3	1	EL GRAN COMBO La universidad de la salsa, Combo 2034	3	5	LOS BUKIS Yo te necesito, Profono 3090
4	4	JOHNNY VENTURA Volando alto, Combo 2033	4	1	LA MAFIA Electrifying, Cara 050
5	—	BASILIO CBS 31301	5	8	GRUPO PEGASO El no te quiere, Remo 1006
6	13	ROBERTO CARLOS CBS 12320	6	—	RAMON AYALA Una carta, Freddie 1250
7	—	MIAMI SOUND MACHINE Rio, CBS 10330	7	9	MENUDO De coleccion, Profono 1601
8	3	LUPITA D'ALESSIO Sentimiento al desnudo, Orfeon 054	8	4	GRUPO MAZZ The Force, Cara 051
9	—	EDNITA NAZARIO Profono 9092	9	10	LITTLE JOE Roots, Freddie 1260
10	—	NELSON NED Romantico y caprichoso, CBS 81308	10	—	CHAYITO VALDES No me pregunten por el, Yuriko 4008
11	6	DYANGO Bienvenido al club, Odeon 9000	11	14	JUAN VALENTIN Dimelo de frente, Musart 10921
12	—	CHARANGA CASINO SAR 1035	12	—	RAMON AYALA Mi golondrina, Freddie 1240
13	8	THE BAD STREET BOYS Cheek to Cheek, JAP 525	13	—	JULIO IGLESIAS Momentos, CBS 50329
14	11	LISSETTE CBS 10333	14	—	LORENZO ANTONIO Busco un amor, Musart 1844
15	15	COSTA BRAVA Profono 3114	15	7	VICENTE FERNANDEZ 15 exitos vol. 2, CBS 20672

Survey For Week Ending 9/24/83					
Puerto Rico Top LPs					
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	EL GRAN COMBO La universidad de la salsa, Combo 2034	1	1	EL GRAN COMBO La universidad de la salsa, Combo 2034
2	4	GUILLERMO DAVILA TH 2246	2	4	GUILLERMO DAVILA TH 2246
3	—	PIMPINELA CBS 11317	3	—	PIMPINELA CBS 11317
4	2	RUBEN BLADES El que la hace la paga, Fania 624	4	2	RUBEN BLADES El que la hace la paga, Fania 624
5	10	SILVESTRE Artel 1983	5	10	SILVESTRE Artel 1983
6	9	GLEN MONROIG Hola, Mamoku 1001	6	9	GLEN MONROIG Hola, Mamoku 1001
7	7	ALEX Y LA ORQUESTA LIBERACION Las locas, Karen 73	7	7	ALEX Y LA ORQUESTA LIBERACION Las locas, Karen 73
8	3	DANNY RIVERA TH 2229	8	3	DANNY RIVERA TH 2229
9	—	JOHNNY VENTURA Volando alto, Combo 2033	9	—	JOHNNY VENTURA Volando alto, Combo 2033
10	14	ROBERTO CARLOS CBS 12320	10	14	ROBERTO CARLOS CBS 12320
11	—	BOBBY VALENTIN Bronco 126	11	—	BOBBY VALENTIN Bronco 126
12	—	LISSETTE Salvaje, CBS 10333	12	—	LISSETTE Salvaje, CBS 10333
13	—	JULIO ANGEL Y LOS CONDES Vol. II, Music Stamp 011	13	—	JULIO ANGEL Y LOS CONDES Vol. II, Music Stamp 011
14	—	LOS PANCHOS Epoca de oro, Orfeon 311	14	—	LOS PANCHOS Epoca de oro, Orfeon 311
15	—	TONY CROATTA Y tu pueblo, Velvet 6029	15	—	TONY CROATTA Y tu pueblo, Velvet 6029

SEPTEMBER 24, 1983, BILLBOARD

POWERNEE

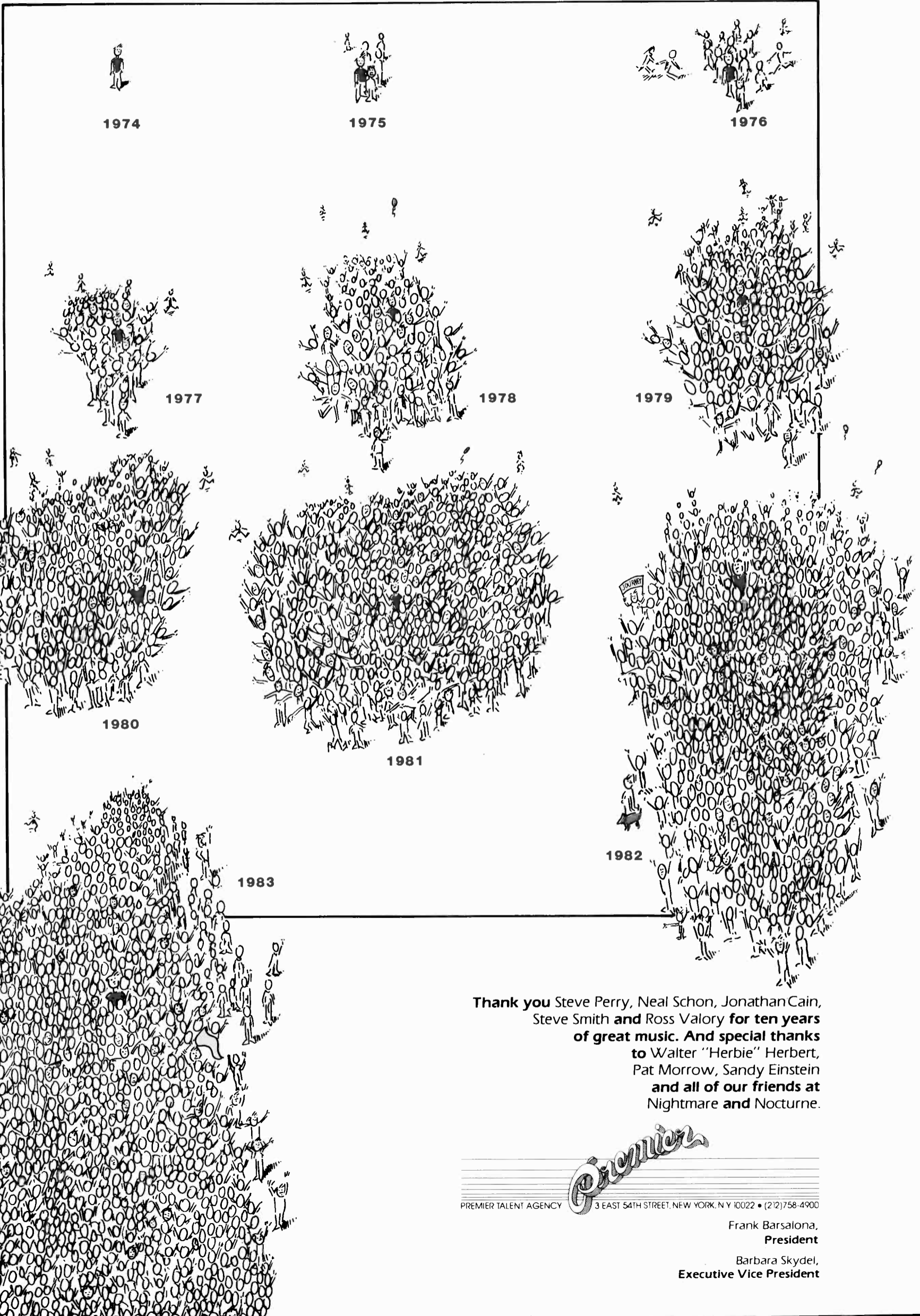
SPECIAL SECTION



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FRONTIERS... AND BEYOND!

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1974

1975

1976

1977

1978

1979

1980

1981

1982

1983

Thank you Steve Perry, Neal Schon, Jonathan Cain, Steve Smith and Ross Valory for ten years of great music. And special thanks to Walter "Herbie" Herbert, Pat Morrow, Sandy Einstein and all of our friends at Nightmare and Nocturne.

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FRONTIERS AND BEYOND : NEW SPHERES TO CONQUER, TO EXCEED...TO DEFEND

The five members of Journey have just completed a six-month "Frontiers" tour which has even further solidified their position as not only the most successful American band of all time but also as one of the handful of world-class superstar bands capable of setting new tour records each time out.

The "Frontiers" tour followed almost two years worth of road work for "Escape," the 1981 album which became Journey's first No. 1 and has to date sold 5.6 million copies, making it one of the best-selling albums in Columbia Records history. Thus far, "Frontiers" has sold three million copies worldwide, and has helped, like "Escape," to generate massive amounts of merchandising revenue as well.

The statistical story of the "Frontiers" tour is spelled out in the accompanying box, which lists every tour date with its relevant numbers. This feature is intended as a permanent capsulized history of the 1983 tour.

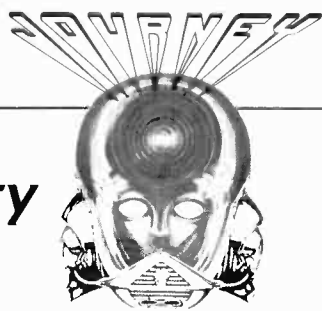
The numbers in the box, however—aside from indicating the huge numbers of expectant and hungry Journey fans in cities all over North America—do not say much about the human realities of such a tour for the players. In this interview, conducted in early August at Berkeley's Fantasy studios—(where the group was selecting live performance tapes for a Westwood One radio concert), Journey talks about the tour and about the near future, which will include a variety of solo projects as well as a return to Europe and Australia.

Q. Has the "Frontiers" tour been more grueling than your tours in the past? Has it taken more out of you?

Jonathan Cain: We've had longer tours before but this one's been more dense . . . five or six shows a week.

Neal Schon: Five or six a week and I think we've played more dates in one year than in the last two years before this. When we toured "Escape" we toured two years but it was spread out with periods

(Continued on page J-4)



Frontiers Itinerary

KEY	DATE	VENUE	CITY
	March 28	Seattle Coliseum	Seattle, Wash.
	March 30	Brigham Young Univ.	Provo, Utah
	March 31	Salt Palace	Salt Lake City, Utah
	April 1	Event Center	Casper, Wyo.
	April 3	McNichols Arena	Denver, Colo.
	April 4	McNichols Arena	Denver, Colo.
	April 6	Devaney Sports Center	Lincoln, Neb.
	April 7	Univ. of Nebraska	
	April 7	Veterans Memorial Aud.	Des Moines, Iowa
	April 9	Hulman Center, Ind. St. Univ.	Terre Haute, Ind.
	April 10	Southern Ill. Univ.	Carbondale, Ill.
	April 11	Checkerdome	St. Louis, Mo.
	April 13	Riverfront Coliseum	Cincinnati, Ohio
1,2,3	April 14	Middle Tenn. State Univ.	Murfreesboro, Tenn.
	April 15	Middle Tenn. State Univ.	Murfreesboro, Tenn.
2,4	April 20	The Omni	Atlanta, Ga.
	April 21	The Omni	Atlanta, Ga.
	April 23	Tangerine Bowl	Orlando, Fla.
	April 24	Miami Baseball Stadium	Miami, Fla.
1	April 26	The Coliseum	Charlotte, N.C.
6	April 27	Jefferson Memorial	Birmingham, Ala.
3,7	April 28	Municipal Aud.	Mobile, Ala.
1,2	April 30	Coliseum	Columbia, S.C.
1,2	May 1	Civic Center	Charleston, W. Va.
	May 2	Capitol Center	Landover, Md.
3	May 3	Capitol Center	Landover, Md.
	May 5	Meadowlands Arena	E. Rutherford, N.J.

(Continued on page J-42)



"I don't want the success to be by accident. I want it to be planned. When it happens I want it to be because we did all the right things and turned over all the right stones."
HERBIE HERBERT

HERBIE HERBERT

• Continued from page J-6

sells records. The question really is what form of marketing you use in addition to airplay.

Q.: And for you, that's point-of-purchase campaigns, isn't it?

Herbie: Absolutely. In media, it's tv, and in marketing it's point-of-purchase. We have West Coast fulfillment centers for retail display and we'll contact you with our own marketing team if you want. We have toll-free contact numbers for all the branch promo men. The whole idea is, hit them there at the store. No shotgun approach there. No worrying, am I buying the right station at the right time? Did I buy the right print? The person who walks in that door is the captive target demo. That's the man, right there.

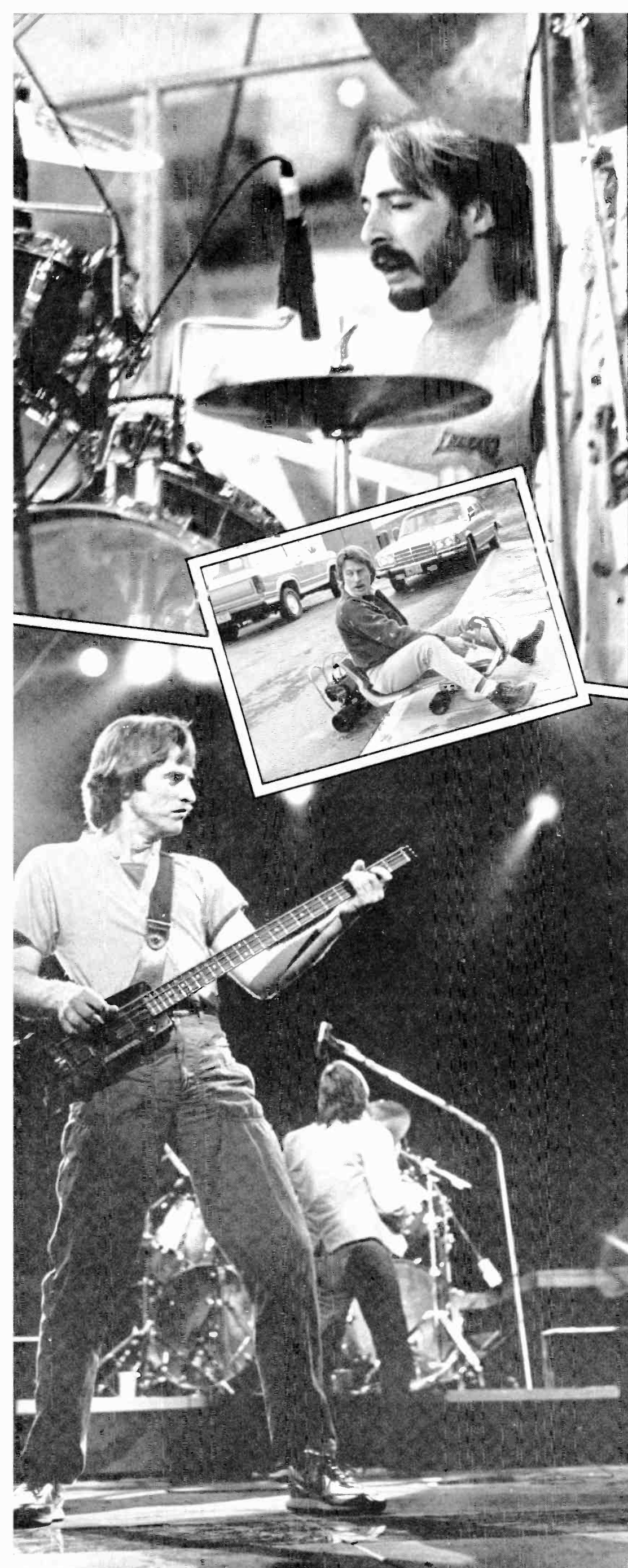
That's why the thrust of our national campaigns have been field merchandising contests and why we pay so much attention to our graphics. When we started to explode was when we developed our own distinctive graphics back in 1978. The big records of that year drew the crowds to the stores, but from the moment they got out of their cars until they left the store, all they saw was us. We beat them up so bad at retail they never had a chance. Album graphics on the outside wall, divider cards, mobiles, posters, pallets of records on the floor, in-store video play, in-store turntable play. I'd rather be on that store turntable than on any other turntable in town. It's more important than radio. People hear it, they ask, 'What's that?' and the clerk points to a pile of our records on the floor. So the kid buys it and when he's out of the store all his friends see it. We watch kids every day come from the high school down the street into Tower. When they get out of the store they take the record out of the bag and put the album on top of their books with the cover out so all their buddies will see it. It's like a walking ad.

That's why I'm so happy that our own merchandising of Journey shirts and things has been so successful. Our merchandising per capita at concerts is astronomical. Even the Stones didn't have our per capita. When you get people to buy shirts and hats they're walking billboards for you. The biggest ad firms are never able to accomplish that for clients. And it doesn't take years to develop a t-shirt. The LP record is still the value of the century. The live ticket and the shirt cost so much more than the record.

Q.: What about media and television?

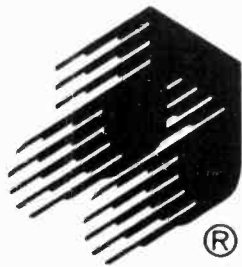
Herbie: Television is the only medium proven to me. In media you are trying to develop a high frequency force with a long reach into your target demographic. To make a radio buy that efficiently reaches into the market and efficiently translates into sales is difficult. I just haven't felt it with the radio schedules we've run in the past. Even when we split it half before a concert and half afterward, we didn't see it in ticket sales.

(Continued on page J-32)



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PAT MORROW
THE NIGHTMARE STAFF**

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RISE OF NIGHTMARE FAMILY SERVICES HITS LEVELS OF INTERNATIONAL RECOGNITION

Just as Journey has now attained the status of world-class band, so the various departments that originally sprang up within the Nightmare family to accommodate the band have themselves risen to levels of international recognition.

The Nocturne video services are being used by the very top touring groups. Graphics produced by Jim Welch/Artists & Friends grace an impressive selection of albums and other goods. Key creative personnel in sound and video—Kevin Elson, Paul Becher, Mick Anger—continue to expand their work and reputations. The sophisticated and computerized fan club and merchandising operations produce hefty chunks of revenue for the company and for numerous halls and concessionaires.

To get a sense of life in the family, let's talk to each of the Nightmare department heads, starting with Pat Morrow, the rather fierce-looking fellow with the soft heart who oversees the fast-increasing action at Nocturne video, as well as all the Journey roadwork. Morrow's move with video is something of a natural:



"We have more than 30 Bay Area camera people working now on our various tours. That's very exciting. It means a lot to the lives of a lot of people. That's top of the list in the satisfaction department."

PAT MORROW

as an art student at Antioch of Ohio he studied photography and film.

Pat Morrow:

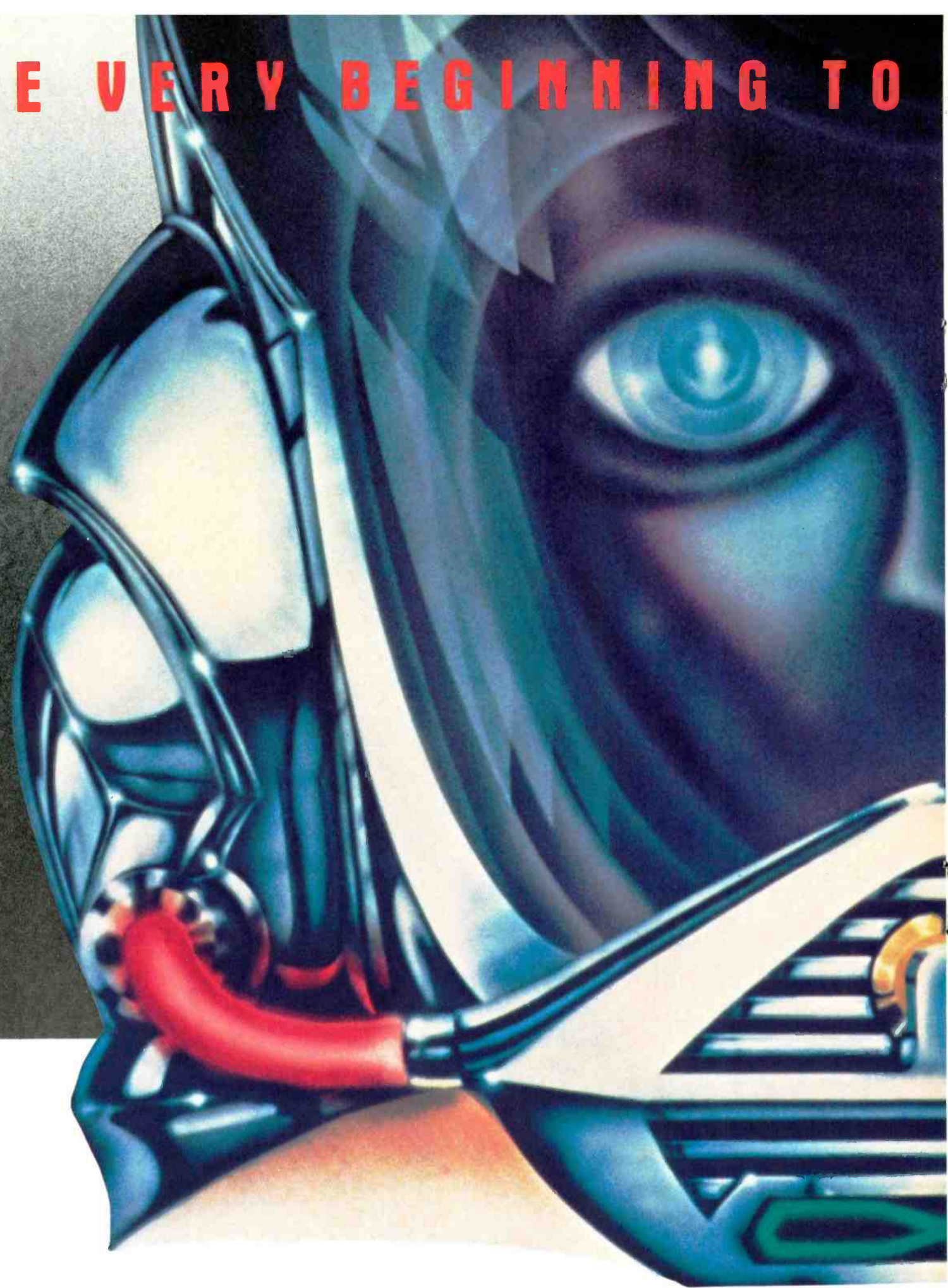
As the tour manager I wanted to develop Nocturne in the interests of cutting the best possible deals for the band in lights, in sound, in trucking, and now in video, which virtually overnight has become the star of the whole division.

We tried to do the video with existing companies and we found out they wanted an arm and a leg. So it was a matter of sitting down, as we had with sound and lights, and attacking it as a production problem, and we found, as with the other things, that we could do it better ourselves for less.

Now, in the course of one year, we've become the world leader in live-music video for taping or for projection. We've done live projection with all variations of screen sizes and projectors and auxiliary gear, and I think through our efforts video has now become obligatory in outdoor situations. It's our hope that it will become equally important

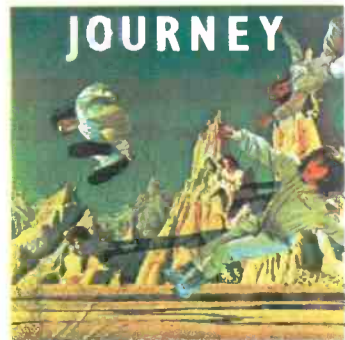
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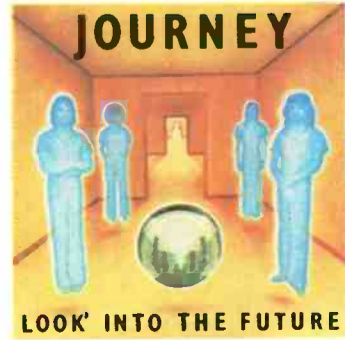


**WE'RE PROUD TO BE A
COLUMBIA
TEN YEARS OF**

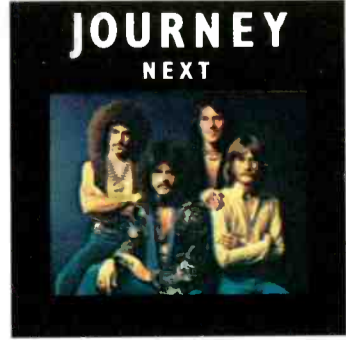
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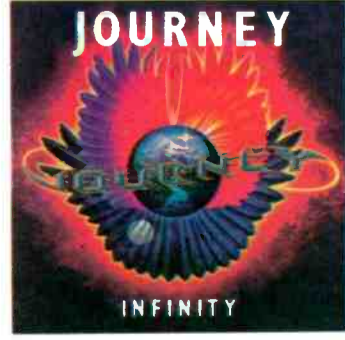
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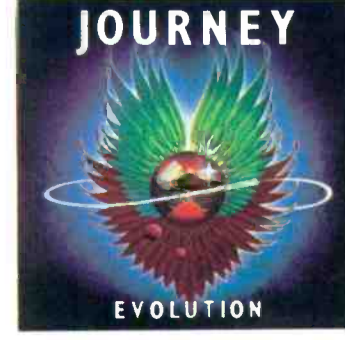
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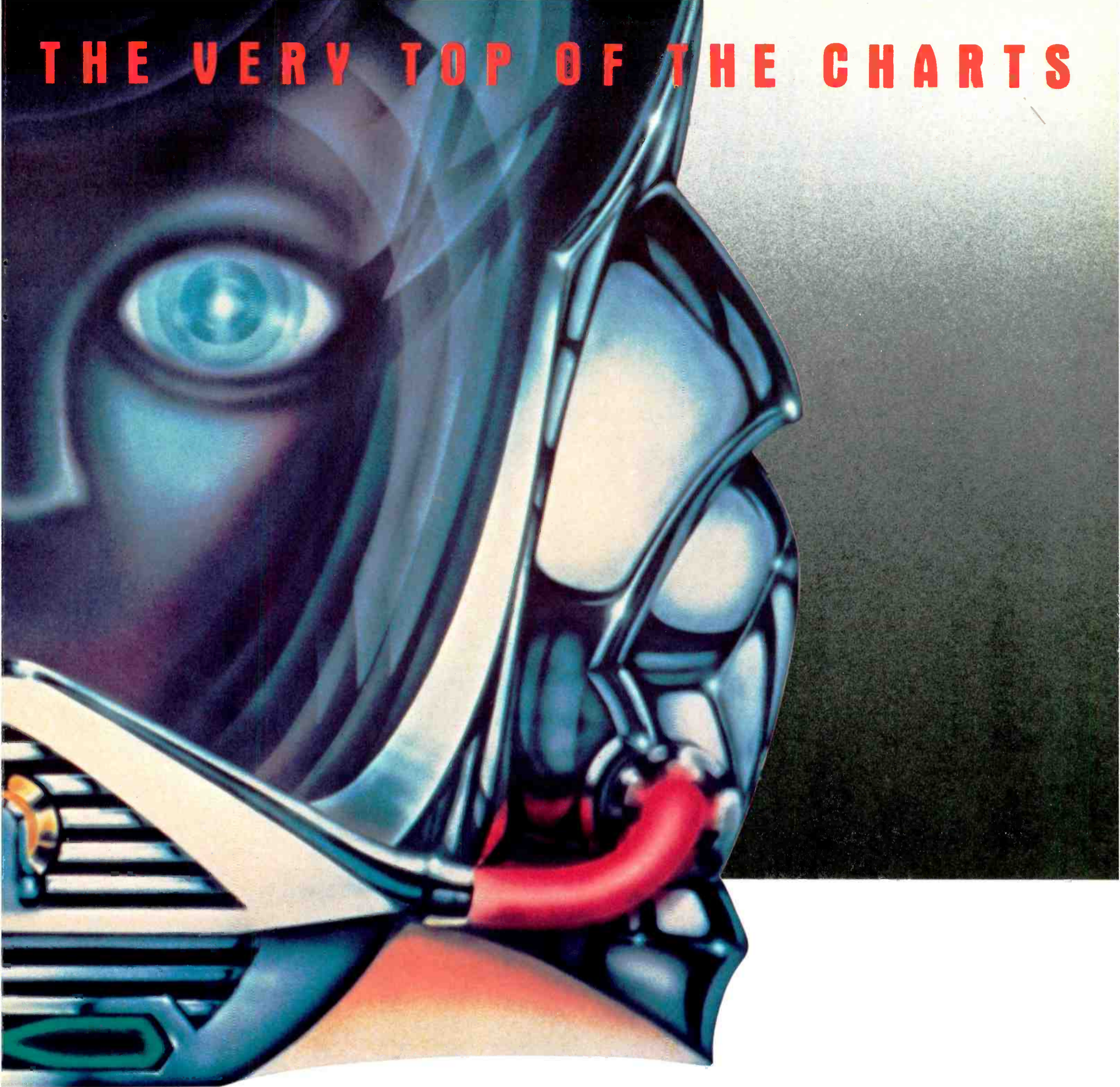
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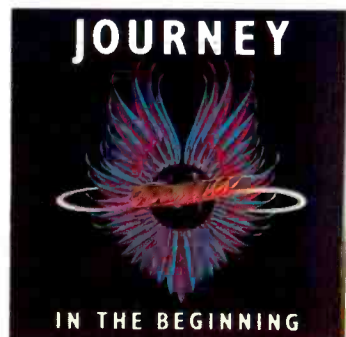


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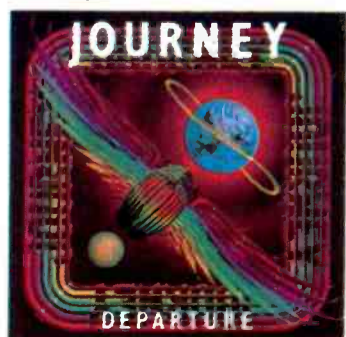
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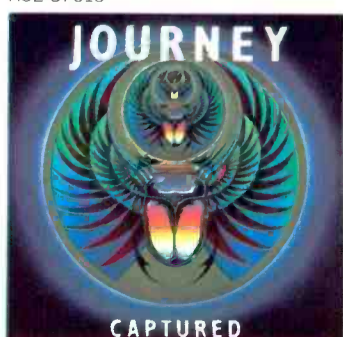
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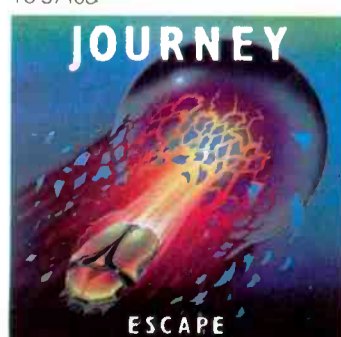
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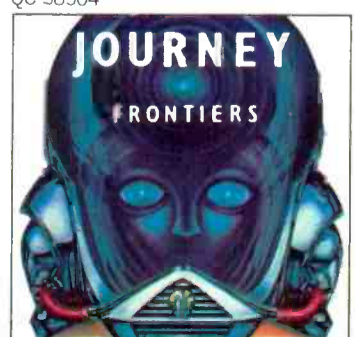
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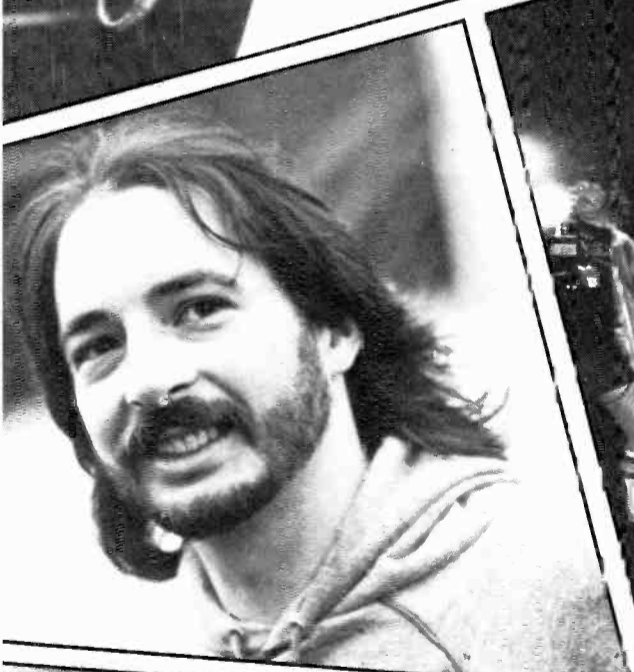
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QC 38504



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"Because of the implications of Journey's name, we've tried to use symbols of different forms of motion. The infinity sign is a perpetual motion symbol. We started with that and built from there. I happen to be very fond of spheres, so then we went to spheres with the infinity sign around it. That gave way to the talisman of the scarab. It's an Egyptian talisman for good luck; it implies the image of the sun."

PAT WELCH

NIGHTMARE FAMILY

• *Continued from page J-10*

indoors and that we can translate our work into widespread acceptance of video projection in the live concert business.

The key to our success with this is that we're music people who have worked with road crews for years. Other video companies are not musically oriented. They don't know what a sound check is. They don't know how the musicians move. We do. Mick Anger, for example, studied Judas Priest for something like 180 hours before doing the video work with them.

Your equipment is never any better than the people who operate it. You've got to hang giant screens and know how to make them work in a giant stadium. You've got to know how to coordinate set-up with the facility's personnel. They're not things you learn overnight. In fact, we encourage our clients to develop their own road people into taking on a second role as camera people. Then they can come back off the road with experienced rock 'n' roll camera people on their own staffs.

I know we've already placed a lot of people in career-building occupations. We have more than 30 Bay Area camera people and production people and technicians working now on our various tours. That's very exciting. It means a lot to the lives of a lot of people. That's top of the list in the satisfaction department.

And because the video has proved so valuable to all our clients, there has been an enormous amount of press and publicity generated. The most important thing to point out is how blessed we've been with all of our clients, starting with the Who last year. The vote of confidence we got from Bill Curbishley and Regis Boff helped video to take off. Paul Becher went in and handled the Who cold, and because we had a man of that ability in-house it made it feasible for us to take the risks in expanding our business. The same thing has happened with Mick Anger—the Police and David Bowie just love the guy.

All our clients have given us great support—Steve Cohen and Mort Lewis and Jon Hoblin and the other Simon & Garfunkel people, the guys with the Police—Ken Turner, Doug McNeil and Miles Copeland—and Bill Zysblad with Bowie. These people have all really made it easy for us.

Jim Welch

To explain what our department does the best thing would be to make an analogy with a regular

(Continued on page J-26)

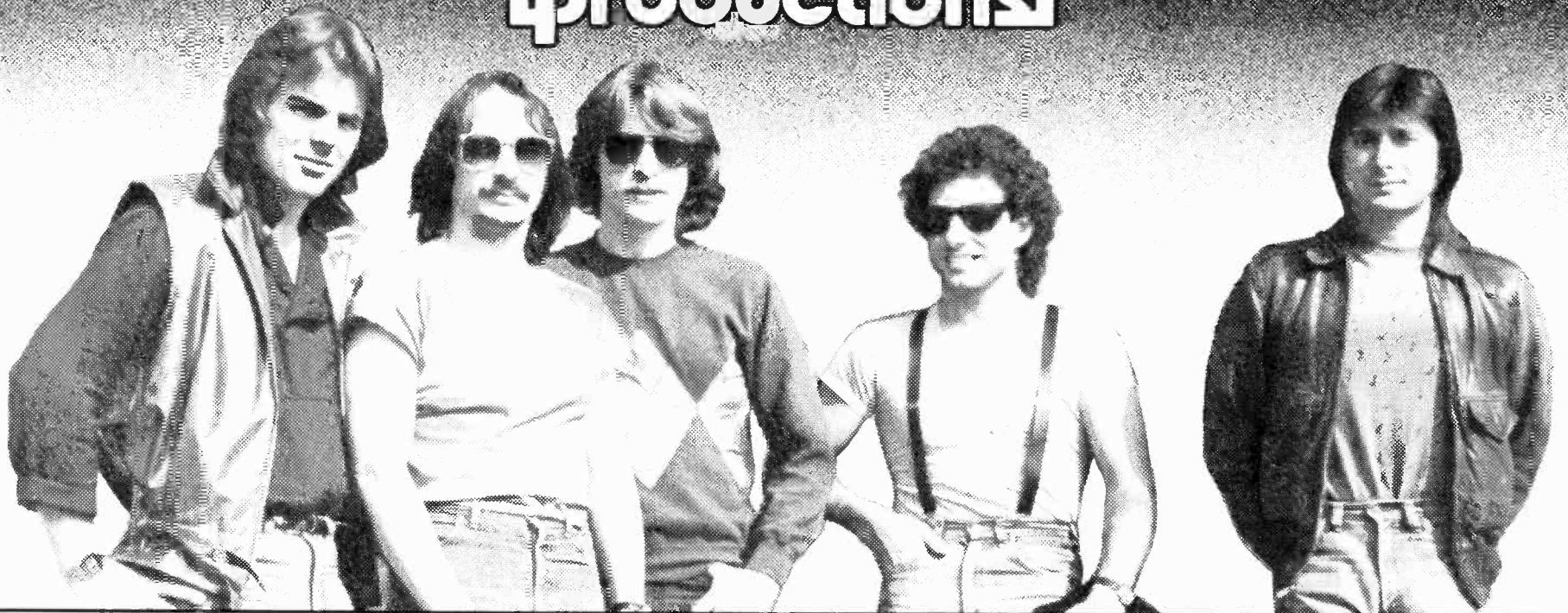
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THE JOURNEY FORCE: FAN CLUB BEHIND THE BAND, AT THE SHOW, IN THE STORES

"In order to run a successful fan club, you must treat it as a mail-order business without losing the personal touch needed in dealing with fans," says Tim McQuaid, manager of the Journey Force, Journey's fan club.

McQuaid's goal was to set up a fan club that would satisfy both the fans and the band (i.e., one that would be fun and beneficial for the fans, self-sufficient and a valuable public relations tool for the group).

To satisfy the fans, some very unique services were initiated. First, a comprehensive monthly newsletter was created in order to serve two purposes: most importantly, it prevented the fans from losing interest; and secondly, it gave them up-to-date information on the group. Generally, fan clubs send only three or four newsletters a year, thereby allowing too much time to lapse between mailings, resulting in disinterest by members. The monthly newsletters keep the fans knowledgeable on current events.

Another service provided was guaranteed reserved tickets for fan club members at all shows during the "Frontiers" tour. Consequently, if a concert should sell out in 45 minutes (which frequently occurred), a fan club member simply went to the box office of the venue, presented their membership card and purchased two tickets in the fan club reserved section. And since this program was such a huge



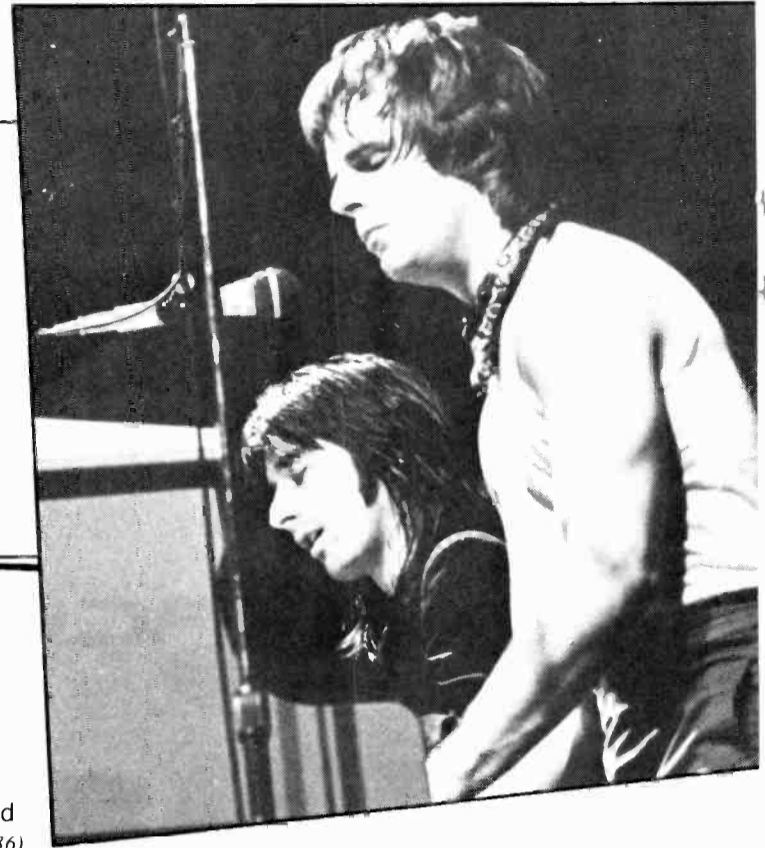
"In order to run a successful fan club, you must treat it as a mail-order business without losing the personal touch. . . ."

TIM McQUAID

success on this tour, it will be expanded on future tours.

To make the fan club self-sufficient, basic practical mail order business principals were introduced. The first step was complete computerization of the whole operation. All of the mailing lists, membership cards and merchandise orders are computer generated. Thus, overhead and

(Continued on page J-36)



CONGRATULATIONS ON A DECADE OF CHAMPIONSHIP PLAY!



Steve Sabol of NFL Films and Nightmare's Herbie Herbert.

NFL Films and Nightmare Productions team up on a 90 minute T.V. documentary of Journey's 1983 World Tour "Frontiers and Beyond" coming this fall.



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		Attendance	Gross
April 6	DEVANEY SPORTS CENTER, Lincoln, Neb.	13,271	\$170,865.50
April 7	VETERANS MEMORIAL AUDITORIUM, Des Moines RECORD BREAKING ATTENDANCE FOR RESERVE SEAT SHOW	11,052	\$111,835.
April 9	HULMAN CENTER, Terre Haute, Ind.	9,318	\$110,411.00
April 10	S.I.U. ARENA, Carbondale, Ill.	10,117	\$129,913.50
April 13	RIVERFRONT COLISEUM, Cincinnati	11,260	\$215,840.00
May 30	RUPP ARENA, Lexington, Ky.	15,823	\$211,266.50
June 1	MARKET SQUARE ARENA, Indianapolis	15,587	\$208,983.50
June 2	NOTRE DAME ACC, South Bend, Ind.	8,786	\$113,491.00
June 10, 11, 12	ROSEMONT HORIZON, Chicago, Ill.	42,060	\$582,333.00
June 18, 19, 21	ST. PAUL CIVIC CENTER, St. Paul FASTEST SELLTOUT—RECORD BREAKING GROSS & PAID ATTENDANCE FIRST GROUP PERFORMING 3 CONSECUTIVE NIGHTS	52,153	\$694,937.50
July 14	KANSAS COLISEUM, Wichita, Kan.	12,200	\$164,700.00
Aug. 13 & 14	ALADDIN THEATER, Las Vegas, Nev. RECORD BREAKING GROSS & PAID ATTENDANCE 1st ROCK GROUP PERFORMING 2 CONSECUTIVE NIGHTS	13,225	\$211,520.00

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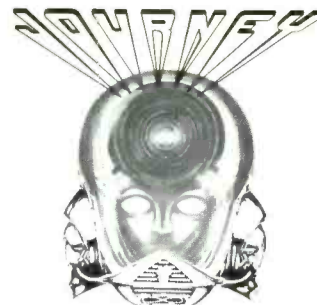
• Continued from page J-4

'Gosh, let's rock harder.' We do what we want to do and try to write material that makes us happy and that we feel translates into that medium of the live show.

Cain: I think we also put a higher standard on our performance levels. Every year we try to outdo ourselves. I know everyone in the band feels that and I know with the attention drawn to the tour's success there's a lot at stake. You're like the Super Bowl champs out to be defend the crown, so you've got to want to give to 200%.

Q.: Which leads to the next question, which is whether, with so many record-breaking dates on this tour, do you ever wonder: How do we top this? Where do we go from here?

Schon: We've been doing the same thing quietly for six years now. The Stones go out or David Bowie



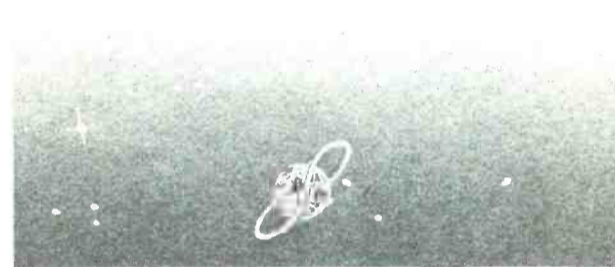
goes out once every three or four years and they get the covers of magazines and there's a big splurge where everyone says, 'Oh, multimillion-dollar business.' But we do that kind of business every year.

Cain: We're in this because we love it. We love the idea of making records and performing and going out and getting that exchange with people. And if you don't go out and get that your music doesn't grow and you don't grow as a person. This time we topped ourselves because the end product was of a higher standard. We brought video to the people indoors, which I think was a first. The whole thing—the Verilites, the video, the new stage presentation—we're bringing them something new.

Smith: You see so many other bands that you know there are other places to go—down. We want to stay where we are and grow. We don't have Europe and Australia yet so there's lots more to do. To keep the strength we have in the U.S. is not easy.

As for outdoing ourselves, I always try to outdo

(Continued on page J-20)



A Billboard Advertising Supplement

SEPTEMBER 24, 1983 BILLBOARD

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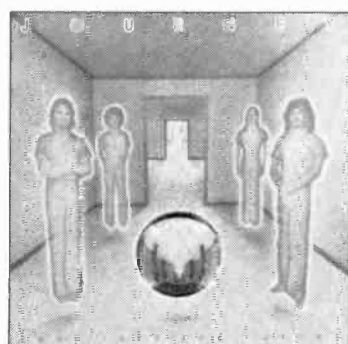
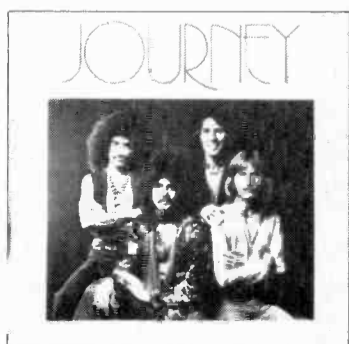
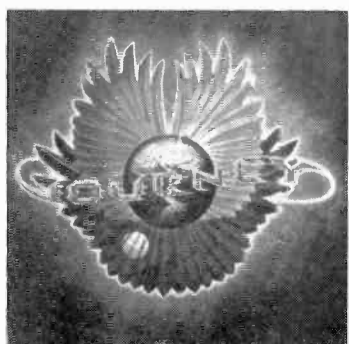
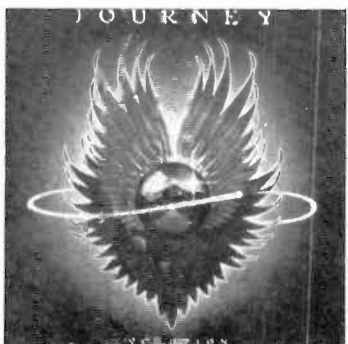
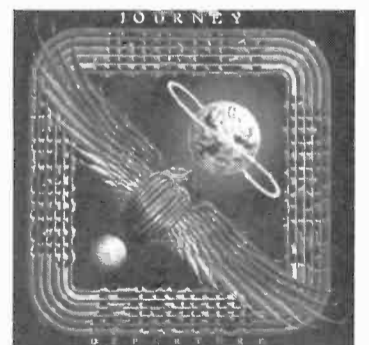
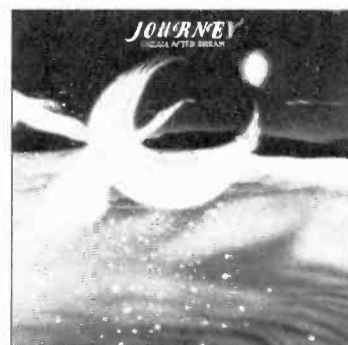
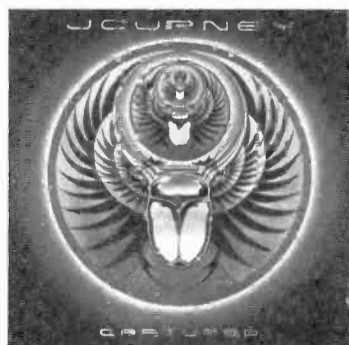
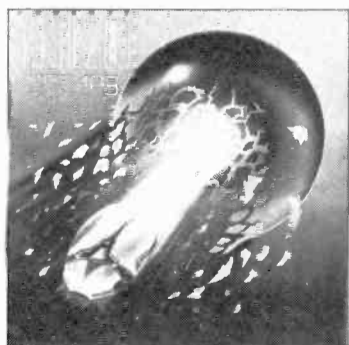
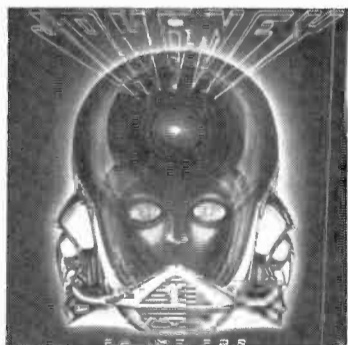
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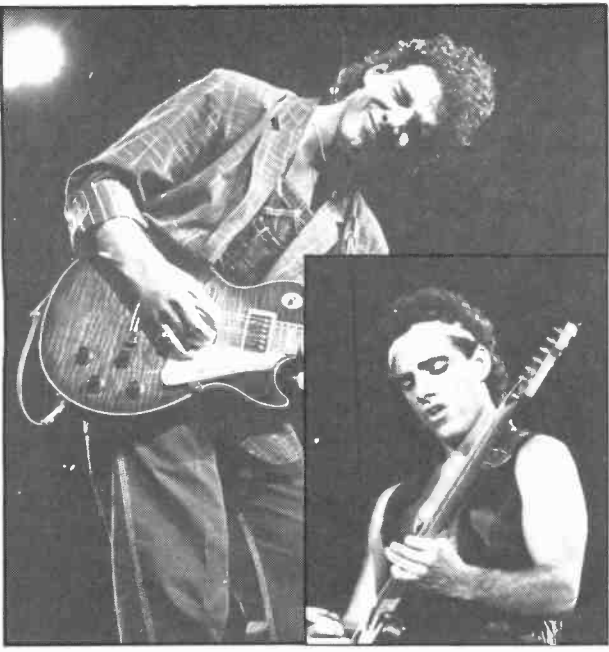
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BEYOND FRONTIERS

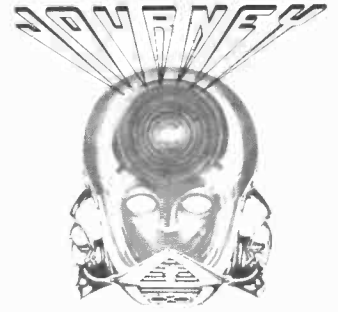
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myself and to play better than the night before. The crowds don't expect half of what I expect from myself. I feel that I have to play well so the other guys will get off. And they're there for me. I look at it this way: I'm going to do my thing really well; then I'm going to be part of the band and do well; and then we can let the audience in on it. I don't think of it the other way around, that this audience is here and so I better be good. I look at it from the opposite direction.

Q.: Are there any certain things each of you might do to cope with being on the road?

Perry: It's touch and go for everyone. We all realize that so we try to stay in as good shape as possible and still not get too bored. Because you get bored as hell when you're on the road.

Cain: I exercise a lot. I'll find a gym and put my body through the paces to beat the boredom—



racquetball, golf, bowling, whatever we can do. I have to have that.

Smith: I'm just addicted to playing my drums. I'll come in and practice for two hours during the afternoon before the show.

Q.: What about writing on the road, as an antidote to boredom or to doing the same material over and over each night?

Cain: "Separate Ways" was written that way on the last tour. We came up with it because we needed a song like that on stage. We started performing it and the audiences began accepting it as a song from "Escape." So that was an interesting way to come into the "Frontiers" album, because that became the first song on it.

Smith: But we don't write that much on the road. To keep his voice strong Steve can't sing in the afternoon, and to write songs with his voice you can't fool around. You have to go for it. Besides, to write

(Continued on page J-24)



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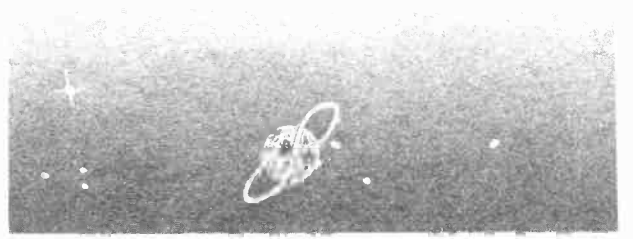
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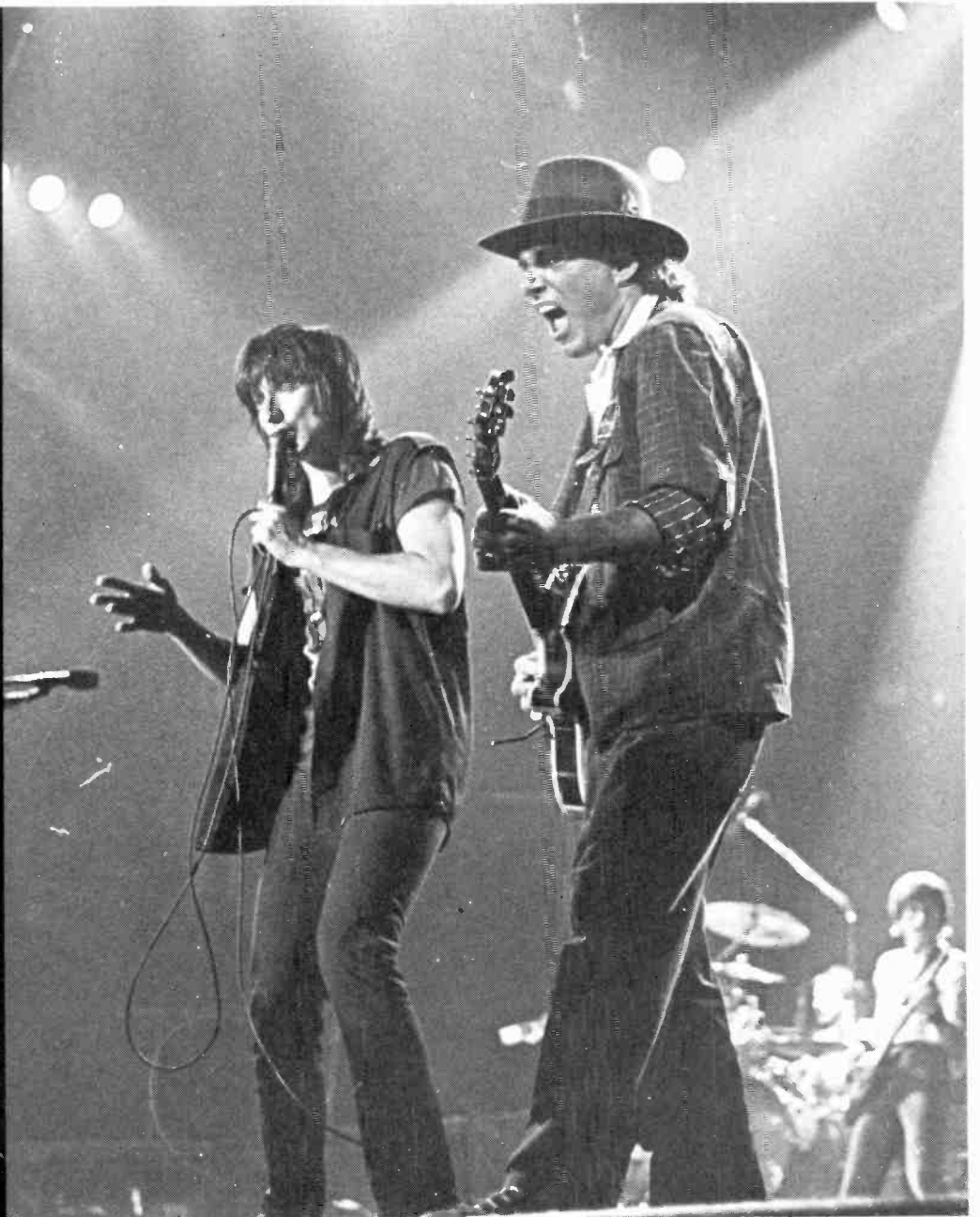


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BEYOND FRONTIERS

• Continued from page J-20

you need about six hours uninterrupted to get the flow.

Perry: We were working on a couple of tunes for a movie, but we don't know that the movie is actually going to happen. Movie people have a tendency to be not too clear about what they do and don't want. So I think we'll end up holding onto those songs.

Q.: Tell us a little about the tour filming done by NFL films.

Valory: This is the first rock 'n' roll thing they've done. They have a very fresh perception. It's very literal.

Cain: It's not the jaded Hollywood look at rock. These are not people who have been on 10 Rolling Stones tours.

Smith: They made us feel real comfortable. They almost disappeared into the woodwork, they were so

unobtrusive and unassuming. They blended right in and their questions were more universal than the questions that would be asked by someone in rock. I think it will be a real strong movie.

Perry: We know it will be an honest approach to what we really are doing—a realistic insight into things people want to see and should see but never get to see. So much rock video now is completely conceptual, top to bottom, and it has nothing to do with the song or the music. We're going the complete opposite way.

Q.: What solo projects are in the works?

Cain: I'll be producing a second album for my wife Tane, and I'll possibly do a solo album.

Perry: I'll probably start on a solo record in October. I'm taking a real lackadaisical approach to it because I want it to be fun. Neal did his albums with Jan Hammer that way.

Schon: It's so great to walk in there not thinking about anything else except having fun. I didn't really have any material for those records—or rather, I have



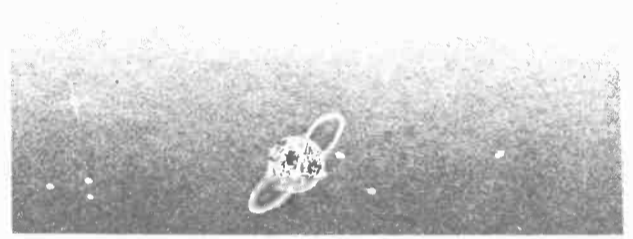
a million ideas in my head every day, but you don't even know you have them until you put yourself in a situation like that. I walked in with a blank mind and came out with a full mind. This fall I'll be working on a record with Sammy Hagar for Geffen. We'll get a band and do some live dates too.

Smith: This tour was a little harder for me because of the work that needed to be done on my album. I recorded it in January when we were off but mixed it while we were on the road. Every time we had a break I had to go to Normandy Studios in Rhode Island. So I never had a day off the whole tour. We worked there because I'm from Boston and the whole band is from Boston, friends I grew up with. We wanted to record on the East Coast, get out of California to a different environment. The album is titled "Vital Information."

Q.: And the next Journey LP?

Valory: Next July. We'll start writing in the spring, and then probably go to Europe.

Schon: I've got a feeling the next album will be the biggest we've ever had and the best we're ever going to make. That's the one—the next one.



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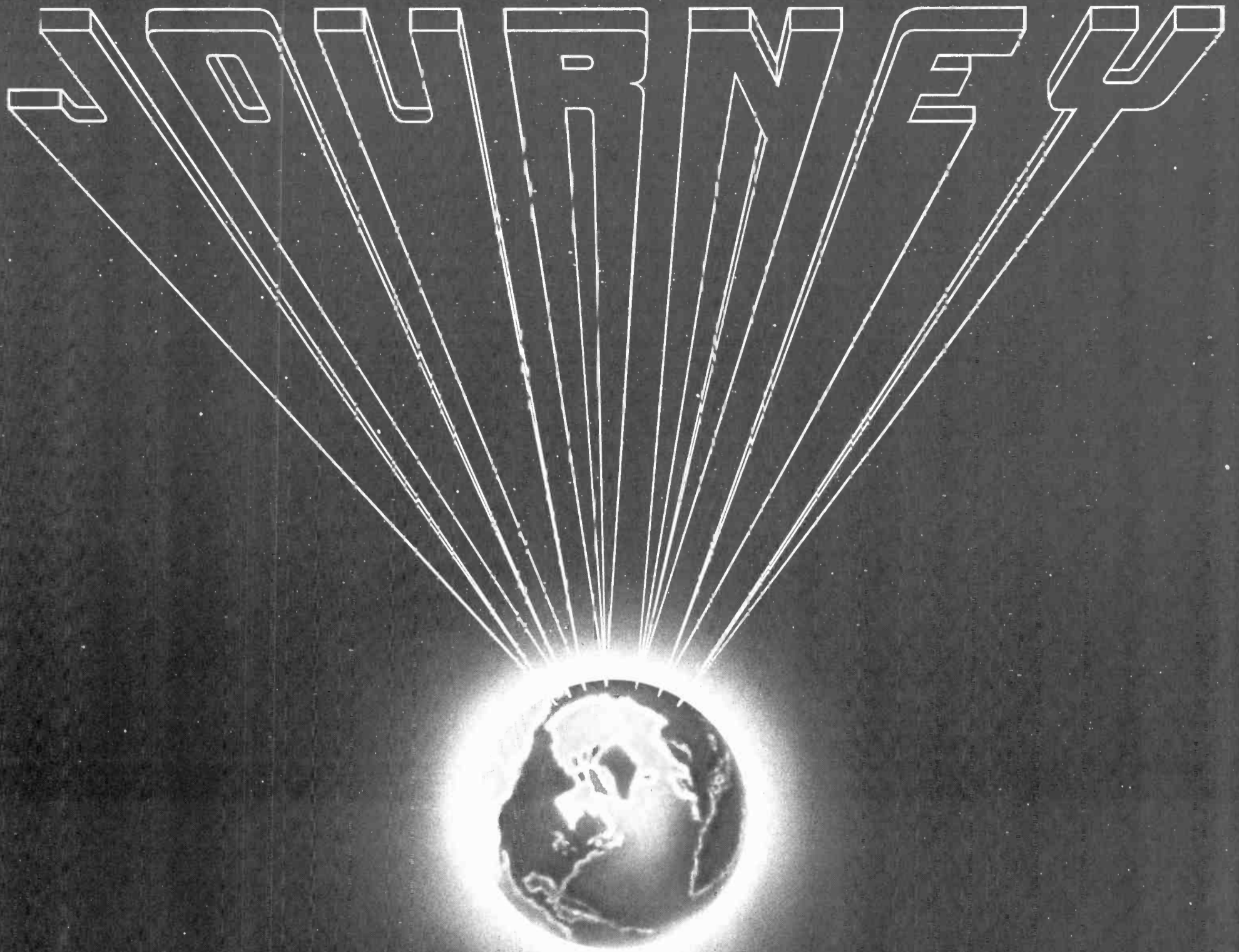
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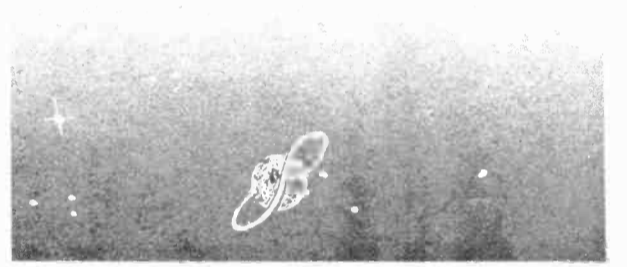
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business. In a regular business, I'd be the advertising and marketing department. I'm the idea man. I consult with Herbie, me from the visual standpoint and him from the overall business standpoint, and we try to shape the image of the band. It involves working with whatever outside illustrators and designers we choose and coming up conceptually with the images we want to go with.

Most bands don't have direct access like that to someone from an advertising and commercial art background, someone who is aware of all that media does and how it works. And it makes a big difference that as the art director I can work with someone like Herbie who is powerful on a business level.

Once the image is created I also get directly involved in the ancillary exploitation of the images in a merchandising format. That includes licensing, concert merchandising, interfacing with the fan club on the level of providing products for them. We'll do

(Continued on page J-28)

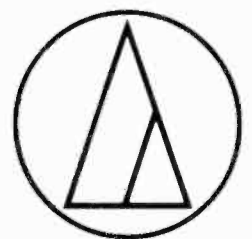


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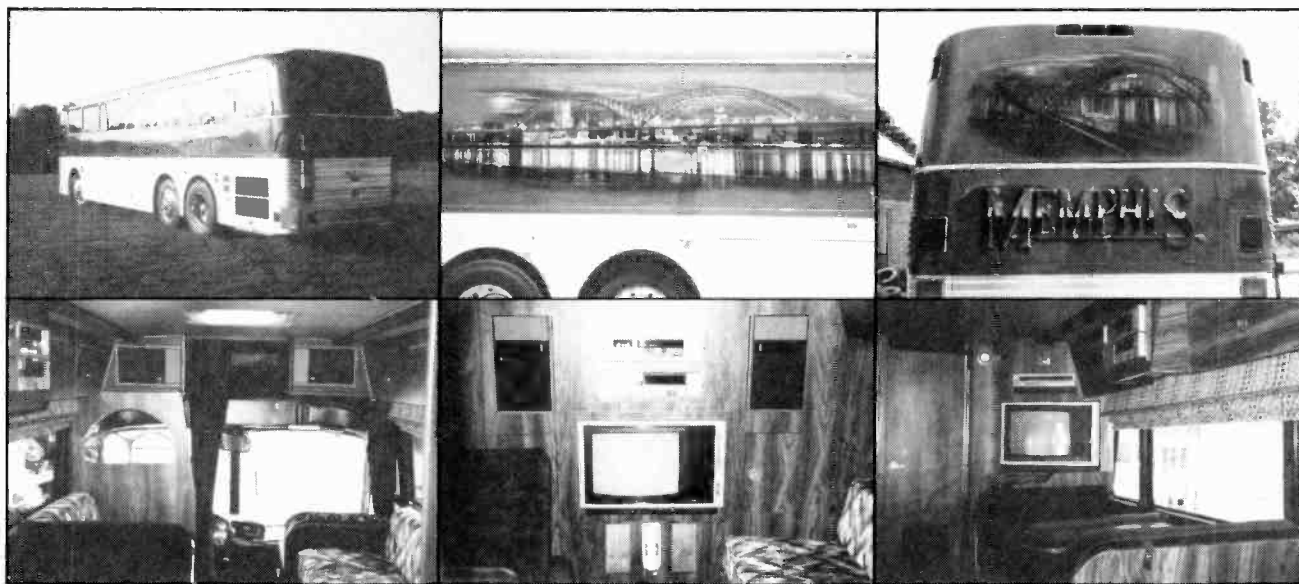
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• Continued from page J-26

the R&D and then coordinate with the club on mail-order projects. That might mean creating a shirt or a poster or a button or pendant. One thing we've been instrumental in is the silk-screening of t-shirts, drawing on the knowledge developed in the early '70s when shirts were done in the four-color process for the first time.

So we're mainly supplying production and expertise. I don't use that many artists—mainly technical people. I'm not necessarily looking for the well-known artists but someone who has the technical skills to execute the concepts. The concept is what's important. That's the key. You know, George Lucas will develop the concept and have someone execute it for him, and from then on it's recognized as a Lucas idea or image. Journey has reached that level. We perfect the images and from then on it's the band's.

In all our work we try to transcend using just photos and to use letterings and shapes and hopefully some symbolism, so that when someone sees the symbol they immediately think of the band. Because of the implications of the Journey name, we've tried to use symbols of different forms of motion. The infinity sign is a perpetual motion symbol. We started with that and built from there. I happen to be very fond of spheres so then we went to spheres with the infinity sign around it. That gave way to the talisman of the scarab. Herbie wears a scarab ring. It's an Egyptian talisman for good luck; it implies the image of the sun. So we used that.

When it was decided that video had come far enough to allow projection at concerts, it became important to me as a consultant to do something distinctive with it. Specifically, I felt we should have an intro and exit concept, where we'd lead into the concert with some special effects or animation, and come out of it with some visual representation of the band that would enhance the live presence. So we did that, and we've also worked the film we did for



"Faithfully" into the concert.

So I work with Herbie on the ideas and interface with both Nocturne and the fan club as their art director. And it's not all just work for Journey. We've just done the covers for the new Shooting Star album for Virgin/Epic and the Eric Martin Band for Elektra. We're doing the Steve Smith solo album and Paul Kantner's solo LP for RCA. I work on a contractual basis with the Tubes doing their whole product line and handling all the merchandising. It's stimulating to have other projects. It's good insurance against stagnation.

Kevin Elson:

[Editor's Note: The ascent of Kevin Elson's producing career is apparent from the four albums he currently has on the charts: Journey's "Escape" and "Frontiers" (which he co-produced with Mike Stone); Shooting Star's "Burning" on Virgin/Epic; and "Sucker For A Pretty Face" by the Eric Martin Band on Elektra. By himself, Elson has produced the live Journey LP "Captured" as well as the "Dream After Dream" soundtrack, recorded and released in Japan. He co-produced "Departure" with Geoff Workman.

Elson's other credits include Lynyrd Skynyrd's "Street Survivors," Johnny Van Zant's "Round Two" and Shooting Star's "Three Wishes." He engineered the Neal Schon-Jan Hammer set "Here to Stay." Possible projects in the offing include the upcoming Schon/Sammy Hagar LP and the next Journey album (to be recorded next spring). His fondest wish is to work with Hall & Oates.]

I started out with Lynyrd Skynyrd. I started out helping them with their P.A. systems in Jacksonville. I had played in local bands and knew Donnie Van Zant, who introduced me to Ronnie, and eventually I decided I was more interested in sound and engineering than in depending for my career on a band full of other people.

After the first album we were put on the road as the opening act for the Who on the "Quadrophenia" tour. It was just a crazy time. The band went from playing to 200 people in Southern nightclubs to playing arenas like the Cow Palace. I stayed on the road with Skynyrd for six years mixing all of their live shows.

After the Skynyrd airplane accident, Clayton Johnson referred me to FM Productions and I was hired for Van Morrison's 1978 tour. On our first day of rehearsals in San Francisco I ran into Pat Morrow, whom I knew because Journey had done some dates with Skynyrd. Pat took me to meet Herbie and I liked the situation right away. The people were very personable, very close, and that was a main concern for me because Skynyrd was a real family situation and I wanted to be able to find that again. And Herbie told me right away: "I want you to advance. I don't want you to be just a sound engineer." So that was it. I moved to San Francisco after the tour and began working for Journey.

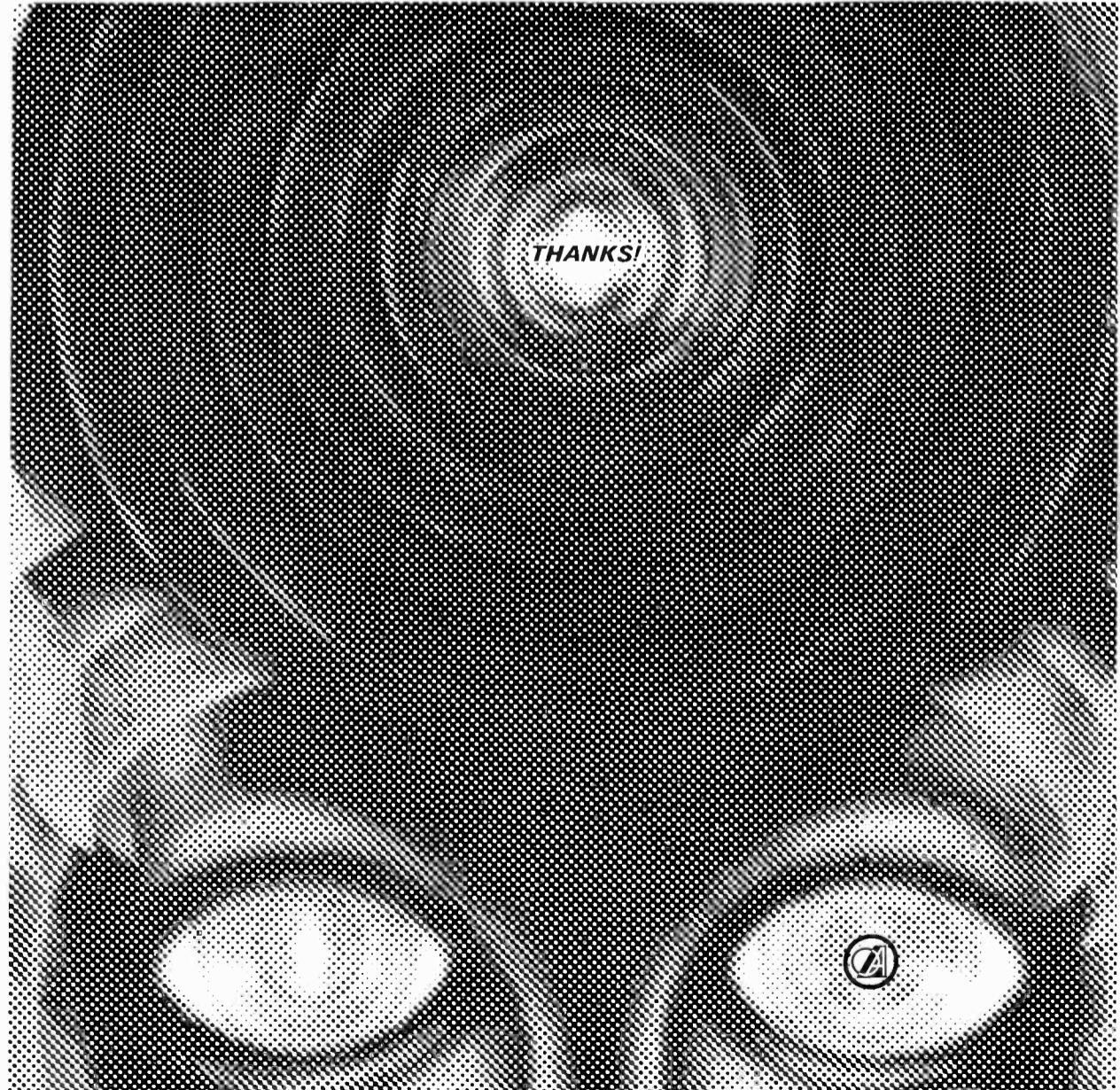
I think the main thing I contributed with Journey was in getting them to loosen up, convincing them to perform the way they feel, and that it didn't have to be letter-perfect. Especially Steve Perry. He was so into having to do every line perfectly that it drove him

(Continued on page J-30)

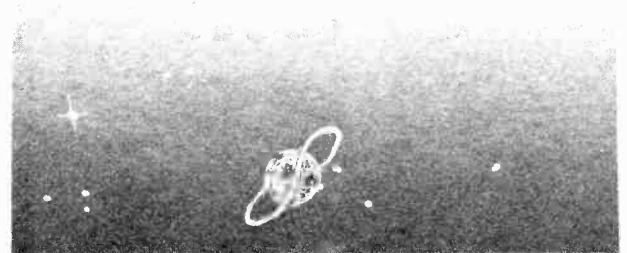
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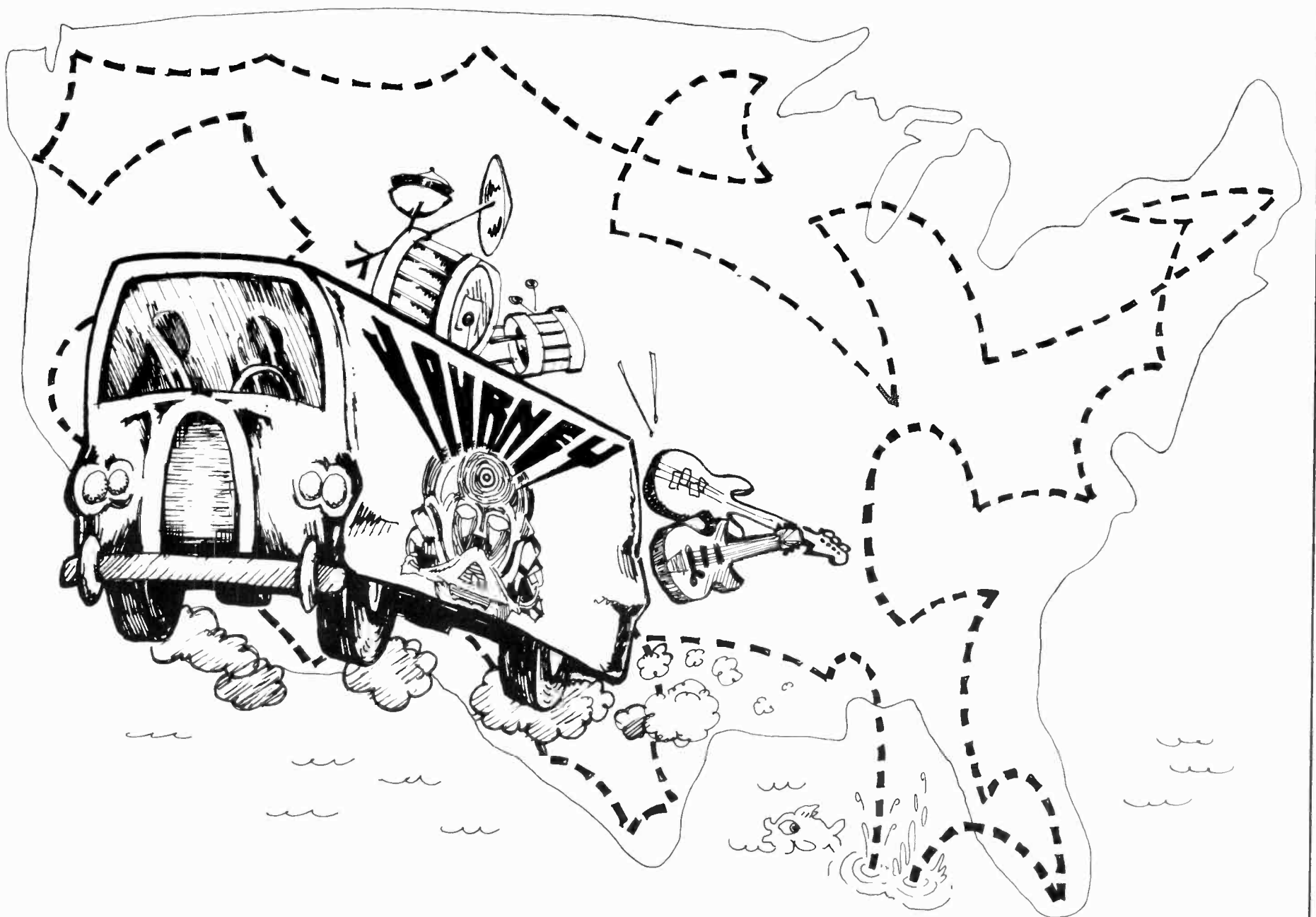


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HERBIE HERBERT

• Continued from page J-8

But we see it with tv. A 25-second animated spot in the right place and the records start flying out the door. We really felt those spots. They're very cost-effective for the label. I recommend tv schedules to be bought in-program, early fringe. "Solid Gold," "Fridays," "Happy Days," "Saturday Night Live," they're all good buys. MTV is the best ad buy in the country, although a big drawback to MTV is the inability to buy locally. A local MTV format would fly. But I credit them with breaking a lot of bands, bands that may not be on radio anywhere, but they're selling records in Salt Lake City. When that happens you know something is going on.

But there's always a problem in determining the success of any form of media when you're successful. When you have a band this hot, it hides a multitude of sins in marketing. And I don't want the success to be by accident. I want it to be planned. When it happens I want it to be because we did all the right things and turned over all the right stones.

Q.: You talked about getting into video early. You made an early move with digital recording also, didn't you?

Herbie: The idea was to have product ready to convert to the new system once the mini-disk hits the market and explodes. Several years ago we made an endorsement deal with Mitsubishi, because they were concerned enough about the acceptance of their system that they wanted the endorsement of a high-powered American band. They put their logo on the LPs and they had people come in for photos and to generate press when Kevin Elson was using their half-track for mixdown and mastering over at Fantasy. We had free use of the 32-track, half-track and a Japanese engineer for 45 days.

Our last two albums are on Compact Disc and I understand they are among the most popular titles in Japan. "Escape" was in the very first CD release because it was so popular in Japan, and "Frontiers" was released almost simultaneously in CD. I like the

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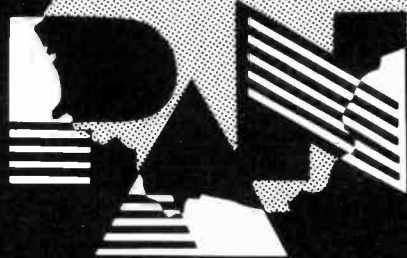
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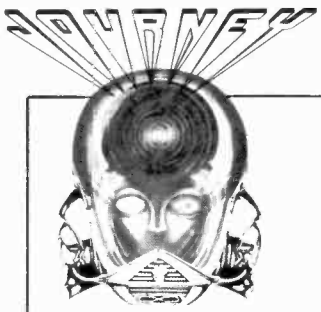
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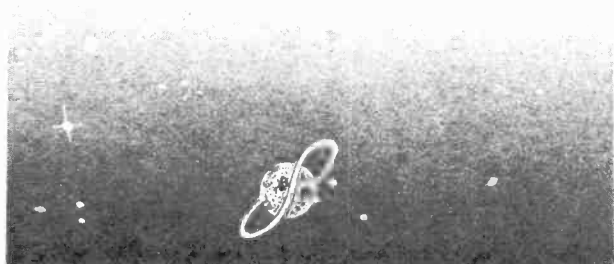
HERBIE HERBERT

format. It's a sexy, glamorous format. But I still have reservations. There are times I don't feel comfortable listening to it. It's hard to say what's best about it—what you don't hear or what you do hear. It just doesn't sound natural yet.

Q: You have had extraordinary success in Japan. How do the Japanese and European markets compare for you?

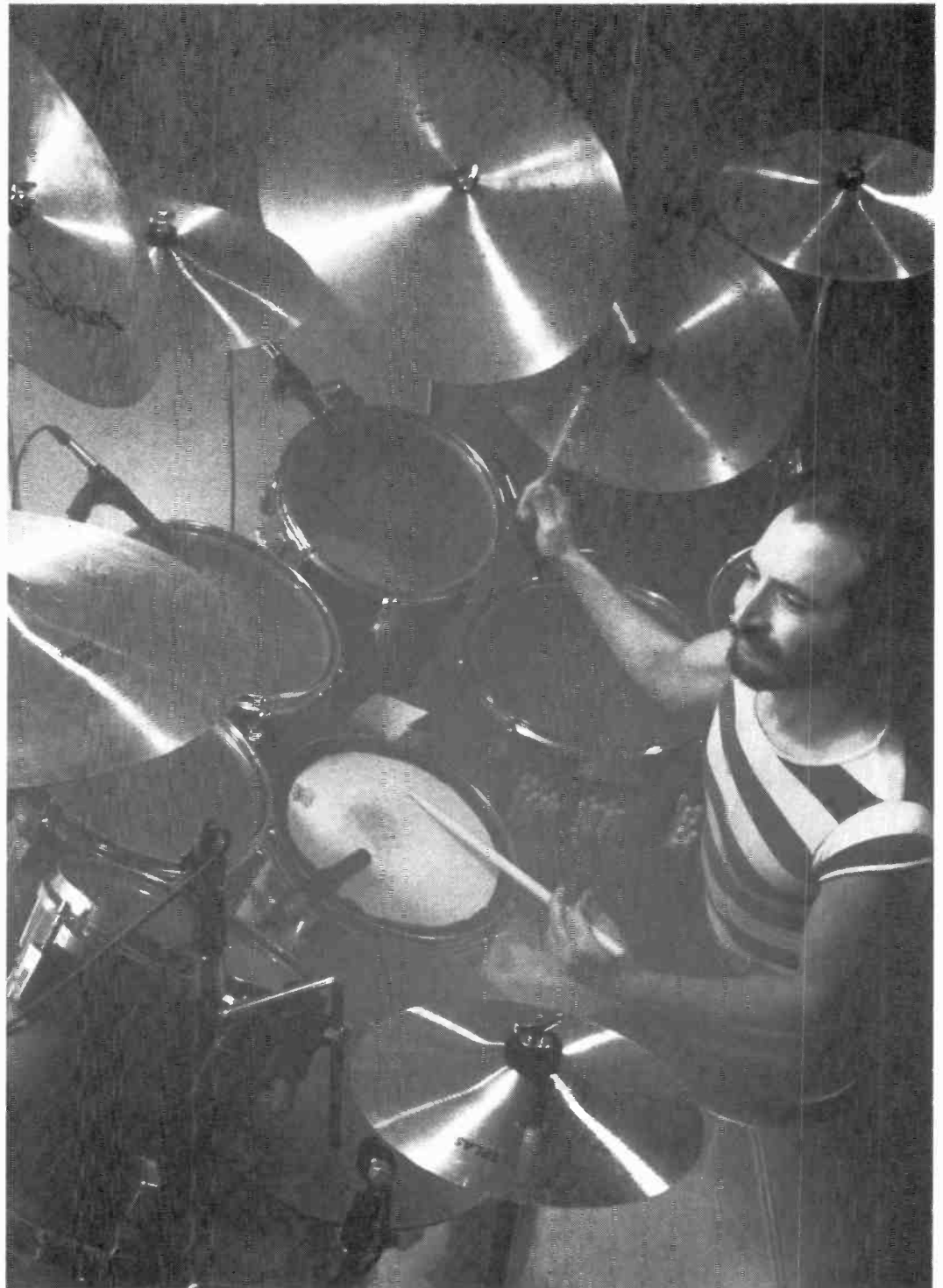


Herbie: We started off going for both at the same time, doing all the same things we had done in America—making ourselves available to the media, spending a lot of time with the record company in each territory, doing live appearances, doing videos—anything and everything that might promote the band. By 1980 we had clearly broken Japan wide open. But that was not the case in Europe. We kept touring, but with limited success, and we haven't been to Europe since 1980, although we did play Japan in '81 and '82. *(Continued on page J-34)*



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HERBIE HERBERT

• Continued from page J-33

Q.: Why has the reception been better in Japan?
Herbie: I can't pinpoint that. In the beginning Japan looked like a much tougher row to hoe. We had had good exposure in Europe from tours supporting Santana and from festival appearances. In 1979 we took Pat Travers as support and did damn good business in 3,000 to 4,000-seat halls. Whereas we made our first visit to Japan in 1979, we were doing 3,000-seat halls with 800 people in them. We had never had any previous tour exposure there and had much less of anything to hold onto. Much less had happened in retail and radio. So we started with the humblest of beginnings. Yet by 1980 we were stronger in Japan than in Europe. Europe is a very frustrating subject for the group, although it seems now that the more we stay away the more popular we get on record.

Q.: Journey will be starting work soon on their tenth album, and there's a third Neal Schon LP coming up and probably records from Cain and Perry. That's a pretty good catalog.

Herbie: Our catalog is great. The older albums go back on the charts with every release. Catalog is the backbone of the business and the industry has blown catalog off, jacking up the old catalog to \$7.98. Retail couldn't sell it so the distributors decided to return it at the higher price. That's what started this terrible depression in the industry, the complete desecration of catalog.

Q.: One last question: When you began with this

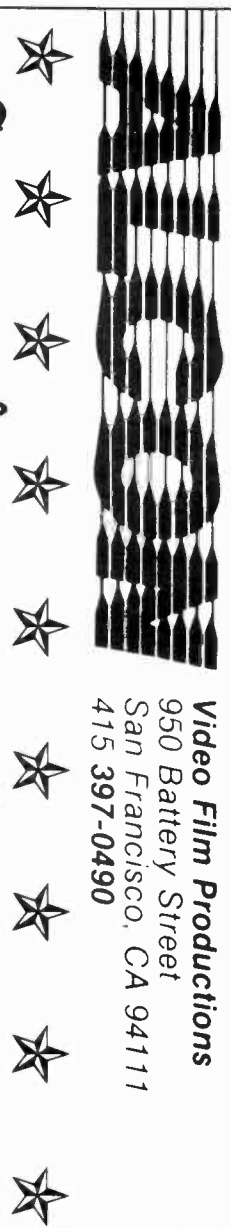


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WE LOOK FORWARD TO
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NEAL SCHON STEVE SMITH ROSS VALORY**

**Herbie Herbert, Pat Morrow,
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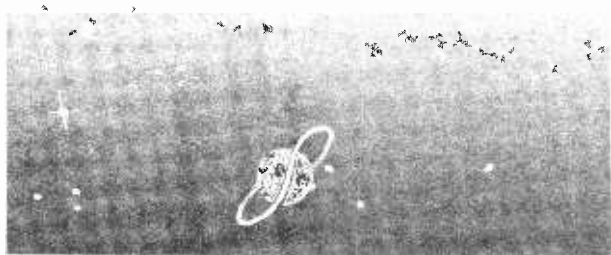
"When we started to explode was when we developed our own distinctive graphics back in 1978."

HERBIE HERBERT

band, 10 years ago, did you think, in your wildest dreams, that it would ever get quite so big?

Herbie: People ask that all the time. And clearly I wanted to do exactly what we've done. Of course, I couldn't have said, this will be act one and this will be scene one. But the goal we've attained was always in focus, and that goal was becoming the biggest American band that's ever been. And we've succeeded in doing that. You've got to remember that the biggest stars from years gone by existed in a business that was much, much smaller. The reason Journey can be this big now is because the business is so big now.

Billboard



**Special Thanks To
Herbie Herbert
and
JOURNEY**

**Three Sold Out Performances
All Time Attendance Record
July 8, 9, 10, 1983**

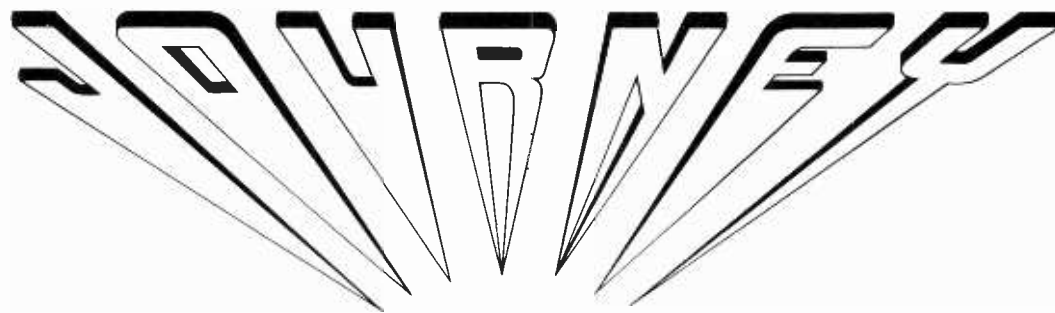


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G.P. \$325,000 ATTENDANCE: 24,448**

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Joseph E. Sullivan, President
Nashville, Tennessee



JOURNEY FAN CLUB

• Continued from page J-16

errors have been eliminated as much as possible.

The method of shipping merchandise orders is identical to that used by multimillion-dollar mail order businesses. The majority of buyers can safely expect to receive their merchandise within two to three weeks from the time they ordered. This is probably half the delivery time of other fan club operations.

The sum total of these operations and services has produced incredible numbers. Membership has jumped from 1,100 to more than 11,000 in the first year. With an increase of more than 2,000 a month, more than 20,000 fans will be members by the first of the year. And, even more importantly, the Journey Force is probably one of the few fan clubs in existence that shows a profit every month.

The results are attained much easier, of course, when working with a group such as Journey. And with the help and support of everyone at Nightmare Inc., the cogs in the gigantic Journey Force mechanism mesh a lot smoother.

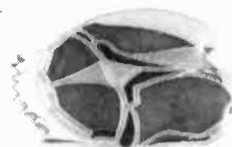
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65710-17 Journey Collage
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These are the actual programs originally sold at the concerts!
78545-15 Journey Departure '80 \$3.50
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78545-68



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13054-47
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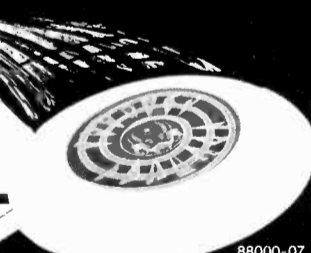
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Journey

...and
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BLACK & WHITE POSTERS
24" x 35" \$3.00 each
65710-18 Neal Schon
65710-19 Steve Perry



88000-07
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40150-51 Journey Departure
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40150-50

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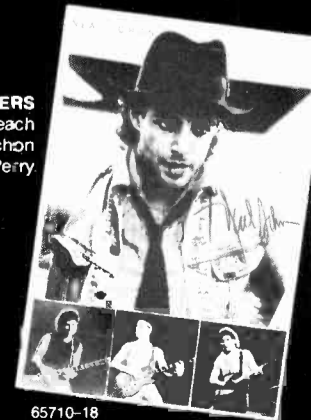
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65710-18



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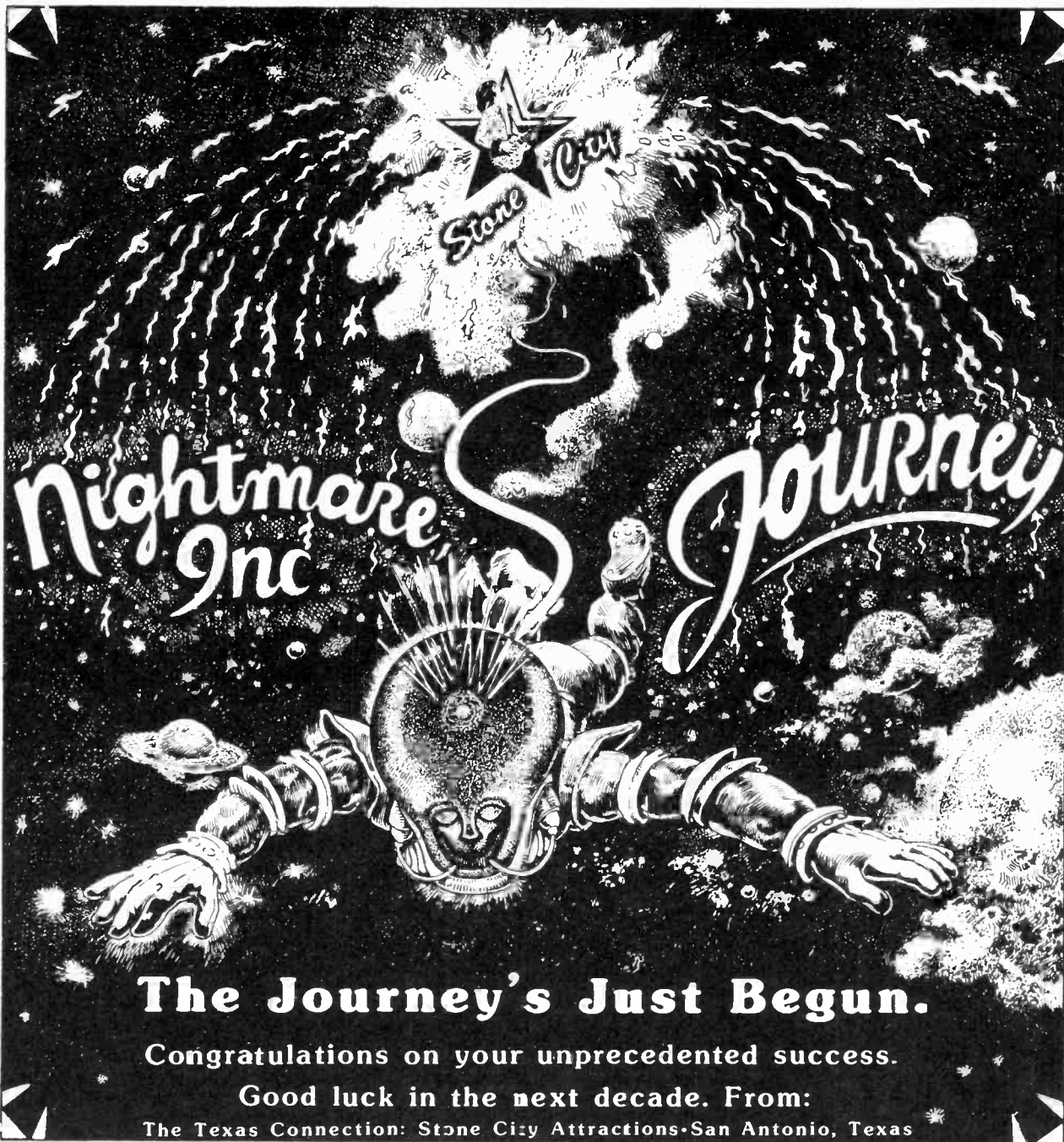
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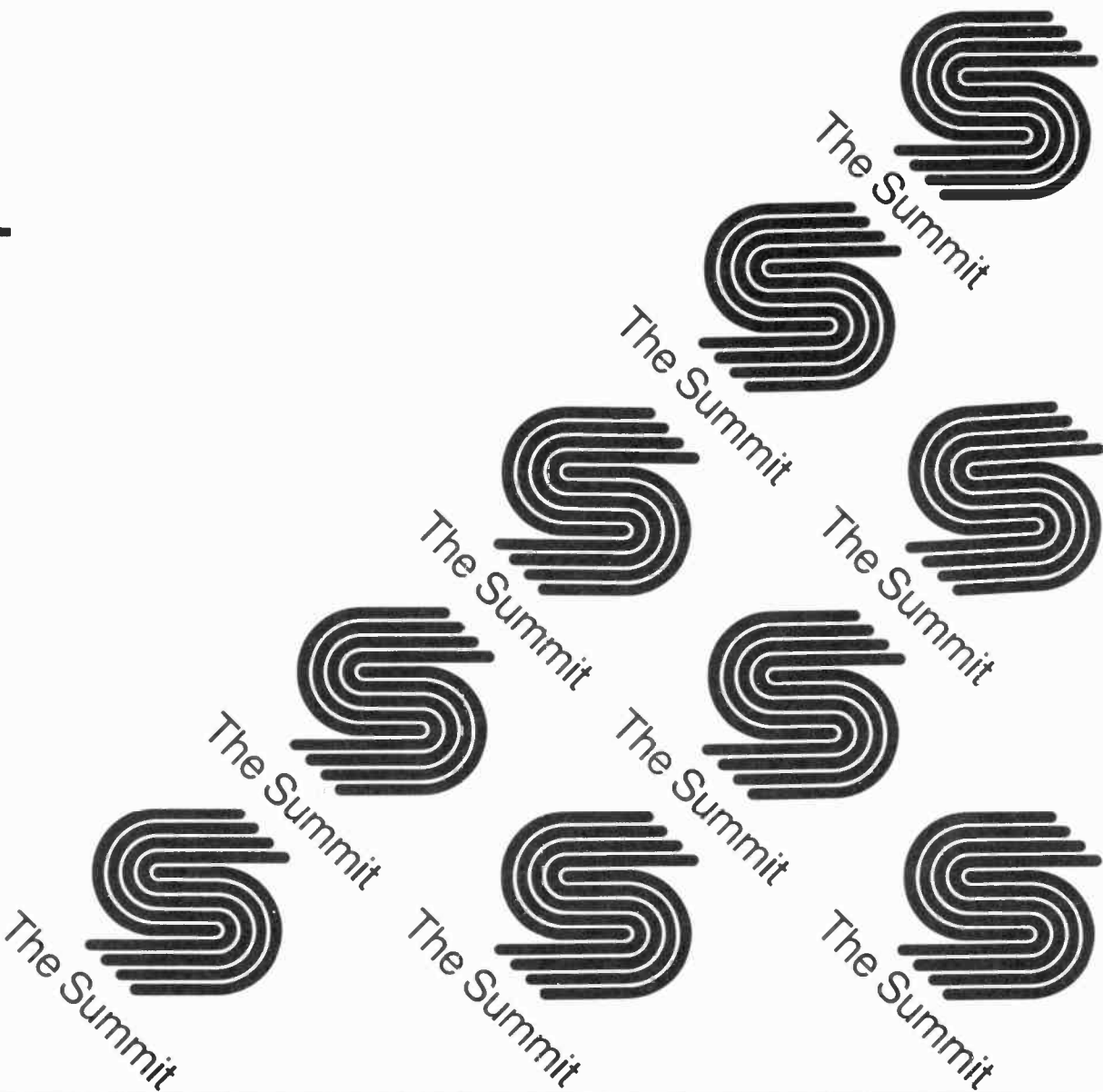
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& THE TREMENDOUS

SUCCESS OF THEIR

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NIGHTMARE FAMILY

• Continued from page J-30

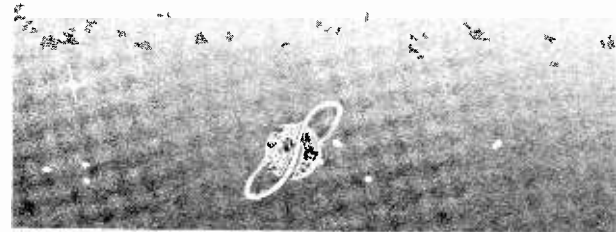
For our studio work, once the basics are set and the album is rolling I start to tune in on arranging. I work on getting more said in a shorter time. I like guitar solos to be memorable, just like a vocal melody, so that if someone hears it once they'll remember it and hum it.

Sandy Einstein, John Villanueva.

[“When you say ‘Nightmare’ to radio people and retail people,” says Herbie, “they don’t think of Herbie Herbert. They think of Sandy Einstein and Johnny Villanueva. Those are the guys they know. Those are the guys they see and talk to all the time.”]

Sandy: Johnny and I both do promotion and publicity. I do the Midwest and the East, plus Canada, England and Europe, and John does the West, Hawaii, Australia and Japan. In those regions, when the band is out, either he’s on the road with them or I am, making sure everything between the band and CBS and the radio and newspapers works right. CBS might call and suggest a certain radio or

(Continued on page J-40)



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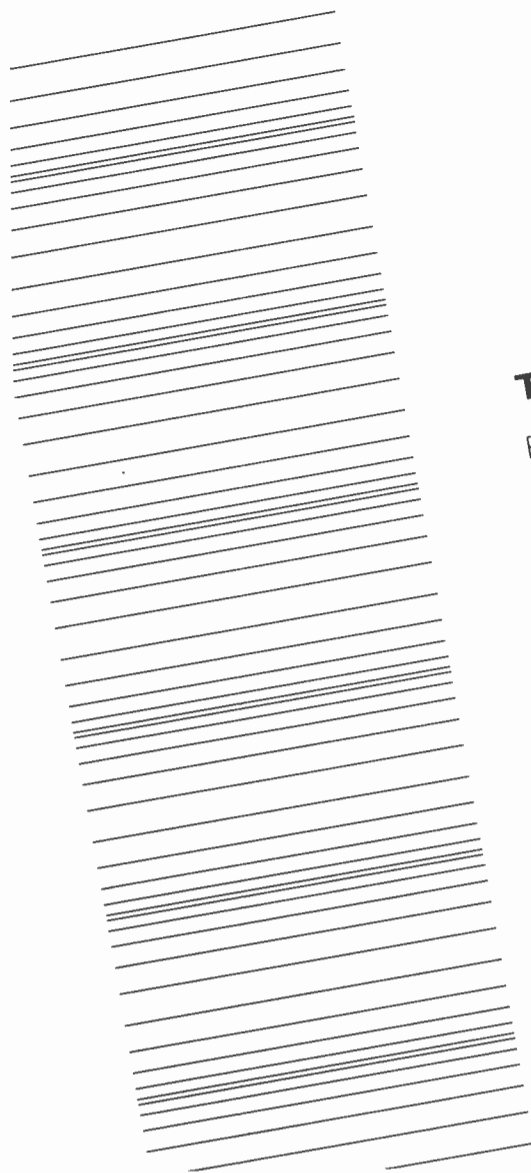
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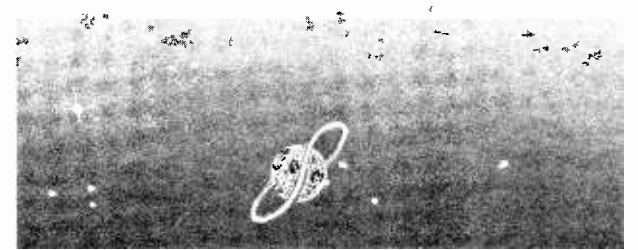


NIGHTMARE FAMILY

• Continued from page J-38

print interview or rack or retail stop and John or I will decide whether that's something we want to do while we're on the road. And we'll do a hospitality suite every night and arrange for the players to come in and meet people.

It might seem like it might be a little overwhelming at times because there are so many people who want access and so many people you'd like to see. But the fact is, the bigger the band the more selective you can be. It's more overwhelming when you're still trying to break because you don't want to say no to anyone. And it's made easier because I meet all the people on the road and then the phone work is a lot easier. Probably the toughest part is that so many of the requests we deal with are not made in advance. They're made at the last minute, and sometimes the band doesn't understand why we come up with these things at the last minute. So much of it is a matter of having the trust and respect of the band, so that you can say, 'Let's do this,' and they'll do it without asking all kinds of questions.



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Journey

Special thanks to
Herbie Herbert, Neal Schon,
Steve Smith, Steve Perry,
Ross Valory and Jay Cain.

From Russ and Tim.

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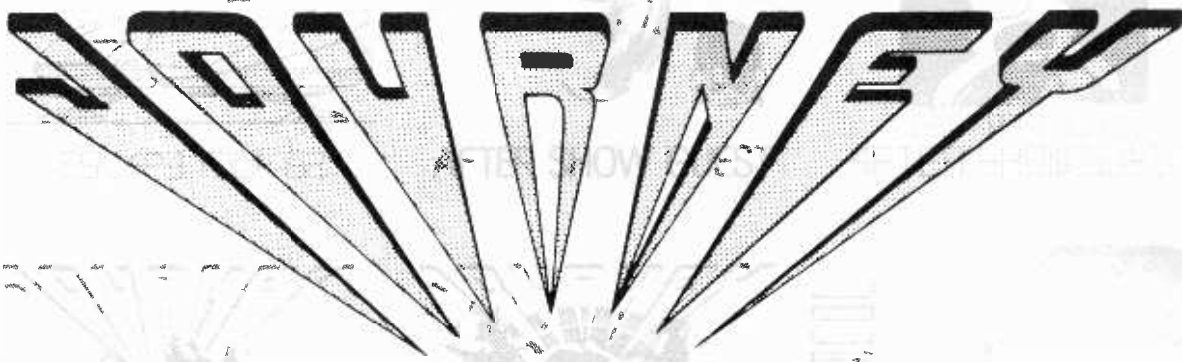


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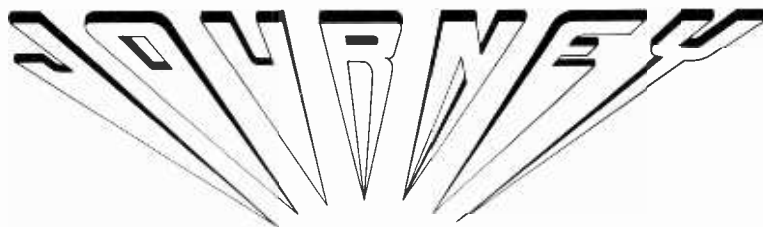
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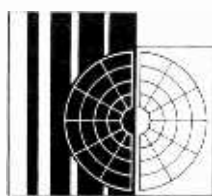
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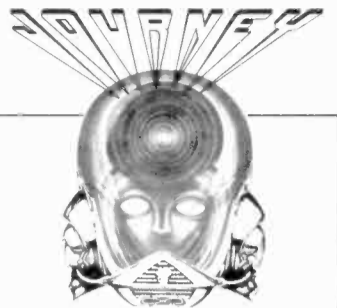
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Frontiers Itinerary

• Continued from page J-3

KEY	DATE	VENUE	CITY	KEY	DATE	VENUE	CITY
	May 6	Meadowlands Arena	E. Rutherford, N.J.		July 9	Reunion Arena	Dallas, Tex.
	May 7	Meadowlands Arena	E. Rutherford, N.J.		July 10	Reunion Arena	Dallas, Tex.
	May 8	Nassau Coliseum	Uniondale, N.Y.		July 12	Kemper Arena	Kansas City, Mo.
1,2,5	May 13	Hartford Civic Center	Hartford, Conn.		July 13	Kemper Arena	Kansas City, Mo.
	May 14	Hartford Civic Center	Hartford, Conn.		July 14	Wichita Coliseum	Wichita, Kan.
	May 15	Hartford Civic Center	Hartford, Conn.		July 16	Mid-South Coliseum	Memphis, Tenn.
1,2,3,5	May 17	The Centrum	Worcester, Mass.		July 17	City Park Stadium	New Orleans, La.
	May 18	The Centrum	Worcester, Mass.		July 19	Lloyd Noble Center, Univ. of Okla.	Norman, Okla.
	May 19	The Centrum	Worcester, Mass.		July 20	Lloyd Noble Center, Univ. of Okla.	Norman, Okla.
	May 20	The Centrum	Worcester, Mass.		July 21	Lloyd Noble Center, Univ. of Okla.	Norman, Okla.
	May 22	War Memorial	Buffalo, N.Y.		July 21	Lloyd Noble Center, Univ. of Okla.	Norman, Okla.
1,2,5	May 24	Richfield Coliseum	Cleveland, Ohio		July 21	Lloyd Noble Center, Univ. of Okla.	Norman, Okla.
	May 25	Richfield Coliseum	Cleveland, Ohio	1	July 23	Tingley Coliseum	Albuquerque, N.M.
	May 26	Richfield Coliseum	Cleveland, Ohio		July 24	Veteran's Coliseum	Phoenix, Ariz.
4	May 28	Pitt Civic Center	Pittsburgh, Pa.		July 25	Veteran's Coliseum	Phoenix, Ariz.
	May 29	Pitt Civic Center	Pittsburgh, Pa.		July 30	Oakland Stadium	Oakland, Calif.
	May 30	Rupp Arena	Lexington, Ky.	3	July 31	Radcliffe Stadium	Fresno, Calif.
	June 1	Market Square Arena	Indianapolis, Ind.		August 5	Los Angeles Forum	Los Angeles, Calif.
	June 2	Notre Dame	Southbend, Ind.		August 6	Los Angeles Forum	Los Angeles, Calif.
	June 4	JFK Stadium	Philadelphia, Pa.		August 7	Los Angeles Forum	Los Angeles, Calif.
2,3	June 5	Hollander Stadium	Rochester, N.Y.		August 9	Los Angeles Forum	Los Angeles, Calif.
	June 10	Rosemont Horizon	Chicago, Ill.		August 10	Los Angeles Forum	Los Angeles, Calif.
	June 11	Rosemont Horizon	Chicago, Ill.		August 11	Los Angeles Forum	Los Angeles, Calif.
	June 12	Rosemont Horizon	Chicago, Ill.		August 11	San Diego Sports Arena	San Diego, Calif.
	June 14	Saratoga Performing Arts Center	Saratoga Springs, N.Y.		August 13	Aladdin Hotel	Las Vegas, Nev.
	June 15	Saratoga Performing Arts Center	Saratoga Springs, N.Y.		August 14	Aladdin Hotel	Las Vegas, Nev.
	June 17	Alpine Valley	East Troy, Wis.		August 16	State Univ. College	Boise, Idaho
1,2,3,5	June 18	St. Paul Civic Center	St. Paul, Minn.		August 17	Mini Dome	Pocatello, Idaho
	June 19	St. Paul Civic Center	St. Paul, Minn.		August 19	Tacoma Dome	Tacoma, Wash.
	June 21	St. Paul Civic Center	St. Paul, Minn.		August 21	Autzen Stadium	Eugene, Ore.
1,2,3	June 23	Joe Lewis Arena	Detroit, Mich.		September 1	Blaisdale Arena	Honolulu, Hawaii
	June 24	Joe Lewis Arena	Detroit, Mich.		September 2	Blaisdale Arena	Honolulu, Hawaii
	June 25	Joe Lewis Arena	Detroit, Mich.		September 3	Blaisdale Arena	Honolulu, Hawaii
	June 26	Legend Valley	Legend Valley, Ohio		September 4	Blaisdale Arena	Honolulu, Hawaii
	July 1	The Summit	Houston, Tex.		September 6	Blaisdale Arena	Honolulu, Hawaii
	July 2	The Summit	Houston, Tex.				
	July 3	The Summit	Houston, Tex.				
	July 5	Frank Erwin Sports Event Center	Austin, Tex.				
	July 6	San Antonio Arena	San Antonio, Tex.				
	July 8	Reunion Arena	Dallas, Tex.				

Key:
 1. Fastest sell-out
 2. Highest gross
 3. Largest attendance
 4. Largest rock attendance
 5. Most nights played by any group
 6. Largest "day of show" sales
 7. Largest rock group gross

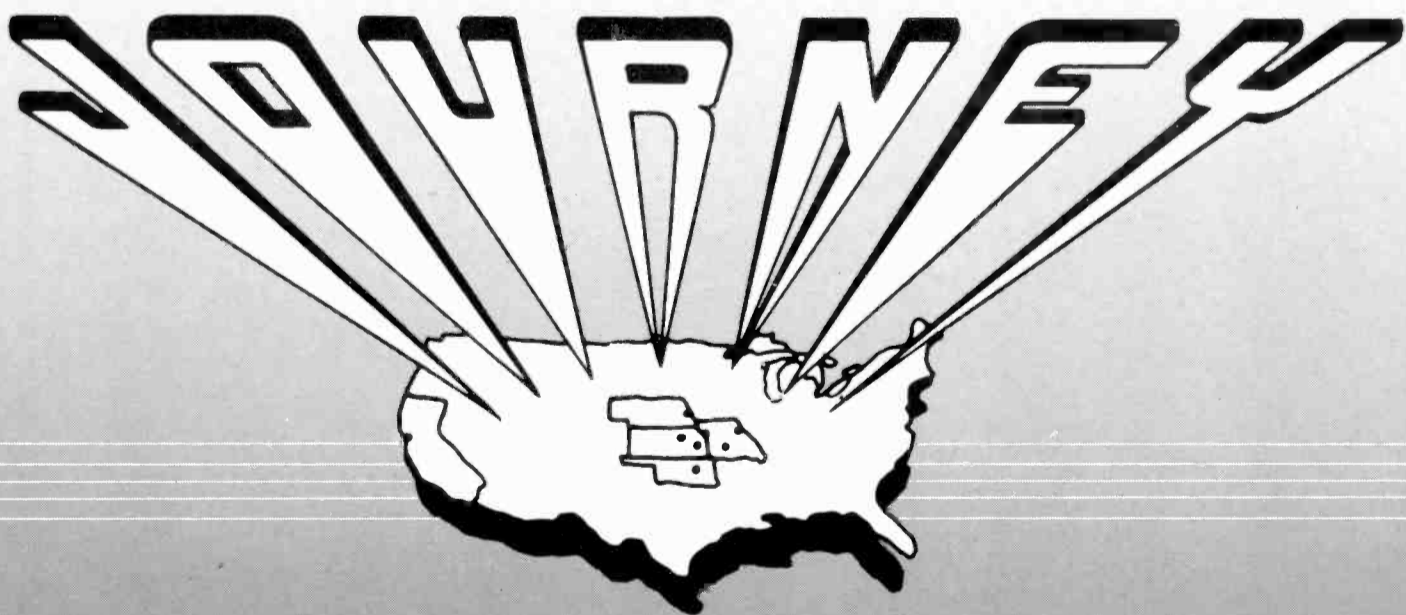


Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Director, Jack McDonough, Billboard's San Francisco correspondent; Interior design, Kim Bucknam; Cover, Jim Welch/Artists & Friends.

A Billboard Advertising Supplement

SEPTEMBER 24, 1983 BILLBOARD

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 MARK TEN YEARS
 FOR



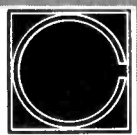
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 May the road continue through many new

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Rock 'n' Rolling

Plant Plants His Feet Solidly In The Present

By ROMAN KOZAK

"I think it showed that I can stand on my own two feet," said Robert Plant at a party shortly after his concert at Madison Square Garden before an almost worshipful crowd. Plant had good reason to feel proud, especially since the cheers were for himself. During this two-hour concert he did not do a single Led Zepelin song.

"Everything is excellent and beyond my plan, I think," he says. "Initially I was not certain if people would let me have this fresh start, without all the repercussions from the past. Now, the past was splendid, but it is not something I need to trade on indefinitely. I made two albums that stand solidly and independently on their own, whether they were from a well-known artist or not, or from a fragment of a well-known group.

"And that's really what I am, a fragment of something that was really excellent. And in consequence, a lot of people in the street, after three or four years, in fact six years of physical absence, are not necessarily drawn to it. So I think we are getting a fresh crowd, and that's great," he says.

He says that in his various interviews he has made plain that he will be doing only his own solo material in concert (and also Elvis' "Little Sister"), and he adds that the response he has gotten has allowed him to take that second chance. "I don't think that anyone would really see me and my vitality being channeled into a sort of memorabilia show. I have far too much to offer in the present and the future to be a figure of the past," he says, adding that he probably did "Stairway To Heaven" "a few times too many" to want to do it again soon.

The music he now sings, though original and new, is still a continuation of the Led Zeppelin sound, and shows, in fact, just how much Led Zep was indebted to Plant for its musical direction. But there are changes, too. It's brighter, with more of a new-music edge. And Plant has changed his persona a bit, too. He's become more accessible, more friendly. And he starts his shows more or less on time.

"I must admit the days are gone of arriving two hours late," he says. "I don't think I was ever a particular advocate of that anyway. There was no cause or call for that. I was always prompt, I think. I like to get down to it. I don't like my adrenalin to reach a peak, and then march up and down corridors and spin around rooms."

Plant has started his own label, Es Paranza Records, distributed by Atlantic, while ending his ties with Swan Song, which, incidentally, has recently closed its offices in New York. Currently, however, Es Paranza has neither staff, offices or artists beyond Plant.

"I wanted to create more and more identity for the new project, so initially Es Paranza is a sort of holding platform for my work," he says. "I had my involvement with Swan Song, which was really an eye-opener. I managed to lure Dave Ed-

munds on to the label, and Jimmy (Page) and I had a love affair with the Pretty Things, who made two really good records for it.

"But as far as Es Paranza's involvement as a working label, that still remains to be seen," he continues. "If I think with the aid of one or two people who are really hot in the record business I can start a little specialist thing going on the side, which would allow me to extend the kind of mood that my music already takes—in other words, I go for things that are a little left field—perhaps then, if it didn't detract from my own work, then it may in the future be a thing to do. But I've already had an affair with that side of the art, and I'm not ready to make any more mistakes."

Plant says he had no relationship with his former label, though things are cordial. "If I was still to be represented by the Swan Song logo on the label of a record, I would still be on the old rank and file. And I am determinedly not that way now," he says. "This whole tour is not for financial gain, but as a moral issue for a contemporary individual artist."

Plant says that as far as contemporary music goes, he has always kept his ear to the street, and in conversation he seems quite proud that he was an early supporter of such acts as the Police and the B-52's. At the same time, he rejects any notion that Led Zeppelin ever was a "dinosaur" superstar act.

"In Led Zeppelin there were a lot of warm-hearted people who didn't ply themselves to the media and were misinterpreted. The music, however, was vital to the end. And that is all that counts. As far as my situation, I'm far more open, because I want to put my individual point across. I want to wear my badge, and I want to let everybody know that it is mine and mine alone."

At the same time, Plant is no big fan of the host of new heavy metal bands out there now playing a lot of recycled Led Zep riffs. "I find most of the hard heavy metal rock very unimaginative. I don't want to do articles and interviews to put people down," he says in reluctant response to a specific question. "But I just

(Continued on page 39)



Photo by Chuck Pulin

TOY & GEORGE—Toy Caldwell and George McCorkle of the Marshall Tucker Band bring their brand of country rock to Pier 84 in New York.

L.A.'s Royal Nightspot Thriving

The Palace Offers 'Hollywood Mystique,' Top Acts

By ETHLIE ANN VARE

LOS ANGELES—If you're going to be Hollywood's top nightspot, it's not enough to have black Italian marble floors, flashing lights under the staircases and the fanciest bathrooms in the Western world. According to the owners of the Palace, you have to have flexibility, consistent bookings and the ability to look forward.

The Palace, built in 1927 and restored to its Art Deco splendor after an investment of \$6½ million and five years of labor, has been drawing top acts for its size. The 1,200-capacity hall has recently hosted Berlin, Sparks, James Brown, Dave Edmunds and the Blasters. Upcoming shows include Soft Cell, Marianne Faithful, Bad Manners and the Fabulous Thunderbirds.

"We brought the Eurythmics in," says booking manager John Harrington, "and everyone was saying 'Who's the Eurythmics?' On the night of the show, they were No. 1 in the country."

Timing is only half of it, Harrington will tell you. Heavy promotion—including ads in every major Los Angeles paper and on new music, AOR and r&b radio stations as well as posters and flyers—keep shows in the public eye.

Palace shows have broken new ground in that they start early—about 8:30 p.m.—and end by 11. Then, half the house leaves and a new crowd arrives for dancing to recorded music under computerized laser light.

Still, there is more to the 45,000 square foot, seven-story building than a dance and concert hall. The stage breaks down into five configurations, making it suitable for an auto show, a fashion show or legitimate theatre. There are two restaurants, a garden room and the intimate Palace Court. The 125-seat Court is used as an after-hours jazz club, and will also become a showcase for new talent as well as a late-night comedy club.

"We're looking for longevity," says co-owner Paul Hendison. "If for some reason concerts are out and bagpipes are in, we can do that, too."

"The future is—well, the future is at least five years, because that's how long it took me to build this one," says co-owner Dennis Lidtke. "And no one's started a new one yet."

Another factor that makes the Palace an important club is that the room was completely wired for video production. Sheena Easton's

HBO concert was taped there, as were the US Magazine Awards and shoots ranging from Showtime's "Rock Of The '80's" to television commercials.

"The Palace was built for video production," says Lidtke. "It is totally equipped to service an industry that didn't even exist when we designed it. Five years ago, people were scoffing at us."

The Palace building is a Hollywood landmark, standing across from the Capitol Records tower at Hollywood and Vine, and the own-

ers want to keep that "Hollywood mystique."

"When a band is on a major tour," says Harrington, "the two most important dates are New York and Los Angeles. And I tell you, once they get here they know they've played Hollywood."

"Where else," asks Hendison, "can you have dinner, go to a concert, have breakfast, relax on the patio, listen to some jazz? Show me that place and I'll go, because I'm getting a little tired of being at the Palace every night."

Benefit Aids Bandleader Roy Milton

LOS ANGELES — The West Coast r&b community gathered at the Club Lingerie in Hollywood on Sept. 4 in a benefit performance to help defray the medical costs incurred by bandleader Roy Milton, 76, who suffered a stroke in April and is currently hospitalized and comatose.

"Roy Milton is the grandfather of West Coast rhythm & blues," says Lingerie booking manager Brandon Mullen. "He's the missing link between big band swing and early jump r&b."

Milton had hits in the 1940s with such songs as "R.M. Blues" and "Milton's Boogie." His band, the Solid Senders, continued to perform through the time of his stroke.

The benefit was organized by Big

Joe and Pat Turner, Mullen, and Milton's musical arranger Ed Greenwood. It drew more than 500 patrons and was videotaped for inclusion in a documentary about early r&b.

Performing at the benefit were the Solid Senders, Louis Burke's Big Band, Jimmy Witherspoon, Eddie "Cleanhead" Vinson, Mickey Champion, Ernie Andrews with Teddy Wilson, Percy Mayfield and Pee Wee Crayton. Big Joe Turner also sang, accompanied by Los Angeles favorites the Blasters.

"That was a surprise, by the way," says Mullen. "They just showed up." The artists, club staff and video crew all donated their services. Proceeds went to Roy Milton's wife, Betty.

ETHLIE ANN VARE

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Talent & Venues

Talent In Action

DEF LEPPARD URIAH HEEP

The Forum, Los Angeles
Tickets: \$12.50

Heavy metal bands have a fair complaint that critics overlook their packed stadium dates in favor of reviewing obscure new music at small clubs. This is likely because music critics, being by and large adults, avoid hobnobbing with thousands of screaming teenagers and going home with bleeding eardrums. It is also because adults have other (if not necessarily better) outlets for their sexual frustration.

Def Leppard's two sold-out nights at the 16,000-seat Forum were a classic example of stand-on-the-chairs, wave-your-fist, scream-yourself-hoarse audience enthusiasm for a musical form more popular today than when Led Zeppelin invented it in 1969. They call this "headbanger" music, not so much for its sheer volume, but because it's about as subtle as being hit between the eyes with a two-by-four.

On Sept. 10, Joe Elliot obligingly tore his voice to shreds as he screeched through AOR favorites "Photograph," "Rock Of Ages," "Foolin'," "Another Hit And Run," "Bringing On The Heartache" and other songs from "Pyromania" and "High And Dry." Phil Collen played blindingly fast—if boringly similar—guitar riffs as the crowd stomped and flicked their bics.

There was a great cheer for MTV when Elliot brought up the Friday Night Video Fight—which "Photograph" has won nine weeks running—and great boos for their competition: David Bowie, Duran Duran, Michael Jackson.

In favor of the young British act, they do eschew the more lurid excesses of metal mania: diabolism, S&M paraphernalia, torturing small animals. And the show was well mounted, well lit, and clean-sounding considering the volume.

The band played for 100 minutes, including an encore that Elliot arranged by asking the audience "Do you want to hear another song, or what?" Encouraging—nay, demanding—audience response was de rigeur here: "I can't hear you, Los Angeles," "L.A., are you out there?" "Make some noise, Los Angeles." Leppard closed with the singer clambering over the scaffolding, sheets of fire and smoke bombs and Creedence Clearwater's "Travelin' Band."

Metal progenitors Uriah Heep opened the show with 50 minutes of the exact same set as Leppard, barring the material. There was the same waving of arms, jumping on the equipment, thrusting the mike stand, reaching for notes that don't exist and the single acoustic guitar intro to a ballad. Maybe metal bands should consider having folk singers open for them; at least they do different schtick.

ETHLIE ANN VARE

LOVERBOY ZEBRA

Brendan Byrne Arena, Meadowlands, New Jersey
Tickets: \$13.50

Canada's Loverboy and America's Zebra teamed up for a memorable night of straight-ahead rock'n'roll before a three-quarters filled Byrne Arena, Sept. 2, giving those who were there everything they expected and more.

Loverboy played a fine, although somewhat predictable, set. Their sound was crisp and clear, and the lighting and the laser special effects stunning. If Loverboy is sometimes criticized as a "formula band," at least they're giving the customers what they want.



Photo by Chuck Pulin

LOVERBOY—Loverboy's Mike Reno does his thing during the band's headline appearance at the Byrne Arena at the Meadowlands in New Jersey.

On stage, Loverboy, fronted by vocalist Mike Reno, played and sang with a sense of urgency certainly appreciated by the audience. In New Jersey, the fans (who were mostly in their middle to late teens) knew the tunes well enough to sing along word for word. And why not, since Loverboy has produced a slew of hits in the United States since 1980. Highlights included "Get Lucky," "Turn Me Loose," "Hot Girls In Love" and perhaps the band's biggest hit, "Waiting For The Weekend." From the reaction of the audience, "Weekend" has become something of an anthem for an entire generation. The band finished off the evening with "When It's Over."

Zebra is a three-piece rock band that has been together for nearly a decade, but is only now beginning to receive the recognition and acclaim deserved. The band's years of experience paid off handsomely here as the trio rocked through impressive versions of songs featured on their debut Atlantic release.

Zebra, who definitely invoke the style of Led Zeppelin in their onstage act, cranked it up in Jersey for supercharged performances of "One More Chance," "Tell Me What You Want" (the new 45), and a great cover of the old Larry Williams classic, "Slow Down." Guitarist Randy Jackson played with the verve and sophistication of a seasoned pro. Bassist Felix Hanema switched off to keyboards, while drummer Guy Gelso seemed happiest when mercilessly crunching a tom-tom. Make no mistake about Zebra, they play with an emotion, energy and feel which sets them apart in a niche of their own. Expect big things from this heavy metal power trio.

LOU O'NEILL JR.

BIG COUNTRY

The Ritz, New York

Tickets: \$11

Step aside, synth bands. The U.K.'s latest invasion is Big Country, a convoy of guitar talent, who hit their mark during one of two exclusive U.S. dates at the Ritz. The group lit up the house with the fire of "1,000 Stars," a cut from their Mercury/PolyGram debut "The Crossing."

Although the capacity crowd was cool at first, they lapsed into a bobbing frenzy as the four-piece band unleashed "The Storm," highlighting Bruce Watson and Stuart Adamson's trademark vamped-up Scottish jig guitar licks. "Lost Patrol" and "Fields Of Fire" stood out as borderline heavy metal tunes, complete with acrobatic

theatrics by lead singer/guitarist Adamson.

The only drawback in the 90-minute set was that the group's husky and sensitive vocals were often lost, the thought-provoking lyrics often imperceptible. An exception to this was the encore, "Tracks Of My Tears," during which the amps took a breather and Big Country's solid harmonies delivered an emotive version of the old Miracles hit.

KIM FREEMAN

THE EUROPEANS THE ASCENDERS

The Palace, Los Angeles
Tickets: \$9.50

What can you say about a show whose high point was when the keyboard player tripped over his own riser and fell spread-eagled on the stage, his microphone hitting the boards with a syncopated ka-thunk?

You can wonder why A&M flew Scotland's Europeans to the U.S. for a limited tour (New York and Los Angeles) in support of the new "Recognition" EP. The band had barely 45 minutes of material to present, and played to the smallest house the popular Palace had seen all season. This despite the fact that the band's "Animal Song" is on such heavy KROQ rotation that it has become the station's theme piece.

Lead singer Fergus Harper dresses like a Chinese peasant and wears a hairstyle best described as "exploding mushroom cap." His antics, combined with keyboardist Steve Hogarth's imitation of a refugee from Adam & the Ants, attempt to add life and energy to songs that won't stand up on their own merit.

The group performed "Innocence," "Recognition," "Falling," "Television" and "A+E+I+O+U" (not to be confused with Ebn Ozn's "AEIOU And Sometimes Y.") And they did "Animal Song" twice. If we missed one, it's because the songs all sounded pretty much the same.

The show was opened by Orange County's Ascenders, who had been signed to Boardwalk, poor boys. They played their straightforward pop with frenzied attention, hoping to get yet another once-in-a-lifetime break.

ETHLIE ANN VARE

HECTOR LAVOE/ WILLIE COLON

Pier 84, New York
Tickets: \$10

The much ballyhooed reunion of Willie Colon and Hector Lavoe—the pair had actually performed together at Madison Square Garden last year—was as expected, and less. Whereas Colon and Lavoe set prominent standards during the golden age of salsa in the early '70s, each has since undertaken a drastically different path.

Lavoe's opening act was characterized by his usual charismatic stage persona: the emotional prancing around the stage, improvising different rhyming verses with his every move. Colon, on the other hand, has taken his music beyond the basic Latin beat mentality. His songs do not necessarily make you want to jump up and dance exuberantly, but they do make you think.

A medley of their old hits, bridged by old collaborator Yomo Toro, the virtuoso guitar player, showed that nostalgia had no place in their careers. The 50% capacity audience—the result of bad weather—would have been better served if each artist had been exposed in different events so their respective publics could have enjoyed them at their fullest. After all, some things just don't mix.

TONY SABOURNIN

THE KENDALLS

The Lone Star, New York
Tickets: \$8

Father and daughter act Ross and Jeannie Kendall brought an hour of down-home Nashville hospitality to New York for a small but enthusiastic crowd. The rapport was established immediately, as Jeannie Kendall applied her sweet country croon to "Ship Will Soon Be Sinking."

Backed by a six-piece band, the Kendalls ran through 16 traditional country tunes including longtime favorite "Old Fashioned Love," the soft ballad "I'm Already Blue" and the frisky title track from their latest Mercury PolyGram LP, "Movin' Train."

With their 1977 hit "Heaven's Just A Sin Away," the Kendalls concluded a well received set of the stuff they're famous for: no gimmicks, no effort to compromise their style for today's shifting audience. It's nice to see a group sticking to their guns, especially when they have good guns to stick to.

KIM FREEMAN

Boxscore

Survey For Week Ending 9/24/83

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- POLICE, THE FIXX, MADNESS, OINGO BOINGO, THOMPSON TWINS—\$1,066,500, 59,800, \$17.50, Bill Graham Presents, Oakland, (Calif.) Stadium, sellout, Sept. 10.
- DAVID BOWIE, THE GO GO'S, MADNESS—\$1,060,610, 70,089 (73,000 capacity), \$17.50 & \$15, Avalon Attractions, Anaheim (Calif.) Stadium, Sept. 9.
- SUPERTRAMP, BRYAN ADAMS—\$1,046,630 (Can.), 52,487, \$22.50 & \$20, Albatross Prods./Isle of Man Prods., B.C. Place Stadium, Vancouver, B.C., sellout, Sept. 3.
- GRATEFUL DEAD—\$382,385, 27,000, \$14.30 & \$12.10, Feyline Presents, Red Rocks, Denver, three sellouts, Sept. 6-8.
- DAVID BOWIE, ROUGH TRADE—\$369,793 (Canadian dollars), 21,977, \$17.50, Concert Prods., Int'l./Donald K. Donald/Perryscope Prods., PNE Coliseum, Vancouver, B.C., two sellouts, Sept. 11-12.
- AL JARREAU—\$336,153, 21,535 (24,000), \$17.50, Nederlander Org., Greek Theater, Los Angeles, four shows, Sept. 1-4.
- THE POLICE, THOMPSON TWINS, MADNESS—\$322,783, 21,330 (23,000), \$16.50 & \$15, Evening Star Prods., Giant Stadium, Phoenix, Ariz., Sept. 8.
- THE POLICE, OINGO BOINGO, MADNESS—\$298,950, 20,000, \$15, Fahn & Silva, San Diego (Calif.) State Univ. Aztec Bowl, sellout, Sept. 5.
- DIANA ROSS—\$276,832, 17,600 (17,871), \$17.50, \$15.50 & \$12.50, Barry Mendelson Presents/Pace Concerts, Frank Erwin Center (Univ. of Texas), Austin, Sept. 10.
- RONNIE MILSAP—\$263,250, 19,500 (28,000), \$13.50, in-house, Worlds of Fun, Kansas City, Kan., four shows, Sept. 3-4.
- NEIL YOUNG—\$261,708, 19,309, \$15 & \$13.50, Monarch Presents, Brendan Byrne Meadowlands Coliseum, E. Rutherford, N.J., sellout, Sept. 1.
- DIANA ROSS—\$244,732, 14,498 (17,000), \$17.50 & \$15, Barry Mendelson Presents/Pace Concerts, Summit, Houston, Sept. 2.
- ROBERT PLANT—\$224,033 (Can.), 15,490, \$15 & \$14, Concert Prods. Int'l., Maple Leaf Gardens, Toronto, sellout, Sept. 10.
- ROBERT PLANT—\$218,533, 14,707, \$15 & \$13, Jam Prods., Rosemont (Ill.) Horizon, sellout, Aug. 29.
- STEVIE NICKS, JOE WALSH—\$217,827, 16,177, \$13.75, Pace Concerts, Summit, Houston, sellout, Sept. 1.
- NEIL YOUNG—\$210,046, 16,673, \$12.75, DeCesare-Engler, Civic Arena, Pittsburgh, sellout, Sept. 7.
- DIANA ROSS—\$209,080, 12,080 (16,500), \$17.50 & \$15, Barry Mendelson Presents/Pace Concerts, San Antonio (Texas) Civic Center Arena, Sept. 9.
- LOVERBOY, ZEBRA—\$206,735, 16,890 (17,200), \$13.50 & \$11.50, Monarch Presents, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., Sept. 2.
- DIANA ROSS—\$205,312, 12,443 (14,900), \$17.50, \$15 & \$12.50, Barry Mendelson Presents/Pace Concerts, LSU Assembly Center, Baton Rouge, La., Sept. 8.
- STEVIE NICKS, JOE WALSH—\$193,171, 14,772 (16,300), \$13.50, Pace Concerts, Reunion Arena, Dallas, Sept. 5.
- DIANA ROSS—\$178,847, 10,726 (11,700), \$17.50 & \$15.50, Barry Mendelson Presents/Pace Concerts, Gulf Coast Coliseum, Biloxi, Miss., Sept. 3.
- SUPERTRAMP—\$176,904, 13,660, \$13.50, Albatross Prods., Seattle (Wash.) Center Coliseum, sellout, Sept. 2.
- STEVIE NICKS, JOE WALSH—\$169,737, 14,000, \$12.50, Barry Mendelson Presents/Pace Concerts, Gulf Coast Coliseum, Biloxi, Miss., sellout, Aug. 27.
- STYX—\$168,310, 11,235 (15,924), \$15 & \$12.50, Brass Ring Prods., Joe Louis Arena, Detroit, Sept. 9.
- ALABAMA—\$160,346, 13,231 (14,487), \$12.50 & \$10.50, Keith Fowler Prods./in-house, W. Va. Univ. College, Morgantown, Sept. 3.
- WILLIE NELSON & FAMILY—\$156,041 12,589 (17,910), \$17.50 & \$10, Festival East/John Scher Presents (Monarch), Memorial Auditorium, Buffalo, N.Y., Sept. 2.
- SUPERTRAMP—\$151,887, 12,151, \$12.50, Brass Ring Prods., Joe Louis Arena, Detroit, sellout, Sept. 10.
- STEVIE NICKS, JOE WALSH—\$145,798, 11,202 (12,708), \$13.50 & \$11.50, in-house, Frank Erwin Center (Univ. of Texas), Austin, Aug. 31.
- STEVIE WONDER—\$145,775 (Can.), 8,615 (9,500), \$17.50, Concert Prods., Int'l./Donald K. Donald, Metro Centre, Halifax, N.S., Sept. 4.
- DEF LEPPARD, URIAH HEEP—\$134,200, 12,200, \$11, Contemporary Pres., Kansas Coliseum, Wichita, sellout, Sept. 4.
- BETTE MIDLER—\$131,269, 7,800 (8,500), \$17.50 & \$16.50, Contemporary Prods./New West Pres., Starlight Theater, Kansas City, Mo., Sept. 8.
- DIANA ROSS—\$127,247, 7,470 (15,000), \$17.50 & \$15, Barry Mendelson Presents/Pace Concerts, Myriad Civic Center, Oklahoma City, Okla., Sept. 6.
- RICK SPRINGFIELD—\$125,183, 10,421 (12,563), \$12.50 & \$10.50, in-house, Frank Erwin Center (Univ. of Texas) Austin, Aug. 28.
- OAK RIDGE BOYS, B.J. THOMAS—\$124,905, 9,108 (16,628), \$15, \$13 & \$10, in-house, DuQuoin (Ill.) State Fair, two shows, Sept. 14.
- STEVIE NICKS, ANDY PRATT & THE PULL—\$123,781, 9,015, \$14.50 & \$13.50, Frank J. Russo, Colt Park Amphitheater, Bristol, R.I., sellout, Sept. 9.
- STEVIE NICKS, JOE WALSH—\$117,687, 9,415, \$12.50, Frank J. Russo, Cumberland County Civic Center, Portland, Maine, sellout, Sept. 8.
- RICK SPRINGFIELD, QUARTERFLASH—\$113,135, 10,656, \$12 & \$10.50, Jam Prods./Evening Star Prods., Tingley Auditorium, Albuquerque, N.M., sellout, Aug. 5.

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Talent & Venues

Record Service Keeps Growing In Las Vegas

LAS VEGAS—Despite a 60% cut in service by record companies, the Las Vegas Record Service has continued its growth this summer. It has staged the second annual DJ Awards, a battle of the DJs and a free community show that drew 2,200 people, and it has purchased a new computer to tie statistics and chart information in with record companies.

Pool directors George Luster and Frank Anobile say they have kept the service going because they have proved it could sell records. "Over the year, the record industry took a bad fall," says Anobile. "At this year's New Music Seminar in New York, the most talked-about issue was that everybody outside New York, Chicago, L.A. and Miami was not getting service. The pools have been cut by 60% or more. They are not dealing with small markets, and to be blunt, they really don't care."

But Anobile claims record promotion people have found through statistics that most records purchased in the Las Vegas area "are bought by young blacks under the age of 25, and most of that style of music is the rap music and the heavy funk."

Luster hopes to tie the Las Vegas Record Service more strongly with record companies by utilizing a recently purchased ACR Decision Mate 5 computer to compile, transmit and receive record sales statistics and chart performance.

The Las Vegas Record Service has also formed a production company to provide music, jingles, etc. to various retail outlets, and is planning a dance music convention for next year at which exhibitors would display records, lights, and other dance-related products and services.

New LP & Tape Releases, page 32

Greg Allman and the Greg Allman Band were scheduled for a busy weekend (17-18) in Ft. Myers, Fla., after agreeing to donate the two days to raise money for the Muscular Dystrophy Assn. On tap are seven personal appearances, two dinner appearances, a Miller Beer bash and a concert. Miller Beer and the 7-11 Stores are sponsoring the event, and there's a possibility that a nationwide tour may follow for the MDA.

The Everly Brothers are doing two reunion concerts at Royal Albert Hall in London, to be taped by HBO for showing early next year. It will be their first joint professional appearance in over a decade. Producer is Delilah Films. . . . Fantasy Records is rereleasing the first seven Creedence Clearwater Revival LPs as part of its \$6.98 Original Rock Classics series.

Mick Jones is no longer with the Clash, allegedly fired by Joe Strummer. A Clash without Jones? . . . Keyboardist Benjy King has left Scandal to pursue a career as an independent record producer. Among his production credits so far has been a single by Lesley Gore & Lou Christie.

Phil Collins (who's also the drummer on the tour), Paul Stanley of Kiss, the members of Foreigner, Billy Squier, Ian Hunter, Patti Smyth of Scandal, Rick & Liz Deringer, Bebe Buell, Krisma and Ebn Ozn were among those either backstage or at the after-concert party when Robert Plant played Madison Square Garden to an SRO audience. . . . Holly Near and Ronnie Gilbert are doing two dates at Avery Fisher Hall in New York, Oct. 7 and 10.

It had to happen: "The Complete Air Guitar Handbook," by John McKenna and Michael Moffet is coming out in November via Long Shadow Books, published by Pocket Books. . . . Doors drummer John Densmore is doing a one-person show at Richmond Shepard Theatre in Hollywood. He is performing "Skins," an original composition, and "Tongues," an abstract piece by

Act-ivities

playwright Sam Shepard for voice and percussion.

Peter Tosh should have fun at the borders during his upcoming European tour. He's just had a guitar made that's shaped to look exactly like an M-16 rifle. Just the thing to impress the Customs man. . . . John Renbourn, formerly with Pentangle, is withdrawing from active performing and plans to enroll as a full-time music student at the Dar-

Rock'n' Rolling

Continued from page 37

find that a lot of what is going on at that level is quite aimless.

"I think the macho-man thing is probably gone once and for all, though if there ever was an exponent of that, I suppose it was me. But to see it that much further down the line, it is so much like a recycled alloy, really. It's a different age that we're in, a different era, and if I am being a bit more meticulous now, it's because it's my baby," he says.

Nightclubs' Use Of Video Grows More Sophisticated

Continued from page 34

go out and buy that kind of stock if you're not a large-scale venue. Eventually we will create our own videos, creating our own material to use in our own production studio." From single camera taping to more complex productions, most clubs are using in-club-generated material.

With the acquisition of enough material and equipment, clubs can offer a stunning variety of video entertainment. Vogue Hotel in Seattle is an all-video beer and wine tavern. Consulted and programmed by Ted Ladd Co., also a licensor and distributor of "wallpaper" video, Vogue programs "environmental, low-key, relaxing and cerebral videos" by day, explains Ladd, while the evening dance videos "are more kinetic and attention-getting."

Mixing 50/50 music clips to ambient video, Ladd also applies a "novel and unusual" twist to his projections—two large screen Advents projecting on adjacent two-sided screens from opposite directions, creating "a kaleidoscopic effect."

Shelley Howard, creative director for Jam Productions and Chicago's Park West, goes even further. He produces the club's Video Dancestand show once a week, employing a 15-by-20-foot GE projection system with two adjacent nine- by 12-foot Aquastars as an integral element in his programming.

"I can have three separate images on all three screens, and the capacity to flip images back and forth, or chase them from one screen to another," says Howard. His visuals include promo clips, ambient and art tapes, live cameras and a character generator used for both messages and abstract images. His "mixed media" approach is based on the belief that "people's attention spans are such that they often don't even watch one channel. You have to keep them interested." Ironically, the video show also raises the screens for "Flashdancers" and Michael Jackson imitators in what Howard

tington College of Art in Britain. Renbourn's solo "Live In America" LP on Flying Fish Records was nominated for a Grammy. . . . The Fleshtones and IRS Records are sponsoring dance party contests in conjunction with the band's tour. Regional winners will receive T-shirts, while the national winner will be flown to L.A. to appear on the "Cutting Edge" tv show.

Signings: Comateens to Mercury/Virgin/PolyGram Records. . . . Alcatraz to Rocshire Records. . . . Big Al Downing to William Morris for bookings. . . . Shrapnel, Bartolo and John Palumbo to Peter Morticelli of Pelican Productions for management. . . . Bye-Bye to C&L Management. . . . T. Lorin to Lorenz Records and E.C. & Associates for management.

Rubber Rodeo, formerly on Eat Records, to PolyGram, with Eat founder Don Rose becoming manager of the band. . . . Charley Pride to Famous Music. . . . Phillip Glass to Theodore Presser Music. . . . Levi Dexter to Ready To Rock Productions for management. . . . Runner to Sutra Records. . . . B.J. Thomas to the Jim Halsey Co. . . . Bernard Ighner to John Levy for management. . . . Jessy Dixon to Power Discs & Cassettes. ROMAN KOZAK

calls "a live video" as an extra insert. It takes both complex equipment and a wealth of programming material to present such video extravaganzas. One solution to the material problem clubs and pools like Sound & Vision have discovered is laying down their own visuals for popular songs without a video. "I've made hundreds of videos for songs that didn't have one and won't," McKearnin says.

One option for clubs featuring live acts is videotaping bands when they play. New York's Peppermint Lounge has collected hundreds of shows by important new music acts, and as VJ Tima Surlmelioglu of Sound & Vision notes, "Only big bands might have objections to signing our release, which stipulates that we can only play the tape in the club. And even then, they usually only want to screen it first."

Interesting promotional possibilities exist for video clubs, such as cross-promotions with films (which also provide the club with trailers for future use). Ladd has even hooked up with a local Seattle water-ski and windsurfer manufacturer for clips that become "a rather subliminal way of promotion and advertising." Camel Cigarettes has produced an ad, much like a video clip, for use in clubs the brand sponsors, suggesting fullscale ad-time may not be far behind.

There are promotional alternatives to advertising on club screens—music video theme and artist nights, or, as the 9:30 Club and the Peppermint Lounge have done, evenings devoted to the work of a video artist. But as the potential of video clubs becomes clearer, the no-cost or low-cost availability of programming might well shrink, especially as the performance rights for material becomes more clearly defined.

Surlmelioglu concludes that in the future, "The audiences will grow more sophisticated as the programming does. So while the VJ is becoming more important, we're all going to have to work a little harder."

Refuge from the Road

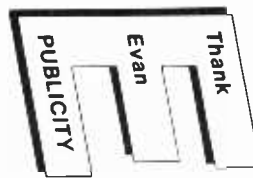
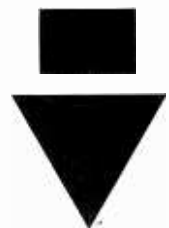
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Talent & Venues

MANAGER PROFILE

Brooklyn Boys Hart & Hinkle On Their Own

By ROMAN KOZAK

NEW YORK — Being in Brooklyn is no disadvantage in terms of managing rock bands, say Jeb Hart and Bob Hinkle, former East Coast partners of Ken Kragen who are now on their own, managing such acts as the J. Geils Band, Naked Eyes, the Uptown Horns, Tom Chapin and Illustrated Man.

Based in a refurbished co-op on the shores of the East River, virtually across the street from the Brooklyn Bridge, Hart and Hinkle, both Brooklyn natives, have been working together since they helped Tom Chapin on a tour in 1975. At the time Hinkle was a musician and Hart was a tour manager.

Their involvement with Chapin grew until they were managing both Tom and Harry Chapin. They also started doing marketing work for Ken Kragen and Kenny Rogers, until Kragen bought out their company, Sundance Music, in 1980, and Hart & Hinkle became the East Coast office of Kragen & Co.

When the contract with Kragen expired earlier this year, they went their separate ways, forming Hart & Hinkle Management Inc. and keeping the acts that they had signed to Kragen on the East Coast. Consequently, they say, the separation was amicable.

Currently, the J. Geils Band is recording its next LP, due for



HART & HINKLE—Jeb Hart and Bob Hinkle, partners in Hart & Hinkle Management Inc., ponder future moves on their terrace in Brooklyn overlooking the East River.

Photo by Chuck Pulin

March release; Naked Eyes is preparing for its debut U.S. tour; Illustrated Man is recording, with an LP due on Capitol in January; Tom Chapin is out on tour and is the musical director of a play about Harry Chapin due to open this fall in Chicago; and the Uptown Horn Band has recently signed to U.K.-EMI.

"The reason we parted ways with Kragen is that we were sort of going in a different directions," says Hart. "Ken is very interested in producing movies and is going into a television-MOR direction, while we are going in the direction of the exciting young music that is out there. And as long as it exists,

there needs to be management for that."

"Also, being in New York, and having established a good solid European and English connection, you could deal with L.A. and deal with England, sort of be in the middle as a headquarters," adds Hinkle.

They say that they are very interested in the current English scene, and one or the other of the partners, or both, travel to London as often as twice a month. Naked Eyes and Illustrated Man are both English acts, and while the Uptown Horns are American, it was

(Continued on page 41)

Dance Trax

By BRIAN CHIN

We were blinded by bebop this week: even records we expected to be of fairly conventional disco or funk construction often had the popping, perfectly symmetrical sound of electronic drums in the breaks.

That said, our fave rave is UB40's fine new version of "Red Red Wine," an import on DEP International U.K. The song, one of Neil Diamond's more obscure ballads, had already been reggaefied late in the '60s by Tony Tribe, that version being busy and funky compared to UB40's immaculate treatment. And, like the group's current U.S. single, "I've Got Mine," the rhythm is rootsy but the overall approach highly accessible. The timing, we admit, is unfortunate; A&M does have a new album by the group scheduled this fall, however.

★ ★ ★

Out of the hip-hop hopper: Love Bug Starski's "You Gotta Believe" (The Fever 12-inch, through West End) is a fittingly musical production followup to Sweet G.'s artful "Games People Play".... G.L.O.B.E & Whiz Kid's "Play That Beat Mr. D.J." (Tommy Boy 12-inch) is both tricky and smooth, with crystal-clear production.... The Treacherous Three's "Get Up" (Sugar Hill 12-inch) is standard-style original rap, in the mainstream and neatly done.... Tom Browne's "Rockin' Radio" (Arista 12-inch) is the jazzman's step into the genre, produced by Michael Jonzun and Maurice Starr.... In the left field of rap: Stockingcap's "Wave Craze" (Strut 12-inch, 119 West 57th St., New York) is dee-dub rap and very funny; it's the production work of the Furious Five's Duke Bootee (the recent contributor to Meco's and Comateens' records).... Newtrament's "London Bridge Is Falling Down" (Jive 12-inch), produced by Central Line producer Roy Carter, has a driving, heavy sound and some pointed political comment.

New on the chart this week: Rick Springfield, of all people, with "Human Touch" (RCA 12-inch), remixed by John Luongo, still an essentially AOR cut, but with electronics mixed up much further. Is this the return of rock-disco? In a way, Roxy Perry's "Gimme Gimme Good Lovin'" (Topflight 12-inch, 160 Fifth Avenue, New York, N.Y. 10010; (212) 807-7822) also represents the fusing of rock and disco, in gay-oriented context—compare Modern Rocketry's "Stepping Stone." Also newly-charted, Baumann's "Strangers In The Night" (Portrait 12-inch) given the street treatment in the mix by Scott Folks and Reggie Thompson, to the point of bonus vocal effects on the flip; and Michael Wycoff's midtempo "Tell Me Love" (RCA 12-inch).

Three new independent records: Gloria Gaynor's disco-ized version of the showstopper "I Am What I Am" from "La Cage Aux Folles" is scheduled to be in the stores on Silver Blue Records by the time you read this, distributed nationally through New York's Sunshine Distributors. As on all of her pop makes, Gaynor gives a stately performance that sounds almost solemn amid

(Continued on page 41)



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JOCK HATTLE / CRAZY FAMILY
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RIS / LOVE'N'MUSIC
TIME / SHAKER SHAKE
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Talent & Venues

Hart & Hinkle On Their Own

• Continued from page 40

EMI in England that first picked up on them. They say there is a greater receptivity to new music and new acts in Britain, and consequently more creative new acts are coming from there.

"There is a lot of good stuff coming out of England and a lot of good things happening," says Hart. "There is a musical excitement, not just synthesizer pop, but other stuff, too. It seems like there is more music."

"I think in England there is a lot more going on, and that sort of feeds on itself as a lot of it is being accepted both here and in places around the world," says Hinkle. "So

the more acceptance there is of what you're doing, the more you are going to do it, and the more you will find that things are getting out."

They say that theirs in a "no big ego" philosophy of management, and that there is no real division of duties between the two partners. Each one does what needs to be done, when it has to be done, and to make sure there are no problems in communication, they point out,

there are no walls or partitions in their office, so that they and their two assistants can always hear what the others are doing. They say there are no memos written in their office, either. If one or the other is away on the road, there is always the telephone.

Because theirs is very much a phone business, they say that there is no real disadvantage in being based across the river from Manhattan. In fact, they say, the view and ambience is much better where they are than on 57th St. or Sixth Ave., where most of the music business is.

"I think this place here is itself a draw, and we can invite a few people here at a time," says Hinkle. "When the 100th anniversary of the Brooklyn Bridge was on, with the fireworks, there were other managers here and people from record companies, and everybody had a great time."

They say that in taking care of business they try to be both "friendly

and hard-assed," and that their jobs as managers is to make sure that every aspect of their artists' careers proceeds apace, and what needs to get done is accomplished, either by themselves directly, or by pushing those who have specific jobs to do.

"You have to maximize the client's direction," says Hinkle, "and the specifics depend on who you are talking about. If you talk about the J. Geils Band, who have been doing what they've been doing for 15 years better than any of us could hope to imagine, hell no, you don't tell them what to wear. They tell me what to wear. But if you are talking about a new English act who is trying to do something in the American market, then maybe you have discussions."

"Our theory of management is basically that we have to work with people, be aggressive but not obnoxious, and get the job done," says Hart. "And that is the upside satisfaction, more than being able to get backstage somewhere."

Billboard Dance/Disco Top 80

Survey For Week Ending 9/24/83

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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	3	5	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	1	54	4	PROMISES, PROMISES—Naked Eyes—EMI-America (12 Inch)
2	13		SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SRI-23883	42	49	3	SHINE ON ME—One Way—MCA (LP Cut) MCA 5428
3	4	10	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956	43	43	5	FAR FROM OVER—Frank Stallone—RSO (12 Inch) 8153431
4	1	11	ROCKIT—Herbie Hancock—Columbia (12 Inch)	44	29	14	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)
5	5	7	BUILD ME A BRIDGE—Adele Bertie—Geffen (12 Inch) 0-20128	45	58	3	ONE DAY—APB—Import (12 inch)
6	11	5	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916	46	68	3	ROCK THE BEAT—Chill Town—A&M (12 Inch) SP-012071
7	12	6	MAJOR TOM (Coming Home)—Peter Schilling—Elektra (12 Inch) 0-66995	47	69	2	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115
8	6	6	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts) 8110221	48	44	7	HIGH NOON—Two Sisters—Sugarscoop (12 Inch) SS 424
9	8	8	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)	49	63	2	AM I GONNA BE THE ONE—Colors—First Take (12 Inch)
10	13	7	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	50	40	7	STOP AND GO—David Grant—Chrysalis
11	6	11	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	51			NEW ENTRY → LOVE TEMPO—Quando Quando—Factory (12 Inch) OSNY 5
12	19	5	SLANG TEACHER/CHICKEN OUTLAW—Wide Boy Awake—RCA (12 Inch) PD 13503	52	48	12	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913
13	14	9	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)	53	38	9	TO SIR WITH LOVE—Vicki Sue Robinson—Profile (12 Inch) PRO-7025
14	20	5	PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 42904073	54	65	7	DOUBLE DUTCH—Malcolm McClaren—Island (12 Inch) 96999
15	23	4	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213	55			NEW ENTRY → TELL ME LOVE—Michael Wycoff—RCA (12 Inch) PD 13586
16	10	15	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	56	25	10	DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044
17	21	8	COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG	57	28	10	DEAD GIVEAWAY—Shalamar—Solar (12 Inch) 0-66999
18	18	9	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114	58	66	4	CHEAP THRILLS—Planet Patrol—Tommy Boy (12 Inch) TB 835
19	24	5	ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989	59	37	9	PIECES OF ICE—Diana Ross—RCA (12 Inch) PD 13568
20	33	5	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503	60	60	3	HOT SUMMER NIGHTS—Love Club—West End (12 Inch) 22158
21	26	4	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	61			NEW ENTRY → CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210
22	7	14	SWEET DREAMS—Eurythmics—RCA (12 Inch) PD 13502	62	32	9	A.E.I.O.U. (Sometimes Y)—EBN/OZN—Elektra (12 Inch) 67915
23	27	4	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722	63	67	3	BUILD ME UP BUTTERCUP—Torch—Pacific (12 Inch) SAP 1XX
24	22	11	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)	64			NEW ENTRY → I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110
25	16	11	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)	65			NEW ENTRY → ALL SHOOK UP—Orbit—Quality (12 Inch) QUS 047
26	31	4	SWEETSTAKES—Nursery School—Epic (12 Inch) 49-04023	66	41	7	HIGHRISE—Ashford and Simpson—Capitol (12 Inch)
27	15	8	EVERY BREATH YOU TAKE—Otis Liggett—Emergency (12 Inch) EMDS 6538	67	52	8	DANCE TO THE MUSIC—Junior Byron—Vanguard (12 Inch) SPV 65
28	59	2	IT'S ALRIGHT—NV—Sire (12 Inch) 20133	68			NEW ENTRY → NIGHTLINE—Randy Crawford—Warner Bros. (12 Inch) 20138-0A
29	30	7	BAD BOYS—Wham U.K.—Columbia (12 Inch) 44-03933	69	51	14	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*-Remix)
30	42	4	WHAT I GOT IS WHAT YOU NEED—Unique—Prelude (12 Inch) D663	70	50	8	LOVE THIS WAY—Lee Prentiss—MSB (12 Inch) MSB 12-182
31	70	2	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005	71			NEW ENTRY → IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
32	45	4	FIRST, LAST FOR EVERYTHING—Endgames—Flip (12 Inch) FL801	72	53	5	GET WET—C-Bank—Next Plateau (12 Inch)
33	17	11	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043	73			NEW ENTRY → HUMAN TOUCH—Rick Springfield—RCA (12 Inch) PD 13617
34	34	6	LIES—Ben Steele and His Bare Hands—Vanity (12-Inch) VAN 3031	74			NEW ENTRY → GIMME GIMME GOOD LOVIN'—Roxy Perry—Personal (12 Inch) PR 49802
35	36	4	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791	75			NEW ENTRY → MANDOLAY—Art Attack—B.M.O. (12 Inch) 4W904017
36	35	9	GUILTY/ANGEL EYES/ON THE GRID—Lime—Prism (12 Inch) 1020	76			NEW ENTRY → STRANGERS IN THE NIGHT—Peter Bauman—Portrait (12 Inch) 4R904029
37	46	5	DANCE SISTER—New York City Peech Boys—Island (12 Inch) 0-76993	77	71	15	I.O.U.—Freeez—Streetwise (12 Inch) SWR2210
38	56	3	FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION—Claudia Barry—Personal (EP Cuts) 59801	78	62	6	WHEN WILL I SEE YOU AGAIN—Magda Layna—Megatone (12-Inch)
39	39	16	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	79	57	10	PUTTIN' ON THE RITZ—Taco—RCA (12 Inch) KD 1001
40	55	3	JUST IN TIME—Raw Silk—West End (12 Inch) 22159	80	47	9	MY TURN TO LOVE YOU—Lenny White—Elektra (7 Inch) 69813 (12 Inch*-Re-Mix)

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.

Dance Trax

• Continued from page 40

the beat; if there's a sure shot, this is it. . . . Jon Gorr's "It's No Lie" (Massmedia Records, 51 North Beacon, Allston, Mass. 02134; (617) 254-6708) is possibly dance, possibly not; in any case, it's an outstanding, sweetly melodic electronic record, much in the System mode and well worth checking out, especially at radio. . . . Terry Hutchinson's "I Like The Way You Love Me" (Blonde Records, 73 Columbia Heights, Brooklyn, N.Y. 11201) shows off a great vocalist and song in an extremely sparse setting; "Deliver Me," the second cut, is an energetic semi-gospel.

Notes: Old-guard disco fans will appreciate Jayne Edwards' pair of remakes on Profile 12-inch. Both revivals, Gloria Spencer's "I Got It" (the original underground gospel-disco hit) and the Supremes' "Let My Heart Do The Walking," are glossy and uptempo.

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- Call Me—Stevie B
- Walking In The NeOn—Pete Richards
- Blue Monday—Tommy B.
- Soul Makossa—Manu Dibango
- Continental—Gina LaMour
- Feel The Drive—Doctor Cat
- Love Reaction—Divine
- 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
- Got To Get To You—Charade
- Foreign Land—The Techno's
- Transdance—Night Moves (N.Y. remix)

Some of our brand new releases are:

U.S. & Canadian 12"

- Working Girl—Johnny Lovesin
- Destiny—Gwen Jonae
- Let The Music Play—Shannon
- Rescue Me—Cybil Thomas
- Replay—X-ray Connexion (U.S. Re-Edit)
- Play That Beat Mr. D.J.—G.L.O.B.E. & Wiz Kid
- Killer Groove!—Formula 5
- Wave Craze—Stockingcap
- Super Kind Of Love—Amra
- Icurok—Klaus Momi
- 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)
- Space—Viola Wills
- Summer Breeze—Baiser
- Killer On The Rampage—Glen Johanson
- 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)
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Pro Equipment & Services

Growth Reported At Solid State Logic

By RADCLIFFE JOE

NEW YORK—Solid State Logic, the British manufacturer of professional recording systems, is reporting increased sales of its products despite what Doug Dickey, vice president of marketing, calls "a stubbornly sluggish economic recovery in the U.S. market."

According to Dickey, the firm's top selling systems are the model 4000E Series Master Studio System and the newly released model SL 6000E Series Stereo Video System, which was unveiled at last year's AES show.

Among the many sales contracts signed by Solid State Logic in the past few months are:

- A system for George Benson's new Lahaina Sound & Video Studio scheduled for an October opening on the Hawaiian island of Maui.

- A system for Chris Blackwell, to be installed at his Compass Point Studio in the Bahamas.

- A system for Eddy Grant, to be installed at his Blue Wave Studio on the island of Barbados.

In New York City alone, the number of recording consoles Solid State Logic has installed has increased to eight from two a few years ago. In addition to the sale of audio consoles, the firm has sold video systems to Editel, Teletronics, Simon Andrews Right Track Recording, Sigma Sound Studios and

Soundworks. Systems include the model SL 6000E Stereo Video machine.

Dickey says sales of Solid State Logic's systems are also up in Chicago, Los Angeles, Washington, Montreal and Toronto. In Chicago, a model 6000E Series Stereo Video System was recently acquired by Universal Recording Studio, while in Washington, a similar system went to the National Geographic Society.

In Los Angeles the ninth and 10th Solid State Logic systems have been sold to Giorgio Moroder's new Oasis Sound Studios and to the Record Plant. Both systems feature SSL's full Total Recall computer assistance feature.

In Toronto and Montreal, SSL's systems have gone to OM Universal and CFTO-TV, respectively. In London, EMI's newly renovated Abbey Road Studio features a model SSL 4000E Series Master Studio System equipped with 48 channels of SSL Total Recall I/O modules. According to Dickey, these provide full reset capability on up to 96 inputs during mixing operations.

A second SSL system is already on order for Abbey Road's Studio One, the facility's orchestral scoring stage. Dickey says that this system is also equipped with Total Recall comput-

(Continued on page 43)

New Philly Store Specializes In Gear For DJs

PHILADELPHIA—A retail shop specializing in the sale and rental of professional sound and lighting equipment for club and mobile disk jockeys has been opened here by Bruce Keslar and Maureen Kutch.

The D.J. Store stocks brand name equipment from a wide cross-section of professional equipment manufacturers, including speakers, cartridges and styli from Electro-Voice. Keslar sees the store as a "one-stop" operation which eliminates the need for professional DJs "to fight their way through endless aisles of equipment in order to find the products they need, or a salesperson who is unqualified to cater to their needs." Keslar and Kutch have spent several years as both club and mobile DJs.

In addition to marketing equipment from a large number of manufacturers, the D.J. Store will also offer a custom-built turntable console featuring a Technics turntable, a mixer designed to the store's specifications, a six-band graphic equalizer and Stanton cartridges.

The D.J. Store is a division of Selected Sounds, a 10-year-old operation that specializes in providing the services of professional disk jockeys to the mobile and conventional club business. The firm also runs Curtain Call Talent Agency, Blue Chip Concerts and Showboat Records.

Bahamian Gospel Groups Courted By New Studio

By SARA LANE

FREEPORT, Grand Bahamas—Cicada Recording Studio, a 24-track facility, opened here last month, and it is already fully booked for the next six weeks with Bahamian gospel groups and Capitol Records group T-Connection.

Cay Gottlieb, owner/president of Cicada, predicts that the facility will do well among the many Bahamian gospel groups which have hitherto gone to South Florida to record.

Gottlieb, a barrister, played guitar and congas while at law school in London, and admits to being influenced by the British music of the 1960s.

Elite Recording Studio, his first venture, was constantly in the red, he admits. But he has high hopes for Cicada.

Six months ago, Gottlieb says, he was producing a group at a Bahamas recording studio and was unable to get the sound he wanted. It was then that he decided to build his own facility. With the assistance of David Mackey, lead guitarist for T-Connection, he began to put together plans for a 24-track studio.

Gottlieb bought the shell of a building in Freeport's small industrial area. He says he wanted a beachfront location but found ocean frontage too costly. However, he says, an ocean front studio is the next step.

In addition to the recording studio operation, Gottlieb and Mackey have set up a record label, Sugar Cane, and Gomack Production Co. in the Bahamas, and are planning to set up another production company in the U.S.

Their first project is working with singer Mikki Gee and her group the Main Squeeze. They have already cut two sides for the singer which they hope to lease to a major label. Gottlieb admits being an amateur in the music industry, but plans to learn as much as he can to make his companies successful.

Cicada, located in an 1,800 square foot building, features a 12 foot by 20 foot recording studio, a control room, a small reception area walled in native pine, and a huge room used as an isolation booth.

Cicada features such top-of-the-line equipment as an MCI JK 636 fully automated console, JH 24 24-track recorder, JH 110 half-inch and quarter-inch mixdown tape recorders, Sony digital delay, DBX 900 series outboard rack, and a large selection of synthesizers and percussion equipment.

Pricing is currently "negotiable" and includes the engineering services of Mackey. "We're very competitive at this point," Gottlieb says. "We can give better rates to block booking, for instance."

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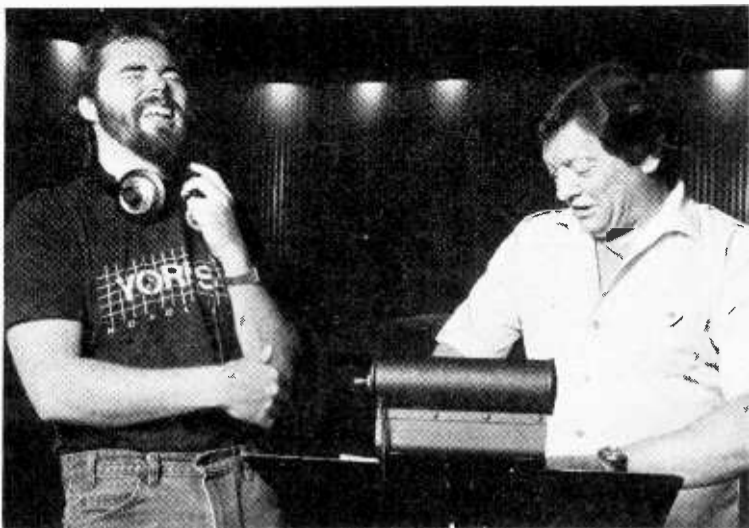
New Film/Tape Cleaning Machine

GLENVIEW, Ill.—Peterson Enterprises, based here, has joined forces with Detroit-based Allied Film & Video to develop a new buffer-type film and videotape cleaning machine that is said to surpass traditional ultrasonic cleaning methods.

The Peterson Full Immersion Rotary Buffer Film Cleaning Machine is designed to meet what Bill Smith, president of Allied Film & Video, calls "the increasingly strict requirements for cleanliness in motion picture printing and film-to-tape transfer." The unit employs a submerged rotary buffer principle in which the film or tape is buffed clean while being submerged in conventional solvent. An aquarium window enables the machine's operator to monitor the cleaning action while the machine is running.

According to Smith, the concept of the submerged rotary buffer cleaner resulted from research revealing that exceptionally dirty film was being hand-cleaned in laboratories because ultrasonic cleaning methods were not effective.

He continues, "At the same time, the increasing use of rotary buffers for drying film on continuous wet printers has demonstrated that this technique is safe, even on original film. By combining the rotary buffing principle with the concept of total immersion, a safe, thorough method of film cleaning has been achieved."



FIESTA FUN—Michael Cody, left, jokes with his producer, Earl Richards, during the recording of his "Fiesta" album at Bullett Studios in Nashville. The album is on Hammond Audio and distributed by CBS.

Growth At Solid State

• Continued from page 42

ers. Ken Townshend, Abbey Road's general manager, says that the SSL systems were selected after a poll of artists and producers who have used the facility endorsed the SSL products.

Dickey says that the introduction last year of SSL's model SL 6000E Series Stereo Video System underlines his company's commitment to develop relevant products for the fields of film and video. He adds that the acceptance of the system by such organizations as the BBC, ABC and Danish Broadcasting has encouraged SSL to extend its commitment in the field. Underscoring this

commitment is SSL's plan to exhibit at this year's SMPTE exhibition in Los Angeles.

Solid State Logic's model SL 6000E series is a live and post-production console with three stereo mix buses configured to provide a variety of mix and mix minus feeds, or to provide stereo music, dialog and effects mixes. One of the primary features of the unit, according to Dickey, is its ability to provide M, D & E mixes plus a simultaneous first generation playback in mono or stereo, or stereo to the one-inch video master machine. The firm's model SL 4000E Series is a stereo and quad mixing system.

PRO SOUND PRODUCTS

Fender Debuts New Division

NEW YORK—The Fender division of CBS Musical Instruments is expanding into the professional sound business. According to Steve Wooley, Fender's marketing director, the firm has created a new division. Pro Sound Products, to market a line of mixing consoles, stereo power amplifiers, power mixers, three speaker systems and three new series of microphones.

Wooley, who names Peavey and Yamaha among his company's key competitors, says that consultants worked closely with Fender "to identify key areas of improvement over currently available products." He says that, as a result of this research, professional 48-volt phantom powering has been used in all Fender mixers to allow the use of:

- Studio quality condenser microphones.
- Balanced differential input circuitry to eliminate distortion associated with typical microphone input transformers.
- "Signal present" and "peak" LED indicators on every input channel for pinpointing problems such as defective microphone cables.

There are five models of Fender mixers, all featuring built-in power amplifiers. The only mono system is the model 3106, a six-channel unit with 200 watts output, separate monitor and effects buses, and a

patchable nine-band graphic equalizer. It lists for \$895. The remaining four models are stereo units with two 200 watts power sections patchable for stereo left/right and house/monitor. Model 3206 has six inputs and lists for \$1,195. It also has two independent monitor mixing buses and two patchable graphic equalizers. Models 3208, 3212, and 3216 feature four graphic equalizers and eight, 12 and 16 inputs respectively. Prices range from \$1,495 to \$2,095.

Wooley explains that the Fender mixing consoles are designed for permanent installations or touring setups, using separate power amplifiers. The units, models 4208, 4212 and 4216 are available in eight-, 12- and 16-channel stereo configurations. Model 4216, the top-of-the-line system, features cue/solo capability and switchable high pass filters on each channel. Prices range from \$995 to \$1,895.

The new power amplifiers are two dual channel units delivering between 240 and 440 watts per channel. Both feature variable speed, forced air cooling. According to Wooley, the amps, models 2244 and 2224, have been designed to deliver their maximum power into two-ohm loads in musical applications. Electronically balanced transformerless bridging inputs exhibit low noise and high speed. Suggested retail prices are \$1,150 and \$795 for the models 2244 and 2224 respectively.

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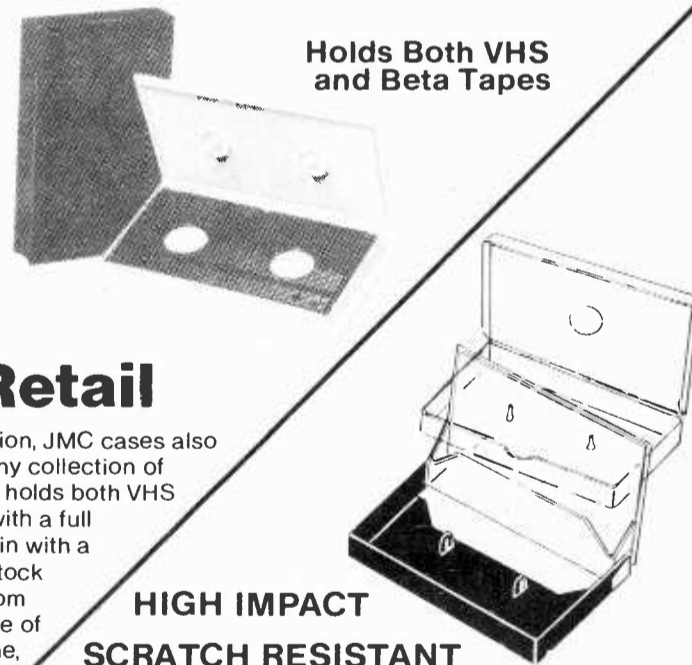
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Studio Track

By ERIN MORRIS

NASHVILLE

At Music City Music Hall, RCA artist Dean Dillon is working on his next single with producer Blake Mevis and engineer Bill Harris. ... Melveen Leed is completing a new album with her producer, Bud Dant. Bill Vandevort is engineer-

ing the project. ... Ron Chancey producing Jerry Lee Lewis' next MCA album. Les Ladd is behind the board. ... Mevis finishing Vern Gosdin's next release for Compeat. Bill Harris is engineering. ... RCA's David Wills is back in the studio with producer Mevis and engineer Harris.

Producer Jim Ed Norman cutting tracks with T.G. Shepard at Bullet Recording. The upcoming

Warner Bros. album is being engineered by Eric Prestige with assistance from Danny Mundhenk. ... Producer Earl Richards and engineer Jim Baird are mixing a new Mark Dinning project.

At Woodland Sound Studios, the Rex Nelson Singers are working with producer Ken Harding on their upcoming LP, with Rick McCollister behind the board and Tim Farmer assisting. ...

The Oak Ridge Boys finishing tracks for their next MCA album release, with producer Ron Chancey and engineer Les Ladd. Ken Criblez is seconding. ... Producer Harding mixing Word Records' Christian aerobics album. McCollister is behind the board. ... Tom Collins is producing Marie Osmond's RCA project with engineers David McKinley and Ladd. ... Denny Purcell

mastering projects for Willie Nelson, Waylon Jennings, George Strait and Loretta Lynn.

RCA artist Leon Everette cutting album tracks at Soundshop Recording. Ronnie Dean is producing and Mike Bradley is at the board. ... Buddy Killen producing Ronnie McDowell for Epic, with Ernie Winfrey at the console. ... Larry Gatlin & the Gatlin Brothers working on tracks, with Larry Gatlin producing. Winfrey is engineering. ... Sawyer Brown working on sides with producers J.C. Meyer and Mike Bradley. Bradley is also engineering. ... Milton Brown and Steve Dorff producing Leon Raines, with Travis Turk at the controls.

At Sound Emporium Studios, producer Jerry Crutchfield working with Carol Chase. Billy Sherrill is behind the board. ... Patty Parker producing Comstock artists Gina Capuzzo and Debbie Zepick. Both artists are cutting singles, with Jim Williamson engineering. ... Clifford Russell back in the studio working on his next single. Chuck Sagle is producing, with Cathy Potts and Kevin McManus sharing engineering duties.

Eddie Kilroy producing artist Connie Hanson at the Bennett House, with Bob Bullock engineering.

NEW YORK

At Unique Recording, Johnny Copeland is recording tracks for his upcoming album for Rounder. Dan Doyle is producing and Michael Finlayson is engineering with assistance from Cathy Gazzo. ... Keith Lentin is producing new tracks for Racer X, with Mike Frondelli engineering and Roey Shamir assisting. ... Globe & Whiz Kid in the studio with producer Tom Silverman for Tommy Boy Records. Behind the board is Frank Heller, assisted by Steve Pecorella. ... Film star Divine is recording new tracks, with Bobby O. producing. Steve Jerome is engineering and Tracey Melvin is seconding.

Mike Stern is recording his new album for PMC International at Secret Sound Studio. Hiram Bullock is producing the project, with Scott Noll engineering and Warren Bruleigh assisting. ... Esmond Edwards is producing Jack McDuff for Jam, with Jack Malken and Tom Gartland behind the board. Seconding are Bruleigh and James Lyon.

At The Ranch, Michael Gulezian with David Darling and Ted Moore putting finishing touches on Gulezian's new LP. David Ruffo is engineering and co-producing. ... Augie Meyers producing an EP for Carol Meyer. Ruffo is at the controls, with Robbie Norris assisting.

John Robie producing Jenny Burton for Atlantic at Greene Street. Rod Hui is engineering, with Joe Arnold seconding. ... Bill Laswell producing Material, with Bob Musso engineering.

Rick Springfield completing remixes for his RCA album at Sigma Sound Studios. John Luongo is producing, with Jay Mark engineering. Jimmy Santis is assisting. ... Ze recording artist Hilly Kristal is mixing his upcoming release with producer Mike Thorne and engineer Harvey Goldberg. Glenn Rosenstein is the assistant for this project. ... Phil Ramone mixing Karen Kamon's next release with engineer Brad Leigh. ... Nona Hendryx overdubbing and mixing with producer John Benitez for her RCA album. James Dougherty is engineering.

ELSEWHERE

At Studio A in Dearborn Heights, Mich., Percy Hargrove completing his latest self-produced project with engineer Eric Morgeson. ... Lee Osler completing track with producer Jackie Elhers. ... The Imports cutting an EP with producer Mark Taylor. Morgeson engineered both projects.

In Farmingdale, N.Y. at Underground Sound, Zip Code is recording an EP with producer Michael Smallenoff and engineer Stu Ruda. ... Body Heat is laying tracks for a new single, also with Smallenoff producing and Ruda behind the board.

At Reel Platinum Studios in Lodi, N.J., Trilogy cutting single tracks with producers Gilda Woods, Julian Hernandez and Bob Allecca. Hernandez and Allecca are also engineering the project.

At Lion & Fox Recording in Washington, D.C., Jim Fox is producing Blacksheep with co-engineers Rob Buhman and Fox.

At New River Studios in Ft. Lauderdale, the Video Band mixing their next album, with Robert de la Leu producing and Ted Stein engineering. Ron Taylor is assisting. ... The Ross Emery Band recording their upcoming album project for Bagel Records, with Joel Levy producing and Peter Yianilos engineering.

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



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3,000 Registrants Expected At Opry's 58th Anniversary Bash

NASHVILLE—Grand Ole Opry officials are predicting that 3,000 registrants will participate in the week-long celebration of the Opry's 58th anniversary, Oct. 11-15 here. That's about the same number as attended last year and the year before.

The celebration coincides with such established country music activities as the CMA awards show, the Talent Buyers Seminar, the Nashville Songwriters Assn. International Hall of Fame banquet and induction ceremonies, the Federation of International Country Air Personalities radio seminar and the official Opry birthday celebration itself. There will also be a number of showcases by the major record labels.

Tickets to the event are \$50 each for the run of the celebration or \$10 each for any given day. Half the registration income is donated to the Opry Trust Fund, which is set up as a benefit for needy musicians and their families.

Here is a schedule of the major events:

Sunday, Oct. 9—The 14th annual hall of fame banquet of the Nashville Songwriters Assn. International at the Hyatt Regency. Cocktails at 6 p.m., dinner at 8 p.m. Tickets: \$30 each. Ceremonies will include the honoring of W.C. Handy and his induction into the hall of fame.

Monday, Oct. 10—The CMA awards telecast, Grand Ole Opry House, 8:30 p.m.

Tuesday, Oct. 11—Artist/DJ tape session, Opryland Hotel, 11 a.m. (official start of Opry celebration).

Early Bird Bluegrass Concert, Grand Ole Opry House, 3 p.m., headlined by Bill Monroe.

WSM Grand Ole Opry Dinner, Opryland Plaza, 6:30 p.m., catered by the Odessa Chuck Wagon Gang.

Grand Ole Opry Spectacular, Grand Ole Opry House, 8 p.m.

Wednesday, Oct. 12—RCA Records Showcase, Grand Ole Opry House, 10 a.m., featuring Charley Pride, Sylvia and David Wills.

Lunch, Opryland Plaza, noon.

CBS Records Showcase, Grand Ole Opry House, 3 p.m. featuring Ray Charles and guests.

CMA Talent Buyers Showcase, Grand Ole Opry House, 7 p.m.

Thursday, Oct. 13—MCA Records Showcase, Grand Ole Opry House, 1:30 p.m.

Indigo Music Show, Grand Ole Opry House, 6:30 p.m.

Sho-Bud/Kustom/Gretsch Show, Grand Ole Opry House, 8 p.m.

Friday, Oct. 14—Annual CMA Membership Meeting, Opryland Hotel, 9 a.m.

FICAP Radio Seminar, Opryland Hotel, 11 a.m.

Artist/DJ Tape Session, Opryland Hotel, 1:30 p.m.

FICAP banquet and show, Opryland Hotel, 6 p.m., featuring B. J. Thomas and hall of fame ceremonies. (Separate tickets required.)

Saturday, Oct. 15—58th Anniversary Celebration, Grand Ole Opry House, 9:30 p.m.

Country radio stations will again be offered free daily "hot line" reports of the ongoing convention activities. The service will be available three times a day, Monday through Friday, and will feature news reports and comments from artists. The spots are fed to stations via telephone lines and over the AP Radio Network. Only 150 stations can be accommodated, according to Opry sources, and will be offered on a first-come, first-served basis. Requests for the service must be sent on station letterhead to Hot Line Reports, 1514 South St., Nashville, Tenn. 37212.

The Opry Trust Fund has paid a total of \$863,778.99 to indigent musicians and their families, all from income from the annual birthday celebration. Recipients need not be connected with the Opry.

Terrace To Handle Brumley Catalog

NASHVILLE — Terrace Music Group Inc. will administrate the music catalog of Albert E. Brumley & Sons, which includes such copyrights as "I'll Fly Away," "I'll Meet You In The Morning" and "Turn The Radio On."

Nashville Scene Old Familiar Pickers Picked Again By CMA

(In Kip Kirby's absence, this week's "Nashville Scene" is compiled by Edward Morris.)

Let us now praise famous pickers... but let's not overdo it.

Members of the Country Music Assn. have again voted for some very familiar faces for "Instrumentalist Of The Year." Most familiar, of course, is the ageless Chet Atkins—who has been nominated in this category every single year since 1967, when the awards were introduced. Charlie McCoy, another evergreen, has been nominated 12 times (every year since 1972). Fiddler Johnny Gimble and pianist Hargus "Pig" Robbins have netted, respectively, eight and five CMA instrumentalist nominations.

Of this year's nominees, only fiddler Buddy Spicher is a first-time—although he, too, has been a studio standby since the discovery of microphones.

That these fine musicians have earned their distinctions is obvious, and anyone who would cavil at their worthiness would be low enough to sell a custom session to a tone-deaf mental defective. The point of objection is that a lot of other creative pickers are going unnoticed and un-nominated, either because they lack the press of these enduring luminaries or because most CMA mem-

bers don't bother to read the credits on the back of album jackets.

No picker within the past year has done so much with—or for—an instrument as dobroist Jerry Douglas, whose work has helped establish an instantly recognizable sound for the Whites. Guitarists Phil Baugh and Fred Newell, just to take two of many examples, have proved endlessly inventive in their craft. Randy Scruggs, who labored for so long in the shadow of his deservedly famous father, has lately been demonstrating to one and all that he possesses his own vision and genius. Percussionist and harmonica player Terry McMillan, while not exactly going unnoticed, has certainly gone under-noticed. We stop the examples here, not for lack of them but for lack of space to list the dozens of superb musicians whose licks the fans and CMA members undoubtedly recognize, but whose names seem destined to stay obscure as long as the votes go to the pioneers.

In a world beset by greater injustices, not being nominated for "Instrumentalist Of The Year" is a manageable pain; but if the industry wants to be fair and encouraging in its honors, it ought to take a little closer look at what's happening.

★ ★ ★
(Continued on page 48)



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SEPTEMBER 24, 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	5	11	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	35	41	4	YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Jenson, ASCAP; Epic 34-04018	68	75	3	EVERY BREATH YOU TAKE —Rich Landers (B. Fisher) Sling; Magnetic/Reggatta/Illegal, BMI; AMI 1316 (NSD)
2	6	10	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Kelo Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	36	44	3	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall/Clement/Algee, BMI; Epic 34-04082	69	NEW ENTRY		BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497
3	7	12	NEW LOOKS FROM AN OLD LOVER —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petwood, ASCAP; Cleveland International 38-03985 (CBS)	37	42	6	BABY I LIED —Deborah Allen (C. Cateello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	70	53	18	LOST IN THE FEELING —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636
4	8	11	PARADISE TONIGHT —Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart./Land of Music/Blue Texas, BMI; Epic 34-04007	38	43	5	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA-13589	71	81	2	FLAMES —Brice Henderson (S. Tuft) M. True; Good Token, ASCAP; Union Station-1003
5	1	14	NIGHT GAMES —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	39	46	6	LONELY BUT ONLY FOR YOU —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Atlantic/America 7-99847	72	63	19	HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN) —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, Warner Bros. Gold Music, ASCAP/House Of Gold, BMI; Columbia 38-02899
6	9	11	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	40	20	16	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225	73	77	3	BABY, WHEN YOUR HEART BREAKS DOWN —Kix Brooks (D. Gant) K. Brooks; Golden Bridge, ASCAP; Avion 103
7	11	12	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972	41	54	3	HOLDING HER & LOVING YOU —Earl Thomas Conley (M. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596	74	NEW ENTRY		LOVING YOU HURTS —Gus Hardin (R. Hall) A. Aldridge, C. Richardson; Muscle Shoals Sound, BMI; RCA 13597
8	4	13	FLIGHT 309 TO TENNESSEE —Shelly West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597	42	47	5	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arala; Grandison/Hacienda, ASCAP; Noble Vision-103	75	74	13	HOMEGROWN TOMATOES —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595
9	12	9	NOBODY BUT YOU —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	43	48	6	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041	76	NEW ENTRY		I'M RAGGED BUT I'M RIGHT —Johnny Cash (B. Ahern) Not Listed; Song of Cash, ASCAP; Columbia 38-04060
10	13	10	SOMETIMES I GET LUCKY AND FORGET —Gene Watson (R. Reeder, G. Watson) E. Rowell, B. House; Blue Creek/Booth & Watson/On the House, BMI; MCA 52243	44	33	16	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	77	82	2	LOVERS ON THE REBOUND —James & Michael Younger (R. Chancey) F. Koller, G. Timm; Old Friends, BMI; MCA 52247
11	14	9	SCARLETT FEVER —Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503	45	55	4	OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	78	61	8	A COWBOY'S DREAM —Mel Tillis (H. Shedd) C. Miller, J. Bowman; Sawgrass, BMI; MCA 52247
12	16	11	TOO HOT TO SLEEP —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	46	51	5	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black; Biba (Welk Music)/Chappell, ASCAP; Mercury-814-195-7	79	86	2	ANYTIME YOU'RE READY —Narvel Felts (J. Morris) J. Foster, J. Morris, M. Severs; J. Morris/Jerry & Bill, BMI/J. Foster, ASCAP; Evergreen-1011
13	18	6	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	47	50	4	STRANGER AT MY DOOR —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265	80	78	16	SHOT FULL OF LOVE —Nitty Gritty Dirt Band (R. Landis) B. McMill; Hall-Clement, Welk Music Group, BMI; Liberty 1499
14	15	12	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	48	62	2	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Biba, ASCAP; Capitol-5264	81	87	2	HAVE I GOT A HEART FOR YOU —Chantilly (L. Morton, D. Morgan) K. Stegall, M. Morrow; April, ASCAP/Blackwood, BMI; F&L-527
15	19	7	YOU GOT A LOVER —Ricky Skaggs (R. Skaggs) S. Russell; Shake Russell/Bug, BMI; Epic 34-04044	49	58	3	STRONG WEAKNESS —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	82	NEW ENTRY		AIN'T YOUR MEMORY GOT NO PRIDE AT ALL —Ray Charles (R. Charles) R. Lane, R. Porter, B. Jones; Tree, BMI/Cross Keys, ASCAP; Columbia 38-04083
16	3	15	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	50	26	13	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543	83	NEW ENTRY		THE LETTER —Ronnie Reno (W. Carson) W. Carson; Rosebridge, BMI; EMH 0024
17	21	9	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE —Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP; Mercury 812632-7	51	60	3	DON'T COUNT THE RAINY DAYS —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP; Liberty 1505	84	69	7	A FREE ROAMIN' MIND —Sonny James (H. James) C. Smith, S. James; Marson, BMI; Dimension 1045
18	2	14	I'M ONLY IN IT FOR THE LOVE —John Conlee (B. Logan) D. Allen, K. Brooks, n. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231	52	59	3	WHEN THE NEW WEARS OFF OUR LOVE —The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	85	NEW ENTRY		DIDN'T WE DO IT GOOD —Brenda Lee (J. Crutchfield) B. Rice, M.S. Rice; Swallowtail/April, ASCAP; MCA 52268
19	23	11	WHAT I LEARNED FROM LOVING YOU —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	53	30	14	GOIN' DOWN HILL —John Anderson (F. Jones, J. Anderson) J.D. Anderson, J. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	86	88	2	SOUTHERN WOMEN —Owen Brothers (M. Daniel, J. Dowell) K. Blazy, M. Hiter, J. Mohead; New Albany/Protones, BMI; Audiogram 45-470
20	29	4	ISLANDS IN THE STREAM —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers, Unichappell, Admin./BMI; RCA 13615	54	73	2	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia-38-04091	87	NEW ENTRY		KEEPIN' POWER —Crystal Gayle (A. Reynolds) R. Cook, B. Wood; Roger Cook/Chriswood, BMI; Columbia 38-04093
21	24	8	IF IT WAS EASY —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251	55	65	3	DIXIE DREAMING —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	88	85	3	TRUE LOVE'S GETTING HARD TO FIND —Wickline (R. & B. Wickline, S. Gavin) B. Wickline; Cascade Mountain, ASCAP; Cascade 3030
22	25	8	HOLD ON, I'M COMIN' —Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter; Irving/Columbia, BMI; RCA 13580	56	35	15	POOR SIDE OF TOWN —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	89	83	18	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Seltzer; Irving/Down N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893
23	27	7	MIDNIGHT FIRE —Steve Wariner (N. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends/Silverline, BMI; RCA 13588	57	49	17	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Complot-108 (Polygram)	90	72	5	SCOTCH & SODA —Ray Price (J. Garrett) D. Guard, Beechwood, BMI; Viva 7-29543
24	28	8	THE WIND BENEATH MY WINGS —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532	58	NEW ENTRY		HEARTACHE TONIGHT —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther; Cass County/Red Cloud/Gear/Ice Age, ASCAP; Warner Bros. 7-29505	91	57	17	LOVE SONG —The Oak Ridge Boys (R. Chancey) S. Runkle, Youngun, BMI; MCA-52258
25	10	14	LET'S GET OVER THEM TOGETHER —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	59	52	9	EVERYTHING FROM JESUS TO JACK DANIELS —Tom T. Hall (T.T. Hall) C. Atkins C.G.P.; Hallnote, BMI; Mercury 812835-7	92	71	4	PLEASURE ISLAND —David Frizzell & Shelly West (S. Garrett, S. Dorff) R. Hellard, C. Putman, B. Jones; Tree, BMI/Cross Keys, ASCAP; Viva 7-29544 (WEA)
26	22	10	BABY I'M YOURS —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046 SB	60	64	4	YOU'VE GOT THAT TOUCH —Lloyd David Foster (B. Montgomery) T. DuBois, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; MCA 52248	93	56	15	EYES OF A STRANGER —David Willis (B. Mevis) S. Davis; Dick James, BMI; RCA 13541
27	31	7	GUILTY —The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	61	68	4	KISS ME DARLING —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; Oak 1060	94	70	12	MY FIRST COUNTRY SONG —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584
28	32	6	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	62	66	5	DON'T CALL ME —Karen Taylor-Good (T. Sparks) K. Taylor-Good, Berke, Sparks; Bil-Kar, SESAC; Mesa-1115 (NSD)	95	89	4	SATISFIED MIND —Con Hunley (S. Dorff) J. Rhodes, J. Hayes; Fort Knox, BMI; MCA 52259
29	34	5	ONE OF A KIND PAIR OF FOOLS —Barbara Mandrell Tom Collins R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP; MCA-52258	63	67	5	WILDWOOD FLOWER —Roy Clark (R. Clark) A.P. Carter; Peer International, BMI; Churchill-94925 (MCA)	96	79	10	CHEAP THRILLS —David Allan Coe (B. Sherrill) B. McMill; Hall-Clement/Welk, BMI; Columbia 38-03997
30	17	16	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon, El Camino, BMI; Full Moon 7-29605 (WEA)	64	NEW ENTRY		HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU) —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-04105	97	NEW ENTRY		HONKY TONK CRAZY —Tommy Bell (T. DeVito) D. Dillon, F. Dycus; Tree, BMI/Golden Opportunity, SESAC; Gold Sound 8016
31	36	7	ANYBODY ELSE'S HEART BUT MINE —Terry Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP; MCA 52252	65	40	16	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	98	92	13	SO SAD (TO WATCH GOOD LOVE GO BAD) —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583
32	38	4	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Pfrimmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512	66	76	4	LET'S FIND EACH OTHER TONIGHT —Jose Feliciano (R. Jarrard, J. Feliciano) J. Feliciano; Jobete/Deedle Dyle, ASCAP; Motown 1674	99	91	8	I SPENT THE NIGHT IN THE HEART OF TEXAS —Marlow Tackett (H. Shedd) B. Mevis, D. Willis, D. Pfrimmer; Jack & Bill, ASCAP; RCA 13579
33	37	7	THE LADY, SHE'S RIGHT —Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood; Window, BMI; RCA 13584	67	45	9	HOT TIME IN OLD TOWN TONIGHT —Mel McDaniel (H. McCullough) H. McCullough; Biba/Partnership/Welk, ASCAP; Capitol P-B-5259	100	80	19	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498

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

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Country

TO TAKE ON OAS CATALOGS

Tree Int'l Stepping Up Activity

By EDWARD MORRIS

NASHVILLE—Publishing activity at Tree International continues to accelerate, with the impending purchase of OAS Music, installation of a song-monitoring computer system and signing of a pressing and distribution agreement with Light Records. The company has established West Coast song-plugging representatives and increased use of its songs in foreign markets.

Tree vice president Donna Hilley says the company's income for the fiscal year ending June 1 was up 10% over the previous year. The increase came in the print, mechanical and performance areas, she says.

Although final contracts have not been signed, an agreement in principle has been made to purchase the Onisown and Aryan catalogs of OAS Music. Among the songs involved are "Could I Have This Dance," "I Don't Believe My Heart Can Stand Another You," "I Cheated On A Good Woman's Love," "With You" and "You Are The Best Thing In My Life." In all, 480 songs will be assigned to Tree, according to Steve Singleton, who, along with Dane Bryant and Del Bryant, owns OAS. He notes that the three will continue to own Shadowfax Music, the "S" in OAS. No song-writing contracts are involved in the deal.

Tree has installed and is in the midst of transferring data into an IBM System 36 computer, using a publishing software package it bought from Rondor Music. Bob Katovsky, of Complete Computer Services, London, is overseeing the programming. The system will have nine terminals located throughout the Tree offices.

Katovsky estimates the computer's memory can be expanded to handle all relevant publishing information on up to 100,000 songs, and says it will be in place in time to cover the next royalty period. Besides the publishing data, the system

will handle Tree's payroll and accounting and index all demos and library album.

Meadowgreen, Tree's gospel music division, has made a deal with Light Records to press and distribute five albums of Meadowgreen material produced and recorded at Tree's studios. Under the agreement, Tree will lease the master tapes to Light. The first project in the series is an album of contemporary Christian music performed by Tami Gunden. A children's musical will be among the other Tree/Light efforts.

Ron Huff, who recently signed with Tree, has just released his first project, a praise album, "Great Is The Lord." Hilley says that in the past year, Meadowgreen has had 14 charted gospel songs, four No. 1 singles and more than 200 cuts.

On Amy Grant's "Age To Age" album, now approaching gold status, Meadowgreen has eight cuts, and it

has four more on Grant's upcoming Christmas album, including the lead single, "Tennessee Christmas." Meadowgreen writers have also enjoyed some secular success via Louise Mandrell's "Romance" and Kamahl's "I Didn't Mean A Single Word I Said."

Hilley reports that Tree is now represented on the West Coast by James O'Loughlin, head of O'Lyric Music, and that Nancy Dockry of Dockry Productions, Beverly Hills, is pitching Tree material for movies and television. Jack Feeny of Sunbury-Dunbar has been named as the company's Canadian representative.

Since last October, Tree has had 43 charted country singles and four No. 1 records. New writers signed to Tree and Meadowgreen are Gary Nicholson, Chick Raines, B. James Lowery, Sonny Lemaira, Bryan Woods, Ron Moore and Larry Bryant.

October Events Help Jamboree Turn 50

NASHVILLE—Wheeling's Jamboree U.S.A. will celebrate its 50th anniversary throughout October with a series of civic activities and special concerts. The long-running radio show on WWVA-AM is a subsidiary of Wheeling Broadcasting, which, in turn, is owned by Price Industries, Salt Lake City.

"Jamboree Days" will be held in Wheeling beginning Oct. 1 as a joint venture between the broadcaster and the Wheeling Area Chamber of Commerce. Included in these festivities will be store window displays and exhibits of Jamboree memorabilia. Capitol Music Hall, site of the live show and broadcast, will be specially decorated for the event. Concerts by local entertainers and crafts demonstrations will be held periodically at the city's Market St. Plaza.

On Oct. 8, the Jamboree will stage a salute to Canadian country music fans via a concert by Tammy Wynette. Canadians have traditionally been a large segment of the Jamboree's audience.

A documentary on the Jamboree, produced by the WWVA news department, will air the week of Oct. 9. Organized on a decade-by-decade basis, the show will feature interviews with old and new Jamboree performers and will coincide with the historical "Semi-Centennial Minutes" series, scheduled to be

broadcast each day of the celebration.

A "Walkway Of The Stars," honoring 59 Jamboree acts and individuals, will be unveiled at the Music Hall Oct. 15. Following the unveiling, the Jamboree will hold a luncheon at Wheeling College for those memorialized in the walkway. The names of the recipients have not been released.

The 50th anniversary show is also set for Oct. 15, beginning at 7 p.m. It will feature performances by old-time Jamboree artists as well as current ones. Publicist Debby Wieser says the show is being promoted more as an historical event than as a showcase for specific acts. Tickets for the events are \$20 each, with a maximum of six per person. The normal Jamboree ticket prices are from \$9 to \$12.

Mutual Offering Stereo Simulcast Of CMA Awards

NASHVILLE — The Mutual Broadcasting System will provide the first live stereo satellite transmission of the Country Music Assn.'s annual awards show, Oct. 10. Of the 250 radio stations already signed to carry Mutual's simulcast of the show, 175 are FM outlets and 60 stations are in the top 100 radio markets in the U.S., according to the CMA.

The 90-minute program, which will start at 8:30 p.m. CDT, is at the center of three hours of programming from Nashville. A 30-minute "CMA Awards Preview," which features music from the 1983 nominees, will be broadcast immediately before the actual awards ceremonies. Following the awards at the Grand Ole Opry House, Mutual will switch to the Opryland Hotel for a live 60-minute broadcast, "Party With The Stars," which will feature interviews of the award-winners.

The CMA awards show has been simulcast since 1978, but this will mark the first satellite transmission that offers synchronized stereo with satellite linkup direct from Nashville.

Board Brothers, 'Tracks' Link

NASHVILLE—Board Brothers Talent Agency here has signed an exclusive agreement with Sea Bright Productions, Los Angeles, to coordinate the Nashville talent segment of "America's Music Tracks." The new prime-time video/entertainment show will be broadcast on Sundays, beginning Oct. 2, on "superstation" WTBS.

According to Eddie Rhines, agency president, Board Brothers will coordinate all artist interviews for the artist profile segment of the show. Established in Nashville last year, the agency now represents Jerry Lee Lewis, Tommy St. John, Eddy Raven, Gary Wolfe, Diana, Rick Nelson and David Clayton Thomas.

Nashville Scene

Continued from page 45

Hank Williams Jr. seems in no immediate danger of being overlooked or forgotten. His latest souvenir catalog is a 24-page parade of gaudily emblazoned memorabilia, including such items as night shirts, garters, bandanas, silk jackets, jerseys, mugs, pillowcases, balloons, hatpins, key chains, mugs, cups, glasses, belt buckles, sunglasses, tote bags, playing cars, hats, belts, moccasins, bumper stickers and kindred time-capsulania. Oh, yes, he sells records and songbooks, too.

Friends of the late publisher Bill Hall are memorializing him in a different way. A fund-raising dinner and a block party (the latter of which was one of Hall's favorite social institutions) were held here last week to finance the William G. Hall Music Business Scholarship at Belmont College.

Top Billing has been picked as the official booking agency for the winner of this year's "Dodge Trucks Present The Wrangler Country Showdown" talent contest. One hopes that the winner's career is as long as the contest's name.

Billboard® Hot Country LPs™

Survey For Week Ending 9/24/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	2	27	ALABAMA The Closer You Get, RCA AHL 1-4663 RCA	38	34	20	VERN GOSDIN If You're Gonna Do Me Wrong (Oo It Right), Compleat CPL-1-1004 POL
2	1	34	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS	39	35	13	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
3	3	22	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA	40	NEW ENTRY		KENNY ROGERS Eyes That See In The Dark, RCA-AFL1-4697 RCA
4	4	26	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	41	42	15	GUS HARDIN Gus Hardin, RCA MHL1 8603 RCA
5	5	19	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562 CBS	42	44	172	ALABAMA My Home's In Alabama, RCA AHL1-3644 RCA
6	6	17	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	43	41	105	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS
10	10	10	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL 1-4713 RCA	44	37	21	MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS
8	7	29	THE OAK RIDGE BOYS American Made, MCA 5390 MCA	45	50	73	LEE GREENWOOD Inside Out, MCA 5304 MCA
11	14	14	SYLVIA Snapshot, RCA AHL 1-4672 RCA	46	39	43	CRYSTAL GAYLE True Love, Elektra 60200 WEA
10	9	19	DAVID ALLAN COE Castles In The Sand, Columbia FC-38535 CBS	47	47	23	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384 MCA
11	8	15	DOLLY PARTON Burlap & Satin, RCA AHL1-4691 RCA	48	38	29	KENNY ROGERS We've Got Tonight, Liberty LO 51143 CAP
12	12	26	SHELLY WEST West By West, Warner/Viva 23775 WEA	49	NEW ENTRY		JOHNNY RODRIGUEZ For Every Rose, Epic-FC 38806 CBS
13	16	49	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	50	45	17	ED BRUCE You're Not Leaving Here Tonight, MCA 5416 MCA
14	17	56	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	51	58	44	MERLE HAGGARD Gone With The Lonely Go, Epic FE 38092 CBS
15	15	11	JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889 WEA	52	51	153	KENNY ROGERS Greatest Hits, Liberty LLO 1072 CAP
16	13	21	GEORGE JONES Shine On, Epic FE 38406 CBS	53	48	6	GUY CLARK Better Days, Warner Bros. 23880 WEA
17	14	16	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	54	46	11	DAVID FRIZZELL On My Own Again, Viva 23868 WEA
18	19	80	ALABAMA Mountain Music, RCA AHL1 4229 RCA	55	52	10	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
19	20	49	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	56	NEW ENTRY		MARTY ROBBINS A Lifetime Of Song 1951-1982, Columbia-C2-38870 CBS
20	18	22	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL1 4673 RCA	57	53	99	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
21	24	24	B.J. THOMAS New Looks, Cleveland International-FC-38561 CBS	58	NEW ENTRY		THE KENDALLS Movin' Train, Mercury 812 779-1 POL
22	36	4	BARBARA MANDRELL Spun Gold, MCA 5377 MCA	59	NEW ENTRY		MOE BANDY Devoted To Your Memory, Columbia-FC-38726 CBS
23	23	25	RONNIE McDOWELL Personally, Epic FE-38514 CBS	60	55	40	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA
24	21	48	JOHN ANDERSON Wild And Blue, Warner Brothers 23721 WEA	61	NEW ENTRY		JOHN CONLEE In My Eyes, MCA-5434 MCA
25	25	10	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS	62	57	40	BOXCAR WILLIE Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol) CAP
26	30	51	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	63	63	33	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386 MCA
27	26	13	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA	64	64	2	TANYA TUCKER Changes, Arista-AL-8032 (RCA)
28	29	30	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223 WEA	65	61	55	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38323 CBS
29	33	132	ALABAMA Feels So Right, RCA AHL1 3930 RCA	66	71	4	LYNN ANDERSON Back, Permian PR-8205 MCA
30	22	27	WILLIE NELSON Tougher Than Leather, Columbia QC-38248 CBS	67	72	151	THE OAK RIDGE BOYS Greatest Hits, MCA 5150 MCA
31	27	21	DON WILLIAMS Yellow Moon, MCA 5407 MCA	68	70	51	TOM JONES Tom Jones Country, Mercury SRM-1-4062 POL
32	40	21	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	69	60	31	LOUISE MANDRELL Close-Up, RCA-MHL 1-8601 RCA
33	28	13	LACY J. DALTON Dream Baby, Columbia FC 38604 CBS	70	75	53	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA
34	32	79	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS	71	54	10	JERRY REED Ready, RCA AHL 1-4692 RCA
35	31	20	CHARLY MCCLAIN Paradise, Epic FE-38584 CBS	72	56	10	DEAN MARTIN The Nashville Sessions, Warner Bros. 23870 WEA
37	43	3	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS	73	62	11	MERLE HAGGARD & LEONA WILLIAMS Heart To Heart, Mercury 812-183-1 POL
37	49	2	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 (CBS)	74	59	50	DOLLY PARTON Greatest Hits, RCA AHL 1-4422 RCA
				75	73	281	WILLIE NELSON Stardust, Columbia JC 35305 CBS

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

Basketball Great Monroe Scoring With Own Label

NEW YORK—"A lot of people just think I'm an ex-jock looking for something to do," says basketball great Earl "The Pearl" Monroe about the reaction some have had to his starting his own label, Pretty Pearl Records. "But in actuality, I've been involved in the record business going back to when I was still playing."

Monroe, a prolific scorer and dazzling ball handler during his career with the Baltimore Bullets and the New York Knicks, was with the Knicks in 1972 when Spring Records president Julie Rifkin asked him if he'd like to do promotion work for the label. So for two years while playing road games for the Knicks Monroe "would find out the major station in each market, call the program or music director before I came into town and then bring the new Millie Jackson or Joe Simon record with me. Many of the radio people wanted to meet me and I, in the process, learned a great deal about programming and promotion."

After working for Spring, Monroe managed the Aleems, a vocal duo, who recorded briefly for Spring and Warner Bros. Later he and two partners formed Tiffany Entertainment, managing the careers of Arista vocalist Chuck Sissell, the Soul Children, and actress Sydney Goldsmith.

Monroe took his lumps with Tiffany. "I'm still trying to play catchup for the dollars I spent getting that going," he says. "People don't want to

believe it, but the bank accounts of professional athletes are not endless."

Still, Monroe hasn't soured on the music business, and the enthusiastic response from New York clubs and radio to Pretty Pearl's first release, Carl Hairston's "I Want You (All Tonight)," has encouraged him. "Right now I plan to continue working the record on the East Coast and down South, where it's met with some good response," he says.

• Continued from page 29

logical continuation of the downsizing trend in both microcomputer and storage systems," the study says.

In other words, computer software retailers can expect to see the magnetic media holding computer software become smaller and more compact. Additionally, look for other whirlwind innovations in thin film media, disk drives and optical discs to bring a new look to computer software during the '80s.



BOMBS AWAY—As part of an offbeat promotional gig for Synapse Software's new air combat game "Blue Max," the company's top brass battled software magazine editors in a reenactment of the game in the skies above the Schellville airport in Sonoma, Calif. Armed with flour bag bombs, Billboard's Faye Zukerman came in a close second to winner Dennis Cambruzzi of Video Software magazine.

Now Playing

★ ★ ★

Still tied to the telephone lines: The latest joint venture between AT & T and Coleco Industries to develop a two-way, interactive service whereby video games would be delivered over the telephone lines (Billboard, Sept. 17) was not reflected on Wall Street the week of Sept. 5. Neither AT & T's stock nor Coleco's changed from their current market trends. In fact, Coleco's stock continued on a downward trend, dropping slightly on Friday, Sept. 9.

The reason for Wall Street's skepticism is explained in a recent analysis of interactive technology by International Resource Development Inc. of Norwalk, Conn. The analysis says, "Customers being targeted (for interactive two-way technology) have heard it all before and no longer believe claims as to the wonders of new technology."

The study urges promoters of two-way technologies to realize that the general public is slow to accept new interactive formats. It is suggested that security systems and monitoring of energy usage become the way for the interactive, two-way promoters to break this "barrier of public skepticism."

Basically, International Resource Development reveals that interactive video systems currently being promoted concentrate on traditional and proven entertainment fare. "They should create a new 'infotainment' genre of services," the study suggests.

For two-way services to gain a positive entry into American homes, customers should be weaned on such services by becoming accustomed to the non-threatening monitoring aspects of the technology, according to the report. Then the more sophisticated services are more apt to be accepted.

Explains video market analyst Steven Weissman: "It's a lot like what video games did for home computers. Now that people are used to plugging something extra into the tv set and have experienced a certain level of control over what is happening on the screen, the next step can be taken rather painlessly. So it is with interactive video of a more traditional sort."

★ ★ ★

Two for one: Are software prices starting on a downward spiral? With software manufacturer Rocklan, based in Arlington Heights, Ill., offering new, lower prices on all its software, and Epyx launching a "buy-two, get-one-free" direct mail campaign, some might be led to believe such new pricing is occurring.

The Epyx direct mail campaign, effective through Oct. 31, will provide retailers with point-of-purchase and counter-card promotions to spur consumer response to the four-color flyers being distributed to some one million potential Epyx software purchasers via the U.S. Postal Service.

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Classical

Philips 'Classettes' Tap Budget Market

By IS HOROWITZ

NEW YORK—Philips Records enters the budget cassette sweepstakes early in October with imported product designed to compete with the "lowest priced prerecorded tapes available today."

The line, dubbed "Classette," will carry a nominal \$3.98 suggested list price, but will be offered to the trade at about \$1.80 per unit. Repertoire will comprise standard titles drawn from the Philips vaults, and feature prominent artists. There will be no

equivalent disk versions.

The initial release will present 15 titles, each numbered separately to aid collectors building basic libraries. A second release of 15 titles will be issued in January, and the rate of releases during the year should see about 100 to 150 Classettes made available by the end of 1984, according to John Harper, PolyGram Classics marketing executive.

Promotion will stress the import nature of the product, which Philips expects will give it a marketing edge over other budget cassette lines. Floor-standing cardboard dump bins holding 200 units will be provided, as will catalog flyers for consumer giveaway.

Included among the first Classette titles are recordings which were once staples of the Philips catalog and, in some cases, figured prominently on Epic Records, when the CBS affiliate was Philips' licensee in this country.

Highlights include a "Symphonie Fantastique" with the Hague Philharmonic under Van Otterloo, two cassettes programming the "Brandenburg Concertos" performed by the Netherlands Chamber Orchestra directed by Szymon Goldberg, the Brahms Violin Concerto played by Arthur Grumiaux with Van Beinum and the Concertgebouw Orchestra, and a program of adagios featuring oboist Heinz Holliger and flutist Jean-Pierre Rampal with I Musici.

'Hear It' On Masterworks

NEW YORK—CBS Masterworks is readying for November release a boxed three-record reissue package of the documentary "I Can Hear It Now" series devoted to top news events of the 1960s. Narrated by Walter Cronkite, it includes a segment documenting the assassination of President John Kennedy, to be memorialized Nov. 23 on the 20th anniversary of his death.

Other events contained in the set include news stories on the Cuban missile crisis, the first Sputnik, and Krushchev pounding his shoe at the United Nations. A short portion offers an excerpt from the 1961 White House concert by Pablo Casals.

PITTSBURGH SERIES FEATURED

139 Hours Of Concerts From NPR

NEW YORK—National Public Radio has stepped up its distribution of concert and recorded music programs to 139 hours weekly this season, as against 21 hours last year at this time.

New this year is a 26-concert season with the Pittsburgh Symphony, conducted primarily by its music director Andre Previn, but also including such guest conductors as Christoph von Dohnanyi, Eduardo Mata and Christoph Eschenbach. The weekly series kicks off Oct. 3.

Thirteen concerts by the Berlin Philharmonic and the Stuttgart and Frankfurt Symphony Orchestras will also be fed to NPR stations across the country, with the Berlin segments under the direction of Herbert von Karajan, pegged to the orchestra's centenary celebrations this past season.

A reprise of the San Francisco Opera's 1982 season will be offered, the first to be presented wholly under the leadership of Terence McEwen. McEwen is remembered in the record industry as the longtime chief of the London classical wing in this country, prior to his joining the opera company.

Among other series offered through NPR this season is one by the St. Louis Symphony, 13 programs from the Santa Fe Chamber Music Festival, and special pickups of new and experimental music from the New Music America Festival, staged in Washington, D.C. this fall.

Belwin-Mills is marketing an MCA folio this week, "Gloria & 17 Other Chartmakers" (\$5.95).

Pride Songs To Famous Music

NEW YORK—Famous Music, which a year ago made an international publishing deal with Alabama, has acquired territorial rights to the music publishing catalogs owned by Charley Pride.

The agreement covers France, Germany, Italy, South Africa, South America, Central America, Japan and Scandinavia, according to Sid Herman, executive vice president of Famous. The Pride firms involved are Royal Haven Music (BMI), Gids Music (ASCAP) and Plus 3 Music (SESAC). All Pride compositions he has cut for RCA Records are involved.

Print On Print

Print firms are taking on a decided Christmas look with new folios. Warner Bros. Publications has come along with three releases, including a big note "The Little Drummer Boy Christmas Song Book" (\$6.95), containing 43 songs arranged by Dan Coates; "Christmas Favorites" (\$4.95) for marine band harmonica, as arranged by Alan "Blackie" Shackner; and another Coates effort, a 59-song "Christmas Songbook" (\$8.95). Belwin-Mills, there's "Sleighride & Other Christmas Songs & Carols" (\$7.95), featuring 43 Holiday songs. Columbia Pictures Publications, which had a big August Yuletide folio buy-in, has some new items. They include "Enjoy Big Note Christmas" in two volumes, pop and traditional, at \$4.95 each, while its Big 3 unit has "Life Of The Christmas Party" (\$12.95) with 110 songs.

Belwin-Mills is marketing an MCA folio this week, "Gloria & 17 Other Chartmakers" (\$5.95).

New pop from Warners includes "Alabama Complete" (\$12.95), "The Best Of Genesis" (\$5.95), "Chariots Of Fire Plus 55 Easy Listening" (\$9.95), "Piano Duets" (one piano, four hands arranged by Dan Coates) (\$5.95) and, in a pop harmonica showing from Alan "Blackie" Shackner, "Two Pops" (\$5.95).

Columbia is offering "The John Williams Songbook" (\$9.95), covering music by the film composer and Boston Pops conductor.

Two others from Columbia are "The Top 100 Rock & Roll Songs" (\$14.95) and "World's Best Loved Polkas" (\$7.95).

At Cherry Lane, "Molly Hatchet" (\$9.95) features all the songs from the group's five albums as edited by Milton Okun.

Publishing

Seminar To Discuss C'right Law

NEW YORK—A wide-ranging seminar, "Copyright Awareness—A Primer For The Music Business Professional," has been set for Nov. 11 and 12 at the Hyatt Regency Hotel in Nashville.

Packaged by Richard Perna, president of Music Publishing Consultants, the event will cover such topics as "Copyright Nuts & Bolts," "Registration Formalities: An Overview Of The U.S. Copyright Office," "Compulsory Licensing," "The Copyright Royalty Tribunal & Its Function" and "The Law: What's In The News; What's In The Future."

Guest speakers will include Edward Ray, chairman of the Copyright Royalty Tribunal; Curt Smith, information specialist of the Public Information Office, a department of the Information & References Division of the U.S. Copyright Office; George Lanier, public affairs, licensing Division of the U.S. Copyright Office.

Also, Lionel S. Sobel, editor of Entertainment Law Reporter, and associate professor at the Loyola

Law School; Malcolm Mimms, copyright and entertainment attorney; and George David Weiss, president of AGAC/The Songwriters Guild. Perna will serve as host and moderator.

Preregistration for the seminar prior to Nov. 1 is \$150, and \$185 afterwards. Additional information may be obtained by writing or calling Music Publishing Consultants, P.O. Box 120376, Nashville, Tenn.; (615) 269-3322.



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Classical Notes

Angel Records has signed 14-year-old Greek pianist Dimitris Sgouros to an exclusive contract. On his recording agenda is the Rachmaninoff Third Piano Concerto, the work which served as his New York and London debut piece. . . . CBS Masterworks resumed its bi-weekly, hour-long program over New York's WNCN last Thursday (15), devoting the first segment to items drawn from its new Portrait line of reissues.

The Baltimore Symphony under Sergiu Comissiona will record the Schoenberg arrangement of the Brahms G Minor Quartet for Vox Cum Laude. A recent item incorrectly identified the Galimir Quartet as the performing group. Meanwhile, Moss Music has come up with a premiere recording of the Offenbach Concerto Rondo for Cello, performed by the young Israeli-Canadian artist, Ofra Harnoy, and the Cincinnati Symphony directed by Erich Kunzel. Judith Sherman was producer.

The Concert Music Broadcasters Assn. conference will be held next May in New York City. Exact dates of the four-day confab are still to be fixed. . . . Newell Jenkins, who has recorded doz-

ens of rare early works with his Clarion Concerts forces, has been awarded Italy's highest civilian honor, the medal and rank of "Commendatore" in the Order of Merit. Ceremonies were held in New York earlier this month.

Classical station KKHI San Francisco devoted the entire day Sept. 13 to Compact Disc programming. . . . Michael Gielen, music director of the Cincinnati Symphony, has been named chief conductor of the Southwest German Radio Orchestra. Recordings are among his commitments with the orchestra. . . . Philip Glass publisher Dunvagen Music has entered into a worldwide publishing agreement with Theodore Presser. Latter will also handle all rentals to performing groups.

Philips will release a new recording by Edo de Waart and the San Francisco Orchestra next month, timed to benefit from a coast-to-coast tour in October. The Respighi "Pines" and "Fountains" comprise the coupling. . . . The season's opening concert by the Louisville Orchestra this week will also mark Lawrence Leighton Smith's debut as conductor in his new role as music director of the ensemble.

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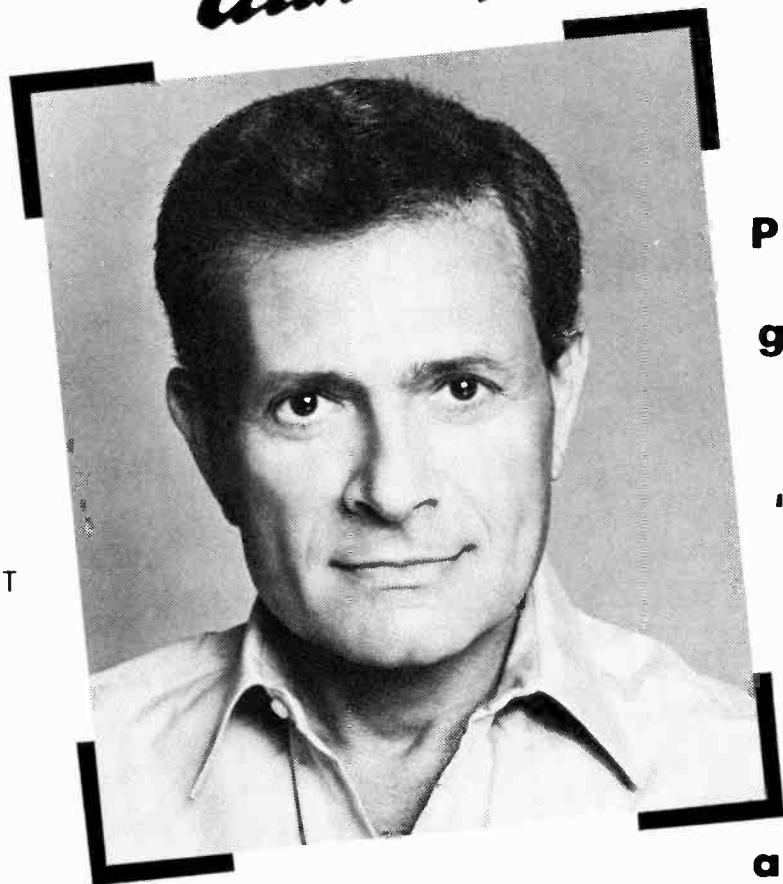
—William Raidy, STAR LEDGER

"Jerry Herman's music is simple, singable, shrewd, from the Offenbachian gallop of the title number to the savory schmaltz of 'The Best of Times'."

—Jack Kroll, NEWSWEEK

"'I Am What I Am' is, quite simply, one of the great moments in the American Musical Theatre."

—Kevin Kelly, BOSTON GLOBE



"It is Mr. Herman's score, jauntily conducted by Don Pippin, that gives the charge to every genuine sentiment in the show." —Frank Rich, NEW YORK TIMES

"'La Cage' seems unquestionably Jerry Herman's most accomplished score. The lyrics are sharp and clever; the tunes are lilting and bright, strikingly orchestrated by Jim Tyler and dazzlingly conducted by Don Pippin."

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• Continued from page 28

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Madrigali Erotici
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Hotter, Werba

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Chains Reassessing Their In-Store Airplay Policies

• Continued from page 26

"We're looking at several brands," she says. "Two in each store might be enough." The Watertown store is 2,000 square feet; the Omaha unit is 1,500.

In 27 years, Record Shop has learned a lot in terms of maintaining in-store airplay equipment, Levitt says. "We do tend to buy various brands and types of stereo equipment, but we always keep two sets of components on hand in the warehouse at all times."

As for in-store policies, some malls have more defined restrictions than others. "Basically, we suggest managers maintain sound at below conversation level. We are conscious of the adult customers. In some stores after 3 p.m. there will be more rock played," Levitt says.

Budget Tapes & Records, the 82-unit Denver-based franchise chain, is aggressively demonstrating CD, according to advertising director Jeff Klem, who says he doesn't think the new technology reflects badly on the quality of regular analog store systems. "It's no more of a putdown than audiophile records were when

we started promoting them," Klem says. "We position CD as the wave of the future and want our customers to know we're into it."

Budget has a rotating airplay promotion, with a Sony CD player taken to each of 12 stores on weekends and plugged into existing sound systems in the stores, although at this time only seven of the dozen outlets have CD stock. Budget will next roll the CD demo to Seattle "in 30 days." Of consumers' reaction so far, Klem says, "It blows their minds."

Among the chains with a well-defined policy is the 18-unit San Francisco-based Rainbow Records. According to Rolf Filosa, controller, the chain constantly updates a 30-deep playlist, "Usually on current or advertised product. It will vary some store to store. We'll have more classical music at our Sutter Street store, more rock in the suburbs.

"As for sound level," Filosa continues, "we do not blast out. We like a nice presence, not overwhelming. Our equipment is not all one brand; there is little uniformity chainwide."

EMI CHIEF BLASTS 'GIMMICKS'

Jamieson Enters U.K. Chart Row

LONDON—Money being spent by record companies on marketing campaigns offering free gifts with singles would be better spent helping independent record dealers through increased margins, says Peter Jamieson, newly appointed managing director of EMI Records U.K.

Jamieson is the latest senior industry executive here to join in the growing attack on "freebies" and gimmicky versions of singles aimed at easing entry into the chart. Previously, Walter Woyda, chief executive of PRT here, had talked of the increasing number of campaigns which he insisted add up to "indus-

try self-annihilation" in a general atmosphere of "chart idiocy" (Billboard, Sept. 10).

Now Jamieson has added his criticism. "These sales schemes are now the scourge of the U.K. music industry. We've got to get back to a chart for seven-inch singles only, omit all gimmick-assisted records and maybe take into account airplay at the lower end," he says.

He adds: "I see many retail outlets turned into junk shops, with displays of free goods and paraphernalia which have nothing to do with music. There's this wild fixation about achieving chart placings for an ever-

narrowing range of product, to the extent we're doing a disservice to music in general and to the retail trade itself.

"Dealers may grab at T-shirt gift opportunities, but I bet they'd rather have a more sensible approach to marketing and opt for increased margins which could be offered as a result of cutting right back on these schemes which, I repeat, are the scourge of our business. If merchandising was treated as an extra rather than a loss-leader, then maybe we could increase dealer margins. That would be fairer to all dealers simply because all would benefit."

Jamieson is adamant about the need for chart changes. His proposals center on only sales of seven-inch black vinyl records "sold at correct prices and without merchandising spinoffs, which should be treated as ancillary extras, not sold with records."

He adds: "You'd get a more sensible chart if you equated other areas of achievement, say compensation and weighting for 'turntable hits' for music which people like to hear but don't go out to buy."

Bringing airplay considerations into the U.K. chart compilation system was the subject of a fiery British Phonographic Industry debate last year. A clear majority finally rejected the idea.

The question of free gifts and marketing gimmicks has been debated by the BPI council in London, and a general overview emerged that it was difficult to "restrict the excitement of record marketing." Says Maurice Oberstein, BPI chairman: "It would take the steam out of the industry if marketing gimmicks are formally restricted."

The council was told by representatives of small labels that freebies make it impossible for them to compete against the majors. And the council has agreed to ask the BPI charts committee for guidance on what sort of gifts can reasonably be combined with a record.

Retailing Arm Of Thorn EMI Plans Changes

LONDON—Thorn EMI retailing subsidiary Rumbelows, the second largest of Britain's electrical goods chains with around 370 stores nationwide, is spending \$37.5 million on a modernization program. Main aim of the huge investment is to give all outlets a single corporate image and standard layout, say company officials.

David Johnson, chief executive, says profits from last year's record trading figures will help pay for the program, which will be backed by a \$3 million advertising campaign later this year emphasizing the high technology products available from Rumbelow stores.

He also notes that the group is "the most aggressive" in its expansion plans of all the top multiples, all of which are now "fighting to increase their share of a market that is not greatly increasing."

In practice, firms like Rumbelows, Currys (Britain's largest chain with 514 outlets), Comet, Dixons and Lasky's have in recent years expanded their market shares at the expense of independent retailers. The latter group now accounts for only some 30% of the national consumer electrical goods trade.



FOREIGNERS MINE PRECIOUS METAL—Atlantic recording group Foreigner accepts Australian platinum record plaques for their "4" LP. Showing off their awards, from left, are the group's Rick Willis and Dennis Elliot, manager Bud Prager, and Foreigner's Lou Gramm and Mick Jones.

'Flashdance' Tops Three Charts At Once In Japan

LONDON—"Flashdance" has become the first international repertoire pop package in the history of Japan's music business to hit the No. 1 spot on the singles, LP and tape charts in the same week. It peaked the week of Sept. 5 in both the Oricon and Music Labo ratings.

The unprecedented success prompted Tats Nagashima, president of Polystar, which handles Casablanca in Japan, to observe, "It just proves it's possible to create huge sales even in an atmosphere where everybody is complaining that sales generally are sluggish."

The single "Flashdance...What A Feeling", released June 25, had sold a reported 397,000 units by Sept. 1. By the same date, the soundtrack LP was reported to have sold 611,500 units and the cassette 193,500.

Main buyers, says Nagashima, are in the 13-27 age group. He adds: "An interesting point is that 'Flashdance' is only seventh on the Japanese chart, below albums by Billy Joel, Police and others, for imported records. That proves the ones buying this package in album or tape form aren't the regular disk fans."

The movie "Flashdance" was

screened in only three Tokyo theatres, plus two in Osaka and one in Fukuoka in late July. It was late August/early September before it hit other Japanese cities. So much of the record and tape sales have been without movie backup.

Says Nagashima: "With nationwide movie promotion, we'll top the million mark for tape/LP sales. Even 'Saturday Night Fever' sold only 700,000 units of albums and tapes."

Four other singles from the soundtrack album are slated for Japanese release: "Maniac," "Lady, Lady, Lady," "Manhunt" and "Seduce Me Tonight."

The "Flashdance" sales explosion comes just five months after Nagashima took over as Polystar president. He's also president of Taiyo Music (publishing), chairman of Thunder Music (publishing), chairman of Kyodo Tokyo (concert promoter), adviser to Udo Artists (promotion) and director of both copyright organization JASRAC and the Music Publishers' Assn. of Japan (MPAJ). He's visiting New York and Los Angeles through Sept. 30 seeking new catalogs.

Brazil LP Sales Plummet, But Singles Action Is Up

By JOSE DOMINGOS RAFFAELLI

SAN PAULO—While sales of LPs are slumping as a result of Brazil's long-standing economic crisis, singles are picking up and offering showcase opportunities for emergent talent, according to statistics from the record industry trade group Associacao Brasileira de Produtores de Discos.

In the midst of what is universally acknowledged as the worst economic situation in which Brazil has found itself, record industry sales have plummeted over the past three years. From 1980 to 1981, they dipped by a staggering 35%, and that loss has been nowhere near recouped.

Many small labels in this turbulent territory went out of business, and others were salvaged by being absorbed by the majors. In a series of life-saving links, Ariola joined with PolyGram, and WEA with EMI-Odeon, for pressing and distribution.

Now only the top artists can expect reasonable, let alone outstanding, sales. But as LP prices have soared as a result of national inflation and rising costs, Brazilian record companies have invested

more and more in singles, prices of which are more acceptable to the average fan.

The result is that singles are increasing their market share dramatically, while LPs sink to correspondingly low levels. Last April, total Brazilian sales for singles hit the 600,000 mark nationwide. In May, the total topped 850,000 units. The June return, says the trade group, reached 920,000 units.

New artists are winning vital showcase chances through single releases. New big sellers are emerging, among them Richie, an English-born rock singer who has lived in Brazil for the past 10 years and sold 500,000 copies of his single "Meinne Veneno." The Grupo Blitz band sold 700,000 copies of the single "Voce Nao Soube Me Amar," while singer Dalto, a newcomer to the music business, sold more than 820,000 units of "Muito Estranho."

But executives of major companies here accept that it'll be at least two years before the industry gets back to the sales levels of 1980, and then only if the economic crisis clears.

CDs Make Philippine Bow; Sales Potential Is Debated

• Continued from page 9

advantages of CD went out with the software shipments, plus order sheets for customers to list preferred selections.

The disks, imported directly by Dyna as PolyGram licensee here, have a dealer price of roughly \$13.60 for pop titles and \$14.50 for classical. Though these price tags seem prohibitive to some consumers when compared with the \$2.50 retail price of locally manufactured prerecorded cassettes and LPs, CDs are only slightly more expensive, when retail markups are added, than regular import albums, which sell in the Philippines for around \$15.

The Dyna launch was originally set to link with the introduction of the Philips CD-100 player by Philips Industrial Development Inc. But Alan Lee, Philips marketing chief, admits: "We just couldn't get the stocks from Hong Kong or Amsterdam in time. We hope to put matters right by the end of the year, when the hardware will retail at between \$820 and \$950."

Fujiwara International, another hardware distributor, looks to the lucrative Christmas period as target date for the launch here of the Denon CD-2000 unit. A few other Philippine electronics and hi fi shops have started importing hardware, but in very limited quantities.

Despite the hardware gaps, Statecom II, a specialist shop importing

wholesale audio products, reports early satisfaction with Compact Disc sales. Imports from Hong Kong of 180 CD titles, mostly Decca and CBS/Sony product, have sold fast at a "steep" \$22.75 price tag.

Even so, William Sy, Statecom II owner, is cautious on reorders. So far he has stuck with just 50 titles, 40 classical and 10 pop. "We're scared of fluctuations of prices here," he says. "The marketplace has to stabilize."

"Right now, there's a worldwide shortage of Compact Discs. Once supply matches demand, prices must drop."

U.K. Musicians' Session Fees Rise

LONDON—Under a new one-year deal agreed on by the Musicians' Union and the British Phonographic Industry (BPI), recording session fees in the U.K. are increased by 4.4% to \$71.25 per three-hour stint.

The listed orchestra rate for symphony, opera and ballet aggregations goes up by 3%, ranging from roughly \$66.50 for a section principal to \$54 for a "rank and file" player, taking an exchange rate of \$1.50 to the pound sterling.

LIVE TELEVISED GALA PLANNED

Third Dutch Record Event Set

AMSTERDAM—The third Dutch Record Event, a 10-day "marathon" aimed at stimulating interest nationwide in recorded music via a series of gala concerts and special album releases, is set for Oct. 12-22. All Dutch record companies, and 95% of the country's retailers, support the event, which is organized by the Dutch Record Event Foundation.

Highlights this year include a live televised gala in Rotterdam's Ahoy Hall, featuring Mari Wilson, Elkie Brooks, Michel Sardou and others. The 135-minute show will be broadcast by the AVRO network, as will a 75-minute show at the same venue focusing on such local acts as Lee Towers, Anita Meyer and BZN, who have been nominated by broadcasting magazine Televisier as top male and female singers and top group respectively.

A compilation album titled "Warm Aanbevolen," or "Highly Recommended," featuring nine international and five local acts, has been prepared and will be given free to all customers who spend \$10 or more on disks during the Record Event. Paco de Lucia, Fame, Sergio Mendes, Willie Nelson & Dolly Parton, Ronnie Milsap, Maywood and Fay Lovsky are among the artists showcased.

Also available during the 10-day promotion, for just \$2.60, is a classical compilation, "Muziek Uit 't Hart," or "Music From The Heart," put together by noted Dutch novelist and music lover Maarten 't Hart. A leaflet enclosed with the release will give purchasers a \$1.20 discount on any classical album from CBS, EMI, Phonogram, Polydor, RCA, Ariola or Soundproducts.

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BRITAIN

(Courtesy of Music & Video Week)
As of 9/17/83
SINGLES

This Week	Last Week	SINGLE
1	1	RED RED WINE, UB40, Dep International
2	7	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
3	NEW	KARMA CHAMELEON, Culture Club, Virgin
4	5	MAMA, Genesis, Virgin
5	21	DOLCE VITA, Ryan Paris, Carrere
6	27	COME BACK AND STAY, Paul Young, CBS
7	3	WHAT AM I GONNA DO, Rod Stewart, Warner Bros.
8	2	WINGS OF A DOVE, Madness, Stiff
9	9	WALKING IN THE RAIN, Modern Romance, WEA
10	10	THE SUN GOES DOWN, Level 42, Polydor
11	24	OL' RAG BLUES, Status Quo, Vertigo
12	15	CHANCE, Big Country, Mercury
13	4	GIVE IT UP, KC & Sunshine Band, Epic
14	12	CONFUSION, New Order, Factory
15	8	I'M STILL STANDING, Eton John, Rocket
16	6	GOLD, Spandau Ballet, Chrysalis
17	28	CRUSHED BY THE WHEELS OF INDUSTRY, Heaven 17, BEF
18	11	CLUB TROPICANA, Wham!, Inner Vision
19	14	WATCHING YOU WATCHING ME, David Grant, Chrysalis
20	23	NEVER SAY DIE, Cliff Richard, EMI
21	20	WARRIORS, Gary Numan, Beggars Banquet
22	19	DISAPPEARING ACT, Shalamar, Solar
23	17	ROCKIT, Herbie Hancock, CBS
24	13	LONG HOT SUMMER, Style Council, Polydor
25	18	COME DANCING, Kinks, Arista
26	16	BAD DAY, Carmel, London
27	34	RIDERS ON THE STORM, Annabel Lamb, A&M
28	22	EVERYTHING COUNTS, Depeche Mode, Mute
29	29	(SHE'S) SEXY AND 17, Stray Cats, Arista
30	NEW	GO DEH YAKA, Monyaka, Polydor
31	35	JOHNNY FRIENDLY, JoBoxers, RCA
32	37	A STEP IN THE RIGHT DIRECTION, Truth, Formation
33	NEW	BIG APPLE, Kajagoogoo, EMI
34	NEW	TAHITI, David Essex, Mercury
35	NEW	THERE'S SOMETHING WRONG IN PARADISE, Kid Creole & Coconuts, Ze
36	25	TOUR DE FRANCE, Kraftwerk, EMI
37	NEW	BLUE MONDAY, New Order, Factory
38	NEW	BODY WORK, Hot Streak, Polydor
39	NEW	DR. HECKYLL AND MR. JIVE, Men At Work, Epic
40	NEW	WHAT I GOT IS WHAT YOU NEED, Unique, Prelude

ALBUMS

1	6	NO PARLEZI, Paul Young, CBS
2	1	THE VERY BEST OF THE BEACH BOYS, Capitol
3	2	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
4	3	FANTASTIC, Wham!, Inner Vision
5	27	HEADLINE HITS, Various, K-tel
6	5	THRILLER, Michael Jackson, Epic
7	8	THE CROSSING, Big Country, Mercury
8	4	TRUE, Spandau Ballet, Chrysalis
9	10	STANDING IN THE LIGHT, Level 42, Polydor
10	7	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute
11	NEW	BENT OUT OF SHAPE, Rainbow, Polydor
12	11	TOO LOW FOR ZERO, Elton John, Rocket
13	9	FLICK OF THE SWITCH, AC/DC, Atlantic
14	21	THE LUXURY GAP, Heaven 17, B.E.F.
15	16	THE PRESENT, Moody Blues, Threshold
16	14	BODY WISHES, Rod Stewart, Warner Bros.
17	12	THE LOOK, Shalamar, Solar
18	13	SUNNY AFTERNOON, Various, Impression
19	19	LET'S DANCE, David Bowie, EMI America
20	15	SYNCHRONICITY, Police, A&M
21	17	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
22	20	YOU AND ME BOTH, Yazoo, Mute
23	25	BUILT TO DESTROY, Michael Schenker Group, Chrysalis
24	24	PUNCH THE CLOCK, Elvis Costello & Attractions, F-Beat
25	NEW	DOPPELGÄNGER, Kid Creole & Coconuts, Island
26	18	ALPHA, Asia, Geffen
27	23	RIO, Duran Duran, EMI
28	22	FLASHDANCE, Original Soundtrack, Casablanca
29	26	SWEET DREAMS, Eurythmics, RCA
30	33	CRISES, Mike Oldfield, Virgin
31	28	FUTURE SHOCK, Herbie Hancock, CBS
32	NEW	CHART TRACKING - THE HIT SQUAD, Various, Ronco
33	31	WAR, U2, Island
34	29	THE KIDS FROM FAME SING TO YOU, BBC
35	NEW	BLUE SUNSHINE, Glove, Polydor

36	30	IN YOUR EYES, George Benson, Warner Bros.
37	35	MEAN STREAK, Y & T, A&M
38	36	BAT OUT OF HELL, Meat Loaf, Epic
39	32	STREET SOUNDS-EDITION 5, Various, Streetsounds
40	34	JULIO, Julio Iglesias, CBS

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 9/26/83
SINGLES

This Week	Last Week	SINGLE
1	1	MANIAC, Michael Sembello, Casablanca/PolyGram
2	3	SWEET DREAMS, Eurythmics, RCA
3	4	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
4	2	EVERY BREATH YOU TAKE, Police, A&M
5	9	(SHE'S) SEXY & 17, Stray Cats, EMI America/Capitol
6	7	ROCK 'N' ROLL IS KING, ELO, CBS
7	5	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/PolyGram
8	8	I'LL TUMBLE 4 YA, Culture Club, Virgin/PolyGram
9	6	OUR HOUSE, Madness, Geffen/WEA
10	15	PROMISES, PROMISES, Naked Eyes, Capitol
11	10	ELECTRIC AVENUE, Eddy Grant, CBS
12	NEW	KING OF PAIN, Police, A&M
13	18	NEVER SAID I LOVED YOU, Payola\$ & Carol Pope, A&M
14	12	TELL HER ABOUT IT, Billy Joel, Columbia/CBS
15	13	DON'T CRY, Asia, Geffen/WEA
16	14	FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca/PolyGram
17	20	HUMAN NATURE, Michael Jackson, Epic/CBS
18	11	(KEEP FEELING) FASCINATION, Human League, Virgin/PolyGram
19	NEW	ONE THING LEADS TO ANOTHER, Flxx, MCA
20	19	ROCK OF AGES, Def Leppard, Vertigo/PolyGram

ALBUMS

1	1	SYNCHRONICITY, Police, A&M
2	2	THRILLER, Michael Jackson, Epic/CBS
3	3	LET'S DANCE, David Bowie, Liberty/Capitol
4	4	FLASHDANCE, Soundtrack, Casablanca/PolyGram
5	5	PRYOMANIA, Def Leppard, PolyGram
6	6	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
7	13	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
8	8	SWEET DREAMS, Eurythmics, RCA
9	7	ASIA, Alpha, Geffen/WEA
10	NEW	THE PRESENT, Moody Blues, Threshold/PolyGram
11	14	AN INNOCENT MAN, Billy Joel, CBS
12	19	GIRLS NIGHT OUT, Toronto, Solid Gold/PolyGram
13	10	REACH THE BEACH, Flxx, MCA
14	9	KEEP IT UP, Loverboy, Columbia/CBS
15	12	STAYING ALIVE, Soundtrack, RSO/PolyGram
16	16	LAWYERS IN LOVE, Jackson Browne, Asylum/WEA
17	15	RANT 'N' RAVE, Stray Cats, EMI America/Capitol
18	NEW	HAMMER ON A DRUM, Payola\$, A&M
19	20	WILD HEART, Stevie Nicks, Modern/WEA
20	11	CARGO, Men At Work, Columbia/CBS

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/19/83
SINGLES

This Week	Last Week	SINGLE
1	1	SUNSHINE REGGAE, Laid Back, Metronome
2	2	SAFETY DANCE, Men Without Hats, Virgin/Ariola
3	5	VAMOS A LA PLAYA, Righeira, Teldec
4	7	FLASHDANCE, Irene Cara, Casablanca/Phonogram
5	8	DOLCE VITA, Ryan Paris, Carrere/DGG
6	3	COCO, Doel, WEA
7	4	LIVING ON VIDEO, Trans-X, Polydor/DGG
8	6	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola
9	12	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
10	9	I.O.U., Freeez, Virgin
11	11	AFRICA, Rose Laurens, WEA
12	10	BABY JANE, Rod Stewart, Warner Bros., WEA
13	18	WRAPPED AROUND YOUR FINGER, Police, A&M/CBS

14	17	THE CROWN, Gary Byrd, Motown, Bellaphon
15	14	ANOTHER LIFE, Kano, Teldec
16	13	COMMENT CA VA, Shorts, EMI
17	21	ALL TIME HIGH, Rita Coolidge, A&M/CBS
18	NEW	MANIAC, Michael Sembello, Casablanca/Phonogram
19	15	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram
20	NEW	GIVE ME YOUR LOVE, Frank Duval, Teldec

ALBUMS

1	1	CRISES, Mike Oldfield, Virgin/Ariola
2	2	BESS DEMNAEUX, Bap, Musikant/EMI
3	6	FLASHDANCE, Soundtrack, Casablanca/Phonogram
4	3	BODY WISHES, Rod Stewart, Warner Bros./WEA
5	5	SYNCHRONICITY, Police, A&M/CBS
6	4	THRILLER, Michael Jackson, Epic/CBS
7	7	FANTASTIC, Wham!, Epic/CBS
8	9	CARGO, Men At Work, CBS
9	8	LET'S DANCE, David Bowie, EMI
10	12	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
11	15	RHYTHM OF YOUTH, Men Without Hats, Virgin/Ariola
12	10	DOEF, WEA
13	11	NENA, CBS
14	NEW	FLICK OF THE SWITCH, AC&DC, Atlantic/WEA
15	13	ALPHA, Asia, Geffen/CBS
16	17	TRUE, Spandau Ballet, Chrysalis/Ariola
17	16	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram
18	14	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG
19	NEW	ANOTHER LIFE, Kano, Teldec
20	18	YOU AND ME BOTH, Yazoo, Mute/Intercord

JAPAN

(Courtesy Music Labo)
As of 9/19/83
SINGLES

This Week	Last Week	SINGLE
1	NEW	KINKU, Akina Nakamori, Warner-Pioneer/NTV
2	3	CAT'S EYE, Anri, For Life/NTV
3	1	FLASHDANCE, Irene Cara, PolyStar/Intersong-Nichion
4	2	BOHEMIAN, Yuki Katsuragi, Radio City/Yamaha
5	6	IEJI, Hiromi Iwasaki, Victor/NTV-geki
6	8	OMOIDEGA IPPAI, H20, Kitty
7	5	SARABA NATSU, Toshiko Tahara, Canyon/Johnny's
8	4	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
9	10	DANDELION, Yumi Matsutoya, Toshiba-EMI/Kirara
10	13	BYE BYE SUMMER, Hidemichi Ishikawa, RVC/Geiel-TV Asahi
11	11	MARY ANN, Ailee, Canyon/Tanabe
12	7	SUMMER SUSPICION, Kiyotaka Sugiyama & Omega Tribe, Vap/Nichion-NTV
13	9	HEY BEPPIN, Shubugakital, CBS-Sony/Johnny's
14	18	KOIWA GOTABOU MOUSHIAGEMASU, Yuko Hara, Victor/Amuse
15	15	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Burning
16	NEW	T-SHIRT NI KUCHIBENI, Rats & Star, Epic-Sony/PMP-Uncle
17	12	TAMEIKI ROCKABILLY, Masahiko Kondo, RVC/Johnny's
18	14	HANBUN SHOUJO, Kyoko Koizumi, Victor/Burning
19	NEW	SASAME YUKI, Hiroshi Itakura, Tokuma/RFMP TV Asahi Sound 1
20	NEW	KIMAGURE ONE WAY BOY, Good-Bye, Victor/Johnny's

ALBUMS

1	1	FLASHDANCE, Soundtrack, PolyStar
2	2	HATSUKOI, Kozo Murashita, CBS-Sony
3	6	J.I., Junichi Inagaki, Toshiba-EMI
4	4	AN INNOCENT MAN, Billy Joel, CBS-Sony
5	3	ETRANGER, Akina Nakamori, Warner-Pioneer
6	5	ALPHA, Asia, CBS-Sony
7	7	KIREI, Southern All Stars, Victor
8	NEW	ALFEE'S LAW, Alfée, Canyon
9	9	RUNNER, Yuki Katsuragi, Radio City
10	8	SINCERELY, Yasuhiro Suzuki, Toshiba-EMI
11	NEW	MACROSS VOL.IV, Soundtrack, Victor
12	12	CARAVELLI PLAYS SEIKO, Caravelli & Grand Orchestra, Epic-Sony
13	11	DEAR, You Hayami, Taurus
14	10	ARASHIO YOBU OTOKO, Soundtrack, RVC
15	NEW	GREATEST HITS, Air Supply, Nippon Phonogram
16	19	SYNCHRONICITY, Police, Alfa
17	13	SUPER LIVE IN SEIBU STADIUM, Tsuyoshi Nagabuchi, Toshiba-EMI
18	NEW	THRILLER, Michael Jackson, Epic-Sony
19	14	BARAIRO NO ASHITA, Yukihiro Takahashi, Alfa
20	NEW	LAWYERS IN LOVE, Jackson Brown, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 9/20/83
SINGLES

This Week	Last Week	SINGLE
1	1	AUSTRALIANA, Austen Tayshus, Regular
2	2	FLASHDANCE, Irene Cara, Casablanca
3	3	MANIAC, Michael Sembello, Casablanca
4	5	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
5	8	I.O.U., Freeez, Beggars Banquet
6	4	TRUE, Spandau Ballet, Chrysalis
7	7	RAIN, Dragon, Mercury
8	6	MOONLIGHT SHADOW, Mike Oldfield, Virgin
9	11	WHEREVER I LAY MY HAT, Paul Young, CBS
10	12	TELL HER ABOUT IT, Billy Joel, CBS
11	16	PUTTIN' ON THE RITZ, Taco, RCA
12	9	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
13	18	WORDS, F.R. David, Carrere
14	NEW	DOUBLE DUTCH, Malcolm McLaren, Charisma
15	NEW	BOB GIRL, Pat Wilson, WEA
16	13	ELECTRIC AVENUE, Eddy Grant, Ice
17	10	SHINY SHINY, Hayal Fantasyze, Regard
18	NEW	SAFETY DANCE, Men Without Hats, Big Time
19	20	MAXINE, Sharon O'Neill, CBS
20	17	MAGGIE, Foster & Allen, Powderworks

ALBUMS

1	1	THE BREAKERS '83, Various, PolyStar
2	2	GREATEST HITS, Air Supply, Big Time
3	3	FLASHDANCE, Original Soundtrack, Casablanca
4	5	TOO LOW FOR ZERO, Elton John, Rocket
5	4	FLICK OF THE SWITCH, AC/DC, Albert
6	8	TRUE, Spandau Ballet, Chrysalis
7	6	AN INNOCENT MAN, Billy Joel, CBS
8	7	THRILLER, Michael Jackson, Epic
9	10	SYNCHRONICITY, Police, A&M
10	9	THE KEY, Joan Armatrading, A&M
11	NEW	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
12	17	THE BLUES BROTHERS, Original Soundtrack, Atlantic
13	12	HEAVY, Various, K-tel
14	15	ESCAPADE, Tim Finn, Mushroom
15	NEW	LAWYERS IN LOVE, Jackson Browne, Asylum
16	NEW	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
17	18	CRISES, Mike Oldfield, Virgin
18	NEW	THEIR GREATEST HITS, Who, J&B
19	14	SING-ALONG BANJO PARTY, Geoff Love, EMI
20	NEW	FOREIGN AFFAIRS, Sharon O'Neill, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 9/13/83
SINGLES

This Week	Last Week	SINGLE
1	1	VAMOS ALLA PLAJA, Righeira, Int/CGD-MM
2	2	I LIKE CHOPIN, Gazebo, Baby/CGD-MM
3	3	JULIET, Robin Gibb, PolyGram
4	7	ROCK 'N' ROLLING, Sciampi, RCA
5	5	EVERY BREATH YOU TAKE, Police, A&M
6	4	SUNSHINE REGGAE, Laid Back, Atlas
7	8	AMORE DISPERATO, Nada, EMI
8	6	SPIAGGE, Renato Zero, RCA
9	16	NOT THE LOVING KIND, Twins, Fonit Cetra
10	10	NELL'ARIA, Marcella, CBS
11	17	MOONLIGHT SHADOW, Mike Oldfield, Virgin Dischi/Ricordi
12	15	TROPICANA, Gruppo Italiano, Ricordi
13	13	YOU DON'T HAVE TO SAY, Wall Street Crash, Panarecord
14	NEW	B PROJECT, Pink Project, Baby
15	9	DO YOU REALLY WANT..., Culture Club, Virgin
16	NEW	NOBODY'S DIARY, Yazoo, Int/CGD-MM
17	12	10 HO TE, Rettore, CGD/MM
18	NEW	BABY JANE, Rod Stewart, WEA
19	11	BILLY JEAN, Michael Jackson, CBS
20	18	LET'S DANCE, David Bowie, RCA

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 9/10/83
SINGLES

This Week	Last Week	SINGLE
1	3	CODO, Dof, WEA
2	2	VAMOS A LA PLAYA, Righeira, Ariola
3	1	DOLCE VITA, Ryan Paris, Carrere
4	9	GO DEH YAKA, Monyaka, Dance/Polydor
5	NEW	DE HEIDEZANGERS/DE KONSNERZANGERS, Andre van Duin, CNR
6	NEW	BIG LOG, Robert Plant, WEA

7	4	JE SUIS TU ES, Shorts, EMI
8	7	I LOVE YOU, Yello, Vertigo
9	10	(SHE'S) SEXY AND 17, Stray Cats, Arista
10	NEW	RED RED WINE, UB 40, Virgin

ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	CRISES, Mike Oldfield, Virgin
3	NEW	RONDO RUSSO, Berdion Stenberg, Philips
4	10	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
5	3	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor
6	4	SYNCHRONICITY, Police, A&M
7	5	LET'S DANCE, David Bowie, EMI
8	8	AN INNOCENT MAN, Billy Joel, CBS
9	NEW	PORTFOLIO, Grace Jones, Island
10	6	TONIGHT AT 20.00 HRS, Star Sisters, CNR

FINLAND

(Courtesy SEURA)
As of 9/12/83
SINGLES

This Week	Last Week	SINGLE
1	1	L'ITALIANO, Toto Cutugno, Finnlevy
2	2	FLASHDANCE, Irene Cara, Casablanca
3	NEW	MUUTTOHAUKKA, Riki Sorsa, CBS
4	NEW	MOONLIGHT SHADOW, Mike Oldfield, Virgin



THE MANHATTAN TRANSFER—Bodies And Souls, Atlantic 80104. Produced by Richard Rudolph & The Manhattan Transfer. Led off by Rod Temperton's sleek, sassy "Spice Of Life," a pop/r&b confection already building as a multi-format contender, the Transfer ranges through a typically smooth but wide-ranging array of pop, soul and jazz vocal styles. As on their last two sets, the quartet casts knowing glances toward synthesizer pop, but overall this set celebrates more traditional styles: street-level rock ("American Pop," with guest Frankie Valli adding his falsetto), bopish swing ("Down South Camp Meetin'"), creamy '50s close-harmony ("Malaise en Malaisie") and angular bebop ("The Night That Monk Returned To Heaven").

HUEY LEWIS & THE NEWS—Sports, Chrysalis FV 41412 (CBS). Produced by Huey Lewis & The News. "Do You Believe In Love" proved that Lewis' gruff but friendly persona could click with both pop and rock fans when coupled to the right song. Here, his Bay Area sextet buttresses that prospect with several viable single contenders, starting with "Heart And Soul" and continuing through "The Heart Of Rock & Roll," which nods to new music styles without changing the News' own. Expect both mainstream pop and old guard AOR to take notice, and hope they respond to Lewis' secret weapon, a wry sense of humor ("Bad Is Bad" and "I Want A New Drug").

GANG OF 4—Hard, Warner Bros. 23936. Produced by Ron Albert & Howard Albert. The Gang continues its foray into pop pastures while keeping rock edges sharp. Andrew Gill and Jon King anchor the driving rhythms and haunted tones, with committed support from Sara Lee, Mike Lewis and Jon Astrop. "Is It Love" is the single, while "I Flew," "Silver Lining" and "Woman Town" are strong rockers that pay no lip service to dance or new music trends. This group plays what it wants—and wins.

JIMMY BUFFETT—One Particular Harbour, MCA 5447. Produced by Jimmy Buffett & Michael Utley. As ever, Buffett propels himself noisily through his curiously private seas, arguing implicitly all the while that there can be a natural affinity between quick wit and tropical indolence. So the most taxing part about this album—as with his others—is resisting the lures of melody and rhythm steadfastly enough to glimpse his often less-than-sunny visions of how things are. Although most of the songs are new Buffett compositions, he varies the mix with older selections from Rodney Crowell ("Stars On The Water") and Van Morrison ("Brown Eyed Girl"). Best cuts include the sprightly, but cautionary, "I Used To Have Money One Time" and the cosmically hopeful "One Particular Harbour."



MARVIN GAYE—Every Great Motown Hit Of Marvin Gaye, Motown 6058ML. Various Producers. The title tells the story: This generous 15-song collection includes all of Gaye's key Motown hits, from "How Sweet It Is" to "Got To Give It Up," with stops along the way for such classics as "I Heard It Through The Grapevine," "What's Going On" and "Let's Get It On." Also included are four duets with the late Tammi Terrell. The platinum success of Gaye's recent Columbia debut album "Midnight Love" has paved the way for this attractive single-disk distillation of his past triumphs.

SLAVE—Bad Enuff, Cotillion 90118. Produced by Jimmy Douglass. The hook-crazy "Shake It Up" is shaking up the charts for the Dayton-based pop-funk brigade, as Slave takes another giant step on the road to recognition. Singers Eugene Jackson, Danny Webster and Wayne Foote keep the vocal action peaking, while the band lays down rhythm enough on "Steppin' Out," "Bad Girl" and club-play-only "Turn You Out" to rule the dance floor and airwaves. This Slave sets listeners free—free to dance—and it promises to be contagious—as long as dancers seek freedom through funk.

BOBBY NUNN—Private Party, Motown 6051ML. Produced by Winston Monseque & Bobby Nunn. The "She's A Groupie" man hit big with his first single and LP, and this second effort strengthens his grip on territory passed through by Prince and Rick James but fully occupied by Nunn to keep him climbing. "Private Party" is the tempting, taunting single, with "Do You Look That Good In The Morning," "Sex Maniac" and "The Lady Killer" programmed to sweep the charts. His songs may be a bit calculated, but Nunn's arrangements lift them to dancers' delights.



LES McCANN AND HIS MAGIC BAND FEATURING BOBBY BRYANT, JR.—The Longer You Wait, JAM 012. Produced by Les McCann & Bobby Bryant, Jr. A revitalized McCann straddles jazz and soul directions in a stripped-down, direct style that stresses musicianship over pop confections. McCann's vocal-based excursions reflect traditional values amid the fusion profusion, as rewarding teamwork with top

talent, including James Gadsen and David T. Walker, should bring back McCann with impact. McCann rules on keyboards, Bryant sails on sax, and the Washington D.C.-based label is off to the races with "Back Rub," "The Longer You Wait" and "I Love You."



N.Y.C. PEECH BOYS—Life Is Something Special, Island 90094. Produced by Larry Levan & Michael de Benedictis. Peech Boys' soulful brand of killer club rock has already sparked enough dance hits to make this workout more than a debut while stimulating the extra thrust of a hits package. Paced by the climbing "Dance Sister," the band generates the kind of live excitement dance music usually lacks on record, carrying that club fervor to wider audiences. "Love Kills Pain On Contact," "Life Is Something Special" and "Don't Make Me Wait" are tough to sit out.

ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra MIC 960238. Produced by Kevin Elson & Rodney Mills. This young five-man band specializes in taut, teasing pop-rock not unlike that of Rick Springfield. The group is co-managed by Herbie Herbert, who also handles Journey. And the record was co-produced by Kevin Elson, who also co-produces Journey's hits. The songs are sharp and sassy, with enough hooks to win over the teen pop audience. It all makes up for the cover photo, wherein Martin looks like a young Audrey Hepburn.

THE ELVIS BROTHERS—Movin' Up, Portrait BFR 38865 (CBS). Produced by Lennie Petze, Tony Bongiovi, Lance Quinn. No, they aren't related, and their musical attack is closer to Elvis Costello (without the rancor) than the King, although this Champaign, Ill., trio swipes more from the Fab Four than anybody else. The results are sprightly power pop rooted in the mid-'60s in which the old verities (girls, girls and more girls) stand. That, and no synthesizers whatsoever, should win them points for pluck if not originality.



CLAUDJA BARRY—No La De Da Pt. 2, Personal P59801. Various producers. Dance/disco veteran Barry christens a new Gotham indie with a five-cut, \$5.98 mini-LP. It includes her techno version of the Yardbirds' "For Your Love," and a macho "Beat My Drum." Personal is at (212) 246-5520.

84 ROOMS—Rackit Records 1001. Produced by 84 Rooms. The three vocal selections on this San Francisco trio's offering are high-spirited, lightweight pop with a decidedly goofy edge. The two instrumental tracks suggest that 84 Rooms may be on to something just a bit deeper—there's a harmonic and textural richness beneath the bubbly surface that indicates they are interested in something more than just good times. A diverting and intriguing first effort.

THE BEAT—To Beat Or Not To Beat, Passport PB 5002. Produced by John Mathias and the Beat. (Jem). There is an English beat but in the U.S. there is the Beat. (formerly on CBS) led by singer/guitarist Paul Collins, which plays basic pop rock songs. On this five-song EP there is a nice upbeat feeling, with the tunes kept simple, fun and accessible.



JAMES CLEVELAND AND THE CHARLES FOLD SINGERS—This Too Will Pass, Savoy SGL 7072. Produced by Milton Higgham. This two-record set features Cleveland at his best: backed by a choir and faced with a live audience. Best cuts include his "This Too Will Pass," "Search Me Lord" and "We Are Sharing," as well as the Fold numbers "Gotta Move On" and "He Will Supply Your Needs."



pop

PETER SCHILLING—Error In The System, Elektra 960265. Produced by Peter Schilling & Armin Sabol. Schilling's 12-inch of "Major Tom (Coming Home)" zooms into the top 10 on this week's dance/disco chart, suggesting the built-in audience for this debut LP. The music is mostly cool, icy synth-pop, with an obvious debt to David Bowie and a host of new music acts.

ORIGINAL MOTION PICTURE SOUNDTRACK—The Big Chill, Motown 6062L. No producer listed. Ten top rock and soul hits from the '60s provide source music for the new Lawrence

Kasdan ("Body Heat") film, and transcend their seeming grabbag fate through sheer quality. Includes such classics as "A Whiter Shade Of Pale," the Rascals' "Good Lovin'" and (naturally) five Motown champs.

MENTAL AS ANYTHING—Creatures Of Leisure, Oz/A&M SP-4946. Produced by Bruce Brown & Russell Dunlop. The Mentals made a favorable first impression with their Elvis Costello-produced debut and tour, and this followup will enhance their pop image as they strike faithfully at rockabilly's pop-country roots. "Spirit Got Lost," "Brain Brain" and Roy Orbison's "Working For The Man" are clever enough to catch on the charts.

LISA PRICE—Priceless, Mirus MRG 60002. Produced by Price Productions. Price is a promising rock singer in the Pat Benatar-Rindy Ross vein. On this six-song, \$6.98-list album, she tackles a variety of pop-rock pieces, from the hard-rocking "No One's Business," which is almost in the Joan Jett school, to the midtempo ballad "Empty Heart."

DOKKEN—Elektra 960290. Produced by Michael Wagener & Dokken. Heavy metal lives via this four-man group named after lead singer Don Dokken (rhymes with "Rockin'"), per a clever cover sticker. Key cuts include "Breaking The Chains" and a live version of "Paris Is Burning," cut in Berlin last December. Heavy metal is hot on the charts, with Def Leppard and Quiet Riot leading the way.

JONATHAN RICHMAN & THE MODERN LOVERS—Jonathan Sings, Sire 9-23939 (Warner Bros.) Produced by Peter Bernstein. You either like Richman's plaintive, somewhat blasting voice or you don't. But there is enough of a cult that does and his voice is mixed up front here, on his Sire Records debut. Of course, Richman also writes intelligent songs with an appeal to the collegiate crowd, and that helps a lot. With spare arrangements this LP has a somewhat folksy feel.

PHILIP GLASS—Original Soundtrack From The Film "Koyaanisqatsi," Antilles ASTA 1. Produced by Kurt Munkacsy & Philip Glass. Glass' music for what is described as "a film without dialogue or narrative structure," probably works better in conjunction with the film than it does on its own. But it's haunting, hypnotic and strangely beautiful in its own right, with Glass making particularly effective use of voices.

MICHAEL BRUCE—Rock Rolls On, Euro Tec ET 4-27-1. Produced by Bruce Caplin & Michael Bruce. Michael Bruce used to play lead guitar for Alice Cooper and wrote such songs as "School's Out," "I'm Eighteen," and "Billion Dollar Babies" for Cooper. On his own he writes in the same vein; but something is missing. The vocals don't have the same punch and the ideas are not as fresh.

COMATEENS—Pictures On A String, Mercury/Virgin 814 078. Produced by Norman Mighell. U.K. trio of Lyn Byrd, Nic and Oliver North generate high energy pop with dance appeal that's likely to tickle the charts on "Get Off My Case," "The Late Mistake" and Mann/Weil's classic "Uptown." Rock textures keep the band from slipping into disco, but there's no mistaking the commercial approach.

BEST OF STUDIO ONE—Various Artists, Heartbeat HB07. Produced by C.S. Dodd. Every artist on this sampler-style LP first recorded for Clement "Coxsone" Dodd, legendary reggae pioneer and owner of Studio 1, Jamaica Recording & Publishing Studio Ltd. This "Greatest Tracks" collection features some of the artists who started at Studio 1, including the Cables, Termites, Marcia Griffiths, Dennis Brown, Heptones and nine others. A solid contribution to pop reggae by the Somerville, Mass. label.

jazz

RICHIE COLE—Some Things Speak For Themselves, Muse MR5295. Produced by Motohiko Takawa. Doubling on alto and tenor, Cole made this album in 1981 in Tokyo at Yomiuri Hall accompanied by Bruce Forman, Smith Dobson, Scott Morris and Marshall Hawkins. The six selections include "I Can't Get Started," "Cherokee" and a raucous 14-minute "Irish Folk Song." Forman's guitar improvisations are particularly commendable. And it's all strictly bopish in the mid-1940s manner.

TEJA BELL, JON BERNOFF & DALLAS SMITH—Summer Suite, Rising Sun RSA 130. Produced by Teja Bell & Jon Bernoff. Not so much jazz as "new age" music in the Windham Hill mold, this serene group music is distinguished primarily by the synthesized keyboards of Bell and Bernoff, which provide a richness of texture in conjunction with Smith's reeds and woodwinds and Bell's overdubbed electric and acoustic guitars.

RANDY SABIEEN JAZZ QUINTET—In A Fog, Flying Fish FF 297. Produced by Randy Sabien. Sabien is a new voice on the jazz violin, and if he doesn't have much that is dramatically different to offer, he is nonetheless a swinging and technically impeccable heir to the tradition of Venuti, Grappelli, Stuff Smith, etc. His compositions are workmanlike, his arrangement of "Greensleeves" is clever, and his version of "Swing Low," one of two tracks featuring veteran Chicago studio violinist John Frigo, is uproarious good fun.

LOU DONALDSON—Back Street, Muse MR5292. Producer unlisted. Remarkably lucid and informative annotation by James Isaacs will help sell this six-tune LP by the long-time alto saxophonist, who is backed by Victor Jones, Jeff Fuller and Herman Foster. Donaldson romps on a couple of Bird Parker classics and other standard jazz fare, displaying his bopish horn well, but with only a rhythm section there's little space for tonal variety.

REVERIE—Watch The Skies, Encounter Records ER-1002. Produced by Reverie. This Philadelphia-based quartet has clearly been influenced by Weather Report, but they are a notch or two more inspired and less derivative than most of the mechanical, lackluster fusion groups currently on the scene. Mark Knox on synthesizers and Ed Yellen on saxophones show considerable promise, and for the most part the proceedings swing harder than listeners have come to expect from ensembles of this ilk.

country

WILLIE RAINSFORD—Willie Rainsford, Audiograph Alive AS6016. Produced by Ron Damman & Don Kunselman. Rainsford is one of those artist who is legendary inside the music industry and virtually invisible outside. But given the raw power of this album, this imbalance may soon be corrected. Forsaking his forte as a session pianist here, Rainsford concentrates on soulful, impassioned vocals that are almost religious in their intensity, despite the country themes.

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).

New Companies

Americangroove Records and Narrowroad Records, formed by Gary Unger. P.O. Box 3664, Davenport, Iowa 52808; (319) 322-1976.

★ ★ ★

Awesome Productions Ltd., a concert production and management firm formed by Frank Trueblood. 196 Ingalls St., Lakewood, Colo. 80226; (303) 232-4465.

★ ★ ★

Baird Music Group, a publishing company formed by Ron Baird. RD 1, Box 174-H, West Newton, Pa. 15089; (412) 872-5987.

★ ★ ★

The Collective, a talent resource group formed by Pamela Henning and May Quigley. 153 West 27th St., Suite 1201, New York, N.Y. 10001; (212) 206-0480.

★ ★ ★

First Take Records, 300 East 89th St., #3B, New York, N.Y. 10028; (212) 876-5531.

★ ★ ★

Metro-America Records, formed by Scott Forman. First release is an EP, "Swimming" by Figures On A Beach. P.O. Box 37044, Detroit, Mich. 48237; (313) 582-0227.

★ ★ ★

Stonehenge Records, formed by Alan Kaplan. First releases are an LP by QED, "Love 'Em And Leave 'Em," and an EP by Last Licks, "You're Ruining My Love Life." 50 West 34th St., Suite 12A7, New York, N.Y. 10001; (212) 947-0689.

★ ★ ★

Super Bad Records and Hit Maker Promotion, formed by Roger Hatcher. 4768 Walford Road, Suite 8, Cleveland, Ohio 44128; (216) 831-0619.

★ ★ ★

Turner Music Video, formed by Jude Risk, specializing in videos for developing artists. 2929 Washington Blvd., Marina del Rey, Calif. 90292; (213) 827-2024.

Chartbeat

• Continued from page 6

"We've Got Tonite," spotlighting **Sheena Easton**, which hit six this past March.

Gaye climbed as high as number five with **Tammi Terrell** ("Your Precious Love"), number 12 with **Diana Ross** ("You're A Special Part Of Me"), number 14 with **Kim Weston** ("It Takes Two") and number 17 with **Mary Wells** ("What's The Matter With You Baby").

Other pop performers have been equally adventuresome. **Olivia Newton-John** has hit the top 20 in tandem with **John Denver** ("Fly Away"), **John Travolta** ("You're The One That I Want"), **Andy Gibb** ("I Can't Help It"), **Cliff Richard** ("Suddenly") and **ELO** ("Xanadu"). That girl gets around.

★ ★ ★

A Motown Second: **Jose Feliciano's** "Let's Find Each Other Tonight" jumps to number 66 on this week's country chart. It's only the second single on the Motown label to crack the country chart, following **Charlene's** "I've Never Been To Me," which climbed to number 60 in May, 1982.

The difference, of course, is that Charlene's record was a pop/AC smash which later crossed over to the country market, whereas Feliciano's is breaking in the country field first.

We should point out that other acts, including **T.G. Sheppard**, have hit the country chart on Motown's country-oriented Hitsville and Melodyland subsidiaries. But with Feliciano, the record is on Motown itself.

★ ★ ★

U.K. Watch: **UB40's** "Red, Red Wine," which holds at No. 1 on the

British chart for the third straight week, is indeed the old **Neil Diamond** song, contrary to what we indicated in a recent column. "It's just put to a reggae beat," as Joy Stein of Los Angeles points out.

It's Diamond's second song to reach No. 1 in Britain, the first being **the Monkees'** "I'm A Believer" 16 years ago. Somewhat surprisingly, Diamond has never hit No. 1 in Britain as an artist. In fact, he's earned only three top 10 hits there, all in a six-month period in 1970-71: "Cracklin' Rosie," "Sweet Caroline" and "I Am ... I Said."

The revival of "Red, Red Wine" is especially surprising because it wasn't one of Diamond's bigger hits. The song peaked at number 62 in the U.S. in April, 1968.

★ ★ ★

We Get Letters: **Jaime Kartak**, music director of **WLOQ** Orlando, has an interesting observation about **Joan Jett & the Blackhearts'** "Everyday People," which this week climbs to number 53.

"With the release of 'Everyday People,' Joan Jett has made the charts with remakes of back-to-back No. 1 hits from February, 1969: **Tommy James & the Shondells'** 'Crimson And Clover' and **Sly & the Family Stone's** 'Everyday People.' Perhaps Jett's next remake will be **Tommy Roe's** 'Dizzy'—which was the No. 1 to follow 'Everyday People.'"

For what it's worth (which isn't much), this isn't the first time this has happened. **Donny & Marie** scored two of their biggest hits with remakes of **Nino Tempo & April Stevens'** "Deep Purple" and **Dale & Grace's** "I'm Leaving It Up To You," back-to-back No. 1 singles from November, 1963.

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—**IS THIS THE END**, New Edition, Streetwise 1111
 108—**I.O.U.**, Freez, Streetwise 2201
 109—**INFORMATION**, Dave Edmunds, Columbia 38-04080
 110—**WHEREVER I LAY MY HAT**, Paul Young, Columbia 38-04071

Bubbling Under The Top LPs

- 201—**LILLO**, Let Me Be Yours, Capitol ST-12282
 202—**INXS**, Dekadance, Atco 7-90115
 203—**KURTIS BLOW**, Party Time, Mercury B12757-1 (PolyGram)
 204—**MINOR DETAIL**, Minor Detail, Polydor 815004-1 (PolyGram)
 205—**EDDIE RABBITT**, Greatest Hits, Vol. II, Warner Bros. 1-23925
 206—**TRANSLATOR**, No Time Like Now, Columbia BFC 38927
 207—**DANNY SPANOS**, Passion In The Dark, Epic B5E 38805
 208—**SISSY SPACEK**, Hangin' Up My Heart, Atlantic America 90100
 209—**THE COMMODORES**, "13," Motown 6054 ML (MCA)
 210—**JUNIOR WALKER**, Blow The House Down, Motown 6053 ML (MCA)

PD Cole Leaves WPKX For Washington's WMZQ

• Continued from page 16

"I go back to 1665 for this philosophy," when the 10 rules of a war strategist were written. One of them was 'attack narrowly and then broaden.' We're broadening, while **KIX**, on the other hand, is continuing with a more-music approach." Both Cole and **Sherard** independently commented on their belief that radio, being transparent, displays even the deepest secrets upon a close listen.

"It's really more than a move across the street. It's a move across the river," says Cole. "The city of license is Washington and that gives me a distinct signal advantage as well as a financial one. We're a union station. Salaries are competitive with the marketplace."

One factor in Cole's decision was Viacom's promotional support. While at **KIX**, he says, "We managed an extremely good fall book, but through a corporate decision we were not able to spend the advertising budget we had planned. I've got to say I was against that move, and that sacrifice in dollars cost us."

Initially, Cole, who started on the air as an overnight jock at **WWOK** Miami while still in high school, moving to **WIOD** there in 1975 and **KIKK** in Houston a year later while it was still owned by **Sonderling**, was apprehensive about the move. "I started believing my own propaganda, about how bad morale was 'over there'—what a bad company Viacom was. I was fully prepared not to like **Brian Bieler** and **Bill Figenshu** (vice president of programming for Viacom), but it didn't turn out that way. They were honest, straightforward and sensitive to my situation. They had class."

"Bill made it clear he and (consultant) **E. Karl** were here to help when I needed it, but it is my station to program for **Mr. Bieler**. When I walked in the door of the station last Monday, I felt the vibrancy and excitement, the feelings you don't fake for the new guy. Heck, the hardest thing I've had to do here this week was learn to pronounce **Viacom**." ("It's vee-acom," he notes.)

ROLLYE BORNSTEIN

Panel Looks At Music Clip Boom

• Continued from page 31

He added that the show would not be profitable if **WABC** had to pay a fee for the use of the clips. In one instance, for a song that had no video but that was popular in the New York market, **WABC** produced its own clip, to which it owns the rights.

Gallagher remarked that **MGM/UA** views the home video market as ripe for original programming, particularly music and children's. "We're creating for what we feel is a new art form. The motion pictures are going to a pre-sold market, which doesn't have the dynamism of the record industry," he said.

"We at **MGM/UA** come from the record industry and see video not as just another outlet for movies, but as the opportunity to create new products, such as 'The Compleat Beatles' and 'Girl Groups,'" he added. "Our early experience with music on video, which was a **Barry Manilow** concert, indicated not just that a concert would sell, but that there was interest in music in general."

SEPTEMBER 24, 1983, BILLBOARD

Vox Jox

• Continued from page 17

★ ★ ★

Richard Ward Fatherly fans take note: the longtime top 40 morning man turned **KTOP** Topeka nostalgia morning man is now also programming that station, as **Karl Hoffman** exits.

Paul Sebastian's replacement has been found at **KFKF**. Sebastian, who left the PD slot at the Kansas City country outlet to program **Minneapolis' WCCO-FM**, is succeeded by **WZZK** Birmingham's PD **Rusty Walker**. As Rusty comes into the city, so does **KFKF's** new owner, **Sconnix Broadcasting**, with whom he will also work as consultant to its Quad Cities country facility, **WLLR**.

Refining its sound from AC to top 40 is **Eric Rhoads' Color 95 (KLRZ)** Salt Lake City, while **RKO's** Boston FM, which made that move earlier this year, has decided to switch back, so **WROR** is now AC. Making a similar move is **Charleston's WCSS**, and making no move at all is **WYNF** Tampa. PD **Carey Curelop** was surprised to read that the "Rock'n'Roll Pirate" had abandoned AOR, when in fact it not only has not, but **Carey's** quite proud that **95YNF** is now the sole survivor in the Tampa Bay AOR battle.

★ ★ ★

The things **Mike McVey** gets himself into. **McVey**, who in addition to his vice presidency at **Cleveland's WBBG/WMJ1** moonlights as a consultant, has just signed **WRTK** Rochester, a full-time AM station at 1370, bucking the trend away from country by switching to it from talk.

Competing rather indirectly with **Malrite** in **Cleveland**, **McVey** will be competing with them head on in **Rochester** against the dominant country outlet, **WNYR**. Joining him in the battle is his former competitor, **WWWE** Cleveland PD **Oogie Pringle**. Pringle is serving as PD and afternoon jock at **WRTK**, which switched to talk (after being AC-formatted **WSAY**) last November when longtime country personality and former **WNYR** afternoon host **Nelson Guyette** joined the **Lou Dickey** station. Currently **GM** and morning man, **Guyette** and **McVey** are aided and abetted by **WOHO** Toledo (the other **Dickey** facility) PD **Scott McCloud**. With a group like that, the unexpected was sure to surface, and it did last weekend. All day Friday the **Kinks'** "Come Dancing" was heard, Saturday it was a really well produced '60s country flop, **Johnny Jay's** "Stompin' At The Train Station," and Sunday featured all "Sweet Dreams" by the **Eurythmics**. By the time Monday rolled around, the news media was convinced the station was going nostalgic (a rumor **Guyette** purposely leaked), and the third-shift workers at the **Kodak** plant were prepared for punk Hawaiian, but **RTK** "Rochesters Talk" became **RTK** "Rochester's Town & Kountry," called on the air "Magic Country," with a tv ad blitz to debut next week.

Across town at "Music Of Your Life" **WYLF**, afternoon announcer (jock somehow doesn't sound right next to **Kay Starr**) **Todd Blide** adds to his duties as program director, while **Tammy Long** leaves **WPXN**

there to do middays and **Forest Lewis** is upped to news director.

★ ★ ★

After all this time you've probably forgotten that **KSD-FM** St. Louis never replaced **Gerry DeFrancesco** when he left for **Gannett's** Los Angeles outlet **KIIS** last year. Actually, **Ron Morgan** has been running things as vice president of operations, but now he's got some official help in the form of music director and midday man **Mike Watermann**, who has been promoted to program director in addition to his other duties.

Dr. Jockenstein is getting pretty official across town at **KATZ** and **WZEN** these days. Now that **Bernardine Douglass** is used to her **GM** chair at the longtime black community leader, she's given **Dr. Jock** a new role: **Rod King**, program director. **King**, who retains his airshift, replaces **Ajay Kemp**. ... There's also been a change at the voice of Cincinnati's Black community, **WCIN**, as PD **Frank Bailey** relinquishes that post but continues with his nighttime air-shift. Fellow jock **Sid Kennedy**, who's worked throughout the city, has been tapped to program the AM outlet.

★ ★ ★

When **Robert John** returned to programming two years ago at **Infinity's** Y-103 (**WIVY** Jacksonville), there was some speculation as to how he'd do. The answer is long in: good enough to make several people take a good look at his abilities. Among those viewing him at last

month's **RPC** were folks from **Scripps** Howard, and so it's come to pass that **John** will leave his successful post at **Y-103** (which has not been filled) to move down the dial a couple notches to **FM 100**. **Scripps** Howard's Memphis outlet, **WMC-FM**. He'll replace **Garry Wall**, who left last month for **Hartford's** **WTIC-FM**. ... And as **Robert** makes his way to Memphis from the **Sunshine State**, **FM 100** news director **Terrence McKeever** and **WHBQ** jock **Jo Jo Walker** reverse that trip. They'll land at **Tampa's** **WRBQ**, where **McKeever** will not do news, but co-host the **Q-Zoo** morning show with **Cleveland** **Wheeler**, while **Walker** mans the mike nights 10 to 2.

In addition to **Jim Smith** joining Washington (separate story, page 16), **St. Louis' Willie B**, the former music director of **KMJM**, is also on board at the **Metro** media outlet in the overnight slot.

★ ★ ★

The Russian controversy has sparked some creative radio. **KLRZ** Salt Lake City (the station that gave away a chance to blow up a building earlier this year) morning man **Kip Kraddick** has made his singing debut on "The Russians Are Liars." Any resemblance in melody to "The Eye Of The Tiger" is intentional. Meanwhile, at **WNBC** New York, **Don Imus** is getting his exercise; he recently made his way to the top of **Rockefeller** Center, where he removed the Soviet flag.

Maximum "Louise Louie" is over.



GO-GO'S INDULGE INXS—After kicking off their U.S. tour in Los Angeles, **Atco** Records group **Inxs** gets a visit from the **Go-Go** girls. Pictured from left are **Go-Go's** **Jane Wiedlin** and **Kathy Valentine**; **Inxs'** **Tim Farriss**; **Go-Go's** **Gina Schock**; and **Inxs** members **Michael Hutchence**, **Kirk Pengilly** and **Jon Farriss**, who, overwhelmed by it all, retreats to the fetal position.

Market Quotations

As of closing, September 13, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change			
1%	1%	Altec Corporation	—	25	1 1/4	1 1/4	1 1/4	Unch.			
69%	48%	ABC	10	426	57	55 1/2	55 1/2	— 1/4			
46%	30%	American Can	28	197	43 1/2	43 1/2	43 1/2	+ 1/4			
17%	8 1/2	Automatic Radio	10	2	12 1/2	12 1/2	12 1/2	Unch.			
77%	55	CBS	13	731	72 1/2	71 1/2	72 1/2	— 1/2			
65	16%	Coleco	10	7351	40	35 1/2	39 1/2	+ 3%			
9%	6%	Craig Corporation	—	12	8	8	8	— 1/2			
84%	55 1/2	Disney, Walt	20	2201	59 1/2	58 1/2	59	— 1/2			
6%	3%	Electrosound Group	—	—	—	—	5%	Unch.			
30%	16%	Gulf + Western	9	744	26 1/2	26	26 1/2	— 1/2			
35%	18	Handleman	14	484	31 1/2	31 1/2	31 1/2	— 1/2			
12%	6	K-Tel	9	18	10%	9%	9%	— 1/2			
74%	47 1/2	Matsushita Electronics	19	65	67%	67 1/2	67 1/2	— 1/2			
16%	8	Mattel	—	779	8%	8%	8%	— 1/2			
42%	32 1/2	MCA	8	158	34%	34 1/2	34%	+ 1/2			
90%	72%	3M	14	1054	79%	78 1/2	78 1/2	— 1 1/2			
148 1/2	82	Motorola	29	1561	133%	131 1/2	133%	— 1/2			
71	47	No. American Phillips	11	26	70	69 1/2	69 1/2	— 1/4			
15 1/2	4	Orrox Corporation	—	32	4%	4 1/2	4%	— 1/2			
26	18	Pioneer Electronics	—	54	24%	24%	24%	— 1/2			
31%	13 1/2	RCA	16	1469	28%	27%	27%	— 1/2			
16%	12%	Sony	35	1187	15	14 1/2	15	— 1/4			
34 1/2	25%	Storer Broadcasting	—	368	31 1/2	30%	30%	— 1/2			
6%	2%	Superscope	—	22	4%	4%	4%	Unch.			
57	38	Taft Broadcasting	12	199	48%	48 1/2	48 1/2	— 1/2			
35 1/2	19%	Warner Communications	15	2306	23%	22%	23	Unch.			
9%	8%	Wherehouse Entertainment	16	37	8%	8%	8%	— 1/2			
OVER THE COUNTER			Sales			Bid			Ask		
ABKCO	—	1/2	1%	Koss Corp.	96	6 1/2	6%				
Certron Corp.	111	3%	3 7/16	Josephon Int'l	36	17%	18%				
Data	—	—	—	Recoton	2	16%	17%				
Packaging	3	6%	7	Schwartz Bros.	—	2%	3%				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

NARM Earmarks \$600,000 Budget For L.A. 'Gift' Push

Continued from page 3

have to be watered, and always fits." In all, seven area television stations will air spots, while eight radio stations will be involved during the first flight of ad buys.

According to Reveley, the spread of buys was dictated by market segmentation here, and as such isn't likely to be reflected in other markets should the "Gift" program be approved for future campaigns. Cohen estimates that the total cost for each of the media areas in the local Los Angeles push will represent approximately \$300,000 for TV, \$100,000 for newspaper insertions, and \$100,000 for weekly print ads, with the remainder of the budget used for merchandising tools, local MTV spots and other costs.

The 13-week plan actually represents a mosaic of different ad buys, with key tv and radio placement to

follow three major installments of three weeks, three weeks and then two weeks, with two-week hiatuses between the three phases. Selected tv and radio buys, however, will be spread across all 13 weeks, as will radio buys around Casey Kasem's syndicated radio program.

Also included are spots on the USA cable system's "Night Flight" series, weekend spots between NBC's "Saturday Night Live" and "Rock'n'Roll Tonight," and a separate national MTV push already announced.

A staff of three field merchandisers has been hired to help position displays at the retail level.

As for the final test of the campaign's effectiveness, Cohen says, "The only yardstick we'll use to measure its success is sales at the cash register."

Jukebox Bill

Continued from page 6

face—the figure only runs about 30%.)

If the one-time-only fee is okayed by the Congress, AMOA would have the fee tacked on to the purchase price by the manufacturer or importer of the jukeboxes, thus eliminating, they say, the enforcement procedures now used by ASCAP and BMI to locate licensed boxes.

Sen. Zorinsky's bill also picked up two more sponsors—Sens. Hecht and Laxalt, both of Nevada—bringing it to a total of six. At this time, the House version has no co-sponsors.

For The Record

Sales figures for software manufacturer Activision, Mountain View, Calif., were incorrectly identified in the Aug. 27 issue as first half earnings. Actually they reflect first quarter earnings.

Lifelines

Births

Boy, David Brian, to Mayda and Brian Dunn, Sept. 1 in Moline, Ill. He is manager of the Musiciden store there.

★ ★ ★

Girl, Ariane Nicola, to Lisa and Stephen Campfield, Aug. 25 in Los Angeles. He is black music promotion manager for Warner Bros. Records there.

★ ★ ★

Girl, Kelsey Dawn, to Carolyn and Steve Rae, Sept. 2 in Stratford, Ontario. He is PD for CJCS there.

★ ★ ★

Boy, Jason R., to Sandy and Keith Wood, Aug. 15 in Thousand Oaks, Calif. He is controller of the Warner/Elektra/Atlantic Corp. in Burbank.

★ ★ ★

Girl, Meriko, to Mako and Eric Gale, Sept. 10 in New York. He is a guitarist and an Elektra/Musician recording artist.

★ ★ ★

Girl, Nicole Souvall, to Patti and Jeffrey Polett, Sept. 1 in Phoenix. She was formerly a member of Alta Distributors' promotion staff there. Grandparents are Lois and George Souvall of Alta.

★ ★ ★

Girl, Emily Marissa, to Mr. and Mrs. Jay Asher, Aug. 23 in Tarzana, Calif. He is a songwriter.

Marriages

Ken Terry to Louise Latriano, Sept. 10 in New York. He is music editor of Variety.

★ ★ ★

Peter Liberatos to Camille Verriotto, Sept. 17 in Hempstead, N.Y. He is executive vice president of Faralane Enterprises Inc. in Farmingdale, N.Y.

★ ★ ★

Steve Libman to Debbie Haynes, Sept. 10 in Atlanta. He is vice president and buyer for Nova Distributors there. She is an inventory control specialist for Nova.

Deaths

Johnny Hartman, 60, of cancer Sept. 15 at the Sloane-Kettering Memorial Hospital in New York. The Chicago-born jazz singer was a member of Dizzy Gillespie's band and recorded the LP "John Coltrane, Johnny Hartman" for Impulse, considered by many to be one of the definitive jazz vocal LPs. Last year he received a Grammy nomination for his Bee Hive recording "Once In Every Life."

★ ★ ★

Bernard Whitman, 68, Aug. 30 at his home in East Stroudsburg, Pa. He was leader of the Bernie Whitman Band and is survived by a sister.

★ ★ ★

Paul Neighbors, 65, of a heart ailment Aug. 26 in Texas. He was a prominent orchestra leader in California for over 40 years.

Heartland Beat

Continued from page 6

Emphasis is on selling Eye & Ear's directorial services. Hilbe and cameraman John Doherty are in-house directors, with Doherty's specialty being multi-camera live shoots and Hilbe's rock'n'roll conceptual video. Other staffers include Hilbe's partner and production manager Rich Lamberti and newly instated director of program development Don Johnson

Eye & Ear handles commercial projects and has served as technical consultants to WLS disk jockey Steve Dahl's tv program "It's Too Early," but the company's main thrust is music. "Our strength," says Tom Hilbe, "is that all our facilities are in-house. We don't have to shop around, which makes projects run smoother."

★ ★ ★

White Sox fever is running rampant all over Chicago, so when word came to your humble Heartland scribe (a diehard Cubs fan himself) that a local doo-wop band had recorded its own version of the Sox victory song for radio promos, it came as no surprise. (Hey, the Cubs used to cut their own records.)

Somebody was bound to jump on the Sox bandwagon. The enterprising nine-year-old quintet Stormy Weather was the first to do it—and Chicago radio stations are snapping up the song like beers at Comiskey Park.

The tune in question is Steam's 1969 hit "Na Na Hey Hey Kiss Him Goodbye," which Sox fans took to singing some years ago every time the Pale Hose blew away the opposing team. Stormy Weather's lead singer Henry Fareg wrote a new set of lyrics, retitled the ditty "59 Fever

(Winnin' Ugly)" after the last time the Sox captured the American League pennant, dashed into a south suburban studio to cut the track, and distributed tapes to Chicago radio stations the same day. So far, WGN, WLS-AM-FM, WMAQ, WBBM-FM, WIND and WKQX have picked up the tune, as well as stations in Lansing, Mich. and Hammond, Ind., all within a week of its recording. "We wanted to get in radio through the back door," says Fareg, and it looks like Stormy Weather got its wish.

And they're not just opportunists, they're Sox fans too, says Fareg, pointing out proudly that the Gary, Ind.-based band comes from the same town as Sox slugger Ron Kittle. It was at a recent Sox game, as a matter of fact, that Fareg got his inspiration to do the song.

Listener response has been so overwhelming, says Fareg, that "59 Fever" is hurriedly being pressed up and should be in area record stores by the middle of the month. It will appear on Stormy Weather's Canterbury label, which has seen the release of three LPs and three 45s by the band in its eight-year recording history. Never before, however, has there been such demand for Stormy Weather vinyl. After years of "pounding the pavement" with their records, says Fareg, Stormy Weather's got a winner. It sure tastes sweet, "and the Sox sure have helped," he says.

★ ★ ★

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

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notably events.

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 Distributor's Conference, Hyatt Palm Beaches, West Palm Beach, Fla.

★ ★ ★

Oct. 2-5, National Radio Broadcasters Assn. annual convention, Hilton Hotel, New Orleans.

Oct. 3-7, VIDCOM '83, Palais des Festivals, Cannes.

Oct. 7-9, Great Southern Computer & Electronics Show, Orlando Expo Center, Orlando.

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, Acapulco.

Nov. 1-4, Videxpo '83—third International Video and Telecommunications Market, Condesa Del Mar, Acapulco.

Nov. 2-4, NARM One-Stop Conference, LaPosada, Scottsdale, Ariz.

Nov. 2-4, Electronic Displays, Kensington Exhibition Centre, London.

(Advertisement)

MASTER TURNED DOWN? DON'T GIVE UP... STEVE SCHULMAN IS YOUR ANSWER

PHILADELPHIA — Steve Schulman's National Label Distributing Company is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product.

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For further information call Steve Schulman at distribution headquarters, 215 473-0994 or write to Steve Schulman, P.O. Box 12666, Philadelphia, Pa. 19129.

THEY'RE WAITING!

21 finalists have been announced after intensive screenings of 1994 entries from 60 countries, and the world is waiting for Tokyo's musical autumn. The contestants are warming up and ready to win. New original hits are only weeks away. Wait...but don't just wait. Be there!



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Crystal (MEXICO)



Marianella (ARGENTINA)



Homero (PERU)



Nicole (WEST GERMANY)



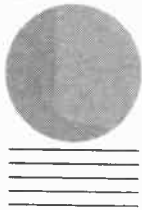
Tiziana Rivale (ITALY)



Kamelie (CZECHOSLOVAKIA)

Festival dates:
October 29 & 30, 1983
Budokan Hall,
Tokyo

World Popular Song Festival in Tokyo '83



Michel Laurent (FRANCE)



Astrid Kley (FRANCE)



Paul Young (U.K.)



Newton Family (HUNGARY)



Dee Dee Bridgewater (USA)



Lori Balmer (AUSTRALIA)



Diane Tell (CANADA)



i Pooh (ITALY)



Jean-Bora (KOREA)



Sandy Farina (USA)



Bessy (GREECE)



Bobby Caldwell (USA)



Juan Antonio Labra (CHILE)



Small Talk (U.K.)

For further information:

FESTIVAL COMMITTEE '83



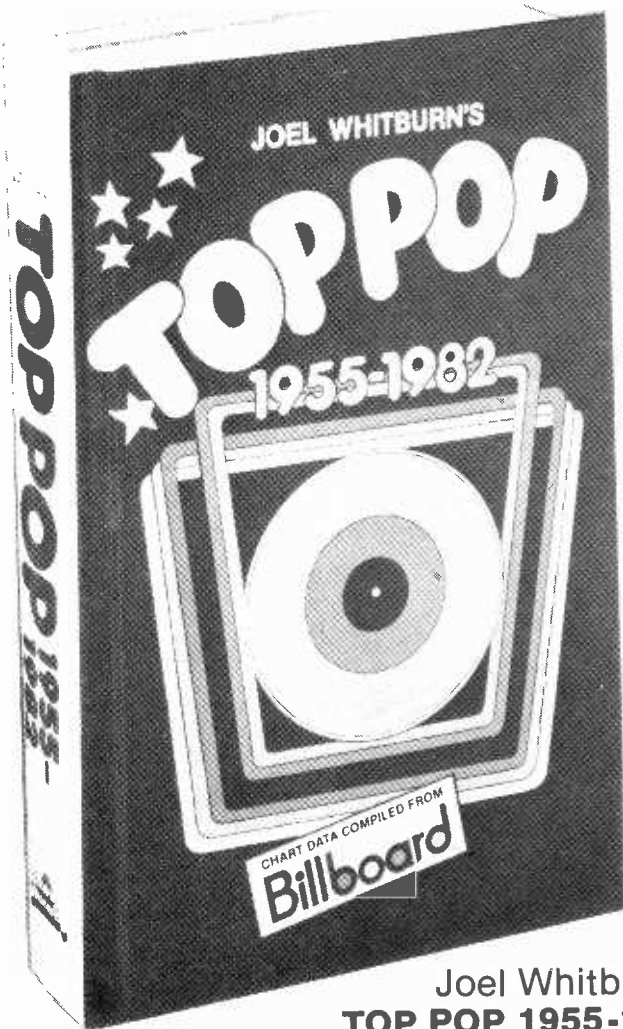
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Also indicated are all RIAA-certified Million & Platinum sellers; all Top 10 titles in bold type; and all Christmas, instrumental, Novelty, Comedy, Spoken, and Foreign Language records — and more.

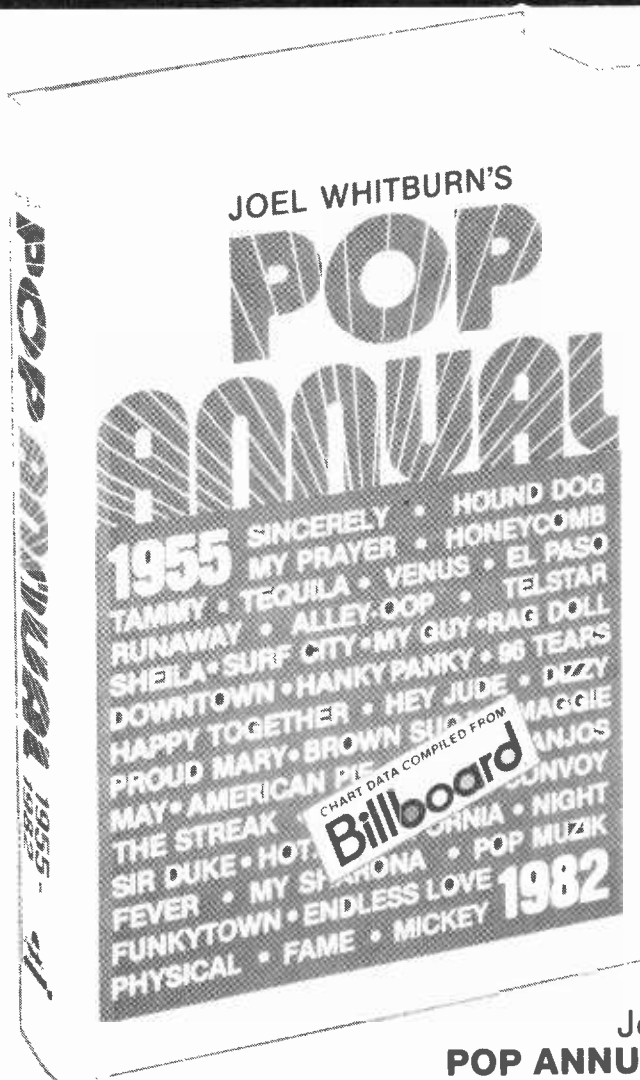
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- New!** All records listed in chronological order by **date first charted**
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- New!** Broadway show and movie soundtrack titles are indicated
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NEW FEATURES!

- New!** Date record attained peak position
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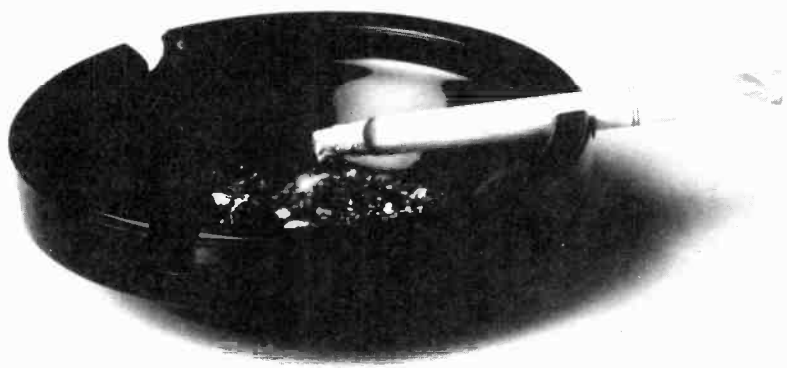
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Billboard TOP LPs & TAPE

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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	1	13	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		37	32	11	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA	●	8.98		72	75	19	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS	●		BLP 3		
2	2	40	MICHAEL JACKSON Thriller Epic QE 38122	CBS	▲		BLP 2	38	40	8	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 22	73	72	70	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲				
3	3	22	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 20	39	41	10	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS				74	85	14	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98			
4	4	34	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		51	4	4	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 12	75	59	81	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●		8.98		
5	5	6	BILLY JOEL An Innocent Man Columbia QC 38837	CBS				45	7	7	KANSAS Drastic Measure CBS Associated QZ-38733	CBS				76	133	3	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98			
6	6	5	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA		8.98		42	38	16	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98		77	65	23	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS					
7	9	13	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		43	35	48	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98		78	71	24	KROKUS Head Hunter Arista AL 8005	RCA		8.98			
8	8	6	JACKSON BROWNE Lawyers In Love Aoylum 60268 (Elektra)	WEA		8.98		44	44	15	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 19	79	98	6	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA		8.98			
9	10	18	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98		45	42	32	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98		80	74	28	STYX Kilroy Was Here A&M SP 3734	RCA	▲		8.98		
10	11	9	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA		8.98		46	48	6	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA		8.98		81	84	25	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98			
11	7	11	SOUNDTRACK Staying Alive RSO 813269-1 (PolyGram)	POL	▲	9.98		47	55	4	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 16	82	86	24	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98			
12	15	23	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS	●			48	34	18	FASTWAY Fastway Columbia BFC 38662	CBS				83	87	16	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98			
13	14	8	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA		8.98		49	43	16	THE KINKS State Of Confusion Arista A1 8-8018	RCA		8.98		84	62	11	ELO Secret Messages Jet QZ 38490 (Epic)	CBS					
14	16	6	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA		8.98		50	37	8	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 4	85	81	17	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS	●		BLP 5		
15	13	22	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 42	51	46	15	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98		86	89	5	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA		8.98			
16	12	13	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			52	67	10	SPANDAU BALLET True Chrysalis B6V-41403	CBS				87	56	20	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 6		
17	24	8	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS				53	47	12	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98		88	90	22	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98			
18	20	3	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98		54	175	2	HEART Passionworks Epic QE-38800	CBS				89	77	51	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲		8.98		
19	19	14	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98	BLP 55	55	54	65	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲			90	78	11	DIANA ROSS Ross RCA AFL1-4677	RCA		8.98	BLP 39		
20	22	5	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 1	56	58	28	U2 War Island 90067 (Atco)	WEA	●	8.98		91	93	6	KING SUNNY ADE Synchro System Mango MLPS 9737 (Island)	IND		8.98			
21	30	3	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP		8.98		57	63	5	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 9	92	64	21	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 57		
22	17	23	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	●	8.98		58	100	2	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		93	76	6	TOM TOM CLUB Close To The Bone Sire 1-23916 (Warner Bros.)	WEA		8.98	BLP 64		
23	26	18	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98	BLP 36	59	53	23	EDDY GRANT Killer On The Rampage Portrait/Ice B6R 38554 (Epic)	CBS	●		BLP 44	94	79	49	IRON MAIDEN The Number of the Beast Capitol ST 12202	CAP		8.98			
24	18	11	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (PolyGram)	POL	●	8.98	BLP 11	60	52	20	ZEBRA Zebra Atlantic 80054	WEA		8.98		95	83	7	YAZ You And Me Both Sire 1-23903 (Warner Bros.)	WEA		8.98			
25	25	7	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS				61	57	9	ARETHA FRANKLIN Get It Right Arista AL8-8019	RCA		8.98	BLP 10	96	112	6	WHAM—U.K. Fantastic Columbia BFC 38911	CBS					
26	21	32	JOURNEY Frontiers Columbia QC 38504	CBS	▲			62	50	14	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA		8.98		97	95	98	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲				
27	23	10	TACO After Eight RCA AFL1-4818	RCA		8.98		63	68	5	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA		8.98	CLP 40	98	101	7	RONNIE LAWS Mr. Nice Guy Capitol ST-12261	CAP		8.98	BLP 35		
28	27	21	MEN AT WORK Cargo Columbia QC 38660	CBS	▲			64	68	5	BETTE MIOLER No Frills Atlantic 80070	WEA		8.98		99	91	20	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		6.98			
29	49	3	THE MOODY BLUES The Present Threshold TR1-2902 (PolyGram)	POL		8.98		65	61	24	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 27	100	105	111	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲		6.98		
30	28	45	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 21	66	69	7	SPYRO GYRA City Kids MCA 5431	MCA		8.98		101	102	40	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS					
31	29	38	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●			67	66	33	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 2	102	96	76	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲		8.98		
32	33	22	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	●	8.98		68	73	3	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA		8.98		103	92	18	MTUNE Juicy Fruit Epic FE 38588	CBS			BLP 29		
33	31	32	OURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		69	82	4	RUFUS AND CHAKA KHAN Live—Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 13	104	80	18	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 17		
34	36	7	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 8	70	88	3	CHEAP TRICK Next Position Please Epic FE-38794	CBS				105	107	21	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98			
35	60	3	GAP BANO Gap Band V—Jammin' Total Experience TE-1-3004 (PolyGram)	POL		8.98	BLP 15	71	70	27	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1										

★ 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 24, 1983, BILLBOARD

HEAVY DISCOUNT STRATEGY Wherehouse Into Computer Software With Major Buys

• Continued from page 1

ment, it will become the third major record/tape chain to add high technology computer software to its product mix. Record Factory was the first, Musicland the second.

The software makers report that Cathy Hahn, a veteran buyer for Softsel, the largest U.S. computer software distributor, was recently hired by Wherehouse to take charge of all software purchases. Dave Blumstein, executive vice president for the distributor, says that during the two years Hahn worked for his firm, her responsibilities included buying a limited number of software titles primarily from the low-end computer software makers.

Wherehouse is also in the market for a distributor to rack its stores with the high technology products. SKU, Micro D and Softsel, three major computer software distributors, have been approached by the record chain. It is believed that neither Micro D nor Softsel could strike viable agreements with Wherehouse.

A visit to a Fresno, Calif. Wherehouse store showed no evidence that it was about to receive a new product category. The manager there was surprised to hear of the purchases, and said he "obviously" was not privy to product changes.

According to Jerry Jewell of Sirius Software, Wherehouse had indicated to him that it was going to allocate space in its stores for a software department, and that, in order to become a known "software merchandiser," it was going to discount its prices substantially for a limited period of time.

Scott Llewellyn of DataSoft and

Elliott Dahan of Creative Software both note that Hahn is aggressively pursuing the market. They say it appears that Wherehouse is serious about adding a new product to its stores. Dave Gordon of Datamost and Jon Loveless of Synapse have indicated that the record store is a "natural outlet" to sell such product.

As for Wherehouse's discounted price, this is not the first time it has offered exceptionally low prices to get established in a new field. When it first entered the videocassette arena, it offered a \$1 rental fee on all its movies.

Recalls competitor Weston Nishimura, president of eight Video Space stores located in the Pacific Northwest, "While it may have been publicity smart, it caused havoc among many of their customers. The (Wherehouse) stores ran out of many (popular) titles."

In the end, Video Space stores not only received Wherehouse's overflow, "but it (Wherehouse) had to rent five movies to match the price we were getting for one movie." The company was charging \$4.98 per rental movie.

Spokespeople for San Francisco's Record Factory, Denver's Budget Records & Tapes, and Great American Music/Wax Museum in Minneapolis, say they wish Wherehouse "good luck" and wonder what kind of a profit it would make using such a slim margin.

"It's a common marketing tool," notes Jan Jordan of Great American Music. Sterling Lanier, president of Record Factory, reports that it is unlikely the software prices offered at his company's stores are about to change in the near future.

Target Piracy In Caribbean

• Continued from page 4

records and song compositions, among others. This section, put forward by U.S. book publishers, says that the President, in determining beneficiaries, will take into account "the extent to which such country provides under its law adequate and effective means for foreign nationals to secure, exercise, and enforce exclusive rights in intellectual property, including patent, trademark and copyright rights."

As far as enforcement is concerned, a spokesman for the Motion Picture Assn. of America says candidly: "You can't very well see the President watch his Caribbean Basin Initiative go down the drain because our people complain of instances of piracy, but the law will help the State Department use it as a tool to encourage member countries to pay more attention to their copyright laws and prosecute the most blatant offenders."

He adds, "Overall, we're very pleased that the government has given such high priority to dealing with the problems of piracy, and has included such specific language in the bill."

BILL HOLLAND

Fall Promo Set By Spectravideo

NEW YORK—Spectravideo, a marketer of personal computer systems, peripherals, software and accessories based here, is rolling out its first nationwide consumer product promotion this month. From Sept. 1 through Dec. 31, consumers purchasing the Spectravideo SV-318 computer console receive a free 16K RAM card with a retail value of \$80. The card expands the RAM memory of the unit to 48K.

The SV-318 system has been available in select markets since July 1 and will be nationally available by the end of the year.

'Flashdance' Video Exploding At Retail

• Continued from page 1

177,629 units. "Flashdance" debuts at number 2 on Billboard's Videocassette Top 40 this week, the highest debut in the chart's history.

By comparison, "Jane Fonda's Workout," the largest-selling home video program, recently topped 200,000 units. That title has been on the Billboard chart for 72 weeks and currently holds the number 3 position.

"The first day we sold 1,000 copies of 'Flashdance,'" says "Sid" Radoski, software buyer for Precision Video/TV in Bellwood, Ill. Her one store sent out 6,000 postcards promoting the title, and she notes, "People have come in to buy VCRs and 'Flashdance' together, so it's affecting hardware sales, too."

Platt Music in Torrance, Calif., which represents audio/video hardware lines, added "Flashdance" to 36 May Co. (southern California) and Diamond's (Phoenix) stores. According to Mike Stapleton, tv and video buyer for Platt, this is the first videocassette to be sold in these stores, and may lead to a commitment on a larger scale. He points to Beta Hi-Fi software as particularly appropriate for the hardware-oriented departments, which also sell videodisks.

"Because of the excitement of the movie, it could enhance sales of stereo VCRs," Stapleton says. "We felt this was the time to take a chance." Although in-depth sales figures were not available at presstime, Stapleton estimates the 36 stores probably sold between 250 and 300 units the first day—results which he calls "very encouraging."

Remarks Eric Doctorow, vice president of sales and marketing for Paramount, "It seems to be a fever. A number of distributors who ini-

tially placed large orders have called and reordered. The fact is, we couldn't have shipped one more than we did initially." Tim Clott, the company's vice president and general manager, notes that Bell & Howell was duplicating through Friday for Tuesday (Sept. 6) shipment.

Clott adds that 150,000-unit sales were unattainable for any title as recently as a year ago. "With 'Flashdance,' we're looking for 300,000. There's easily a year of activity on this, and probably more," he says.

Advertising manager Hollace Brown says spots for "Flashdance" are running on MTV, USA Network and radio. An extensive print campaign is also underway. "As long as retailers continue to promote, this title will have legs," she says.

The response to "Flashdance" raises speculation as to Paramount's planned release date for "Staying Alive." It's believed the decision to release that title at \$39.95 in the near future is also imminent, although verification was not available at presstime. Clott does say, however, "We'll leave a long time between 'Flashdance' and our next hit title. We couldn't handle another hit right now; we're just trying to keep a step ahead of 'Flashdance' orders."

Cross-merchandising is seen as a key "Flashdance" element by Paramount executives. Doctorow says, "We've seen cross-merchandising between the videocassette and the record, where distributors tell dealers, 'Buy the tape from us and get the album at half price.'" Clott notes that the Licorice Pizza chain purchased 2,000 "Flashdance" T-shirts for store personnel to wear, for giveaways and for sale. Six promotional reels are going to retailers and distributors at no charge for in-store promotion.

Record Bar Executives Discuss Plans For Expansion

• Continued from page 3

food outlet, Napoleon's Grocery, scheduled to open Nov. 1 in Charlotte, N.C.

Bergman says he views diversification as a means of providing continued advancement opportunities for Record Bar employees, and adds that he isn't limiting this outreach only to Napoleon's. Currently, there are no plans on the drawing board for international retail expansion through Record Bar, although Bergman admits he isn't ruling out overseas activity.

Senior vice president of marketing Ralph King noted in his address that the 148-store Record Bar chain has seen its largest per store average increase in five years this past August, up 17.7%. The dollar-volume increase was up more than 20%. Store managers are being urged to use specific company-wide sales programs to determine their individual marketing strategy and ordering patterns. King sent out schedule promotions for Christmas that will run through January, for spring that will run February through May, and for the June-October program that will close out Record Bar's 1984 fiscal year. The company is providing each store manager with goal posters to help achieve its target.

Commenting on the chain-wide attitude survey initiated last February in an effort to establish more direct "feedback loops," King told the

convention, "You've shown that you want to be more aggressive in selling prerecorded music and music-related accessories. This coincides with an overall industry upswing: for the first time in three years we had five straight months with hit releases in the stores—Michael Jackson, Def Leppard, Flashdance, David Bowie and Alabama."

Discussing projected expansion for the active retail chain, executive vice president Bill Golden and leasing vice president Rich Gonzales pointed to Florida as a prime geographic goal, with five new stores slated to open there in coming months. Golden noted a slowdown in overall mall building, but he said that the chain is looking now at other ways to continue its proliferation.

Toward this end, Golden indicated a move by Record Bar toward more individual market domination in major traffic centers. "We want to go into major metropolitan centers that already have four or five Record Bar stores for better penetration," he said. "We will be using a combination now of mall, strip center and free-standing sites." One of these free-standing sites will be in Orlando, Fla., adjacent to a Walden bookstore. Heaviest implementation of Record Bar expansion is expected to be in the Sun Belt region.

Highlighting this year's convention were two days of intensive and

in-depth sales training sessions for store managers and supervisors, emphasizing communication, leadership and interpersonal skills. The training sessions, conducted by Farr Associates, fell under the newly restructured human resources department within Record Bar that combines human systems (headed by Arlene Bergman) and personnel (headed by Lou Goetz).

Further coverage of the Record Bar convention will appear in next week's issue of Billboard.

In addition to unveiling a newly implemented benefits program covering increased profit-sharing, introduction of pension and saving plans, longterm disability, and part-time employee benefits (at a total cost to Record Bar of \$229,000 through 1983), other new programs were also presented at this convention. They included regular intercompany surveys and feedback loops, store meetings, more participatory management, employee problem-solving groups, increased motivational incentive programs, employee of the month/employee of the year award, and more emphasis at corporate levels on performance feedback.

In the area of warehousing and distribution, Record Bar is now averaging shipments of 225,000 to 250,000 units per week, with 200,000 units accounted for by prerecorded

product. Sandra Rutledge, senior vice president of administration/distribution, said she hopes to accomplish three specific goals: In January, Record Bar will begin printing UPC standard bar codes on all product to cut down costs and utilize automation. Rutledge is currently evaluating the possibility of establishing a distribution system to handle all kinds of product, including non-music items, and she is also evaluating telecommunications systems to be established between Record Bar and manufacturers as well as between Record Bar and its own stores.

"Our goal is to become a full-service warehouse," said Rutledge, acknowledging that at some point the operation could expand into becoming a distributor for various lines of special products. "We want to have a more diversified product for increased volume."

Record Bar is currently online testing a telecommunications system with CBS that will computerize and facilitate catalog orders. In October, a separate test with CBS will allow the manufacturer to teletransmit its invoices directly to Record Bar. Results of these experiments will determine future implementation at this level.

The chain plans to continue with its in-house label, Dolphin Records, headed by Josh Grier, newly named general manager. The label is con-

solidating its activities and plans to concentrate in the coming year on three new music acts: the X-Teens, the Accelerators and the Snap. Dolphin currently has an album out by the X-Teens, with albums due by the Accelerators in October and by the Snap in January. One of the acts featured on Dolphin's "Mondo Montage" LP sampler released earlier this year, Let's Active, has now been signed to IRS Records.

Other highlights of Record Bar's 1983 convention included Vendor's Day, during which major manufacturers displayed their wares in booths, sales presentations by companies such as Maxell and Sanyo, and entertainment, which included performances by such acts as Steve Wariner, Marshall Crenshaw, Earl Thomas Conley, Stevie Ray Vaughn, the X-Teens and the Chairmen of the Board.

Discount Plans

• Continued from page 3

hits package would carry a \$9.98 list. When customers complained about the additional \$1, contending such a move might motivate an industrywide boost, RCA pointed out that its announcement included a \$1 million advertising campaign behind the album, and that the inclusion of 11 cuts on the LP was further justification for the price increase.

Inside Track



BIGWIG BANTER—Chrysalis and CBS executives discuss top secret marketing strategies for releases by Huey Lewis & the News, Pat Benatar and Icehouse. Pictured from left, are Chrysalis president Jack Craig; vice president of marketing for CBS branch distribution Tom McGuinness; Chrysalis vice president of merchandising and sales Vince Pellegrino; and Paul Smith, senior vice president and general manager of marketing for CBS.

IN FEDERAL COURT

Associated Asks For Motown-MCA Papers

NEW YORK—Associated Distributors of Phoenix, in a motion filed with a Federal judge there last week, wants Motown Records to produce financial documents pertaining to the label's newly formed association with MCA Distributing.

Associated, which is seeking \$500,000 in compensatory damages from Motown and the branch distributor following the label's defection from the independent ranks to the MCA web in July, has asked Motown to deliver documents which summarized the progress of the label's negotiations with MCA. The distributor, which handled Motown in Arizona, New Mexico, and parts of California, Texas and Nevada, alleges breach of oral contract and fraudulent conduct in its complaint.

Attorney Doug Carter, who is representing Associated for Arent, Fox, Kinter, Plotkin & Kahn in Washington, has also asked for a copy of the contract signed by the parties, which he says defines the financial terms Motown was offered by MCA to entice the label from the indie fold.

When Schwartz Bros., the former Motown distributor in the mid-Atlantic region, sued the label for contractual interference in July, Motown attorney Robert Downing told Judge Arthur Ahalt of Prince George's County Circuit Court in Maryland that MCA had provided

the label with \$7 million in advance of the signing. The Schwartz Bros. suit was later settled out of court.

Associated has asked Judge Charles Hardy of Federal District Court in Phoenix for a jury trial, although Carter concedes that pre-trial motions are likely to extend "well into 1984."

Another suit against Motown, brought by Big State Distributors of Dallas, is pending in Federal District Court there. **LEO SACKS**

RCA Establishes Gotham Latin HQ

NEW YORK—RCA Records has established a New York headquarters for the sales and distribution of its Latin American, Spanish, Brazilian and select Italian product, under the direction of Adolfo Pino, RCA's vice president for Latin America-Spain, who has been named director of the new operation (Executive Turntable, page 4).

RCA branches in Chicago, Dallas, Los Angeles and Miami, as well as a new office in San Juan, Puerto Rico, will also be getting new sales and distribution staff focusing on outlets specializing in Latin product. Traditional RCA accounts wanting Latin product will be serviced by the national branch sales operation.

Executive Turntable

• Continued from page 4

tainment, assumes duties as president and chief operating officer of Showtime/The Movie Channel Inc. in New York. . . . **Rebecca Dragiff** has been named director of planning for RCA/Columbia Pictures Home Video in Los Angeles. She was planning manager.

Laruen Chez has been appointed Midwest regional sales manager for Family Home Entertainment in Canoga Park, Calif. She was national sales coordinator for JLT Films. . . . Nashville Audio Video Productions has recruited **Alan Coleman** as director of photography. . . . **Bob Conrad** has been appointed director of new franchisee support for National Video Inc. in Portland, Ore.

The Konica Audio/Video division of Konishiroku Photo U.S.A. Inc. in Englewood Cliffs, N.J., has appointed **Ann Fonfa** Eastern regional sales manager and **William Kollner** Western regional sales manager. Fonfa held various sales management positions in the toy and stationery industries. Kollner was Eastern regional sales manager for the Panasonic Industrial Company. . . . Coleco Industries Inc. has appointed **George Kiss** vice president for advanced research and development. He was director of software development for Atari.

La Costagenda: Eroding profit margins top the list at this week's NARM retailer summit at the San Diego county spa. One astute chain entrepreneur told Track he could document that U.S. record retail has lost 10% of its gross since 1977 due to consistent pressures from manufacturer price hikes and restrictive returns. Another able retail rep says he feels retail has lost a point annually from the same inroads on his black ink.

Expect WEA to provide its fall restocking discount program sometime late this week. **Henry Droz** and his flying circus are making their annual regional stops as you read this. . . . Don't bother to call **Jerry Richman** for a week starting about Oct. 18. He and his capable frau, **Sunny**, jet to San Francisco, where they will set dates and places for the 1984 NAIRD convention. . . . Track happily notes one-time Decca/MCA Records Cleveland branch/regional manager **Bill Green** is convalescing from surgery at his Sarasota, Fla. manse. . . . A kudu to **John Marmaduke** for the excellent background music tape you hear while waiting to reach your party when you call Western Merchandisers. He personally selected the Mozart and Handel works for quartets and quintets Track so thoroughly enjoyed.

Although Sears plans a \$589 Compact Disc player for Christmas, Track could find no CD hardware or software in Sears' Christmas catalog. . . . **Intellectrix**, a San Antonio firm, has registered with the SEC for a 920,000-share stock issue, underwritten by State Street Securities. . . . **Matsushita** has inked a binder with BASF for use of Japanese patents and technology in making thin-film, high density video recording tape. **Three M** got a similar license last April from Matsushita. . . . Watch for **A&M Records** to come with **Wes Montgomery**, **J.J. Johnson**, **George Benson** and **Quincy Jones** albums from a cache of vintage CTI Records masters. A&M reportedly is also readying a tasty sampler of the wares.

Track hears that controversial boxing promoter **Don King** is negotiating to promote national and international tours for the **Jacksons** in 1984. King is also close to signing **Roberta Flack** and another soul veteran for management.

The August Record Bar house organ, "Off The Record," reports fully on Napoleon's Grocery, the gourmet food chain diversification of the Bergman clan's empire. In addition to more than 100 cheeses and many different imported and domestic meats, the first Charlotte mall location will feature a variety of hot breads, baked in a **Budgett** convection oven. . . . Track found industry vet **Sam Crowley**, once a Disc Records and later a Western Merchandisers retail store supervisor, working as general manager of **Videoland**, a seven-store Texas video specialty skein. . . . **Activision** has formed **Activision Software Ltd.**, which will oversee marketing in the U.K., according to **Greg Fishbach**, international prexy. **Computer Games Ltd.** there is adding a 12-person sales team to exclusively peddle Activision software. . . . **Composer Bernie Wayne** takes to the concert circuit, opening a series of nationwide pop concerts at the Forum, Yorba Linda, Calif. Oct. 8 as piano soloist with a large orchestral and choral backdrop. . . . **Michelle Malamud**, one-time MCA Records publicity chief, has ankled Philadelphia to open **The Media Connection**, her own PR office, in Dallas.

The Music Publishers' Forum changes from its evening meetings to luncheon get-togethers, starting Tuesday (27) at the Cock n Bull, West Los Angeles. A panel of a&r reps, including **Gary Gersh**, **Neil Portnow**, **Tom Zutat**, **Terri Muench** and **Larry Hamby**, are the attraction. Lunch is \$10. Call **Terry** at (213) 469-8371, extension 340, for reservations. . . . **Longtime St. Louis newspaperman/ jazz critic Charlie Menees**, who also does a big band stint at KMOX Saturday nights, is teaching a

"Big Bands Go To War" course at the Univ. of Missouri, St. Louis, this fall. . . . **PeeWee Monte**, for 40 years the late **Harry James'** mentor, is mulling a "ghost" band, featuring an extraordinary trumpeter and 16 musicians.

Believe In Music, Grand Rapids, last week opened its seventh store, a 2,200 square-footer in Kalamazoo, managed by **Mark Bensonberg**. . . . **Hitachi**, **Sony**, **Toshiba** and **NEC Home Electronics** will have new CD hardware late this year. **Hitachi's DAD 3000**, due Nov. 1, is wholesale priced at \$446.88. **Sony's CDB-11S** comes Nov. 1, with its **CDP-501ES** following Nov. 21. Prices are \$467.19 and \$682.51, respectively. **Toshiba** bows its **XRZ-70** Oct. 16 and **XRZ-70K** Nov. 16 at \$567.95 and \$689.82. On Oct. 21, **NEC** expects to market its **CD-765** at \$682.51.

You can hardly miss **Licorice Pizza's** bumper stickers in driving around L.A. They've produced glossy stickers for **Asia**, **Joan Jett**, **the Police**, **Duran Duran**, **Loverboy**, **the Kinks** and **Iron Maiden**.

Alumni like **Frankie Avalon**, **Fabian**, **Joey Bishop**, **Buddy Greco**, **Al Martino**, **Dick Clark** and **Sylvester Stallone** congregate Oct. 29 at the Liberal Arts Masonic Lodge, 2544 Westwood Blvd., Los Angeles, to celebrate the 75th anniversary of South Philadelphia High School. Stipend is \$17.50, and reservations can be made through **Red Schwartz** at (213) 654-5000. . . . At presstime, the **Pickwick** rackjobbing division was hinted ready to close the **Des Moines**, **Dallas** and **Denver** warehousing. **Jim Moran**, prexy of the activity, was not returning calls. . . . **Grapevine** has some labels studying the possibility of creating extended billing for certain slow-moving catalog album product, an idea **Disc Records** founder **John Cohen** conceived six years ago.

Rumor mill has **Capitol Records** ready to announce a change from its longtime liberal returns policy. Word was the **Tower** folks were pondering a switch to something more like **WEA's** reward-and-penalty policy. Folks in the round building would not comment on the report. . . . **The Permanent Charities Committee of the Entertainment Industries** is conducting an 18-kilometer walk-athon Oct. 8 beginning and ending at the Century City, L.A., mall. . . . The "Album Flash" series on **Home Box Office's Cinemax Service** focuses on **Pat Benatar's** new album, "Live From Earth," Wednesday (21) and **John Cougar's "Uh Huh"** Oct. 4. The show combines interview segments and premiere video clips.

Vertx, a San Diego firm, says it will offer sometime late this year a turnkey mini-home entertainment retail store unit for location anywhere. A product demonstrator, an automated cash register station and a versatile product dispenser, claimed to be able to hold either video game titles, prerecorded audio cassettes, Compact Discs, floppy disks or computer tape, make up the store unit. A spokesman for **Vertx** could not provide prices, but said they would be available this week.

More Gamesmanship: **Imagic**, one of the first video game makers, has announced the layoff of some 40 white collar workers, substantially reducing its marketing and sales departments. Blaming its layoffs on a distribution pipeline clogged with old product, **Imagic** says it will continue to make new games. . . . **Coleco**, boasting of its \$25 million advertising budget for its new low-cost computer that is supposed to take the bite out of the **Apple**, is still having difficulty getting FCC approval to market the product.

On The Label Front: **Stan Layton** of **Larc Records** says prexy **Joe Isgro** will determine what distribution course he will take sometime early this week. . . . **RCA** denies the rumor that **Total Experience Records** will be distributed by the **Bob Summer**-headed diskery.

Edited by **JOHN SIPPEL**

Music Acts Set For NBC Tver

• Continued from page 4

doing so well with 'Entertainment Tonight' and 'Solid Gold.'

Several musical acts who rarely perform on television are booked for the shows, including **Neil Diamond** (Gallin says it's his first solo guest tv appearance in 14 years), **Rod Stewart**, **Linda Ronstadt** (performing with the **Nelson Riddle Orchestra**), **Culture Club** and **Men At Work**. Also booked are **Alabama**, **Kenny Rogers & Dolly Parton**, **Rick James**, **Mac Davis**, **Joan Rivers**, **Peter Allen**, **Lily Tomlin**, **Debbie Allen** and excerpts from "Dreamgirls" and "A Chorus Line."



BONING UP ON BEER—**Bud Furillo** of **KABC Los Angeles**, left, and **Rick Dees** of **KIIS Los Angeles** get some instruction in the finer points of brewing at the recent **Budweiser Light** day held at the **Anheuser-Busch** brewery in **Van Nuys**.

HAVIN' MORE FUN



MORE FUN IN THE NEW WORLD

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PRODUCED BY RAY MANZAREK

LOOK FOR X'S VIDEOS, "NEW WORLD"
DIRECTED BY MICHAEL COLLINS AND
"TRUE LOVE, PT. #2," DIRECTED BY JOHN KOSLOWSKY.

AVAILABLE ON ELEKTRA RECORDS AND CASSETTES.

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MANAGEMENT: RON DE BLASIO/MED SHANKMAN



DREAMS COME TRUE.

Jennifer Holliday's dream began in Houston, where as a child she sang in the choir of the Pleasant Grove Baptist Church.

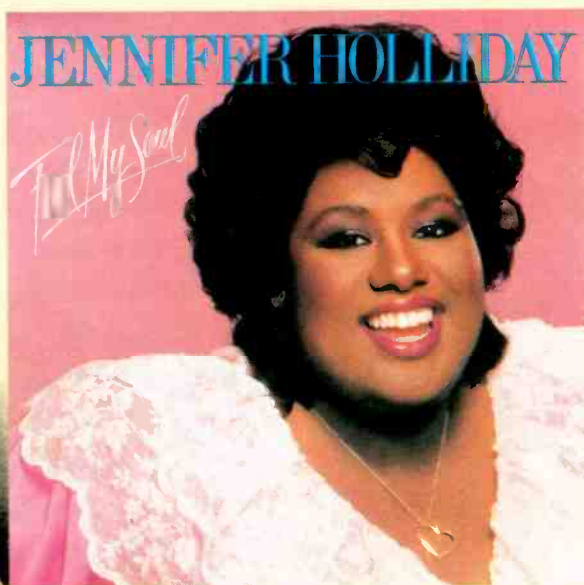
The dream took her to Broadway, and back out on the road as the star of a touring musical.

Then Jennifer was cast as Effie in Dreamgirls—and she brought down the house, night after night. . .

When Jennifer received a 1982 Tony

Award for her portrayal of Effie, the dream was there.

And she carried the dream with her when she accepted a 1982 Grammy Award



for her No. 1 single, "And I Am Telling You I'm Not Going."

Feel My Soul is that dream. And you'll hear it every time Jennifer Holliday

sings "I Am Love." the first single from her new Geffen album.

Because dreams come true.

JENNIFER HOLLIDAY

Feel My Soul

Featuring the hit single

"I AM LOVE" 7-29525

Produced by Maurice White for Kalimba Productions

Manufactured and Distributed by Warner Bros. Records Inc.

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