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Sparks Fly During VSDA Panel Debates

By LAURA FOTI

SAN FRANCISCO—Debates over proposed repeal of the First Sale Doctrine, home taping, pricing and formats took center stage at the second annual convention of the Video Software Dealers Assn., held here last week.

The three-day program of seminars, workshops and social events Aug. 28-30 drew about 675 dealers, distributors and suppliers. The record attendance, twice as high as VSDA expected when it finalized plans for the conference in June, reflected the home video market's current and anticipated expansion, and the increasing stature of the retail organization itself. More than 60 exhibitors were on hand, and there were close to a dozen sponsored

(Continued on page 63)

Reaction Mixed To Audience Study

By ADAM WHITE

SAN FRANCISCO—Radio programmers' recognition that every format attracts more than one kind of audience will dictate their future survival and prosperity. Yet the tastes of these audiences within a single format are not necessarily compatible.

This restatement of the audience fragmentation issue and its implications forms the core of a new National Assn. of Broadcasters-commissioned report, "Radio Wars: How To Survive In The '80s," presented during the NAB's Radio Programming Conference here Aug. 28-31 at the St. Francis Hotel. Delegates responded to the study with decidedly mixed feelings, however, and there was criticism of its content and methodology ranging from light to severe.

Prepared by radio research firm Reymer & Gersin Associates of Southfield, Mich., "Radio Wars" studies the psychology of listeners to nine formats, and claims that each format's audience subdivides into various identifiable types: six within album-oriented rock, three within news/talk, and four within country, contemporary hits, urban, adult contemporary, nostalgia, beautiful music and full service (MOR). The report is the result of telephone interviews with 1,300 listeners in 13 markets nationwide, conducted from May 27 to June 22.

Given that music is no longer enough to provide stations with their identity, contends the study, broadcasters must turn to new ways of programming and promoting their

(Continued on page 16)

Rise In Paper Cost Spurs Jacket Hike

By IRV LIGHTMAN

NEW YORK—Record companies will be paying more for album jackets as a result of a price increase of at least 6% on paper board instituted by major suppliers. It's the first increase in two years.

Key fabricators were individually formulating higher pricing strategies last week, with at least two, Shorewood Packaging and Ivy Hill, planning post-Labor Day hikes of 7%. Since the average cost of a jacket runs about 20 cents, this means that labels will be paying 1.4 cents more for their jackets.

Termed a "sudden" jolt by fabricators, the price increases by such mills as International Paper, Federal, Westvaco and Continental Forest Industries come after several attempts by some mills—one as recently as four months ago—to obtain more money for their goods. However,

these increases were rescinded after eliciting little support among competitors. The last increase took effect in August, 1981.

In addition to Shorewood and Ivy Hill, others who plan immediate price increases cite other cost factors, such as labor and general operational expenses. They include Queens Litho and Album Graphics Inc. Ivy Hill's Ellis Kern, who visited the company's plant in Terre Haute last week, noted a "big labor increase" via a new contract that is about to be signed.

Shorewood's Floyd Glinert, reflecting the view of other fabricators, sees little chance that the mills will back off, citing an "upbeat economy" and a continuing, though modest, inflationary spiral. But, when queried about business condi-

(Continued on page 61)



"LIFE IS SOMETHING SPECIAL" (90094) for the NEW YORK CITY PEECH BOYS, the group that's at the vanguard of the progressive dance music front. Their chart-topping hits, "LIFE IS SOMETHING SPECIAL," and "DON'T MAKE ME WAIT," have started a buzz on the streets that's going to be impossible to stop. Available on Island Records and Cassettes. Produced by Larry Levan and Michael de Benedictus. (Advertisement)

- Inside Billboard -

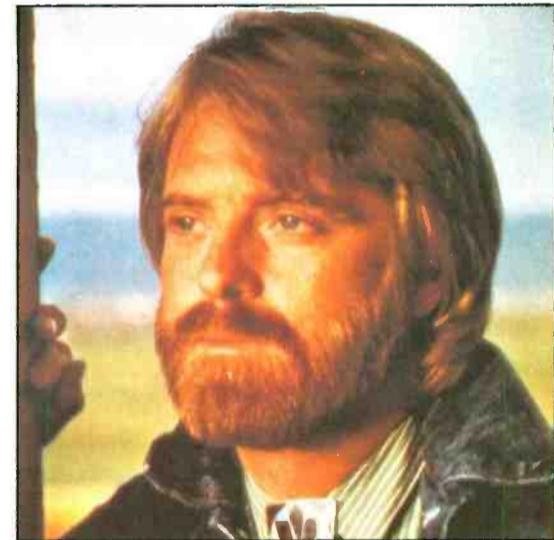
- **WARNER-POLYGRAM MERGER TALKS** are proceeding apace, despite a veil of silence imposed over the negotiations by both sides, and despite the continued threat of antitrust action in several countries. Page 3. Meanwhile, Guenter Hensler, president of PolyGram's U.S. operations, says that the proposed merger is not likely to affect the company's structure. Page 4.

- **ROCK MUSIC'S SHARE** of the consumer dollar was lower last year than it was in 1981, according to a comprehensive survey of buying habits sponsored by the RIAA and NARM. This and other results of the survey are outlined in an article beginning on page 3.

- **ONE-STOPS** exclusively serving jukebox operators are predicting an upturn, following two years during which their business has been flat or in a downturn. Page 3.

- **SUNBELT COMMUNICATIONS** has purchased AC station KTWN Minneapolis from North Suburban Radio for \$3.8 million. At the same time, Sunbelt has announced the development of a new satellite-delivered country format. Radio. page 12.

- **THE HOME COMPUTER INDUSTRY** came under close scrutiny at a series of seminars in San Francisco last week, sponsored by the research firm Future Computing. Page 6.



MICHAEL MARTIN MURPHEY has been a creative innovator throughout a diverse career. His Liberty debut LP yielded three Top 10 country hits and his new Liberty album **THE HEART NEVER LIES** (LT 51150) has already given birth to another ground breaking hit "DON'T COUNT THE RAINY DAYS." (Advertisement)

(Advertisement)



Long live the Twang Bar King!

Adrian Belew conquers music's frontiers with his new album, "Twang Bar King." Last year, his first solo LP, "Lone Rhino," knocked the rest of the competition out of the running. Now the "Twang Bar King" rules alone.

Produced by Adrian Belew

Island Records On Cassette

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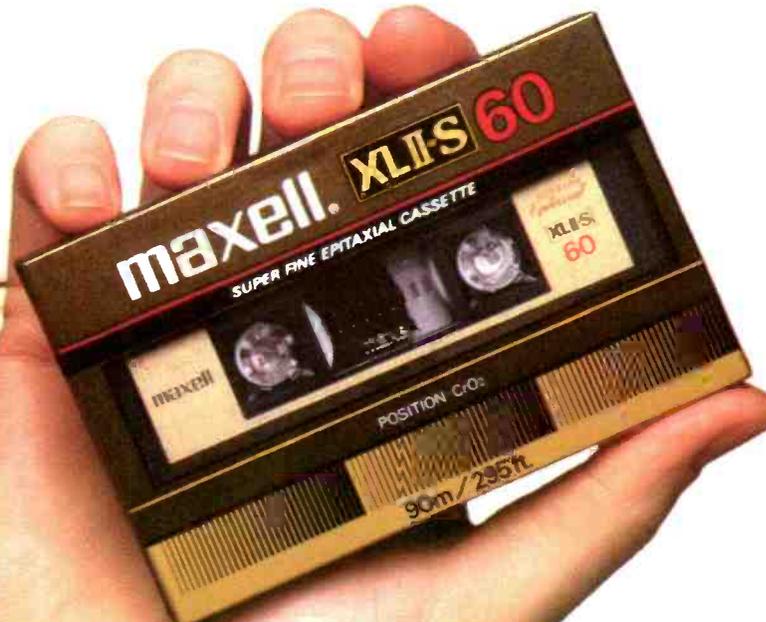
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News

Warner-PolyGram Merger Plans Move Ahead Despite Problems

By MIKE HENNESSEY
and PETER JONES

HAMBURG—Although the Warner Communications and PolyGram hierarchies have imposed a strict veil of silence over the state of the negotiations now going on to consummate a merger between the two multinational recording interests, indications are that, antitrust hazards notwithstanding, the fusion of the two giants is proceeding apace.

The declared strategy of the two groups (Billboard, July 9, 16, Aug. 6) is to tackle the merger bid in two dis-

tinct components: first Europe, where a 50/50 merger is planned, and then the U.S., where the balance would be 80% WCI and 20% PolyGram.

The principals remain confident that the deal will go through, with the most serious opposition to the marriage coming from the German Federal Republic. The other critical markets are France and the U.K.

Assistance in preparing this story provided by Phillip Hill in Paris and Wolfgang Spahr in Hamburg.

The situation in France, where the merger would involve a combination of Phonogram, Polydor, Barclay and WEA, is that the move would give the new group a minimum market share of 40%. Alain Levy, president of CBS France, has estimated the share at between 45% and 48%.

Louis Hazan, PolyGram France president, confirms that an application for approval of the merger was lodged at the beginning of August with the Direction Generale de la

Concurrence et de la Consommation, the branch of the French finance ministry which deals with antitrust matters.

In the U.K., where such applications are not required, the Office of Fair Trading, which is charged with monitoring such mergers, reveals that it is aware of the proposed PolyGram/Warner link but has not yet made any recommendation.

The German cartel office in Berlin also confirms that the merger proposal has been presented. The office will make its decision in mid-October. Officials of the office are currently looking into the facts and figures of a union which would bring together Phonogram, Polydor, Metronome and WEA.

Meanwhile, in the U.S., the Justice Dept. says that "the matter was sent over to the Federal Trade Commission to look at." An FTC spokesman says the agency cannot comment on any possible complaints or even acknowledge their existence. The Justice Dept. comment, however, is telling in that it acknowledges some sort of lodged complaint.

PolyGram president Jan Timmer, who is believed to have initiated merger talks with Warner this January, turned up a week or so ago at a WEA International meeting in the unlikely location of Bad Segeburg, a town of 16,000 residents north of Hamburg. A WEA staff photographer took shots of Timmer with WEA International president Nesuhi Ertegun and vice president Siegfried Loch, but WEA declined

(Continued on page 64)



EPIC GETS EXILED—Newly-signed Epic Records group Exile gathers with label executives after their first Nashville appearance at the Stockyards. Pictured, from left, are the group's Marlon Hargis, Sonny Lemaire, J.P. Pennington and Les Taylor; senior vice president of E/P/A Records Don Dempsey; CBS Records Nashville's senior vice president Rick Blackburn and senior vice president of marketing Paul Smith; and Exile's Steve Goetzman.

Study: Rock Purchases Down RIAA/NARM Report Also Documents Cassette Trend

By IS HOROWITZ

NEW YORK—Consumers spent a smaller share of their record dollars on rock last year than in 1981 and markedly increased the share spent on cassettes.

These are among the results that stand out in a comprehensive survey of buying habits sponsored by the RIAA and NARM, which also shows an aging music consumer who is spending more of his music money in record and tape stores than in other retail outlets carrying recordings.

The survey is an update of an earlier report that documented three years of buying trends. It is conducted on a continuing basis by NPD Special Industry Services and presents data taken from a panel of 13,000 households who maintain diaries describing all purchases. The data is then extrapolated on a national basis.

Rock accounted for 34% of all record purchases in 1982, compared to 43% the year before, the survey shows. While the maturing music audience is given as a factor explaining the shift, survey sponsors also

speculate that many respondees may be reporting new music as pop rather than rock. It's up to diary keepers to identify music categories on their own.

While most other music categories figuring in 1982 record purchases held steady at retail—country at 15%, black/disco at 7%, jazz and children's each at 3%—pop/easy listening rose from 11% to 14%, gospel and classical each from 4% to 6%, and shows/soundtracks from 3% to 4%. Repertoire preferences in the direct marketing sector showed practically no change, except for rock, which declined a modest two percentage points from 29% to 27%.

Cassettes accounted for 28% of all album purchases at retail in 1982, soaring from 18% the previous year. In direct marketing the rise was from 26% to 32%. LPs declined at retail, from 68% to 62%, while they increased their direct marketing share from 51% to 53%. Singles increased at retail, largely due to greater sales of 12-inch versions, the study indicates.

By age, the 15- to 19-year-old group declined as a factor in total retail purchases by two percentage points to 16% and the 20-24 group dropped from 27% to 23%, while the 25-34 group rose one point to 27% and the 35-plus group from 24% to 29%. Whites comprise 90% of retail record buyers, 57% of buyers are

(Continued on page 66)

RCA/Columbia Sets Plans For British CED Launch

By MIKE HENNESSEY

LONDON—RCA/Columbia Pictures plans to spend \$3 million to launch the CED videodisk system in the U.K. In conjunction with Hitachi, the company will bring the system to the marketplace in mid-October, with the expectation of selling 100,000 players by the end of 1984.

Announcing the CED plans at a presentation here Wednesday (31), Roy Pollack, executive vice president of RCA Corp., said the estimate was for one million disks to be sold during the same period.

RCA/Columbia will make nearly 100 titles available for the launch. Disks will retail here at between 10 pounds (\$15) and 13 pounds (\$19.50). The players will range in price from 200 pounds (\$300) for the monaural VIP 101P to 260 pounds (\$390) for the stereo VIP 201P, which is equipped with infra-red remote control and full visual search facility.

Pollack said the U.K. had been chosen as the first market outside the U.S. because of the substantial consumer commitment to video in Britain. He noted that four million households in the U.K. have VCRs, a penetration of 25%, compared with five million (7.5%) in the U.S.

In a statement to Billboard after the launch party, Pollack said: "The U.K. is the world's hottest video market and is obviously the place for us to start. We will evaluate the response of U.K. consumers before we determine our marketing strategy for the rest of Europe and Japan."

He maintained that the decision of Thorn EMI to abandon the introduction of the VHD system in the

U.K., and the fact that the Philips LaserVision system, launched a year ago in Britain, had not exactly taken the country by storm, did not impair his optimism over the viability of CED.

Pollack said he was encouraged by the success of the system in the U.S. market, where between the launch in 1981 and the end of this year more than 500,000 players will have been purchased and more than a million disks sold. "Shortly we

(Continued on page 64)

AFTER TWO TOUGH YEARS

Jukebox One-Stops See Upturn

By JOHN SIPPEL

LOS ANGELES—While their business has been flat or in a downturn over the past two years, one-stops exclusively serving jukebox operators see an upturn ahead.

"Arcades have had it with video games," states Wayne Dunbar of Phil's, Oklahoma City. "We had an auction in this area recently of video games. They were going as low as \$300 for machines that once sold for \$3,000." Some of his coin-operated game-route owners can't find takers at any price for some video games, Dunbar says.

Phil's serves an eight-state area in which Dunbar says he has 300 accounts, who buy 60% country and the remainder in pop-rock singles. He complains about the lack of deals, where once operator one-stops got 300 free with 1,000. He says it's closer to 10% freebies today when

he gets them. MCA offers the best deals, with WEA and RCA a "step behind," he says.

Red Elkins of Elkins, Charleston, W. Va., says deals are almost gone. He complains that because he is a small one-stop, he doesn't get the same deal as the big ones. Elkins, who serves about 100 accounts in three states, says the economy sagged so badly in the past year that his business is down as much as 40%. He singles out CBS Records for rebuke, stating that since they started shipping from Carrollton, Ga., the delay is up to a week, and that the CBS computer has double-billed him a few times.

Eastern One-Stop, Philadelphia, is down 10%, according to Bruno Gidaro. He estimates he has 1,500 to 2,000 customers in five Northeastern states. Like his peers, he says collections went down several years ago and notes that operators find the

first place to cut cost is the number of new releases they buy. He does 60% of his business in pop-rock, while country and soul split the remainder evenly.

Tony Galgano of Lorimar/Galgano Records, Chicago, finds business steady.

Brud Oseroff of Mobile, Pittsburgh, reports business is up. "We're more aggressive. We have six people working on a selection of eight WATS lines. We sell the entire country." He says he uses UPS trucks to ship most of his 1,300 customers, while the West Coast gets service via UPS second-day air. Mobile's sales by repertoire to juke ops are 30% each for country and pop-rock, 20% for black music and the remainder miscellaneous.

Oseroff and Dunbar had trouble when a recent MCA Joan Jett record had no cutoff groove. As others do,

(Continued on page 66)

CBS: Almost 500 Deletions

NEW YORK—Almost 500 albums are listed as deletions in the latest edition of CBS Records' semi-annual numerical inventory catalog. All areas of repertoire are affected.

Return authorizations covering deleted product must be received by CBS branches by Dec. 30 in order to be honored, states a note in the catalog, and returns must be received at the CBS plant in Carrollton, Ga., by Jan. 27.

A large number of audiophile, half-speed mastered LPs, among them titles by such artists as Chicago, Meat Loaf and REO Speedwagon, are tagged as deletions. In the classical section, the mono recording of the Bach "Goldberg Variations" by Glenn Gould, a staple of the Masterworks catalog for the past 25 years, was also among the casualties. Gould rerecorded the work shortly before his death earlier this year.

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PolyGram To Stay The Course

Hensler Sees No Dramatic Changes After Merger

By ROMAN KOZAK

NEW YORK—Expect no dramatic changes in the structure of PolyGram Records in the U.S. following its proposed merger with Warner Communications, says Guenter Hensler, president and chief executive officer of PolyGram Records Inc.

The linkup is still several months away pending resolution of legal questions both here and abroad (separate story, page 3) and Hensler is understandably reluctant to comment in detail. However, in a wide-ranging interview on the occasion of his 25th anniversary in the music business, Hensler made the following points:

- The restructuring of PolyGram in the last few years into a more streamlined operation ought to remain intact following the Warner merger.

- PolyGram does not pursue superstar or custom label deals for their own sake.

- Soundtracks and classical music will remain an integral part of PolyGram's repertoire.

- PolyGram is already beginning to see reorders on its initial August shipments of Compact Discs in the U.S.

- Signings at PolyGram are not a unilateral decision but are rather done "by committee," with the heads of the rock, pop, black and country divisions given wide discretion in their respective areas.

Hensler, who has been running PolyGram in the U.S. since November 1981, says he started in the music business in his native Germany after earning a Masters degree, working first with EMI-Electrola before joining PolyGram in 1968. At PolyGram in Germany and the U.S., he worked in classical music, corporate planning, and liaison with the American company before moving permanently to the U.S. to run PolyGram's classical music department in 1980.

He then moved to executive vice president of distribution and operations and, two years ago, to the top spot. While Hensler admits that the company has had its ups and downs during his time there, he says the situation is currently upbeat with the

success of "Flashdance," "Staying Alive" and Def Leppard, as well as John Cougar, Vangelis, Golden Earring, the Scorpions and the Moody Blues.

"With ABC and Dexy's Midnight Runners, there are a lot of new artists or artists that have not been in the forefront for a long time that we have broken. And we have proven that we have the ability to do that," says Hensler. "Also, right from the beginning, we decided to get into soundtracks, and to do it smartly, which has led us to be the premier soundtrack company. I don't think there is any question about that."

Asked if PolyGram's American operation will be profitable this year, Hensler replies, "We don't talk about profits here, but I think you can add two plus two."

Hensler says that soundtracks will continue to be an important segment of the company's business. He adds that PolyGram enters into limited risk agreements on soundtracks, so that they do not have to sell that much to be profitable. He says that even on a film like "War Games," for which PolyGram released the soundtrack LP a couple of months after the picture came out in the U.S., PolyGram still expects to do well, since the LP did coincide with the worldwide release of the picture.

"The ideal situation is where the movie and soundtrack promote each other and move each other up—for example, a 'Flashdance' or 'Chariots Of Fire,' where you use music to promote the film—but it's also the other way around, and if the movie is seen by a lot of people, it gives us more exposure."

In terms of the classical department, Hensler says that it is being moved from separate offices into the company headquarters on Seventh Ave. because the townhouse it occupies will be torn down soon. He adds that while the department is not the "most flamboyant," it is nevertheless "a solid business in itself, and it's a very stable business no

(Continued on page 63)



OLYMPIC CONTENDER—Kenny Rogers makes a successful clean and jerk with the 200 millionth record pressed at RCA's Indianapolis plant, a copy of his "Eyes That See in the Dark" LP. Rogers pressed the disk personally at a recent ceremony at the plant. The city's mayor, William Hudnut, right, looks on.

Executive Turntable

Record Companies

Arista Records in New York has made three appointments to its national album promotion department. Sean Coakley has been named national album promotion director, and Paul Yeskel has been named associate national album promotion director. Both come to the label from Atco Records. In addition, Jeff Cook has been promoted to national field album promotion director. He was Southeast regional promotion director.

Ted Darryl has been appointed director of a&r for PolyGram's pop division in New York. He was director of a&r for the label's black division. . . . Marco Babineau has joined Geffen Records in Los Angeles as director of album promotion. He was national AOR director of A&M Records. . . . Lindsay Gillespie has been appointed director of sales and marketing for Attic Records in Toronto. He has been with the company for four years. Attic has also announced the retirement of Tom Williams, who had been vice president since the company's formation in 1974.

Publishing

Nadine Goodman has been promoted to copyright manager for ATV Music Corp. in Los Angeles. She was assistant to the director of administration for April-Blackwood Music. . . . Five executives at G. Schirmer Inc. have been appointed vice presidents in the firm's New York headquarters. They are Neil Baudhuin, James Ferrara, Barry O'Neal, Bruce MacCombie and Howard Scott.

Video/Pro Services

CBS/Fox Video has named Vince Larinto Western zone manager of consumer product sales in Los Angeles. He was director of finance for Embassy Home Entertainment. . . . Donna Alda has been named director of promotion for MTV in New York. She was assistant manager of advertising and promotions for the Walter Kidde Corp. . . . Bob Conrad has been appointed director of new franchisee support for National Video Inc. in its Portland, Ore. offices. . . . Ed Gargano has joined Nickelodeon as vice president of advertising sales in New York. He was with WCBS-TV there. . . . Angela Schapiro has joined the Disney Channel as vice president of sales and affiliate relations. She was senior vice president of The Entertainment Channel. Art Reynolds steps down from vice president of sales and marketing for the channel and will serve as a consultant.

Harvey Schein has joined Skyband Inc. in New York as president and chief executive officer. He had left a similar post at PolyGram Corp. in June, 1982. . . . Shellie Yaseen has been promoted to director of marketing for Video Services Corp. She was West Coast director of the firm's subsidiary, Audio Plus Video International, and will operate from a Midwest base. . . . Joseph Yurt has been named director of operations and creative services for Louisville Productions, a national film and video production firm in Louisville. He had headed the retail production group of Production Associates in Tampa. . . . George Currie has been named vice president and general manager of Sony Professional Audio Products in Park Ridge, N.J., and Roland Martin becomes vice president of communications for Sony Consumer Products Company. He was vice president of the firm's business development division. In addition, Jeff Evans and Ernie De Los Santos have been named sales managers for the Western and Central regions of Sony Pro Audio.

Related Fields

The New York-based PRC Recording Co. has made three promotions. Richard Bushnell has been named plant manager at the company's Compton, Calif., plant; Robert Ascoli has been appointed sales manager for contract packaging and fulfillment services; and Steven Glaza has been named supervisor of production control at its record plant. . . . Frontier Booking International has recruited Rick Arnstein as special services coordinator in its New York office. He was owner of the New Orleans Booking Agency. . . . Kim Kibble has joined the Benson Co. in Nashville as a member of the public relations staff. . . . Jack Craig has been appointed national sales manager of Audio Environments, a music supplier for restaurants, airlines, etc., based in Seattle. He was marketing and sales manager for the Airphone Corp.

TO HANDLE OWN LATIN PRODUCT

RCA Splits With Caytronics

NEW YORK—RCA will manufacture and distribute its own Latin product after terminating its decade-old licensing agreement with Caytronics Record Corp.

"RCA has been very satisfied with its relationship with Caytronics," says Jose Menendez, division executive vice president of operations at RCA Records. "However, the rapid development of the U.S. Latin market requires a substantial expansion of our Latin music distribution capability, and we have chosen to organize that effort under RCA Records' U.S. operation."

Caytronics has distributed RCA Latin product since 1973, Caytron-

ics, which will remain responsible for all RCA inventory it manufactured prior to the change, will continue to sell its existing inventory until the supply is depleted. RCA's manufacturing and distribution agreement with the Caytronics-owned Salsoul label remains in force.

RCA is not the first of the U.S. majors to take control of the distribution of its own Latin product. In 1979, CBS formed Discos CBS, a division of CBS Records International, which maintains sales offices for its Latin product in Coral Gables/Miami, Los Angeles, Puerto Rico, New York and San Antonio.

AUGUST AWARDS *Loverboy, Police Lead RIAA Certifications*

By PAUL GREIN

LOS ANGELES—*Loverboy* and the *Police* each collected their third consecutive platinum albums in August, to lead the month's RIAA certifications.

Loverboy's "Keep It Up" went gold and platinum simultaneously on Aug. 12, becoming the group's third platinum album in 18 months. The *Police's* "Synchronicity" went gold and platinum on Aug. 30, and also yielded the month's only current gold single, "Every Breath You Take." It's the trio's first million-selling single, despite three previous top 10 hits.

Two other albums went platinum in August: Bryan Adams' breakthrough set "Cuts Like A Knife" and the soundtrack to "Staying Alive." The latter represents the first time a soundtrack to a film sequel has gone platinum.

August's total of four platinum albums represents a gain over last August, when there were three. But for the year to date, platinum albums still lag behind 1982 figures, 28 to 37. There were 10 gold albums in August, up from eight in August, 1982, though for the year to date, gold albums continue to trail last year, 65 to 74.

The month's biggest surprise among gold albums was Gladys

Knight & the Pips' "Visions" on Columbia. It's the veteran group's fourth gold LP, but its first in more than seven years. Also surprising was the gold certification of David Bowie's "Aladdin Sane," which was released in May, 1973. Bowie's premier EMI America album, "Let's Dance," went platinum in July, and his "Serious Moonlight" tour is the summer's hottest.

Also in August, Donna Summer collected her 11th consecutive gold album (discounting Casablanca's "Walk Away" repackage), while George Benson notched his seventh gold album in a row, which constitutes his entire Warner Bros. output.

Nevertheless, the gold certification of Benson's "In Your Eyes" album represents a drop-off from the platinum status of his last studio album, "Give Me The Night." In the same way, the gold award for Joan Jett & the Blackhearts' "Album" is a comedown from the platinum level of their last release, "I Love Rock'n'Roll."

Here's the complete list of August certifications:

PLATINUM ALBUMS

Loverboy's "Keep It Up," Columbia. Their third.

The *Police's* "Synchronicity," A&M. Their third.

Bryan Adams' "Cuts Like A

Knife," A&M. His first.

"Staying Alive" soundtrack, RSO. GOLD ALBUMS

Donna Summer's "She Works Hard For The Money," Mercury. Her 11th.

David Bowie's "Aladdin Sane," RCA. His eighth.

George Benson's "In Your Eyes," Warner Bros. His seventh.

The *Police's* "Synchronicity," A&M. Their fifth.

Gladys Knight & the Pips' "Visions," Columbia. Their fourth.

Loverboy's "Keep It Up," Columbia. Their third.

Joan Jett & the Blackhearts' "Album," Blackheart/MCA. Their second.

The Fixx's "Reach The Beach," MCA. Their first.

Eddy Grant's "Killer On The Rampage," Portrait/Ice. His first.

"Staying Alive" soundtrack, RSO. CURRENT GOLD SINGLES

The *Police's* "Every Breath You Take," A&M. Their first.

OLDIES/CHILDREN'S GOLD SINGLES

Elvis Presley's "A Fool Such As I," RCA. His 16th.

Elvis Presley's "Wear My Ring Around Your Neck," RCA. His 17th.

"Return Of The Jedi," Disneyland/Vista.

★ JAZZERCISE! ★

JUDI SHEPPARD MISSETT'S NEW ALBUM

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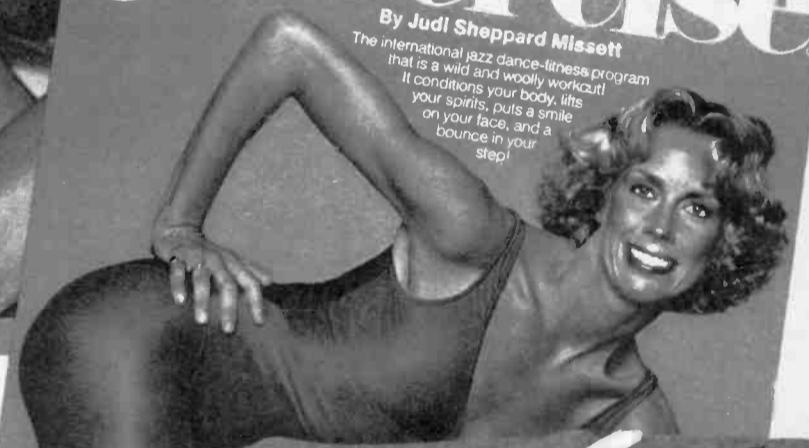
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200 ATTEND SERIES OF SEMINARS

Meet Looks At Home Computers

By FAYE ZUCKERMAN

SAN FRANCISCO—The health of the home computer industry and computer software retailing and distribution were among the major issues debated here Aug. 29-31 during a series of seminars sponsored by a Richardson, Tex. marketing research firm.

To an audience of about 200, dominated by computer product manufacturers, William Bowman, chairman of educational software manufacturer Spinnaker, predicted that IBM, whose new machine is slated for an October release, along with Apple, Coleco, Atari and Commodore, will emerge as the major home computer makers. "These are the top five," he said. "Texas Instruments computers have too limited a software base."

Bowman also termed Timex, Radio Shack and Commodore's VIC-20 "too weak to succeed." But he added that Commodore 64 computers are expected to reach a penetration of more than one million during the next 12 months.

Many of the seminars' attendees said they found the panel on computer hardware disappointing because IBM and Texas Instruments did not participate. And while questions from the audience as well as panelists' comments alluded to the two computer makers, IBM and TI company representatives in attendance preferred not to comment.

Panelist Dan Ross, vice president of Timex, concluded, "We seem to ignore the value of being consistent. Our industry is young and we really do not have enough information to judge consumer preference in most areas. However, we must be alert to these preferences and act responsibly rather than designing 'kama-kaze' computers." According to seminar sponsor Future Computing, the street price of the Texas Instruments computer has nosedived to less than \$100 from \$1,000 in 1979.

Also stressing the need for consistency were Richard Buoy, vice president of Sholastic Inc., and Jim Levy, president of Activision. Buoy mentioned lack of software compatibility, piracy and 100% returns policies as contributing to industry's inconsistency and volatility.

Buoy advised: "Be prudent about returns. Software should be judged and looked at closely, especially the \$9.95 titles." He also questioned the validity of closely adhering to software distributor reports on how certain titles sell. "I can assure that our products are selling very well, but we will never appear on Softsel's top 100 chart because Softsel does not distribute our products," he said.

Activision's Levy talked of "panic marketing and retailing." Noting that the industry is still "only a few years old," Levy asserted, "Those companies that make quality products will see fewer returns and gain greater profitability." Such companies, he suggested, will gain a greater market share over the long term.

Software manufacturers Sierra On-Line, Electronic Arts, Data-most, HES, Synapse Software and Sirius Software offered presentations in which they discussed the changing distribution chain. Officials of several firms said they have started to build networks of manufacturer representatives in an attempt to get more product prominently placed on retailers' shelves.

Explained Ted Gillam, president of TG Products, a joystick company, "Distributors are getting too big. They carry many of my competitors and don't care that much about getting my product out there." Gillam announced at the seminars that his company will be entering the software market.

Several companies noted that while 60% of software sales today is in the entertainment category, they will be expanding their lines to include

business and personal productivity software.

The biggest obstacle facing these companies, contended Jerry Jewell, president of Sirius Software, is deciding on the best way to change a company's image. This is the challenge facing his company, he noted, as it begins to market personal productivity and educational titles.

Additionally, many software marketers predicted that the record retailer will soon play a major role in the sale of educational, personal productivity and entertainment software.

The seminars concluded with a discussion by Harry Fox, president of Spectravideo, on standardizing hardware to increase software compatibility. His company's machines are based on the MSX standard, which is endorsed by 14 hardware manufacturers in Japan.



Photo by Chuck Pulin

BREAKFAST OF CHAMPIONS—Bob and Doug McKenzie (aka Dave Thomas and Rick Moranis) inhale beer and donuts while discussing their upcoming Polydor LP and their first feature film, "Strange Brew," at the Sky Rink Ice skating rink in New York.

Heartland Beat

Chicago May Legalize Street Singing

By MOIRA McCORMICK

Chicago is the only major city in the country where street singing is outlawed. New Orleans, Boston, San Francisco, and New York nurture their curbside minstrels, while Chicago's buskers must constantly keep an eye out for the friendly men in blue. Street musicians here have been arrested, threatened and hassled on a continual basis.

Considering the number of major recording artists who got their start warbling for spare change (among them Patti Smith, Greg Kihn and the Violent Femmes), not to mention the delight and diversion brought to all by the subway strummers, this is widely regarded as a disgraceful state of affairs. This is especially true in light of Chicago's otherwise hallowed musical heritage.

But perhaps not for long. The Chicago City Council is scheduled to vote soon on a proposed ordi-

nance legalizing street performing upon purchase of a \$10 permit from the Council on Fine Arts.

The ordinance recently passed the City Council Committee for Cultural Development & Historical Landmark Preservation under the sponsorship of Alderman Bernard Stone and George Hagopian (Stone has since been replaced by Gerald McLaughlin). It was drawn up by Chicago attorney Robert Wynbrandt, a member of the non-profit group Lawyers for the Creative Arts.

"We're almost positive the vast majority (of the council) will approve the ordinance," says Hagopian, adding that he expects 85% of the council to vote yes.

It all started when street performer Destiny Quibble sought out lawyer Wynbrandt over a service mark problem. Quibble, a 30-year-old native of Davenport, Iowa, who publishes poetry under her given name of Cynthia Haring, soon real-

ized that street singing had a supporter in Wynbrandt. Enlisting his aid for her frequent busking partner, the oft-arrested virtuoso violinist David Smith, Quibble began looking into the various avenues of legalization for their craft.

There were two ways to do it," she explains. "We could have filed suit against the city, citing the First Amendment. Or we could propose an ordinance and put it through the City Council, which would involve some restriction of time, place and manner." In either case, she adds, "We wanted to do this peaceably and amicably."

They opted for the latter plan. And as their efforts grew, their cause was taken up by local press.

Ironically, Quibble's efforts to legalize street singing haven't left her much time to busk. "I know a lot of aldermen, and I'm always lobbying for votes," she says. In addition,

(Continued on page 64)

Seven Charged By Labels With C'right Infringement

LOS ANGELES—Seven defendants charged in a criminal action with possession of stolen property have now been slapped with a civil copyright infringement suit in Federal District Court for the Eastern District of California.

Named as defendants in both the federal suit and the criminal complaint already filed at Fresno Municipal Court are Walid Ali Shama, Adil Muhammed Musleh, Saleen M. Rashid, Abdullah A. Musleh, Sadi Talab Rashid, Jamal J. Khalil and Joudeh A. Nijmeddin. Plaintiffs

behind the copyright action comprise a group of Latin recording manufacturers, including Discos CBS, Ramex Records Inc., Profono Inc. and Fama World Circles Inc.

The municipal complaint was filed following an Aug. 7 swap meet in nearby Sunnyside, where local police apprehended the seven men and charged them with selling stolen property. Sadi Taleb Rashid was additionally charged with conspiracy. Defendants were allegedly involved in marketing bogus tapes on the four plaintiff labels, and police also seized "certain American currency and cashier's checks" which the civil action requests be transferred to federal court jurisdiction.

The federal filing alleges that illegally copied works, originally copyrighted by the plaintiffs but produced and sold by the seven men, were valued at more than \$500,000. The suit states that the Fresno police confiscated \$30,000 in currency and cashiers' checks from the defendants.

The federal court is asked to assess damages of no less than \$500,000.

Veteran record industry investigator M.L. "Bud" Richardson, now a private consultant, assisted Fresno police in carrying out the investigation.

Earnings Up For Handleman

NEW YORK — Earnings increased 30% to \$2,376,000 in the first quarter ending July 30 for Handleman Co., the giant racker. Sales for the period climbed 5.6% to \$57,601,000.

The quarterly earnings compared to \$1,546,000 in the same period last year, while comparable sales were \$54,528,000.

In the new period, earnings before taxes were \$4,383,000, compared to \$3,370,000 in 1982. Earnings per share for the period were 53 cents, compared to 41 cents last year.

Chartbeat

'Flashdance': A Second Number One

By PAUL GREIN

"Flashdance" this week becomes the first soundtrack to produce two No. 1 singles since "Saturday Night Fever" and "Grease" five years ago. The album accomplishes this feat as Michael Sembello's "Maniac" moves up to No. 1 on the heels of Irene Cara's top-charted title tune.

"Grease" also yielded two No. 1 hits—John Travolta & Olivia Newton-John's "You're The One That I Want" and Frankie Valli's title track. And "Saturday Night Fever" produced four No. 1 singles—the Bee Gees' "How Deep Is Your Love," "Stayin' Alive" and "Night Fever" and Yvonne Elliman's "If I Can't Have You."

While the Cara and Sembello singles are PolyGram's biggest hits of the year, neither artist is signed to the label. Sembello is signed to Warner Bros., Cara to Al Coury's Network Records. What's more, Donna Summer, whose "She Works Hard For The Money" is PolyGram's third biggest single of the

year, is also signed to another label, Geffen.

"Maniac" is the fourth No. 1 hit for producer Phil Ramone, following Paul Simon's "50 Ways To Leave Your Lover," Barbra Streisand's "Evergreen" and Billy Joel's "It's Still Rock'n'Roll To Me." And all four of these singles are featured on albums that also reached No. 1: "Still Crazy After All These Years," the "A Star Is Born" soundtrack, "Glass Houses" and the "Flashdance" soundtrack.

It's a doubly strong week for Ramone, who's listed in the top five with two singles and two albums. Besides "Maniac" and the "Flashdance" album (which holds at number three), he represented by Billy Joel's "Tell Her About It" single and "An Innocent Man" LP both of which move up to number five.

Sembello also has multiple chart victories to celebrate this week. Jeffrey Osborne's "Don't You Get So Mad," which Sembello co-wrote, jumps to number 27 on this week's pop chart and to number three

black. And Sergio Mendes' "Rainbow's End," on which Sembello is the uncredited lead vocalist, jumps to number 52 pop.

Finally, in the sign of the times department, "Maniac" this week moves up to number 34 on the adult contemporary chart. Perhaps the song's AC success shouldn't come as too much of a surprise: Irene Cara's equally rhythmic "Flashdance" has been listed on the AC chart for 20 weeks, and the survey also includes such trendy acts as the Eurythmics, Culture Club and Naked Eyes. AC clearly isn't just for Anne Murray anymore.

★ ★ ★

Odds & Ends: If Phil Ramone is the hottest producer on the chart this week, Jim Steinman is a close second. Bonnie Tyler's "Total Eclipse Of The Heart," which Steinman wrote and produced, leaps to number eight, and Air Supply's "Making Love Out Of Nothing At All," which he also wrote and produced, jumps to 15. It's Tyler's first top 10 single

(Continued on page 63)

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CRYSTAL BALLS—Men At Work members pose with the Crystal Globe Awards they received in recognition of their success outside Australia. Group members, from left, Ron Strykert, Colin Hay, John Rees, Jerry Speiser and Greg Ham are flanked by Australian Consul General Dennis Cordner, left, and CBS Records International president Allen Davis.

Labels Ready Action Vs. Tokyo Tape Rental Store

By SHIG FUJITA

TOKYO—Judges and lawyers from the Tokyo District Court carried out an inspection of the Karakuja Crystal tape rental store here Aug. 25 and ordered photographs to be taken as possible evidence. The inspection followed a request from 17 record companies who claim such rental operations violate national copyright laws.

Among the complainants are Nippon Columbia, Victor Co. of Japan (JVC), King Records and Teichiku. They all intend to jointly argue in court that the tape rental shops should be ordered to cease operating because, they allege, they are "openly producing and selling pirated versions" of copyrighted prerecorded tapes.

Harakuju Crystal is part of a chain of 30 tape rental shops run by a company headquartered in Kurume City in southern Japan. It stocks 2,000 prerecorded tape titles and contains three high-speed recording machines which, it's claimed, can record at 15 times normal speed.

Customers can buy blank tapes at the shop, rent a recorded tape for around \$1, and, for a further dollar, use a recording machine. A 60-minute tape can be run through and recorded in just three minutes, accord-

ing to the record companies. It's further alleged that customers can use a tape editor on the premises, and that a machine to copy the tape label is also part of the in-store hardware.

As the record manufacturers file their District Court submissions, Kazuhiko Shimokawa, president of the Crystal operation, counters that his stores merely rent tapes and recording machines, and that it is entirely up to the customer whether he wants to record something in the store.

Shimokawa pleads that this is within the scope of the "copying for private use" proviso as permitted under the national Copyright Law. He says his business does not contravene any laws and that he will contest any suit backed in court by the Japan Phonograph Record Assn. (JPRA).

Since this type of rental operation started here in the summer of 1981, it has proved a popular idea with young people. There are now more than 90 outlets nationwide.

Seven record companies sued the Crystal chain and one other similar outfit in the fall of 1982, asking the Fukuoka District Court for an order suspending tape rental in the Kyushu area. This matter is still before the court.

STEWART LEADS RESURGENCE

Hot Sales Summer In Portugal

By FERNANDO TENENTE

LISBON—Rod Stewart won the summer sales bonanza contest in Portugal easily, with "Body Wishes" topping the LP chart for five weeks and the single "Baby Jane" also reaching No. 1. This retail action was undoubtedly triggered by the success of Stewart's July open-air concert in Lisbon's Restelo Stadium, before an audience of more than 30,000.

The summer holiday period in general has been a tonic for the Portuguese record industry, which has been hit hard by inflation and by a national incomes policy that has left the average citizen with little money to spend on leisure.

In unit terms, sales were down by some 40% in the first five months of this year compared with the same period in 1982. Price increases, however, helped balance the books in financial terms to cover around 80%

of that dip in unit sales. During the summer, around a million Portuguese emigrants returned home for holidays and helped boost sales, especially of domestic product.

Tourists from other countries, notably Spain, find Portugal a bargain holiday center in terms of currency exchange, a factor which also helped build record/cassette sales. An album here costs less than \$4, which is an incentive to buy both local and international product. Prices are substantially higher in France and West Germany, two territories where many Portuguese people find year-round employment.

In addition to Rod Stewart, there have been outstanding sales for David Bowie (the 12-inch single and LP "Let's Dance"), the Police album "Synchronicity," Mike Oldfield's "Crisis" and Kajagoogoo's "White
(Continued on page 58)

German Industry Revenues Dip Trade Group Reports 6% Decline In Second Quarter

By JIM SAMPSON

MUNICH—The two-year trend that has seen music sales concentrated in a few top hits, with negligible catalog activity and only singles and budget tape turnover improving significantly, continued into the second quarter of 1983 in West Germany. German record companies report a 2% increase in overall shipments for the first six months, but a 6% drop in revenues.

The figures of the record industry association Phonoverband, claiming to represent 90% of German retail sales (the rest being imports, illegal and non-member product), show that total second quarter shipments improved 4% to 33.1 million records and tapes.

Singles were again strong, up 14% in the quarter. The 25.6 million singles moved in the first half of this year is a new German record for any six-month period. The Phonoverband suggests that this reflects "creative impulses," as well as consumer preference for the cheapest way of

buying the latest hits.

The album side of the industry ledger remained stable, with virtually the same number of units shipped in the second quarter of 1983 as during the same period last year. Format sales have shifted significantly, however, with cassette sales gaining ground on disks.

The Phonoverband notes sales of "more than 250,000 Compact Discs since March" in Germany, still too few for inclusion in the quarterly statistics.

Biggest loser in the second quarter was budget LP sales, down 26% from the same period last year. Full price LPs rebounded slightly, with nine million shipped, only 4% below the figure for the second quarter of 1982. Full-price cassette shipments, 2.6 million in the second quarter, improved by 8%, while budget tape units shot up 22% to six million. The cassette share of the German album market has increased from 28% in 1977 to 39% today.

The Phonoverband analysis points to the cassette's 69% pene-

tration of German households, up 9% from the 60% of 1977, combined with the effects of home taping nationwide, in explaining the format shifts.

Budget tapes are especially popular, according to the Phonoverband, because their low-priced repertoire makes home taping hardly worthwhile. But the continuing weakness of full-price, full-profit product results in lower overall income. The Phonoverband estimates that gross revenues by its members in the first half of 1983 declined by 6%.

The Phonoverband sees no cause for "fateful resignation" in the figures, however. German record companies are seeking new ways of exploiting their resources, as shown by a significant "cosmetic" change in the new report.

Whereas association members used to call themselves record companies or record manufacturers, the firms are now "program suppliers," in anticipation of an increasing share of revenues coming from sources other than the peddling of plastic.

BRITISH CHART CONTROVERSY

Battle Raging Over 'Freebies'

LONDON—Arguments over the marketing ethics of offering free gifts with singles as a sales stimulus rage on in the record business here, with one veteran managing director talking of "chart idiocy" and referring to an aura of "self-annihilation" hovering over the industry.

The toughly worded attack, on the heels of A&M Records' offer of a free video of Annabel Lamb performing her top 100 entry "Riders On The Storm," shrinkwrapped to the 45 (Billboard, Sept. 3), came from Walter Woyda, chief executive of PRT (Pye Records & Tapes).

At the company's annual sales get-together, Woyda said, "It seems now to be a case of the more you give away, the better you do. So the higher the price of the article given away with the record, the better the chances of that particular record in the chart." But, he continued: "At the end of the day, isn't this marketing situation also decreasing the value of the product and that of the artists involved?"

He added: "Since last year, many changes have taken place within the record and music business, but the marketplace has become much, much tougher for both records and video. Now we have almost an industry self-annihilation taking place, and some of today's examples of chart idiocy are bearing this out."

Bob England, Towerbell Records managing director and mastermind of Chas & Dave's Cockney-style chart successes, points to the problems created for small labels by give-away gifts and "freebie" marketing policies. "If this trend of gifts with records goes unchecked, then it'll be the smaller companies which suffer," he says. "They'll go to the wall. They're the ones who are bringing on the musical talent in the first place, and yet they'll simply be driven out of the business if they can't compete on the same terms as everyone else."

England is calling for an industry-wide return to a chart featuring only records on seven-inch black vinyl. "The record industry today seems to be moving miles away from what it should be doing, which is selling music," he says.

"It's a diminishing market, yet we're spending more and more getting into it. Giving away things is no longterm answer. It's more the road to ruin. I'm trying to get all British Phonographic Industry members to support a campaign for a singles chart made up of seven-inch ordinary disks only," England says.

He adds, however, that he's sure Gallup, the market research firm now compiling Britain's charts, is being "quite scrupulous" in policing the chart activities. Gallup has been very critical in recent weeks of some merchandising methods now used and insists the firm is paid to moni-

tor record sales, not those of T-shirts or posters.

Meanwhile, Jay Crawford, head of music for prominent commercial station Radio Forth, says he is making it a matter of policy to take no notice of record promotion men enthusing about records hitting the chart. He says: "I'm interested in programming records that the public wants to hear because they like the music, not because there's a free article of clothing in it for them, or it's in 12-inch or picture-disk format."

"So I'm ignoring the chart, because it has become unreliable in
(Continued on page 58)

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Designing An Industry's Future

By MALCOLM E.A. KAUFMAN

To the nearsighted, the home video game business is all over. Just like the hula hoop, the CB radio, or any other craze or swift phenomenon. Finished, kaput, done. Perhaps true, at least in the short term.

To the farsighted (those who don't have red ink inching up to their throats), the business has just begun; before it can be fully resurrected, it must first be crucified. There are plenty of industry participants who are undergoing a full-scale crucifixion right now.

The first crack in the facade appeared in November, 1982, when Games By Apollo filed Chapter XI during a period that seemed overwhelmed by consumer demand. Only six months later, Data Age, Quaker Oats' U.S. Games subsidiary, and Zimag pulled the plug when their products failed to fill demand for the Atari VCS owner.

Concurrently, marketing wizards were being touted in the press as the new industry saviors who were going to solve problems for the producers, streamline distribution, target advertising and communicate to the consumer.

Data Age is a perfect example of a company where failure resulted from an emphasis placed on fancy offices with high overhead. Little attention was paid to the creative bottom end, which was held up by four newly emigrated Taiwanese nationals who were responsible for new game development.

Companies brought in more and more engineers to design the new products. But somewhere along the line, creativity was forgotten. Where were the executives with the "golden guts" who could spot potential market bestsellers?

Next came the mad dash into licensed games from coin-op. Translations worked for some but not for others. The easy approaches were not working, and virtually no one was preparing for the future.

To make matters worse, hardware wars were raging. In the summer of 1982, Texas Instruments lowered its suggested retail price of the TI 99/4A from \$450 to \$299, and in the fall, Commodore repositioned its VIC-20 by advertising its versatility as a game system and a computer—"a real computer for the price of a toy."

'This blood-letting will pass. The ground will be set for a resurrection of the home video game business.'

Thus, price of hardware became the paramount factor while value was all but ignored. Retailers were getting clobbered as manufacturers lowered hardware prices to encourage buying, which left virtually no profit margin where there had once been 35% for hardware and software. Retailers looking to software to support their business found their software margins doing double duty upholding the hardware as well.

And on yet another front, consumers who purchased game systems in 1981 or 1982 were becoming increasingly sophisticated and knowledgeable. While they initially purchased several games, they soon found all games were really variations on a half-dozen designs and would rather swap them with their friends than shell out the \$20 to \$25 per new game.

Couple this new sophistication with those players starting to suffer from burnout and the fact that the socio-economic segment of the market willing and able to put out \$100 for a game system and several hundred more for software may not be as deep as originally thought. Perhaps out of the 85 million television households in the country, no more than the current 15-20 million game systems would be bought!

As the hardware battle escalated, the glut of software on the market inevitably caused price-cutting in software, too. As software margins diminished for manufacturers, distributors and the beleaguered retailers, many were forced out of business.

There is a lot of blood in the streets these days. Between Atari, Mattel and Texas Instruments, in excess of \$500 million was being written off by the end of June, 1983. The balance of

1983 is a major question. Inventory problems are widespread, from the manufacturer through the distributor and the retailers. And no one knows how long it will take to work out of this inventory problem.

Is much advanced product planning taking place? No way. "Let's take care of the red ink before we start thinking about the future" is the typical approach.

This blood-letting will pass. And the ground will be set for a resurrection of the home video game business. The key manufacturers or providers of product may be different in 1985 than in 1983, but there will be a business.

The power of the computer (generally speaking) and the thrilling entertainment that it provides cannot be held down. It offers too much to the consumer in the way of fun and entertainment. It is the only form of entertainment around.

For this business to be resurrected, the consumer has to be "de-confused" from all the pricing strategies and overabundance of product, and "turned on" by first-rate product—original, innovative, excellent, new stuff.

Fewer but more innovative, first-rate games will emerge as they are developed by creative game designers, and not by programmers whose typical background has been in the aerospace

and computer industries and who are already returning to those industries. Unfortunately, for every 100 game programmers, there is probably only one true game designer, a craftsman with a vision of a game in his head that he can communicate to someone else to execute. Programmers and designers are not one and the same.

Additionally, there is a shortage of good creative directors with a knowledge of graphics, sound, programming and play appeal to turn the ideas from storyboard form into good, long-lasting games. Those who understand the medium and the technology and are committed to game excellence are the true craftsmen and professionals. The simple fact is the industry is so young it hasn't as yet weeded out all the dilettantes and honed the skills of the ones who wish to play in this industry in the 1990s.

Another commodity, probably more scarce than the creative talent, is the executive with a "nose" for what makes a good game—similar to Fred Silverman, who during his ABC programming days was referred to as the "man with the golden gut," or like the record industry executive with "the golden ear."

Those who choose to be winning executives will need to understand the difficulties in creating game software and not try to control creativity. Much of the best game talent has left the large corporate structure to work in smaller settings, and most of the innovative product thinking and creative game development is now being hatched independent of the large corporations.

If corporations which are, in effect, assembly, marketing and distribution conduits can bring themselves to appreciate the game development process and give up the insecurity which makes them want absolute control, then a productive bonding of creativity and corporate financial strength can be forged to the overall benefit of the industry.

During this period of red ink and retrenchment, there beats a very strong and vibrant creative heart whose output will burst upon the scene to give rise to the next generation of video games. This industry is just starting!

Malcolm Kaufman, former vice president of finance for Sega Enterprises, is president of Malcolm E.A. Kaufman & Associates, a video game talent agency based in Beverly Hills, Calif.



Kaufman: "Somewhere along the line, creativity was forgotten."

Letters To The Editor

More Credit Due Blondie

In the article by Roman Kozak, "New Groups Slump With Second LPs" (Billboard, Aug. 27), Blondie is cited as one of the new-music groups dependent on hit singles to remain successful. This is a misconception. Blondie didn't achieve a major hit single on the album "Eat To The Beat," although the album went platinum.

I don't see why Blondie was mentioned in the article. It is on a much higher level of success than A

Flock Of Seagulls, with whom it was compared. Blondie followed up its first major-selling album, "Parallel Lines," with two more platinum albums, two gold albums and four gold singles, according to an earlier edition of Billboard.

Blondie's most recent LP, "The Hunter," did in fact go gold, which was accomplished without a hit single. Maybe the drop in sales on this album wasn't Blondie's fault, but was due to bad promotion. "The Hunter" did contain at least three other hit-potential songs, but

Chrysalis didn't bother with a second release, possibly because it was too busy working out a distribution deal with CBS.

I can see questioning the ability of A Flock Of Seagulls to continue successfully without hits; they've been around only a year. But it's time to give Blondie a little more credit. They've proved they have a certain lasting quality.

Deron Giulina
Music Director, KLOA
Ridgecrest, Calif.



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**AMERICAN TALENT INTERNATIONAL LTD.
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Urban Programmers Blast Study 'Street Ears,' Not Research, Called Key To Success

SAN FRANCISCO—The psychographic profile of the urban listener, prepared by Reymer & Gersin Associates, went over like the proverbial lead balloon at the format clinic Monday (29) moderated by urban program directors Barry Mayo of WRKS New York and Donnie Simpson of WXKS Washington.

RPC Report

There are four kinds of urban contemporary fans, the study concluded. "Involved Experts" are "ego tists" because they think they know more about music than the others. "Heavily blue collar," they want news spliced with a music mix composed of currents and some oldies. They also like contests which require knowledge and "strokes" which extol their taste in station selection.

"Escapist Individuals" like the format because it helps them to "forget their problems," the study says. Dominated by 18-plus females, the group is split between its preference for old and new music but likes information and disdains "DJ talk." "Music Followers"—the most "trendy" urban fans, according to the survey—are largely Hispanic and listen to "keep up" with the latest releases, while "Mellow Admirers" enjoy a "relaxing" sound weighted with oldies from a station that bills itself as the market "leader."

"You're a fool if you let any study dictate the programming of your station," Mayo maintained. "When a man can't make a decision on a

record that he throws on the turntable and immediately reacts to, he's in trouble, especially if he has competition."

"I'm not a research person, I just try to be good," stated Simpson. "I program by feel." Noting that he'd rather spend \$12,000 "on a guy in a record store with good ears" than \$30,000 for a study, Simpson said that his idea of research involved "going to the movies or playing basketball with the brothers in the playground. That's how you find out what people are talking about. No research firm can give you ears to the street."

Mayo, discussing the differences in the urban sound on a national level, said that the term "urban" is often "misleading." Defining the format as "a compilation of black-based music that appeals to whites and Hispanics," he explained that an "urban" station in Chicago might sound "black" to a New York listener; on the other hand, "urban" to a New Yorker could be construed as "pop" in Detroit. "Take it from me," he added. "If you don't know your market, you'll do yourself real harm by imitating an urban station somewhere else."

The "urban" moniker, according

RPC 1984

Next year's Radio Programming Conference, RPC 7, will be held in Atlanta, informs the NAB. Dates are Aug. 26-29.

to Mayo, is a term used to sell black radio to white advertisers. He said that in New York, where his FM competitors include WBLS and WKTU, "no one station has more than a 65% black audience, which makes (urban) something other than a black format, to me."

Most urban outlets, he continued, don't have the same "community thrust" as traditional "black" stations because of their attempt to "image" for the general market. "The distinction exists, and most black radio programmers are pissed about it," he acknowledged. After years of community involvement in such activities as voter registration drives, sickle cell telethons and 'shoes for kids,' they feel ripped off. I can understand it." (LF)



WEIRD AND DEMENTED—"Weird Al" Yankovic works on his "I Love Rocky Road" video. He recently appeared with Dr. Demento at the Bottom Line in New York as part of their 15-city tour of the Northeast and Midwest.

Vox Jox

Collier Leaves WGAR For WRSW

By ROLLYE BORNSTEIN

After 10 years, Chuck Collier leaves his WGAR Cleveland midday shift to join the FM side of the Nationwide operation there as music director and evening personality on country-formatted WKSW. He replaces Bob McGhee, who exits the station. Filling Collier's former midday slot is WGAR evening personality Steve Cannon, and the word is 'GAR may well fill the 50 kw evening show with jazz.

Meanwhile, over at 3WE, acting PD Ray Marshall has been formally installed in that position at Gannett's WWWE in the wake of its format reversion to AC and the departure of PD Oogie Pringle.

After almost a decade at the "Mighty Met," KMET, Sam Bellamy, who has programmed the legendary Metromedia Los Angeles AOR for the past eight years, has resigned the post. VP/GM Howard Bloom has not yet announced a successor at the once-dominant rocker, which bills itself these days as "K-Metal."

Changes at the Roq, as KROQ-AM-FM Los Angeles GM T. Patrick Welsh relinquishes that post to assist KROQ owner Ken Roberts full-time in a new entertainment division. Filling his successful shoes at the Spanish daytimer and "Rock Of The '80s" flagship is Michael Brandt, the GSM at Century's

Camel (KMEL) in San Francisco. Prior to his trek out west over four years ago, Brandt had been a New York radio account exec with WNEW and WMCA; he also has a couple of rep firms under his belt. Meanwhile, air personality Scott Mason is upped to operations manager, working with PD Freddie Snakeskin.

★ ★ ★

Congratulations to one of our favorite people. Second-generation broadcaster and WCLR PD Dave Martin is now a vice president at the Bonneville-owned station. Chronically his career, you'll find PD stints at such notables as Chicago's WCFL

(Continued on page 64)

DOUG BROWN NAMED IN MINNEAPOLIS

Sunbelt Acquires KTWN, Readies Country Network

By THOMAS K. ARNOLD

MINNEAPOLIS—In its second announced radio station takeover this summer, Sunbelt Communications has purchased AC station KTWN here for \$3.8 million from North Suburban Radio. At the same time, Sunbelt has announced the development of a new satellite format.

Starting Jan. 1, says Terry Robinson, Sunbelt's chairman of the board and president, the Transtar Radio Network will beam its new country format to what he hopes will be 50 radio stations nationwide. "We already have 10 commitments without really any publicity," he says. "Even before we announced the format, we received calls from people saying, 'If you go country you can count on us.'"

At KTWN, longtime Malrite ex-

ecutive Doug Brown (most recently VP and GM at KLAQ/KPPL Denver) will assume the same title at the class C FM outlets. This marks a return to Minneapolis for Brown, who had been GM at KEEY there since 1977. He joined Malrite in Cleveland in 1975 as local sales manager for WHK, and nine months ago was upped to VP of Malrite's western division and transferred to Denver.

Robinson says that at this point he is still undecided as to whether he will change KTWN's format when the transfer takes effect in mid-September. The announcement comes a short time after a similar one regarding Sunbelt's purchase of KRAB Seattle for \$4 million from the Jack Straw Memorial Foundation, which has been operating it as a non-profit block-programmed station. A new format there hasn't been decided upon either, although Robinson asserts "there will definitely be a change" once that transfer takes effect in mid-October and the station goes commercial. No personnel have yet been named, although Robinson says he will appoint a GM shortly.

Robinson admits the purchase of two radio stations in such a short time is a bit unusual, but adds, "We have been in the station acquisition business for seven years, and we're always in the market to buy if the deal makes sense with our investment objectives."

The Colorado Springs-based Sunbelt Communications also operates radio stations KQEO/KZZX Albuquerque, KYFE Fresno and KVOR/KSPZ Colorado Springs, along with the Research Group and the Transtar Radio Network.

AUDIENCE ANALYZED IN DEPTH

Top 40 Growing In Complexity

SAN FRANCISCO—Remember the good old days of top 40 radio? Everything used to be so simple—just play the 40 (or 30) most popular songs in the country, and the audience will follow.

RPC Report

Now, things have become more complicated. The name's been changed to the more sophisticated sounding contemporary hits, and, according to the "Radio Wars" study, programming, too, has become much more sophisticated.

Today's top 40—or contemporary hits—audience consists of four different groups of listeners, each looking for something different in their stations, said Harvey Gersin, executive vice president of independent research firm Reymer & Gersin, at the contemporary hits clinic, held Monday (29). The key to a successful top 40 radio station, he said, is to find out which group is dominant in your marketplace and gear your programming accordingly.

"While they were fairly equal in our nationwide survey," Gersin explained, "they fluctuate hugely within each market. One of these segments could be the driving force, and that's the one you should aim to please."

The four categories of contemporary hits listeners are "Get-Me-Up Rockers," "New Music Trendies,"

"Romantics" and "Funny DJ Fans," Gersin said.

The "Get-Me-Up Rockers" are, overall, the youngest group, with at least half of them in their teens. They are social people, Gersin said, and like to keep up with the latest music. "They like music that gets them up, gets them going. It's got to be lively and uptempo."

This type of listener, he added, likes to hear the hits instead of new or unfamiliar music; they prefer hard rock and urban to soft rock; they like contests, but not jingles, news, or DJ talk. They are also predominantly men.

"New Music Trendies," on the other hand, are mostly women, ages 18 and over, Gersin stated. They are also most likely to switch around, mostly to AOR and some AC, and prefer new music to old. "They want to be on top of music and what's going on in music. They listen to contemporary hits as if it were a mood-enhancing drug, so they can feel better." Little jock talk, no contests, and lively and/or new wave tunes appeal to them most, he added.

The "Romantics," heavily blue-collar, listen to get in a romantic mood and thus favor a heavy dose of oldies, Gersin said. "This is the group that used to listen to top 40 years ago." To capture this share of the contemporary hits market, Gersin advised, program lots of oldies

and have plenty of jock talk, news, and contests.

Also favoring lots of jock talk are the "Funny DJ Fans." In fact, to them the personality of the DJ is often more important than the music. They're generally older than the other top 40 listeners and also listen less frequently. They like to hear familiar music and a lot of oldies—but mostly "funny, unpredictable, folksy" jocks.

Keeping these four distinctions in mind, Gersin advised programmers, gear your station toward the one which appears most dominant in your market. "It's a matter of determining where your opportunities lie. And once you develop your segment, develop a strategy to go after it."

Panelist Dan Vallie of EZ Communications termed the report "a bit vague" and told the audience, "I think you have to have a certain amount of relativity. Just because one group doesn't want as much information doesn't mean they don't want any." But he did agree that the disparity between types of music cannot be ignored.

"The most important point is for the listener to know what the station is doing at any particular time," Vallie said. "You need to establish a strong position so the listener knows what to expect at all times. Unfortunately, you can't please all, so do what you can." (TKA)

DIR

PRESENTS

The Oak Ridge Boys Rosanne Cash & Lee Greenwood In Concert At The Fifth Annual *Stars For Children* On The Silver Eagle



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LISTENERS CALLED UNUSUALLY LOYAL

'Extras' Cited As Key In Country

SAN FRANCISCO—The big difference between the four basic types of country listeners, who overall are characterized by a greater sense of both loyalty and tradition than other listeners, is not so much the programming content as the "extras."

RPC Report

That's the conclusion of the "Radio Wars" research, as discussed during the Monday (29) country format clinic. Harvey Gersin and Dave Clemensen of Reymier & Gersin said a 13-market survey of 1,300 listeners—246 of whom listen to strictly country stations—revealed that they share a common love for all kinds of country music, traditional as well as modern.

But where the four types—dubbed "Radio Worshippers," "Full-Service Thinkers," "Continuous Music Onlies" and "Hip Switchers" by the "Radio Wave" researchers—differ, is in the type and the amount of supplemental programming, such as news, talk, sports, and jock patter, they are willing to accept, a factor that may well determine their listening habits.

"The question is really not what type of country they like, because they like it all," Clemensen said. "The question is how much other programming they want to hear in addition to the music." "Radio Wor-

shippers," he added, constitute about 27% of the sampled audience. These listeners, mostly women and blue collar workers, are more involved with country radio than the others. "They love radio and they love country," Gersin commented. "They look up to radio, and get very involved with it."

The kind of programming "Radio Worshippers" like best, he added, is folksy and cheerful; they like jingles, contests, and news, but consider music their priority.

The "Full-Service Thinker," on the other hand, reportedly listens for mental stimulation, not just music. Constituting 29% of the surveyed country listeners, they are mostly men, and listen to radio a bit less than the other categories. "They like music, but what is also important to them is news and talk—they listen to learn things that will make them more interesting people," Gersin said. "They listen to think." As a result, the programming that appeals most to full-service thinkers includes lots of news, talk shows, live sports reports, and even call-in programs.

The largest type of country listeners, into which 38% of the listeners fall, is the "Continuous Music Onlies," Gersin claimed. Mostly younger women, the listeners in this category are pretty much the direct opposite of full-service thinkers—they want music, and nothing else.

"They kind of fit the cliché we all have about beautiful music listeners," Clemensen added. "They love country, and that's all they want—the music. If there ever was a segment that says 'Shut up, just play the music,' this is it."

And the smallest category of country listeners, with only 6% of the sampled audience, is labeled "Hip Switchers." A sort of country version of the stereotypical AOR musicophiles, "Hip Switchers" consider themselves music experts, Clemensen said.

Keeping these four categories in mind, panelist Joel Raab said, a successful programming strategy would be to pinpoint a target audience made up of one or more of these categories and then gear programming toward it. "Unless you are in a market dominated by country music, you have to combine segments if you're going to be a profitable radio station," Raab, program director of WHN New York, stated.

The key to that, he added, is compromise, with enough individuality to maintain the station's identity: play oldies, but don't overdo it; keep jock talk concise and interesting; and don't focus on the "Hip Switchers" because there are so few of them—instead, devote a few hours of special programming to them each week. (TKA)

IT'S BEAUTIFUL Stereotypes About Audience For Format Called Wrong

SAN FRANCISCO—If nothing else, the NAB-sponsored "Radio Wars" study has proven one thing about the stereotypical somnolent beautiful music listener: he doesn't exist.

RPC Report

"A lot of the stereotypes in the landscape of beautiful music listening simply aren't true," said Dave Clemensen,

vice president of the independent research firm Reymier & Gersin. Speaking at the Tuesday (30) beautiful music format clinic, Clemensen said that contrary to popular, preconceived opinion, beautiful music listeners are as involved with, and as loyal to, their radio stations as any other category of listener.

"As a result," Clemensen said, "there is plenty of room in your market for your beautiful music station

to carve out a unique identity for itself."

As in the case with most of the eight other formats included in the study, there are four distinct types of beautiful music listeners.

The largest category, labeled "Background Music Fans" by the "Radio Wars" researchers and constituting 35% of the sampled listeners, "are really the only people in the audience who even come close to matching the stereotype," Clemensen commented. Mostly women, at least half are 65 and over; they are loyal to their stations, and while preferring programming that is traditional, laid-back and instrumental, they are unlikely to switch stations in the face of a more contemporary sound "because they have nowhere else to go," Clemensen stated.

"To them, it is the only radio they can stand," he said. "They hate everything else. It's like an old friend, a companion."

A second category, the "Anti-Talk Escapists," consists of 22% of the sampled audience. Again, these listeners are mostly older women, but instead of listening for a background sound they listen "to feel better; to escape depressing, unpleasant stuff," Clemensen said. They are much more tolerant of other formats like nostalgia and soft rock than the background music fans, he added, but they despise news, talk and other non-musical interferences.

The smallest category (17%) is "Nostalgic Radio Nuts." This group, Clemensen said, consists mostly of men 45 and over and a surprisingly large number of white-collar minorities (as opposed to the three other groups, which are mostly blue-collar whites). "There's a real harkening back to the good old days of radio," Clemensen said. "These are the people radio has left behind."

Programming that appeals most to the "Nostalgic Radio Nut," he said, is a blend of big band, MOR

(Continued on page 64)

AOR Demographic Called Most Complex

SAN FRANCISCO—AOR listeners are fragmented into six "cluster" groups, making them radio's most complex demographic, according to the results of the AOR "Radio Wars" profile.

RPC Report

Raymer & Gersin senior research analyst Mark Kasso said the study, which delineates the psychological differences of AOR listeners, is designed to help programmers construct a loyal core by piecing together "a coalition" of the segments "with the most in common." From the tenor of programmers gathered at the AOR format clinic, however, the blueprint only seemed to cloud such issues as how AOR outlets should confront new music adds and the erosion of listeners to the rock and soft-rock contemporary hits formats.

The analysis is broken down as follows:

- "Mindless Loyals," who account for 22% of the format's listening core, prefer "an up, cheerful" presentation — music they can

"boogie" to—so that they won't "have to think," said Kasso. "Tell them that your station takes their mind off of their problems," he recommended.

- "Uninvolved Disloyals" (22%) are not attached to any one station, according to the study. They are predominantly white collar, upscale males in the 18-34 group. Kasso suggested that stations appeal to their "negative psychology." "Tell them that you don't have what they don't like," such as contests, jingles and chatterbox personalities, he suggested.

- "Plugged-In Smarts" (18%), while generally blue collar and lower scale economically, perceive themselves as "extremely trendy music aficionados" who want a "sophisticated tone that keeps them ahead of the crowd," he said. "They aren't nay-sayers. Tell them your station is the one for thinking people."

- "Cheerful Trendy Followers" (14%) listen to the station that their friends do, said Dave Clemensen, vice president of the research firm, who recommended that programmers serenade this segment with "an overdose of cheerfulness." He called these blue collar listeners in the 12-24 bracket the most susceptible to "peer pressure" among the format's followers.

- "DJ And Dinosaur Lovers" (13%), AOR's most "musically conservative" fans, the study states, listen for "social motivation." "They're really into jocks," said Kasso. "They listen to and for the personalities. They want familiar music... they want a friend."

- "Social Crossovers" (11%) are "real followers," Clemensen concluded. "They love radio." Heavily blue collar-based with strong preference for contemporary hit music, he said that "they want a station they can look up to. Tell them you're No. 1 if possible." (LS)

Group W To Sell WPNT Pittsburgh

NEW YORK—Group W has agreed to sell its Pittsburgh FM outlet, WPNT, to 27-year radio veteran Saul Frischling, president of H-R/Stone Inc. The sale is expected to take place by the end of the year, pending approval by both the FCC and Group W's board of directors.

Frischling says that WPNT is the first of several stations he hopes to buy. Group W also operates an AM station in Pittsburgh, KDKA. Pittsburgh is the only market in which the company has two stations.

'Mood-Changing' Role Of AC Format Is Stressed

SAN FRANCISCO—"Cheer-Me-Up DJ Lovers" comprise the largest segment of the adult contemporary listening audience, at 43%, according to the "Radio Wars" study.

The segment, dominated by 18-34 women with strong top 40 preferences, follows the format for "emotional reasons to help change their mood—they listen to radio to give them a lift," said researcher Mark Kasso, adding that "compatible" air personalities mean more to the group than "one star DJ."

Other components of the adult contemporary pie, the study says,

RPC Report

are the super-loyal 25-34s known as "Laid-Back Oldie Fans" (27%), who listen primarily for companionship, especially at work; the "Info-Maniacs" (18%), whose "sizable egos" are best satiated with lots of news and familiar music; and the "Surprise-Me Trendies" (12%), a "fringe" group of 18- to 24-year-olds noted for their "individualism" and thirst for uptempo new music, including the urban variety.

"The strength of the format is that it's a great second choice for a lot of people," said program director Bob Hughes of WLTT Washington at the adult contemporary clinic Tuesday (30). "That's why it doesn't do any good to promote the format as one's favorite station."

Panelist Mike Novak, the program director of KYUU here, stressed the importance of delivering "exactly what you say you're going to do." Novak, whose playlist is 50% current compared to earlier this year when there were "one or two" new adds on the air, cautioned stations not to change "midstream" on their listeners. Because AC has become "a catch-all sound," the programmer noted that he now plays on "the audience perception" of his station as "adult" while still programming "hit" records. (LS)

Reporting RPC

Billboard's coverage of the NAB's 1983 Radio Programming Conference, held at the St. Francis Hotel in San Francisco Aug. 28-31, was provided by radio editor Rollye Bornstein, associate radio editor Leo Sacks and correspondent Thomas K. Arnold. Also contributing was editor Adam White. Concluding reports from the conference will appear in next week's issue of the magazine.

After
laying down
the tracks,
lay down
and
relax.

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DIR
PRESENTS

A Live Affair of the Heart

*Rick
Springfield*

On ABC's SUPERGROUPS

September 3

Rick Springfield—Singer, Actor, Rock Superstar

Supergroups recently went to Springfield, Illinois, to capture the excitement of Rick Springfield performing *Jessie's Girl*, *Affair of the Heart*, *The Human Touch* and songs from his current across-the-board smash album *Living In Oz*.

Rick Springfield appearing on **Supergroups In Concert** via the ABC Rock Radio Network over 300 of America's best rock stations September 3.



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DIR Broadcasting

DIR



RPC Reaction To Audience Study Is Mixed

• Continued from page 1

product. This entails appealing to the psychology of the consumer, just like consumer marketers—"the sellers of cigarettes, beer and cosmetics." Programmers must communicate to listeners how their stations satisfy those listeners' needs and desires. In the future, "Radio Wars" emphasizes, "Radio's competition will be fought in the listeners' minds."

Criticism of the Reymer & Gersin research surfaced informally throughout the Radio Programming Conference and specifically during the various format clinics, and it focused on a number of alleged deficiencies. For instance, Bob Cole, PD of country-formatted WPKX in Washington, said, "The problem is that of 1,300 interviews in 13 cities, there were no sample objectives in either the format preferences in those cities as reflected by Arbitron or some other ratings service, nor was there an age objective at all set. So what we're talking about is 1,300 random calls to people 12-plus. That's hardly scientific by today's radio standards, especially those of country radio in the '80s."

"Radio Wars" was presented in detail during the format clinics by executives of Reymer & Gersin, who were put on the defensive on more than one occasion. Debate became heated during the AOR clinic, for example, where the panel discussing the data comprised consultant Bob Hattrik, who doubles as vice president of programming for the Doubleday chain, and KISW-FM Seattle's Beau Phillips, as well as Dave Clemensen and Mark Kassof, research vice president and senior research analyst respectively of Reymer & Gersin.

Observed Hattrik, "You can't get too caught up in delineations of sub-formats because the audience just isn't there if you want to be successful." He characterized himself as the "most research-oriented" of current consultants, but stated that the "Radio Wars" report carried analysis too far. "AOR is capable of reaching a broad audience," he emphasized.

During the format clinic on contemporary hits, Dan Vallie, vice president of programming for EZ Communications of Fairfax, Va., observed, "I think the report is a bit vague. Some of the results are disputable. More women than men are supposed to be trendy and like new wave. Certain points like this are hard to match."

(Separate reports from the various RPC format clinics appear in this issue on pages 12, 14.)

In its analysis of the AOR audience, "Radio Wars" identifies six listener types, while pointing out that overall, they like to listen with their friends and "follow the crowd" more than any other listeners. They also think of themselves as "music experts" and listen to the format only for music, according to the study.

Assistance in preparing this story provided by Leo Sacks and Thomas K. Arnold.

But when it comes to new music, three of the AOR listener types, representing a slim majority at 54%, are receptive to hearing it on such stations; three are not. New music in this case doesn't necessarily mean new wave rock, just new music by rock artists.

Listeners tuned to the contemporary hits/top 40 format generally want a "trendy, uptempo station with a lot of current music and not much news or talk," says the NAB-commissioned research. Their tastes are said to be broader, and radio is more of a personal experience for such fans. Thereafter, the contemporary hits audience splits four ways, with a slight majority (54%) wanting "a lot of oldies" as part of their programming mix.

Country radio attracts four listener types, according to "Radio Wars." Overall, they prefer a "more traditional, folksy" station, while two types representing the majority of listeners (56%) want personalities, news and talk as well as music. Yet within these two subcategories, one prefers "more old than current songs"; the other wants familiar but "mainly current" music.

The NAB study states that urban fans are "psychologically unique" in two respects: that radio represents a role model for them, and that they use it to set a mood. These are "radio's heaviest listeners," and when subdivided, the largest single group (representing 32% of the format audience) thinks "they know more about news and music than others," and require "a healthy dose of news and call-in talk" and "mainly current" songs.

In contrast to "radio's heaviest listeners" are those tuned to adult contemporary, who are "not deeply involved with radio." The single largest audience type (43%) wants

uptempo music, funny, friendly personalities and contests; the single smallest (12%) wants "a lot of" new music and few oldies, spiced with "a bit of urban"—but no crossover country.

In other conclusions: "Radio Wars" claims that beautiful music fans are emotionally involved with the format: nostalgia-format listeners are a lot like the AOR audience, believing they know more about music than the average person; news/talk listeners tune in "to think and to learn" and to maintain an edge in awareness of news and current events; fans of full service (MOR) stations seek the same intellectual stimulation that news/talk listeners do, but not to the same degree.

Despite the exhaustive detail and presentation of its research (one main document, and nine separate reports broken out by format), the study emphasizes that markets and formats "may include" some different audience segments than those delineated within its pages, or seg-

ments that are different in size and proportion.

Its main point, however, is that programming to any specific format's audience extends to serving different audience needs. Listeners to all formats are different, the document states, and "not just... in age, sex or income, but... psychologically."

Consequently, for programmers to survive and prosper within today's intensely competitive marketplace, they must recognize the existence of more than one audience option, and must identify exactly which segment they wish to target.

"Radio Wars" was conducted in the following 13 markets: Albany/Schenectady/Troy, Atlanta, Chicago, Denver, Greensboro/Winston-Salem/High Point, Houston, Memphis, New York, Omaha, Orlando, Portland, Sacramento and San Diego. One hundred listeners were surveyed in each; the markets were selected to provide representation of U.S. geographic regions.

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 "If Anyone Falls," Stevie Nicks, Modern	43	48
2 "This Time," Bryan Adams, A&M	41	61
3 "Delirious," Prince, Warner Bros.	39	76
4 "Suddenly Last Summer," Motels, Capitol	38	78
5 "Sitting At The Wheel," Moody Blues, Threshold	31	80
BLACK (80 Stations)		
1 "Would You Like To (Fool Around)," Mtume, Epic	25	25
2 "I Am Love," Jennifer Holliday, Geffen	21	44
3 "Deeper In Love," Tavares, RCA	17	37
4 "Addicted To The Night"/"Choir Practice," Lipps Inc., Casablanca	16	15
5 "Spice Of Life," Manhattan Transfer, Atlantic	15	15
COUNTRY (124 Stations)		
1 "Holding Her And Loving You," Earl Thomas Conley, RCA	55	55
2 "Tennessee Whiskey," George Jones, Epic	47	60
3 "When The New Wears Off Our Love," the Whites, Warner/Curb	42	45
4 "Strong Weakness," Bellamy Brothers, Warner/Curb	38	41
5 "Your Love Shines Through," Mickey Gilley, Epic	37	78
ADULT CONTEMPORARY (84 Stations)		
1 "Only You," Commodores, Motown	14	21
2 "Total Eclipse Of The Heart," Bonnie Tyler, Columbia	13	38
3 "Someone Belonging To Someone," Bee Gees, RSO	13	32
4 "Islands In The Stream," Kenny Rogers with Dolly Parton, RCA	12	60
5 "Spice Of Life," Manhattan Transfer, Atlantic	12	17

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. My Boyfriend's Back, Angels, Smash
2. Hello Mudduh, Hello Fadduh, Allan Sherman, Warner Bros.
3. If I Had A Hammer, Trini Lopez, Reprise
4. Blue Velvet, Bobby Vinton, Epic
5. Candy Girl, Four Seasons, VeeJay
6. Heat Wave, Martha & the Vandellas, Gordy
7. Mockingbird, Inez Foxx, Symbol
8. The Monkey Time, Major Lance, Okeh
9. Blowin' In The Wind, Peter, Paul & Mary, Warner Bros.
10. Hey Girl, Freddie Scott, Colpix

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. You've Never Been This Far, Conway Twitty, MCA
2. The Corner Of My Life, Bill Anderson, MCA
3. If Teardrops We're Pennies, Porter Wagoner & Dolly Parton, RCA
4. Slippin' Away, Jean Shepard, United Artists
5. Blood Red & Goin' Down, Tanya Tucker, Columbia
6. Everybody's Had The Blues, Merle Haggard, Capitol
7. Darling You Always Come Back, Jody Miller, Epic
8. Drift Away, Narvel Felts, Cinnamon
9. You're The Best Thing That's Happened To Me, Ray Price, Columbia
10. Kid Stuff, Barbara Fairchild, Columbia

SOUL SINGLES—10 Years Ago

1. Let's Get It On, Marvin Gaye, Tamla
2. Who's That Lady, Isley Brothers, T-Neck
3. Here I Am, Al Green, Hi
4. Baby I've Been Missing You, Independents, Wand
5. Theme From "Cleopatra Jones," Joe Simon featuring the Main Streeters, Spring
6. Gypsy Man, War, United Artists
7. Stoned Out Of My Mind, Chi-Lites, Brunswick
8. I've Got So Much To Give, Barry White, 20th Century
9. There It Is, Tyrone Davis, Dakar
10. If You Want Me To Stay, Sly & the Family Stone, Epic

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/30/83)

PRIME MOVERS-NATIONAL

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

TOP ADD ONS -NATIONAL

- PRINCE—Delirious (Warner Bros.)
- THE MOODY BLUES—Sitting At The Wheel (Threshold)
- THE FIXX—One Thing Leads To Another (MCA)

BREAKOUTS-NATIONAL

- STEVIE NICKS—If Anyone Falls (Modern)
- HUEY LEWIS & THE NEWS—Heart & Soul (Chrysalis)
- BRYAN ADAMS—This Time (A&M)

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

Pacific Southwest Region

★ PRIME MOVERS

- MEN WITHOUT HATS—The Safety Dance (Backstreet)
- BILLY JOEL—Tell Her About It (Columbia)
- TACO—Puttin' On The Ritz (RCA)

● TOP ADD ONS

- THE FIXX—One Thing Leads To Another (MCA)
- THE MOODY BLUES—Sitting At The Wheel (Threshold)
- THE KINKS—Don't Forget To Dance (Arista)

BREAKOUTS

- DONNA SUMMER—Unconditional Love (Mercury)
- BRYAN ADAMS—This Time (A&M)

KDZA-AM--Pueblo

- (Rip Avila—M.D.)
- ★ MICHAEL JACKSON—Human Nature 7-1
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 5-2
- ★ BILLY JOEL—Tell Her About It 19-5
- ★ JACKSON BROWNE—Lawyers In Love 17-6
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 24-10
- THE FIXX—One Thing Leads To Another
- BRYAN ADAMS—This Time
- THE POLICE—King Of Pain
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE BEE GEES—Someone Belonging To Someone
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THREE DOG NIGHT—It's A Jungle Out There
- AL JARREAU—Trouble In Paradise
- STEVIE NICKS—If Anyone Falls
- THE MOTELS—Suddenly Last Summer
- HUEY LEWIS & THE NEWS—Heart And Soul

KFMB-FM (B100)--San Diego

- (Glenn McCartney—M.D.)
- ★ MICHAEL JACKSON—Human Nature 3-1
- ★ DONNA SUMMER—She Works Hard For The Money 2-2
- ★ MICHAEL SEMBELLO—Maniac 4-4
- ★ BILLY JOEL—Tell Her About It 5-5
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 9-6
- BONNIE TYLER—Total Eclipse Of The Heart
- MANHATTAN TRANSFER—Spice Of Life
- CULTURE CLUB—'I'll Tumble 4 Ya
- F. R. DAVID—Words
- JENNIFER WARNES—Nights Are Forever
- THE COMMODORES—Only You

KGGI-FM (99.1-FM)--Riverside

- (Kraig Hubbs—M.O.)
- ★ MICHAEL SEMBELLO—Maniac 2-1
- ★ CULTURE CLUB—'I'll Tumble 4 Ya 4-3
- ★ MICHAEL JACKSON—Human Nature 8-4
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 9-5
- ★ STACY LATTISAW—Miracles 20-17
- MEN WITHOUT HATS—The Safety Dance
- BONNIE TYLER—Total Eclipse Of The Heart
- PRINCE—Delirious
- THE MOODY BLUES—Sitting At The Wheel
- MADNESS—It Must Be Love
- HERBIE HANCOCK—Rockit

KIIS-FM--Los Angeles

- (Michael Schafer—M.D.)
- ★ EURYTHMICS—Sweet Dreams 1-1
- ★ TACO—Puttin' On The Ritz 3-3
- ★ SHERIFF—When I'm With You 7-5
- ★ WHAM—Bad Boys 11-9
- ★ MEN WITHOUT HATS—The Safety Dance 15-10
- THE TALKING HEADS—Burning Down The House
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
- DONNA SUMMER—Unconditional Love
- THE FIXX—One Thing Leads To Another

KIMN-AM--Denver

- (Gloria Avila-Perez—M.D.)
- ★ BILLY JOEL—Tell Her About It 4-1
- ★ MICHAEL JACKSON—Human Nature 5-2
- ★ MEN WITHOUT HATS—The Safety Dance 10-6
- ★ JACKSON BROWNE—Lawyers In Love 11-7
- ★ ASIA—Don't Cry 12-8
- THE MOODY BLUES—Sitting At The Wheel
- THE FIXX—One Thing Leads To Another
- ROD STEWART—What Am I Gonna Do
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE KINKS—Don't Forget To Dance
- THE MOTELS—Suddenly Last Summer
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book

KIQQ-FM--Los Angeles

- (Robert Moorhead—M.D.)
- THE POLICE—King Of Pain
- THE FIXX—One Thing Leads To Another
- THE KINKS—Don't Forget To Dance
- EURYTHMICS—Who's That Girl
- HERBIE HANCOCK—Rockit
- BRYAN ADAMS—This Time
- CHEAP TRICK—Dancing The Night Away

- MIGUEL BROWN—So Many Men, So Little Time
- HUEY LEWIS & THE NEWS—Heart And Soul
- GLEN SHORRICK—Don't Girls Get Lonely
- EARLY SIMON—You Know What To Do

KKXX-FM--Bakersfield

- (Dave Kamper—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 11-1
- ★ BILLY JOEL—Tell Her About It 14-8
- ★ STRAY CATS—(She's) Sexy + 17 25-14
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 24-18
- ★ SPANDAU BALLET—True 27-19
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE FIXX—One Thing Leads To Another
- THE POLICE—King Of Pain
- ROD STEWART—What Am I Gonna Do

KLUC-FM--Las Vegas

- (Randy Lundquist—M.D.)
- ★ THE POLICE—Every Breath You Take 1-1
- ★ BILLY JOEL—Tell Her About It 3-2
- ★ NAKED EYES—Promises Promises 8-4
- ★ MICHAEL JACKSON—Human Nature 11-7
- ★ ASIA—Don't Cry 12-8
- BONNIE TYLER—Total Eclipse Of The Heart
- PRINCE—Delirious
- THE FIXX—One Thing Leads To Another
- THE MOODY BLUES—Sitting At The Wheel
- THE MOTELS—Suddenly Last Summer

KOAQ-FM--Denver

- (Alan Steggo—M.D.)
- THE ANIMALS—The Night
- AGNETHA FALTSKOG—Can't Shake Loose
- PRINCE—Delirious

KRSP-AM--Salt Lake City

- (Barry Meil—M.D.)
- THE ANIMALS—The Night
- BRYAN ADAMS—This Time
- THE MOTELS—Suddenly Last Summer
- PRINCE—Delirious
- THE MOODY BLUES—Sitting At The Wheel
- HEART—How Can I Refuse

KRTH-FM--Los Angeles

- (David Grossman—M.D.)
- ★ TACO—Puttin' On The Ritz 3-1
- ★ MEN WITHOUT HATS—The Safety Dance 2-2
- ★ WHAM—Bad Boys 6-4
- ★ CULTURE CLUB—'I'll Tumble 4 Ya 5-5
- ★ SHALAMAR—Dead Giveaway 9-7
- DONNA SUMMER—Unconditional Love
- PRINCE—Delirious
- TEARS FOR FEARS—Change
- THE KINKS—Don't Forget To Dance
- MADNESS—It Must Be Love
- STACY LATTISAW—Miracles
- THE FIXX—One Thing Leads To Another

KZZP-FM--Phoenix

- (Randy Stewart—P.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ BILLY JOEL—Tell Her About It 12-3
- ★ MICHAEL JACKSON—Human Nature 14-5
- ★ MEN WITHOUT HATS—The Safety Dance 17-10
- ★ BONNIE TYLER—Total Eclipse Of The Heart 21-11
- ★ ELTON JOHN—Kiss The Bride
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing
- SPANDAU BALLET—True
- THE POLICE—King Of Pain
- THE MOODY BLUES—Sitting At The Wheel

XTRA-AM--San Diego

- (Jim Richards—M.D.)
- ★ EURYTHMICS—Sweet Dreams 2-1
- ★ MEN WITHOUT HATS—The Safety Dance 3-2
- ★ TACO—Puttin' On The Ritz 7-5
- ★ DONNA SUMMER—She Works Hard For The Money 12-7
- WHAM—Bad Boys 16-11
- THE MOODY BLUES—Sitting At The Wheel
- MADNESS—It Must Be Love
- JOBOXERS—Just Got Lucky
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- RICK JAMES—Cold Blooded
- PRINCE—Delirious

Pacific Northwest Region

★ PRIME MOVERS

- BILLY JOEL—Tell Her About It (Columbia)
- RICK SPRINGFIELD—Human Touch (RCA)
- MICHAEL SEMBELLO—Maniac (Casablanca)

● TOP ADD ONS

- PRINCE—Delirious (Warner Bros.)
- GEORGE BENSON—Lady Love Me (Warner Bros.)
- ROBERT PLANT—Big Log (Es Paranza)

BREAKOUTS

- HUEY LEWIS & THE NEWS—Heart & Soul (Chrysalis)
- MEN AT WORK—Dr. Heckyll & Mr. Jive (Columbia)

KBBK-FM--Boise

- (Tom Evans—M.D.)
- ★ ASIA—Don't Cry 14-8
- ★ FRANK STALLONE—Far From Over 15-9
- ★ BILLY JOEL—Tell Her About It 19-13
- ★ NAKED EYES—Promises Promises 18-14
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 21-15
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- STEVIE NICKS—If Anyone Falls
- THE POLICE—King Of Pain
- AGNETHA FALTSKOG—Can't Shake Loose
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- GEORGE BENSON—Lady Love Me
- ROBERT PLANT—Big Log
- MADNESS—It Must Be Love
- THE MOTELS—Suddenly Last Summer
- SERGIO MENDES—Rainbow's End
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book

KCNR-FM--Portland

- (Richard Harker—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 9-3
- ★ JACKSON BROWNE—Lawyers In Love 11-5
- ★ BILLY JOEL—Tell Her About It 16-10
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 15-12
- ★ NAKED EYES—Promises Promises 18-13
- ★ JEFFREY OSBORNE—Don't You Get So Mad
- ★ ELTON JOHN—Kiss The Bride

KFRC-AM--San Francisco

- (Kate Ingram—M.D.)
- ★ WHAM—Bad Boys 3-1
- ★ MIDNIGHT STAR—Freak-A-Zoid 5-4
- ★ SPANDAU BALLET—True 10-5
- ★ RICK SPRINGFIELD—Human Touch 14-7
- ★ STRAY CATS—(She's) Sexy + 17 15-8
- MEN AT WORK—Dr. Heckyll & Mr. Jive
- HUEY LEWIS & THE NEWS—Heart And Soul
- BERLIN—Masquerade
- LINDSEY BUCKINGHAM—Holiday Road
- PRINCE—Delirious

KJRB-AM--Spokane

- (Brian Gregory—M.D.)
- ★ BILLY JOEL—Tell Her About It 6-3
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 10-6
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 8-4
- ★ HERB ALPERT—Garden Party 18-9
- ★ JENNIFER WARNES—Nights Are Forever
- ★ GEORGE BENSON—Lady Love Me
- ★ NAKED EYES—Promises Promises
- MADNESS—It Must Be Love
- THE FIXX—One Thing Leads To Another
- DONNA SUMMER—Unconditional Love
- LEE GREENWOOD—Somebody's Gonna Love You

KNBQ-FM--Tacoma

- (Sean Lynch—M.D.)
- ★ MICHAEL JACKSON—Human Nature 5-2
- ★ JACKSON BROWNE—Lawyers In Love 9-3
- ★ BILLY JOEL—Tell Her About It 12-4
- ★ RICK SPRINGFIELD—Human Touch 15-8
- ★ ASIA—Don't Cry 20-9
- ROBERT PLANT—Big Log
- GEORGE BENSON—Lady Love Me
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- QUIET RIOT—Cum On Feel The Noize
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- HUEY LEWIS & THE NEWS—Heart And Soul
- THE MOODY BLUES—Sitting At The Wheel
- PRINCE—Delirious
- BRYAN ADAMS—This Time
- DEF LEPPARD—Foolin'

KRLC-AM--Lewiston

- (Steve Tracy—M.D.)
- ★ MICHAEL JACKSON—Human Nature 2-1
- ★ BILLY JOEL—Tell Her About It 3-2
- ★ JENNIFER WARNES—Nights Are Forever 11-6
- ★ HERB ALPERT—Garden Party 12-8
- ★ SERGIO MENDES—Rainbow's End 14-9
- JUICE NEWTON—Tell Her No
- STARBUCK—The Full Cleveland
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- LEE GREENWOOD—Somebody's Gonna Love You
- EDDIE RABBITT—You Put The Beat In My Heart
- B.J. THOMAS—New Looks From An Old Lover
- ANNE MURRAY—A Little Good News

KSFM-FM--Sacramento

- (Mark Preston—M.D.)
- ★ MIDNIGHT STAR—Freak-A-Zoid 20-10
- ★ RICK JAMES—Cold Blooded 15-11
- ★ FRANK STALLONE—Far From Over 21-17
- ★ WHAM—Bad Boys 25-18
- ★ STACY LATTISAW—Miracles 29-22
- PRINCE—Delirious
- THE GAP BAND—Party Train
- THE POLICE—King Of Pain
- THE S.O.S. BAND—Just Be Good To Me
- MEN WITHOUT HATS—The Safety Dance
- MADNESS—It Must Be Love
- MEN AT WORK—Dr. Heckyll & Mr. Jive

KTAC-AM--Tacoma

- (Rob Sherwood—M.D.)
- ★ BILLY JOEL—Tell Her About It 7-4
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 10-7
- ★ JENNIFER WARNES—Nights Are Forever 13-9
- ★ THE KINKS—Don't Forget To Dance 20-16
- ★ SPANDAU BALLET—True 24-18
- ★ JUICE NEWTON—Tell Her No
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE BEE GEES—Someone Belonging To Someone
- EDDIE RABBITT—You Put The Beat In My Heart

KUBE-FM--Seattle

- (Tom Hulyer—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ BILLY JOEL—Tell Her About It 12-4
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 17-8
- ★ RICK SPRINGFIELD—Human Touch 19-15
- ★ NAKED EYES—Promises Promises 23-19
- GEORGE BENSON—Lady Love Me
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream

- THE MOODY BLUES—Sitting At The Wheel
- JUICE NEWTON—Tell Her No
- ROBERT PLANT—Big Log
- THE FIXX—One Thing Leads To Another

KYYA-FM--Billings

- (Charlie Fox—M.D.)
- ★ BILLY JOEL—Tell Her About It 7-3
- ★ JACKSON BROWNE—Lawyers In Love 10-5
- ★ BONNIE TYLER—Total Eclipse Of The Heart 15-11
- ★ SHALAMAR—Dead Giveaway 27-24
- ★ THE POLICE—King Of Pain 28-25
- MADNESS—It Must Be Love
- BOB SEGER AND THE SILVER BULLET BAND—Old Time Rock 'N' Roll
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- ROBERT PLANT—Big Log

KYYX-FM--Seattle

- (Elvin Ichiyama—M.D.)
- ★ THE TALKING HEADS—Burning Down The House 2-1
- ★ STRAY CATS—(She's) Sexy + 17 6-3
- ★ THE POLICE—King Of Pain 11-4
- ★ ROMAN HOLIDAY—Stand By 7-5
- ★ THE FIXX—One Thing Leads To Another 13-6
- DFX 2—Emotion
- BIG COUNTRY—In A Big Country
- MADNESS—It Must Be Love
- GARY MYRIK—Messages Is You
- PRINCE—Delirious
- INXS—To Look At You
- HEART—How Can I Refuse
- THE BONGOS—Numbers With Wings

North Central Region

★ PRIME MOVERS

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

● TOP ADD ONS

- BRYAN ADAMS—This Time (A&M)
- PRINCE—Delirious (Warner Bros.)
- THE MOTELS—Suddenly Last Summer (Capitol)

BREAKOUTS

- STEVIE NICKS—If Anyone Falls (Modern)

WBZZ-FM--Pittsburgh

- (Chuck Tyler—M.D.)
- ★ EURYTHMICS—Sweet Dreams 1-1
- ★ RICK SPRINGFIELD—Human Touch 5-3
- ★ MEN WITHOUT HATS—The Safety Dance 8-4
- ★ ASIA—Don't Cry 15-9
- PRINCE—Delirious
- STACY LATTISAW—Miracles
- BONNIE TYLER—Total Eclipse Of The Heart
- AIR SUPPLY—Making Love Out Of Nothing At All

WCCX-FM--Erie

- (J.J. Sanford—M.D.)
- ★ RICK SPRINGFIELD—Human Touch 2-1
- ★ JIM GAPALDI—Living On The Edge 12-7
- ★ FRANK STALLONE—Far From Over 16-11
- ★ BILLY JOEL—Tell Her About It 20-14
- ★ DEF LEPPARD—Stage Fright 24-18
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- CROSBY, STILLS AND NASH—Raise A Voice
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE POLICE—King Of Pain
- CULTURE CLUB—'I'll Tumble 4 Ya
- BOB WELCH—Fever
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
- GRAHAM PARKER—Life Gets Better
- BRYAN ADAMS—This Time
- MADNESS—It Must Be Love
- THE MOTELS—Suddenly Last Summer
- JUICE NEWTON—Tell Her No
- MITCH RYDER—The Thrill Of It All

WGCL-FM--Cleveland

- (Tom Jeffries—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 3-2
- ★ BILLY JOEL—Tell Her About It 6-3
- ★ MEN WITHOUT HATS—The Safety Dance 15-5
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes 14-6
- ★ NAKED EYES—Promises Promises 19-7
- ROD STEWART—What Am I Gonna Do
- MICHAEL STANLEY BAND—My Town
- GEORGE BENSON—Lady Love Me
- MADNESS—It Must Be Love
- THE MOTELS—Suddenly Last Summer
- EDDY GRANT—I Don't Wanna Dance
- PRINCE—Delirious
- BRYAN ADAMS—This Time
- RICK JAMES—Cold Blooded
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- STEVIE NICKS—If Anyone Falls
- UNKNOWN STRANGER—Lose Strikes

WHTX-FM--Pittsburgh

- (Keith Abrams—M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 3-1
- ★ MICHAEL JACKSON—Human Nature 4-2
- ★ ASIA—Don't Cry 12-5
- ★ BILLY JOEL—Tell Her About It 10-7
- ★ EDDY GRANT—I Don't Wanna Dance 18-13
- ★ BONNIE TYLER—Total Eclipse Of The Heart
- STRAY CATS—(She's) Sexy + 17
- KANSAS—Fight Fire With Fire
- ROBERT PLANT—Big Log
- BRYAN ADAMS—This Time
- THE MOTELS—Suddenly Last Summer
- PRINCE—Delirious

WHYT-FM--Detroit

- (Lee Malcolm—M.D.)
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE MOODY BLUES—Sitting At The Wheel
- THE FIXX—One Thing Leads To Another
- MADNESS—It Must Be Love

WHYW-FM--Pittsburgh

- (Jay Gresswell—M.D.)
- ★ BILLY JOEL—Tell Her About It 7-4
- ★ GEORGE BENSON—Lady Love Me 9-5
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes 10-7
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 12-8
- ★ SPANDAU BALLET—True 18-13
- BONNIE TYLER—Total Eclipse Of The Heart
- PEAPO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- SERGIO MENDES—Rainbow's End
- CRYSTAL GAYLE—Baby, What About You
- THE MOTELS—Suddenly Last Summer

WKDD-FM--Akron

- (Matt Patrick—M.D.)
- ★ MICHAEL JACKSON—Human Nature 9-3
- ★ BONNIE TYLER—Total Eclipse Of The Heart 15-13
- ★ ELTON JOHN—Kiss The Bride 20-18
- ★ THREE DOG NIGHT—I Can't Help It 29-26
- ★ JUICE NEWTON—Tell Her No 30-28
- STYX—High Time
- THE KINKS—Don't Forget To Dance
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- THE POLICE—King Of Pain
- STEVIE NICKS—If Anyone Falls
- BETTE MIDLER—All I Need To Know
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream

WKJJ-FM--Louisville

- (Jim Golden—M.D.)
- ★ RITA COOLIDGE—All Time High 3-1
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 5-3
- ★ BILLY JOEL—Tell Her About It 10-6
- ★ MICHAEL JACKSON—Human Nature 12-8
- ★ SMOKEY ROBINSON AND BARBARA MITCHELL—Blame It On Love 25-20
- ★ SPANDAU BALLET—True
- ★ PEAPO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- THE KINKS—Don't Forget To Dance

WKRQ-FM--Cincinnati

- (Tony Galluzzo—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 2-1
- ★ BONNIE TYLER—Total Eclipse Of The Heart 3-2
- ★ MICHAEL JACKSON—Human Nature 6-3
- ★ MEN AT WORK—It's A Mistake 10-6
- ★ THE POLICE—King Of Pain 16-12
- ★ BILLY JOEL—Tell Her About It
- SHALAMAR—Dead Giveaway

WOMP-FM--Bellair

- (Wayne Bands—P.D.)
- ★ JACKSON BROWNE—Lawyers In Love 1-1
- ★ MEN WITHOUT HATS—The Safety Dance 6-3
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 11-7
- ★ BONNIE TYLER—Total Eclipse Of The Heart 21-11
- ★ RICK SPRINGFIELD—Human Touch 16-13
- HUEY LEWIS & THE NEWS—Heart And Soul
- PRINCE—Delirious
- THE MOODY BLUES—Sitting At The Wheel
- BRYAN ADAMS—This Time
- THE TALKING HEADS—Burning Down The House
- THE KINKS—Don't Forget To Dance
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- STEVIE NICKS—If Anyone Falls
- BIG RIC—Take Away

Billboard Singles Radio Action

Playlist Prime Movers ★
The Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/30/83)

Continued from page 18

- ★ SPANDAU BALLET—True 25-19
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- MADNESS—It Must Be Love
- JACKSON BROWNE—Lawyers In Love
- PRINCE—Delirious
- THE ANIMALS—The Night
- THE MOODY BLUES—Sitting At The Wheel

WFMF-FM—Baton Rouge

- (Johnny "A"—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 15-11
- ★ FRANK STALLONE—Far From Over 20-15
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 22-17
- ★ JUICE NEWTON—Tell Her No 25-21
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- GEORGE BENSON—Lady Love Me
- BONNIE TYLER—Total Eclipse Of The Heart
- SPANDAU BALLET—True
- SHALAMAR—Dead Giveaway
- THE POLICE—King Of Pain

WQUE-FM—New Orleans

- (Chris Bryan—M.D.)
- ★ GEORGE BENSON—Lady Love Me 19-14
- ★ NAKED EYES—Promises Promises 20-15
- ★ SPANDAU BALLET—True 22-17
- ★ JUICE NEWTON—Tell Her No 23-19
- ★ THE POLICE—King Of Pain 24-20
- BONNIE TYLER—Total Eclipse Of The Heart
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- MANHATTAN TRANSFER—Spice Of Life

WTIX-AM—New Orleans

- (Barney Kilpatrick—M.D.)
- ★ JACKSON BROWNE—Lawyers In Love 7-3
- ★ MEN WITHOUT HATS—The Safety Dance 10-5
- ★ SHALAMAR—Dead Giveaway 11-8
- ★ BONNIE TYLER—Total Eclipse Of The Heart 23 14
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 25-19
- THE MOODY BLUES—Sitting At The Wheel
- STEVIE NICKS—If Anyone Falls
- THE FIXX—One Thing Leads To Another
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
- THE KINKS—Don't Forget To Dance
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- TEARS FOR FEARS—Change
- BRYAN ADAMS—This Time
- THE S.O.S. BAND—Just Be Good To Me
- DONNA SUMMER—Unconditional Love
- EDDY GRANT—I Don't Wanna Dance

Midwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

- BRYAN ADAMS—This Time (A&M)
- THE MOODY BLUES—Sitting At The Wheel (Threshold)
- PRINCE—Delirious (Warner Bros.)

BREAKOUTS

- STEVIE NICKS—If Anyone Falls (Modern)
- HUEY LEWIS & THE NEWS—Heart & Soul (Chrysalis)

KBEQ-FM—Kansas City

- (Todd Chase—M.D.)
- ★ ASIA—Don't Cry 22-16
- ★ BONNIE TYLER—Total Eclipse Of The Heart 24-19
- ★ SPANDAU BALLET—True 33-29
- ★ TACO—Puttin' On The Ritz 34-20
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 35-31
- THE POLICE—King Of Pain
- BRYAN ADAMS—This Time
- PRINCE—Delirious
- AGNETHA FALTSKOG—Can't Shake Loose
- MADNESS—It Must Be Love

KDVV-FM—Topeka

- (Tony Stewart—P.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 10-3
- ★ BILLY JOEL—Tell Her About It 12-6
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 16-9
- ★ BONNIE TYLER—Total Eclipse Of The Heart 22-13
- ★ THE POLICE—King Of Pain 35-27
- BRYAN ADAMS—This Time
- ROD STEWART—What Am I Gonna Do
- THE MOODY BLUES—Sitting At The Wheel
- THE ANIMALS—The Night
- AGNETHA FALTSKOG—Can't Shake Loose
- STEVIE NICKS—If Anyone Falls
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- HUEY LEWIS & THE NEWS—Heart And Soul

KDWB-AM—Minneapolis

- (Lorain Palagi—P.D.)
- ★ MICHAEL JACKSON—Human Nature 10-6
- ★ SHALAMAR—Dead Giveaway 13-9
- ★ FRANK STALLONE—Far From Over 18-14
- ★ JIM CAPALDI—Living On The Edge 20-17
- ★ JEFFREY OSBORNE—Don't You Get So Mad 28-19
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- BRYAN ADAMS—This Time
- BONNIE TYLER—Total Eclipse Of The Heart
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- ROD STEWART—What Am I Gonna Do

KEYN-FM—Wichita

- (Don Pearman—M.D.)
- ★ MICHAEL JACKSON—Human Nature 9-4
- ★ BILLY JOEL—Tell Her About It 15-7
- ★ NAKED EYES—Promises Promises 18-13
- ★ ASIA—Don't Cry 17-14
- ★ CULTURE CLUB—I'll Tumble 4 Ya 13-9
- STEVIE NICKS—If Anyone Falls
- THE MOODY BLUES—Sitting At The Wheel
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE FIXX—One Thing Leads To Another

- THE MOTELS—Suddenly Last Summer
- KANSAS—Fight Fire With Fire
- THE TALKING HEADS—Burning Down The House
- STYX—High Time
- ROBERT PLANT—Big Log
- ROD STEWART—What Am I Gonna Do
- JUICE NEWTON—Tell Her No
- GEORGE BENSON—Lady Love Me

KFYR-AM—Bismarck

- (Dan Braman—M.D.)
- ★ MEN AT WORK—It's A Mistake 1-1
- ★ THE POLICE—Every Breath You Take 2-2
- ★ RICK SPRINGFIELD—Human Touch 6-4
- ★ BILLY JOEL—Tell Her About It 14-10
- ★ MEN WITHOUT HATS—The Safety Dance 19-15
- ASIA—Don't Cry
- SPANDAU BALLET—True
- JOBOXERS—Just Got Lucky
- THE COCONUTS—If I Only Had A Brain
- STEVIE NICKS—If Anyone Falls
- DONNIE VANN—I Can Feel A Breeze

KIOA-AM—Des Moines

- (Mike Judge—M.D.)
- ★ MICHAEL JACKSON—Human Nature 3-1
- ★ BILLY JOEL—Tell Her About It 4-3
- ★ JENNIFER WARNES—Nights Are Forever 11-6
- ★ HERB ALPERT—Garden Party 14-9
- ★ SPANDAU BALLET—True 25-15
- JEFFREY OSBORNE—Don't You Get So Mad
- THE COMMODORES—Only You
- EDDIE RABBITT—You Put The Beat In My Heart
- BONNIE TYLER—Total Eclipse Of The Heart
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- MANHATTAN TRANSFER—Spice Of Life
- STARBUCK—The Full Cleveland
- TANYA TUCKER—Baby I'm Yours

KKLS-AM—Rapid City

- (Randy Sherwyn—P.D.)
- ★ STEVIE NICKS—Stand Back 1-1
- ★ ASIA—Don't Cry 4-2
- ★ JACKSON BROWNE—Lawyers In Love 9-4
- ★ MICHAEL JACKSON—Human Nature 11-8
- ★ NAKED EYES—Promises Promises 14-9
- STEVIE NICKS—If Anyone Falls
- BRYAN ADAMS—This Time
- ROD STEWART—What Am I Gonna Do
- GEORGE BENSON—Lady Love Me
- THE KINKS—Don't Forget To Dance
- ROBERT PLANT—Big Log
- MADNESS—It Must Be Love

KMGK-FM—Des Moines

- (Michael Stone—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 2-1
- ★ MICHAEL JACKSON—Human Nature 7-2
- ★ JACKSON BROWNE—Lawyers In Love 10-4
- ★ ASIA—Don't Cry 13-5
- ★ BONNIE TYLER—Total Eclipse Of The Heart 16-7
- PRINCE—Delirious
- THE MOODY BLUES—Sitting At The Wheel
- ROD STEWART—What Am I Gonna Do
- AGNETHA FALTSKOG—Can't Shake Loose
- THE FIXX—One Thing Leads To Another
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE MOTELS—Suddenly Last Summer
- BRYAN ADAMS—This Time

KQKQ-FM—Omaha

- (Jay Taylor—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 2-1
- ★ MICHAEL JACKSON—Human Nature 6-2
- ★ BONNIE TYLER—Total Eclipse Of The Heart 14-3
- ★ MEN WITHOUT HATS—The Safety Dance 9-4
- ★ BILLY JOEL—Tell Her About It 12-6
- THE MOODY BLUES—Sitting At The Wheel
- ROD STEWART—What Am I Gonna Do
- PRINCE—Delirious
- MADNESS—It Must Be Love
- BRYAN ADAMS—This Time
- THE MOTELS—Suddenly Last Summer
- THE TALKING HEADS—Burning Down The House
- DEF LEPPARD—Foolin'

KRNA-FM—Iowa City

- (Bart Goyshor—P.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 4-1
- ★ ASIA—Don't Cry 10-4
- ★ MICHAEL JACKSON—Human Nature 12-5
- ★ BILLY JOEL—Tell Her About It 8-5
- ★ QUARTERFLASH—Take Me To Heart 15-10
- THE MOTELS—Suddenly Last Summer
- ROD STEWART—What Am I Gonna Do
- THE TALKING HEADS—Burning Down The House
- PRINCE—Delirious
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- STEVIE NICKS—If Anyone Falls

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—M.D.)
- ★ MICHAEL JACKSON—Human Nature 4-1
- ★ TACO—Puttin' On The Ritz 6-3
- ★ BILLY JOEL—Tell Her About It 7-5
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 8-6
- ★ DONNA SUMMER—She Works Hard For The Money 10-7
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- GEORGE BENSON—Lady Love Me
- CULTURE CLUB—I'll Tumble 4 Ya
- BONNIE TYLER—Total Eclipse Of The Heart

WCIL-FM—Carbondale

- (Tony Waitkus—P.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 6-1
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 7-2
- ★ BONNIE TYLER—Total Eclipse Of The Heart 16-3
- ★ RICK SPRINGFIELD—Human Touch 18-8
- ★ JOAN JETT AND THE BLACKHEARTS—Fake Friends 25-10
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- ROBERT PLANT—Big Log
- THE POLICE—King Of Pain
- THE KINKS—Don't Forget To Dance
- STYX—High Time
- R.E.M.—Radio Free Europe
- MALCOLM MCLAREN—Double Out
- DEXY'S MIDNIGHT RUNNERS—Jackie Wilson Said
- THE TALKING HEADS—Burning Down The House
- AGNETHA FALTSKOG—Can't Shake Loose
- BRYAN ADAMS—This Time

WKAU-AM-FM—Appleton

- (Rich Allen—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 3-1
- ★ BONNIE TYLER—Total Eclipse Of The Heart 11-4
- ★ JACKSON BROWNE—Lawyers In Love 10-6
- ★ MEN WITHOUT HATS—The Safety Dance 14-7
- ★ BILLY JOEL—Tell Her About It 13-8
- MADNESS—It Must Be Love
- BRYAN ADAMS—This Time
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- GEORGE BENSON—Lady Love Me
- THE ANIMALS—The Night
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE KINKS—Don't Forget To Dance
- JOAN JETT AND THE BLACKHEARTS—Everyday People

- THE MOTELS—Suddenly Last Summer
- THE TALKING HEADS—Burning Down The House

WKTI-FM—Milwaukee

- (John Grant—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ DONNA SUMMER—She Works Hard For The Money 2-2
- ★ EURYTHMICS—Sweet Dreams 4-3
- ★ BILLY JOEL—Tell Her About It 9-4
- ★ MEN WITHOUT HATS—The Safety Dance 15-7
- THE FIXX—One Thing Leads To Another
- JEFFREY OSBORNE—Don't You Get So Mad
- BRYAN ADAMS—This Time
- PRINCE—Delirious
- ELTON JOHN—Kiss The Bride
- JIM CAPALDI—Living On The Edge

WKWZ-FM—Peoria

- (Mark Maloney—M.D.)
- ★ QUARTERFLASH—Take Me To Heart 3-1
- ★ MICHAEL SEMBELLO—Maniac 4-2
- ★ EURYTHMICS—Sweet Dreams 8-4
- ★ JACKSON BROWNE—Lawyers In Love 10-5
- ★ MEN AT WORK—It's A Mistake 13-6

WLOL-FM—Minneapolis

- (Gregg Swedberg—M.D.)
- ★ MEN WITHOUT HATS—The Safety Dance 5-1
- ★ BILLY JOEL—Tell Her About It 7-5
- ★ ASIA—Don't Cry 10-7
- ★ FRANK STALLONE—Far From Over 17-12
- ★ BONNIE TYLER—Total Eclipse Of The Heart 19-13
- STEVIE NICKS—If Anyone Falls
- HUEY LEWIS & THE NEWS—Heart And Soul
- THE MOODY BLUES—Sitting At The Wheel
- WHAM—Bad Boys
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- ROBERT PLANT—Big Log

WNAP-FM—Indianapolis

- (Larry Mago—M.D.)
- ★ THE POLICE—Every Breath You Take 1-1
- ★ CULTURE CLUB—I'll Tumble 4 Ya 5-3
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 6-5
- ★ BILLY JOEL—Tell Her About It 10-6
- ★ BONNIE TYLER—Total Eclipse Of The Heart 15-11
- SPANDAU BALLET—True
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- SERGIO MENDES—Rainbow's End
- JEFFREY OSBORNE—Don't You Get So Mad

WRKR-FM—Racine

- (Steve Warren—P.D.)
- PRINCE—Delirious
- AGNETHA FALTSKOG—Can't Shake Loose
- CEE FARROW—Should I Love You
- BRYAN ADAMS—This Time

WSPT-FM—Stevens Point

- (Dianne Tracy—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ MEN WITHOUT HATS—The Safety Dance 2-2
- ★ BILLY JOEL—Tell Her About It 6-3
- ★ RICK SPRINGFIELD—Human Touch 12-4
- ★ TACO—Puttin' On The Ritz 16-10
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE MOODY BLUES—Sitting At The Wheel
- Z.Z. TOP—Sharp Dressed Man
- THE TALKING HEADS—Burning Down The House
- ELTON JOHN—Kiss The Bride
- HEART—How Can I Refuse
- STEVIE NICKS—If Anyone Falls
- THE MOTELS—Suddenly Last Summer
- WHAM—Bad Boys
- JOBOXERS—Just Got Lucky
- DEF LEPPARD—Foolin'

WZEE-FM—Madison

- (Matt Hudson—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 2-1
- ★ TACO—Puttin' On The Ritz 20-3
- ★ BILLY JOEL—Tell Her About It 16-6
- ★ MEN WITHOUT HATS—The Safety Dance 17-8
- ★ RICK SPRINGFIELD—Human Touch 18-10
- HUEY LEWIS & THE NEWS—Heart And Soul
- MADNESS—It Must Be Love
- DEF LEPPARD—Foolin'
- THE MOODY BLUES—Sitting At The Wheel
- PRINCE—Delirious
- THE FIXX—One Thing Leads To Another
- LAURA BRANIGAN—How Am I Supposed To Live Without You
- THE MOTELS—Suddenly Last Summer

WZOK-FM—Rockford

- (Tim Fox—M.D.)
- ★ JACKSON BROWNE—Lawyers In Love 4-1
- ★ BILLY JOEL—Tell Her About It 6-2
- ★ DAVID BOWIE—China Girl 7-3
- ★ ASIA—Don't Cry 9-5
- ★ RICK SPRINGFIELD—Human Touch 10-6
- ★ BONNIE TYLER—Total Eclipse Of The Heart
- FRANK STALLONE—Far From Over

Northeast Region

★ PRIME MOVERS

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

● TOP ADD ONS

- PRINCE—Delirious (Warner Bros.)
- ROD STEWART—What Am I Gonna Do (Warner Bros.)
- THE POLICE—King Of Pain (A&M)

BREAKOUTS

- STEVIE NICKS—If Anyone Falls (Modern)
- JOAN JETT AND THE BLACKHEARTS—Everyday People (Blackheart/MCA)
- HUEY LEWIS & THE NEWS—Heart & Soul (Chrysalis)

WACZ-AM—Bangor

- (Michael O'Hara—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 3-1
- ★ MEN AT WORK—It's A Mistake 8-4
- ★ ROD STEWART—Baby Jane 7-5
- ★ QUARTERFLASH—Take Me To Heart 16-11
- ★ JOAN JETT AND THE BLACKHEARTS—Fake Friends 15-12

- MEN AT WORK—Dr. Heckyll & Mr. Jive
- HUEY LEWIS & THE NEWS—Heart And Soul
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- MADNESS—It Must Be Love
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing
- STEVIE NICKS—If Anyone Falls
- ANNE MURRAY—A Little Good News
- SPARKS—Get Crazy
- KANSAS—Fight Fire With Fire

WBEN-FM—Buffalo

- (Roger Christian—M.D.)
- ★ DONNA SUMMER—She Works Hard For The Money 10-5
- ★ BONNIE TYLER—Total Eclipse Of The Heart 18-8
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 33-11
- ★ SPANDAU BALLET—True 25-16
- ★ LITTLE RIVER BAND—You're Driving Me Out Of My Mind 30-28
- THE MOODY BLUES—Sitting At The Wheel
- THE TALKING HEADS—Burning Down The House
- BRYAN ADAMS—This Time
- ROD STEWART—What Am I Gonna Do
- PRINCE—Delirious
- THE MOTELS—Suddenly Last Summer

WBLI-FM—Long Island

- (Bill Terry—P.D.)
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 18-10
- ★ TACO—Puttin' On The Ritz 13-8
- ★ MEN WITHOUT HATS—The Safety Dance 16-9
- ★ BILLY JOEL—Tell Her About It 17-11
- ★ MICHAEL JACKSON—Human Nature 15-3
- ★ STRAY CATS—(She's) Sexy + 17
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE POLICE—King Of Pain
- SPANDAU BALLET—True
- SHALAMAR—Dead Giveaway
- ROD STEWART—What Am I Gonna Do

WCAU-FM—Philadelphia

- (Glen Kalina—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 11 2
- ★ ROBERT PLANT—Big Log 31-28
- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 36-33
- ★ THE ANIMALS—The Night 38-34
- ★ THE TALKING HEADS—Burning Down The House 39-35
- STEVIE NICKS—If Anyone Falls
- HUEY LEWIS & THE NEWS—Heart And Soul
- THE BEE GEES—Someone Belonging To Someone
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE POLICE—King Of Pain
- STACY LATTISAW—Miracles
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- THE S.O.S. BAND—Just Be Good To Me

WFLY-FM—Albany

- (Jack Lawrence—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ MEN WITHOUT HATS—The Safety Dance 3-2
- ★ BONNIE TYLER—Total Eclipse Of The Heart 5-4
- ★ TACO—Puttin' On The Ritz 9-7
- ROD STEWART—What Am I Gonna Do
- THE KINKS—Don't Forget To Dance
- THE POLICE—King Of Pain
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE TALKING HEADS—Burning Down The House
- DONNA SUMMER—Unconditional Love
- MADNESS—It Must Be Love
- PRINCE—Delirious
- THE MOTELS—Suddenly Last Summer
- QUIET RIOT—Cum On Feel The Noize

WGUY-FM—Bangor

- (Larry Clark—M.D.)
- ★ SHALAMAR—Dead Giveaway 8-1
- ★ ASIA—Don't Cry 14-6
- ★ ASIA—Don't Cry 14-6
- ★ JACKSON BROWNE—Lawyers In Love 24-16
- ★ BRYAN ADAMS—This Time 27-18
- PRINCE—Delirious
- HERBIE HANCOCK—Rockit
- DONNA SUMMER—Unconditional Love
- WHAM—Bad Boys
- THE FIXX—One Thing Leads To Another
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
- CLUB HOUSE—Do It Again Medley With Bill Jean
- THE KINKS—Don't Forget To Dance
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- AGNETHA FALTSKOG—Can't Shake Loose
- ANNE MURRAY—A Little Good News
- MANHATTAN TRANSFER—Spice Of Life

WHEB-FM—Portsmouth

- (Rick Dean—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 5-1
- ★ ASIA—Don't Cry 10-7
- ★ SHALAMAR—Dead Giveaway 12-8
- ★ STRAY CATS—(She's) Sexy + 17 16-10
- ★ THE POLICE—King Of Pain 18-14
- SPANDAU BALLET—True
- THE MOTELS—Suddenly Last Summer
- MICHAEL JACKSON—Human Nature
- THE MOODY BLUES—Sitting At The Wheel
- ROD STEWART—What Am I Gonna Do
- MADNESS—It Must Be Love
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing
- AGNETHA FALTSKOG—Can't Shake Loose

WHFM-FM—Rochester

- (Marc Cronin—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 5-1
- ★ MEN WITHOUT HATS—The Safety Dance 6-2
- ★ BILLY JOEL—Tell Her About It 14-7
- ★ ASIA—Don't Cry 15-8
- ★ STRAY CATS—(She's) Sexy + 17 22-13
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
- GEORGE BENSON—Lady Love Me

WIFI-FM (I-92)—Philadelphia

- (Doug Wellton—M.D.)
- TRAVARES—Deeper In Love
- MEN AT WORK—Dr. Heckyll & Mr. Jive
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- JOE ESPOSITO—Lady, Lady, Lady
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- PRINCE—Delirious
- MARY JANE GIRLS—All Night Long
- STEVIE NICKS—If Anyone Falls

WIGY-FM—Bath

- (Scott Robbins—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 2-1
- ★ JACKSON BROWNE—Lawyers In Love 8-4
- ★ BILLY JOEL—Tell Her About It 14-6
- ★ RICK SPRINGFIELD—Human Touch 11-8
- ★ MEN WITHOUT HATS—The Safety Dance 17-10
- STEVIE NICKS—If Anyone Falls

- KANSAS—Fight Fire With Fire
- STRAY CATS—(She's) Sexy + 17
- THE TALKING HEADS—Burning Down The House
- THE MOTELS—Suddenly Last Summer
- MADNESS—It Must Be Love
- THE MOODY BLUES—Sitting At The Wheel
- AGNETHA FALTSKOG—Can't Shake Loose
- PRINCE—Delirious

WKCI-FM (KC-101)—New Haven

- (Stef Rybak—M.D.)
- ★ MICHAEL JACKSON—Human Nature 6

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/30/83)

Continued from page 19

WKRZ-FM-Wilkes-Barre

- (Jim Rising—P.D.)
- ★ QUARTERFLASH—Take Me To Heart 5-1
- ★ DAVID BOWIE—China Girl 9-3
- ★ JACKSON BROWNE—Lawyers In Love 10-4
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 13-7
- ★ SPANDAU BALLET—True 20-13
- BRYAN ADAMS—This Time
- PRINCE—Delirious
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- THE POLICE—King Of Pain
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE MOODY BLUES—Sitting At The Wheel
- MADNESS—It Must Be Love
- GRAHAM PARKER—Life Gets Better
- CARLY SIMON—You Know What To Do
- STEVIE NICKS—If Anyone Falls
- AGNETHA FALTSKOG—Can't Shake Loose
- HUEY LEWIS & THE NEWS—Heart And Soul
- STYX—High Time

WNVZ-FM-Norfolk

- (Steve Kelly—M.D.)
- ★ MICHAEL JACKSON—Human Nature 8-4
- ★ BONNIE TYLER—Total Eclipse Of The Heart 11-6
- ★ ASIA—Don't Cry 13-8
- ★ FRANK STALLONE—Far From Over 22-16
- ★ STRAY CATS—(She's) Sexy + 17 24-20
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE POLICE—King Of Pain
- HEART—How Can I Refuse
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE BEE GEES—Someone Belonging To Someone
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- MADNESS—It Must Be Love
- ROBERT PLANT—Big Log

WQXA-FM-York

- (Dan Steele—M.D.)
- ★ JACKSON BROWNE—Lawyers In Love 12-8
- ★ MICHAEL JACKSON—Human Nature 14-10
- ★ NAKED EYES—Promises Promises 17-13
- ★ SPANDAU BALLET—True 23-18
- ★ FRANK STALLONE—Far From Over 24-21
- ★ THE KINKS—Don't Forget To Dance
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- JUICE NEWTON—Tell Her No
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE MOTELS—Suddenly Last Summer
- PRINCE—Delirious

WRQX-FM-Washington

- (Mary Tatem—M.D.)
- STEVIE NICKS—If Anyone Falls
- THE FIXX—One Thing Leads To Another
- BONNIE TYLER—Total Eclipse Of The Heart
- ROD STEWART—What Am I Gonna Do
- THE KINKS—Don't Forget To Dance

WRVQ-FM-Richmond

- (Jim Payne—M.D.)
- ★ TACO—Puttin' On The Ritz 3-1
- ★ BONNIE TYLER—Total Eclipse Of The Heart 9-7
- ★ MICHAEL JACKSON—Human Nature 10-8
- ★ SPANDAU BALLET—True 23-16
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 31-26
- ★ MANHATTAN TRANSFER—Spice Of Life
- MIDNIGHT STAR—Freak-A-Zoid
- THE BEE GEES—Someone Belonging To Someone

WXIL-FM-Parkersburg

- (Paul Demille—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ MICHAEL SEMBELLO—Maniac 2-2
- ★ RICK SPRINGFIELD—Human Touch 3-3
- ★ LOVERBOY—Strike Zone 16-5
- ★ JOE ESPOSITO—Lady, Lady, Lady 27-18
- JUICE NEWTON—Tell Her No
- BRYAN ADAMS—This Time
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind
- JEFFREY OSBORNE—Don't You Get So Mad
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- MADNESS—It Must Be Love
- PAUL YOUNG—Wherever I Lay My Hat
- MEN AT WORK—Dr. Heckyll & Mr. Jive
- HUEY LEWIS & THE NEWS—Heart And Soul
- MITCH RYDER—The Thrill Of It All

WXLK-FM-Roanoke

- (David Lee Michaels—M.D.)
- ★ SNUFF—Bad Bad Billy 1-1
- ★ SPANDAU BALLET—True 20-13
- ★ JEFFREY OSBORNE—Don't You Get So Mad 19-14
- ★ STARBUCK—The Full Cleveland 22-16
- ★ MEN WITHOUT HATS—The Safety Dance 29-25
- THE KINKS—Don't Forget To Dance
- EDDIE RABBITT—You Put The Beat In My Heart
- THE MOTELS—Suddenly Last Summer
- MADNESS—It Must Be Love
- THE FIXX—One Thing Leads To Another

WYCR-FM-York

- (J.J. Randolph—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ BILLY JOEL—Tell Her About It 10-4
- ★ MEN WITHOUT HATS—The Safety Dance 18-8
- ★ ASIA—Don't Cry 19-10
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 17-12
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE MOTELS—Suddenly Last Summer
- THE ANIMALS—The Night
- ROBERT PLANT—Big Log
- THE KINKS—Don't Forget To Dance
- STEVIE NICKS—If Anyone Falls
- THE TALKING HEADS—Burning Down The House
- THE MOODY BLUES—Sitting At The Wheel
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
- THE FIXX—One Thing Leads To Another
- MADNESS—It Must Be Love
- DONNA SUMMER—Unconditional Love

WZYQ-FM-Frederick

- (Kemosabi Joe—M.D.)
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 2-1
- ★ DONNA SUMMER—She Works Hard For The Money 10-5
- ★ MICHAEL JACKSON—Human Nature 13-8
- ★ JACKSON BROWNE—Lawyers In Love 11-9
- ★ RICK SPRINGFIELD—Human Touch 14-11
- BONNIE TYLER—Total Eclipse Of The Heart
- THE MOTELS—Suddenly Last Summer
- SPANDAU BALLET—True
- THE BEE GEES—Someone Belonging To Someone
- DFX 2—Emotion
- MADNESS—It Must Be Love

Southeast Region

★ PRIME MOVERS

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

● TOP ADD ONS

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

BREAKOUTS

- STEVIE NICKS—If Anyone Falls (Modern)
- DONNA SUMMER—Unconditional Love (Mercury)

WAEV-FM-Savannah

- (J.D. North—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ BONNIE TYLER—Total Eclipse Of The Heart 10-2
- ★ MICHAEL JACKSON—Human Nature 12-6
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 13-8
- ★ SPANDAU BALLET—True 24-17
- THE MOODY BLUES—Sitting At The Wheel
- ROD STEWART—What Am I Gonna Do
- STACY LATTISAW—Miracles
- BRYAN ADAMS—This Time
- STEVIE NICKS—If Anyone Falls
- LITTLE RIVER BAND—You're Driving Me Out Of My Mind

WANS-FM-Anderson/Greenville

- (Rod Metts—M.D.)
- ★ MICHAEL JACKSON—Human Nature 8-3
- ★ BILLY JOEL—Tell Her About It 11-5
- ★ ASIA—Don't Cry 14-8
- ★ BONNIE TYLER—Total Eclipse Of The Heart 17-10
- ★ SPANDAU BALLET—True 26-20
- STEVIE NICKS—If Anyone Falls
- MADNESS—It Must Be Love
- SERGIO MENDES—Rainbow's End
- THE MOTELS—Suddenly Last Summer
- THE MOODY BLUES—Sitting At The Wheel
- BRYAN ADAMS—This Time
- PRINCE—Delirious
- THE FIXX—One Thing Leads To Another

WAXY-FM-Ft. Lauderdale

- (Kenny Lee—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 3-1
- ★ MICHAEL JACKSON—Human Nature 4-4
- ★ CULTURE CLUB—(I'll) Tumble 4 Ya 5-5
- ★ ERYTHMICS—Sweet Dreams 10-7
- ★ PAUL ANKA—Hold Me 'Til The Mornin' Comes 11-8
- SERGIO MENDES—Rainbow's End
- GEORGE BENSON—Lady Love Me

WBBQ-FM-Augusta

- (Bruce Stevens—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 12-1
- ★ ASIA—Don't Cry 16-10
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 20-11
- ★ JEFFREY OSBORNE—Don't You Get So Mad 27-17
- ★ SPANDAU BALLET—True 28-18
- PRINCE—Delirious
- MANHATTAN TRANSFER—Spice Of Life
- MADNESS—It Must Be Love
- THE MOODY BLUES—Sitting At The Wheel
- AGNETHA FALTSKOG—Can't Shake Loose
- DONNA SUMMER—Unconditional Love
- ROD STEWART—What Am I Gonna Do
- THE MOTELS—Suddenly Last Summer
- STEVIE NICKS—If Anyone Falls
- BRYAN ADAMS—This Time

WBGM-FM-Tallahassee

- (Jack Norris—M.D.)
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 20-12
- ★ NAKED EYES—Promises Promises 21-13
- ★ FRANK STALLONE—Far From Over 23-16
- ★ SHALAMAR—Dead Giveaway 28-19
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 37-25
- STEVIE NICKS—If Anyone Falls
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- PRINCE—Delirious
- HEART—How Can I Refuse
- SERGIO MENDES—Rainbow's End
- THE KINKS—Don't Forget To Dance
- THE S.O.S. BAND—Just Be Good To Me
- THE COMMODORES—Only You
- BETTE MIDLER—All I Need To Know
- MEN AT WORK—Dr. Heckyll & Mr. Jive

WCGQ-FM-Columbus

- (Bob Raleigh—M.D.)
- ★ STRAY CATS—(She's) Sexy + 17 20-16
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 22-18
- ★ JUICE NEWTON—Tell Her No 28-24
- ★ HEART—How Can I Refuse 29-25
- ★ THE TALKING HEADS—Burning Down The House 30-26
- ROD STEWART—What Am I Gonna Do
- STEVIE NICKS—If Anyone Falls
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- SPANDAU BALLET—True
- ELTON JOHN—Kiss The Bride
- KAJAGOOGOO—Hang On Now
- MADNESS—It Must Be Love
- BRYAN ADAMS—This Time
- AGNETHA FALTSKOG—Can't Shake Loose

WCSC-AM-Charleston

- (Chris Bailey—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 4-2
- ★ JACKSON BROWNE—Lawyers In Love 7-4
- ★ BILLY JOEL—Tell Her About It 9-6
- ★ ASIA—Don't Cry 9-6
- ★ BONNIE TYLER—Total Eclipse Of The Heart 13-7
- MEN AT WORK—Dr. Heckyll & Mr. Jive
- STEVIE NICKS—If Anyone Falls
- ROD STEWART—What Am I Gonna Do
- THE MOODY BLUES—Sitting At The Wheel
- THE MOTELS—Suddenly Last Summer
- PRINCE—Delirious
- AGNETHA FALTSKOG—Can't Shake Loose
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- BRYAN ADAMS—This Time
- MANHATTAN TRANSFER—Spice Of Life
- DONNA SUMMER—Unconditional Love
- THE COMMODORES—Only You
- STACY LATTISAW—Miracles
- HUEY LEWIS & THE NEWS—Heart And Soul

WDCG-FM-Durham

- (Randy Kabrich—M.D.)
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 2-1
- ★ TACO—Puttin' On The Ritz 10-3
- ★ MICHAEL JACKSON—Human Nature 11-5
- ★ BILLY JOEL—Tell Her About It 15-8
- ★ BONNIE TYLER—Total Eclipse Of The Heart 23-14
- FRANK STALLONE—Far From Over
- GEORGE BENSON—Lady Love Me
- SPANDAU BALLET—True
- THE POLICE—King Of Pain
- ROBERT PLANT—Big Log
- JUICE NEWTON—Tell Her No

WFLB-AM-Fayetteville

- (Larry Canon—M.D.)
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 14-4
- ★ SPANDAU BALLET—True 18-5
- ★ SERGIO MENDES—Rainbow's End 17-9
- ★ FRANK STALLONE—Far From Over 24-13
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 36-31
- ANNE MURRAY—A Little Good News
- DONNA SUMMER—Unconditional Love
- THE FIXX—One Thing Leads To Another
- EDDIE RABBITT—You Put The Beat In My Heart
- THE MOTELS—Suddenly Last Summer
- AL JARREAU—Trouble In Paradise
- STEVIE NICKS—If Anyone Falls
- PABLO CRUISE—Will You Won't You
- THE COMMODORES—Only You
- CEE FARROW—Should I Love You
- DEF LEPPARD—Foolin'
- JOE BOYER—Just Got Lucky

WHYY-FM-Montgomery

- (Mark St. John—M.D.)
- ★ MICHAEL JACKSON—Human Nature 6-2
- ★ ASIA—Don't Cry 9-4
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 11-6
- ★ BILLY JOEL—Tell Her About It 18-7
- ★ JEFFREY OSBORNE—Don't You Get So Mad 17-10
- PRINCE—Delirious
- DONNA SUMMER—Unconditional Love
- THE COMMODORES—Only You
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
- THE MOTELS—Suddenly Last Summer
- BRYAN ADAMS—This Time
- ANNE MURRAY—A Little Good News

WHYI-FM-Miami

- (Frank Amadeo—M.D.)
- ★ STEVIE NICKS—Sland Back 6-3
- ★ STACY LATTISAW—Miracles 8-5
- ★ BONNIE TYLER—Total Eclipse Of The Heart 17-10
- ★ GRAND MASTER FLASH AND FURIOUS FIVE—New York, New York 23-15
- STEVIE NICKS—If Anyone Falls
- PETER SCHILLING—Major Tom (Coming Home)
- JACKSON BROWNE—Lawyers In Love
- SPANDAU BALLET—True
- JEFFREY OSBORNE—Don't You Get So Mad
- BETTE MIDLER—Only In Miami
- GEORGE BENSON—Lady Love Me
- PRINCE—Delirious
- THE MOODY BLUES—Sitting At The Wheel
- EDDY GRANT—I Don't Wanna Dance

WINZ-FM-Miami

- (Mark Shands—M.D.)
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 1-1
- ★ FREEZE—I.O.U. 3-3
- ★ PLANET PATROL—Cheap Thrills 7-5
- ★ TACO—Puttin' On The Ritz 8-6
- ★ BONNIE TYLER—Total Eclipse Of The Heart 28-12
- MADONNA—Holiday
- WHAM—Bad Boys
- THE S.O.S. BAND—Just Be Good To Me
- SPANDAU BALLET—True
- PRINCE—Delirious

WIVY-FM-Jacksonville

- (Dave Scott—M.D.)
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 1-1
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 3-2
- ★ BILLY JOEL—Tell Her About It 7-4
- ★ SPANDAU BALLET—True 14-11
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 24-17
- BONNIE TYLER—Total Eclipse Of The Heart
- DENICIE WILLIAMS—I'm So Proud

WIXV-FM-Savannah

- (J.P. Hunter—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 2-1
- ★ MICHAEL JACKSON—Human Nature 8-6
- ★ THE POLICE—King Of Pain 25-15
- ★ STYX—High Time 26-17
- ★ RICK JAMES—Cold Blooded 29-22
- PAUL YOUNG—Wherever I Lay My Hat
- BRYAN ADAMS—This Time
- JUICE NEWTON—Tell Her No
- THE MOODY BLUES—Sitting At The Wheel
- KANSAS—Fight Fire With Fire
- HUEY LEWIS & THE NEWS—Heart And Soul
- MADNESS—It Must Be Love
- THE MOTELS—Suddenly Last Summer
- GRAHAM PARKER—Life Gets Better
- CHARLIE—Heartaches Began

WJDQ-FM-Meridian

- (Chuck McCarthy—P.D.)
- ★ BILLY JOEL—Tell Her About It 11-3
- ★ FRANK STALLONE—Far From Over 22-12
- ★ SPANDAU BALLET—True 25-18
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 36-19
- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 35-24
- PRINCE—Delirious
- THE MOTELS—Suddenly Last Summer
- THE FIXX—One Thing Leads To Another
- ROD STEWART—What Am I Gonna Do
- PAUL ANKA—Hold Me 'Til The Mornin' Comes
- STEVIE NICKS—If Anyone Falls
- THE S.O.S. BAND—Just Be Good To Me
- LEE GREENWOOD—Somebody's Gonna Love You

WJDX-AM-Jackson

- (Bill Crews—M.D.)
- ★ MICHAEL JACKSON—Human Nature 6-1
- ★ MEN WITHOUT HATS—The Safety Dance 5-2
- ★ JACKSON BROWNE—Lawyers In Love 9-6
- ★ BILLY JOEL—Tell Her About It 10-7
- ★ BONNIE TYLER—Total Eclipse Of The Heart 15-10
- THE MOODY BLUES—Sitting At The Wheel
- DONNA SUMMER—Unconditional Love
- THE MOTELS—Suddenly Last Summer
- EDDIE RABBITT—You Put The Beat In My Heart

WKRQ-FM-Mobile

- (Scott Griffith—P.D.)
- ★ THE HUMAN LEAGUE—(Keep Feeling) Fascination 2-1
- ★ JACKSON BROWNE—Lawyers In Love 3-2
- ★ MEN WITHOUT HATS—The Safety Dance 7-5
- ★ BONNIE TYLER—Total Eclipse Of The Heart 18-7
- ★ THE POLICE—King Of Pain 34-25

- BRYAN ADAMS—This Time
- PRINCE—Delirious
- THE MOODY BLUES—Sitting At The Wheel
- THE MOTELS—Suddenly Last Summer
- JOAN JETT AND THE BLACKHEARTS—Everyday People

WKXX-FM-Birmingham

- (Steve Davis—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 3-1
- ★ MICHAEL JACKSON—Human Nature 8-4
- ★ RICK SPRINGFIELD—Human Touch 10-6
- ★ BILLY JOEL—Tell Her About It 15-9
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 20-16
- THE POLICE—King Of Pain
- JEFFREY OSBORNE—Don't You Get So Mad
- ELTON JOHN—Kiss The Bride
- MADNESS—It Must Be Love
- ROD STEWART—What Am I Gonna Do
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- JEFFREY OSBORNE—Don't You Get So Mad
- THE MOTELS—Suddenly Last Summer
- DONNA SUMMER—Unconditional Love

WOKI-FM-Knoxville

- (Gary Adkins—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ MEN WITHOUT HATS—The Safety Dance 2-2
- ★ BONNIE TYLER—Total Eclipse Of The Heart 7-3
- ★ BILLY JOEL—Tell Her About It 11-5
- ★ FRANK STALLONE—Far From Over 18-11
- MIDNIGHT STAR—Freak-A-Zoid
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
- STYX—High Time
- BRYAN ADAMS—This Time
- LIQUID GOLD—What She's Got
- PRINCE—Delirious
- HUEY LEWIS & THE NEWS—Heart And Soul
- JOAN JETT AND THE BLACKHEARTS—Everyday People
- THE ANIMALS—The Night
- KANSAS—Fight Fire With Fire
- THE COMMODORES—Only You

WQEN-FM-Gadsden

- (Leo Davis—M.D.)
- ★ FRANK STALLONE—Far From Over 10-3
- ★ MEN WITHOUT HATS—The Safety Dance 14-7
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 25-15
- ★ RICK JAMES—Cold Blooded 27-21
- THE S.O.S. BAND—Just Be Good To Me 35-27
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- MADNESS—It Must Be Love

- BRYAN ADAMS—This Time
- ROD STEWART—What Am I Gonna Do
- MEN AT WORK—Dr. Heckyll & Mr. Jive

WQUT-FM-Johnson City

- (Dave Adams—M.D.)
- ★ JOURNEY—After The Fall 9-4
- ★ JACKSON BROWNE—Lawyers In Love 10-6
- ★ LAURA BRANIGAN—How Am I Supposed To Live Without You 14-10
- ★ CULTURE CLUB—(I'll) Tumble 4 Ya 18-13
- ★ ASIA—Don't Cry 28-22
- THE FIXX—One Thing Leads To Another
- THE MOTELS—Suddenly Last Summer
- AIR SUPPLY—Making Love Out Of Nothing At All
- ELTON JOHN—Kiss The Bride
- ROBERT PLANT—Big Log
- SHALAMAR—Dead Giveaway
- STEVIE NICKS—If Anyone Falls
- THE TALKING HEADS—Burning Down The House
- MEN AT WORK—Dr. Heckyll & Mr. Jive

WQXI-FM-Atlanta

- (Jeff McCartney—M.D.)
- ★ BILLY JOEL—Tell Her About It 14-8
- ★ THE POLICE—King Of Pain 25-15
- ★ THE TALKING HEADS—Burning Down The House 27-20
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream
- THE FIXX—One Thing Leads To Another
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- THE MOTELS—Suddenly Last Summer
- PRINCE—Delirious

WSEZ-FM-Winston-Salem

- (Steve Finnegan—M.D.)
- ★ MICHAEL SEMBELLO—Maniac 1-1
- ★ BONNIE TYLER—Total Eclipse Of The Heart 8-3
- ★ MICHAEL JACKSON—Human Nature 13-4
- ★ MEN WITHOUT HATS—The Safety Dance 15-11
- ★ SPANDAU BALLET—True 27-18
- JAMES INGRAM WITH PATTI AUSTIN—How Do You Keep The Music Playing
- ROD STEWART—What Am I Gonna Do
- PRINCE—Delirious
- THE FIXX—One Thing Leads To Another
- THE MOTELS—Suddenly Last Summer
- STACY LATTISAW—Miracles
- STEVIE NICKS—If Anyone Falls
- THE KINKS—Don't Forget To Dance
- THE MOODY BLUES—Sitting At The Wheel

WSKZ-FM-Chattanooga

- (Eric Page—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 6-1



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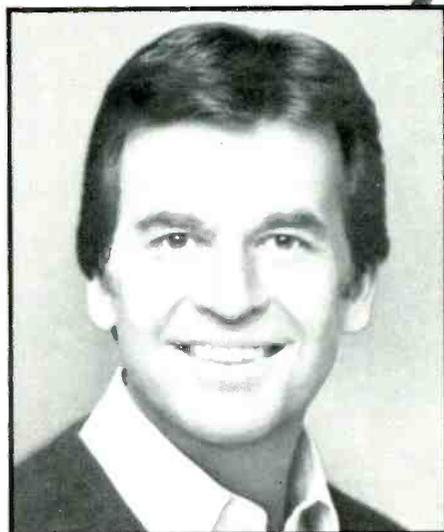
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Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	12	THE POLICE —Synchronicity, A&M	10	1	1	10	THE POLICE —King Of Pain, A&M	3
2	2	5	ASIA—Alpha, Geffen		2	4	6	ASIA—Don't Cry, Geffen	
3	4	9	JACKSON BROWNE—Lawyers In Love, Asylum		3	3	7	TRIUMPH—All The Way, RCA	
4	3	8	ROBERT PLANT—The Principle Of Moments, Atlantic		4	14	15	THE FIXX—One Thing Leads To Another, MCA	
5	9	5	HEART—Passionworks, Epic		5	2	5	THE STRAY CATS—(She's) Sexy + 17, EMI-America	
6	6	6	KANSAS—Drastic Measures, CBS Associated		6	5	5	KANSAS—Fight Fire With Fire, Epic	
7	5	12	LOVERBOY—Keep It Up, Columbia		7	8	5	HEART—How Can I Refuse, Epic	
8	8	12	STEVIE NICKS—The Wild Heart, Modern		8	12	4	ASIA—The Heat Goes On, Geffen	
9	7	17	THE FIXX—Reach The Beach, MCA		9	7	8	ROBERT PLANT—Other Arms, Atlantic	
10	10	6	STRAY CATS—Rant 'N' Rave With The Stray Cats, EMI-America		10	6	10	JACKSON BROWNE—Lawyers In Love, Asylum	
11	22	2	THE MOODY BLUES—The Present, Threshold		11	16	7	ROBERT PLANT—In The Mood, Atlantic	
12	11	12	TALKING HEADS—Speaking In Tongues, Sire		12	9	10	THE POLICE—Wrapped Around Your Finger, A&M	
13	19	2	AC/DC—Flick Of The Switch, Atlantic		13	10	8	TALKING HEADS—Burning Down The House, Sire	
14	12	33	DEF LEPPARD—Pyromania, Mercury		14	19	9	THE POLICE—Synchronicity II, A&M	
15	NEW ENTRY		THE MOTELS—Little Robbers, Capitol		15	11	7	LOVERBOY—Queen Of The Broken Hearts, Columbia	
16	23	5	ELVIS COSTELLO—Punch The Clock, Columbia		16	30	3	DANNY SPANOS—Hot Cherie, Epic	
17	24	19	QUIET RIOT—Metal Health, Pasha		17	31	3	JACKSON BROWNE—For A Rocker, Asylum	
18	18	5	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet		18	34	6	BILLY JOEL—Tell Her About It, Columbia	
19	28	4	DANNY SPANOS—Passion In The Dark, Pasha		19	15	9	STEVIE NICKS—Enchanted, Modern	
20	13	20	ZEBRA—Zebra, Atlantic		20	40	4	ASIA—True Colors, Geffen	
21	26	5	BILLY JOEL—An Innocent Man, Columbia		21	58	3	MEN WITHOUT HATS—The Safety Dance, Backstreet	
22	14	25	DAVID BOWIE—Let's Dance, EMI/America		22	25	2	THE MOODY BLUES—Sitting At The Wheel, Threshold	
23	25	10	QUARTERFLASH—Take Another Picture, Geffen		23	NEW ENTRY		BONNIE TYLER—Total Eclipse Of The Heart, Columbia	
24	20	8	STEVIE RAY VAUGHAN—Texas Flood, Epic		24	NEW ENTRY		BIG COUNTRY—In A Big Country, Mercury	
25	NEW ENTRY		BIG COUNTRY—The Crossing, Mercury		25	NEW ENTRY		Y&T—Mean Streak, A&M	
26	16	10	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.		26	38	15	THE POLICE—Every Breath You Take, A&M	
27	33	4	THE ANIMALS—Ark, I.R.S.		27	22	10	QUARTERFLASH—Take Me To Heart, Geffen	
28	30	8	DIO—Holy Diver, Warner Bros.		28	20	5	STEVIE RAY VAUGHAN—Pride And Joy, Portrait/Epic	
29	27	4	CONEY HATCH—Outa Hand, Mercury		29	17	3	DIO—Rainbow In The Dark, Warner Bros.	
30	NEW ENTRY		MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America		30	NEW ENTRY		THE HUMAN LEAGUE—(Keep Feeling) Fascination, A&M	
31	15	10	CHARLIE—Charlie, Mirage		31	NEW ENTRY		THE MOTELS—Suddenly Last Summer, Capitol	
32	17	23	Z.Z. TOP—Eliminator, Warner Bros.		32	NEW ENTRY		QUIET RIOT—Slick Black Cadillac, Pasha/Epic	
33	35	8	PRISM—Beat Street, Capitol		33	13	16	DAVID BOWIE—China Girl, EMI-America	
34	31	7	DFX2—Emotion, MCA		34	21	16	THE FIXX—Saved By Zero, MCA	
35	37	15	ELTON JOHN—Too Low For Zero, Geffen		35	39	10	Z.Z. TOP—Sharp Dressed Man, Warner Bros.	
36	29	10	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA		36	42	9	LOVERBOY—Strike Zone, Columbia	
37	NEW ENTRY		RAINBOW—Street Of Dreams, Polydor		37	55	6	JOAN JETT—The French Song, MCA	
38	NEW ENTRY		THE BREAKS—The Breaks, RCA		38	41	14	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	
39	38	21	RICK SPRINGFIELD—Living In Oz, RCA		39	48	10	DEF LEPPARD—Foolin', Mercury	
40	NEW ENTRY		PETER SCHILLING—Error In The System, Elektra		40	28	4	CHARLIE—It's Inevitable, Mirage	
41	34	32	BRYAN ADAMS—Cuts Like A Knife, A&M		41	29	4	STEVIE NICKS—Nothing Ever Changes, Modern	
42	21	12	DONNIE IRIS—Fortune 410, MCA		42	23	5	DFX 2—Emotion, MCA	
43	47	3	GRAHAM PARKER—The Real Macaw, Arista		43	35	5	BRYAN ADAMS—This Time, A&M	
44	NEW ENTRY		BONNIE TYLER—Faster Than The Speed Of Night, Columbia		44	36	4	DAVID BOWIE—Criminal World, EMI-America	
45	41	18	FASTWAY—Fastway, Columbia		45	26	2	AC/DC—Flick Of The Switch, Atlantic	
46	NEW ENTRY		ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra		46	37	21	DEF LEPPARD—Rock Of Ages, Mercury	
47	45	2	MINOR DETAIL—Minor Detail, Polydor		47	18	16	ZEBRA—Who's Behind The Door, Atlantic	
48	44	3	AXE—Nemesis, Atco		48	43	8	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.	
49	NEW ENTRY		HELIX—No Rest For The Wicked, Capitol		49	60	7	MICHAEL SEMBELLO—Maniac, Casablanca	
50	36	15	THE KINKS—State Of Confusion, Arista		50	57	4	RICK SPRINGFIELD—Human touch, RCA	

Top Adds

1	THE STRAY CATS—Rant 'N' Rave With The Stray Cats, EMI America
2	THE MOODY BLUES—The Present, Threshold
3	RAINBOW—Street Of Dreams, Polydor (12 Inch)
4	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America
5	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis (45)
6	DOKKEN—Breaking The Chains, Elektra
7	GENESIS—Mama, Atlantic (45)
8	GREG LAKE—Manoeuvres, Prism
9	THE PAYOLAS—Hammer On A Drum, A&M
10	THE MOTELS—Suddenly Last Summer, Capitol (12 Inch)

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

Radio

New On The Charts

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

MADONNA

This lady Madonna has plenty of children at her feet—dancing children, that is, as her self-titled Sire Records debut foxtrots its way up the Top LPs & Tape chart to 188.

The high energy tunes on this LP are not surprising coming from Madonna, who studied dance at the Univ. of Michigan and performed with New York dance troupes for two years. An acting stint followed before she set her sights on a musical career, which she pursued in Paris as part of Patrick Hernandez' touring entourage. Spurred by an itch for independence, Madonna moved back to New York, where she taught herself to play the drums, guitar and keyboards and established a strong following on the local circuit.

Produced by Reggie Lucas, the LP features five Madonna originals and a cut produced by John "Jellybean" Benitez, "Holiday," currently making its ascent on Billboard's dance



chart. The video of her first Sire single, "Everybody," demonstrates Madonna's concept of a total performer and brings to mind a female version of Michael Jackson.

For more information, contact Fred De Mann, 9200 Sunset Blvd., Penthouse 15, Los Angeles, Calif. 90069; (213) 550-8200.

LEW KIRTON

When Lew Kirton talks, people listen. Evidence of this is "Talk To Me," the title cut from the Caribbean singer's Believe In A Dream debut, which jumps to 47 on the current Black Singles chart. Success is nothing new for Kirton, who, at age 13, landed a No. 1 record, "What About You," in his homeland. The silky smooth tenor is a product of an Anglican Church choir in Barbados. His streetwise sound traces back to the Lew Drayton Three, a street corner trio that harmonized the hits of Ray Charles, Otis Redding and the Platters.

From that humble corner Kirton went on to tour with the Blue Rhythm Combo and the Everly Brothers before joining the Invitations, with whom he recorded the Polydor hit "Say The Girl Is Crazy." Opting for a solo career in 1976, Kirton left the group, honed his performing skills while touring with Tina Turner, Bobby Womack and Carla Thomas, and eventually re-



corded his "Talk To Me" LP.

Produced by Kirton and Russell Timmons, the LP, which ships late this month, could make Kirton the talk of many towns.

For more information, contact La Verne Perry, CBS Records Associated Labels, 51 W. 52nd St., New York, N.Y. 10019; (212) 975-7003.

KIX BROOKS

Kix Brooks supposedly acquired his unique sobriquet from his unusually well developed activity before birth. The nickname certainly seems to have proven prophetic, as Brooks kicks his first single as an artist, "Baby, When Your Heart Breaks Down," to a starred 88 on the Hot Country Singles chart this week. The Louisiana native is no novice as a songwriter—he now holds down the top spot on the same chart as co-writer of John Conlee's "I'm Only In



It For The Love."

Despite a variety of jobs, including stints working in Alaska on the oil pipeline and in New England in advertising, Brooks has always returned to music as his chosen career. After settling in Nashville and spending some time refining his skills, Brooks became involved with Don Gant's publishing organization, Old Friends/Golden Bridge, and shortly thereafter signed on as an exclusive writer.

Brooks' debut as an artist testifies to the strong dimension his varied experiences have added to his music.

For more information, contact Don Gant Enterprises, P.O. Box 121076, 1225 16th Ave. S., Nashville, Tenn. 37212; (615) 329-0490.



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 27.

GOODPHONE COMMENTARIES

Drawing Up A Battle Plan To Win The Ratings War

By ANDY BICKEL

Each station in your market is fighting for a share of the audience, and the success of their capturing that share can make the difference between life and death for their financial survival. There are advances, sneak attacks, commando raids, retreats and routs. Arbitrators help us with the body counts.

And just as armies stake out a battlefield position before the fight, so do radio stations. Those with good ratings and substantial resources tend to adopt defensive postures, while stations not as fortunate usually go on the offensive, waging war against the established leader in the market. The stations with the smallest shares and limited resources often engage in guerrilla tactics, making quick raids on choice segments of everyone else's audience.

The concept of total warfare even applies to the planning processes of radio stations. The importance of strategic planning for broadcasters has become crucial in the marketplace of the '80s. Not having a strategic plan in radio today is as potentially disastrous as not having a battle plan in warfare.

To help you better understand the concept of radio as total warfare, I've listed below, in condensed form, 10 principles of warfare taken in spirit from an actual textbook on warfare and strategy. I've reworded most so that they relate to radio, but the changes can't begin to hide their warlike content. As you read through them, think of how each principle might apply to you, your station and your market.

● **Objective:** Above all else, the success of the ratings battle depends on you and your staff having a clear understanding of the goal of your station. Everything you do should contribute to the eventual realization of that goal. Remember, if you have planned intelligently, following that plan will make you the winner.

● **Offensive action:** A war has never been won without going on the offensive. But when you do, always go against your enemy's weakness—never go against his strengths. Find his weak spot and exploit the opportunity. Try to pick the battle-

field—if they come to you they beat themselves.

● **Security of forces:** You must have a strong staff in all areas—management, personalities, creative, etc. Don't forget that there are two battlefields for radio: on the air, and sales. A strong sales force that understands your goal can inflict great financial and psychological damage on your enemy.

● **Surprise:** Never attack without surprise. It's your greatest aid to victory. Be deceptive; make them believe you're weak when you're strong, strong where you're weak. Keep your foe off balance. Bait him, then crush him.

● **Concentration and economy of effort:** Use what resources you have to use to gain your objective—but no more or no less. Never overextend your resources; avoid gambling. That's why the pros kick on fourth down.

● **Flexibility and mobility:** Keep your chain of command simple so that you may go over to the offensive quickly. You must be ready to take advantage of the enemy's unreadiness.

● **Simplicity of plan:** The more complex your plan, the more opportunities it has to fail. Keep it simple and to the point. Above all, it should allow you to concentrate your strengths against your enemy's weaknesses.

● **Cooperation:** It's imperative that everyone at your station understand the strategy and work together toward its realization. Just as you strike at your enemy's weak point, so may he at yours.

● **Morale:** Not only is it vital that your staff have a high morale, but so must your competition if they are to win. If you can undermine your enemy's morale you've won more than half the battle—and you can enter the combat with an awesome advantage. If your enemy has lost hope, he has lost the battle.

● **Administration:** Once the battle plan has been agreed on, the administration should provide the commander with the maximum resources when he needs them.

I'll add one more principle, one I believe in more than any of the others: always use your common sense. You're almost guaranteed that no one else will.

Andy Bickel is a Charlotte-based consultant.

Featured Programming

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

- Sept. 5, **Iron Maiden**, Inner-View, Inner-View Network, one hour.
- Sept. 5, **Thomas Dolby**, Guest D.J., Rolling Stone Productions, one hour.
- Sept. 5, **Heart**, Rockline, Global Satellite Network, 90 minutes.
- Sept. 5-11, **Andy Russell**, Music Makers, Narwood Productions, one hour.
- Sept. 5-11, **Johnny Lee**, Country Closeup, Narwood Productions, one hour.
- Sept. 7, **Elvis Costello**, The Source, NBC, Live via Satellite.
- Sept. 8-11, **Dave Brubeck, Dr. John, Herbie Mann, Don & Deanna On Blecker Street**, Continuum Network, one hour.
- Sept. 9-11, **The New York Bands**, Rock Chronicles, Westwood One, one hour.
- Sept. 9-11, **The New York Bands**, Rock Chronicles, Westwood One, one hour.
- Sept. 9-11, **A Flock Of Seagulls**, The Source, NBC, 90 minutes.
- Sept. 9-11, **Brenda Lee**, Solid Gold Country, United Stations, three hours.
- Sept. 9-11, **David Frizzell**, Weekly Country Music Countdown, United Stations, three hours.
- Sept. 9-11, **Al Green**, Dick Clark's Rock Roll And Remember, United Stations, three hours.
- Sept. 9-11, **Paul Weston**, Great Sounds, United Stations, four hours.
- Sept. 9-11, **U2**, Off The Record Special, Westwood One, two hours.
- Sept. 9-11, **George Benson**, part one, Special Edition, Westwood One, one hour.
- Sept. 9-11, **Back To School**, Dr. Demento, Westwood One, two hours.
- Sept. 9-11, **Stevie Nicks, Loverboy**, Rock Album Countdown, Westwood One, one hour.
- Sept. 9-11, **Chaka Khan, Singshot**, The Countdown, Westwood One, one hour.
- Sept. 9-11, **Gene Watson**, Live From Gilleys, Westwood One, one hour.
- Sept. 9-11, **Stevie Nicks, Elvis Costello, Prism**, Off The Record, Westwood One, one hour.
- Sept. 10, **Ringo's Yellow Submarine**, ABC-FM Radio Network, one hour.
- Sept. 10, **Oak Ridge Boys, Rosanne Cash, Lee Greenwood, Silver Eagle Stars For Children V**, part one, ABC Entertainment Network, 90 minutes.
- Sept. 10, **Temptations**, Solid Gold Saturday Night, RKO Radioshows, five hours live.
- Sept. 10-11, **Irene Cara**, Hot One, RKO Radioshows, one hour.
- Sept. 11, **Producer Profile**, Martin Rushent, Rolling Stones Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- Sept. 11, **Jefferson Starship, Twisted Sister, King Biscuit Flower Hour**, ABC Rock Radio Network, one hour.
- Sept. 11-14, **Nazareth**, Rockweek, Continuum Radio Network, one hour.
- Sept. 12, **Robert Plant**, Inner-View, Inner-View Network, one hour.
- Sept. 12, **Rindy Ross** of Quarterflash, Guest D.J., Rolling Stone Productions, one hour.
- Sept. 12, **Dave Davies, Triumph**, Rockline, Global Satellite Network, 90 minutes.
- Sept. 12-18, **Anita O'Day**, Music Makers, Narwood Productions, one hour.
- Sept. 12-18, **Sylvia**, Country Closeup, Narwood Productions, one hour.
- Sept. 16-18, **Duran Duran**, The Source, NBC, 90 minutes.
- Sept. 16-18, **Jim Ed Brown**, The Browns, Solid Gold Country, United Stations, three hours.
- Sept. 16-18, **Joe Bushkin**, Great Sounds, United Stations, four hours.
- Sept. 16-18, **Dion**, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Sept. 16-18, **Tom T. Hall**, Country Countdown, United Stations, three hours.
- Sept. 16-18, **Loverboy, Heart, Eurythmics**, Off The Record, Westwood One, one hour.
- Sept. 16-18, **Pat Travers, Saxon**, In Concert, Westwood One, one hour.
- Sept. 16-18, **Chaka Khan**, Budweiser Concert Hour, Westwood One, one hour.
- Sept. 16-18, **ZZ Top**, Off The Record Special, Westwood One, two hours.
- Sept. 16-18, **George Benson**, part two, Special Edition, Westwood One, one hour.
- Sept. 16-18, **Rockabilly**, Rock Chronicles, Westwood One, one hour.
- Sept. 16-18, **Kansas, Robert Plant**, Rock Album Countdown, Westwood One, one hour.

Billboard [®] TOP 50 Adult Contemporary

Survey For Week Ending 9/10/83

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	9	1	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	2
2	8	1	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)	
3	7	1	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
4	12	1	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)	
5	7	1	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
6	5	1	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)	
7	11	1	BLAME IT ON LOVE Smokey Robinson With Barbara Mitchell, Tamla 1684 (Motown) (Chardax, BMI)	
8	8	1	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)	
9	16	1	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawanko/Foster Frees, BMI)	
10	7	1	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)	
11	6	1	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)	
12	4	1	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)	
13	3	1	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)	
14	8	1	GARDEN PARTY Herb Alpert, A&M 2562 (Carbert, BMI)	
15	5	1	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 (Kelso Herston, BMI)	
16	9	1	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems-EMI, ASCAP/BMI)	
17	13	1	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)	
18	4	1	SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy, ASCAP/BMI)	
19	10	1	IT'S A MISTAKE Men At Work, Columbia 38-03959 (April, ASCAP)	
20	12	1	THE BORDER America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)	
21	11	1	WORDS F.R. David, Carrere 101 (PolyGram) (ASCAP)	
22	2	1	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)	
23	2	1	YOU PUT THE BEAT IN MY HEART Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)	
24	6	1	LAWYERS IN LOVE Jackson Browne, Asylum 7-69826 (Elektra) (Night Kitchen, ASCAP)	
25	4	1	DON'T FORGET TO DANCE The Kinks, Arista 1-9075 (Davray, PRS)	
26	11	1	PUTTIN' ON THE RITZ Taco, RCA 13574 (UFA)	
27	15	1	MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)	
28	3	1	TELL HER NO Juice Newton, Capitol 5265 (Mainstay, BMI)	
29	2	1	SOMEONE BELONGING TO SOMEONE The Bee Gees, RSO 815235-7 (PolyGram) (Gibb Brothers/Unichappell, BMI)	
30	5	1	PROMISES, PROMISES Naked Eyes, EMI-American 8170 (Rondor/Almo, ASCAP)	
31	17	1	ALL THIS LOVE Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)	
32	NEW ENTRY	1	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)	
33	28	1	NEVER GONNA LET YOU GO Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)	
34	2	1	MANIAC Michael Sembello, Casablanca 812516-7 (PolyGram) (Intersong/Famous/Warner Bros., ASCAP)	
35	NEW ENTRY	1	DON'T GET SO MAD Jeffrey Osborne, A&M 2561 (Almo/March 9/Gravity Raincoat/WB, ASCAP/Naymaker/Warner-Tamerlane, BMI)	
36	25	1	TRY AGAIN Champaign, Columbia 38-03563 (Walkin, BMI)	
37	37	1	SWEET DREAMS Eurythmics, RCA 13533 (Sunbury)	
38	NEW ENTRY	1	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI America 8172 (Mighty Mathison/Stapshot, BMI)	
39	NEW ENTRY	1	SPICE OF LIFE Marhattan Transfer, Atlantic 7-89786 (Rod Songs/DJA/Samuic/Almo, ASCAP)	
40	31	1	I.O.U. Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)	
41	35	1	FLASHDANCE ... WHAT A FEELING Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)	
42	34	1	I'LL TUMBLE 4 YA Culture Club, Virgin/Epic 34-03912 (Virgin/Chappell, ASCAP)	
43	NEW ENTRY	1	ALL I NEED TO KNOW Bette Midler, Atlantic 7-89789 (ATV/Mann And Weil/Braintree/Snow, BMI)	
44	41	1	TAKE ME TO HEART Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/WB, ASCAP)	
45	40	1	HOW DO YOU KEEP THE MUSIC PLAYING James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)	
46	39	1	ONE MIND, TWO HEARTS Deran Craig, Curb 4-03982 (Hear No Evil/Miricott, BMI)	
47	42	1	WILD MONTANA SKIES John Denver & Emmylou Harris, RCA 13562 (Cherry Mountain, ASCAP)	
48	45	1	ALL THE LOVE IN THE WORLD Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)	
49	44	1	SUMMER LOVE/PIANO POWER George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)	
50	43	1	STOP IN THE NAME OF LOVE The Hollies, Atlantic 7-89819 (Stone Agate, BMI)	

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

New LP & Tape Releases, page 25

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Rainbow Enters Vid Rental Fray

Bay Area Record Chain Branching Out In Top Store

By EARL PAIGE

SAN FRANCISCO—The Bay Area remains a major U.S. battleground for record/tape chains moving into video rental. The latest to enter the fray is 18-unit Rainbow Records, which this month is introducing video rental at its top store in suburban Greenbrae.

"We have to be into video rental," says Rolf Filosa, the six-year-old chain's controller. "Otherwise, customers have still another reason to shop at Wherehouse, Tower and Record Factory, which are all into it now."

Rainbow, under the direction of its president John Tyrell, is the second major local chain to enter the video rental field within the past two months. Thirty-unit Record Factory recently took the plunge in suburban Colma; like Rainbow, it targeted its top store as a pilot operation (Billboard, June 18).

Like Record Factory and other

chains now getting involved, Rainbow got into video early but was not structured for rentals. "We signed a distribution agreement that we wouldn't rent," Filosa explains. "Then the video specialty stores that didn't sign the agreement sprung up all over the Bay Area. The bottom dropped out of the sales market, and we decided to wait until conditions changed." Record Factory also flirted with video three years ago before dropping it.

Rainbow's video bid, while reflecting national patterns of record/tape chain entry, does have its own exclusive twists. For one thing, a co-founder of Rainbow, Jason Gilman, who sold out his interests to his fellow founder Tyrell two years ago, is also in video here.

After Gilman sold out as part of an agreement he retained one record/tape store, Embarcadero Records. Gilman now has a separate video store, Family Video Playhouse, adjacent to one of Rainbow's units

on Sutter here and he is planning more.

Record Factory executives credited Wherehouse's success with triggering that chain's entry into video, and Filosa also points to the Integrity Entertaining chain. "We'll probably go three-tier in rental pricing like Wherehouse, though we are still working out the fine details," he says.

A banner will shortly go up announcing "Video Rental Soon" at the 3,500 square foot Greenbrae Rainbow. At a store of that size, Rainbow's executives feel a competitive inventory of 700 titles can be accommodated, with VHS probably dominating Beta by a 4:1 ratio. Existing impact plastic tracks for LPs can be adapted easily for video-cassettes.

Rainbow will tighten up space devoted to LPs. It already displays prerecorded cassettes openly along walls using the Sensormatic shop-

(Continued on page 26)

FORMER RAINBOW PRINCIPAL

Gilman Building New Video Chain

By JOHN SIPPEL

LOS ANGELES—Retailing veteran Jason Gilman, who sold his interest in Rainbow Records two years ago, is building another San Francisco area chain, which is devoted to video. He retains the single-unit Embarcadero Records (separate story, this page).

Gilman is in his first month in video software and accessories with Video Playhouse in downtown San Francisco. The first-floor 600 square foot location is off to a fast start; Gilman says it's doing so well that he's pondering a larger location, perhaps 2,000 square feet, with a broader inventory base.

Gilman did some planning before he opened his first video specialty store, which has a theatre-like atmosphere. All store personnel, for example, are garbed in black pants, white shirts and ushers' vest-like jackets. Browser boxes are customized so that Beta and VHS videocassettes and videodisks fit snugly into the display fixtures.

Gilman estimates that 70% of his 800 different titles are VHS, 20% Beta and 10% videodisks. New releases and fast movers are on his "hit" wall near the register.

Accessories are still building. So far, pegboard hooks display blank Memorex, TDK and Maxell video tape, along with the Videolink line

of accessories ranging from patch cords to switches and various types of cable. Gilman carries movie posters and a line of gourmet popcorn that boasts 10 flavors at prices from 59 cents to \$1.49.

Playhouse is pushing its \$25 annual membership video club, wherein members get two movies per month free. Daily rental fees are \$1.99 for current releases, \$2.50 for catalog and \$3.50 for X-rated titles. Videodisks run \$2 daily. The weekend special is \$3.99 across the board for Friday through Monday morning. Playhouse recently mailed its first club newsletter, which specifies specials and details of the store's special reservation program for members.

Gilman has not set the date for the opening of his second store opening, nor has he chosen its location. But he knows that he hopes to carry a full line of giftware in the larger store.

Surplus Distrib To Consolidate In Chicago Site

CHICAGO—Surplus Record & Tape Distributors will consolidate its operation in a southwest downtown Chicago site (Billboard, Sept. 3), owners Manny Wells and Merrill Rose confirm.

"We just bought a building, after renting the same location for several years," Wells states. The warehouse is 60,000 square feet, with additional space for the administration area.

The major surplus distributorship, begun 13 years ago by Wells and Rose, has had East coast warehouse space in Passaic, N.J. for the past six years, prior to which it was quartered in Rochelle Park, N.J. Wells and Pete Hyman will remain in the East, with a sales office in either New Jersey or the New York City area. Rose says that Mickey Kozzi will manage the merged Chicago warehousing.

Pair Records, a subsidiary of Surplus, will also warehouse in Chicago. Sam Goff of Pair will base with Wells and Hyman.

New Products



Blackbourn Inc. of Eden Prairie, Minn. adds an eight-pack video game album to its line of audio storage products. The vinyl covered album fits on a bookshelf and houses all Atari game cartridges.



Apple Computer's new monochrome 12-inch video display monitor displays 24 80-character lines with high resolution graphics in P31 green phosphor. The monitor also has a tilt mechanism. The U.S. suggested retail price is \$229 and includes a 90-day warranty.

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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

ADAMS, BRYAN
Cuts Like A Knife
CD A&M CD-4919 (RCA)

ADAMS, GREG
Koolin Out
EP Hip City HCR 101 \$5.98

ADICHIE
Bless This Mess b/w Everyday
EP Adichie AR-C7771 No List

AKLAFF, PHEEROAN
Fits Like A Glove
EP Gramvision GR 8207 (PolyGram) \$5.98

ALLEN, DEBORAH
Cheat The Night
LP RCA mini MHL1-8514 \$5.98
CA MHK1-8514 \$5.98

ATLANTIC STARR
Yours Forever
LP A&M SP 4948 (RCA) \$8.98
CA CS 4948 \$8.98

BLUEZOO
2 Bv 2

LP RCA AFL1-4854 \$8.98
CA AFK1-4845 \$8.98

BRANCA, GLENN
Symphony No. 3 (Gloria)
LP Neutral N-4

BROWNE, TOM
Rockin' Radio
LP Arista ALB-8107 (RCA) \$8.98
CA AC8-8107 \$8.98

BRUCE, MICHAEL
Rock Rolls On
LP Euro Tech ET-4-27-1 \$8.98

CHRISTIE, LOU
Lou Christie Does Detroit
LP 51 West Q 16260

COMATEENS
Pictures On A String
LP Mercury/Virgin B14 078-1
(PolyGram) \$8.98
CA B14 078-4 \$8.98

DENVER, JOHN
It's About Time
LP RCA AFL1-4683 \$8.98
LP digital AKC1-4740 \$12.98
CA AFK1-4683 \$8.98
CA digital AKK1-4740 \$12.98

DORSEY, TOMMY, see Frank Sinatra

EXPRESSION
The Expression
LP Oz SP6-4975 (AM/RCA) \$6.98
CA CS6-4975 \$6.98

FABER, GEORGE, & STRONGHOLD
George Faber & Stronghold
LP Sound Image 25783-1 \$8.98

GT
GT
LP A&M SP 4976 (RCA) \$8.98
CA CS 4976 \$8.98

GODWIN, PETER
Correspondence
LP Polydor B15 025-1 (PolyGram) \$8.98
CA B15 025-4 \$8.98

LP RCA CPL1-4858 \$9.98
CA CPK1-4858 \$9.98

HAWAII
One Nation Underground
LP Shrapnel SR 1008

HEYWARD, NICK
Nick Heyward
LP Arista ALB-8106 (RCA) \$8.98
CA AC8-8106 \$8.98

HORIZONTAL BRIAN
Vertical
LP Gold Mountain GM 86001 (AM/RCA) \$6.98
CA GT 86001 \$6.98

JACKSON, JOE
Night & Day
CD A&M CD-4906 (RCA)

JANKEL, CHAS
Chazablanca
LP A&M SP 12503 \$5.98
CA CS 12503 \$5.98

JENNINGS, WAYLON
Waylon & Company

HALL, DARYL, & JOHN OATES
Rock & Soul. Part 1

(Continued on page 53)

Billboard® Midline LPs™

Survey For Week Ending 9/10/83

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP Cassettes, 8-Track
1	1	59	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	RCA	5.98	26	24	55	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98
2	2	5	THE WHO Who's Next MCA 37217	MCA	5.98	27	30	7	JUDAS PRIEST Sin After Sin Columbia PC-34787	CBS	
3	3	63	CAROLE KING Tapestry Epic PE 34946	CBS		28	25	5	STEELY DAN Gaucho MCA 37220	MCA	5.98
4	4	11	STEELY DAN AJA MCA 37214	MCA	5.98	29	38	27	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	CBS	
5	7	63	BILLY JOEL Piano Man Columbia PE 32544	CBS		30	47	61	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS	
6	13	25	THIS YEAR'S MODEL Elvis Costello Columbia PC 35331	CBS		31	39	3	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 37216	MCA	5.98
7	10	5	ELTON JOHN Elton John's Greatest Hits MCA 37215	MCA	5.98	32	43	3	LYNYRD SKYNYRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	MCA	5.98
8	16	45	DON McLEAN American Pie United Artists LN 10037	CAP	5.98	33	35	7	WEATHER REPORT Heavy Weather Columbia PC-34418	CBS	
9	20	45	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	34	49	15	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	CBS	5.98
10	6	47	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	35	50	31	JANIS JOPLIN Pearl Columbia PC 30322	CBS	
11	22	31	SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98	36	17	9	NEIL DIAMOND CLASSICS The Early Years Columbia PC-38792	CBS	
12	5	59	DAN FOGELBERG Netherlands Epic PE 34185	CBS		37	34	27	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	CBS	
13	18	5	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown M5-308 ML2	MCA	9.98	38	46	49	RUSH Rush Mercury SRM1-1011	POL	5.98
14	21	53	THE WHO Live At Leeds MCA 37000	MCA	5.98	39	40	49	STEELY DAN Katy Lied MCA 37043	MCA	5.98
15	12	57	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	40	48	3	MIKE OLDFIELD Tubular Bells Virgin/Epic PE 34116	CBS	
16	32	51	ALAN PARSONS PROJECT Eye Arista ABM 8062	RCA	5.98	41	33	31	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
17	23	61	DAN FOGELBERG Captured Angel Epic PE 33499	CBS		42	27	55	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	MCA	5.98
18	15	59	DAN FOGELBERG Souvenirs Epic PE 33137	CBS		43	44	29	AL GREEN Greatest Hits Vol. I Motown 5283	MCA	5.98
19	19	31	DAVID BOWIE Diamond Dogs RCA AYL1-3889	RCA	5.98	44	28	45	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
20	11	53	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	45	29	43	STEELY DAN Countdown To Ecstasy MCA-37041	MCA	5.98
21	26	29	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	CBS		46	37	43	RUSH Caress of Steel Mercury SRM1-1046	POL	5.98
22	8	55	THE WHO Who Are You MCA MCA 37003	MCA	5.98	47	NEW ENTRY		THE MOODY BLUES A Question Of Balance Threshold THS 3	POL	5.98
23	14	53	JANIS JOPLIN Greatest Hits Columbia PC-32168	CBS		48	NEW ENTRY		THE MOODY BLUES To Our Children's Children Threshold THS 1	POL	5.98
24	9	27	BOZ SCAGGS Hits Columbia PC-36841	CBS		49	42	41	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98
25	31	19	DAVID BOWIE Heroes RCA AYL1-3857	RCA	5.98	50	36	11	JEFF BECK Blow By Blow Epic PE 33409	CBS	

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- Sept. 28 - Tulsa, Oklahoma
- Sept. 30-Oct 1 - Dallas, Texas
- Oct. 2 - Denver, Colorado
- Oct. 22-23 - Portland, Oregon
- Oct. 25 - Tacoma, Washington
- Oct. 26 - Seattle, Washington
- Oct. 29 - San Jose, California
- Oct. 30 - Sacramento, California
- Nov. 1 - Fresno, California
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Children's Records & Tapes

SEPTEMBER 10, 1983, BILLBOARD

Photo: Peter Patterson

Now Playing

This Type Of Game Teaches Typing

By FAYE ZUCKERMAN

Computer programs that teach typing skills have become consistent top-sellers for most major merchandisers of software. In order to use a computer, one must know how to type, and it is believed that many first-time computer users or buyers lack that skill.

"Master Type" by **Lightening Software**, Palo Alto, and "Type Attack" by **Sirius Software** are shoot-'em-up arcade games in which game play centers on teaching typing skills. Says Jerry Jewell, president of Sirius, "When most people complete a couple of rounds of 'Type Attack,' they know how to type." "Type Attack" is available for Commodore, Apple and Atari computers.

Another new typing program for the Commodore VIC-20 is "Sprint

Type," from **Computer Software Associates** of Randolph, Mass., which teaches typing by rote. A sentence appears on the screen, and the user is timed on how fast the sentence is typed. "Sprint Type" will also report the number of errors and will keep track of typing speeds, reporting the fastest during each session.

★ ★ ★

Have you been to the dentist lately? Such a grim reminder is the theme behind "Jawbreaker" from **Sierra On-Line** and **Activision's** "Plaque Attack," both of which provide fast action and a challenge.

"Jawbreaker," now available for Apple and Commodore VIC-20 computers, is a maze arcade game in which giant jaws with a full set of shining white teeth are being chased through a candy store by children. If one of the youngsters catches the

jaw, all its teeth fall out. But if the jaws can manage to outrun the children and eat all the candy on the maze, a giant toothbrush will brush the teeth clean and allow for another turn in the candy store. Players have the choice of eating candy to a classical music selection or to the regular beeps of an arcade game.

In "Plaque Attack," a toothpaste tube must shoot plaque-causing food away from a full set of teeth. One hard level to shoot away is when the strawberries attack. And if a piece of fruit lands on a tooth, one watches as the tooth decays.

★ ★ ★

Gessler Publishing Company, known for its foreign-language teaching materials, will be entering the educational software arena with "Poker Pari," a card game in French, and "Anagramas HispanoAmericanos," a geography lesson in Spanish. These new titles will be made available for the Apple IIe computer.

With a suggested price of about \$39.95, the programs are expected to contain high resolution graphics. When answering correctly on the French program, the users are rewarded with "Bravo!"

★ ★ ★

Communicating home computers is an idea that the **Yankee Group**, Boston, Mass., predicts will be reality by the fourth quarter of 1985. The research company finds that more than one-fifth of the 22 million personal computer homes in 1985 will be outfitted with modems. Currently, 4.5 million homes have computers.

Though some are skeptical about the computer becoming a major force in the home so soon, the study outlines the growth of these silicon chip marvels as beginning in 1983, with a number of home terminals receiving software from cable deliveries. Then, in the next few years, more than two million video game console owners will become connected to direct telephone lines, according to the study. Additionally, it concludes that 1.5 million telephones with computer capabilities will soon be installed in U.S. homes.

The report explains: "The cultural separation of the Bell operating companies from their parent company (AT&T) is proceeding even more rapidly than the physical breakup. . . . The operating companies are beginning to explore opportunities in markets far afield from their traditional business—pay

(Continued on opposite page)



RECORD CROWDS—Fans flock to Album Den, Midlothian Turnpike, Richmond, Va. for an in-store appearance by Scandal.

Rainbow Records Enters Bay Area Vid Rental Fray

• Continued from page 24

lifting guard system ("You can't imagine what it does to cassette sales to have them so accessible," Filosa says.)

Rainbow, like other chains getting into video rental, will probably eschew a club rental plan. The chain plans to stock videodisks but has not

decided whether to rent them. VCR rental is also being considered.

Adult titles will be stocked, too, but Filosa says that displays will be discreet. Pointing to Warehouse's success with adult merchandise as an indication of that product category's strength, Filosa says that Rainbow wants to maintain a family shopping image and will thus handle adult titles "carefully." (Record Factory displays adult goods at one end of an 80-foot video rental wall display in its Colma store.)

Reflecting another national pattern, Filosa says Rainbow will probably use a different name for its video departments—most likely "Rainbow Video Theatre"—because the Rainbow Records name is closely identified with just records, tapes and related accessories. A heavy local print and radio campaign is planned for the entry.

Despite Rainbow's new move into video, Filosa stresses, "We never intend to go too far away from records and tapes. That's our business." The chain has ignored video games and remains cool toward computer software, he indicates.

In the past, Rainbow has extended into traditional accessories, emphasizing blank tape. Bins of blank tape in all units punctuate Filosa's contention that the chain is now a major force in that category. Two Rainbow stores also offer Compact Discs.

Chains Attend VSDA Meet

SAN FRANCISCO—Rainbow Records and Record Factory, two locally based record/tape chains newly involved with video rental (separate story, this page), sent executive contingents to the national Video Software Dealers Assn. (VSDA) meeting here Aug. 28-31, adding noticeably to the mix of video specialty and record/tape outlets now renting video titles.

Following VSDA's June board meeting in Chicago, another huddle was held here Aug. 29 between VSDA leaders and board members of the National Assn. of Recording Merchandisers (NARM), which sponsors VSDA. NARM retail chains expanding into video were represented by NARM president Lou Fogelman, Tower's Russ Solomon, Jack Eugster of Musicland and Paul David of Camelot.

Full coverage of VSDA will appear in Billboard's Sept. 17 issue, in the Video and Retailing sections.

BIG TURNOUT EXPECTED

Merchandise Show Set

LOS ANGELES—More than 500 area retailers are expected to attend the second annual Retail Merchandise Show Sept. 11-12 at Harrah's, Atlantic City, sponsored by A.I. Rosenthal Associates.

The Warminster, Pa. accessories distributor has 20 participating manufacturers who will exhibit during the two-day event. The list includes Scotch, BASF, PD Magnetics, Maxell, Fuji, Memorex, Sony and TDK, tape manufacturers; Dynasound, Savoy Leather, and Innovative Concepts, home entertainment storage units; Recoton, Discwasher and Allsop, disk and tape care materials; Eveready batteries; and Nortronics and Wabash, floppy disks and other computer software; Video Specialties, video accessories; Wico, video game accessories and American Express, travel certificates.

Those attending will be given entry blanks from which will be chosen winners of prizes including a Ford Escort and a 14-foot Hobie sailboat.

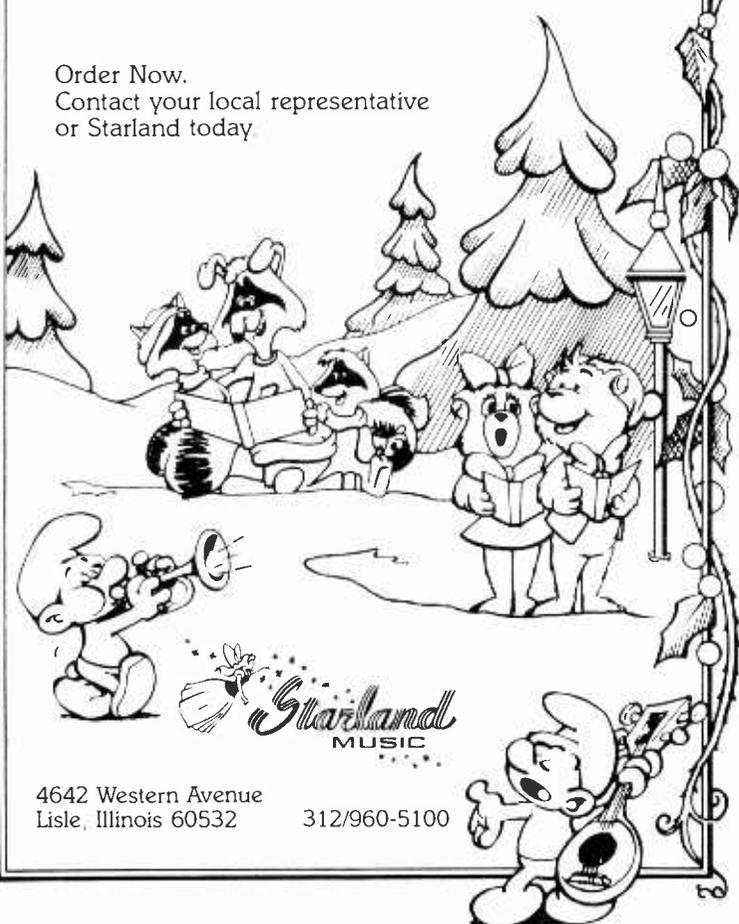
Retailers will also see a preview of fixture and display materials to be provided by exhibiting product makers.

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Video Music Programming

As of 8/10/83

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:

Alarm, "The Stand," IRS
Asia, "The Smile Has Left Your Eyes," Geffen
Peter Baumann, "Strangers In The Night," Portrait
Tim Finn, "Through The Years," Oz
Friday, "You Don't Want To Know," no label
Grand Alliance, "Helpless," A&M
Inxs, "To Look At You," Atco
Joan Jett, "Everyday People," MCA
Kinks, "Don't Forget To Dance," Arista
Nils Lofgren, "Across The Tracks," Backstreet
Minor Detail, "Canvas Of Life," Polydor
Moody Blues, "Sittin' Behind The Wheel," Threshold
Rainbow, "Street Dreams," Polydor
Spys, "Midnight Fantasy," EMI America
Units, "Girl Like Me," Epic
Mari Wilson, "Just What I've Always Wanted," London

HEAVY ROTATION (3-4 plays a day):

Asia, "Don't Cry," Geffen
Jackson Browne, "Lawyers In Love," Asylum
Def Leppard, "Foolin'," Mercury
Fixx, "One Thing Leads To Another," MCA
Billy Idol, "Dancing With Myself," Chrysalis
Billy Joel, "Tell Her About It," Columbia
Kansas, "Fight Fire With Fire," Kirshner
Loverboy, "Queen Of The Broken Hearts," Columbia
Robert Plant, "Big Log," Atlantic
Police, "Every Breath You Take," A&M
Quarterflash, "Take Me To Heart," Geffen
Bob Seger, "Makin' Thunderbirds," Capitol
Donna Summer, "She Works Hard For The Money," Mercury
Stray Cats, "Sexy + 17," EMI America
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (2-3 plays a day):

Bryan Adams, "This Time," A&M
Animals, "The Night," IRS
B-52's, "Legal Tender," Warner Bros.
B-52's, "Song For Future Generations," Warner Bros.
Charlie, "It's Inevitable," Mirage
Culture Club, "I'll Tumble 4 Ya," Epic
DFX 2, "Emotion," MCA
Ronnie Dio, "Rainbow In The Dark," Warner Bros.
EBN/OZN, "AEIOU," Elektra
ELO, "Rock 'n' Roll Is King," Jet
Eurythmics, "Love Is A Stranger," RCA
Joan Jett, "French Song," MCA
Journey, "After The Fall," Columbia
Men At Work, "Dr. Heckyll And Mr. Jive," Columbia
Men Without Hats, "Safety Dance," Backstreet
Quiet Riot, "Cum Feel The Noise," Pasha/CBS
Shalamar, "Dead Giveaway," Solar
Rick Springfield, "Human Touch," RCA
Frank Stallone, "Far From Over," RSO
Talking Heads, "Burning Down The House," Sire
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
Neil Young, "Wondering," Geffen

LIGHT ROTATION (1-2 plays a day):

A Flock Of Seagulls, "Talking," Jive
Adrenalin, "Angel In The Day," Musical Signature
Axe, "Heat In The Street," Atco
Aztec Camera, "Oblivious," Warner Bros.
Big Country, "In A Big Country," PolyGram
Bouncing Balls, "American Anthem," Tender
Jim Capaldi, "Living On The Edge," Atlantic
Cobra, "Blood On Your Money," Epic
Coney Hatch, "First Time For Everything," Mercury
The Cure, "The Walk," Sire
Dave Edmunds, "Information," Columbia
Cee Farrow, "Should I Love You," Rocshire
Fastway, "We Become One," Columbia
Fleshtones, "Right Side Of A Good Thing," IRS
Herbie Hancock, "Rockit," Columbia
Helix, "Heavy Metal Love," Capitol
Human League, "Mirror Man," A&M
Iron Maiden, "Trooper," Capitol
JoBoxers, "Just Got Lucky," RCA
Elton John, "Kiss The Bride," Geffen
Kajagoogoo, "Hang On Now," EMI America
Kissing The Pink, "Maybe This Day," Atlantic
Little Girls, "How To Pick Up Girls," PVC/Jem
Mic Martin Band, "Sucker For A Pretty Face," Elektra
Motorhead, "One Track Mind," Mercury
Gary Myrick, "Message Is You," Epic
Naked Eyes, "Promises, Promises," EMI America
Graham Parker, "Life Gets Better," Arista
Plimsouls, "A Million Miles Away," Geffen
Will Powers, "Adventures In Success," Island
R.E.M., "Radio Free Europe," IRS
Ramones, "Time Has Come Today," Sire
Peter Schilling, "Major Tom," Elektra
Spandau Ballet, "True," Chrysalis
Danny Spanos, "Excuse Me," Pasha/CBS
Michael Stanley, "My Town," EMI America

(Continued on page 64)

Retailing

Software Booms For Handleman Rackjobber Serving 250 Mass Merchandiser Accounts

By JOHN SIPPEL

LOS ANGELES—Front-running Handleman Co. is now serving more than 250 accounts nationwide representing more than a dozen mass merchandiser chains with home computer software.

Steve Strome, vice president of Handleman's home computer division, says he feels comfortable with the new product category because it closely parallels the record/tape/accessories trade. Handleman, that industry's oldest rackjobber, is also the first rackjobber in the U.S. solely to offer software to its accounts.

"Computer software complements our existing business," Strome says. "In both activities, we deal with multiple vendors, maintain broad inventories of many different types of product, work on new releases and have different configurations, such as 45s, cassettes and LPs, or the computer's cartridge, disk and cassette configurations."

Strome says Handleman is now serving such chains as Sears, K-mart, J.L. Hudson, Murphy's Mart and Jamesway with software and accessories. He stresses that Handleman is racking "third party-pro-

duced software." This software enlarges the base of the mass merchant, in that up to Handleman's entry, the chains had primarily been selling software bought direct from hardware manufacturers.

Handleman, under Strome's aegis, tested the software waters for over a year before making the commitment in April. At the same time (fall 1982) that Strome and Syl Schaeffer, the firm's chief financial officer and vice president/treasurer, made a formal presentation to management for computer software, Handleman was considering other potential new product areas, they say.

Recalling discussions with potential software vendors, the Handleman duo say they went into profit margins, advertising programs, inventory levels and inventory protection, among other matters.

Neither will specifically discuss brands or individual products being offered, but offer that the tickets in the new departments run from \$11 or \$12 to more than \$200.

New customized fixtures have been created, and there is already a good selection to fit individual de-

partment requirements, both state. As was the case with early tape sales, computer software is merchandised either with locked fixturing or from behind a counter. Strome expects this anti-pilferage concept to remain in effect for some time, as it did with prerecorded tape.

Home computer software is currently stocked regionally, but not in all 17 Handleman warehouses. Eventually, it well could be inventoried everywhere, Strome says. Store departments normally carry both computer hardware and software, and store personnel and Handleman service reps are being educated in either local or regional seminars, conducted by the rackjobber.

Replenishment and new product ordering are handled via a system very similar to the computerized program with which Handleman has long handled records, Strome notes. Signage for the departments is supplied by Handleman. Advertising, when available, has been channeled into daily newspapers.

Former Atlanta branch manager Mike Negrin is chief software buyer, working out of the firm's headquarters in Bloomfield, Mich.

INSIDE DEPARTMENT STORES

Two New ComputerLands Open

By FAYE ZUCKERMAN

LOS ANGELES—The two newest ComputerLand locations are inside department stores and take up about 800 square feet of space each. The first one opened Aug. 3 inside the Thousand Oaks, Calif. branch of Bullock's department store. Another ComputerLand is based inside a branch of Meier & Frank, a Portland-based chain.

ComputerLand plans to place several other stores inside department stores. Bullock's has agreed to allow 22 of its stores to take on computer products, while Meier & Frank has provided for only one of its eight stores to support a ComputerLand.

The company is currently involved in negotiations with other major companies to arrange similar outlets. The department store ComputerLand outlets are owned and operated by independent ComputerLand franchisees.

At each ComputerLand, department store charge cards can be used to purchase computer products. ComputerLand reports that it will sell a broad range of software, computers and computer literature.

"ComputerLand's expansion into upscale department stores is a natural step in our evolution as a marketer of personal computers," says Michael Shabazian, president of ComputerLand's newly formed U.S. division. "Analysts predict that personal computers will penetrate 50% of American households over the next three to four years from the current 8%."

ComputerLand, believing that the growth of the home computer industry has a far greater potential than the business and professional market, has chosen upscale customers as a target to be in a "better position to serve the home market and increase our share of that market as it grows," Shabazian notes.

ComputerLand Corp., started nearly seven years ago, has become the world's largest retailer of per-

sonal computer products worldwide. It recently opened up its 500th store.

In recent months, the company has reorganized its operation, setting up four divisions, which are overseen by a triumvirate consisting of company founder Edward Faber and Patricia and William Millard. The four new divisions are:

- ComputerLand United States, responsible for all purchasing and distribution and marketing services for the American Stores. Michael Shabazian acts as president.

- ComputerLand International, headed by Michael McConnell, formerly senior vice president which will take charge of the 100 stores outside the United States.

- ComputerLand Corp. Services, a division responsible for worldwide financial control and planning. Barbara Millard, daughter of founder William Millard, is at the helm.

- ComputerLand Corporate Policy, which will oversee franchise relations. Kenneth Waters has been appointed president of this division.

Now Playing

• Continued from opposite page

television metering and billing, video games, video transport, and internal wiring of hotels and apartment buildings."

★ ★ ★

Here are some new titles coming out: **CBS Software** has introduced "Blueprint" for the Atari 2600. The object of the game is to save a "damsel in distress" by clearing several screens that involve building contraptions and uncovering secret code words.

The game has a morbid side to it. When the main character misses a move, he is blown up and a lengthy scenario of him floating to heaven appears.

In a less light tone is the company's "Solar Fox," a space arcade game that entails maneuvering around matrixes without being hit by fireballs. The game involves fast reflexes. Interestingly, one presses the fire button to slow the ship down.

★ ★ ★

New conversions: **Creative Software** will be converting all of its home application software for the Commodore 64.

Gamestar of Santa Barbara has introduced "Star League Baseball"

for the Commodore 64. It will cost \$31.95. A version for the Atari computers should be out by mid-September.

DataSoft has introduced "Moon Shuttle" for the Commodore 64, and "Genesis" for Atari computers.

Electronicarts "Hard Hat Mack," by Michael Abbot and Matthew Alexander, is now available for the Atari computer. As seen on the Apple IIe, the software is a more complicated "Donkey Kong-style" labyrinth climbing game. The idea of the game is to climb steel girders while avoiding a number of menacing characters and falling tools. A three-level elevator is used to get to the top. On the third level, one must drop steel blocks through holes in the girders into the rivet machine.

Finally, **Sirius** will be rolling out "Gruds In Space" for the Apple as well as "Capture The Flag," themed around the actual hide-and-seek game, for Atari computers and the Commodore VIC-20. "Capture The Flag" is a split-screened game in which players make their way through a three dimensional appearing maze to capture a flag. It can be played by two players or one player against the computer; you can also watch the computer play itself.

NEW YORK—Video music on television is proving itself a powerful contender in the race to air new records, and the results are being felt at the retail level. MTV and its cable and non-cable relatives are boosting record sales across the country, of both major acts and newcomers, say record dealers.

Video, in fact, has become second only to radio as a promotional force. Impact is spotty, with numerous local shows and cable's limited penetration. But in those markets with strong video music visibility, the effect is being felt.

"MTV and other music programs have been very helpful in opening up a lot of record sales to groups who wouldn't ordinarily get sales—especially new wave groups," says a buyer for Record World & TSS in New York.

Retailers See Music TV Boom As A Boost To Record Sales

By MARCIA GOLDEN

"It adds excitement to the big acts as well," he adds. "And it leads the local radio stations to move more adventurous programming on the air. Radio still has a greater impact—it's available everywhere. MTV programming is limited. There are many areas that don't have it. Still, tv is a visual medium, and I think the combination of music and video stays with people longer."

"We can't quote statistics," says Sterling Lanier, president of the Record Factory, Brisbane, Calif., "but in talking to my store managers

and buyers, I feel that MTV has helped. It's noticeable by the response of people coming in to try new groups. And the local radio stations are now trying to change their own formats and give more play to new groups. The one thing about MTV that limits it here is that we don't have strong cable penetration in our area."

MTV's impact on radio programming and record sales is fairly seasonal, according to Lew Garrett, director of sales for Camelot Music, based in North Canton, Ohio. As

video software dealers have found, warm weather draws consumers out of the house and away from the tv set. Sales usually slack off until fall, when the weather cools off. Garrett says the most noticeable impact of MTV on record sales occurred back in February, March and April; slowed for the summer and could bounce back in the fall.

"Still, the impact of music video has been good regarding record sales," he says. "There is a definite tie-in between play on MTV and the sales of records." Garrett says the

"primary increase in sales has been in the second level groups and the developing acts. It's tough to say if we sell more Billy Joel after he runs on MTV. It's easier to see the impact on a Stray Cats. And I think MTV made groups like Men At Work."

According to Garrett, "Radio and MTV go hand-in-hand in selling records. You can go so far with radio, but you can't put a tv in your car."

Bruce Bell, video marketing manager for the Listening Booth, Pennsauken, N.J. agrees with Garrett regarding MTV and music video's shortcomings in market penetration. "I don't think they get the audience of radio," he said. "But still, I'd have to say 'absolutely yes' that MTV has had a positive impact on our record sales."

(Continued on page 31)



WARMING HIS BLOOD—While in Atlanta for the X-Ceptional Jazz Festival, Rick James, left, makes a surprise appearance on the city's Video Music Channel with VJs B.J. Rucker, center, and Cal Dupree.

FIVE-CLIP '45' BY UNKNOWNNS

'Danspak': Sony Experiments

By LAURA FOTI

NEW YORK—Sony is taking a chance on new artists with its Video 45 program. Its initial release last year featured Jesse Rae; upcoming releases from Tony Powers, Blotto and A Flock Of Seagulls illustrate the company's willingness to support new music.

But the most intriguing—and daring—video 45 to date is by a group of New York-based experimental rock and electronic music artists. "Danspak" is a 20-minute collection of five video clips set to music by Shox Lumania, Man Parrish, Living

and Richard Bone.

The artists responsible for the video portions of the tape are Merrill Aldighieri and Joe Tripician of Co-Directions Inc., a video music company. Work by the husband-and-wife team has been exhibited at the Whitney Museum of Art; both were also involved with the dance-rock club Hurrah.

The five conceptual pieces comprising "Danspak" were all completed within the last two years. Says Aldighieri, "They're not so much narration-oriented as mood-setting, often implying three or four stories at the same time. They're dreamlike, open to a lot of interpretations. This makes them more enjoyable as pieces to be watched over and over again."

Aldighieri claims her four-year experience as a video jockey at Hurrah made her "aware of what gets boring quickly." It also taught her that money is not always the answer. Tripician points out, "Each piece on 'Danspak' cost less than \$5,000 to produce—but then, we weren't paid. We actually put our own money up for them to be mastered for Beta Hi-Fi." The two also took advantage of their connections with local video studios to achieve cost-effective productions.

Tripician, a freelance video editor, worked out a barter system, exchanging his time for use of equipment. "We really want to help break these bands," he says. "This is a way for them to get exposure."

The pieces are "a strange combination of film and video, with animation effects," according to Aldi-

ghieri. Many of the effects are achieved with the transfer from 16mm film to videotape. "As an engineer, you have to ride the equipment like you're at a rodeo," she says. "Or playing a musical instrument," Tripician adds.

The pair had conversations with Sony software chief John O'Donnell over a period of two to three months, explains Aldighieri. "He told me it was a lot of work getting together with the major record companies, and I convinced him to go with an independent production company. There are no rights problems, and it's exciting because there are no widely distributed records out. 'Danspak' could be an interesting adventure for Sony."

Co-Directions owns the copyrights to the video portions of the program, as they exist with the music. Profits from 'Danspak' sales will be shared between Co-Directions and the acts involved. Two of the songs, Richard Bone's "Alien Girl" (U.K.'s Survival Records) and Man Parrish's "Hip Hop Be Bop (Don't Stop)" (Importe 12), are available on record.

The other three, which are not, are "Boat Talk" by Living and "Falling" and "Pointy Headgar" by Shox Lumania. The latter group began as a video band, playing only on video and never live.

Sony will promote "Danspak" with commercials on MTV. Aldighieri adds, "Joe and I are open to all ideas and will be active any way we can, possibly with in-store demos and giving talks to VJs in clubs."

Fast Forward

VHS Hi-Fi Competing With Beta

By KEN WINSLOW

With three VHS machines in use for each Beta, it's been inevitable all along that VHS would follow Beta Hi-Fi to market. And now that 10 leading Japanese manufacturers of VHS VCRs have fully agreed to all hi fi specifications—including the noise reduction system—they should be well on the way to closing Beta's hi fi lead within a year.

Vastly improved audio reproduction quality in the LV and CED videodisk formats has been estab-

lished, thus improving their reputation as high-quality audio/video formats. This is just what the music industry needs to solidify its growing commitment to video.

Hi fi reproduction in the video formats seems to have caught many software producers unprepared. It's now up to them to start mastering the clearly better audio/video product that the four videocassette/disk formats can now handle.

The similarity in performance specs between Beta Hi-Fi stereo VCRs from Sony, Toshiba, Sanyo

and other Beta branders, and VHS stereo units due next year from JVC, Panasonic, Quasar and others, will be so close that it will be virtually impossible to hear the difference. Both Beta and VHS have accomplished their great audio leap forward by adopting a rotating audio head technique but that's about all they have in common.

JVC rates its pre-prototype VHS Hi-Fi demonstrator as having a 20-20,000 Hz frequency response, a better than 80 db dynamic range, less than 0.3% harmonic distortion, less than .005% wow and flutter, and better than 60 db in channel separation.

The VHS branders have almost all come to market with fixed audio head stereo machines. Except for a relatively quick introduction and withdrawal by Marantz, Beta fixed-head stereo has been restricted to the educational user of Sony's Beta-format machines.

Two points need to be understood about the swing to hi fi by both formats. First, all current and planned Beta and VHS hi fi machines will continue to provide for fixed-head audio recording and playback, thus maintaining full compatibility with existing videocassettes.

Second, VCR owners making their own hi fi recordings of even mono material can now use the slower and more economical long and extra-long-play speeds in both formats with assurance of good audio. Its quality is almost totally dependent on the rotating head speed instead of the reduced linear (supply
(Continued on page 30)

THREE LABELS JOIN FOLD

More Jukebox Pacts Signed

NEW YORK—Video Music International, manufacturer of the Startime Video Jukebox, has signed agreements with Warner Bros. Records, A&M and Jive Records to use video clips. These labels join Arista, EMI America, Capitol, Liberty, IRS, Destiny, Delta Vision, Pacific Arts Video, Solid Oak, Hit Bound, Gefen and Alligator Records as software suppliers to the jukebox company, according to Douglas Foxworthy, vice president of software and acquisition.

It's anticipated that CBS, MCA, RCA, PolyGram, Elektra/Asylum and Atlantic will sign agreements before the end of September with VMI, a Los Angeles-based firm.

VMI was granted, under the terms of the agreements already signed, rights to use the clips for an undisclosed royalty. Mechanical license

and synchronization fees will be paid by VMI when applicable, according to Foxworthy, who adds that union, guild trust and pension fund contributions will also be made.

Royalties to labels are determined not by the number of times a song is selected but by the simple fact that the clip is on the jukebox. Labels are paid a royalty for every location with a jukebox.

The jukebox itself contains two industrial-grade VCRs. One plays 40 clips, while the other plays computer graphics during those times when the first machine is searching out the next clip on the tape. The company expects to replace the second tape with one which will show advertising beginning in the spring of 1984.



AFTER THE LAST DOLLAR ON EARTH—Todd Rundgren and Utopia shoot a promotion clip for the group's new Sony Video 45s. The footage will be used for tv commercials plugging a Sony-sponsored contest in which the winner will get a limo ride to Rundgren's video studio in Bearsville, N.Y.

New Video Releases

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

THE AMAZING WORLD OF PSYCHIC PHENOMENA

Hosted By Raymond Burr
Beta & VHS Vidamerica (Vestron Video) R-988 \$34.95

ATOM AGE VAMPIRE

Alberto Lupo, Susanne Lorez
Beta Video Yesteryear 999 \$49.95
VHS 999 \$52.95

AVALANCHE

Rock Hudson, Mia Farrow
Beta & VHS Embassy Home Entertainment \$59.95
CED \$29.95

BACHELOR & THE BOBBY SOXER

Cary Grant, Shirley Temple, Myrna Loy
Beta & VHS Nostalgia Merchant \$34.95

THE BEST OF THE BENNY HILL SHOW, VOL. 3

Beta & VHS Thorn EMI Home Video \$59.95

BEYOND EVIL

John Saxon, Lynda Day George, Michael Dante, Mario Milano
Beta & VHS Media Home Entertainment M244 \$49.95

BLACK DRAGONS

Bela Lugosi, Clayton Moore, Joan Barclay, George Pembroke
Beta Video Yesteryear 92 \$39.95
VHS 92 \$42.95

BLOODY MAMA

Shelley Winters, Robert De Niro, Don Stroud, Pat Hingle
CED Vestron Video VC4048 No List

BOOTS & SADDLES

Gene Autry
Beta & VHS Nostalgia Merchant \$29.95

BORN LOSERS

Tom Laughlin
CED Vestron Video VC3016 No List

BORNEO

Martin & Osa Johnson; Narrated By Lowell Thomas; Commentary By Lew Lehr
Beta Video Yesteryear 100 \$49.95
VHS 100 \$52.95

BRINK OF LIFE

Eva Dahlbeck, Ingrid Thulin, Bibi Andersson, Max Von Sydow, Erland

Josephson
Beta Video Yesteryear III \$49.95
VHS 111 \$52.95

KATE BUSH, LIVE AT HAMMERSMITH

Beta & VHS Thorn EMI Home Video \$49.95

CARBON COPY

George Segal, Denzel Washington
LV Embassy Home Entertainment \$34.95

CLASS OF 1984

Perry King, Roddy McDowall, Timothy Van Patten
LV Vestron Video VL5022 No List

THE CONQUEROR

John Wayne, Susan Hayward, William Conrad
Beta & VHS MCA Home Video \$39.95

CRAZY MAMA

Ann Sothorn, Cloris Leachman, Linda Purl, Stuart Whitman, Jim Backus
Beta & VHS Embassy Home Entertainment \$59.95
CED \$29.95

THE DAYS OF WINE & ROSES

(1950's Telecast)
Beta & VHS MGM/UA Home Video \$29.95

DEVIL GIRL FROM MARS

Beta & VHS Nostalgia Merchant \$34.95

DILLINGER

Warren Oates, Michelle Phillips, Richard Dreyfuss, Cloris Leachman
CED Vestron Video VC4049 No List

DR. DETROIT

Dan Aykroyd, Howard Hesseman, Donna Dixon
Beta & VHS MCA Home Video \$69.95
CED \$29.98

DON Q, SON OF ZORRO

Douglas Fairbanks, Mary Astor, Donald Crisp, Warner Oland, Jean Hersholt
Beta Video Yesteryear 971 \$69.95
VHS 971 \$73.95

A DOONESBURY SPECIAL

Beta & VHS Pacific Arts Video PAVR 537 \$39.95

DRESSED TO KILL

Angie Dickinson, Michael Caine, Nancy Allen
LV Vestron Video VL4050 No List

FALLING IN LOVE AGAIN

Elliott Gould, Susannah York, Stuart Paul, Kaye Ballard
Beta & VHS Embassy Home Entertainment \$59.95
CED \$29.95

THE FLYING DEUCES

Laurel & Hardy
Beta & VHS Nostalgia Merchant \$34.95

FORCE 10 FROM NAVARONE

Harrison Ford, Robert Shaw, Barbara Bach
LV Vestron Video VL4051 No List

FOREVER EMMANUELLE

Beta Vestron Video VB3039 No List
VHS VA3039 No List

G-MEN VS. THE BLACK DRAGON

Rod Cameron
Beta & VHS Nostalgia Merchant (2) \$74.95

GIRL GROUPS: THE STORY OF A SOUND

Beta & VHS MGM/UA Home Video \$59.95

GODSEND

Beta Vestron Video VB3043 No List
VHS VA3043 No List

GRACE KELLY

Cheryl Ladd, Lloyd Bridges, Diane Ladd, Alejandro Rey, Ian McShane
Beta & VHS Embassy Home Entertainment \$59.95

THE GREATEST COMEBACK EVER

(New York Yankees' 1978 Baseball Season)
Beta & VHS Vidamerica (Vestron Video) R-953 \$34.95

GUNG HO!

Randolph Scott, Noah Berry Jr., J. Carrol Naish, Sam Levene, Rod Cameron, Robert Mitchum
Beta Video Yesteryear 993 \$49.95
VHS 993 \$52.95

HALLOWEEN II

Jamie Lee Curtis, Donald Pleasence
CED MCA Home Video \$34.98

HIGH BALLIN'

Peter Fonda, Jerry Reed, Helen Shaver
Beta Vestron Video VB3042 No List
VHS VA3042 No List

HIGH ICE

David Janssen, Tony Musante
Beta Vestron Video VB4065 No List
VHS VA4065 No List

HOLT OF THE SECRET SERVICE

Jack Holt
Beta & VHS Nostalgia Merchant (2) \$74.95

THE HOUSE ON SORORITY ROW

CED Vestron Video VC4050 No List

THE HUNCHBACK OF NOTRE DAME

Charles Laughton
Beta & VHS Vidamerica (Vestron Video) R-938 \$34.95

I SPIT ON YOUR GRAVE

LV Vestron Video ZL016 No List

IN OLD AMARILLO

Roy Rogers
Beta & VHS Nostalgia Merchant \$29.95

THE ITALIAN STRAW HAT

Beta Video Yesteryear 966 \$49.95
VHS 966 \$52.95

JUNIOR G-MEN (12 EPISODE UNIVERSAL SERIAL)

The Dead End Kids, The Little Tough Guys
Beta & VHS Video Yesteryear 109 \$119.95

EDGAR KENNEDY SLOW BURN FESTIVAL

Edgar Kennedy
Beta Video Yesteryear 120 \$39.95
VHS 120 \$42.95

THE KENNEL MURDER CASE

William Powell, Mary Astor, Eugene Pallette, Ralph Morgan, Jack Larue
Beta Video Yesteryear 93 \$49.95
VHS 93 \$52.95

KWAIDAN

Beta Video Yesteryear 977 \$69.95
VHS 977 \$73.95

LIQUID SKY

Anne Carlisle, Paula Sheppard, Bob Brady
Beta & VHS Media Home Entertainment M252 \$59.95

THE LITTLE PRINCESS

Shirley Temple
Beta & VHS Nostalgia Merchant \$34.95

LOVE AT FIRST BITE

George Hamilton, Susan Saint James
LV Vestron Video VL4052 No List

MAD MAX

Mel Gibson
CED Vestron Video VC4030 No List

MARTY/A WIND FROM THE SOUTH

(1950's Telecast)
Beta & VHS MGM/UA Home Video \$39.95

A MATTER OF TIME

Liza Minnelli, Ingrid Bergman
Beta Vestron Video VB4028 No List
VHS VA4028 No List

MILLION DOLLAR MONA

Candy Samples, Blaine Bygraves
Beta Video Yesteryear 954 \$49.95
VHS 954 \$52.95

MORE THAN A VOYEUR

Beta Video Yesteryear 941 \$49.95
VHS 941 \$52.95

MOTHER LODE

Charlton Heston, Nick Mancuso
Beta Vestron Video VB4070 No List
VHS VA4070 No List

MY TUTOR

Caren Kaye, Matt Lattanzi, Kevin McCarthy, Irene Golonka
CED MCA Home \$34.98

NATIONAL LAMPOON'S CLASS REUNION

LV Vestron Video VL5021 No List

NIGHT IS MY FUTURE

Mai Zetterling, Birger Melmsten
Beta Video Yesteryear 116 \$49.95
VHS 116 \$52.95

NOW & FOREVER

Cheryl Ladd, Robert Coleby
Beta & VHS MCA Home Video \$59.95
CED \$29.98

THE ONION FIELD

John Savage, James Woods, Franklyn Seales, Ronny Cox, Ted Danson
Beta & VHS Embassy Home Entertainment \$59.95
CED \$29.95

RIDE RANGER RIDE

Gene Autry, Smiley Burnette, The Sons Of The Pioneers, Max Terhune, Chief Thundercloud, The Tennessee Ramblers
Beta Video Yesteryear 110 \$39.95
VHS 110 \$42.95

RUNNING SCARED

Beta & VHS Thorn EMI Home Video \$59.95

SAVANNAH SMILES

Bridgette Anderson, Mark Miller, Donovan Scott
LV Embassy Home Entertainment \$34.95

SECOND THOUGHTS

Lucie Arnaz, Craig Wasson, Ken Howard
Beta & VHS Thorn EMI Home Video \$59.95

SINBAD THE SAILOR

Douglas Fairbanks Jr., Anthony Quinn, Maureen O'Hara
Beta & VHS Vidamerica (Vestron Video) R-218 \$34.95

SMOULDERING FIRES

Pauline Frederick, Laura La Plante, Tully Marshall
Beta Video Yesteryear 990 \$49.95
VHS 990 \$52.95

SOUTHERN COMFORT

Keith Carradine, Powers Boothe, Fred Ward, Franklyn Seales, Peter Coyote
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(Continued on page 53)

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Video

Eddy Grant Lets Others Take Care Of His Visuals

By ROB PATTERSON

NEW YORK—Eddy Grant is one black artist whose videos have received extensive play on MTV, which was no doubt a factor in the recent chart success of his singles "Electric Avenue" and "I Don't Want To Dance." But while Grant is noted in his musical career for exercising broad artistic control—he produces and engineers his records himself and markets them (everywhere but in the U.S.) through his Ice label—when it comes to video, he's happy to relinquish control to those he trusts.

"Basically, the videos have nothing to do with me," Grant explains. "I say whether I like the script or not, and for the rest of it I employ professionals—Steve Barron (of Limelight Film & Video) and his crew, who have good ideas that I like.

"The things that I know about I demand total control of," Grant continues. "But there's no point in being egotistical—you don't achieve the best results. I have no wish to be a director of video. I am a musician and all which that entails. I have no wish to become Steve Barron, so his job is really safe."

The Barron-directed videos for "Electric Avenue" and "I Don't Want To Dance" both share visual qualities which many hear in Grant's music—portraying the singer in warm, humanist terms while adding a high-tech lustre, achieved on the videos through effects and animation. Grant's involvement with effects extends back to a feature film

(unreleased as yet here) by director Joe Massott of Grant's famous 1981 Notting Hill Carnival show (also an album), with certain sequences featuring a psychedelically animated figure of Grant.

The singer admits he "quite liked" those early effects, and he favors exploring the video medium's visual potential. "I like anything that enhances the quality of the music, and I also like new ideas, inasmuch as any idea can be new. And I like experimental-type things."

But Grant is at a loss to explain what might separate his videos from that of other black artists. "Somebody made an observation about my videos the other day that I'd never thought about. It was a black American girl who said, 'You know, they don't make videos like yours for black artists.' I thought, that's funny, very strange, I never thought about it that way. She said, 'Well, you're not presented in a way an ordinary black artist would be presented on video, and maybe that's why you're successful in that medium.'

"She particularly pointed out one thing in 'I Don't Want To Dance.' She said, 'You don't see a black artist just walking down the road with his guitar.' And I thought again, that is a peculiar observation.

"It must be something about the way she sees, or the way people here see the definition of a black artist," concludes Grant. "I am black because I am black."

Fast Forward

• Continued from page 28

to takeup) tape speed used to obtain the longer play capacities.

In the case of VHS, pushing audio through the rotating heads has increased its effective writing speed something like 1700% from 33.35 centimeters (1.334 inches) per second to 580 centimeters (23.2 inches) per second. Roughly the same happens in Beta. The effect is like walking out of a closet and into a concert hall.

The high-level audio/video signal mixing or over-recording technique developed for VHS Hi-Fi is called Depth Multiplex (D-MPX) recording. As described by JVC, during the prior relative movement of a hi fi audio head down its track, an FM audio signal is "deeply" recorded—through the entire magnetic layer of the tape.

JVC Releasing New VHD Titles

TOKYO—The Victor Co. of Japan (JVC) was set to release a new batch of 30 VHD videodisk titles Monday (5). The release, which includes 14 feature films, pushes the company's total catalog since the launch this April to 249 titles.

There are no music titles in the new batch, though it does include the classical "Swan Lake," recorded in the Soviet Union's Bolshoi Theatre. The movie titles include "Psycho," "The Godfather," "The Wiz" and the recently released "Merry Christmas, Mr. Lawrence," starring David Bowie.

The other titles in the release schedule include video art packages, including one of photographs of Mount Fuji by Yoshio Matsumura.

The video head immediately following the hi fi's audio head track next records the FM video luminance and chrominance signals in only the upper magnetic layer, leaving both beep recorded audio and shallow recorded video signals in the same track, to be picked up by the same heads during playback. As has been seen with Beta Hi-Fi, the recording of both audio and video signals in the same lateral area of the tape will, under certain conditions produce an observable but unwanted crosstalk. The same potential exists in VHS Hi-Fi.

To reduce crosstalk as much as possible, VHS has taken advantage of its high-level, dual audio and video head recording technique to employ different azimuth angles (i.e. off the perpendicular to the track width) between the audio and video heads so they can read their respective signal layers while only picking up a minimum of the undesired "other" signal.

A basic VHS VCR uses at least two video heads, but special effects-capable models can use a total of three, four or five video heads. The azimuth angles for the two basic video heads are plus or minus degrees, while the angles for the audio heads are set at plus or minus 30 degrees.

JVC candidly admits to the presence of video crosstalk. It maintains that "even in the most extreme situation (slowest speed, dark backgrounds), crosstalk will not exceed 20%, or a figure well below the objectionable threshold level of 30%." We can look forward to VHS Hi-Fi as an eye-opening audio experience.

(Ken Winslow is publisher of the Videoplay Report, a Washington newsletter analyzing developments in video hardware and software.)

Billboard®

Survey For Week Ending 9/10/83

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	12	1	1	11
48 HOURS Paramount Pictures, Paramount Home Video 1139			48 HOURS Paramount Pictures, Paramount Home Video 1139		
2	2	70	2	2	5
JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042			PORKY'S CBS-Fox Video 1149		
3	3	30	3	3	9
AN OFFICER AND A GENTLEMAN ▲ (ITA) Paramount Pictures, Paramount Home Video 1467			THE VERDICT CBS-Fox Video 1188		
4	4	5	4	6	13
PORKY'S CBS-Fox Video 1149			SOPHIE'S CHOICE (ITA) CBS-Fox Video 9076		
5	5	12	5	5	11
HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309			HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309		
6	9	13	6	4	18
ALICE IN WONDERLAND (ITA) Walt Disney Home Video 36			FIRST BLOOD (ITA) Thorn/EMI 1573		
7	6	9	7	9	4
THE VERDICT CBS-Fox Video 1188			THE BEASTMASTER MGM/UA Home Video 800226		
8	15	3	8	7	8
YOU ONLY LIVE TWICE CBS-Fox Video 4526			MAD MAX Vestron V-4030		
9	28	3	9	8	14
STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315			THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538		
10	12	9	10	12	4
DURAN DURAN Thorn/EMI TVD 1646			SIX WEEKS RCA/Columbia Pictures Home Video 91001		
11	10	5	11	15	29
PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
12	8	19	12	13	15
FIRST BLOOD ● (ITA) Thorn/EMI 1573			MY FAVORITE YEAR MGM/UA Home Video 800188		
13	7	10	13	11	29
MAD MAX Vestron V-4030			AN OFFICER AND A GENTLEMAN (ITA) Paramount Pictures, Paramount Home Video 1467		
14	20	2	14	10	13
THE BEASTMASTER MGM/UA Home Video 80026			FRANCES Thorn/EMI 1621		
15	NEW ENTRY		15	14	16
THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
16	23	9	16	NEW ENTRY	
WINNIE THE POOH (ITA) Walt Disney Home Video 025			STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315		
17	11	20	17	23	32
AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
18	18	19	18	20	12
GREASE ● (ITA) Paramount Pictures, Paramount Home Video 1108			I, THE JURY CBS-Fox Video 1186		
19	17	15	19	16	15
THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
20	13	16	20	19	9
AIRPLANE! ▲ (ITA) Paramount Pictures, Paramount Home Video 1305			SAVANNAH SMILES Embassy Home Entertainment 2058		
21	16	9	21	26	11
PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255			THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015		
22	21	28	22	27	17
BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380			AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
23	22	8	23	17	3
THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173			PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203		
24	19	14	24	22	12
SOPHIE'S CHOICE ● (ITA) CBS-Fox Video 9076			KISS ME GOODBYE CBS-Fox Video 1217		
25	14	43	25	24	15
STAR TREK II—THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180			STILL OF THE NIGHT CBS-Fox Video 4711		
26	24	5	26	32	14
DISNEY'S STORYBOOK CLASSICS Walt Disney Home Video 121			CLASS OF '84 Vestron V-5022		
27	29	30	27	21	2
ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181			THE FINAL COUNTDOWN Vestron V-4047		
28	36	16	28	25	2
MY FAVORITE YEAR MGM/UA Home Video 800188			YOU ONLY LIVE TWICE CBS-Fox Video 4526		
29	27	18	29	NEW ENTRY	
STAR TREK: THE MOTION PICTURE ▲ (ITA) Paramount Pictures, Paramount Home Video 8858			THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310		
30	NEW ENTRY		30	18	19
BAD BOYS Thorn/EMI 1633			JANE FONDA'S WORKOUT (ITA) Karl Video Corporation 042		
31	40	31	31	34	8
STRAWBERRY SHORTCAKE IN BIG APPLE CITY (ITA) Family Home Entertainment, MGM/UA Home Video 338			THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221		
32	25	2	32	29	3
SIX WEEKS RCA/Columbia Pictures Home Video 91001			THE MISSIONARY Thorn/EMI 1605		
33	30	2	33	28	16
THE MISSIONARY Thorn/EMI 1605			TIMERIDER Pacific Arts, Video Records, MCA Distributing Corp. 528		
34	26	9	34	39	9
SATURDAY NIGHT FEVER ● (ITA) Paramount Pictures, Paramount Home Video, 1307 A, 1113A			NATIONAL LAMPOON'S CLASS REUNION Vestron V-5021		
35	33	9	35	37	38
SAVANNAH SMILES Embassy Home Entertainment 2058			ROCKY III ● (ITA) CBS-Fox Video 4708		
36	32	22	36	31	27
PLAYBOY VIDEO VOLUME 2 ● CBS-Fox Video 6202			BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380		
37	35	4	37	33	16
THE FINAL COUNTDOWN Vestron V-4047			LOVESICK Warner Brothers Pictures, Warner Home Video 20011		
38	34	16	38	30	8
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			PLAYBOY'S PLAYMATE REVIEW CBS-Fox 6355		
39	31	17	39	36	24
LOVESICK ● Warner Brothers Pictures, Warner Home Video 20011			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
40	38	46	40	35	6
THE COMPLEAT BEATLES ● MGM/UA Home Video 700155			THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173		

● 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).

Video

Retailers See Music TV Boom Boosting Record Sales

• Continued from page 28

Market penetration is important in judging the impact of music video, particularly a format like MTV, which is limited to areas with access to cable, says Stuart Schwartz, president of Harmony Hut, Lanham, Md. "Music video has impacted record sales, but the impact has been spotty, mostly because MTV is not available throughout our store areas, particularly in the Baltimore area. However, we were getting identifiable sales feedback earlier this year in our New Jersey stores," he adds. "The only reason we could tell was that the titles that moved were not items getting radio air play. We're also selling more units of hit titles this year, especially in the last six to eight weeks."

At present, Schwartz finds radio is still the most important draw for records. "MTV is just not fully around," he says. "Most of the major urban areas are not covered by MTV. Washington, D.C., for example, has no cable tv. So radio still has the greatest penetration." In stores in uncabled areas, Schwartz has aired videotapes of MTV programming in the showroom and has been able to see a definite sales response.

According to Jim Greenwood, president of Licorice Pizza in Glendale, Calif. "MTV and music video have been magnificent new ways of experiencing new music. The medium packages new stuff and the combination of audio and video together has more of an impact and is more powerful than audio alone. Although," he adds, "radio play is still important, and we're fortunate to have progressive radio stations in our area, which will give new groups air time."

The only complaint dealers have is the narrowness of MTV and broadcast music video programming. "I'd like to see them play more videos," one dealer requested. "in-

stead of playing the same ones over and over—although I suppose they have some sort of agreements."

Another would like to see different kinds of groups aired as well. "I

sell 60% r&b," says Gasper Milazo, general manager of the Detroit-based Angott Record & Tape Sales distributors. "And I have MTV and watch it. But there are few blacks on

the air, with the exception of someone like a Michael Jackson or a Prince. There are blacks appearing on other cable stations, although not often.

"Regardless of these shortcomings though," he adds. "I think music video has helped record sales. It's like having another merchandising aid."

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Music Monitor

• Bee Gees Belong: The Bee Gees have completed a video clip for "Someone Belonging To Someone," their second single from the RSO/PolyGram soundtrack "Staying Alive." The clip features performance segments by the group and film footage from the movie. Director was **Charlie Allen** for Cinema East.

• Prime Cut: A current KEEFCO project is "Prime Time," a video clip for **Haircut 100**. Director on the project was **Keith Macmillan**.

• Dogs Revisited: Master Digital of Venice, Calif. recently completed a video clip for **Three Dog Night**. "It's A Jungle" was taken from the group's new EP. **Roger Pryor** and **Paul Addis** produced, **Kit Hudson** directed and **Ed Barger** handled camera work. Original group members **Cory Wells**, **Chuck Negron** and **Danny Hutton** play multiple roles, drifting through the singles bar scene.

• Q&A: "Video Rockade" is another rock game show, this one produced by Videowest of San Francisco for the Warner-Amex QUBE cable network. The interactive show features interviews with rock artists; viewers may answer questions about the artists and their music. Planned for the first five episodes are appearances by **Toto**, **Jefferson Starship**, **the Go-Go's**, **Ultravox** and **the English Beat**.

Pro Equipment & Services

Key Hawaiian Studios Surviving Island Facilities Rely On Word Of Mouth For Business

By DON WELLER

HONOLULU—Hawaii's three major recording studios have survived the recent economic recession by targeting different markets and establishing a good rapport with those they service.

Each of the three studios—Commercial Recording, Sea West, and Sounds Of Hawaii—has a well-known identity in the islands and abroad, and each has felt the economic crunch differently. One thing they all seem to have in common is a strong reliance on word of mouth as their chief (and usually only) source of promotion.

Donn Tyler, owner and general manager of Commercial Recording, hadn't felt the adverse effects of the economy until recently. "We've been affected more this year than last year," he says. "In fact, 1982 was our biggest year. This year it seems that things have slowed down tremendously. I'm not sure whether to attribute that to the traditional 'lag factor,' where Hawaii's economy always lags a minimum of six months behind the mainland in showing any effects—boom, recession, or whatever."

The key to understanding Commercial's 18-year history can be summarized in one word: diversification. Tyler estimates that about 35% of his business comes from local albums. He says that while he did

quite a bit of mainland-client album recording last year, that area has slowed down this year.

"You have to keep in mind," he says, "that we are extremely diversified. We're the only studio in town that not only does 24-track music recording, but also a great deal of radio, tv and film work. In addition, we've been doing a lot of mainland work for commercials."

Tyler continues, "A lot of music-oriented studios have traditionally shunned jingles because it's a whole different approach to recording. It's a much faster way of recording, it's very specialized, and people used to concentrating on records really aren't geared for it. It's also true that a lot of studios, just to stay alive, have tried to solicit that market." But, Tyler says, his studio has had the commercial market "since we opened because we felt that you had to be diversified to be successful here."

Commercial Recording offers its clients a Tangent 3216 console, Ampex MM 1200 24/16-track recorders, JBL 4333 speakers and Crown DC-300 amp, as well as a Lexicon 224 digital reverb computer, among other equipment.

As for the digital recording trend, Tyler says, "We're sort of disregarding it at this point. We do plan sometime this year to do a digital recording, but as far as investing in the equipment is concerned, we're going

to stay with analog until digital has proven itself."

This doesn't mean that Tyler is content to keep Commercial in the status quo. Tyler sees Commercial, which offers more than one studio, as the high-tech facility in Hawaii, as well as its most diversified. He cites Commercial's work in 35mm magnetic film soundtracks to support that contention.

He adds: "Studios are falling all over themselves to get into audio for video, particularly with promotional clips for new mainland recording acts. On the mainland, the major studios all seem to be converting to some phase of that. But we've always done sound for film. And we're installing an Adams-Smith computer-controlled synchronizing system to electronically interlock any machine in the building."

Regarding rates, Tyler says that as far as the local market is concerned, "We're about the highest in town. We're competitive with the mainland, in fact quite low for what we offer. Our basic rate is \$100 an hour down to \$75 an hour for long periods of time."

While Tyler cites a number of publications in which he's advertised, he sees most of the publications today as aimed more to engineers, studio owners and technicians than to the record producer. He adds that he's tried direct mail with little
(Continued on page 33)

Improvements In Place In Australia's Studios 301

SYDNEY—Studios 301, based here, has significantly upgraded its cassette mastering and disk cutting facilities. This is the second major improvement of the operation in the past nine months. Earlier this year, Studios 301 introduced the first commercially available digital recording and mastering system in Australia.

As a result of the most recent equipment modifications, Studios 301 will launch the XDR cassette series, which is expected to exceed performance standards of current prerecorded cassettes. "In many re-

spects, it will also outperform the standard vinyl disk," according to a spokesperson for Studios 301.

The XDR mastering process includes an automated quality control system that injects specific tones onto the master cassette tape. These serve as a reference calibration to assure quality control in the manufacturing process. Additionally, an upgrading to one-inch master tape provides greater phase stability and dynamic range, according to Studios 301's engineers.

As part of the improvement program, the firm has added a second Sony PCM1610 digital system for dedicated use in cassette and disk mastering. The studio's engineers say they have been able to extend frequency response and increase the dynamic range of the cassette master by using high quality source material such as digital recordings.

"The availability of half-inch two-track Studer tape machines provides another improvement in both disk cutting and cassette mastering. Many studios in this country and abroad are beginning to use this half-inch two-track format for final mixes," the studio says.

Monitoring at the studio has been improved in mastering room three with the installation of JBL model 4430 constant directivity loudspeakers, which Studios 301 engineers say provide a more uniform dispersion of high and mid-range frequencies.

Empire Gets AFA Vid Editing Facility

NORTHVALE, N.J.—AFA Systems has designed, built, tested and installed a one-inch computerized video editing facility at Empire Video, New York. According to Tom Canavan, manager of the AFA Systems Division, the system was designed and built according to specifications submitted by Lenny Davidowitz, principal and chief editor of Empire Video.

Canavan says that the entire facility was wired and tested at his company's plant in Northvale, N.J., then re-installed and re-tested at Empire Video. The new facility includes a CMX model 340 editing system, which is designed to accept an upgrade to a model 3400 system.

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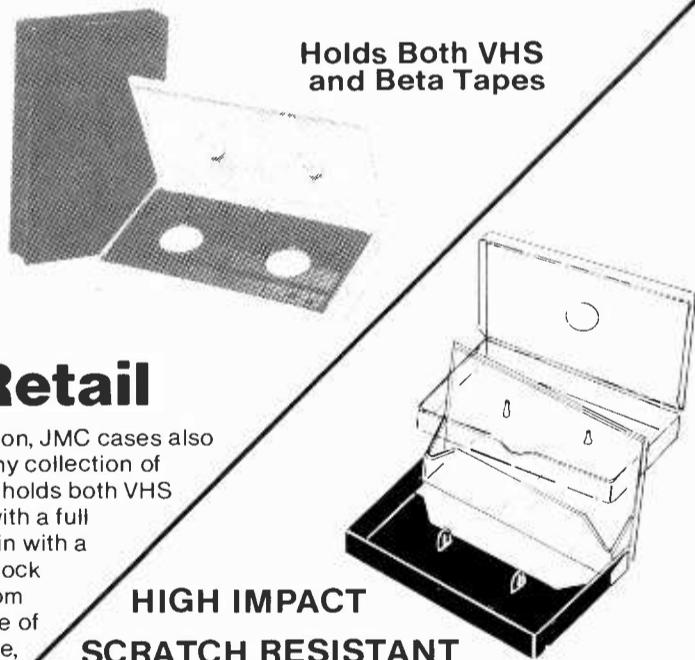
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Key Hawaiian Studios Are Surviving

• Continued from page 32

success, and that what little advertising he now does is locally based for local clients.

Donna Keefer, who, with her husband Rick, owns Sea-West Studios/Hawaii, echoes that policy regarding promotion. "We rely on word-of-mouth, and we stay busy enough," she states. "Most of those coming over here from the mainland or foreign countries know we cut so-and-so's album, and that's why they're here. Personal contacts is what it boils down to."

According to Keefer, Sea-West disregards jingles "primarily because we're known as a rock'n'roll studio." Besides, being located an hour's drive from the city along the North Shore of Oahu, she contends it wouldn't make sense to go after jingles since the studio is not near ad agencies and media buyers. Begun in Seattle in 1970 and relocated to Hawaii in 1979, Sea-West is more of a "get away from the city type of studio," states Keefer.

Keefer claims that Sea-West, known for its work on Crosby Stills & Nash's "Daylight Again" on Atlantic, "Australian Crawl" on EMI, and other national and foreign best-selling LPs, hasn't been affected by the recession. "We've done very well this year," she says. "We've more than doubled our business compared to the same time last year."

Sea-West's clientele come from local, national and international sources. "I think we get about 25% of our business from local producers, and of the remaining 75%, about half comes from foreign countries, and half from national producers," Keefer explains.

"Because of this, while studios on the mainland, particularly in L.A., have had to deal with record company cutbacks, we haven't really felt that effect at Sea-West. Yes, foreign countries have had hard times. But generally speaking, studios in other countries cost more than they do in America, so that always helps us."

Sea-West charges local clients \$85 an hour, and both mainland and foreign producers \$100 an hour or a block book rate of \$900 a day. For that charge, the studio offers an MCIJH-24 24-track recorder, a custom-designed 32-input Console with Deane Jensen 918 pre-amps and Jensen transformers used throughout, an Ampex ATR-102 Stereo 2 Track mixdown Recorder, and other state-of-the-art equipment.

"Our biggest addition in equipment is the Synclavier II digital synthesizer," says Keefer. "It's the only one in the state of Hawaii. It's being used a lot in film scores."

"Generally speaking, we're always buying outboard gear—at least a new item each month. In fact, our newest piece of equipment is a Sony PCM F1 digital stereo mastering machine. Therefore, we can mix down in either analog or digital, whichever the client wants." Sea-West seems to be Hawaii's only studio investing in digital at this time.

Herb Ono, owner and chief engineer of Sounds Of Hawaii, isn't very impressed with the sound differences current digital equipment offers. "Today your prime sound goes back to the tube sound," he explains. "People here still like tube microphones. Vintage mikes like the M-49s create a warmer and better quality sound, I think. Right now, I have over \$20,000 worth of those mikes, which we use all the time."

Known to cater almost exclusively to local recording artists and producers, Sounds Of Hawaii offers a

custom-built Neve 24-track console, a Lyric 24-track tape machine, and a host of other Ampex tape machines among its more noteworthy gear.

Ono charges a variable rate for his

studio—anywhere from \$80 to \$100 per hour. "But I try to be flexible," he says.

He doesn't advertise to promote the studio, noting, "we've been in

business since 1960, and we just work very closely with the big producers in Hawaii. So word of mouth is the way we promote."

Ono admits feeling the effects of a sagging economy. "We've been doing badly, in fact, since 1979," he

says. "For the past two months, we've been picking up business, working about 10 to 12 hours every day. Looking back, I'd have to say last year was probably our worst year. We spent about half the year just fixing up our equipment."



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*See Billboard's International Recording Equipment & Studio Directory, 1982-1983.

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Studio Track

By ERIN MORRIS

NEW YORK

At Quadrasonic Recording Studio, John Hanti and Louis Tropea producing Screaming Sneakers for London Phonogram EP. Dave Ogrin is engineering. . . . Dutch Robinson, former lead singer of the Ohio Players, is producing an album with AKU-AKU on Half Moon. Ogrin is at the

board. . . . Malaria cutting tracks with producers Hanti and Tropea and engineer Ogrin. . . . Fat-back recording album tracks for Spring with producers Gerry Thomas and Bill Curtis. Ron Saint Germaine is at the controls.

Paul Lawrence Jones III, Skip Anderson and Steve Williams producing Melba Moore at Celestial Sounds. Carl Beatty is engineering, with Larry DeCarmine assisting. . . . Arista artist

Kenny G. cutting album tracks with producers Wayne Brathwaite and Kashif. Darrol Gustimachio and John Smith are engineering, with Ron Banks assisting. . . . The Invisible Man Band mixing tracks for their upcoming release with producer Clarence Burke and engineer Chuck Ange.

John Morales and Sergio Munzibai producing LaToya Jackson for LARC Records at Blank Tapes.

Butch Jones is engineering the project. . . . Richie Vetter producing Africali for Easy Street with co-producer D. Pettit and J. Arlotta. Arlotta is at the controls.

At Greene Street Recording, Pumkin producing a 12-inch single by Disco 4 for Profile. Roddy Hui is engineering with assistance from Bart Adams.

Engineer Michael Barbiero has been mixing

the new Trio album with producer Klaus Voormann at Media Sound Studios.

ELSEWHERE

At Patmos Productions in Jackson, Mo., Debby Buie cutting debut album tracks with producers James Griffin and Johnny Crocker. Griffin is engineering the sessions. . . . Vantage Point cutting tracks for its new single, with Robert Rosenthal producing. . . . Griffin producing and engineering Christian artist Gary Anglin for Shepherd. . . . Johnny Vincent producing Nolan Struck for Ace Records single.

At Studio 4 Recording in Philadelphia, Booker Newberry cutting tracks for new release on Montage. Bobby Eli is producing, with Joe Nicolo and Obie engineering.

Pat Wilson cutting album tracks, with Lloyd Haller producing, at Sheffield Recording Ltd. in Phoenix, Md. Bill Mueller is at the controls.

At Yamaha Research & Development Studio, South African artist Letta Mbulu working with producer Caiphus Semanya and engineer Gerry Brown. . . . Brooks Arthur producing Japanese artist Junko Yagami with engineer Bob Merritt and assistant engineer Stan Katayama. . . . Brazilian act Santa Cruz finishing American debut album with producer Laudir Olivera and engineer Keith Seppanen. . . . Motown's DeBarge cutting album tracks with producers Iris Gordy and Eldra DeBarge. Barney Perkins is engineering the sessions.

At Rivendell Recorders in Pasadena, Tex., contemporary Christian rock group Petra is finishing its sixth album. Jonathan David Brown is engineering and producing the album. . . . Steve Adams is completing production of single on artist Skeeter Pates. David Rogers is behind the board.

At Reelsound Studios in Detroit, Protazha is laying tracks for its upcoming release. Tom Burns is producing the project, with Jamie Ascenzo engineering.

In Briarcliff Manor, N.Y. at Wizard Sound Inc., Ian Hunter recording his new Columbia album, with Max Norman producing and Mike Scott engineering. . . . Al DiMeola cutting LP tracks for next Columbia release, with Dennis McKay engineering and co-producing with DiMeola. . . . Scott producing the Armband with engineer Phil Magnotti. . . . Treble Boys recording new single for Firstake, with Randy Adler producing and engineering.

At Syncro Sound in Boston, the Cars beginning production of their forthcoming LP for Elektra. Thom Moore and Walter Turbitt are at the console. . . . Cheap Trick mixing tracks for their next LP on Epic. Ian Taylor is engineering, with Moore seconding.

In North White Plains, N.Y. at North Lake Sound, Rocky currently laying tracks for his debut album on Roulette, with Elliott Rothpearl and Chris Cassone producing. Cassone is engineering.

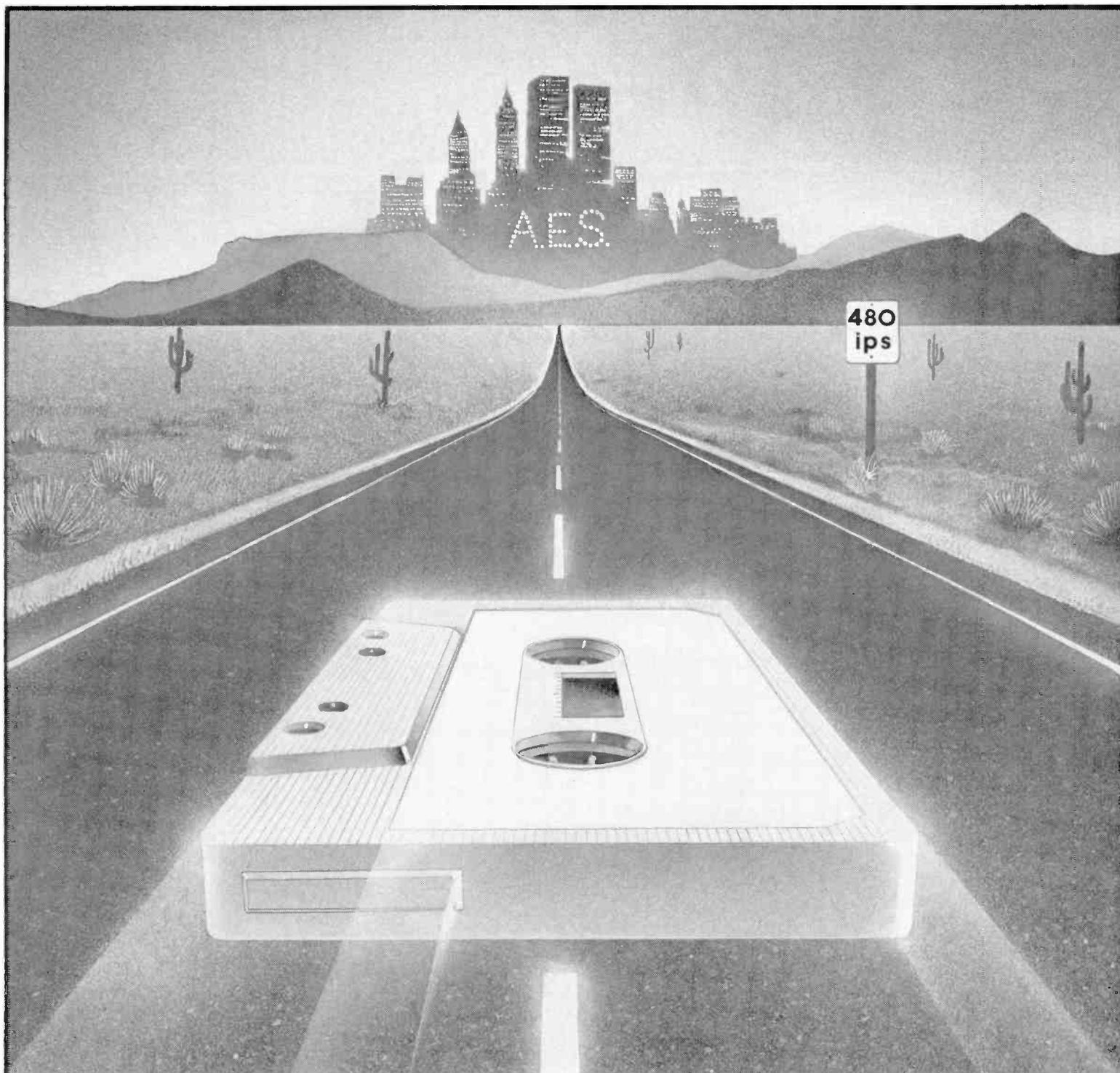
Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.

Neve Console Used For 'Jedi'

SAN RAFAEL, Calif.—In a move aimed at creating the best sound-track possible for its boxoffice hit, "Return Of The Jedi," Lucasfilm Ltd. purchased a Neve music console for the recording of the movie's sound. Tim Holman, chief engineer for Lucasfilm, says that his firm selected the Neve console "because there were no film consoles of sufficient quality to meet our standards."

Lucasfilm purchased the Neve model 8108 console and, with the help of a Neve engineer, modified the unit to meet their specifications. With the help of Dolby Laboratories, Lucasfilm was able to determine the actual flux levels present on magnetic film masters, and used that knowledge to calibrate the PPM meters on the Neve console to represent "a realistic flux level consistent with low distortion," Holman says.

Holman says he is impressed with the Neve's bussing, as well as its assignment matrix. He says that the central matrix, coupled with Necam, allows his company to easily create a 12-track mixdown.



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Pro Equipment

Mitsubishi Electric Agrees To Buy Digital Company

PISCATAWAY, N.J.—Mitsubishi Electric Sales has entered into an agreement to acquire Digital Entertainment Corp., a Connecticut-based professional audio company formed in 1982 by Tore Nordahl.

According to Lou Dollenger, national sales manager of the professional digital audio division of Mitsubishi Electric, the move represents a commitment to professional audio by Mitsubishi which is expected to provide "important technological and financial support" to Digital Entertainment.

Yoshito Yamaguchi, chairman of Mitsubishi Electric, says that his company sees professional audio and video as areas of tremendous growth, and has decided that "the time is ripe to increase our investments in these areas." He continues, "The success of the new Compact Disc technology has opened the doors for increased activity in the entertainment areas, and this venture will be uniquely suited to devel-

oping new and exciting ways to market our technologies."

Along with Mitsubishi's digital audio products, Digital Entertainment Corp. will also develop and market a new system of interactive digital audio storage devices, music software manufacturing equipment, entertainment-related business computer systems, and other related professional audio products, according to Dollenger.

Yamaguchi will serve as the firm's chairman, while Nordahl will continue as its president and chief executive officer. Prior to forming Digital Entertainment Corp., Nordahl was president of Rupert Neve, a British manufacturer of recording console equipment.

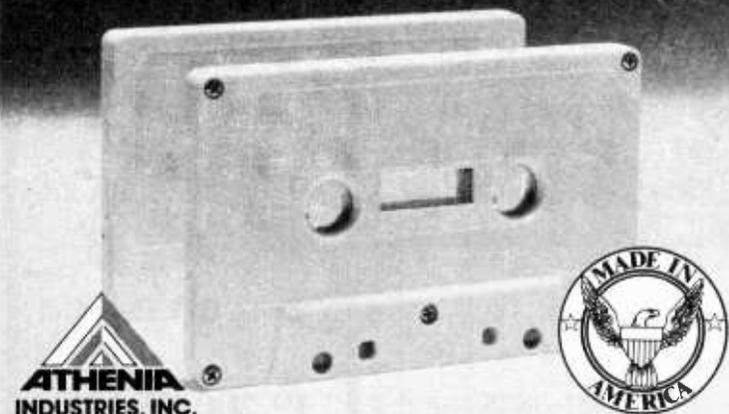
Immediate expansion plans for the firm include the staffing of offices in New York, Los Angeles, and Nashville. Regional sales and technical support services will be maintained at these facilities.



Photo by Joe Stevens

INVISIBLE MUSIC—Clarence Burke of the Invisible Man's Band brings his invisible man into the studios with him for the recording of "Sunday Afternoon," a single to be released on Move 'N' Groove Records.

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Publishing

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MPA Maps Legislative Needs

By PETER JONES

LONDON—The Music Publishers' Assn. here has outlined the areas of legislation it is looking for from the British government in the near future, including tougher measures against the photocopying of music so that possession of multiple infringing copies becomes a civil offense, irrespective of origin.

According to the trade group document: "We consider blanket licensing is not the solution for music. It would not only lose performance and sales income for composers but also destroy the music publishing industry and the printed music retail trade."

Predictably, the MPA also seeks a levy or royalty on sales of blank audio and visual tapes "to help compensate for the huge losses being suffered as a result of home taping."

Also sought is an increase in the term of copyright protection from 50 to 70 years, with preservation of the indefinite term of protection for unpublished works. It seeks a 50-year period of protection instead of the

present 25 years for published editions.

The MPA also projects a case for the abolition of the statutory record license provisions. "The music copyright owner should have freedom to approve who uses his property for recording purposes as does the owner of literary works."

Another point incorporated in the publishers' demands is provision that the present law on commissioned works is untouched, "except for clarification." The MPA says: "Any infringing arrangement or orchestration of a musical work must be automatically vested in the copyright owners."

And finally, the association asks

the government for conversion damages for photocopying infringement.

The publishers, presenting their summation of legislative needs as the British government, along with the EEC authority, ponder possible copyright changes, plead for "a copyright act which is clear, can be easily understood by users, caters for today's legal, technical and commercial needs and totally protects copyright owners, specially in all the various areas of broadcasting, communication, reproduction and storage."

They also ask for general clarification of the position of copyright within the context of the EEC and Treaty of Rome.

Northern Files Suit Over Sesame Street Parodies

By IRV LICHMAN

NEW YORK—A contention that two songs on a Sesame Street album, "Born To Add," infringe on Lennon & McCartney copyrights "Let It Be" and "Hey Jude" is the subject of a suit in U.S. District Court here.

The action Aug. 25 by Northern Songs, holder of many copyrights by the songwriting team, follows a letter of complaint from the West Coast legal representatives of ATV Music, which controls Northern Songs, and a denial of infringement by Sesame Street (Billboard, Aug. 27).

According to the Northern suit, against five defendants, the children's album infringes on its two copyrights via parodies called "Letter B" and "Hey Food." The suit demands removal of the album from the marketplace, in addition to \$1 million in punitive damages according to copyright statutes.

Besides Sesame Street, the other defendants are Distinguished Productions, a division of Sesame Street; Spotted Animal Music, a publishing firm; Christopher Cerf, a producer of the set and one of the authors of the two songs; and Norman Stiles, a co-author, with Cerf, of "Hey Food."

In addition to the Beatles parodies, other selections on the album parody name acts and songs, including Bruce Springsteen ("Borr. To Add") and the Rolling Stones ("I Can't Get No) Co-Operation").

While the original letter on ATV's

behalf was sent by its West Coast legal representative, Mason & Sloane of Santa Monica, the suit was filed by Stuart, Zavin, Sinnreich & Wasserman, the New York-based law firm that represents Northern Songs.

A legal spokesman for Sesame Street said last week that the company's policy is not to comment on litigation in process.

Half Century Of 'Popeye'

NEW YORK—"I'm Popeye The Sailor Man" has just reached 50, making it almost as old as its publisher, Famous Music.

Sammy Lerner, the song's 80-year-old writer, recalls he had three hours to "write an illiterate melody for an illiterate lyric for an illiterate character." Lerner was assigned to write the song for the character's cartoon appearances through Paramount Pictures, the parent company of Famous Music.

Lerner, who also wrote scripts and songs for other Paramount shorts, is also the writer of another durable song, "Is It True What They Say About Dixie." In addition, he's collaborated with such notable writers as Richard Whiting, Hoagy Carmichael, Burton Lane and others.

Print On Print

Hal Leonard Publishing, which has evolved as a mighty pop print force over the past several years (starting with its deal with Chappell Music), cites success for its computerized on-line order system designed to speed delivery to dealers. Implemented last May and providing each sales rep with his own keyboard and terminal, the system allows all orders, including stock orders, to be "routinely" shipped within 24-48 hours. The company says dealers are receiving shipments "at least two and even three days faster." The company's recent deals include product by the Police and A Flock Of Seagulls. And in another development, Hal Leonard's new 1983-84 catalog, with 88 pages, is now available through sales reps by calling (414) 774-3630.

A new addition to Warner Bros. Publications' \$5.95 series of folios is "The Best Of Bob Seger & the Silver Bullet Band" (\$5.95). A \$6.65 series of separate volumes for "very easy piano," all-organ and read-ease piano arrangement is called "Fantastic TV-Movie Songs." And what is "very easy piano?" "Larger Chords, larger words and big notes," all by

(Continued on page 66)

New Theatre Projects For Entertainment Co.

NEW YORK—The Entertainment Co. is expanding its base in the world of the musical theatre. Starting off recently as the subpublisher of the score of the hit musical, "Cats," the Charlie Koppelman-run publishing/production firm is also the publisher of "Preppies," the Off-Broadway production with music and lyrics by Gary Portnoy and Judy Hart Angelo.

In addition, the upcoming "Marilyn: An American Fable," based on the life of Marilyn Monroe, will contain such Entertainment Co. copyrights as "I'll Help You Through The Night," "I Want You Back," "It Could Be Wild," "Don't Be Afraid."

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Southern Club Pool Holds Fourth Confab

By RUSSELL SHAW

ATLANTA—The Dixie Dance Kings, a record and video pool made up of over 125 club jocks from North Carolina, South Carolina, Georgia, Florida and Alabama, held its fourth annual convention here on Aug. 15-16. The two-day event featured a series of seminars, shows and award presentation to promotion people, clubs, record labels and dance-related acts, all of whom were voted on by members of the pool.

Following several panel discussions, the first day's events were climaxed by a benefit performance at The Saint, a local club, for the Center for Disease Control's Acquired Immune Deficiency Syndrome (AIDS) research fund. Artists who

performed included Loverde of Moby Dick Records; Cee Farrow of Rocshire Records; Claudja Barry of Personal Records; Pamela Stanley of Komander Records, and Sylvester, currently on Megatone Records.

Several equipment demonstrations were conducted the next afternoon, and the event was closed with an awards ceremony at the Peachtree Ballroom of the Westin Peachtree Plaza Hotel. Award winners included: independent promotion person, regional—Jim Davenport, Ole Bear Productions; independent promotion person, national—Rusty Garner, Endless Music; in-house promotion person, regional—Larry King, Atlantic Records; independent promotion person, national—Denny O'Conner, Bobcat Records; club of the year, Southeast region—Limelight, Atlanta; independent label of the year—Megatone Records; major label of the year—Warner Bros.; best new artist—Human League; and dance record of the year—the "Thriller" LP, Michael Jackson. DJs of the year were: North Carolina—Doug Neems, Scorpio, Charlotte; South Carolina—Jim Marshall, Les Jardin, Charleston; Florida—Tony Vega, OP's, Jacksonville; Alabama—Jim Locke, Atlantis, Huntsville; and Georgia—Joe Messina, The Saint, Atlanta. Messina also won the overall DJ of the year award for the Southeastern region.

Video Comes To Atlantic City's Little John's

ATLANTIC CITY, N.J.—The former Olivet Presbyterian Church, which was transformed seven years ago into Little John's, the resort's leading discotheque, has been transformed again. Little John's is now a video club—creating a special effects concept which uses large screens to show videos to the accompaniment of music being played on the dance floor.

Still retained are some of the features the venue had when it was a church, notably the stained glass windows. But with the change from disco to video, Little John's is being renovated by the three remaining original owners: James Cooper, Stanley Feinstein and Frank Siracusa. The renovations will mostly involve video equipment. Serving as manager will be Tom Donofrio, with Chris Tortu as assistant manager.

Entertainment will feature dance music, mostly by local bands, with spot bookings of name groups. The sounds will lean mostly to top 40. Negotiations are going on to bring in the Eurythmics as the first big name.

The church closed its doors in 1976. A local group later purchased the building, as well as an adjoining hotel and parking lot. The hotel was demolished and parking space for more than 200 cars was provided. The entire venture reportedly cost in excess of \$300,000.



Photo by Chuck Pulin
JACKSON DATE—Jackson Browne headlines Madison Square Garden in New York.

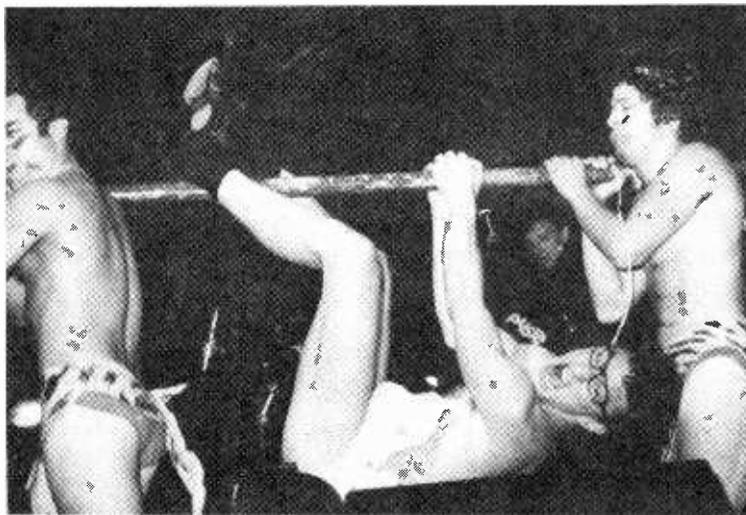


Photo By Chuck Pulin
UPLIFTED—Tubes lead singer Fee Waybill is carried offstage during a performance by the group at Pier 84 in New York.

Don't Call Them Political; Just Call Them The Call

By ETHLIE ANN VARE

LOS ANGELES—Michael Been, lead singer and songwriter for Mercury Records group the Call, gets a little tired of hearing his band referred to as "political." Just because songs like "The Walls Came Down" and "Back From The Front" use war as a metaphor, he says, doesn't mean that this Santa Cruz quartet is some kind of bargain-basement Clash.

"I wasn't writing about the Falklands or Beirut or Pakistan," says Been. "I was talking about the human psyche, about what it is within us that is capable of such beauty and such horror. That terrible polarity is what intrigues me."

Been, dressed in somber colors and wearing the facial expression of an abused basset hound, isn't an easy person to talk to. As much as he is immersed in making music—something he had wanted to do since he first saw Elvis Presley on the Ed Sullivan show—he strains against the demands of making that music commercially viable.

"The bottom line of music is the antithesis of the bottom line of the music business," says Been, whose songwriting heroes are Bob Dylan and Robbie Robertson. "Maybe I only write songs for people who have had experiences like me. Maybe I don't write for mass appeal."

Still, in spite of himself, Been has produced music that is appealing to the masses. The Call, along with such bands as R.E.M., U2 and the Alarm, is finding an audience hungry for meat in their music. But the thought that such "message music" may be timely appalls its creator. "I say it's a pretty tragic situation when matters of life and death are treated as something trendy," grimaces Been.

Even so, there are things that make Been almost happy—a word he flinches from. He was pleased that the Band's Garth Hudson played

keyboards on the Call's debut album and its more successful followup, "Modern Romans." He admits that there are days when the black cloud of the cosmos lifts a little, times when he communicates with people through his music. His writing even contains a feeling of promise here and there.

Richard Thompson Strives To Expand Cult Following

LOS ANGELES—Who is Richard Thompson, and why do critics keep saying such nice things about him?

Until recently, that would have seemed an appropriate question for most mainstream programmers and marketers confronting Thompson's name near the top of year-end best album polls in key national and local media like Rolling Stone and the Village Voice. Despite recording credits spanning more than 30 albums internationally, including four of his own solo sets and seven recorded with then-wife Linda Thompson, the British guitarist, songwriter and singer remained virtually unknown here outside a small cult following.

Recent months find Thompson making up for lost time, aided by his record company, Hannibal, which is adding special radio mini-albums and video promotion plans betraying its own impatience with the performer's cult limitations. His latest solo set, "Hand Of Kindness," has only flirted with the bottom rungs of the Top LPs & Tape Chart since its late spring release, but both Thomp-

Hollywood Park Racetrack Hosts Police Concert

NEW YORK—The Police accomplish another first when they play Hollywood Park in Los Angeles, Tuesday (6). The concert, promoted by Andy Hewitt of Parc Presentations, the concert arm of the Netherlander Organization, will be the first rock show ever held at the racetrack.

"Why not have a concert there?" asks Ian Copeland, president of Frontier Booking International, which booked the date. "The Police have played the area since the (1982) US Festival, and we wanted to do something different. We looked at the Rose Bowl, Dodger Stadium, the Coliseum and Anaheim Stadium. One passed on it, another just doesn't want any rock shows, and another had an exclusive arrangement with David Bowie."

"So partly by elimination and partly by choice we picked Hollywood Park. It has good parking, it's in the right part of town, and it's something new to do," adds Copeland, who is expecting between 60,000 and 80,000 people at the venue.

Opening acts are Berlin, the Fixx and the Thompson Twins. Tickets are \$15 and \$17.50 on the day of the show.



Photo by Attila Csupo
OUT OF HIDING—Veteran British songwriter and guitarist Richard Thompson tries heightening his low American profile with a recent in-store swing through Los Angeles' Rhino Records, plugging his latest Hannibal album.

son and Hannibal are saving their major push for this fall, when a prospective tour and a new video project will be ready.

"I think in America, out of sight is definitely out of mind," suggests the
(Continued on page 40)

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Photo by Chuck Pulin
ELVIS ELVIS—Elvis Costello plays Pier 84 in New York.

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Talent & Venues

Rock'n'Rolling Hard Rocking Motorhead Back In The U.S.A.

By ROMAN KOZAK

"How does it feel to be considered the world's best punk rock/heavy metal band? I don't know. But if it gets me over to here as often as it has, then it's great," says Lemmy Kilminster, bassist and vocalist for Motorhead.

We had breakfast/lunch with him and drummer Phil Taylor recently at the PolyGram offices in New York, where the members of Motorhead visited as part of a U.S. tour during which they played at clubs in Queens and Brooklyn. It's the British band's first visit to the U.S. since guitarist Eddie Clarke left to form Fastway and was replaced by former Thin Lizzy guitarist Brian Robertson.

"I'd been a fan of the Thin Lizzy guitarist for a long time, and I asked Lemmy, 'Why don't we give Robertson a try?'" says Taylor. "If anybody was capable of stepping into Eddie's shoes, he was. So Lem calls him and he says, 'Yeah.'"

"He joined us onstage in Detroit, never having heard one of our songs in his life," continues Lemmy. "It's true. You know what it's like. You go to a gig, see one number and then head for the bar. Everybody does it. And that's what he did at our gigs. So he didn't know any of our songs. We had six hours of very intense rehearsals, which we all forgot that night. There was a lot of very interesting ad libbing going on."

Motorhead plays very basic hard rock, and it is one of the few acts able to attract both heavy metal and punk audiences. "In our last New York gig it was pretty much half and half," says Lemmy, admitting that sometimes there is some tension. "I was talking to the audience from the stage last night in Montreal, and there was this kid there with his hair all spiked out. He was on his own in the crowd. And I said, 'You are looking at this guy sideways and checking him out, but you should put your arm around him because he had the guts to come in here.' He was risking a beating to be there, and that's something as far as I'm concerned. And the audience cheered the guy."

"A concert is something that people supposedly pay their money for to have a good time," adds Taylor. "And we are there to put on the best possible show that we can. It's a drag to be onstage and see fights, and it hasn't happened to us very much at all. In eight and a half years, the fights we've seen we could count on one hand, and those few we have seen quite upset us, because who needs that shit when you're playing?"

Though the band's new LP, "Another Perfect Day," has broken into the U.S. charts, it's hardly a runaway hit. But, say the members of Motorhead, they are not about to pander for any sort of mass appeal.

"We're realists and we don't try to kid ourselves," says Taylor. "We know that we won't get a lot of airplay."

"But we're not looking for any kind of top 40 singles," adds Lemmy. "I want to tell the American listening audience that we will not compromise our music, but if they like it fast and honest, then..."

"You could buy a used car from me, if I could afford to buy one to sell it to you," continues Lemmy,

who says he just bought a house, but he's nowhere near wealthy.

"This is not the business, from this point of view, where you can get rich, unless you're a Rod Stewart. But I don't care if I die poor, or if I die tonight. I've had a hell of a time. I've lived three ordinary people's lives. I'm 37. Before I was in a rock'n'roll band I worked in a washing machine component factory. And that was no fun at all. So to hell with that."

Dieter Meier, lead singer of Yello, the techno-pop group recently signed to Elektra, doesn't look much like a rock musician. He looks a bit like a slightly shady European businessman who's made good.

But Meier, whose business has included being a professional poker player in his native Switzerland, is more than a musician. He's a conceptual artist and a filmmaker. He's given away money at street corners, and has raised money as well—all in the name of art. He has put a plaque in the sidewalk in front of the Kessel train station promising to return there March 23, 1994, between 3 and 4 p.m.

"In my last exhibition, 'The Fake Magician,' I played a guy with superhuman powers. The exhibition before that, 'The Smile,' I bought myself blocks of marble and a hammer and chisel, and being a total dilettante on this I tried just to make a face that would smile at me. I was working on this face in a very kid-like way until I got this smile, and that was the piece. Some others looked like Aztec gods and others like Greek statues run over by a bus."

Meier is currently in New York working on a film, a "low budget thriller" of which he is the co-writer, co-producer and director. "It's the story of a young girl singer who, in order to get her first record out, gets involved in some pretty heavy things. But it has a good ending, not a sad ending," he says, adding that Yello will write the soundtrack. He describes the music of Yello as very much like soundtracks "to movies that don't exist."

He also says his music is much like the statues of the Smile that he made by trial and error. "In the music, we don't start with a composition and then rehearse it and record it. Instead, it is very much music where we use this beautiful possibility where we can record on tape the unique moment. It's very much the approach of a painter who can use sound as paint."

And you can dance to it. "What we are trying to do with the whole club and disco scenes is that you try to have a certain beat. Because a beat is very human and has always been here. Then we try to fill this beat with new sounds and new ideas. And I have nothing against the idea that you can dance to it. I think that people can dance in the new jungle that is our cities is something very important," he says.

Yello may go out on tour with a conceptual piece next year, Meier says. In the meantime, Yello videos are out on the road, being shown in selected clubs around the country as part of special video nights centered on the group.

WE'RE VERY PROUD ANDRÉ PERRY'S LESTUDIO MORIN HEIGHTS

Billboard Rock Albums & Top Tracks

Survey For Week Ending 8/20/83

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Rock Albums		Top Tracks	
WEEKS AT #1	ARTIST—Title, Label	WEEKS AT #1	ARTIST—Title, Label
1	THE POLICE—Synchronicity, A&M	1	ASIA—Don't Cry, Geffen
2	ROBERT PLANT—The Principle Of Moments, Atlantic	2	THE POLICE—King Of Pain, A&M
3	LOVERBOY—Keep It Up, Columbia	3	THE STRAY CATS—(Shes) Sexy + 17, EMI America
4	THE FIXX—Reach The Beach, MCA	4	JACKSON BROWNE—Lawyers In Love, Asylum
5	ASIA—Alpha, Geffen	5	ROBERT PLANT—Other Arms, Atlantic
6	JACKSON BROWNE—Lawyers In Love, Asylum	6	QUARTERFLASH—Take Me To Heart, Geffen
7	STEVIE NICKS—The Wild Heart, Modern	7	LOVERBOY—Hot Girls In Love, Columbia
8	CHARLIE—Charlie, Mirage	8	TRIUMPH—All The Way, RCA
9	DAVID BOWIE—Let's Dance, EMI/America	9	THE FIXX—Saved By Zero, MCA
10	KANSAS—Drastic Measures, CBS Associated	10	TALKING HEADS—Burning Down The House, Sire
11	ZEBRA—Zebra, Atlantic	11	DAVID BOWIE—China Girl, EMI-America
12	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	12	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
13	QUARTERFLASH—Take Another Picture, Geffen	13	CHARLIE—It's Inevitable, Mirage
14	DEF LEPPARD—Pyromania, Mercury	14	THE POLICE—Wrapped Around Your Finger, A&M
15	TALKING HEADS—Speaking In Tongues, Sire	15	STEVIE NICKS—Enchanted, Modern
16	Z.Z. TOP—Eliminator, Warner Bros.	16	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
17	DONNIE IRIS—Fortune 410, MCA	17	LOVERBOY—Queen Of The Broken Hearts, Columbia
18	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	18	KANSAS—Fight Fire With Fire, Epic
19	HEART—Passionworks, Epic	19	STEVIE NICKS—Nothing Over Changes, Modern
20	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	20	THE POLICE—Synchronicity II, A&M
21	ELO—Secret Messages, Jet	21	ROBERT PLANT—Big Log, Atlantic
22	BRYAN ADAMS—Cuts Like A Knife, A&M	22	DFX 2—Emotion, MCA
23	DFX 2—Emotion, MCA	23	STEVIE RAY VAUGHAN—Texas Flood, Epic
24	STEVIE RAY VAUGHAN—Texas Flood, Epic	24	PRISM—Beat Street, Capitol
25	PRISM—Beat Street, Capitol	25	IRON MAIDEN—Piece Of Mind, Capitol
26	IRON MAIDEN—Piece Of Mind, Capitol	26	QUIET RIOT—Metal Health, Pasha
27	QUIET RIOT—Metal Health, Pasha	27	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
28	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	28	BILLY JOEL—An Innocent Man, Columbia
29	BILLY JOEL—An Innocent Man, Columbia	29	IAN HUNTER—All The Good Ones Are Taken, Columbia
30	IAN HUNTER—All The Good Ones Are Taken, Columbia	30	SHOOTING STAR—Burning, Virgin/Epic
31	SHOOTING STAR—Burning, Virgin/Epic	31	DIO—Holy Diver, Warner Bros.
32	DIO—Holy Diver, Warner Bros.	32	FASTWAY—Fastway, Columbia
33	FASTWAY—Fastway, Columbia	33	ELVIS COSTELLO—Punch The Clock, Columbia
34	ELVIS COSTELLO—Punch The Clock, Columbia	34	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet
35	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	35	NEW ENTRY → CONEY HATCH—Outa Hand, Mercury
36	NEW ENTRY → CONEY HATCH—Outa Hand, Mercury	36	ELTON JOHN—Too Low For Zero, Geffen
37	ELTON JOHN—Too Low For Zero, Geffen	37	TRIUMPH—Never Surrender, RCA
38	TRIUMPH—Never Surrender, RCA	38	RICK SPRINGFIELD—Living In Oz, RCA
39	RICK SPRINGFIELD—Living In Oz, RCA	39	DANNY SPANOS—Passion In The Dark, Pasha
40	DANNY SPANOS—Passion In The Dark, Pasha	40	MEN AT WORK—Cargo, Columbia
41	MEN AT WORK—Cargo, Columbia	41	GARY MYRICK—Language, Epic
42	GARY MYRICK—Language, Epic	42	THE KINKS—State Of Confusion, Arista
43	THE KINKS—State Of Confusion, Arista	43	DURAN DURAN—Duran Duran, Capitol
44	DURAN DURAN—Duran Duran, Capitol	44	KROKUS—Headhunter, Arista
45	KROKUS—Headhunter, Arista	45	DAVE EDMUNDS—Information, Columbia
46	DAVE EDMUNDS—Information, Columbia	46	R.E.M.—Murmur, I.R.S.
47	R.E.M.—Murmur, I.R.S.	47	NEW ENTRY → SPYS—Behind Enemy Lines, EMI-America
48	NEW ENTRY → SPYS—Behind Enemy Lines, EMI-America	48	THE ANIMALS—Ark, I.R.S.
49	THE ANIMALS—Ark, I.R.S.	49	NEW ENTRY → INXS—Shabooh, ShooBah, Atco
50	NEW ENTRY → INXS—Shabooh, ShooBah, Atco	50	HEART—How Can I Refuse, Epic
		51	MICHAEL SEMBELLO—Maniac, Casablanca
		52	BILLY JOEL—Tell Her About It, Columbia
		53	LOVERBOY—Strike Zone, Columbia
		54	LOVERBOY—Strike Zone, Columbia

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Talent & Venues

Talent In Action

SUPERTRAMP

Brendan Byrne Arena,
Meadowlands, N.J.
Tickets: \$13.50

Since they burst onto the rock scene in 1974 with "Crime Of The Century," Supertramp has been regarded as one of the most professional and talented bands around. The group's Aug. 9 trip to New Jersey Byrne Arena was the band's "farewell" visit before founding member Roger Hodgson departs Supertramp to embark on a solo career.

In a stunning rock show, Supertramp seemed to reach back for something extra and rendered a truly unforgettable performance. The members of Supertramp—Hodgson, Rick Davies, John Helliwell, Dougie Thompson and Bob Siebenberg—take the music very seriously and play with the seasoned cool of master musicians.

Hodgson's abilities are so overwhelming it's somewhat staggering. Besides being the composer of some of the band's biggest hits, he also sings and plays keyboards and guitar. It was Roger who visibly moved the audience when he walked to the microphone and announced, "This is a very special tour for Supertramp. At the end of this tour, I'll be leaving, but if the music grows, then it's good. I'd like to take this opportunity to thank everyone who's given us so much support over the years, and this is my song for you." With that said, Hodgson and the band broke into one of their biggest hits, "Give A Little Bit."

Later in the evening, Hodgson remarked, "This song is for all of you who have avoided becoming vegetables." Right on cue, the band broke into "The Logical Song." One could close his eyes and swear the record was being piped in via the PA system. Supertramp's ability to reproduce their sound in a concert situation is nothing short of extraordinary. Their set was chock full of hits and included "Goodbye Stranger," "Dreamer," "Bloody Well Right," "It's Raining Again" and a stunning version of "Fool's Overture."

It is difficult for this observer to believe the loss of Roger Hodgson will not severely impact on his band's popularity. Nonetheless, the group's "farewell tour" with Hodgson is an event unto itself and should not be missed by anyone who cares about rock'n'roll.

LOU O'NEILL JR.

PETER GABRIEL THE CALL

Greek Theatre, Los Angeles
Tickets: \$13.95

There are those rare moments when rock'n'roll becomes a transcendent experience, when the emotion of the audience and the charisma of the artist combine to lift the performance to an almost spiritual, magical level. Peter Gabriel's Aug. 15 show at the Greek Theatre was one such experience.

The sold-out show was dotted with unclaimed seats, as an unseasonable threat of rain kept a few patrons from the open-air venue. But the 6,000 who attended received a 90-minute gift.

Gabriel appeared onstage like his namesake angel, shrouded in fog and blue light. The set, stunning in its simplicity of white hexagonal platforms, came alive with a computerized lighting system (designed by Gabriel and Jonathan Smeaton) so compelling that the lights received their own ovation.

Wearing monkey make-up and a simple white suit, Gabriel brought to life his amalgam of Third World rhythms, melodic ballads and industrial noise in what became a live concept video. Careening around the stage like a simian apparition, Gabriel hung upside down, crouched and crawled (his arms free thanks to a head mike) and embraced the audience with his presence. The crowd rose in waves, reaching out to him.

Musicians David Rhodes, Larry Fast, Jerry Marotta and Tony Levin gave impeccable backing as Gabriel worked through "Shock The Monkey," "San Jacinto," "The Intruder," "Not One Of Us," "Games Without Frontiers," "Solsbury Hill" and more. When he reached the almost evangelical "Lay Your Hands On Me," Gabriel was carried aloft by the outstretched arms of the audience, allowing himself to be conveyed over the first 30 rows of the orchestra in a touching example of contact and trust.

At the second encore, Gabriel left the audience chanting the chorus of "Biko" as the band filed offstage. The singing continued even as the crowd itself filed from the theatre.

Gabriel personally introduced his opening act, the Call, saying "I hear a lot of new stuff,

and not all of it comes from the big pumping organ inside. This does." The Mercury recording group than gave 30 minutes of highly charged and emotional music, including the popular air-play song "The Walls Came Down" and the stunning "Back From The Front."

ETHLIE ANN VARE

THE TUBES

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

Ever since the Tubes went from A&M to Capitol, the San Francisco menage has made a concerted effort to become commercial. And, to the dismay of the cult that grew up around "What Do You Want From Life" and "Don't Touch Me There," that effort has been successful.

So what of the outrageous, notorious Tubes live extravaganza? It got so out of hand at one point that lead singer Fee Waybill moaned, "What am I supposed to do? Kill a chicken onstage every night?"

There was no chicken killing at the Amphitheatre on Aug. 15, but a full house of ecstatic fans was treated to a spectacle nonetheless. For an hour and 45 minutes, the Tubes combined broad comedy, scatological theatre and music into what can only be called your money's worth.

Waybill is the center of attention here, going through about a dozen costume changes as he sings/acts material drawn mostly from the two Capitol LPs. Working off two scantily clad and very athletic female dancers, Waybill and the ever-changing set got more and more elaborate, leaving the audience to wonder, "How are they going to top that one?" after each number.

If there's a drawback to this splashy entertainment, it's that the rest of the band become extras and the music incidental. Not that the newer songs are that outstanding: the Tubes are sort of Jefferson Speedwagon cum Loverjourney now.

But Prairie Prince is still a great double-kick drummer, as evidenced by a long solo that never got boring, and Bill Spooner added gentle vocals to "Don't Want To Wait Anymore." Dancer Michelle Green sang harmony on "Monkey Time" to good effect, and "Mr. Hate" came off with high-voltage power (even if the rape scene was in awesomely poor taste).

There was a reminder of the old Tubes when the show closed on good old Quay Lewd, dressed as Louis XIV in 12-inch platforms, mugging through "White Punks On Dope." At the denouement, the high-tech boiler room set crashed down around the band like the climax of a James Bond film, and the group returned to encore with straightforward renditions of "Talk To You Later" and "She's A Beauty."

The audience was on its feet time and time again, eating up the sensory overload with relish. The Tubes are the Ringling Brothers of rock'n'roll, and you can't beat a night at the circus.

ETHLIE ANN VARE

ROSANNE CASH

Phoenix Theatre, Petaluma, Calif.
\$10, \$12.50

Rosanne Cash just keeps getting better at her almost unique high-octane blend of rock and country. There are rock females who scream louder and country females who croon softer, but few (aside from Cash's own relative Carlene Carter) who can put the two genres together with such verve. How many other young ladies who play the folk-style acoustic guitar with a band that contains one of the world's best steel guitarists could get away with romping all over the stage in a go-go outfit of dark miniskirt and white booties?

As she did two years ago, Cash opened a national tour with a warm-up date (July 23) at a Sonoma County venue, this time a sit-down theater rather than your standard full-bar-and-dance-floor club. She was backed by an absolutely outstanding Nashville quintet, which included, besides Hank DeVito on steel, drummer Larrie Londin, bassist Mike Joice, pianist/saxophonist Richie Conhata and guitarist Vince Gill. Gill, introduced by Cash as now an RCA property, drew a lot of reaction from the crowd with his instinctively strong and melodic playing.

That it was a warmup date was not apparent as Cash and company worked skillfully up and down the emotional scale of a generous 18-song set. Cash's forte is her beauteous array of intriguingly-imaged mid-tempo numbers like "Seven Year Ache," "No Memories Hangin' Round" and "I Could Never Do Nothin' Right." She stepped down for the wonderful ballad,

"Maybe I'll Just Go Away," and gleefully pumped out a bunch of thumpers, among them "Ain't No Money," "Right Or Wrong," "Anytime I Want To," "Man Smart, Woman Smarter" and her zesty trademark take on Steve Forbert, "What Kinda Girl Do You Think I Am?"

JACK McDONOUGH

ALTERED IMAGES

The Palace, Los Angeles
Tickets: \$8.50

Considering that Portrait recording artists Altered Images haven't a hit to their credit (unless you count the popular radio dedication song "Happy Birthday"), it was a surprise that their Aug. 13 appearance was sold out to the point that fans were begging in the streets for tickets.

Singer/actress Clare Grogan is the focal point of the Scottish band, and personal rabid devotion to her seems to fire the coterie. Her electronic mouse vocal style and endearing Valley Girl personality do make a pleasant change from the cold and distant pose of many new music performers. Dressed in a skimpy black cocktail dress and what looked like mommy's high heels, Grogan was not so much vamping as pretending to vamp.

Most of Altered Images' material is strong, dance-oriented stuff, with "Don't Talk To Me About Love" a potential hit single. The genuine skin drum kit is crashingly mastered by newcomer David Wilde, and Jim Prime's synth complements without overwhelming. Other good tunes included "See Those Eyes," "Turn Away," and "I Could Be Happy"—a song which saw Grogan encourage the audience to do just that.

The 70-minute set included a second encore to shouts of "We want Clare," to which she replied "You want me, you got me!" The band reprised "Don't Talk To Me About Love," urging the crowd to sing in call-and-response. Since the song had just broken out, the potential chorus didn't know the words to respond with. But they clapped happily in time.

In keeping with the mood, fans who jumped on stage with flowers and kisses received hugs and "thank you's" from the band instead of the usual chuck-'em-off-the-podium.

ETHLIE ANN VARE

HEARTFIXERS

Moonshadow Saloon, Atlanta
Admission: \$1

Over the last decade, several young, predominantly white blues bands have arisen, such as the Nighthawks, the Fabulous Thunderbirds, George Thorogood & the Destroyers, Roomful Of Blues and Stevie Vaughn's Double Trouble. Befitting Atlanta's blues tradition, all these imports have garnered immense followings in this market—but up until now, there hasn't been an indigenous blues ensemble that could rightfully take its place alongside these luminaries of the "blue wave" movement. That is, until the Heartfixers came along.

Newly signed to Atlanta's Landslide Records, the Heartfixers debated their album before a virtual SR0 crowd of 550 at the Moonshadow Saloon, Aug. 5. Recorded live at the same venue seven weeks earlier, the record serves as a sampler of a typical Heartfixers performance—blues feeling and conviction mixed with rock drive and energy. These are two potentially antagonistic qualities, but somehow the Heartfixers seem to make the combination work.

The blues authenticity of this quartet is best encapsulated by the talents of "Chicago Bob" Nelson, their lead singer and harmonica player. A vocalist in the Otis Rush-Magic Sam tradition, this veteran of John Lee Hooker's band is at his best on slow, testifying blues numbers, such as B.B. King's "The Jungle" and Dr. John's philosophical "A Losing Battle." However, he is capable of propulsive delivery on more active numbers. On the faster tunes, which draw heavily from Texas blues, New Orleans soul, and selections from the Chuck Berry catalog, the star attraction is guitarist Tinsley Ellis, who is not only a precise, fiery player but a consummate entertainer, with a bag full of stage antics.

Boosted by the rhythm section of bassist Jimmy Bullard and drummer Mike McCauley, the Heartfixers have achieved a reputation as a dance band as well as a concert act. Their four sets at the Moonshadow spotlighted both attributes, and also documented that the Heartfixers are ready to be compared favorably to many of their long-extant "blue wave" colleagues.

RUSSEL SHAW

Survey For Week Ending 9/10/83

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **SIMON & GARFUNKEL**—\$861,090 (Canadian dollars), 43,622 (45,000), \$25, \$22.50, \$20 & \$17.50, Perryscope Prods./Concert Prods. Int'l./Donald K. Donald, B.C. Place Stadium, Vancouver, Aug. 22.
- **BETTE MIDLER**—\$565,000, 24,664, \$25, \$18.50 & \$13.50, Nederlander Org., Greek Theater, Los Angeles, four sellouts, Aug. 11-14.
- **MAZE WITH FRANKIE BEVERLY, GLADYS KNIGHT & THE PIPS, ARETHA FRANKLIN, THE TEMPTATIONS**—\$498,000, 28,064, \$20, \$17.50 & \$15, Cleveland (Ohio) Stadium, sellout, Aug. 13.
- **MICHAEL STANLEY BAND**—\$473,070, 41,070, \$13 & \$11, in-house, Blossom Music Festival, Akron, Ohio, two sellouts, two night attendance record Aug. 16-17.
- **BETTE MIDLER**—\$363,301, 24,692, \$19.50 & \$11.50, in-house, Concord (Calif.) Pavilion, three sellouts, gross box office record, Aug. 20-22.
- **SUPERTRAMP**—\$324,742, 29,065 (40,000), \$15 & \$11, in-house, Alpine Valley Music Theatre, E. Troy, Wis., Aug. 27-28.
- **DAVID BOWIE**—\$320,550, 27,600, \$15, Pro Motion Concerts/Whisper Concerts, Scope, Norfolk, Va., two sellouts, Aug. 24-25.
- **AL JARREAU**—\$257,250, 16,763, \$16.50 & \$15, Bill Graham Presents, Greek Theater, Berkeley, Calif., two sellouts, Aug. 26-27.
- **GEORGE CLINTON & THE P-FUNK ALL STARS, BAR-KAYS, LAKESIDE, MTUME, ANGELA BOFILL**—\$242,475, 17,133, \$15 & \$11.50, Marco Prods., Reunion Arena, Dallas, sellout, Aug. 27.
- **WILLIE NELSON, BOBBY BARE**—\$237,687, 15,979 (18,000), \$15.40, \$14.30 & \$12.69, Feyline Presents, Red Rocks, Denver, two shows, Aug. 22-23.
- **DAVID BOWIE**—\$231,402, 15,277, \$16.50 & \$15, Evening Star Prods., The Coliseum, Phoenix, Ariz., sellout, Aug. 17.
- **POLICE, MINISTRY**—\$210,437, 14,709 (17,000), \$15 & \$12.50, Schon Prods., Met Center, Minneapolis, Minn., Aug. 25.
- **RICHARD PRYOR, JULIA & CO.**—\$207,875, 9,799 (9,000), \$25.25, Barry Mendehison/Murry Schwartz, Sanger Performing Arts Center, New Orleans, three shows, Aug. 9-11.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$197,775, 16,175, \$12.50, Beaver Prods., Reunion Arena, Dallas, sellout, Aug. 26.
- **NEIL YOUNG**—\$191,555, 16,736 (18,300), \$12.50 & \$10, Electric Factory Concerts, Spectrum, Philadelphia, Aug. 29.
- **DEF LEPPARD, KROKUS**—\$169,785, 15,000, \$12.50 & \$11, Charlevoix Prods., Castle Farms Music Theater, Charlevoix, Mich., sellout, Aug. 27.
- **CHARLIE DANIELS BAND, MARSHALL TUCKER BAND, MOLLY HATCHET, SUPER GRIT COWBOY BAND**—\$164,250, 12,529 (15,000), \$14.50 & \$12.50, Rascals Prod./Starmount Agency, Ernie Shore Field, Winston-Salem, N.C., Aug. 28.
- **OAK RIDGE BOYS, LEE GREENWOOD**—\$135,572, 15,502 (16,000), \$10 & \$8, in-house, Indiana State Fair, Indianapolis, Aug. 28.
- **OAK RIDGE BOYS, LEE GREENWOOD**—\$128,222, 10,813, \$13.50 & \$10, in-house, Pine Knob Theater, Clarkston, Mich., sellout, Aug. 27.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$127,543, 10,916 (12,604), \$12.75 & \$11.75, Pace Concerts, Summit, Houston, Texas, Aug. 27.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$125,183, 10,421 (12,812), Pace Concerts, Frank Erwin Center (Univ. of Texas), Austin, Aug. 28.
- **CHICAGO, ALAN KAYE**—\$124,244, 10,928 (16,000), \$13.50 & \$9.50, in-house, Concord (Calif.) Pavilion, two shows, Aug. 28.
- **ASIA, CHRIS DEBURGH**—\$123,635, 9,989 (16,000), \$12.50 & \$10, Electric Factory Concerts, Spectrum, Philadelphia, Aug. 27.
- **HENRY MANCINI & THE BOSTON POPS**—\$122,752, 8,787 (14,000), \$20, \$15 & \$12.50, Monarch Ent. Bureau, Brendon Byrns Meadowlands Arena, E. Rutherford, N.J., Aug. 28.
- **HENRY MANCINI & THE BOSTON POPS**—\$119,802, 9,599 (12,000), \$15 & \$10, Civic Arena Corp., Pittsburgh (Pa.) Civic Arena, Aug. 27.
- **DEF LEPPARD, KROKUS**—\$117,747, 11,615, \$10.50 & \$9.50, Frank J. Russo Presents, Providence (R.I.) Civic Center, sellout, Aug. 24.
- **DEF LEPPARD, URIAH HEPP**—\$115,553, 11,199, \$11.50 & \$10.50, Jam Prods., Peoria (Ill.) Civic Center, sellout, Aug. 19.
- **DEF LEPPARD, URIAH HEPP**—\$113,577, 9,950, \$12.50 & \$11.50, Jam Prods., Five Seasons Center, Cedar Rapids, Iowa, sellout, Aug. 18.
- **ASIA, CHRIS DEBURGH**—\$112,167, 9,258 (10,500), \$12.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., Aug. 19.
- **SUPERTRAMP**—\$111,460, 9,419 (12,000), \$12.50 & \$11.50, Don Law Co., Centrum, Worcester, Mass., Aug. 17.
- **LOVERBOY, ZEBRA**—\$109,894, 9,676, \$11.50, Sunshine Promos, Ft. Wayne (Ind.) Coliseum, sellout, Aug. 27.
- **TALKING HEADS**—\$105,167, 9,000, \$12.65 & \$11.55, Feyline Presents, Red Rocks, Denver, Colo., sellout, Aug. 26.
- **DEF LEPPARD, KROKUS**—\$102,000, 10,200, \$10, John Scher Presents (Monarch), Rochester (N.Y.) War Memorial, sellout, Aug. 25.
- **ALABAMA**—\$98,775, 7,902, \$12.50, Fowler Promos., Bismarck (N.D.) Civic Center, sellout, fastest sellout record, Aug. 12.
- **SUPERTRAMP**—\$97,142, 8,610 (14,349), \$12.50 & \$10.50, Schon Prods., Met Center, Minneapolis, Minn., Aug. 29.
- **IRON MAIDEN, FASTWAY, CONEY HATCH**—\$95,375, 8,459 (9,900), \$11.50 & \$10.50, Cross Country Concerts, New Haven (Conn.) Coliseum, Aug. 26.
- **OAK RIDGE BOYS**—\$94,555, 10,300 (11,484), \$8, in-house, Pondersoa Park, Salem, Ohio, Aug. 7.
- **TEMPTATIONS, FOUR TOPS, MARY WELLS**—\$94,397, 6,870 (8,405), \$15, \$12.50 & \$10, Brass Ring Prods., Cobo Theater, Detroit, Aug. 27.
- **GEORGE BENSON**—\$92,950, 6,068 (7,200), \$16.75, DiCesare-Engler, Stanley Theater, Pittsburgh, two shows, Aug. 12.
- **OAK RIDGE BOYS**—\$89,028, 8,547 (10,742), \$12 & \$9, Variety Attractions, Allen County Fair, Lima, Ohio, Aug. 26.
- **MEN AT WORK, INXS**—\$86,079, 8,601 (12,000), \$10.50 & \$9.50, Sunshine Promos., Market Square Arena, Indianapolis, Ind., Aug. 27.
- **TALKING HEADS**—\$83,250, 6,660 (7,181), \$12.50, Don Law Co., Cape Cod Coliseum, S. Yarmouth, Mass., Aug. 20.

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Richard Thompson Strives

• Continued from page 36

unrepentant folk-rocker who first captured attention as one of the founders of Fairport Convention. "Without actually touring, it'd be hard to make any impact at all."

In that respect, Thompson isn't at all bitter about an American career punctuated by frequent critical bouquets but bedeviled by an erratic profile as a recording act—despite often indifferent promotion and significant omissions in the American release for his total U.K. and European output.

Veteran manager Jo Lustig had pursued various American club tour commitments for the two Thompsons during their contracts with Island and Chrysalis in the '70s. But Thompson himself is again equitable in seeking out the snags: "There were a lot of factors. Having children was sometimes difficult for a tour, and it was hard to get record company support. So it was a combination of us and them, of internal and external affairs.

"But it was frustrating. There must have been two or three tours that were pretty much set up, only to fall through."

The Thompsons did finally tour, garnering sold-out houses and an even brisker flood of strong press notices, in the spring following the release of their 1982 album, "Shoot Out The Lights." An earlier string of club dates here and in New York saw Thompson performing solo, and generating strong response. Ironically, however, it was the couple's split soon after the tour that finally

prompted Time magazine to devote an unexpected full page feature to them.

Richard Thompson appears unfazed even by that twist of media fate, however, saying only that it saved the need for explaining his private tragedies to interested fans. Instead, he prefers to relish the belated attention his new work is receiving. Among other things, Thompson agrees that both "Shoot Out The Lights" and "Hand Of Kindness" vindicate the belief, shared with producer and Hannibal founder Joe Boyd (who also helmed many of the Fairport projects), that a return-to-basics thrust in the albums offers a fresh alternative to the more conventional multi-channel techniques used on most pop dates.

Both sets were recorded essentially live, with all key instrumental and vocal parts captured together. Boyd has characterized the usual emphasis on technical perfection as "a case of improving the sound at the expense of the performance."

As for Thompson's writing and arranging, which fuse the traditions of English and Scottish balladry with the legacies of Leo Fender and Chuck Berry, Thompson minimizes any formal folk-rock concept. "There's two statements I could make which you can't put together," he says playfully. "One is that what we do is only part of the British tradition—it's nothing more than that, and nothing less. And the other statement is that all we play is rock'n'roll.

"But you can't put the two together. It doesn't make sense."

Act-ivities

David Johansen, the Raybeats, Jeff Baxter, the B-52s, Max Weinberg of the E Street Band, Josie Cotton, Peter Frampton and Robbie Kreiger are all featured performers in the Ventures tv special "Walk, Don't Run," produced by Rosenberg/Fraker Productions. The Ventures, meanwhile, have also released their 81st domestic LP, "NASA 25th Anniversary Commemorative Album" on Tridex Records.

The 1983 International Computer Music conference will be held Oct. 7-10 at the Univ. of Rochester's Eastman School of Music in Rochester, N.Y. Last year the conference was held in Venice, and next year it will be in Paris. Keynote speaker this year is James A. Morer of the Lucasfilm Audio Studio.

Rockpool is adding a reggae chart to its newsletter. . . . Great White Hope, Steeler, Armoured Saint and Stormer, four West Coast heavy metal acts, withdrew their merchandising and packed up their booths during a show at Perkins Palace in Pasadena recently because they felt that 20% of the merchandising gross was too much to pay to the venue.

The Empire Rock Club in Philadelphia is reopening Friday (9) after being closed for a year and a half. The 350-capacity club plans to play regional bands as well as some national acts. . . . Three survivors of the early New York new music scene have formed a circa-1963 folk trio. Members of the Washington Squares are Tom Goodkin, ex-U.S. Ape; Lauren Agnelli, ex-Nervus Rex;

and Bruce Paskow, ex-Invaders. . . . Featured in the new Billy Idol video for "Dancing With Myself" are "mutants, mannequins and the aftermath of World War III," while the Barry Manilow video for "You're Looking Hot Tonight" shows Manilow's band members "transformed into beautiful women . . . who eventually strip down to red hot negligees," press releases tell us.

Lead vocalist Stan Ridgeway and keyboardist Bill Noland have left Wall Of Voodoo. They plan to form a new band. . . . Rhino Records has changed the cover of its "Early Productions Of Frank Zappa" EP, featuring six songs produced by Zappa (five of which were also written by him) before he formed the Mothers Of Invention. The original cover de-

picted a "crazed, frothing-at-the-mouth caricature of Zappa," says Rhino, and Zappa didn't like it. The new cover will feature a copy of the original Donna Records label.

Things have been busy at the switchboard of PolyGram Records in Los Angeles, since the company's telephone number is featured on the video of Martin Briley's "Put Your Hand On The Screen," now being shown on MTV. . . . More on Rhino Records: It's releasing an LP featuring various renditions of "Louie. Louie," by among others, the Kingsmen, Black Flag, and the Rice Univ. Marching Band. . . . Danny Johnson, former guitarist for Alice Cooper, Rod Stewart, Rick Derringer and others, has his own group now, called the Bandits.

ROMAN KOZAK

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Billboard Dance/Disco Top 80

Survey For Week Ending 9/10/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	9	ROCKIT—Herbie Hancock—Columbia (12 Inch)	41	42	5	HIGHRISE—Ashford and Simpson—Capitol (12 Inch)
2	4	11	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SRI-23883	42	57	2	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722
3	10	3	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	43	67	2	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681
4	6	8	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956	44	64	2	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791
5	2	12	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	45	29	7	MY TURN TO LOVE YOU—Lenny White—Elektra (7 Inch) 69813 (12 Inch*Re-Mix)
6	7	9	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	46	52	3	FAR FROM OVER—Frank Stallone—RSO (12 Inch) 8153431
7	8	5	BUILD ME A BRIDGE—Adele Bertel—Geffen (12 Inch) 0-20128	47	40	6	DANCE TO THE MUSIC—Junior Byron—Vanguard (12 Inch) SPV 65
8	5	13	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	48	63	3	DANCE SISTER—New York City Peech Boys—Island (12 Inch) 0-76993
9	9	9	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043	49	38	12	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*Remix)
10	24	4	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lupps Inc.—Casablanca (LP Cuts) 8110221	50	30	6	LOVE THIS WAY—Lee Prentiss—MSB (12 Inch) MSB 12-182
11	3	8	DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044	51	51	4	CHINA GIRL/SHAKE IT—David Bowie—EMI-America (12 Inch) 7809
12	25	6	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)	52	66	2	FIRST, LAST FOR EVERYTHING—Endgames—Flip (12 Inch) FL801
13	13	9	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)	53	54	2	WHAT I GOT IS WHAT YOU NEED—Unique—Prelude (12 Inch) D663
14	18	5	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	54	34	9	WHAT'S SHE GOT—Liquid Gold—Critique (12 Inch) CR1 1001
15	15	6	EVERY BREATH YOU TAKE—Otis Liggett—Emergency (12 Inch) EMDS 6538	55	46	8	PUTTIN' ON THE RITZ—Taco—RCA (12 Inch) KD 1001
16	12	9	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)	56	45	7	YOU BROUGHT THE SUNSHINE—Clark Sisters—Elektra (12 Inch) 67993
17	19	7	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)	57	60	3	GET WET—C. Bank—Next Plateau (12 Inch)
18	20	7	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114	58	NEW ENTRY	NEW ENTRY	SHINE ON ME—One Way—MCA (LP Cut) MCA 5428
19	32	3	SLANG TEACHER/CHICKEN OUTLAW—Wide Boy—Awake—RCA (12 Inch) PD 13503	59	53	4	WHEN WILL I SEE YOU AGAIN—Magda Layna—Megatone (12-Inch)
20	31	3	PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 42904073	60	NEW ENTRY	NEW ENTRY	JUST IN TIME—Raw Silk—West End (12 Inch) 22159
21	39	3	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916	61	49	11	I LOVE YOU—Yello—Elektra (12 Inch) 0-67917
22	22	8	DEAD GIVEAWAY—Shalamar—Solar (12 Inch) C-66999	62	NEW ENTRY	NEW ENTRY	FOR YOUR LOVE/BEAT MY DRUM—Claudia Barry—Personal (12 Inch)
23	11	12	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	63	65	2	PROMISES, PROMISES—Naked Eyes—EMI-America (12 Inch)
24	27	6	COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG	64	47	17	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547
25	33	4	MAJOR TOM (Coming Home)—Peter Schilling—Elektra (12 Inch) 0-66995	65	59	10	INFATUATION—Upfront—Silver Cloud (12 Inch)
26	21	7	A.E.I.O.U. (Sometimes Y)—EBN/OZN—Elektra (12 Inch) 67915	66	55	5	DOUBLE DUTCH—Malcolm McClaren—Island (12 Inch) 96999
27	17	7	PIECES OF ICE—Diana Ross—RCA (12 Inch) P-13568	67	68	2	CHEAP THRILLS—Planet Patrol—Tommy Boy (12 Inch) TB 835
28	16	14	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	68	NEW ENTRY	NEW ENTRY	ONE DAY—APB—Import (12 inch)
29	61	2	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213	69	NEW ENTRY	NEW ENTRY	HOT SUMMER NIGHTS—Love Club—West End (12 Inch) 22158
30	26	7	GUILTY/ANGEL EYES/ON THE GRID—Lime—Pism (12 Inch) 1020	70	NEW ENTRY	NEW ENTRY	BUILD ME UP BUTTERCUP—Torch—Pacific (12 Inch) SAP 1XX
31	37	3	ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989	71	NEW ENTRY	NEW ENTRY	ROCK THE BEAT—Chill Town—A&M (12 Inch) SP-012071
32	14	10	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913	72	50	7	PARTY TIME—Kurtis Blow—Mercury (12 Inch)
33	62	2	SWEETSTAKES—Nursery School—Epic (12 Inch) 49-04023	73	48	6	GO DEH YAKA (GO TO THE TOP)—Monyaka—Easy Street (12 Inch)
34	35	5	BAD BOYS—Wham U.K.—Columbia (12 Inch) 44-03933	74	58	17	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP Cuts) 23819
35	28	7	TO SIR WITH LOVE—Vicki Sue Robinson—Profile (12 Inch) PRO-7025	75	56	22	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)
36	36	5	HIGH NOON—Two Sisters—Sugarscoop (12 Inch) SS 424	76	71	14	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
37	41	4	LIES—Ben Steele and His Bare Hands—Vanity (12-Inch) VAN 3031	77	72	11	FREAK-A-ZOID—Midnight Star—Solar (12 Inch) 9-67919
38	23	13	I.O.U.—Freeze—Streetwise (12 Inch) SWR2210	78	73	15	MY SPINE IS THE BASELINE/ACCRETIONS/ ALL LINED UP—Shriekback—Warner Bros. (LP Cuts) WB1-23874
39	44	3	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503	79	76	16	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)
40	43	5	STOP AND GO—David Grant—Chrysalis (12 Inch)	80	77	11	LOVE ME TONIGHT—Attitude—RFC/Atlantic (12 Inch) 0-86998

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

★ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

Talent & Venues Dance Trax

By BRIAN CHIN

Albums: The Gap Band's "Jammin'" (Total Experience), their fifth, again proves them one of the most reliable black music acts. Co-produced by Gap member Ronnie Wilson along with Lonnie Simmons, it's another top-notch mix of ballads and uptempo funk. Best cut, and a crossover natural: "Jammin' In America," with its pop-rock influences and compulsive sing-along. Also: "Shake A Leg," "Jam The Motha," and the distinctively island-flavored "I Expect More."

Rick James' "Cold Blooded" (Gordy) is flawlessly played, with a number of very unclashed rhythm tracks relieving what's become an almost oppressive preoccupation with kinky sex. Best candidates for instrumental 12-inches: "1-2-3," "U Bring The Freak Out" and "Do In' It."

An interesting and overlooked album: "London Style," by Bill Summers & Summers Heat (MCA), which, as its title suggests, does a switch by playing off European influences (which play off American ones). Best: a crisp ska-style "It's Over," the rock "Privacy" and "Burnout," and the more American-sounding "City Boy Lover."

★ ★ ★

Singles: The burgeoning popularity of scratch is now resulting in a regular supply of sound effects-filled records. One that brings off some neat musical uses of that trick is the Dynamite Two's rap "Can't Stop Till I Reach The Top" (Silver Screen 12-inch, 147 W. 24th St., New York, N.Y. 10011). Its horn arrangement is jerked back and forth, as if it were being sucked back into the speaker. DJs Jazzy Jay and Danny Krivit were mix consultants; there's also a laid-back second version on the flip. "Two, Three, Break," by the B-Boys (Vin-tertainment 12-inch, 2067 Broadway, Suite 27, New York, N.Y. 10023) is more in the stark rhythmic vein of "Rockit," with turntable credit going to Chuck Chill-Out.

Progressive pop-disco(!): Minor Detail's "Canvas Of Life" (Polydor promo 12-inch) puts standard Eurodisco tempo and A Flock Of Seagulls-type sounds together in a totally unexpected and accessible combination.

Randy Crawford gets the techno-pop treatment on "Nightline" (Warner Bros. 12-inch); Will Crocker's mix is full of sudden transitions. Paul Young's "Sex" (Columbia 12-inch) is a heavy-duty series of breaks in percussive "street" style, intertwining rhythm box and copious drop-in/drop-out sound effects. The official "A" is an obscure Whitfield/Gaye song, "Wherever I Lay My Hat (That's Home)," resurrected in the spooky, slightly perverse Soft Cell mode.

★ ★ ★

Notes: Prelude has issued a second edition of its "Mastermixes" double album, which has been co-marketed by local urban contemporary radio stations. This year's model was executed by Shep Pettibone and Tony Humphries (one disk apiece) and is "remixed" not only through quick editing, but with generous rhythm-box overdubs as well.

Some important words were lost in our outburst last week regarding major-label restrictions on import activity: we meant to make note of one particular label's anti-import stand as being inconsistent with its untimely domestic release of the U.K. singles of one of its former acts. Timely U.S. release is, of course, the ideal solution to the entry of unavailable import material into the domestic market.

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Latin

Boost For Spanish FM In Gotham FCC Clears Way For New WHBI Owners' Debut

By ENRIQUE FERNANDEZ

NEW YORK—Spanish-language commercial FM broadcasting in this city is getting a boost this month as WHBI goes on the air under its new Global Broadcasting Group ownership, thanks to an FCC decision denying an appeal by the Newark Radio Group, Global's rival for ownership of the station.

According to Global's chairman Guy LeBow, the multilingual station's Spanish programming "will be brought in line with New York's Spanish-speaking population and their programming demands."

"We don't have enough of the kind of music most New York Latinos are used to hearing," says LeBow. He explains that under Global's management, WHBI will increase its hours of Spanish programming and will put a greater emphasis on the tropical dance music (salsa, merengue, etc.) favored by New York's Puerto Ricans, Cubans and Dominicans.

LeBow stresses that the station will continue its commitment to multilingual broadcasting to the approximately three dozen national groups, including different Hispanic nationalities, within its listening area. "We have devised a slogan for our station: 'You don't have to "X" to enjoy the beautiful music of WHBI.' The slogan will change for each of our several national constituencies."

Global is going ahead with its September air debut in spite of the fact that the Newark Radio Group still has some legal recourse left. "We're ignoring it on advice of our attorney," says LeBow. "We've decided to take the risk of going on the air."

The station will operate from studios on 515 Madison Ave. in Manhattan, where the antenna is also located. Plans to build a new antenna have been approved by the FCC.

Global is a three-man company. LeBow, as the firm's chairman, has various responsibilities, including

community relations. Raul Alarcon Jr. will oversee Spanish and Romance language programming, and Emil Antonoff is in charge of European and Middle Eastern programming. In addition, Alex Chu is Global's advisor on Asian programming.

Global is launching a strong community relations campaign which includes charitable contributions to the Jackie Robinson Foundation, the Latino TV Group and the President's Group To Aid The Handicapped. In addition, the station will sponsor internships and scholarships to various area colleges.

WHBI is approaching such companies as Kellogg, Coca-Cola and Miller Brewing to propose a 15-second commercial every hour during the station's round-the-clock broadcasting that would change languages with the different programming. WHBI will charge a flat fee for the service, and proceeds will go to charity under the sponsor's name. LeBow anticipates that this program will generate \$200,000 a year from each sponsor.

Besides increasing and tailoring its Spanish-language programming, WHBI is looking to satisfy a need for Latin American classical music programming in New York. LeBow says that he hopes to sponsor live concerts by major Latin American classical performers and composers.



EL BARRIO SWINGS—A crowd of 10,000 Latin music lovers gathers in East Harlem for one of this summer's block parties sponsored by Latin station WJIT and promotion firm Tejada Talents.

Survey For Week Ending 9/10/83

Billboard® Hot Latin LPs™ Special Survey

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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	4	JOSE LUIS RODRIGUEZ Ven, CBS 30305	2	2	LOS YONICS Con amor, Profono 3100		
3	6	JOHNNY VENTURA Volando alto, Combo 2033	3	3	JUAN GABRIEL Todo, Ariola 0750		
4	2	CAMILO SESTO 15 exitos de amor, Telediscos 1505	4	6	JOSE LUIS RODRIGUEZ Ven, CBS 30305		
5	—	MENUDO De coleccion, Profono 1601	5	3	LOS CAMINANTES Supe perder, Luna 1088		
6	3	LUIS MARIANO Y SU ORQUESTA La calambra, Borinquen 1453	6	7	LOS HUMILDES Chulita, Profono 3110		
7	—	BOBBY VALENTIN Bronco 126	7	—	PIMPINELA CBS 11317		
8	—	CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623	8	8	LOS BUKIS Muy romanticos, Profono 3102		
9	5	OSCAR D'LEON TH 2241	9	—	MIGUEL BOSE CBS 25496		
10	—	JOSE JOSE Mi vida, Pronto 0705	10	—	LOS CORAZONES SOLITARIOS Prefiero olvidarte, Mar Int'l 143		
11	12	JOSE ALBERTO MUGRADI Sonorden 017	11	—	ROCIO DURCAL Sus 16 grandes exitos, Ariola 0751		
12	10	JULIO IGLESIAS Julio, CBS 50333	12	—	NAPOLEON Tiempo al tiempo, Profono 3106		
13	—	VICTOR WAIL El super, Alhambra 80108	13	12	RAPHAEL En carne viva, CBS 80305		
14	—	WILLIE COLON/HECTOR LAVOE Vigilante, Fania 610	14	—	GRUPO PEGASO El no te quiere, Remo 1006		
15	7	AIDITA Y FELIPE Por primera vez, Global 923	15	—	VICENTE FERNANDEZ La diferencia, CBS 20628		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	5	EL GRAN COMBO La universidad de la salsa, Combo 2034	1	2	LA MAFIA Electrifying, Cara 050		
2	1	JOSE LUIS RODRIGUEZ Ven, CBS 30305	2	5	RAMON AYALA El amo de la musica nortena, Freddie 1262		
3	—	LUPITA D'ALESSIO Sentimiento al desnudo, Orfeon 054	3	11	JUAN GABRIEL Todo, Ariola 0750		
4	4	JOHNNY VENTURA Volando alto, Combo 2033	4	1	GRUPO MAZZ The Force, Cara 051		
5	15	CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623	5	8	LOS BUKIS Yo te necesito, Profono 3090		
6	3	DYANGO Bienvenido al club, Odeon 9000	6	—	LITTLE JOE No quiero mas amar, WB 6177		
7	7	PIMPINELA CBS 11317	7	4	VICENTE FERNANDEZ 15 exitos vol. 2, CBS 20672		
8	12	THE BAD STREET BOYS Cheek to Cheek, JAP 525	8	—	GRUPO PEGASO El no te quiere, Remo 1006		
9	13	RAPHAEL Enamorado de la vida, CBS 80367	9	12	MENUDO De coleccion, Profono 1601		
10	9	WILLIE COLON/HECTOR LAVOE Vigilante, Fania 610	10	—	LITTLE JOE Roots, Freddie 1260		
11	—	LISETTE CBS 10333	11	10	CHELO La mortaja, Musart 1840		
12	2	OSCAR D'LEON TH 2241	12	3	RENACIMIENTO 74 Vas a llorar, Ramex 1079		
13	6	ROBERTO CARLOS CBS 12320	13	—	JOSE LUIS RODRIGUEZ Ven, CBS 30305		
14	—	AMANDA MIGUEL El sonido vol. 2, Profono 3093	14	13	JUAN VALENTIN Dimelo de frente, Musart 10921		
15	11	COSTA BRAVA Profono 3114	15	—	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357		

Notas

TH Expanding In U.S. Mart

NEW YORK—"There's market research that shows we're losing Latin record buyers as they become acclimated to the U.S. There may be a steady flow of Latin immigrants, but very quickly they start switching to American music. Besides, the Latin population is going through such hard economic times that buying records has become a luxury. How can you buy records when you can hardly pay for groceries and the rent?" This bleak outlook comes from TH Records executive Oscar Llord. Does this mean his company is going into a period of retrenchment? Hardly.

TH is planning to open its own promotion office in New York, and Llord was in the city recently to get the ball rolling. The Miami-based company, an affiliate of Venezuela's powerful indie, has offices in various U.S. cities, and the opening in New York is a sign of an increased interest in this submarket. (RCA has recently started to run its Latin American operations from New York). The new TH office will handle New York promotion, while sales will continue as the province of local company Auditorama, which will house the new promotion operation.

This combination of a pessimistic outlook and a push for growth is typical of the paradoxical state of the Latin record industry in the U.S. The ills of the industry have been discussed in these pages many times before, but it's worth reconsidering them briefly:

- **Home taping.** Though some disagree, most industryites agree that its negative effect is as powerful on the Latin market as on the American mainstream record industry (and on the rest of the world, for that matter).
- **Piracy.** On the whole, it's felt that piracy is a greater problem with Latin product than with mainstream records.

- **The economy.** Given the precarious employment and financial status of the Latin population, the economic hard times have hit the Latin record industry hardest.

- **Foreign economies.** Since the U.S. Latin record industry is inextricably bound to the record industries in Latin countries, the collapse of foreign currencies has played havoc with the stateside affiliates and associates of Latin American companies.

- **Imports.** A result of those economic conditions, the flooding of the U.S. Latin market with cheap imports has had a disastrous effect on U.S. companies, whose licensed product cannot compete with this perfectly legal "contraband."

- **The media.** Industryites complain that tv advertising has become prohibitive. Radio, on the other hand, has yet to keep up with the growth of the population—New York, with a larger Latin population than many Latin American cities has yet to enjoy a full-time commercial FM Latin station.

- **Assimilation.** American hegemony in pop music extends to the U.S. Latin population. Sooner or later Latinos in the U.S. cross over to mainstream American sounds.

If things look that bad, why is RCA following CBS's example and opening its own offices for the U.S. Latin market? And why are majors like EMI and WEA brewing plans to enter this market more forcefully? Why are the majors negotiating with top Latin tropical music stars to enter a field that has been exclusive indie territory? Why **Menu-do**-mania? Why **Julio Iglesias** fever?

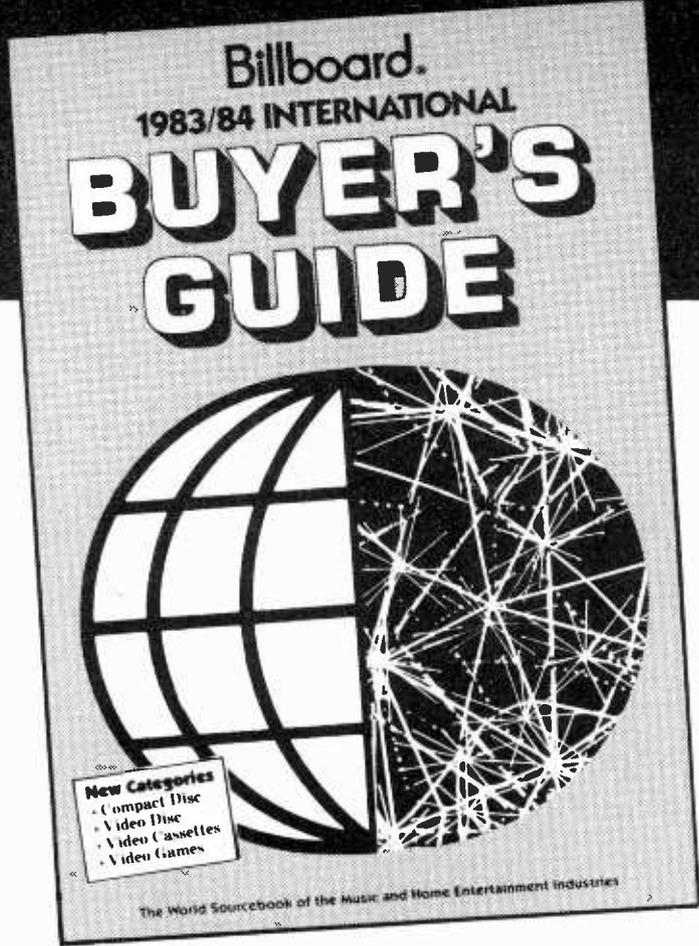
There is no surer sign of the contradictory state of things in the Latin market than the industry talk concerning Discos CBS, the major's office for the U.S. Latin market and Puerto Rico. Some swear the major is about to fold its office and revert the license to Caytronics, which used to handle the label before the Discos offices opened and which will no longer handle new RCA product when the latter opens its own U.S. Latin operation. Others claim Discos CBS is enjoying an unprecedented boom, boosted by its electronics division in Puerto Rico. Everyone awaits word from the major which will clarify this enigma.

Survey For Week Ending 9/10/83

Puerto Rico Top LPs™

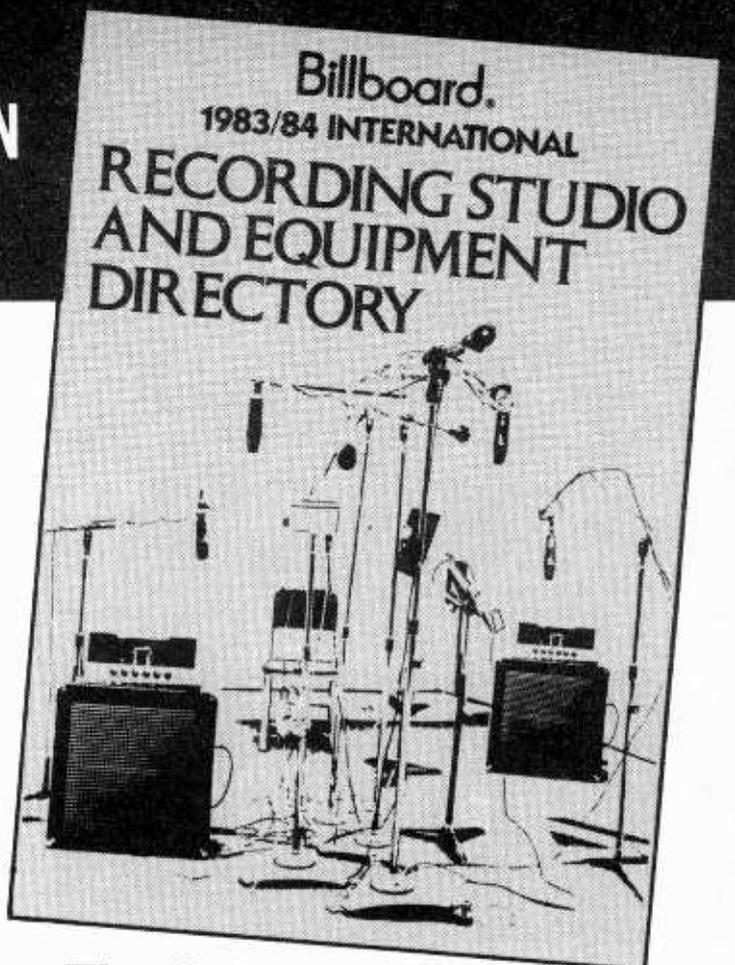
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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	EL GRAN COMBO La universidad de la salsa, Combo 2034
2	7	RUBEN BLADES El que la hace la paga, Fania 624
3	3	DANNY RIVERA TH 2229
4	6	GUILLERMO DAVILA TH 2246
5	5	JOSE JOSE Mi vida, Pronto 0705
6	—	JULIO IGLESIAS Momentos, CBS 50329
7	—	ALEX Y LA ORQUESTA LIBERACION Las Jocas, Karen 73
8	4	MIAMI SOUND MACHINE Rio, CBS 10330
9	12	GLENN MONROIG Hola, Mamoku 1001
10	2	SILVESTRE Artel 1983
11	—	CAMILO SESTO 15 exitos de amor, Telediscos 1505
12	—	MENUDO Una aventura llamada menu-do, Padosa 1018
13	—	CAMILO SESTO Con ganas, Pronto 0704
14	—	ROBERTO CARLOS CBS 12320
15	—	FERNADITO VILLALONA El mayimbe, Kubaney 40006



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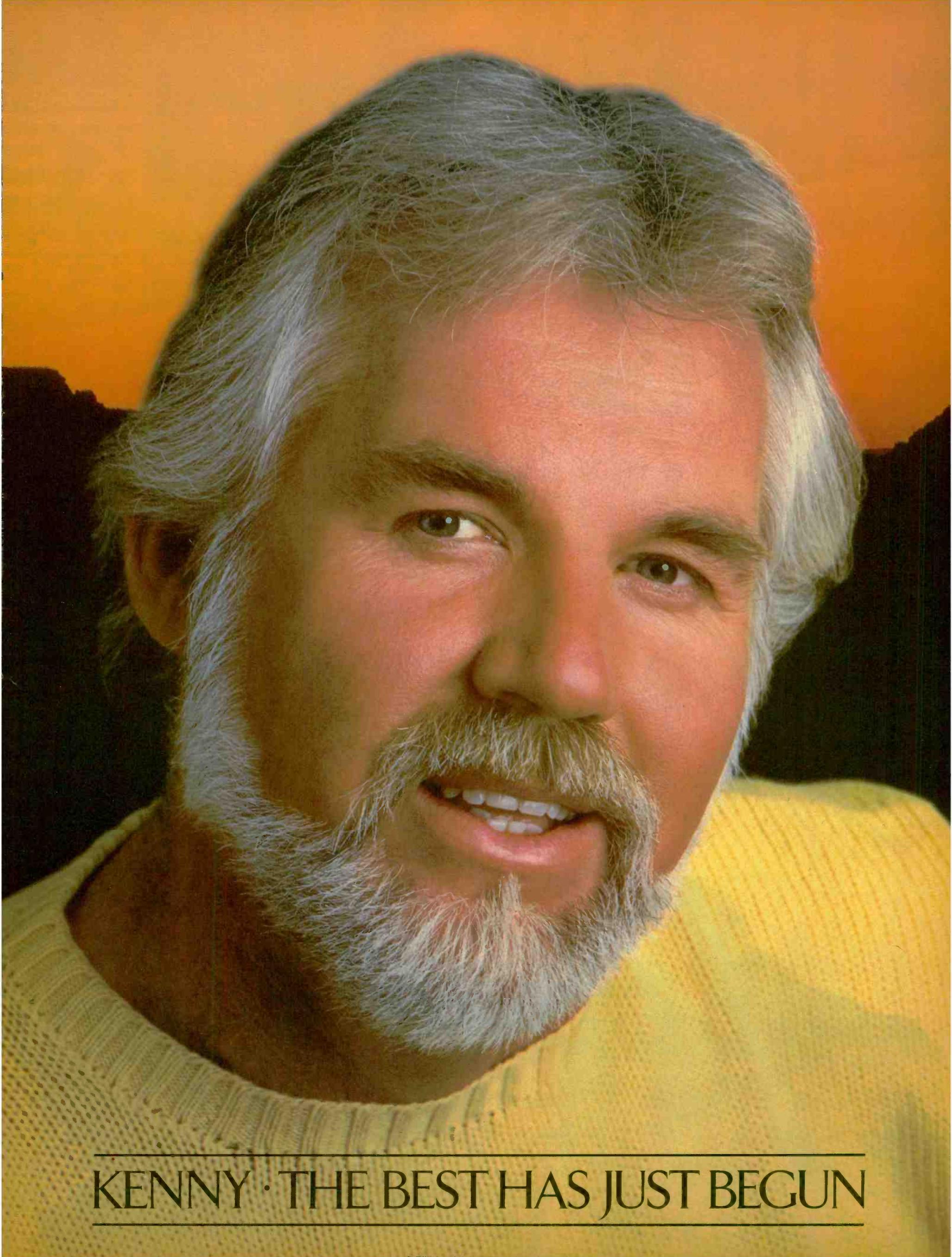
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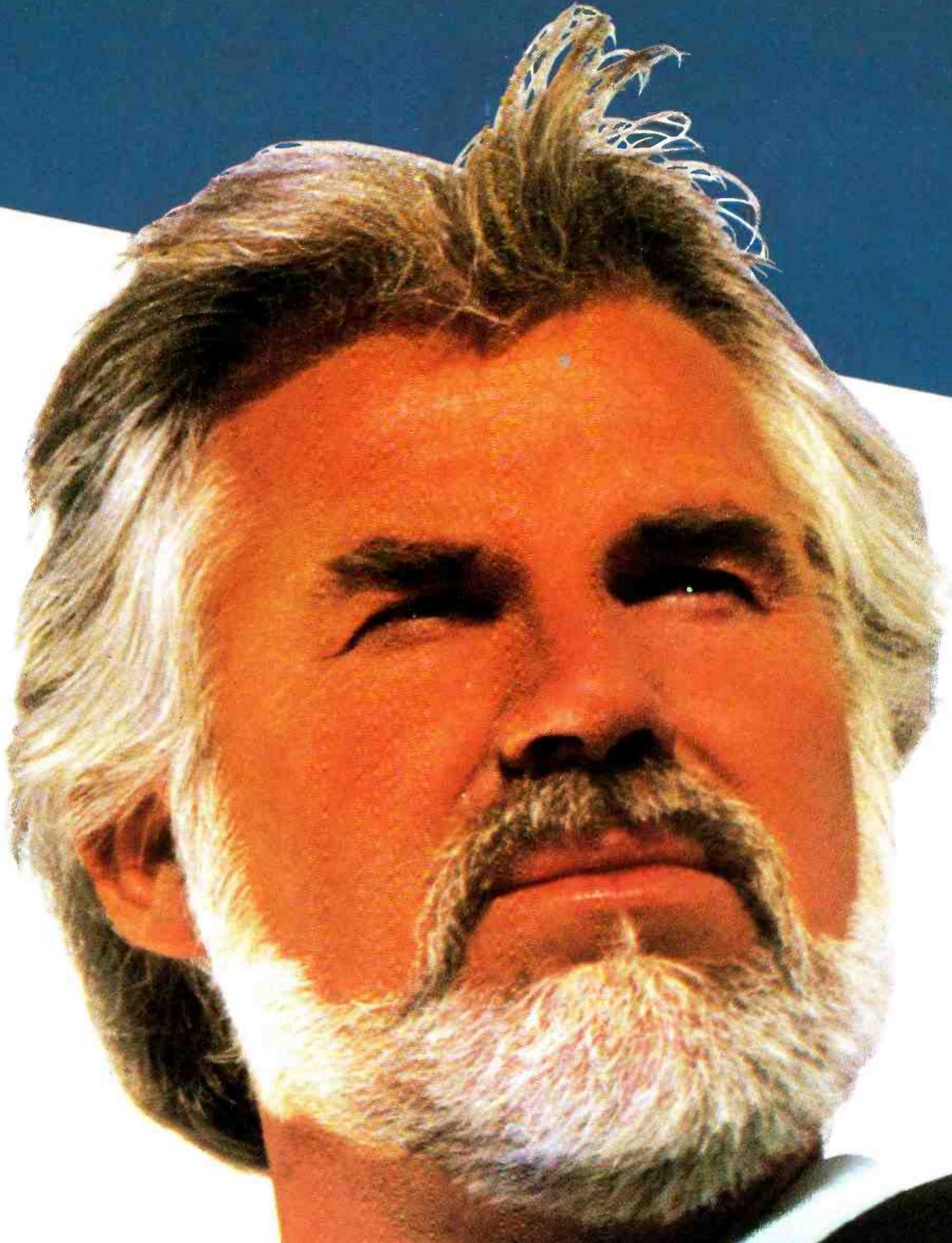


KENNY · THE BEST HAS JUST BEGUN

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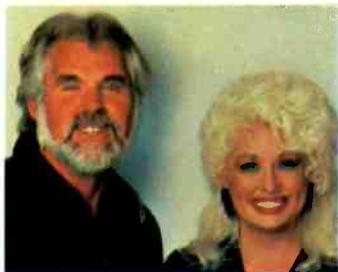


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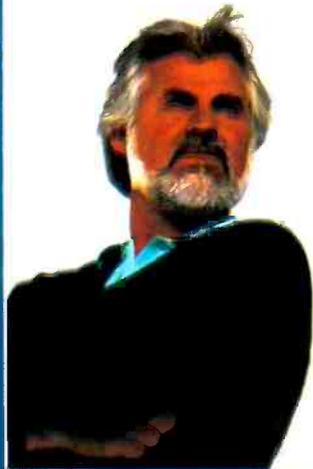


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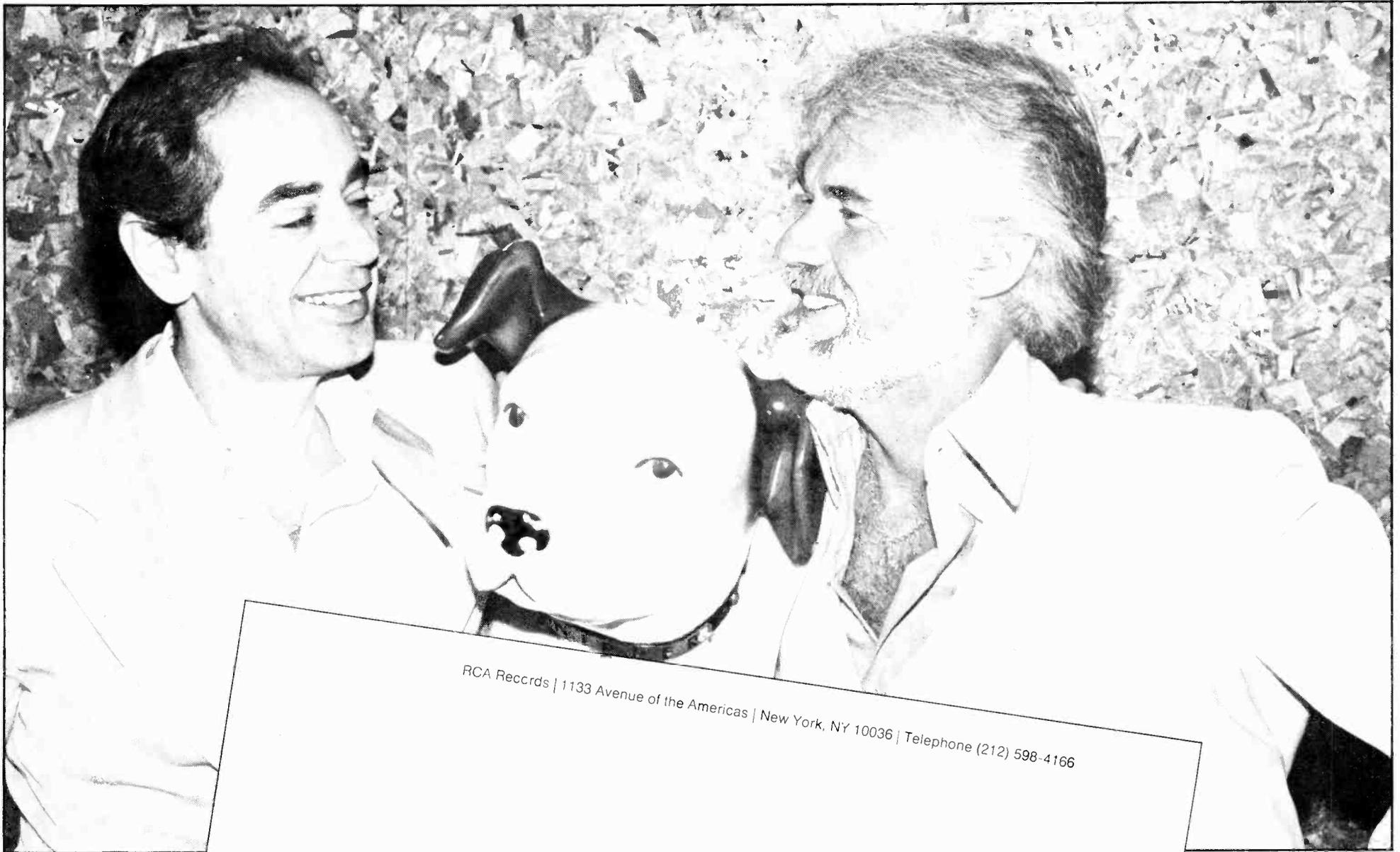
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RCA



Robert D Summer
President

Kenny Rogers is an American entertainment phenomenon. As a recording artist, Kenny consistently turns out chart-topping singles and platinum LPs; as a concert performer, he crisscrosses the nation drawing enthusiastic SRO crowds to the largest venues; he has become a sought-after film and television actor and a familiar face to readers of national entertainment and news magazines. He epitomizes the multimedia artist of the '80s.

As Kenny begins his long term association with RCA Records, we believe the best has just begun. With the full commitment of the RCA label, we look forward to further developing the worldwide opportunity for this great artist. His debut RCA LP, "Eyes That See In The Dark", produced by Barry Gibb, Karl Richardson and Albhy Galuten, promises to be a milestone album. And the first single, "Islands In The Stream" -- a duet with Dolly Parton -- should be a multi-chart success. In television, he moves ahead with "Kenny Rogers as The Gambler, Part II" this season on CBS and his first full length televised concert on Home Box Office this September.

We at RCA extend our warmest welcome to one of the most dynamic artists and captivating personalities of our time. In his belief in the time-tested values of family and worldwide charity, Kenny transcends mere celebrity, marking him as a man of deep humanity and genuine greatness.

For Kenny and RCA, the best has just begun!

Bob Summer

Robert D. Summer
President, RCA Records



EYES THAT SEE IN THE DARK

INTERVIEW WITH **BARRY GIBB**

Kenny Rogers' debut album for RCA Records was produced by the team of Barry Gibb, Karl Richardson, and Albhy Galuten. Eight of its ten songs were written by various combinations of Barry and his two brothers, Maurice and Robin Gibb, who together form The Bee Gees. The remaining two songs were written by Barry Gibb and Albhy Galuten. The first single released from the album is titled "Islands in the Stream" and is a duet by Kenny and Dolly Parton.

Gibb was interviewed in July, 1983.

Question: What was your first thought when it was suggested that you produce Kenny Rogers' new album?

Barry Gibb: My first thought was, 'How wonderful!' because of the challenge. He's the thoroughbred country singer and the major male artist in this country. I was very flattered because people like that don't often approach someone like me. This was unique and I was very pleased. I looked forward to this project from the beginning—as opposed to Barbra Streisand who I was terrified to produce until I started working with her—and I thoroughly enjoyed it.

Q: You have written all of the songs on the album. Could you tell me a little about the album's title song, "Eyes That See in the Dark?"

Gibb: To me, that song is very contemporary and we weren't sure it would suit Kenny when we first wrote it. But we sent it along with the first three songs we'd written for Kenny. The immediate reaction was that it was a hit single and that, no matter what else we cut, we'd do "Eyes That See in the Dark." It ended up as the title of the album. He's done a beautiful performance of a song I'd like to have sung myself.

Q: That must be hard, in your position as a writer/producer, to watch little gems float away. Do you ever regret giving up a song?

Gibb: If you wrote a song, it never really floats away. It's still yours. But it's true, you do go through that and sometimes find yourself thinking, 'God, I wish I hadn't given that one away.' But you can't be like that. You have to be objective and just keep on writing. We have enough faith in our writing that everyone gets the strongest songs we can give them. You can't hold songs back.

Q: Are all your songs written on order for a particular project?

Gibb: Yes, it's very rare that we put songs away, even for ourselves. The only time we do that is when it's not been offered to anyone else first and I think that's only happened twice. On this album, all of the songs were written with Kenny in mind.

Q: Was "Islands in the Stream" always conceived as a duet?

Gibb: No, at first, it was just another song for Kenny. The idea of a duet (with Dolly Parton) came later on.

Q: Were other songs considered for duet treatment?

Gibbs: Well, no, because if you look at the other ten songs, it

was the only one that really lent itself because it has plural title. It works for one but it really works for two. We also, always thought of one of the songs the Gatlin Brothers sang on, "Evening Star," as sort of a duet. The Gatlins, by the way, were tremendous.

Q: Had you ever worked with Dolly Parton before she came in to sing with Kenny on "Islands in the Stream?"

Gibb: No, never, and that was the cream on the cake for me because Dolly is my favorite female singer at the moment. I think she's just amazing. It came together quite unusually: we were looking for the right female singer to record with Kenny bearing in mind he'd recently done a duet with Sheena Easton ("We've Got Tonight"). This needed to be a little more unusual. Kenny and Dolly had never done a duet before although they'd sung on television together. Once it was suggested, it was the only way to go. Being in the studio with the two of them was a great experience. They're very loose with each other, very relaxed. They did all the vocals live. There were no separate overdubs from each artist.

Q: On the other song that the Gatlins add harmonies to, "Buried Treasure," there seems to be a real edge on Kenny's vocal. Did you consciously work for that?

Gibb: I love the way he sings that one. It could be a very big record. Yes, he did work hard on his vocals but that just comes along with the procedure of making records. What we call the duet with us, The Bee Gees, is another example. "Living with You" is essentially just a pop song with a little powerhouse put in there. It's good, I think, that Kenny is doing some harder songs, a little harder. He wanted to break new ground and that's what I think we did.

Q: What inspired you to write "Buried Treasure?"

Gibb: The song is really about Kenny and his wife. It's him singing to Marianne and saying that all the stuff they have, all their material surroundings are things they don't really need because they have each other.

Q: How well did you know them when you wrote that?

Gibb: Hardly at all (laughs). What is interesting is that I went to stay at the ranch in Georgia for one night and the song was written after that so it's fair to say I did know them although I'd only met them for one day—a lot can be seen in a second. Another song on the album, "Hold Me," is also about Kenny and Marianne. It's aimed at every couple that's been married awhile.

Q: "This Woman" is a different kind of love song.

Gibb: I think "This Woman" could be a hit record. I don't know if they'll ever release it but I'll stand by that. I like its punch and that's why we opened the album with it.

Q: Did you have a woman in mind when you wrote it?

Gibb: No, not me personally. But you see, writing songs is a little like acting. You assume roles. You can't write about broken hearts all the time without being miserable but the same is true for writing happy songs. You have to assume the role.

Q: It must be easier to adopt a role when you know who's going to sing a song.

Gibb: Of course, because you already have a role in front of you which, in this case, is Kenny Rogers. If you know the kind of roles Kenny can assume then you know the kind of song that will work for him and his public.

Q: How do you see Kenny's persona in the eyes of the public?

Gibb: Kenny isn't going to appreciate this but I think he has sort of a father image. It's a very solid, warm feeling you get when you look at the guy or hear him sing. It's terrific. When he's on television, he comes across as a very warm person, which is what he really is. There's a very big space in this business for someone like that and Kenny has captured it. Someone once asked me what I thought made John Travolta special and I said it was the way he moves. Kenny Rogers is just Kenny Rogers, a very warm, very strong family man.

Q: How did Kenny surprise you?

Gibb: By being a very gentle person, much more gentle than I would have thought. He's sensitive and thin-skinned to the point where he gets hurt. Now, I don't mean naive. That's the wrong word entirely. He's very intelligent and also very sensitive, something that you don't automatically expect.

Q: What *didn't* surprise you about him?

Gibb: Hmm, that's hard. What didn't surprise me, I suppose, is that he is the talent he's made out to be, that he hasn't just been sold. Everyone in our business is the victim of high-publicity hype. No one is ever quite as good as they're made out to be. This is a larger than life business but Kenny stands up. That didn't surprise me because that's the reason I wanted to work with him.

Q: What was your method for producing this album?

Gibb: Once the songs were selected, Kenny didn't have much to do with cutting the tracks which were done in Florida. But during the time in LA, cutting his vocals, there was a lot of intense to-ing and fro-ing about exactly how they should be. There was possibly a little more anguish on Kenny's part than he might have experienced on the last few albums. He would get unhappy about things. In other words, the full spectrum of emotions came out of the guy; I expect a little more than on previous albums.

Q: Do you consider that part of your role as producer?

Gibb: Oh, sure.

Q: How do you take an artist of the stature of a Kenny Rogers or, say, a Barbra Streisand, and start to push them?

Gibb: Well, it's a little easier when you think that they're all record producers themselves to begin with. Kenny makes records himself. It's not like we have to push too hard. They come prepared to be pushed. There's no point in using a producer unless you're prepared to be pushed a little bit. You've got to get a camaraderie going and both the artist and the producer work for that. We meet in the middle and it works.

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Kenny Rogers

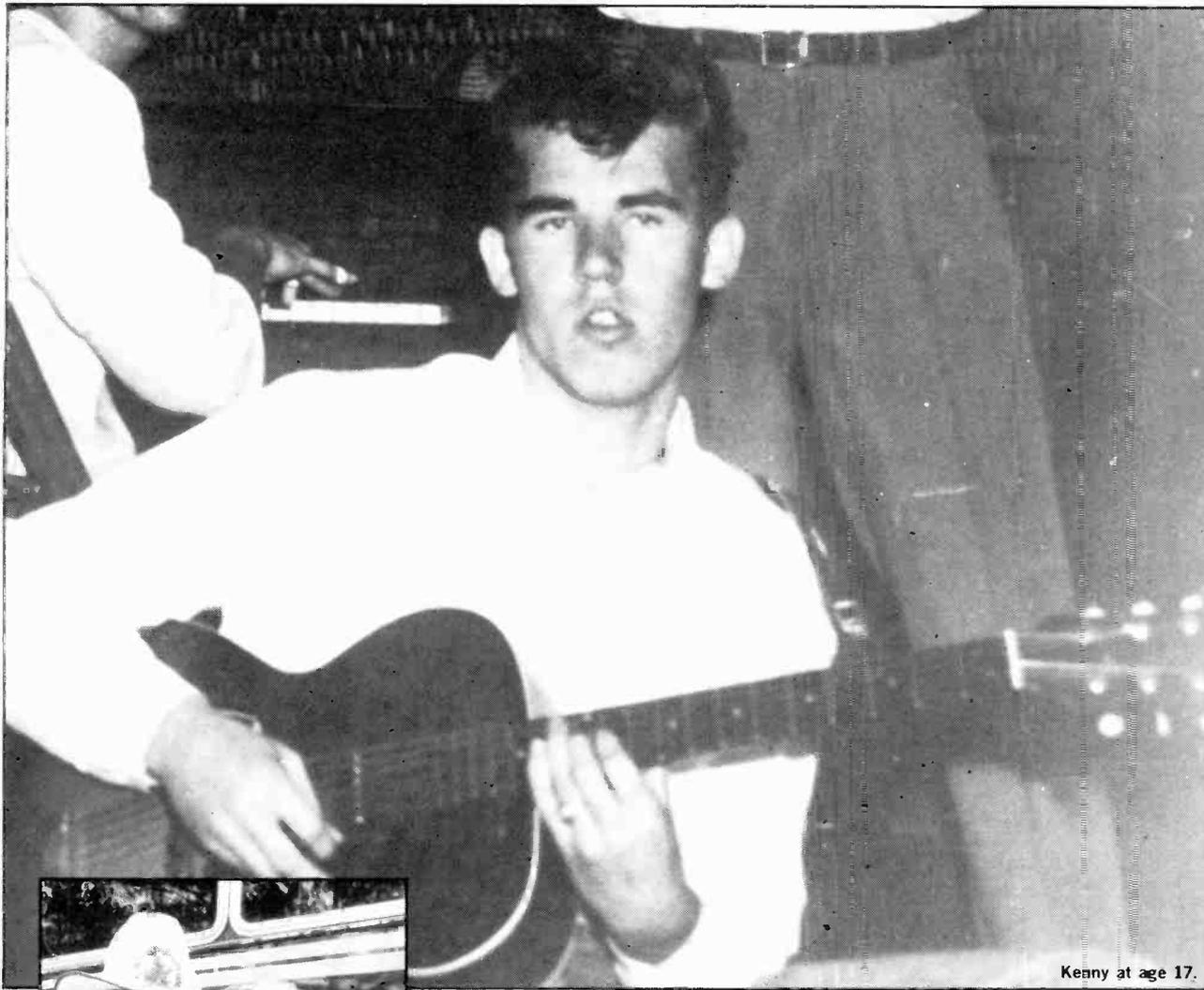
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Kenny at age 17.



Lelan Rogers with Marianne and Christopher Cody Rogers

KENNY ROGERS: THE EARLY YEARS

INTERVIEW WITH LELAN ROGERS

(Lelan Rogers is currently General Manager of Kenny Rogers Productions in Los Angeles. He has enjoyed a long career in various aspects of the music business. In the mid-sixties he produced a Texas, acid-rock cult band called The Thirteenth Floor Elevators and in 1958, at the age of 27, he produced "That Crazy Feeling," the first hit single by his little brother, Kenneth Ray Rogers.)

Lelan: The first person to recognize the charisma Kenny had was my wife, Hazel. I was managing a group Kenny was in called The Scholars. He was playing bass and singing harmonies; two other guys were singing the leads. Kenny had one song to sing himself. I believe it was "Moonlight in Vermont." The rest of the group didn't have much faith in him as a singer and steered him off but one Saturday morning we were doing a free show and he just insisted on singing his song. When he stepped up and began to sing, there were some little girls in the audience that just damn near fainted from all the screaming. My wife was next to me in the front row—and I'll never forget this—she nudged me and said, "Lelan, there's your star in the group." As usual, I said, "Oh no, you don't know who you're talking about. That's my kid brother."

The Scholars broke up when one of the lead singers got a solo offer. Unbeknownst to my wife, I took our household money and took Kenny into the studio. 'We're brothers,' I told him, 'and in this together.' We cut "That Crazy Feeling," a ballad, and I was playing it for a record distributor friend when Don Gensen heard it. He was with a newly formed label called Carlton Records and looking for product. He leased it from us and two weeks after it was out it went to number one in Houston. Eventually it broke into the Top 20 nationally. We got Kenny to Philadelphia and a spot on American Bandstand. Then, he did one of those little regional tours of the East that Dick Clark put together. The record company was located in New York City and they brought him there for his first time. They did a lot of radio interviews and he was a star and he knew it. His head got so big he couldn't scratch the top of it with his own hand.

With a disk jockey friend of ours, I booked him to do a parade in Corpus Christi, Tex., and he let it be known that he had signed enough autographs and wasn't signing any more. He was 18 at the time. He cut a second record for Carlton which was a total stiff and they dropped him like a hot potato. It was eight or ten years before anybody asked him to sign another autograph. He's since told me that was a real awakening experience for him. As soon as he had another record out, years later, he went out and stood on the corner looking for some autographs to sign and he's been signing them ever since.



A later edition of The First Edition: (l-r) Mickey Jones, Kin Vassy, Mary Arnold, Terry Williams, and Kenny Rogers.



Kenny with The Scholars

DICK CLARK

"One Kenneth Rogers—that's Kenneth—appeared on 'American Bandstand' in March of 1958, performing 'That Crazy Feeling.' You want the real truth: I don't remember a damn thing about it. I've seen pictures of it since; we were both considerably younger and leaner, and, needless to say, he had no beard. And the man made absolutely no impression on me. Now there was one I missed!"

KIN VASSY

"I met Kenny in Houston, Tex., in the early '60s, back in the folk days. One night we went to the Terrace Club where a little jazz trio was playing. Of course, it was the Bobby Doyle Trio. I remember there was a tall, friendly guy playing stand up bass and singing lead tenor in a kind of copy of the Four Freshman. It was Kenny in a tuxedo. Soon after, Kenny joined the New Christy Minstrels, which brought us closer musically. After the Beatles hit, everybody started writing their own songs because you could see that the folk thing was pretty much over. Mike Settle, Terry Williams and Thelma Camacho decided to form a group, and I was supposed to be the bass player. I got cold feet at the very last minute because I figured it would take six months of near-starvation to put the group together, so I stayed with the group I was in. They said, 'Gosh, that just leaves us with Kenny, Kenny, why he's all mohair suits and cufflinks! He's just too straight for us!' Eventually, I ended up in the group ... 18 months later ... but it was *after* they'd had their biggest hit. The first time I heard 'Just Dropped In (To See What Condition By Condition Was In),' I got very ill 'cause I KNEW it was going to be a huge hit and I'd missed it!"

TERRY WILLIAMS

"How did the First Edition get to be Kenny Rogers and the First Edition? We ... Mike and Thelma had finally left the group and Kenny and I still had the name. We'd had a record called 'But You Know I Love You,' which had done very well nationally. The follow-up got good response on the East Coast, but on the West Coast, everybody wanted 'Ruby, Don't Take Your Love to Town.' We thought, 'Well, here's our chance to get maybe two records on the charts at the same time.' We didn't want to put both out under the same name because we were afraid distributors would pull the first single. So we put Kenny Rogers and the First Edition on 'Ruby' because he was singing lead on the song. The next thing we knew, we were two million and five with 'Ruby' and had blown the other record out of the water."

DON SCHLITZ, Author of "The Gambler"

"I was working as a computer operator at night, writing songs whenever I could. Then, one day the phone rang and someone said that Kenny Rogers cut 'The Gambler' last night on a session. What that meant to me was that I could quit my day job at last. To get one song cut by Kenny Rogers can make a career. It's that simple. You can't say the same about Culture Club or Heaven 17; that's for sure!"



LARRY BUTLER, Producer

"The reason I originally signed Kenny to United Artists was because of the quality he had in his voice to express emotion. Our business is based entirely on emotion. I was a big fan of the First Edition. Everyone in that group was great, yet whenever Kenny would open his mouth, there seemed to be a certain magic. I knew there was a place for him in country music."

The Gambler is Appearing at the Golden Nugget.
October 21, 22.
Atlantic City.



The Best Has Just Begun. For Us, Too.

KENNY ROGERS:

THE FUTURE

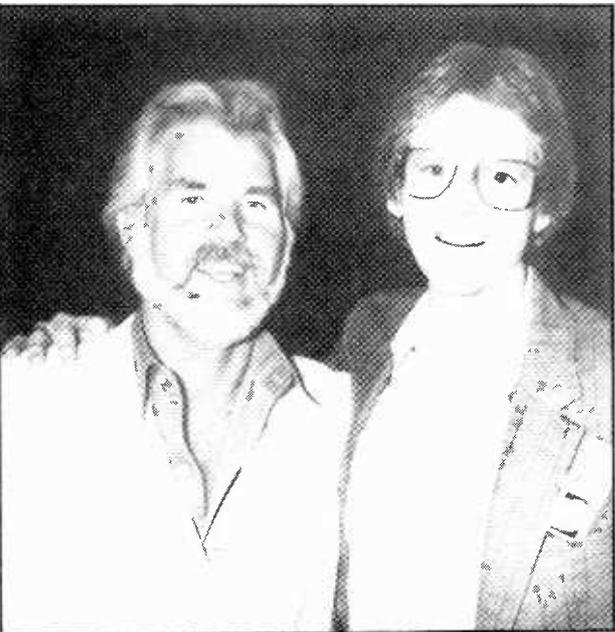
INTERVIEW WITH KEN KRAGEN

(Ken Kragen has managed Kenny Rogers since 1967 when Rogers was the bass player of The First Edition. Kragen began his career with folk acts like The Limelighters and The Smothers Brothers and now, along with Rogers, also guides the careers of Lionel Richie, Dottie West, Kim Carnes, Michael Nesmith, Lindsay Buckingham and Ronnie Laws.)

Question: Kenny Rogers has enjoyed a very successful five years. How can you hope to maintain this pace? How can you say "the best has just begun?"

Ken Kragen: The exciting prospect here is that, at the moment when everybody says, "Kenny can't get any hotter" or "How can Kenny accomplish anymore," we're looking ahead to bigger and better things. Every six months, for the past six or seven years, since Kenny went on his solo career, we sit down and do a basic written game plan outlining our objectives for the next six months and also looking much farther down the road. This Fall's layout is a manager's dream. It starts with the release of the RCA album on the first of September; then on September 18th, the HBO show begins airing; October 10th Kenny and Dolly appear on the CMA Awards. October 15th is the release of Liberty Record's *Twenty Greatest Hits* album, which is coming with a huge push. And then, the second week in November, "The Gambler" sequel airs for two nights on CBS. And finally, the "World Hunger Media Awards" are presented at the United Nations November 22nd. Attendant to all of these career events are the cover of *People* magazine, the cover of *TV Guide*, the *Playboy* interview, and 15 or 20 different syndicated column pieces. It is a perfect Fall giving Kenny terrific momentum to go into next year.

The big thing about management is that you can't create something out of nothing. The artist has to give you something to work with. In Kenny's case, fortunately, he gives you a lot. For years Kenny did interviews in which he said "It's likely that I'll last up there for two or three years and then it'll start to fade." He always predicted that. About two years ago, I went to him and said "Where is it carved in stone that you have to cool off?" He said let's examine why artists cool off and see if we can do something about it. What we came up with was that careers basically slow down because artists stop doing the things that made them successful in the first place. They got hot going out and working with the local radio people, they got hot playing concerts across the country, they got hot doing a certain amount of television. Once they are successful their time becomes less available, they get tired of the road, they pull back in all of the exposure and performance areas and since those are the things that sell them, the records slack off. As record sales slow the artist can't go out



and perform and it becomes a big, vicious circle and the career starts to slide in the opposite direction. So we felt that one of the things that he had to do was to continue as much as was physically possible of the same things that had made Kenny successful to that point. The other thing that's very interesting is people tend, as they get very successful, to be afraid to take chances creatively. They won't try new music. They continue to repeat the things that they did all along. There's a delicate balance there. If you go too far afield, you can alienate people. On the other hand, if you fail to change at all, people start taking you for granted. Kenny has, by his association with Lionel Richie, and then Barry Gibb, continued to grow. To me, the Lionel Richie association was the key one because it established that Kenny could successfully move away from a country producer and, not only get away with it, but have the biggest record of his career. "Lady." On the other hand, the move with Barry Gibb has turned out to be, creatively, the most adventurous because Barry has written songs which really take Kenny in directions that are totally different. "She Believes In Me" and a song like "Lady" are not that far removed from each other musically, but between "Lady" and "Eyes That See In The Dark" there is a big jump.

Q: Did Kenny express any trepidation to you about that?

Kragen: No, Kenny loves change. Look at his career. He's gone from jazz to folk to rock to country. The common denominator is his ability to pick songs and the quality of the people he associates with.

Q: How did the move to RCA from Liberty fit into the overall plan?

Kragen: We had a wonderful run at Liberty. And Jim Mazza is unquestionably one of the most talented, brightest men in the record business. However, when you're in a company for a long period of time, as Kenny was, and have success after success after success, it is just human nature that sooner or later, they get pretty comfortable with you. You may have a nice, good, strong relationship but the excitement, the thrill, the drive is not the same. One way that you pump new energy into a career is to make a change.

Q: Even though RCA is a new company, you've been working hard, getting them excited. Why?

Kragen: We always do with every company we work with. That's part of what our management technique is. Both myself and Lelan Rogers, and Harriet Sternberg as well, are actively working to cultivate that kind of excitement at RCA, CBS-TV, and HBO. We work hard to do that. . . . it's very, very important. You keep looking for fresh new approaches that will excite those who sell Kenny to the public.

Q: Doesn't RCA give you international advantages?

Kragen: RCA has a super-strong international operation. Kenny has never been fully developed internationally despite some very good work in certain countries by the EMI representatives. Part of EMI's problem was Kenny's lack of touring overseas in the last few years. It's tough, financially, and artistically to go over there where you're not as well known. However, a key to the RCA deal was that they recognized the value of Kenny's potential overseas. Part of our agreement with RCA was that Kenny would commit to touring overseas and really making something happen on an international basis and that's what we plan to do in 1984. We're already working on a tour for March which would include Hawaii, Australia, New Zealand, Hong Kong, Manila and Japan. There will also be a tour of Europe.

The international market is very important to us from two points of view. One, we must open those markets and let those people see what a great show Kenny gives. The other one is that we need to take the pressure off of the American and Canadian markets which we have been playing repeatedly for five or six years now. Kenny needs a little breather here. His business has stayed consistently high (he just finished a tour that sold out completely) but how many times can we ask people to come even though Kenny changes the show every year and improves it?

Q: You've worked with Kenny for 16 years. How has your personal relationship changed? Is it a strain being someone's personal manager, being the point man for this activity?

Kragen: The relationship has varied over the years. It goes up and down. Kenny is a pretty easy person to work with and certainly the nicest thing about him is he's thoroughly rational and professional. He doesn't get terribly excited about good things but he doesn't get particularly upset about bad things. He stays very even, which makes the relationship far less volatile than I would imagine most manager/client relationships are.

I'm not a manager who dictates to his clients. I work out with them a plan that they can grow with. The key is that they enjoy their life, that they have a good time doing what they're doing and that they get out of it what they want. At the same time, Kenny has always told me that my job as a manager is to get him to do things he doesn't really want to do that are important for him. Sometimes, I think that that doesn't make you the most popular guy in the world. But the relationship has really matured into a pretty good understanding of each other and a one where we can accomplish a great deal very easily and quickly.

One of the great things about Kenny Rogers as a client is there isn't anything I can put him in where he won't deliver. Even if I make a mistake and put him in something wrong, he'll turn it around and make a score. I remember several years ago, putting him into the "World's Largest Country Music Show" at the Pontiac Silverdome. We arrived there to find total chaos with 65,000 people watching. He and Dottie West hosted the show and they pulled it off. I thought when I got there, "Whoops, what did I get him into?" The show turned out to be very successful and turned out to be a great career event for him. In the end, it's Kenny who makes it happen. That's why I can say, "The Best Has Just Begun."

KIM CARNES

"Having known Kenny for a while, it was a challenge when he asked Dave and I to write a concept album for him. *Gideon's* songs were really designed for him; not only the character Gideon, but Kenny's vocal style as well (I think his vocals on 'One Place in the Night' and 'Good Friend' are especially chilling). To be in the studio and watch the album become a reality will always be a highlight."

GEORGE BURNS

"I've only worked with Kenny Rogers once or twice. But I can say this: he's doing so well, I'm thinking of raising a beard."

CHET ATKINS

"From what little I've known of Kenny, I think I've always been impressed by his intelligence. It's been part of his success. He has handled himself and his career very well. . . . picking the right songs and being on television. . . . I really admire his professionalism and I think he has done a fine job in everything he's chosen to do from music to movies. I have a great deal of respect for him."

BURT REYNOLDS

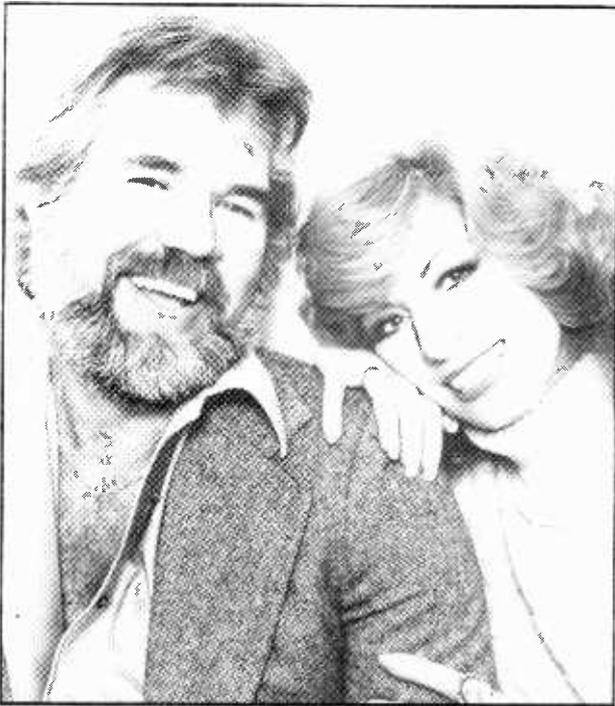
"He's a gentleman, a friend, and a great talent. Obviously, talent will win out if you just persevere. Kenny is a great example of that truth."

BOB SEAGREN, 1976 Olympic Gold Medal Winner, Pole Vault

"Kenny and I used to be neighbors, before he hit the success trail. We played tennis together, and became friends. He's a unique man, and a very generous one. One time, when we were on a trip together, I said how I felt guilty that he was doing all the treating. He explained how he liked to enjoy what he had, and to share it. 'I've been down and I've been up', he said, 'and up is better'."

SHEENA EASTON

"Working with Kenny on our duet, 'We've Got Tonight,' showed me that you don't always have to be in the studio for three months in order to get a hit. From his first phone call to me to the song being played on the radio took only three weeks, yet it was one of my biggest records. I learned a lot from Kenny's professionalism. He was ready to work right through Christmas Eve, if necessary, just to make it perfect."



DOTTIE WEST

"Kenny Rogers has always been respected, even before the huge hits. I can remember when he was playing the Exit Inn in Nashville, even then his fans thought of him in a special way. He's a survivor and a believer and his generosity has been noticed. My fans know what Kenny Rogers did for me. He gave my career a new beginning when I was the first woman he sang with. Kenny is a hero for people, a real All-American who does for people what Elvis did but in his very own, special way. He could probably run for President and win if he really wanted to. Our friendship is everlasting."

Kenny Rogers

A great sound
we're proud to
help bring
to the world.

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In Tribute to Kenny Rogers...

Whose talent, generosity and special caring has brightened the lives of children everywhere.

With Love,

Barbara & Marvin Davis

*and The Children's Diabetes Foundation
at Denver*



A Sign of Excellence.

In this imperfect world, there are few signs of excellence. The name of Kenny Rogers is one such sign. Excellence in recorded music, in live performance, and in his Lion Share Recording Studios.

Excellence is also the tradition and goal of Mitsubishi Electric. Together with Kenny, we are certain to achieve excellence in digital audio recordings at Lion Share Recording Studios.

We appreciate Kenny's confidence in us.

Yoshito "Super" Yamaguchi
Chairman
Mitsubishi Electric America Inc.

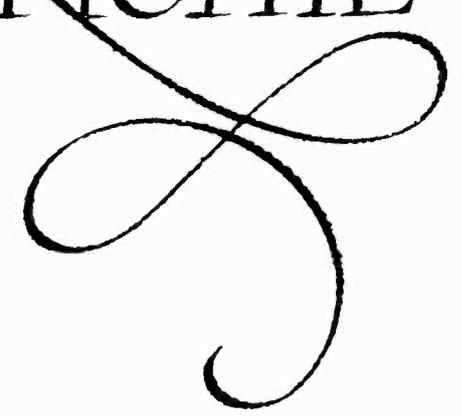
Tore Nordahl • Sonny Kawakami • Lou Dollenger • Bill Van Doren • Shoki Ikeda
Digital Entertainment Corporation

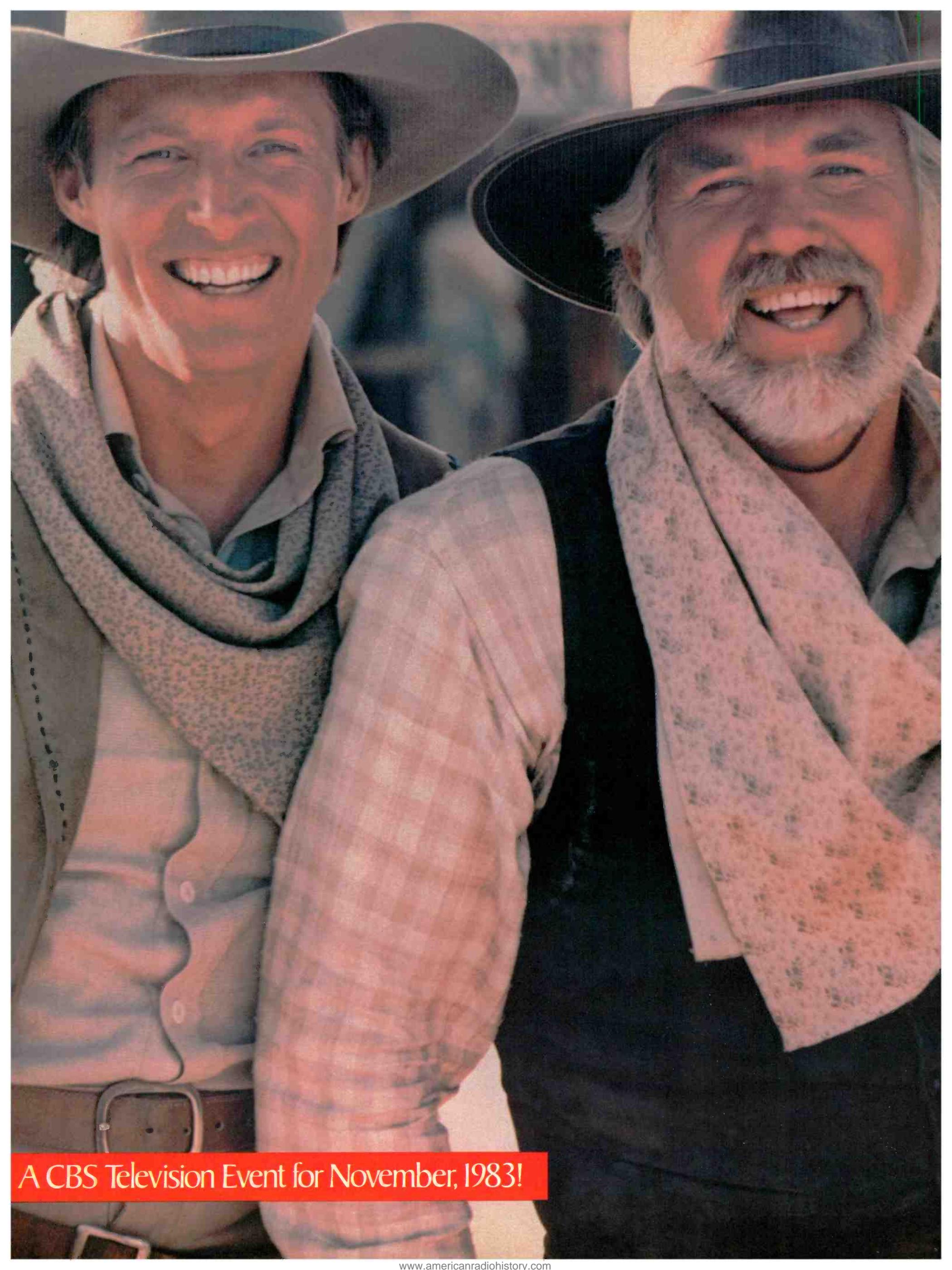


Thanks, Terry and Jay.

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Lady's
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WE
LOVE
YOU-
LIONEL
&
BRENDA
RICHIE

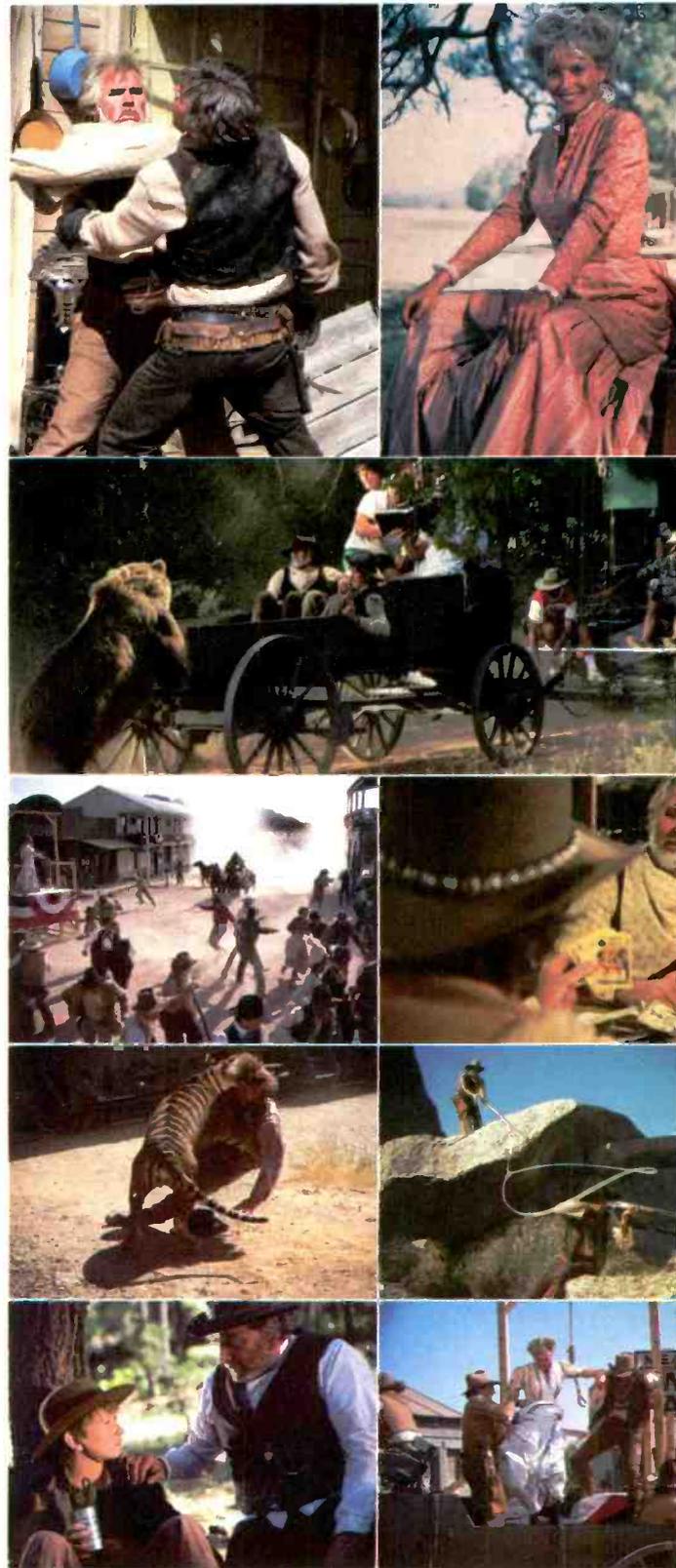




A CBS Television Event for November, 1983!

KENNY ROGERS AS THE GAMBLER PART II *The Adventure Continues*

Kenny Rogers returns to his most famous character in a four-hour, two part sequel to his greatest television success, Kenny Rogers as The Gambler. Linda Evans joins Kenny and his sidekick, Bruce Boxleitner, in this thrill-packed western adventure filmed on location in Arizona and Northern California.





Telegram

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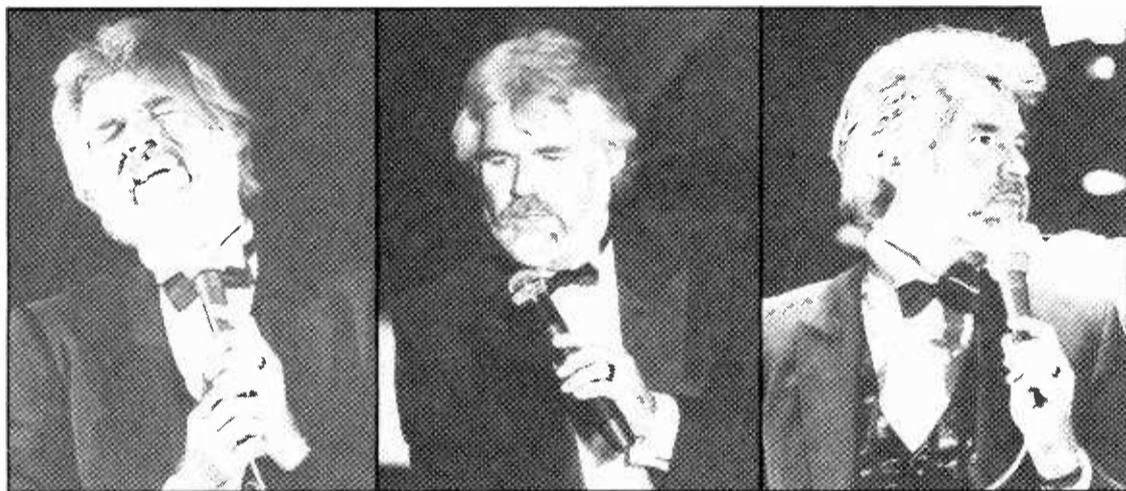
DEAR KENNY
125 MILLION PEOPLE WORLDWIDE TUNED IN TO THE GRAMMY AWARDS EXPECTING TO SEE FRANK SINATRA HOST AND ON COMES A BEARDED HILLBILLY. FOR 20 MINUTES THE SWITCHBOARD LIT UP, ASKING IF YOU OR CHARLIE DANIELS WERE KENNY ROGERS. YOUR WIFE'S GOWN LOOKED CONSIDERABLY BETTER THAN YOU DID AND I RECOMMEND YOU SEE HER DESIGNER BEFORE EXPOSING YOUR FAT BODY TO OUR CHILDREN AROUND THE WORLD. I'M SENDING YOU THE \$10,000 BUT ONLY IN THE FORM OF A STUNT CHECK FOR THE RISK YOU TOOK PERFORMING IN FRONT OF A LIVE AUDIENCE. YOU CAUSED HAVOC WITH MY STAFF, THE ENTIRE MAKE-UP DEPARTMENT QUIT AFTER PUTTING THEIR 120 YEARS OF ACCUMULATED EXPERIENCE INTO TRYING TO MAKE YOU LOOK GOOD AND FAILING. THIS MAY SOUND LIKE A NASTY TELEGRAM BUT IT ISN'T. I WANT YOU BACK NEXT YEAR IF JOHN DENVER ISN'T AVAILABLE.
WARMEST REGARDS,
PIERRE COSSETTE



PIERRE COSSETTE PRODUCTIONS
258 BEVERLY DR
BEVERLY HILLS CA 90211

DEAR PIERRE
IN ORDER TO HOST THE GRAMMY'S I CANCELLED THREE CONCERT ENGAGEMENTS AT A LOSS OF APPROXIMATELY \$300,000, SPENT A CONSIDERABLE AMOUNT OF MONEY FLYING IN AND OUT OF LOS ANGELES ON MY PRIVATE JET, HAD A TUXEDO MADE, LEARNED A SCRIPT AS THICK AS THE BIBLE THAT WAS CHANGED AS OFTEN AS NBC EXECUTIVES, HAD AN ORIGINAL BOB MACKIE DRESS MADE FOR MY WIFE AND ANOTHER FOR MY MANAGER'S WIFE, BOUGHT TICKETS FOR MY ENTIRE OFFICE STAFF, AND LISTENED, LAUGHED, AND PRETENDED TO ENJOY ALL OF YOUR JOKES FOR TWO FULL DAYS. 48 HOURS HAVE PASSED SINCE MY SUPERB PERFORMANCE AND I HAVE NOT YET RECEIVED MY CHECK. IF FOR SOME REASON YOU ARE IN FINANCIAL DIFFICULTY, PLEASE GET IN TOUCH WITH KEN Kragen AND I'M SURE WE CAN WORK SOMETHING OUT.
SINCERELY,

KENNY ROGERS



PIERRE COSSETTE

"Everything that ever happened to Kenny, he earned from the very first bootstrap. I was his agent when he worked as a sideman for the Kirby Stone Quartet. I saw him with the First Edition. He went through all the things that make a star: rejection, round-the-clock work, putting it together and keeping it together, making the dollars meet. Everything that has ever happened to him comes from his own talents, his own efforts, his own tenacity and dedication to his profession. And that's the truth!"

**CONGRATULATIONS
BASH, GESAS & CO.**

We're proud
to be part
of the team
Best Wishes
IRWIN
& ROWAN

Dear Kenny,
Everybody already knows you're the greatest, and I
second that motion ...



LOVE,

Dolly

Kenny

OUR THANKS AND OUR APPLAUSE...



It's a privilege to be associated with you and to have the opportunity to see "beyond the star"...to the great gentleman you are.

Your desire to return the special magic to your fans makes Kenny Rogers not only a superstar entertainer but a superstar person.

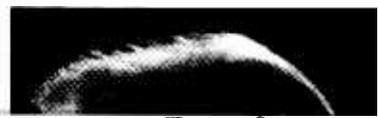
In the final analysis...the world is not just about fragrance or music...the world is about people. People. Coming together...to make dreams come true.

Thank you, Kenny.
It's been our pleasure.



Dick

Richard E. Meyer
President and Chief Executive Officer
Eechnam Cosmetics U.S.A.



THANK YOU KENNY ROGERS AND LARRY BUTLER

“YOU DECORATED MY LIFE”
“LOVE THE WORLD AWAY”
“GOODBYE MARIE”
“IN AND OUT OF YOUR HEART”
“I COULD BE SO GOOD FOR YOU”
“I’LL JUST WRITE MY MUSIC
AND SING MY SONGS”



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INTERVIEW WITH

DICK LOWRY

Continued from page KR-22

resign at the end. There's no way I can play this preacher who hangs out in bars, who's a womanizer, who's not faithful to anyone unless at the end I repent."

Here I am starting a day's work and he's sayin' he wants to change everything. The ending was supposed to be him as the preacher, marrying these two people. I said, "Well, let me think about it." You see, Kenny and I have a style that has developed between us. There are things we have found that are just right for him to do. Kenny knew what was right for this character. That sermon in Coward was probably one of the best scenes in all of our pictures put together. The night before we were going to shoot the sermon, we went over to this little bitty church, out in the woods. We rehearsed until about 11 o'clock that night with him just walking around in there, standing behind the pulpit. The dialogue was still coming at that point. It still was not set. It was a little nerve wracking because we had two long sermons to shoot. I told him I'd shoot the congregation first so, in essence, our first shot the next day would be a rehearsal for him because his back would be to the camera. Then, when the day came, he just breezed through it. That morning, he went in there and said to the extras, "Don't react to me as Kenny Rogers, the recording star, but rather as the leader of your congregation. If I say something funny, laugh; if you feel moved, don't be afraid to show it. Forget these cameras." He and I were in such synch we shot it in a day.

Q: How did you experience Kenny's progression as an actor?

Lowry: Each time we worked it was obvious to me how much he had learned from the previous time. But with him or anyone else, when you learn something you lose a little bit of what was real natural. You trade up but in any trade you give away something. There was something very naive and endearing about Kenny in *Gambler I*. Some of those naive, endearing things are gone and have been replaced by things that are more learned and more studied.

Q: You've said that you feel a responsibility to Kenny's fans. What do you think their expectations are of a Kenny Rogers role?

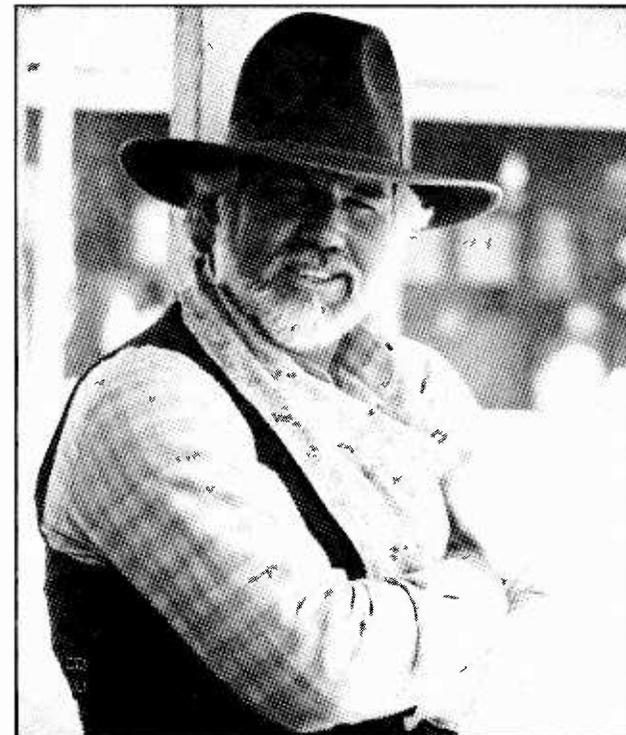
Lowry: Kenny's fans expect a guy with strong moral values who lives and abides by them without beating people over the head with them. He has a sense of humor, a sense of style, with a sense of self-deprecation that is very attractive. I think people love to see someone doing right effortlessly. I don't mean there might not be blood, sweat and tears involved, but rather that the decision to do right is made quickly . . . and he never, even when he plays a preacher, preaches about it. Kenny instinctively knows these things. That was the point of resigning in *Coward*. Although it bothered me we had a womanizing preacher, I couldn't find a solution. But Kenny did.

Q: What should we expect in *Kenny Rogers as The Gambler, Part II*?

Lowry: At this stage of the game, it's real hard to say. We shot some spectacular scenery, some wonderful action, and some marvelous performers, both character types and big, big stars.

Q: Did you feel you could ask more of Kenny as an actor this time?

Lowry: It comes without asking. Sometimes he'd say to me, "I feel uncomfortable doing this but if you assure me I don't look like a jerk, I'll do it." Kenny is a good movie-goer and I think he knows what he enjoys seeing and, in turn, tries to give it when he's performing. He didn't enjoy running from a nine-foot Kodiak bear but he knew why he had to do it.

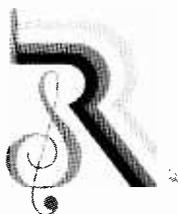


Kenny Rogers in *The Gambler—Part II*.



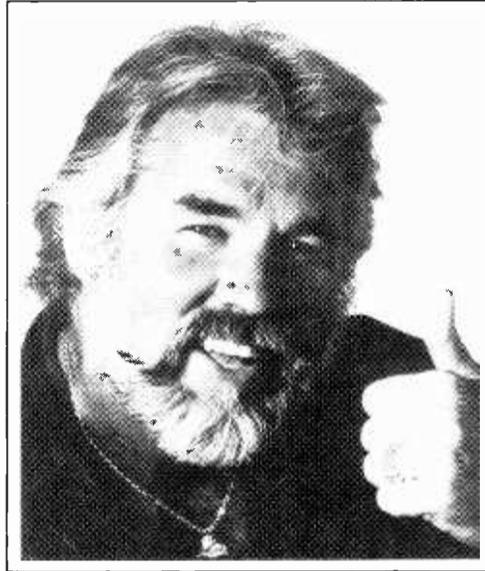
CONGRATULATIONS KENNY

B.J. & Gloria Thomas, and
Rainsong Management
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Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Director, Patrick Snyder; Quote boxes, Kip Kirby, Edward Morris, Ethlie Ann Vare; Cover art & design, John Coulter Design.

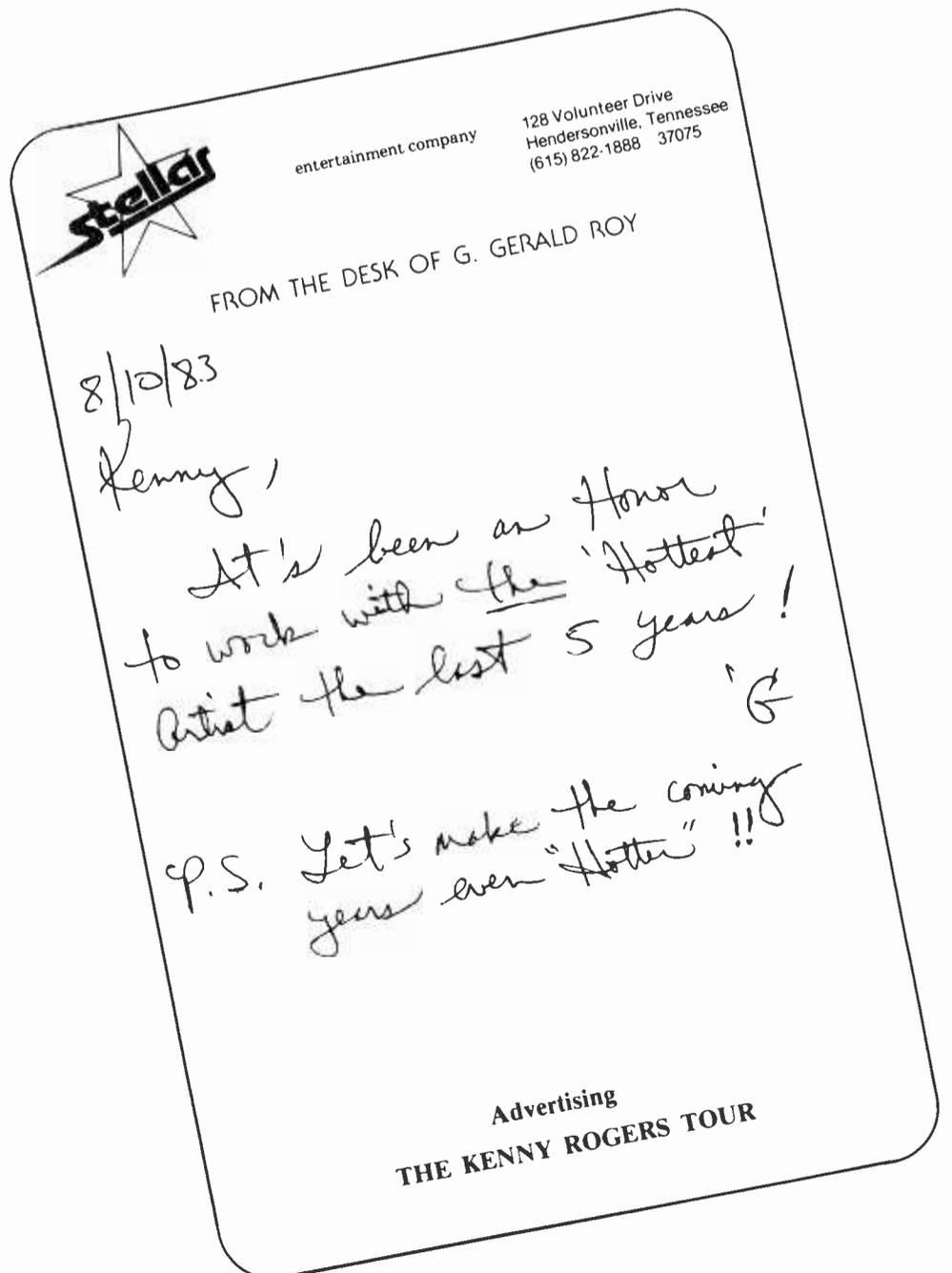
Congratulations, Kenny



Harrah's

Great Working
With You

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Thank you Mr. Rogers

for a memorable evening!!

Sincerely,
Atlanta

KENNY ROGERS
ESTABLISHES THE
WORLD HUNGER MEDIA AWARDS



Kenny and Marianne at the 1982 World Hunger Media Awards

On November 22, 1983, Kenny and Marianne Rogers will present the Second Annual World Hunger Media Awards at the United Nations in New York City. Like the First Annual Awards ceremony held at the U.N. in November, 1982, a prestigious gathering from the worlds of business, diplomacy, entertainment and the media will witness the distribution of \$100,000 in prizes to winning members of the media chosen by a blue ribbon panel of judges.

Kenny and Marianne endowed this awards program in 1982, "to encourage, honor and reward those journalists, film makers, photographers and writers who have made significant contributions in bringing public attention to the critical issues of world hunger." The goal of the awards program is to foster the education of the American people with regard to the many issues that fall under the broad category of hunger, from Third World agriculture to school lunch programs. It identifies hunger as a political problem that can be solved if the electorate is properly informed and motivated. The terrible fact is that enough food is produced to feed everyone on the planet. As Kenny and Marianne stated, "We firmly believe that once adequately informed, the American people will respond to the problem with the energy, ingenuity and generosity that are the hallmarks of our best moments as a nation."

The inspiration for the Awards came from the late singer/humanitarian, Harry Chapin, who was an old friend of the Rogers. Chapin was a tireless worker for many social causes but especially those associated with hunger. Before Chapin was killed in 1981, Rogers once asked him what he would do with a million dollars for the cause. Knowing that even that much money was insignificant in actually feeding hungry people, Chapin suggested the Media Awards. In the year after his death, the Rogers' created the program and committed themselves to ten years of prize giving. In addition, they completely fund the cost of administering the awards.

The 1983 Awards will be judged by a panel of six that includes Ambassador Anwarul Karim Chowdhury, minister, Bangladesh Mission to the United Nations; Ann Crittenden, former reporter for *The New York Times* and a winner in the 1982 Awards for Best Newspaper coverage; Roy Fisher, Dean of the School of Journalism, University of Missouri; Pat Carbine, Publisher, *Ms. Magazine*; Marge Benton, chairperson, Save the Children Foundation; and William Ayers, member of the board of directors of World Hunger Year, Inc. The World Hunger Media Awards are administered by World Hunger Year, Inc., in association with Martin Rogol. This New York based non-profit organization was founded by Harry Chapin, who was posthumously honored with the Awards' first Special Achievement Award. Its \$20,000. provided funds for two Congressional internships, in 1982, focusing on hunger related issues.

The winners of the 1982 World Hunger Media Awards covered a broad spectrum, from major newspapers like *The New York Times* and *Christian Science Monitor* to a small magazine called *Seeds* published by a Baptist church group in Decatur, Georgia. Other honorees included the writer/producer of an episode of *Lou Grant*; the author of "Diet for a Small Planet"; a local television reporter from New Orleans who journeyed to Haiti; and a photographer from the *Minneapolis Tribune* who brought chilling images back from the Indian subcontinent. All together thirteen individuals shared awards in six categories.

Nominations are now closed for the 1983 Awards and the panel of judges will meet in mid-September to begin evaluating the entries. Winners will be announced at the U.N. ceremony on November 22.

Songs recorded by Kenny Rogers

- "Just Dropped In (To See What Condition My Condition Was In)"
- "Are My Thoughts With You"
- "Makes Me Wonder If I Ever Said Goodbye"
- "Lay It Down"
- "She Even Woke Me Up To Say Goodbye"
- "The Son Of Hickory Holler's Tramp"
- "Sunshine"
- "Then I Miss You"
- "Elvira"

Congratulations to a Great Artist and a true friend. Thanks for recording the above songs.
Roy Acuff & Wesley Rose



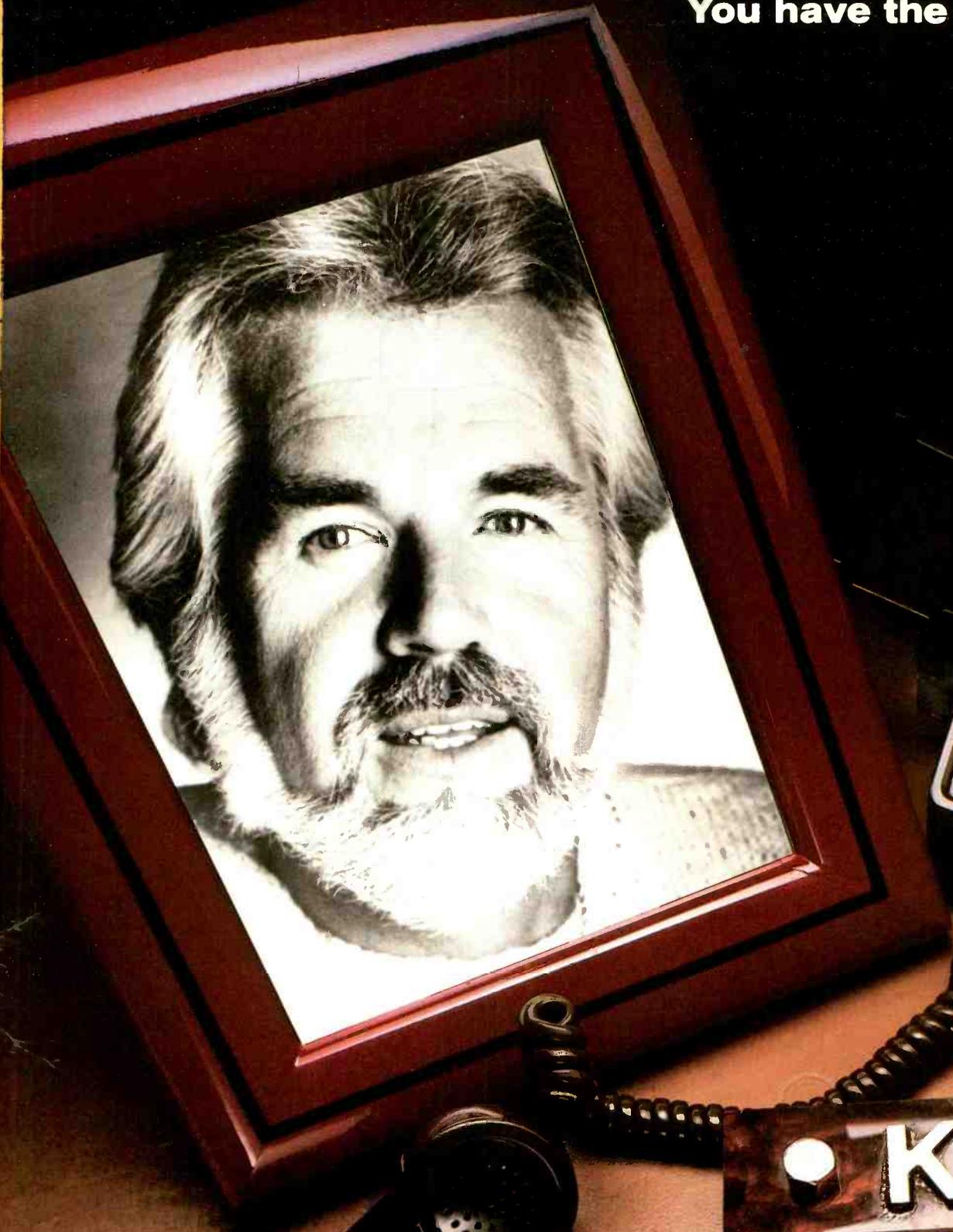
CONGRATULATIONS

TO THE MAN WITH EYES
THAT SEE IN THE DARK

WITH LOVE & ADMIRATION
HARRIET STERNBERG
KRAGEN & CO.

It hasn't changed in sixteen years.
You have the talent, I've got the phones.

Ken Kragen



- * Things To Do For Kenny's Career ~ Fall 1983 *
1. Meet with RCA to plan campaign on "Eyes That See In The Dark" album & duet single with Dolly Parton, "Islands In The Stream."
 2. Promotion & Publicity for the HBO Concert Special to begin airing September 18th.
 3. Edit "Kenny Rogers as the Gambler - Part II" & deliver to CBS-TV for early November telecast.
 4. Produce a video on "Eyes That See In The Dark" single for immediate use overseas & later use domestically.
 5. Meet with LIBERTY RECORDS to discuss package & promotion for "Kenny Rogers TWENTY Greatest Hits" album to be released October 15th.
 6. Plan 2nd annual "World Hunger Media Awards" for November 22nd at U.N.
 7. Organize 1984 WORLD TOUR.
 8. Write copy for our ad in Kenny's Billboard Special.



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Hubert Laws
Ronnie Laws
Kenny Loggins
Barry Manilow
Dave Mason

Johnny Mathis
Bill Medley
Missing Persons
Musical Youth
Stevie Nicks
Oingo Boingo
Jeffrey Osborne
Dolly Parton
Lionel Richie
Rufus
Brenda Russell
Scorpions
Michael Sembello
Sister Sledge
Donna Summer
John Travolta
The Tubes
Bobby Vinton
Weather Report

AND MOST OF ALL,
THE MAN WHO MADE IT ALL POSSIBLE:

KENNY ROGERS



Country

Skaggs' Hits Electrify Bluegrass

Singer's Non-Purist Approach Sparking Resurgence

By EDWARD MORRIS and
ANDREW ROBLIN

NASHVILLE—Paced by the growing appeal of Ricky Skaggs, whose first two albums for Epic have gone gold, bluegrass music is making its biggest showing in the country music market since the 1960s, when such bluegrass acts as Flatt & Scruggs, Jim & Jesse and the Osborne Brothers routinely charted in the top 100.

In addition to Skaggs, the Whites, Delia Bell and Rick & Janis Carnes have all recently enjoyed significant chart activity. Skaggs has had five No. 1 country hits; the Whites have

had three in the top 10; and Delia Bell's self-titled album, produced by Skaggs' one-time mentor Emmylou Harris, has been on the country chart for 16 weeks.

Bluegrass patriarch Bill Monroe will have his new MCA album cut in late October; while Monroe seldom charts anymore, the new album will be given a boost by his performances with the Oak Ridge Boys, Larry Gatlin, Emmylou Harris, Barbara Mandrell, John Hartford, Willie Nelson, Waylon Jennings, Skaggs, Mel Tillis and Johnny Cash. MCA reports that, even without much airplay, Monroe's albums have been selling 40,000 to 50,000 units each.

Skaggs' third album, "Don't Cheat In Our Hometown," is due out at the end of this month. It will contain five songs made famous by the Stanley Brothers, one of the most revered groups in bluegrass. On two of the tracks, "Don't Step Over the Line" and "Vision Of Mother," Dolly Parton duets with Skaggs. In October, "Highways And Heartaches," Skaggs' second album, will become one of the first country albums to be released as a Compact Disc.

In an attempt to gain some commercial clout and attention for their music, Nashville area bluegrass performers and fans have established the Nashville Bluegrass Music Assn. International, and are seeking affiliation with the Nashville Music Assn. The new group has already presented three local bluegrass concerts in cooperation with the Tennessee Performing Arts Center and has a membership of about 400. Acts featured on the concert series were the Osborne Brothers, the Whites and Country Gazette.

Charmaine Lanham, coordinator for the association, acknowledges that bluegrass music has suffered in its bid for popularity from quarrels among the community as to what qualifies to be called "bluegrass." "There was an entire festival circuit in Florida," she says by way of example, "that would not allow any group with an electric bass to perform on it."

Skaggs not only uses electrified instruments but also drums. Moreover, he says he has downplayed the banjo because of its close identification with bluegrass.

Lanham says she's convinced that purist tendencies are going to have to be put to rest if bluegrass is to keep its present state of health: "I

applaud any bluegrass people when they succeed. Just because you get on the radio doesn't mean your fingers have lost touch with tradition." She adds that the question of musical purity will be addressed in the Association's next newsletter.

Lanham voices the fear that bluegrass may not be accepted as "concern music," as well as concern about the lack of knowledge on the part of country music DJs. She reports that the TPAC series—although well-attended—barely managed to break even. "In the Southeast, people feel that bluegrass is more than music—it's a social thing. I don't know if bluegrass in this part of the country can support itself in a concert situation."

Country DJs, she believes, tend to think only of banjos and Bill Monroe when they are asked to play bluegrass. And airplay is made even more difficult because most mainstream bluegrass is released in album form only.

Lanham's observation about the social nature of bluegrass is confirmed by the fact that so far bluegrass has found its biggest commercial success through outdoor

(Continued on page 48)



MILLER TIME—WSMV-TV talk show host Dan Miller makes a point during a recent interview in Nashville with MCA artist Lee Greenwood on "Miller & Co."

Nashville Scene

Names, Not Songs, Are The Same

By KIP KIRBY

★ ★ ★

Les Acree at WMC Memphis phoned in last week to mention that 10 songs now on Billboard's Black Singles chart carry the same titles as songs now or formerly on the charts—even though they aren't the same songs. These titles include "Miracles," "I.O.U.," "Crazy," "Shine On," "Cheap Thrills," "Party Time," "Talk To Me," "Say It Again," "This Time" and "You And I." The "I.O.U." which is on the country chart by Lee Greenwood is, of course, now up for CMA Awards as song of the year and record of the year; its black namesake is by a group called Freeze.

And from Van Beydler, music director at Waynesville, Mo.'s KJPW-AM, we have the following chuckle: Van says that he wasn't able to air last week's syndicated "Country Sessions" program on the station because it never arrived. And who was the scheduled guest on that particular segment? None other than Mr. No-Show himself, George Jones.

It started out country, but from the looks of Billy Bob's upcoming concert schedule, the Fort Worth nightclub is branching out in new directions. Among the acts slated to perform in August and September are Christopher Cross, Phyllis Hyman (star of Broadway's hit musical "Sophisticated Ladies"), Marshall Tucker, the Go-Go's, Kansas, Little River Band with Chris Deburgh, Air Supply, and Hispanic group La Mafia (what a great name), replacing Tierra. However, Billy Bob's isn't neglecting its country clientele: on the roster this month and next are Bobby Bare, Lynn Anderson with Gary Morris, John Conlee, David Allan Coe and Tanya Tucker.

Journalists Assn. Presenting Benefit

NASHVILLE—The National Entertainment Journalists Assn. will present a "Honky Tonk Wednesday Night" Sept. 14 at the Cannery here. Proceeds will go toward maintaining the group's scholarship fund.

Artists appearing at the benefit will be Cedar Creek, Becky Hobbs and Terry McMillan. Tickets are \$4 each.

Speaking of Tanya Tucker, she's just been added to the lineup of scheduled talent appearing at Entertainment Expo '84 Nov. 18-20, sponsored by the Nashville Music Assn.

Loretta Lynn will be written up in a winter issue of Ladies Home Journal as part of the magazine's "private lives" series. Preceding Loretta in the articles will be Barbara Walters, Bonnie Franklin and Valerie Bertinelli. Not bad company to be in—and Loretta is the only musical act.

Barbara Mandrell hosted the Aug. 25 edition of the "Tonight Show," which (as MCA Records is quick to point out) makes for a big change from the days when the program's talent coordinators couldn't even be convinced to use the perky singer as a guest performer. Barbara's numerous network tv appearances—plus her own NBC series—have, of course, shown everyone that when it comes to hosting, there aren't many better than she is.

★ ★ ★

Rex Allen Jr. will be back on the recording scene shortly, now that he's inked with Moon Shine Records; his first single for the label is

(Continued on page 48)

AUTHOR OF JOSE CUERVO

Jordan Serves Another Round

NASHVILLE—Cindy Jordan has the kind of success story that gives the music business its frenzied momentum. The first song she ever wrote bagged her both a publishing and a major record deal; then it went on to become a No. 1 country hit for another artist. But like most other success stories, Jordan's has been a trifle more ragged around the edges than her press releases will one day recall.

To date, Jordan's sole contribution to country music history has been the authorship of "José Cuervo," that tipsy tribute to tequila which became Shelly West's first solo chart topper earlier this year. Currently in Nashville to plug her other songs, Jordan says she was a cocktail waitress in Torrance, Calif., in 1977 when she was moved to put her enthusiasm for the potent drink into words.

At about the same time, Heublein, the makers of the drink, conferred upon Jordan the title of "Miss José

Cuervo," even before the company knew about the song.

When KLAC in Los Angeles announced a country talent search, Jordan responded by entering a tape of "José Cuervo." The resulting air exposure caught the attention of publisher Al Gallico, who signed the song for his company and then took it to Nashville to pitch to Johnny Duncan. (It was originally written as a "man's song.")

After Duncan passed on the offer, Jordan says she restructured the song to a woman's point of view and, in 1980, cut it herself on the custom label Bullhead Records. In this form, she took the record back to KLAC, where it was added to the playlist as an extra. Warner Bros.' Andy Wickham heard the song, liked it and agreed to put it out as a single. That's where the success ended—at least for the moment. Jordan's version, in spite of its great local strength, never cracked the national charts, and she was quickly dropped from the Warner label.

However, like Gallico & Wickham, producer Snuff Garrett had also taken notice of the song's potential and, through his co-producer Steve Dorff, prevailed upon Shelly West to cut "Cuervo."

Jordan still labors on the West Coast as a singer and writer. She is still in search of a label, but she is realistic about which of her talents opens doors. "I find that I'm better off as a writer than as a struggling artist, because as a writer, everybody talks to you."

Like the happy hangover "José Cuervo" recounts, the Heublein company reports its own more than tolerable morning after. According to Ron B. Schlossberg, Heublein's national brand manager, sales of Cuervo are up 27% since January, and the rise has been particularly noticeable in such places as Texas, Arkansas and Louisiana, where the brand was virtually ignored before. He concedes that Jordan's song may have helped.

EDWARD MORRIS

Talent Seminar's Agent Panel Set

NASHVILLE—A total of 12 talent agents will participate in the Talent Buyers Seminar agents panel slated for Tuesday, Oct. 11, at the Opryland Hotel. The panel will cover the function of booking agents and how to coordinate as middleman between management and talent buyers.

Tony Conway of Buddy Lee Attractions will moderate the hour-long session. Panelists confirmed are: D.J. McLachlan, APA; Sonny Neal, William Morris Agency; Jo Ann Berry, Dick Blake International; Jack Sublette, Top Billing International; Mike North, ICM; David Snyder, Regency Artists; Dan Wojcik, the Lavender Agency; Barbara Hardin, Dale Morris & Associates; Andrea Smith, International Celebrity Services; John Hitt, Jim Halsey Co.; and Charles Dorris, Headliner International Talent.

Registration for this year's Talent Buyers Seminar is \$100 until Friday (9); after that, it will be \$150.



DUELING DO-RITES—During her SRO benefit appearance at the Tennessee Performing Arts Center, proceeds of which went to the Nashville Songwriter's Assn. International, Barbara Mandrell and two of the Do-Rites demonstrate the importance of close teamwork. Pictured, from left, are Gene Miller, Mandrell and Lonny Hayes.

Billboard® Hot Country Singles

Survey For Week Ending 9/10/83

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)
1	3	12	I'M ONLY IN IT FOR THE LOVE —John Conley (B. Logan) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA-52231	35	41	5	GUILTY —The Staller Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	68	56	6	I SPENT THE NIGHT IN THE HEART OF TEXAS —Marlow Tackett (H. Shedd) B. Mevis, D. Willis, D. Pirimmer; Jack & Bill, ASCAP; RCA 13579
2	2	14	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	36	46	4	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Grutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	69	51	7	POOR GIRL —Rick and Janis Carnes (J. Carnes, R. Carnes, C. Hardy) C. Hardy; Elektra/Asylum, BMI/Refuge, ASCAP; Warner Brothers 7-29656
3	4	12	NIGHT GAMES —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	37	48	2	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	70	74	3	SCOTCH & SODA —Ray Price (J. Garrett) D. Guard; Beechwood, BMI; Viva 7-29543
4	6	13	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	38	26	16	LOST IN THE FEELING —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	71	NEW ENTRY	→	STRONG WEAKNESS —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514
5	7	11	FLIGHT 309 TO TENNESSEE —Shelly West (S. Garrett, S. Dorff) R. Scott; Pose/Mighty, BMI; Viva 7-29597	39	43	7	HOT TIME IN OLD TOWN TONIGHT —Mel McDaniel (H. McCullough) H. McCullough; Bibco/Partnership/Welk, ASCAP; Capitol P-B-5259	72	77	3	DON'T CALL ME —Karen Taylor-Good (T. Sparks) K. Taylor-Good, Berke, Sparks; Bil-Kar, SESAC; Mesa-1115 (NSD)
6	1	14	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225	40	58	3	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	73	80	3	WILDWOOD FLOWER —Roy Clark (R. Clark) A.P. Carter; Peer International, BMI; Churchill-94025 (MCA)
7	9	9	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	41	47	5	ANYBODY ELSE'S HEART BUT MINE —Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP; MCA 52252	74	NEW ENTRY	→	WHEN THE NEW WEARS OFF OUR LOVE —The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513
8	11	10	NEW LOOKS FROM AN OLD LOVER —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	42	45	7	EVERYTHING FROM JESUS TO JACK DANIELS —Tom T. Hall (T.T. Hall) C. Atkins C.G.P.; Hallnote, BMI; Mercury 812835-7	75	84	2	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)
9	13	8	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Kelson Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	43	52	5	AFTER YOU —Dan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504	76	NEW ENTRY	→	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
10	5	12	GOIN' DOWN HILL —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	44	53	5	THE LADY, SHE'S RIGHT —Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood; Window, BMI; RCA 13584	77	79	4	YOU'D BETTER BELIEVE IT —Rod Rishard (J. Gibson) D. Dickson; Hitkit, BMI; Soundwaves 4715 (NSD)
11	15	9	PARADISE TONIGHT —Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land of Music/Blue Texas, BMI; Epic 34-04007	45	31	15	LOVE SONG —The Oak Ridge Boys (R. Chancey) S. Runkle; Youngun, BMI; MCA-52224	78	87	2	KISS ME DARLING —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; Oak 1060
12	14	12	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	46	60	2	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Pirimmer, R. Giles; Malven/Cottonpatch/Dajamas, ASCAP; Warner Bros. 7-29512	79	85	2	YOU'VE GOT THAT TOUCH —Lloyd David Foster (B. Montgomery) T. DuBois, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; MCA 52248
13	18	9	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	47	33	17	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	80	72	16	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, F. Seiber; Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03918
14	17	10	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt; Kelson Herston, BMI; Epic 34-03972	48	59	4	BABY I LIED —Deborah Allen (C. Galleo) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	81	68	5	STOKER'S THEME —The Charlie Daniels Band (J. Boylan) C. Daniels; Music Corp. of America, BMI; Epic 34-03918
15	10	11	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543	49	75	2	YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Jensong, ASCAP; Epic 34-04018	82	55	9	A LITTLE AT A TIME —Thom Schuyler (L. Malloy) T. Schuyler, L. Byron; Debdave/Briarpatch, BMI; Capitol 5239
16	22	7	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	50	49	6	A COWBOY'S DREAM —Mel Tillis (H. Shedd) C. Miller, J. Bowman; Sawgrass, BMI; MCA 52247	83	NEW ENTRY	→	EVERY BREATH YOU TAKE —Rich Landers (B. Fisher) Sting; Magnetic/Reggatta/Illegal, BMI; AMI 1316 (NSD)
17	20	10	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	51	63	4	LOVELY BUT ONLY FOR YOU —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Atlantic/America 7-99847	84	86	2	SATISFIED MIND —Con Hunley (S. Dorff) J. Rhodes, J. Hayes; Fort Knox, BMI; MCA 52259
18	23	8	SOMETIMES I GET LUCKY AND FORGET —Gene Watson (R. Reeder, G. Watson) R. Rowell, B. House; Blue Creek/Booth & Watson/On the House, BMI; MCA 52243	52	69	3	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA-13589	85	NEW ENTRY	→	DIXIE DREAMING —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832
19	21	9	TOO HOT TO SLEEP —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	53	64	4	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041	86	73	16	WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thorn, S. Garrett; Pose/Wallet, BMI; Viva 7-29617
20	24	7	SCARLETT FEVER —Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503	54	67	3	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision-103	87	95	2	LET'S FIND EACH OTHER TONIGHT —Jose Feliciano (R. Jarrard, J. Feliciano) J. Feliciano; Jobete/Deedle Dytile, ASCAP; Motown 1674
21	12	13	POOR SIDE OF TOWN —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	55	50	11	HOMEGROWN TOMATOES —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595	88	NEW ENTRY	→	BABY, WHEN YOUR HEART BREAKS DOWN —Kix Brooks (D. Gant) K. Brooks; Golden Bridge, ASCAP; Avion 103
22	29	4	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	56	40	10	MY FIRST COUNTRY SONG —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584	89	NEW ENTRY	→	TRUE LOVE'S GETTING HARD TO FIND —Wickline (R. & B. Wickline, S. Gavin) B. Wickline; Cascade Mountain, ASCAP; Cascade 3030
23	30	5	YOU GOT A LOVER —Ricky Skaggs (R. Skaggs) S. Russell; Shake Russell/Bug, BMI; Epic 34-04044	57	71	3	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black; Bibco (Welk Music)/Chappell, ASCAP; Mercury-814-195-7	90	42	11	SO SAD TO WATCH GOOD LOVE GO BAD —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583
24	27	8	BABY I'M YOURS —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB	58	62	5	A FREE ROAMIN' MIND —Sonny James (H. James) C. Smith, S. James; Marson, BMI; Dimension 1045	91	66	18	YOUR LOVE'S ON THE LINE —Earl Thomas Conley (N. Larkin) E.T. Conley, R. Scroggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525
25	28	7	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	59	NEW ENTRY	→	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082	92	61	15	LEAVE THEM BOYS ALONE —Hank Williams Jr. (J. Bowen, H. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633
26	8	14	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	60	78	2	STRANGER AT MY DOOR —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265	93	83	20	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbia, ASCAP; Epic 34-03842
27	32	9	WHAT I LEARNED FROM LOVING YOU —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	61	54	8	CHAMP THRILLS —David Allan Coe (B. Sherrill) B. McDill; Hall-Clement/Welk, BMI; Columbia 38-03997	94	65	5	AIN'T GONNA WORRY MY MIND —Richard Leigh (C. Hardy) R. Leigh; April/Lion-Hearted, ASCAP; Capitol 5247
28	34	6	IF IT WAS EASY —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251	62	57	6	SAY YOU'LL STAY —Wayne Massey (J. Dowell, M. Daniel) K. Blazy, J. Dowell, T. Dubois; WB Gold, Hoosier, New Albany, ASCAP/BMI; MCA 52246	95	70	17	I LOVE HER MIND —The Bellamy Brothers (D.H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645
29	36	6	HOLD ON, I'M COMIN' —Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter; Irving/Cotillion, BMI; RCA 13580	63	35	14	SHOT FULL OF LOVE —Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Welk Music Group, BMI; Liberty 1499	96	89	9	DON'T SEND ME NO ANGELS —Wayne Kemp (D. Walls, W. Kemp) W. Kemp; Tree, BMI; Door Knob 83-200
30	37	5	MIDNIGHT FIRE —Steve Wariner (N. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends/Silverline, BMI; RCA 13588	64	76	2	OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	97	93	7	DREAM MAKER —Tommy Overstreet (B. Hill, J.R. Wilde) B. Fisher; Welbeck, ASCAP; AMI 1314AA
31	16	14	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	65	NEW ENTRY	→	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596	98	81	3	HEART ON THE RUN —Jerry Puckett (J. Strout, J. Puckett) J. Puckett, J. Crocker; Mighty Mississippi, BMI; Atlantic/America-7-99860
32	39	6	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	66	38	11	IT'LL BE ME —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7	99	88	17	ATLANTA BURNED AGAIN LAST NIGHT —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831
33	19	13	EYES OF A STRANGER —David Willis (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	67	44	17	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	100	94	17	GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER —Jerry Reed (R. Hall) J.L. Wallace, T. Skinner, K. Bell/T. Rocco, J. Gillespie, C. Black; Hall-Clement, BMI/Bibo/Chappell, ASCAP/Somebody's (Welk Music Group), SESAC; RCA 13527
34	25	15	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)								

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

From the pen of Gene Simmons

Produced by: Timothy Thomas
Booking Agency: Bojack, Bob Bean
615-327-4211

"BIG CITY TURN ME LOOSE"

By JOY FORD #197

National Promotion by:
Frank Mull, Skip Stevens, Wade Pepper, Jake Payne & Tom Dean

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Country International Records

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NASHVILLE, TENNESSEE 37212

(615) 327-4656

Sherman Ford, President
Tom Dean, V.P. Promo & Sales

Janie Fricke

Dear Friends,

I've often heard it said that in the music business criticism's are often spoken aloud in a crowd, while praise is confined to a whisper behind closed doors. To do my part to rectify that, I would like to publicly say:

A few days ago I finished my first T.V. Special. I would especially like to thank *Jim Owens* and his fine staff. Back in the "Old Days" Jim used me on T.V. shows when no one else could even pronounce my name. A special thanks to writer *Billy Galvin*, who so beautifully put my thoughts into words.

I cannot thank my special guests enough, they gave their time, talent, energy, enthusiasm, and in many instances a precious "dayoff." To *Alabama*, they didn't have a day off so they allowed us to be a part of their magic in the studio. Their influence on my career has been immeasurable, without their help over the past two years, I doubt if this special would have been possible, Your the Greatest. To *Lynn Anderson* who I sang my first Nashville session for, she has always been a great friend and supporter. To

Johnny Duncan who was big enough to let me share the stage with him when he said "Stranger" and I said "Shut Out the Light and Lead Me"; that's where it all began. To *Roger Miller*, who's enormous talent touched us all, few are the artists with the gift to bring both tears of laughter and joy. To *Conway Twitty*, a true legend, to have him perform on my show was one of the greatest honors ever. To *Ray Stevens* whose hard work and many talents were an inspiration to us all. To *John Schneider* who took time out of a busy schedule to give us a hand after four hours sleep in two days, he spent the afternoon, at a children's hospital, I like his style. And to *Ruth Buzzi* who after hours of retakes, headaches, and back breaks, still managed to make the whole thing a "Laugh In."

In a month or so the critics will tell us how "special" the special was, no matter what they say I want you to know, all those involved couldn't be more *special*.

Thanks and Love,

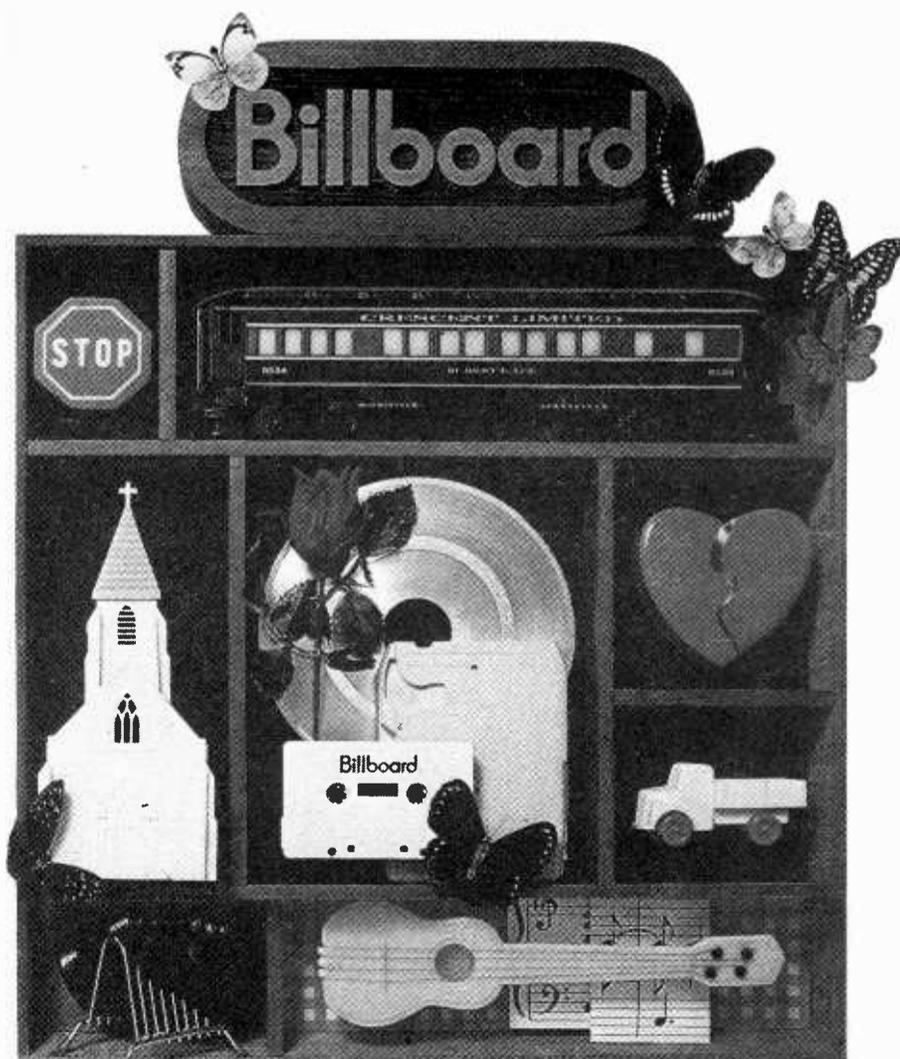


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SEPTEMBER 10, 1983, BILLBOARD



AN AMERICAN CLASSIC Billboard Spotlights the **WORLD OF COUNTRY MUSIC**

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Billboard® Hot Country LPs™

Survey For Week Ending 9/10/83

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SEPTEMBER 10, 1983, BILLBOARD

This Week	Last Week	Chart	ARTIST	Title, Label & Number	(Dist. Label)	This Week	Last Week	Chart	ARTIST	Title, Label & Number	(Dist. Label)
1	1	32	MERLE HAGGARD AND WILLIE NELSON	Pancho And Lefty, Epic FE 37958	CBS	38	30	27	KENNY ROGERS	We've Got Tonight, Liberty LO 51143	CAP
2	3	25	ALABAMA	The Closer You Get, RCA AHL-1-4663	RCA	39	42	103	WILLIE NELSON	Greatest Hits, Columbia KC 237542	CBS
3	2	20	RONNIE MILSAP	Keyed Up, RCA AHL-1-4670	RCA	40	34	13	GUS HARDIN	Gus Hardin, RCA MHL-1-8603	RCA
4	4	17	WILLIE NELSON WITH WAYLON JENNINGS	Take It To The Limit, Columbia FC-38562	CBS	41	36	9	DAVID FRIZZELL	On My Own Again, Viva 23868	WEA
5	7	24	LEE GREENWOOD	Somebody's Gonna Love You, MCA 5403	MCA	42	41	41	CRYSTAL GAYLE	True Love, Elektra 60200	WEA
6	5	27	THE OAK RIDGE BOYS	American Made, MCA 5390	MCA	43	47	19	JOHN CONLEE	John Conlee's Greatest Hits, MCA 5406	MCA
7	6	13	DOLLY PARTON	Burlap & Satin, RCA AHL-1-4691	RCA	44	45	170	ALABAMA	My Home's In Alabama, RCA AHL-1-3644	RCA
8	8	12	SYLVIA	Snapshot, RCA AHL-1-4672	RCA	45	33	38	THE BELLAMY BROTHERS	Strong Weakness, Elektra/Curb 60210	WEA
9	9	15	T.G. SHEPPARD	T.G. Sheppard's Greatest Hits, Warner/Curb 23841	WEA	46	58	2	BARBARA MANDRELL	Spun Gold, MCA 5377	MCA
10	12	17	DAVID ALLAN COE	Castles In The Sand, Columbia FC-38535	CBS	47	44	15	ED BRUCE	You're Not Leaving Here Tonight, MCA 5416	MCA
11	10	19	GEORGE JONES	Shine On, Epic FE 38406	CBS	48	53	4	GUY CLARK	Better Days, Warner Bros. 23880	WEA
12	11	14	THE STATLER BROTHERS	Today, Mercury 812-184-1	POL	49	49	8	DEAN MARTIN	The Nashville Sessions, Warner Bros. 23870	WEA
13	16	8	EARL THOMAS CONLEY	Don't Make It Easy For Me, RCA AHL-1-4713	RCA	50	56	71	LEE GREENWOOD	Inside Out, MCA 5304	MCA
14	13	20	WAYLON JENNINGS	It's Only Rock & Roll, RCA AHL-1-4673	RCA	51	46	8	NETTY GRITTY DIRT BAND	Let's Go, Liberty 51146	CAP
15	15	24	SHELLY WEST	West By West, Warner/Viva 23775	WEA	52	52	151	KENNY ROGERS	Greatest Hits, Liberty L00 1072	CAP
16	19	47	HANK WILLIAMS JR.	Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	WEA	53	54	97	RICKY SKAGGS	Waitin' For The Sun To Shine, Epic FE 37193	CBS
17	18	46	JOHN ANDERSON	Wild And Bije, Warner Brothers 23721	WEA	54	51	38	BOXCAR WILLIE	Best Of Boxcar Volume I, Main Street ST 73002 (Capitol)	CAP
18	20	9	JOHNNY LEE	Hey Bartender, Full Moon/Warner Bros. 23889	WEA	55	48	6	RAY PRICE	Master Of The Art, Viva 23732	(WEA)
19	21	54	THE BELLAMY BROTHERS	Greatest Hits, Warner/Curb 26397-1	WEA	56	55	21	GENE WATSON & THE FAREWELL PARTY BAND	Sometimes I Get Lucky, MCA-5384	MCA
20	14	25	WILLIE NELSON	Tougher Than Leather, Columbia QC-38248	CBS	57	59	48	DOLLY PARTON	Greatest Hits, RCA AHL-1-4422	RCA
21	25	78	ALABAMA	Mountain Music, RCA AHL-1-4229	RCA	58	50	17	MARTY ROBBINS	Some Memories Just Won't Die, Columbia FC-38603	CBS
22	24	47	JANIE FRICKE	It Ain't Easy, Columbia FC 38214	CBS	59	60	29	LOUISE MANDRELL	Close-Up, RCA-MHL-1-8601	RCA
23	26	28	HANK WILLIAMS, JR.	Strong Stuff, Elektra/Curb-60223	WEA	60	62	53	GEORGE JONES	Anniversary, Ten Years Of Hits, Epic KE 38323	CBS
24	23	11	THE WHITES	Old Familiar Feeling, Warner/Curb 23872	WEA	61	61	9	MERLE HAGGARD & LEONA WILLIAMS	Heart To Heart, Mercury 812-183-1	POL
25	28	11	LACY J. DALTON	Dream Baby, Columbia FC 38604	CBS	62	63	2	LYNN ANDERSON	Back, Periman PR-8205	MCA
26	22	19	DDN WILLIAMS	Yellow Moon, MCA 5407	MCA	63	66	149	THE OAK RIDGE BOYS	Greatest Hits, MCA 5150	MCA
27	27	23	RONNIE McDOWELL	Personally, Epic FE-38514	CBS	64	69	51	EARL THOMAS CONLEY	Somewhere Between Right And Wrong, RCA AHL-1-4348	RCA
28	17	18	VERN GOSDIN	If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004	POL	65	57	42	CRYSTAL GAYLE	Crystal Gayle's Greatest Hits, Columbia FC-38803	CBS
29	29	22	B.J. THOMAS	New Looks, Cleveland International-FC-38561	CBS	66	57	42	MERLE HAGGARD	Going Where The Lonely Go, Epic FE 38092	CBS
30	31	18	CHARLY McCLAIN	Paradise, Epic FE-38584	CBS	67	65	65	SYLVIA	Just Sylvia, RCA AHL-1-4263	RCA
31	32	11	CONWAY TWITTY	Lost In The Feeling, Warner Bros. 23869	WEA	68	68	31	MERLE HAGGARD	Merle Haggard's Greatest Hits, MCA 5386	MCA
32	39	49	RICKY SKAGGS	Highways And Heartaches, Epic FE 37996	CBS	69	74	46	EDDIE RABBITT	Radio Romance, Elektra 60160	WEA
33	40	30	ALABAMA	Feels So Right, RCA AHL-1-3930	RCA	70	67	51	MERLE HAGGARD/GEORGE JONES	A Taste Of Yesterday's Wine, Epic FE-38203	CBS
34	35	19	MICKEY GILLEY	Fool For Your Love, Epic FE 38583	CBS	71	72	10	CONWAY TWITTY	Classic Conway, MCA 5424	MCA
35	38	77	WILLIE NELSON	Always On My Mind, Columbia FC 37951	CBS	72	70	279	WILLIE NELSON	Stardust, Columbia JC 35305	CBS
36	43	8	CHARLIE DANIELS	A Decade Of Hits, Epic FE 38795	CBS	73	64	3	CRISTY LANE	Footprints In The Sand, Liberty 51148	CAP
37	37	8	JERRY REED	Ready, RCA AHL-1-4692	RCA	74	73	16	DELIA BELL	Delia Bell, Warner Bros.-23838	WEA
						75	71	49	TOM JONES	Tom Jones Country, Mercury SRM-1-4062	POL

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Country

Nashville Scene

Continued from page 45

slated to be a remake of the Hollies' hit, "The Air That I Breathe." Meanwhile, **Reba McEntire** is leaving PolyGram to sign with MCA Records. Reportedly, CBS had the inside track on signing McEntire until the second round of negotiations. And **Larry Gatlin** is also now making MCA his home, so **Irv Azoff's** influence is definitely being felt at the bargaining table in Nashville. Is there any truth to the rumor floating around town that MCA Records may soon be constructing new offices which would also house MCA Music?

The Univ. of Alabama in Tuscaloosa is headlining **Jerry Lee Lewis** and **Hank Williams Jr.** at its annual "Bama Blast," expected to draw more than 40,000 fans. This event, which runs three hours and also features a laser light show, dancing waters, a giant video screen and Zambelli fireworks, carries an entertainment budget of \$256,650. (For those of you with calculators, \$62,000 of this amount is earmarked for talent alone.) As one might suspect, this is a homecoming affair, and the school's new football coach,

Ray Perkins, will make his first "Bama Blast" appearance since succeeding the late Bear Bryant.

★ ★ ★

A parish priest and his new car almost put a halt to a **Ronnie Prophet** concert up in Manitoba, Canada, not long ago. Ronnie and his band were booked in a theatre next to a church; they'd been instructed to pick up the key to the theatre from the priest next door. So when they arrived, they stopped by the rectory, met the father, got the key, and went to the theatre to set up their equipment. When the sound check was over, they dropped the key off and went back to their hotel to get ready for the show.

No problem developed until Ronnie and the band went back to the rectory shortly before concert time, and found a long line of people outside the theatre waiting to get inside. But no priest, and no key! Finally, one of Prophet's crew broke down the theatre's back door—but even then he couldn't get the front door unlocked to let the people in.

And where was the neighborhood man of the cloth during all this commotion? He was out driving around

town in his new car, which had been delivered that afternoon; in the excitement, he had completely forgotten about Ronnie's show. (No, we don't know whether Prophet ever did get to go onstage, and we don't know what kind of car the father bought. So no mail, please.)

Ricky Skaggs is chairman of this year's Artist/DJ Tape Sessions, to be held Oct. 11 and 14 at Opryland during CMA Week. Last year's sessions drew about 150 different acts from both major and indie labels. . . . **Big Al Downing** has been in the studio in Nashville working with producer **Ray Baker**, who's also working with **Moe Bandy** and **George Strait** on albums.

Rosanne Cash and **Rodney Crowell** were recently in the studio co-producing an LP track, "Nobody Sees Me Like You Do," to be included in an album of **Yoko Ono** songs. Yoko Ono? Yep: Rosanne is one of a number of artists who have been asked to lend their vocals to an album which was first suggested to Yoko by her late husband, **John Lennon**. Other artists on the project include **Carly Simon**, **Roberta Flack**, **Elton John**, **Eddie Money** and **Carole King**. Nashville session players picked to work with Rodney and Rosanne on their contribution were drummer **James Stroud**, bassist **David Hungate** (formerly of **Toto**), **Vince Gill** on lead guitar (formerly with **Pure Prairie League**), **Hank DeVito** on steel guitar and **Shane Keister** on keyboards. Rosanne will head into the studio for her own solo album, her fourth for Columbia, sometime in October.

And Nashville songwriter **Frank Dycus** is the first American artist to record for Canadian label **Acclaim Records**. Dycus' debut single, "Magic On The Mountain," is Acclaim's first U.S.-distributed record. If his name sounds familiar, it should: he's the writer or co-writer of **George Strait's** "Unwound," "Down And Out," and "Marina Del Ray," among a string of hit titles.

Welk Music Funds Hall Scholarship

NASHVILLE — A scholarship fund honoring the late **William G. Hall** of the **Welk Music Group** has been formed through **Belmont College** here. Chairing the scholarship committee are **BMI** vice president **Frances Preston** and **Welk Music Group** writer **Bob McDill**. Specific fundraising activities are now being planned.

26 Concert Recordings In New Indigo LP Series

NASHVILLE—Indigo Music here has released a new album series, "Audiograph Alive," featuring 26 different country acts in concert performances. The series is packaged in a specially designed album cover that consists of a generic outside jacket and an individualized inside sleeve that displays the artist's pictures through die-cuts in the jacket.

Acts in the series are **Bobby G. Rice**, **Charlie Louvin**, the **Nashville Super Pickers**, **Melba Montgomery**, **Stan Hitchcock**, **Jeanne Pruett**, the **Four Guys**, the **Owen Brothers**, **Billy Cole Reed**, **Shaun Nielsen**, **Sammy Vaughn**, **Ray Pillow**, **Darrell Clanton**, **Bobby Smith & the Boys From Shiloh**, **Dick Feller**, **Stonewall Jackson**, **Willie Rainsford**, **Zack Van Arsdale**, **Rayburn Anthony**, **Ferlin Husky**, **Tommy Overstreet**, the **Vic Willie Trio**, **Keata**, **Ronnie Prophet**, **Leroy Van Dyke** and the **Carter Family**.

The concerts were recorded at the **Four Guys' Harmony House** and the **Cannery**, both Nashville nightclubs.

Skaggs' Hits Spark Bluegrass

Continued from page 45

festivals. There are more than 500 of these events held annually throughout the U.S. Skaggs seems to have broken out of this venue mold; his current dates include fairs and auditoriums, and he says he is looking to develop the college market.

Not all recent major-label bluegrass has done well. Two Columbia albums by banjo master **Earl Scruggs**—one with **Tom T. Hall** and the other with various country stars—have had disappointing sales.

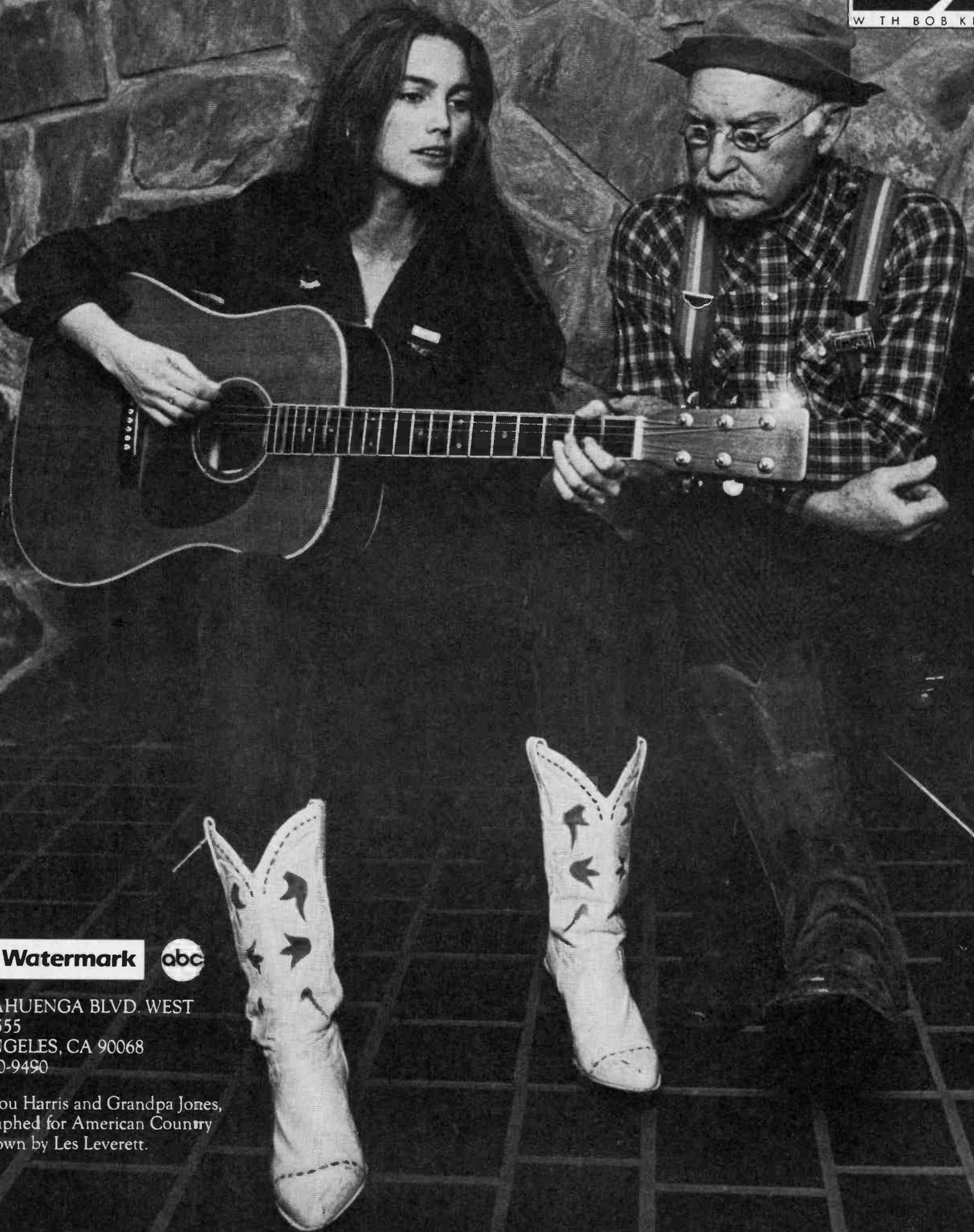
Within the next few months, **Lanham** says her group will publish directories of festivals and of bluegrass bands and begin compiling a list of radio stations that will play bluegrass. "Country music people still think of bluegrass as something on the front porch," she laments. "But bluegrass has developed simultaneously with country music."



NEW LOOKS—B.J. Thomas gives "Nashville Now" talk show host **Ralph Emery** an autographed sweatshirt during a taping of the cable tv show at **Oorvland**.

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Emmy Lou Harris and Grandpa Jones,
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Billboard Black LPs

Survey For Week Ending 9/10/83

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This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)
1	1	38	MICHAEL JACKSON  CBS	Thriller, Epic QE 38112	38	38	27	CULTURE CLUB	Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
2	2	15	THE ISLEY BROTHERS 	Between The Sheets, T-Neck FZ 38674 (Epic) CBS	39	42	10	ANITA BAKER	The Songstress, Beverly Glen BG 10002 IND
3	3	17	GLADYS KNIGHT & THE PIPS	Visions, Columbia FC 38205 CBS	40	34	17	SERGIO MENDES	Sergio Mendes, A&M SP-4937 RCA
4	4	6	ARETHA FRANKLIN	Get It Right, Arista AL8-8019 RCA	41	35	39	Z.Z. HILL	The Rhythm & The Blues, Malaco 7411 IND
5	21	2	RICK JAMES	Cold Blooded, Gordy 6043GL (Motown) MCA	42	43	13	DAVID BOWIE	Let's Dance, EMI-America SQ-17093 CAP
6	6	18	MARY JANE GIRLS	Mary Jane Girls, Gordy 6040GL (Motown) MCA	43	47	2	EURYTHMICS	Sweet Dreams Are Made Of This, RCA AFL1-4681 RCA
7	7	5	JEFFREY OSBORNE	Slay With Me Tonight, A&M SP-4940 RCA	44	44	5	RENE & ANGELA	Rise, Capitol ST-12267 CAP
8	8	10	MIDNIGHT STAR	No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	45	NEW ENTRY	23	STEPHANIE MILLS	Merciless, Casablanca 811364-1M1 (PolyGram) POL
9	12	4	PEABO BRYSON/ROBERTA FLACK	Born To Love, Capitol ST-1184 CAP	46	49	2	NONA HENDRYX	Nona, RCA AFL1-4565 RCA
10	10	6	THE S.O.S. BAND	On The Rise, Tabu FZ 38627 (Epic) CBS	47	58	2	SMOKEY ROBINSON	Blame It On Love And All The Great Hits, Tamla 60647L (Motown) MCA
11	5	9	DONNA SUMMER	She Works Hard For The Money, Mercury 812265-1 (PolyGram) POL	48	40	46	LIONEL RICHIE 	Lionel Richie, Motown 6007ML MCA
12	9	16	MAZE	We Are One, Capitol ST-12262 CAP	49	53	3	TOM TOM CLUB	Close To The Bone, Sire 23916-1 (Warner Bros.) WEA
13	18	5	SHALAMAR	The Look, Solar 60239 (Elektra) WEA	50	51	3	THE REDDINGS	Back To Basics, Believe In A Dream FZ 38690 (Epic) CBS
14	19	5	NEW EDITION	Candy Girl, Streetwise SWRL 3301 IND	51	46	10	FINIS HENDERSON	Finis, Motown 6036ML MCA
15	15	19	SOUNDTRACK	Flashdance, Casablanca 811492-1 M-1 (PolyGram) POL	52	39	12	PHYLIS HYMAN	Goddess Of Love, Arista AL8-8021 RCA
16	11	24	WHISPERS	Love For Love, Solar 60216 (Elektra) WEA	53	50	20	DENISE LASALLE	A Lady In The Street, Malaco 7412 IND
17	16	12	GEORGE BENSON	In Your Eyes, Warner Bros. 1-23744 WEA	54	41	24	CHAMPAIGN	Modern Heart, Columbia FC 38284 CBS
18	57	2	ZAPP	Zapp III, Warner Bros. 27875-1 WEA	55	55	6	SKYY	Skyhigh, Salsoul SA 8562 (RCA) RCA
19	20	23	KASHIF	Kashif, Arista AL 9620 RCA	56	52	8	WAR	Life Is So Strange, RCA AFL1-4598 RCA
20	13	17	MTUME	Juicy Fruit, Epic FE 38588 CBS	57	NEW ENTRY	83	HIROSHIMA	Third Generation, Epic FE 38708 CBS
21	14	7	DIANA ROSS	Ross, RCA AFL1-4577 RCA	58	61	83	Z.Z. HILL	Down Home, Malaco MAL-7406 IND
22	22	43	PRINCE 	1999, Warner Bros. 23720-1 WEA	59	NEW ENTRY	17	THE TALKING HEADS	Speaking In Tongues, Sire 1-23883 (Warner Bros.) WEA
23	23	22	JARREAU 	Jarreau, Warner Bros. 23801-1 WEA	60	NEW ENTRY	11	PHILIP BAILEY	Continuation, Columbia FC 38725 CBS
24	24	6	RONNIE LAWS	Mr. Nice Guy, Capitol ST-12261 CAP	61	62	11	B.B. KING	Blues 'N Jazz, MCA 5413 MCA
25	26	15	DENIECE WILLIAMS	I'm So Proud, Columbia FC 38622 CBS	62	63	8	BOBBY BLAND	Tell Mr. Bland, MCA 5425 MCA
26	17	6	THE MANHATTANS	Forever By Your Side, Columbia FC 38600 CBS	63	56	3	STONE CITY BAND	Out From The Shadow, Gordy 6042GL (Motown) MCA
27	29	6	STACY LATTISAW	Sixteen, Cotillion 90106 (Atco) WEA	64	65	43	CON FUNK SHUN	To The Max, Mercury SRM-1-4067 (Polygram) POL
28	25	48	DE BARGE 	All This Love, Gordy 6012GL (Motown) MCA	65	54	13	BOB MARLEY & THE WAILERS	Confrontation, Island 90085-1 (Atco) WEA
29	30	18	LAKESIDE	Untouchables, Solar 60204-1 (Elektra) WEA	66	68	18	EARL KLUGH	Low Ride, Capitol ST-12253 CAP
30	NEW ENTRY		HERBIE HANCOCK	Future Shock, Columbia FC 38814 CBS	67	45	28	STEVE ARRINGTON'S HALL OF FAME	Steve Arrington's Hall Of Fame: 1, Atlantic 80049 WEA
31	27	7	ONE WAY	Shine On, MCA 5428 MCA	68	48	18	CHI-LITES	Bottoms Up, Larc LR-8103 (MCA) MCA
32	31	22	EDDY GRANT	Killer On The Rampage, Portrait/Ice B6R 38554 (Epic) CBS	69	70	17	SISTER SLEDGE	Bet Cha Say That To All The Girls, Cotillion 90069-1 (Atco) WEA
33	28	11	THE O'JAYS	When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS	70	66	7	NEW HORIZONS	Something New, Columbia FC 38709 CBS
34	32	32	ANGELA BOFILL	Too Tough, Arista AL 9616 RCA	71	67	19	CAMEO	Style, Atlanta Artists 811072-1 M-1 (Polygram) POL
35	33	18	JONZUN CREW	Lost In Space, Tommy Boy TBLP 1001 IND	72	59	39	GEORGE CLINTON	Computer Games, Capitol ST-12241 CAP
36	36	4	KURTIS BLOW	Party Time, Mercury 82175-1 (PolyGram) POL	73	64	29	DARYL HALL & JOHN OATES 	H2O, RCA AFL1-4412 RCA
37	37	27	O'BRYAN	You And I, Capitol ST-12256 CAP	74	69	45	JANET JACKSON	Janet Jackson, A&M SP-4907 RCA
					75	60	15	D TRAIN	Music, Prelude PRL 14109 IND

SEPTEMBER 10, 1983, BILLBOARD

Black Time Profits From SuperFest L.A. Firm Says Boycott Hasn't Hurt Co-Promotions

NEW YORK—Time Productions, a black-owned concert promotion firm based in Los Angeles, has participated profitably in half of the Budweiser SuperFest concerts this summer despite Rev. Jesse Jackson's threatened boycott, according to Time Productions vice president Eddie Singleton.

Time Productions has so far co-promoted six SuperFest dates this summer, with one show remaining in its contract. In partnership with promoter Michael Rosenberg's Marco Productions, Time has co-promoted concerts in Long Beach,

San Francisco, Dallas, Houston, Detroit and Kansas City. The Long Beach and Dallas dates were both sellouts, and Singleton claims, "In spite of all the earth-shattering statements we heard at the beginning, all of our shows have done well." A total of 15 SuperFest dates were scheduled for this summer.

Time, less than a year old, became involved in the tour after several major black promoters pulled out at the request of Rev. Jackson. "We went into it with a lot of anxiety," says Singleton. "We didn't know how the public would react, and we didn't

get the gate we would have wished at every show. Our biggest drawback was that the boycott acted as a deterrent to attracting superstar acts, who would have otherwise participated."

Despite the problems surrounding this SuperFest, Singleton bears no grudges against Rev. Jackson, now a potential presidential candidate. In fact, he says he believes the efforts of Jackson and his Operation PUSH were, in the long run, helpful.

"The reverend was trying to redress certain conditions he felt were unfair, both in the concert series and with Budweiser in general. I think his activities allowed us to share equally with Rosenberg, the overall promoter of all 15 dates, in the concerts we did. We've been on the inside now, have seen the problems and had them redressed," says Singleton.

He stresses, "This was a real partnership. We were 50% at risk and receive 50% of any profit made. All support services, catering, limos, advertising on a local and national basis, went through a black firm." He adds, "By the time we hit the road next year, all the parties will have seen the progress that was made and will, I think, come to the table of brotherhood."

In addition to concert promotion, Time Productions also has a record label. Winning Records, and a single by Barbara Reynolds called "Success." The song is the theme music for a black soap opera of the same name that Time is now peddling to syndicators.

LIBEL ALLEGED IN DRUG CASE

Melvin, Blue Notes Sue Hotel

ATLANTIC CITY, N.J.—Singer Harold Melvin and three members of his group, the Blue Notes, arrested on a drug charge at Caesar's Boardwalk Regency Hotel Casino on Aug. 7, have filed a \$40 million libel suit against the hotel casino. The suit, filed Aug. 16 in State Superior Court in Trenton, alleges that Caesars gave the media false information about the arrest.

Melvin and the three Blue Notes—George Prettyman, Cornell Grant and Rufus Thorne—were among the 10 people arrested at Caesars on drug possession charges after police allegedly found cocaine and methamphetamine in an adjoining room. The suit, filed by Steven Kramer, a Philadelphia attorney, alleges that Caesars falsely told the press that the

group had rented the room where cocaine was found, making it appear the drugs belonged to Melvin and the Blue Notes.

The lawsuit claims that the drugs didn't belong to Melvin or the Blue Notes, and that the room was rented by a person with no connection to the group. Kramer says Melvin and his musicians stayed at the Village Motel and not at Caesars during their stay in Atlantic City for a week-end date at Club Harlem. The suit seeks \$10 million in damages each for Melvin and the three Blue Notes arrested.

In addition to the drug charges, Melvin and the others have been charged with conspiracy and possession of a concealed weapon.

The Rhythm & The Blues Streetwise Baker Branching Out

By NELSON GEORGE

In 1981, when this writer toiled for another trade magazine, now defunct, Arthur Baker used to come down to New York from Boston to play his latest 12-inch singles. Most of them were on little indie disco labels, some of which are now as dead as that trade magazine. At the time, the work showed some promise, but overall it wasn't very distinctive. One would try to show some enthusiasm for the records one liked and not be too cruel in discussing the others.

Now, two years later, it is hard to avoid praising Baker. The bearded, heavyset producer/writer has emerged not only as an important creative force in black music, but also a force to be reckoned with on the business side. The top two independent singles on the black chart, "Is This The End" by New Edition and "I.O.U." by Freeze, are both from his Streetwise label, which is barely one year old, and both are either produced or co-produced by Baker. Baker also co-produced the current Planet Patrol single, "Cheap Thrills," on Tommy Boy.

Looking at the black album chart, we see that New Edition's "Candy Girl" album on Streetwise is the highest charted entry on an Indie label. Baker's Streetwise records is the hottest indie label in black music, and, considering the lack of significant indie action on the pop country charts, it may be the most successful

indie in the industry right now. It is quite a rags-to-riches story—and Baker is about to add another chapter to it.

Orion Films, distributed by Warner Bros., is financing a film about street life in the South Bronx—sort of "Saturday Night Fever" in Nikes and sweatsuits. Harry Belafonte is the executive producer; Steve Hager, who has written extensively on rap, is doing the script; and Baker is producing the soundtrack LP, which will mix acknowledged "street" classics with some Baker originals.



HOLLYWOOD NIGHTS—Backstage after a Marvin Gaye concert in Los Angeles was an all-star gathering of Hollywood stars. Among them were, from left, Los Angeles Laker star Earvin "Magic" Johnson, Anna Gordy, her ex-husband and center of attention Marvin Gaye, actress Dyan Cannon and Stevie Wonder.

★ 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).

New LP/Tape Releases

Continued from page 25

- LP RCA AHL1-4826.....\$8.98
CA AHK1-4826.....\$8.98
- JoBOXERS**
Just Got Lucky
LP RCA AFL1-4847.....\$8.98
CA AFK1-4847.....\$8.98
- JOHNSON, HOWARD**
Doin' It My Way
LP A&M SP 4961 (RCA).....\$8.98
CA CS 4961.....\$8.98
- JONES GIRLS**
On Target
LP RCA AFL1-4817.....\$8.98
CA AFK1-4817.....\$8.98
- JONES, QUINCY**
The Dude
CD A&M CD-3721 (RCA)
- KANTNER, PAUL**
The Planet Earth Rock & Roll Orch.
LP RCA AFL1-4320.....\$8.98
CA AFK1-4320.....\$8.98
- KIRSTEN, DOROTHY**
Enchanted Evenings
LP Glendale GL9003
- KISS**
Lick It Up
LP Mercury 814 297-1 (PolyGram).....\$8.98
CA 814 297-4.....\$8.98
- LAKE, OLIVER, & JUMP UP**
Plug It
LP Gramavision GR 8206 (PolyGram).....\$8.98
CA GRC 8206.....\$8.98
- LIGHTFOOT, GORDON**
Salute
LP Warner Bros. 923901-1
- LORDS OF THE NEW CHURCH**
Is Nothing Sacred?
LP IRS SP 70039 (AM/RCA).....\$8.98
CA CS 70039.....\$8.98
- MACHINATIONS**
Esteem
EP Oz SP 12505 (AM/RCA).....\$5.98
CA CS 12505.....\$5.98
- MADONNA**
Madonna
LP Sire 23867 (Warner Bros.)
- MANCHESTER, MELISSA**
Emergency
LP Arista AL8-8094 (RCA).....\$8.98
CA ACB-8094.....\$8.98
- MANILOW, BARRY**
Greatest Hits, Vol. II
LP Arista AL8-8102 (RCA).....\$8.98
CA ACB-8102.....\$8.98
- MANOWAR**
Into Glory Ride
LP Megaforce MRI 169-666
- MANZAREK, RAY**
Carmina Burana
LP A&M SP 4945 (RCA).....\$8.98
CA CS 4945.....\$8.98
- McENTIRE, REBA**
Behind The Scene
LP Mercury 812 781-1 (PolyGram).....\$8.98
CA 812 781-4.....\$8.98

- METALLICA**
Kill 'Em All
LP Megaforce MRI-069
- PARACHUTE CLUB**
Parachute Club
LP RCA WAVE 2.....\$8.98
CA WIND 2.....\$8.98
- PARKER, RAY, JR.**
The Heat Of The Night
LP Arista AL8-8087 (RCA).....\$8.98
CA ACB-8087.....\$8.98
- POHJOLA, PEKKA**
Urban Tango
LP Breakthru BRS 1
- POLICE**
Synchronicity
CD A&M CD-3735 (RCA)
- PRIVATE LIVES**
Private Lives
LP Confidential PLA 001
- RAINBOW**
Bent Out Of Shape
LP Mercury 815 305-1 (PolyGram).....\$8.98
CA 815 305-4.....\$8.98
- RAVEN**
All For One
LP Megaforce MRI1-269
- ROBERTSON, BAXTER**
Panorama View
LP RCA mini MFL1-8512.....\$5.98
CA MFK1-8512.....\$5.98
- RUFUS & CHAKA KHAN**
Live—Stompin' At The Savoy
LP Warner Bros. 23679
- SILAS, ALFIE**
Be Yourself
LP RCA mini MFL1-8510.....\$5.98
CA MFK1-8510.....\$5.98
- SINATRA, FRANK, TOMMY DORSEY, AXEL STORDAHL**
The Dorsey/Sinatra Radio Years, 1940-42 & The Historic Stordahl Session
LP RCA AFL1-4741.....\$8.98
CA AFK1-4741.....\$8.98
- SKAFISH**
Conversation
LP IRS SP 70038 (AM/RCA).....\$8.98
CA CS 70038.....\$8.98
- SMITHEREENS**
Beauty & Sadness
EP Little Ricky LR 103
- STEVENS, CAT**
Greatest Hits
CD A&M CD-4519 (RCA)
- STORDAHL, AXEL**, see Frank Sinatra
- STYLE COUNCIL**
Introducing
LP Polydor 815 277-1 (PolyGram).....\$6.98
CA 815 277-4.....\$6.98
- STYX**
Crystal Ball
LP A&M SP3218 (RCA).....\$5.98
CA CS 3218.....\$5.98
- TACUMA, JAMAALADEEN**
Showstopper
LP Gramavision GR 8301 (PolyGram).....\$8.98
CA GRC 8301.....\$8.98
- THOMAS, LILLO**
Let Me Be Yours
LP Capitol ST-12290

- TOILING MIDGETS**
Four Track Mind
CA Mogul Home Rec'gs M001
- TRIO**
Trio & Error
LP Mercury 814 320-1 (PolyGram).....\$8.98
CA 814 320-4.....\$8.98
- VARIOUS ARTISTS**
Slash: The Early Sessions
LP Slash 1-23937.....\$6.98
CA 4-23937.....\$6.98
- WARWICK, DIONNE**
So Amazing
LP Arista AL8-8104 (RCA).....\$8.98
CA ACB-8104.....\$8.98
- WRIGHT, BERNARD**
Funky Beat
LP Arista AL8-8103 (RCA).....\$8.98
CA ACB-8103.....\$8.98
- ZAPP**
Zapp III
LP Warner Bros. 23875

JAZZ

- ACKERMAN, WILLIAM**
Past Light
LP Windham Hill WH 1028 (AM/RCA).....\$9.98
CA WT 1028.....\$9.98
- ANELLO, JOHN, JR.**
For A Dance
LP Cexton
- BASIE, COUNT**, see Oscar Peterson
- BELLSON, LOUIS, SMALL BAND**
Cool, Cool Blue
LP Pablo 2310-899 (RCA).....\$9.98
CA K10-899.....\$9.98
- BREWER, SPENCER**
Where Angels Dance
LP Willow Rose WRR-1004
- BROWN, RAY**, see Milt Jackson
- ISHAM, MARK**
Vapor Drawings
LP Windham Hill WH 1027 (AM/RCA).....\$9.98
CA WT 1027.....\$9.98
- JACKSON, MILT, J.J. JOHNSON, RAY BROWN**
Jackson, Johnson, Brown & Company
LP Pablo 2310-897 (RCA).....\$9.98
CA K10-897.....\$9.98
- JOHNSON, J.J.**, see Milt Jackson
- PASTORIUS, JACO**
Invitation
LP Warner Bros. 23876
- PETERSON, OSCAR, & COUNT BASIE**
The Grandmasters
LP Pablo 2310-896 (RCA).....\$9.98
CA K10-896.....\$9.98
- SHADOWFAX**
Shadow Dance
LP Windham Hill WH 1029 (AM/RCA).....\$9.98
CA WT 1029.....\$9.98
- SIMS, ZOOT**
Suddenly It's Spring
LP Pablo 2310-898 (RCA).....\$9.98
CA K10-898.....\$9.98
- VARIOUS ARTISTS**
An Evening With Windham Hill, Live
LP Windham Hill WH 1026 (AM/RCA).....\$9.98
CA WT 1026.....\$9.98
- Re-Source: Masters From Gramavision**
LP Gramavision GR 8302 (PolyGram).....\$3.98
CA GRC 8302.....\$3.98
- WINSTON, GEORGE**
December
LP Windham Hill WH 1025 (AM/RCA).....\$9.98
CA WT 1025.....\$9.98

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- SPEERS**
Tribute
LP HeartWarming R3989.....\$5.98

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- MIKE'S MURDER**
Soundtrack
LP A&M SP 4931 (RCA).....\$8.98
CA CS 4931.....\$8.98
- STRANGE BREW**
Soundtrack (Bob & Doug McKenzie)
LP Mercury 814 104-1 (PolyGram).....\$9.98
CA 814 104-4.....\$9.98
- VARIOUS ARTISTS**
A Stephen Sondheim Evening
LP RCA Red Seal CBL2-4745 (2).....\$16.98
CA CBK2-4745.....\$16.98

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Goldberg Variations; Four Duets; Chromatic Fantasy & Fugue
Schiff
LP London digital LDR 72013 (2).....\$25.98
CA LDR5 72013.....\$19.98
- CHAUSSON, ERNEST**
Poem Of Love & The Sea, Perpetual Song-Melodies
LP Erato digital NUM-75059 (RCA).....\$10.98
CA MCE-75059.....\$10.98
- CHOPIN, FREDERIC**
Songs, Op. 74
LP Erato STU-71527 (RCA).....\$10.98
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Paris Conservatoire Orch., Maag
LP London Treasury STS 15594.....\$3.98
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Silverstein, Jules Eskin, Virginia Eskin
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LP RCA Red Seal digital ARC1-4622.....\$12.98
CA ARE1-4622.....\$12.98
- Operatic Arias**
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- HAYDN, FRANZ JOSEPH**
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Vienna Philh. Orch., Muenchinger
LP London Treasury STS 15595.....\$3.98
CA STS5 15595.....\$3.98
- LALO, EDOUARD**
Symphonie Espagnole; Ravel: Tzigane
Ricci, L'Orchestre De La Suisse Romande, Ansermet
LP London Treasury STS 15603.....\$3.98
CA STS5 15603.....\$3.98
- MOZART, WOLFGANG AMADEUS**
Clarinet Concerto In A Major (K. 622); Horn Concerto No. 1 In D Major (K. 412); Horn Concerto No. 3 In E Flat Major (K. 477)
De Peyer, Tuckwell, London Symph. Orch., Maag
LP London Treasury STS 15597.....\$3.98
CA STS5 15597.....\$3.98
- RAVEL, MAURICE**
Ma Mere L'Oye (Complete); Ravel: Valses Nobles Et Sentimentales
Dallas Symph., Mata
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- RIMSKY-KORSAKOV, NIKOLAI**
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- WEBER, CARL MARIA VON**
Grand Duo Concertant, Op. 48; Schubert: Arpeggione Sonata, D. 821 (Transcribed For Clarinet)
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- SEPT. 24th ISSUE—SEPT. 12th
- OCT. 1st ISSUE—SEPT. 19th
- OCT. 8th ISSUE—SEPT. 26th
- OCT. 15th ISSUE—OCT. 3rd
- OCT. 22nd ISSUE—OCT. 10th
- OCT. 29th ISSUE—OCT. 25th

New Video Releases

Continued from page 29

- THE SWAP**
Robert De Niro
Beta Vestron Video VB4058.....No List
VHS VA4058.....No List
- SWING IT, SAILOR!**
Wallace Ford, Isabel Jewell, Ray Mayer
Beta Video Yesteryear 101.....\$39.95
VHS 101.....\$42.95
- THE TALL BLOND MAN WITH ONE BLACK SHOE**
Pierre Richard, Jean Rochefort, Mireille Darc, Bernard Blier
Beta Video Yesteryear 984.....\$49.95
VHS 984.....\$52.95
- TENDER MERCIES**
Robert Duvall, Tess Harper
Beta & VHS Thorn EMI Home Video.....\$79.95
- TENTACLES**
John Huston, Shelley Winters, Bo Hopkins, Henry Fonda
CED Vestron Video VC3024.....No List
- THE TERROR OF TINY TOWN**
Beta Video Yesteryear 105.....\$49.95
VHS 105.....\$52.95
- THE TEXAS CHAINSAW MASSACRE**
LV Vestron Video ZL034.....No List
- TIM**
Mel Gibson, Piper Laurie, Peter Gwynne
Beta & VHS Media Home Entertainment M249.....\$59.95
- THE TRIP**
Peter Fonda, Dennis Hopper, Susan Strasberg, Bruce Dern
Beta Vestron Video VB3040.....No List
VHS VA3040.....No List

- THE TWELVE CHAIRS**
Mel Brooks, Dom De Luise, Frank Langella, Ron Moody
Beta & VHS Media Home Entertainment M250.....\$59.95
- UP FROM THE DEPTHS**
Sam Bottoms
Beta Vestron Video VB3044.....No List
VHS VA3044.....No List
- UTOPIA**
Laurel & Hardy
CED Vestron Video VC2015.....No List
- VALLEY GIRL**
Beta Vestron Video V85016.....No List
VHS VA5 016.....No List
- THE VANISHING AMERICAN**
Richard Dix, Lois Wilson, Noah Beery
Beta Video Yesteryear 970.....\$69.95
VHS 970.....\$73.95
- THE VILLAIN STILL PURSUED HER**
Buster Keaton, Hugh Herbert, Anita Louise, Alan Mowbray, Joyce Compton, Richard Cromwell, Billy Gilbert, Margaret Hamilton
Beta Video Yesteryear 107.....\$49.95
VHS 107.....\$52.95
- THE WAR WAGON**
John Wayne, Kirk Douglas, Howard Keel, Robert Walker Jr., Keenan Wynn
Beta & VHS MCA Home Video.....\$39.95
- WARLORDS OF THE 21ST CENTURY**
Michael Beck, Annie McEnroe, James Wainwright
Beta & VHS Embassy Home Entertainment.....\$59.95
CED.....\$29.95
- WHEN LIGHTNING STRIKES**
Francis X. Bushman Jr., Lightning, The

- Wonder Dog**
Beta Video Yesteryear 103.....\$39.95
VHS 103.....\$42.95
- A WIND FROM THE SOUTH**, see Marty
- WINNER OF THE WEST (13 EPISODE UNIVERSAL SERIAL)**
Dick Foran, Anne Nagel, James Craig
Beta & VHS Video Yesteryear 998.....\$119.95
- DON WINSLOW OF THE NAVY**
Beta & VHS Nostalgia Merchant (2).....\$74.95
- THE WOMAN IN THE MOON**
Beta Video Yesteryear 989.....\$69.95
VHS 989.....\$73.95
- X-TRO**
Beta & VHS Thorn EMI Home Video.....\$69.95
- THE YEAR OF LIVING DANGEROUSLY**
Sigourney Weaver, Mel Gibson
Beta & VHS MGM/UA Home Video.....\$79.95
- ZERO TO SIXTY**
Darren McGavin, Denise Nickerson, Sylvia Miles
Beta & VHS Embassy Home Entertainment.....\$59.95
CED.....\$29.95
- ZOMBIE**
CED Vestron Video ZC019.....No List

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
★ 1	5	5	VERDI: <i>La Traviata</i> (Soundtrack) Domingo, Stratas (Levine), Elektra 60267
2	1	18	CANTELOUBE: <i>Songs of the Auvergne</i> Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
3	4	196	PACHELBEL: <i>Kanon</i> Paillard Chamber Orchestra, RCA FRL 1-5468
4	6	14	VERDI & PUCCINI: <i>Arias</i> Te Kanawa, London Philharmonic (Pritchard) CBS Masterworks IM 37298
5	9	5	HAYDN/HUMMEL/L. MOZART: <i>Trumpet Concertos</i> Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846
6	2	46	BACH: <i>Goldberg Variations</i> Glenn Gould, CBS IM 37779
7	7	18	GLADRAGS Labecque Sisters, Angel DS 37980
8	13	14	MOZART: <i>Symphonies, Vol. 6</i> Academy of Ancient Music (Hogwood) L'Oiseau Lyre D 172 D4
9	3	22	MY LIFE FOR A SONG Domingo, CBS 37799
10	34	22	GLASS: <i>The Photographer</i> Glass, CBS FM 37849
11	11	22	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319
12	12	5	WAGNER: <i>Orchestral Highlights From The Ring</i> Vienna Philharmonic (Solti), London LDR 71112
13	22	33	PERHAPS LOVE Plácido Domingo, CBS FM 37243
14	27	5	ANNIE'S SONG James Galway, RCA ARL1-3061
15	NEW ENTRY		SHOSTAKOVICH: <i>Symphony #5</i> National Symphony Orch. (Rostropovich), DG 2532 076
16	10	22	HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574
17	15	14	THE ROMANCE OF THE PAN FLUTE Zamfir, Philips 6313 435
18	29	18	STRAUSS: <i>Four Last Songs</i> Te Kanawa, CBS M 35140
19	8	26	IN CONCERT AT THE MET Price, Horne (Levine), RCA CRC 2-4069
20	24	396	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: <i>Suite for Flute & Jazz Piano</i> CBS Masterworks M 33233
21	37	5	GLASSWORKS Philip Glass, CBS FM 37265
22	20	18	MAHLER: <i>9th Symphony</i> Chicago Symphony Orch. (Solti), London LDR 72012
23	19	9	STRAUSS: <i>Four Last Songs</i> Popp, London Philharmonic (Tennstedt), Angel DS 37887
24	23	26	BOLLING: <i>Suite for Chamber Orchestra and Jazz Piano Trio</i> English Chamber Orch., Bolling (Rampal), CBS FM 37798
25	18	26	BEETHOVEN: <i>Symphonies #'s 5 & 6</i> Philharmonia Orch. (Ashkenazy) London LDR 72015
26	NEW ENTRY		GREATEST HITS: <i>The Canadian Brass</i> RCA ARL 1-4733
27	28	14	MUSIC OF THE GRAND SALON/CLASSIC CAFEHAUS MUSIC The Salon Orchestra Of Koln, Pro Arte PAD 135/136
28	31	5	CHAMPIONS Canadian Brass, CBS FM 37797
29	17	14	THE BEST OF PLACIDO DOMINGO Domingo, DG 2721 262
30	NEW ENTRY		RACHMANINOV: <i>Symphony #3</i> Concertgebouw Orch. (Ashkenazy), London LDR 71031
31	NEW ENTRY		DEL TREDICI: <i>In Memory Of A Summer Day</i> St. Louis Symphony (Slatkin), Nonesuch D79043
32	16	22	GALA CONCERT AT THE ROYAL ALBERT HALL Pavarotti, London LDR 71082
33	NEW ENTRY		BRAHMS: <i>Ballades, Op. 10</i> Glenn Gould, CBS Masterworks IM 37800
34	30	5	THE GREAT VOICE OF LEONTYNE PRICE Leontyne Price, London Jubilee JL 41057
35	NEW ENTRY		BACH: <i>Brandenburg Concertos</i> The English Concert (Pinnock), DG 2742003
36	25	9	GRIEG: <i>Peer Gynt</i> (Marriner), Angel DS 37968
37	33	14	PAVAROTTI'S GREATEST HITS Pavarotti, London 2003
38	14	42	VIVALDI: <i>The Four Seasons</i> (Pinnock), DG 2534 003
39	26	9	GERSHWIN: <i>Porgy And Bess</i> Houston Grand Opera, RCA ARC 3-2409
40	21	82	PACHELBEL: <i>Kanon</i> Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSL0 594

Classical



ALFRESCO PRESENTATION—Leonard Bernstein is obviously pleased to receive an advance copy of his new recording of "Tristan und Isoide." With him at his summer retreat, from left, are Hans Kinzi, president of Philips Classics; John McClure, Bernstein's producer; and Nancy Zannini, Philips U.S. chief.

'Composers' Catalog In Shift To Cassette

By IS HOROWITZ

NEW YORK—Composers Recordings Inc. has just released its first two cassettes, launching a program that will see the tape format gradually serve as the venerable label's prime medium for catalog product.

Except for new releases and a select group of 20 to 25 "best selling" albums, all future production will be on cassette, says Michael Bennett, CRI production manager. The label boasts a current catalog of almost 400 titles and has not deviated from its archival policy of maintaining availability of all releases.

As catalog LP stock is depleted, says Bennett, performances will be issued, with few exceptions, on double-length cassettes containing as much as 90 minutes of music. Duplication will be at real time, Dolby encoded and on chrome dioxide tape.

Suggested list price for the double-album equivalents will be \$8.95 at this time, or the same as single-disk albums. However, notes Bennett, all CRI prices will rise to a suggested list of \$9.95 in December.

In addition to the increasing de-

mand for cassettes, the transfer of catalog to the medium is seen as an important cost factor. Cassettes can be duplicated economically in relatively small batches, and orders can often be accumulated in advance to fix stock requirements more accurately, Bennett points out.

CRI is also planning a special series of cassettes that would reprogram some of the most popular titles in its catalog into double-length audiophile packages. The line, to be known as the Anthology Series, is thought to present wider marketing opportunities for the label. The label received a grant of \$90,000 from the Martha Baird Rockefeller Fund for this purpose. Target date for the initial release has not yet been set.

Of the two cassettes currently available on CRI, one offers symphonic works by William Schuman, Andrew Imbrie and Robert Ward. The other programs material by Milton Babbitt, Ross Lee Finney, John Bovicchi and Adolph Weiss. Six more tapes are due out later this month, and other releases will follow regularly, says Bennett.

HARMONIA MUNDI VS. PANTHEON

Distributors Clash Over Rights To Orfeo Product

NEW YORK—Harmonia Mundi U.S.A. claims exclusive distributorship of the German Orfeo line since July 1, but former distributor Pantheon Records is contesting the transfer.

The line currently comprises about 30 titles and numbers among its artists such established talent as Jessye Norman, Margaret Price, Lucia Popp, Dietrich Fischer-Dieskau, Bernard Haitink and Hermann Prey. All disks are imported digital productions pressed by Teldec in Germany and featuring that firm's Direct Metal Mastering.

Rene Goiffon, head of the Los Angeles-based Harmonia Mundi, says he is currently supplying all Orfeo titles, but so does George Mendelssohn, president of Pantheon Records in New York. The only titles Pantheon doesn't have, says Mendelssohn, are the very latest releases.

Mendelssohn says he has plentiful

stock and is continuing to sell the Orfeo material to dealers despite Harmonia Mundi's new deal with the supplier. In addition, says the Pantheon chief, he is the only one with cassettes of some of the more popular items, which he has duplicated in this country under license.

Mendelssohn notes that Orfeo distribution was assigned to Pantheon in May, 1982, and that based on his deal with the German label, he announced upcoming releases to the trade due for delivery through the end of this year. He claims that termination of the distribution arrangement was improper.

Meanwhile, Harmonia Mundi's latest catalog to dealers contains a full listing of the Orfeo catalog, which it is offering to dealers at a base price of \$6.99, for a suggested list of \$13.98. Goiffon says that there will be Compact Discs of Orfeo product available here before the end of the year.

Arabesque, CBC Join Roster Of Pro Arte Labels

NEW YORK—Pro Arte Records has added Arabesque and CBC Records to its line, bringing the number of outside labels it distributes or licenses to six. At the same time, the Minneapolis-based company has moved to service retailers in the Northeast directly through its own sales staff, rather than through independent distribution.

Arabesque, the music wing of spoken-word label Caedmon, comes to Pro Arte with a catalog of about 110 titles, consisting of both licensed material and its own recordings. Prominent in the material it licenses, primarily from EMI, is a group of Alkan recordings performed by pianist Ronald Smith. The catalog also holds a large number of historically significant disks, including early Gilbert & Sullivan by the D'Oyly Carte Opera Company.

Among Arabesque's own productions, currently in progress, is a comprehensive series of Bach keyboard recordings by pianist Joao Carlos Martins, slated to be completed in time for Bach tricentennial celebrations in 1985. About 15 Arabesque titles will be added each year, according to Don Johnson, Pro Arte president.

A similar number of new recordings are projected annually by CBC, the Canadian label just brought into the Pro Arte fold. There will be 25 titles in the initial release this month, says Johnson, 10 of them featuring orchestral productions recorded digitally. These present such orchestras as the Toronto and Vancouver Symphonies, conducted by Andrew Davis and James De Priest, respectively.

The 15 analog disks in the first release will offer an integral recording of the complete Beethoven String Quartets performed by the Orford Quartet. CBC Records is committed to serving Canadian performing talent, but not necessarily Canadian composers.

At first, CBC product will be imported from Canada, although the deal with Pro Arte also permits domestic production.

Grammy Show For Mutual?

NEW YORK—The Mutual Radio Network is reported to be negotiating with the Assn. for Classical Music for a post-Grammy show that would feature winners in the classical music categories. A similar show was presented for the first time earlier this year in a co-production with WNCN here, and later made available over the National Public Radio web.

If the talks with Mutual are consummated, the show would follow closely on the heels of the National Academy of Recording Arts & Sciences' televised awards presentations next February, and would be disseminated via Mutual's stereo satellite radio facility.

The AfCM has tagged an awards show as one of its top priorities. Its desire for such a presentation reflects a deep-seated dissatisfaction within the classical community with what it considers the offhand treatment accorded classical winners on the Grammy tv show.

Billboard® Spotlight

Classical Music

Discovering New Dimensions

BY IS HOROWITZ

Classical labels have emerged from the worst of the record recession in better than reasonable health and now face what many in the industry predict will be a period of significant growth. While a number of factors contribute to this rosy outlook, prime among them, certainly, is the pending impact of the Compact Disc.

The fact that classics are at the forefront of the CD development comes as no surprise to any who recall the leading role historically played by the genre, whether in the switch to electrical recording in the dim past of the mid-1920s, to LP in the late '40s, or to stereo in the '50s. The special attributes of most classical music—a broader tonal and dynamic palette—have always made it the preferred demonstration medium for technological breakthrough.

Classical projects were quick to take advantage of the digital recording process and the various labels have built up a cumulative catalog of many hundreds of titles that are prime candidates for transfer to CD. In contrast to the rare pop recording that can boast of digital mastering today, hardly any classical recording of importance is captured on analog tape any longer.

The drama inherent in the CD playback system, widely promoted through the media, has won the strong interest of the record-buying public. At this time, if that public wants CD software that is digital all the way through from studio to disk, it can do little other than buy classical product.

There are some, however, who wonder how the stress laid on CD may affect the sales of conventional classical albums. During a transition period, at least, they feel there may be a slowdown on some analog purchases as consumers mull investing in the new technology.

Be that as it may, for many labels the rate of conversion to CD is braked only by the current scarcity of product and limited production capacity. At the specialty end, as in the case of Telarc and Delos, for example, simultaneous release of CD and LP versions of the same repertoire is only months away. Major labels say they will follow shortly, although their investment in the status quo is enormous.

Some far-thinking observers see the industry gradually evolving into a CD-cassette operation, with LP earmarked for the obsolescent scrapheap before too many years have passed. Most think, though, that such a prospect is still at least a decade away.

There has also been concern about how the burgeoning market for budget cassettes and mid-price classics has cut into the potential for full-price merchandise. Over the past couple of years, the industry has made budget items so attractive (top artists in a wide range of titles) that many classical buyers are said to think twice before plunking down extra dollars for the most recent recording of a standard work.

Gianfranco Rebutta, president of PolyGram Classics, though, notes that top-of-the-line and multi-record sets are picking up in sales. He was one who warned in the past that the industry could not support a viable recording program on the sale of recycled material at low cost.

In addition to the extra sales budget cassettes generate on

their own, their availability in a much larger universe of retail outlets is said to present new opportunities for classics generally. Ira Moss, president of the Moss Music Group and a pioneer in the budget cassette field via his Allegro line, believes many listeners lured by low-price merchandise are now ready to step up to a higher level.

Moss is not alone in this opinion and a number of record companies are now pushing midlines in outlets that were formerly strictly budget, as they will later attempt to upgrade them to full price.

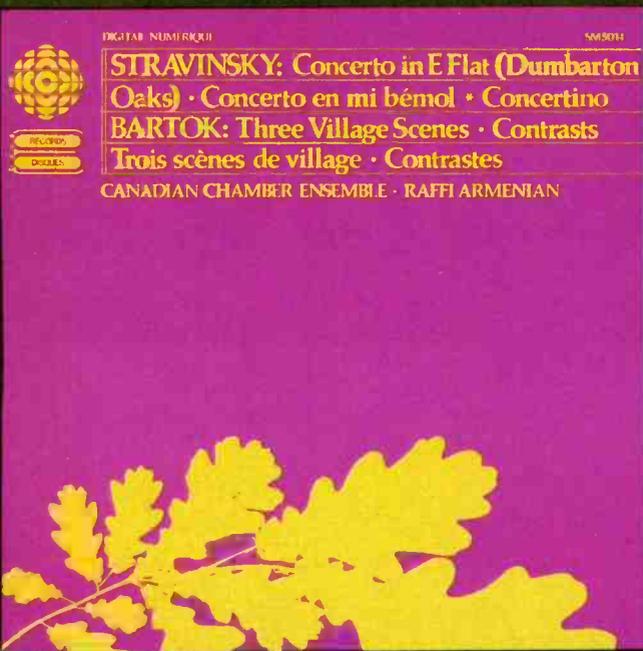
Pricing continues to absorb the attention of record manufacturers and they no longer need much convincing that high price levels can cut seriously into volume. The most dramatic recent adjustment was London's reduction in the list prices of its vast opera catalog. The effect of this move on sales will be watched carefully and, if positive enough, can certainly be expected to prod other labels in a similar direction.

Meanwhile, de facto price reductions continue as more specials of one sort or another are promoted by practically all labels. Add to these such price cuts as the recent slash in the list of all digital albums by Vanguard, and the marketing trend gains new focus.

Other trends? A partial return to the concept of artist exclusivity is one. Except for a relatively few standout exceptions—Luciano Pavarotti, Vladimir Horowitz and Leonard Bernstein are examples—the concept of exclusivity has been more ignored than observed in recent years. Some label chiefs see a gradual return to exclusivity underway and the fostering of a stronger identity between artist and label.

(Continued on page C-17)

Is Horowitz is Billboard's Classical Editor and Executive Editor.



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RECORDS

DISQUES



LABEL PROFILES '83

The Compact Impact: Labels Prime For Period of Significant Growth

ANGEL
 Releases at Angel will continue at the rate of about five to six a month at top-of-the-line, with perhaps another 45 a year at midprice level. Minimal releases can be expected on Seraphim, which anticipates no change in its dual price policy—\$3.98 for cassette; \$5.98 for disk. Seraphim product that does appear will be weighted toward historical reissues, says Renny Martini, Angel general manager, and he points to some prime Arthur Rubinstein material due. Four LPs by the late pianist will be coming, some of the performances dating back to 1929. Chopin polonaises and scherzos, and Schubert works are among them. There will also be reissues by Ezio Pinza.
 Red Line, Angel's midprice series, will come out in clumps of 12 to 15 at a time says Martini. While most of the material returns to market titles deleted from the prime label, there will be more recent titles taken from various EMI sister labels that normally do not reach these shores except as specialist imports.
 Opera will play a prominent role among Angel entries over the coming year, with a noticeable trend toward more live tapings. Aside from the economies, the practice often enables stronger casts to be assembled in one place than in distantly scheduled studio productions. Live recordings of "Cosi fan tutte" from Salzburg, and "Ernani" from La Scala are due for

early releases, and more live operas will be recorded this fall, promises Martini. But there will also be studio recordings, including a "Manon" this fall.

On the Angel orchestral front, Klaus Tennstedt will provide more Mahler and, in addition to strong representation from Riccardo Muti, Angel will launch a program with Simon Rattle leading the Los Angeles Philharmonic. A Rachmininoff Second is among the works slated. Violinist Itzhak Perlman will be featured on three disks this fall, and the Labeque Sisters will be the duo pianists in a new version of "Carnival of the Animals."

CBS MASTERWORKS

There are no production cutbacks at CBS Masterworks, says a&r director Christine Reed; new titles will be issued at the approximate rate of 100 annually. And much to come will be pegged to complete groups of works, either launched or continued.

Among series already underway, with new entries being readied, is the Ives orchestral project directed by Michael Tilson Thomas. Although it was begun with the Concertgebouw, other orchestras are now being considered, informs Reed. She points to a continuation of the Beethoven Cello Sonata project with Yo-Yo Ma and Emanuel Ax. Another series, already well advanced which will see new additions is the integral edition of Mozart Piano Concertos featuring Murray Perahia and the English Chamber Orchestra.

Conductor Thomas is involved with more than Ives on a continuing basis. Next to be recorded in his series of Beethoven symphonies with chamber orchestra will be the Third and Eighth. He is due to perform more Gershwin on disk, as well,

with a "Rhapsody In Blue" and the Second Rhapsody scheduled. He will conduct and play the piano in these projects.

Lorin Maazel launches a Mahler Cycle with the Vienna Philharmonic in the fall, with the Fifth and Sixth Symphonies. The single volume issued so far of Haydn symphonies by Derek Solomons and L'Estro Armonico will be added to until the complete cycle is issued, promises Reed. Like other multiple-disk sets from CBS they will be pressed and packaged in Europe. And look for Schoenberg from Boulez.

One of the label's most ambitious projects will be a series of Mozart operas co-produced with Supraphon. The "Marriage of Figaro" comes first next summer. Charles Mackerras conducts the Czech Philharmonic in performances that will attempt a close approximation of the Mozart style, including appropriate ornamentation. Also on the opera front is "An Italian in Algiers," "Tancredi" and "La Rondine." Marilyn Horne will be heard in the Rossini, and Kiri Te Kanawa in the Puccini.

Perhaps most prominent in CBS chamber music plans in the immediate future is the release of a new version of the complete Beethoven Quartets by the Juilliard Quartet in live performances captured at the Library of Congress. There is still unreleased Glenn Gould to be issued, says Reed, and she also points to upcoming product by violinist Cho-Liang Lin and trumpet player Wynton Marsalis.

(Continued on page C-4)



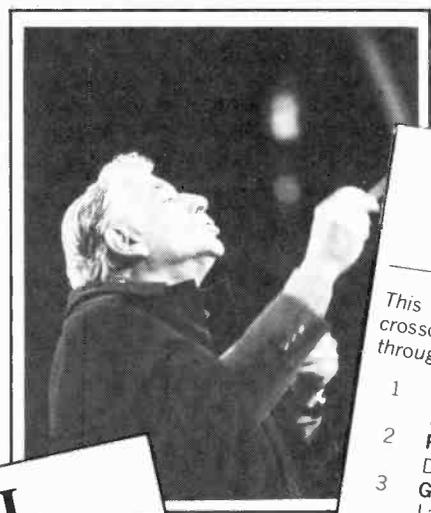
Emanuel Ax, left, and Yo-Yo Ma



Kiri Te Kanawa



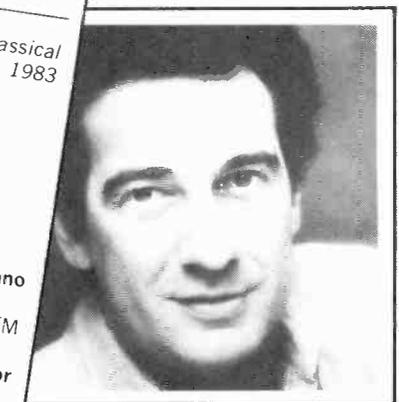
Katia and Marielle Labeque (Photo by Dominique Isserman)



Leonard Bernstein



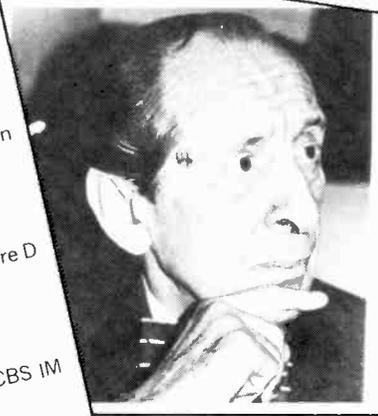
Luciano Pavarotti



Placido Domingo



Itzhak Perlman, left, and Pinchas Zukerman



Vladimir Horowitz



Claudio Arrau

CLASSICAL

This is a six-month recap chart of the best-selling classical albums from the eligibility period of March, 1983 through August, 1983.

- 1 **BACH: Goldberg Variations**
Glenn Gould, CBS IM 37779
- 2 **PACHELBEL: Canon**
Paillard Chamber Orchestra, RCA FRL1-5468
- 3 **IN CONCERT AT THE MET**
Price, Horne (Levine), RCA CRC2-4069
- 4 **VIVALDI: The Four Seasons**
(Pinnock), DG 2534 003
- 5 **BEETHOVEN: Symphonies, Nos. 5&6**
Philharmonia Orch. (Ashkenazy) London LDR 72015
- 6 **MOZART ARIAS**
Te Kanawa (Davis), Philips 6514 319
- 7 **GALA CONCERT AT THE ROYAL ALBERT HALL**
Pavarotti, London LDR 71082
- 8 **PACHELBEL: Canon**
Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
- 9 **HIGH, BRIGHT, LIGHT & CLEAR**
Canadian Brass, RCA ARC1-4574
- 10 **CANTELOUBE: Songs of the Auvergne**
Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
- 11 **BACH: The Brandenburg Concertos**
English Concert (Pinnock), DG 2742003
- 12 **MOZART: Symphonies, Vol. 6**
Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4
- 13 **THE BEST OF PLACIDO DOMINGO**
Domingo, DG 2721 262
- 14 **VERDI & PUCCINI: Arias**
Te Kanawa, London Philharmonic (Pritchard) CBS IM 37298
- 15 **MAHLER: 9th Symphony**
Chicago Symphony Orch. (Solti), London LDR 72012

CLASSICAL CROSSOVER

This is a six-month recap chart of the best-selling classical crossover albums from the eligibility period of March, 1983 through August, 1983.

- 1 **MY LIFE FOR A SONG**
Domingo, CBS FM 37799
- 2 **PERHAPS LOVE**
Domingo, CBS FM 37243
- 3 **GLADRAGS**
Labeque Sisters, Angel DS 37980
- 4 **BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio**
English Chamber Orch., Bolling (Rampal), CBS FM 37798
- 5 **JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano**
CBS M 33233
- 6 **AISLE SEAT**
The Boston Pops (Williams), Philips 65414 328
- 7 **THE TANGO PROJECT**
Schimmel, Sahl, Kurtis, Nonesuch D-79030
- 8 **THE ROMANCE OF THE PAN FLUTE**
Zamfir, Philips 6313 435
- 9 **CLASSIC CAFEHAUS MUSIC**
The Salon Orch., Pro Arte PAD 136
- 10 **AFTER HOURS**
Ameling, Philips 6514 284



Label Profiles '83

harpsichord concertos are due, and the group's leading violinist is to be featured in the Bach concertos for his instrument.

Add more Abbado in Chicago (a "Symphonie fantastique" is scheduled) and Carlo Maria Giulini with the Los Angeles Philharmonic (even though he is leaving as musical director), plus a new "Rosenkavalier" next year with Karajan among other DG projects, and one wonders where the cutback is being made.

LONDON

Opera continues a major emphasis at London Records with more to be put into the production line following some reduction during the recent industry slide, says Richard Rollefson, label chief. And this fall should see the recent opera price reduction policy make its effect felt at store level. Some five or six opera sets will figure among the label's 80 to 100 new LP releases during the next 12 months. The last installment of the Janacek cycle under Charles Mackerras (four have already been released) will bring a new "Jenufa" to retail bins. Also on the operatic boards are a "Mefistofele" and an "Andrea Chenier," with the expected London high-powered casts (Pavarotti and Caballe in both).

Vladimir Ashkenazy continues a hectic recording pace as both piano soloist and conductor, the latter role occupying an ever larger bloc of his time. As maestro, much of his work will be with the Concertgebouw and Philharmonia Orchestra, but he is also due to be heard in a first recording with the Cleveland Orchestra. Ashkenazy's cycle of the Sibelius symphonies, now about half finished, will be continued. A major release will be the complete "Cinderella" ballet by Prokofiev. As pianist, he will continue to nibble away at the complete solo work of Chopin; he's about two-thirds of the way through.

Christopher Hogwood, whose Mozart symphony cycle on period authentic instruments spun off a number of unexpected best-selling albums, is widening his repertoire scope, points out Rollefson. Already recorded with his Academy of Ancient Music orchestra are the "London" symphonies of Haydn; while more Haydn is due, a complete survey is not being planned at this time, Rollefson cautions.

New Sutherland, Pavarotti and Larrocha albums are due, certainly, and there will be a specially priced Leontyne Price Christmas set with Charles Dutoit conducting. On the vocal front, much is expected from a Kiri Te Kanawa LP that will feature the best-selling soprano in the Villa-Lobos "Bachianas Brasileiras No. 5," as well as more "Songs of the Auvergne."

PHILIPS

About 65 new titles will be coming from Philips over the coming year, says Nancy Zannini, who directs the label's fortunes Stateside. Add reissues and repackagings and the total rises quickly to 100 or so entries, as usual spread over a wide spectrum of the repertoire.

On the lighter side, release later this month of a new space themes album by the Boston Pops under John Williams, "Pops Out Of This World," continues an association that now runs contractually well beyond anticipated celebratory promotions hailing the ensemble's 100th anniversary in 1985. Zampir, virtuoso on the pipes of Pan will be here on tour in October, an event certain to be marked on the merchandising front.

An obvious fall highlight from Philips will be the five-record set of "Tristan" conducted by Leonard Bernstein, who otherwise reserves his recording activity for sister label Deutsche Grammophon. To keep cost of the set within bounds, it will be offered at a list of \$11.98 per disk, down by \$1 from the digital norm. And the label hopes to reinforce even further its identity with "Messiah" (remember Colin Davis) with a new period version by the English Baroque Soloists under John Eliot Gardiner. The Rossini cycle will be continued with the release of "Maometto secundo," hardly a repertory staple.

The live recording this summer of the five Beethoven Piano Concertos by Alfred Brendel and the Chicago Symphony led by James Levine is to be presented by Philips in a boxed set early in 1984, and among other orchestra highlights due are sets by the San Francisco Symphony conducted by Edo de Waart (Respighi's "Pines" and "Fountains") and Andre Previn at the helm of the Pittsburgh (Handel suites and Offenbach overtures).

Jessye Norman, who makes her Metropera debut this fall, will be heard in Strauss' "Four Last Songs," and a first-time collaboration between Brendel and Dietrich Fischer-Dieskau will bring forth a new "Schwanengesang."

A push can be expected behind the new Philips \$3.98 list imported cassettes. The tape configuration will be more prominent in the Mercury "Golden Imports" series, says Zannini, who also points to more activity in the "Living Baroque" line, reduced over the past year in suggested list from \$10.98 to a midline \$7.98.

RCA RED SEAL

Somewhat fewer newly recorded albums are due from RCA than in recent years, but the number is still significant and the repertoire broad. With Erato imported material included, RCA should issue about 85 new titles during the coming year, plus many repackaged items.

While opera is still absent from the label's plans, there will be a number of choral entries of importance, points out Tom Shepard, vice president in charge of Red Seal. There will be a "German Requiem," recorded in Chicago under the direction of James Levine, and other choral works by Brahms featuring Musica Sacra directed by Richard Westenburg. More solo vocal material will be coming from Hakan Hagegard.

There's no firm schedule yet for the completion of the Mahler symphony cycle under Levine, but the Second and Tenth will be coming to round out the canon, says Shepard. With Emanuel Ax, Levine collaborates in an upcoming Brahms Piano Concerto No. 1. The Brahms Violin Concerto with Dylana Jenson is on the boards as well. Ax will also be the pianist in the Choral Fantasy, part of a two-record Beethoven package

(Continued on page C-12)

Continued from page C-3

Crossovers? Cellist Yo-Yo Ma with Claude Bolling this fall, and of course Philip Glass, now an exclusive CBS artist.

DEUTSCHE GRAMMOPHON

If one looks at some of the upcoming Deutsche Grammophon product one is hard put to recognize any fall-off in new releases, said to be down 10% over recent years, but accompanied by a corresponding increase in reissues at a variety of price levels.

Much of the label's efforts over the past couple of years have been devoted to preparing the giant Brahms packages commemorating his 150th anniversary this year. DG topper Alison Ames notes that about 30 of the more than 60 LPs in the assorted packages were newly recorded and will be appearing individually now. DG's big opera set of the fall will be a new "Carmen" directed by Herbert von Karajan. Of special interest, too, will be a recording of the secular Handel choral work "Hercules," performed under the direction of John Eliot Gardiner.

The U.S. tour of the Vienna Philharmonic conducted by Leonard Bernstein scheduled for January and February, 1984, will be preceded by release of a new set of the Brahms symphonies by the same forces. Ames is hopeful that the package may be the first on the label to be released simultaneously on LP, cassette and Compact Disc, but is making no binding promises. Lorin Maazel will be heard in more Dvorak recorded in Vienna, and Rachmaninoff taped in Berlin. Rudolf Serkin's leisurely traversal of the Mozart Piano Concertos continues with the release in September of Nos. 21 and 23, again with Claudio Abbado and the London Symphony.

Mozart is also subject of a new project undertaken with James Levine and the Vienna Philharmonic. Many symphonies are on the way, says Ames. Levine will also be directing the orchestra for Itzhak Perlman in a survey of the Mozart violin concertos. A coupling of the Third and Fifth come first. And in the spring, DG starts the release of a series of Mozart piano and violin sonatas performed by Perlman and Daniel Barenboim.

With early music fast becoming a repertoire staple, DG is readying more product by Trevor Pinnock and the English Concert. Handel's "Water Music," "Royal Fireworks" and



Riccardo Muti (Photo by Clive Barda)



James Galway



Wynton Marsalis

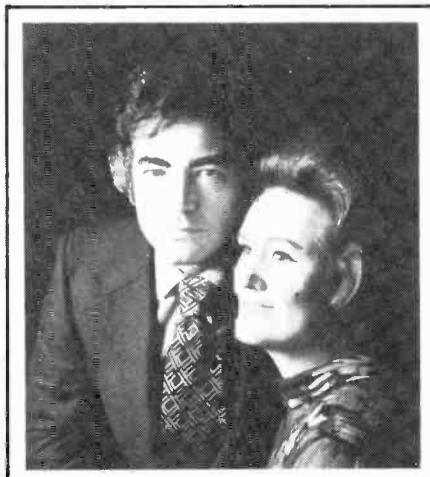
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Rudolf Serkin



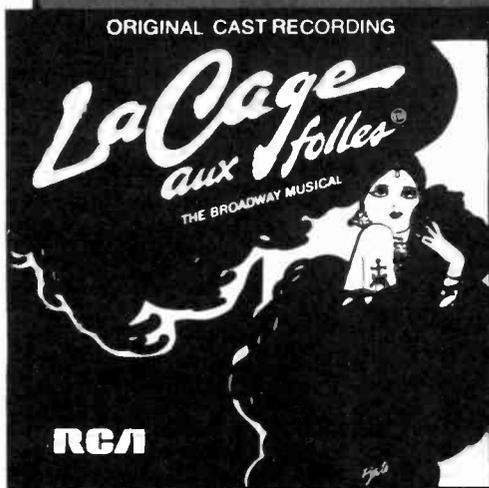
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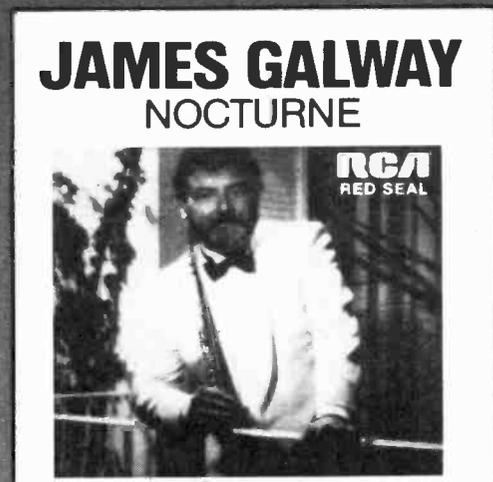
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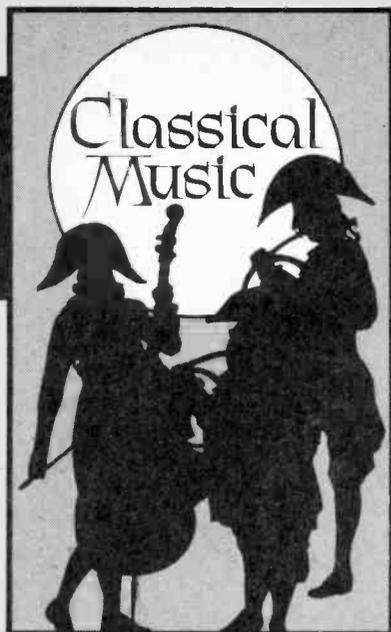
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At Retail With Classical Westport

Young Couple Loves To Guide Customers to Special Selections



Cheryl White loves her work. So much, in fact, that she wonders if she'll ever get "a real job." "My parents keep asking me the same question," says the head of the freestanding Classical Westport specialty store in Kansas City. "They want to know when I'm going to grow up."

Chances are that the former high school English teacher will be guiding customers with their selection of classical merchandise long after her newborn baby is fully grown. White, who is 33, maintains an inventory of over 100,000 records and tapes at the site, one of four businesses housed in a 5,000 square foot brown brick building on Pennsylvania Ave. in the city's historic Westport section.

"When you're in business for yourself, you have to like what you're doing—about 36 hours a day worth," says White, who left her job at Central High School in Springfield, Mo., in hopes of turning "an avocation into a vocation." With her husband Barry, a financial planning and tax specialist, they opened the first Classical Westport store in the spring of 1978.

"I wanted to work in an environment that really meant something to me," she notes. Launched with an inventory of \$20,000 and "a lot of love" packed into 600 square feet, the store was "truly pioneerish—there was no bathroom, and I had to put a sign on the door—"Back in 5 minutes"—everytime I had to go." Extra inventory was another problem; it would sit in the couple's dining room because there was no space for it in the store. When "the novelty" finally wore off, they moved



Michael Gielen

several blocks away with three other local merchants into the present site, where the Whites occupy 2,000 square feet.

Titles are positioned according to historic periods, including Renaissance, Medieval, Classical, Romantic and 20th Century, and by genre—vocal, opera, keyboard, wind and string recital, soundtracks, and a handful of acoustic and traditional jazz offerings. Everyday shelf prices are \$8.99 and \$9.99 for frontline goods. Audiophile recordings range from \$16-\$17, while budget merchandise runs between \$1.99-\$5.39.

White's policy is to discount everything by 10% off list. "It's not key to the operation, it's just a nice gesture," she says. And there is always a sale of some sort at the store, whose off-white walls are decorated with fine art posters courtesy of the shop next door.

Challenged by the idea of converting one-time customers into regular patrons, White says the trick to specialty retailing is "empathy." "We don't know all the answers, but the ones we do know we like to share so that the shopper doesn't have to apologize for his lack of knowledge." With a little bit of information, she says, "we can usually fill in the holes and explain to people what they're looking for. If someone says that

they enjoyed the piano playing in 'Sophie's Choice,' for instance, we can direct them to Schumann's 'Kinderscenen'."

Not that White doesn't have her own opinions, too. When her list of favorite classical releases was sought by The Kansas City Star for its 1982 poll of critics and dealers, she recalls that patrons flocked to the store with clippings in tow. "It's nice to know what someone such as Martin Bookspan thinks," she says, referring to the noted music critic. "But face to face, people want opinions, too. I can talk back to them. He can't."

Open displays of the store's selection of 1,000 cassettes has helped to instill what White perceives as a newfound "tape consciousness." Three for \$10 tape specials have helped the chain increase the ratio of tape to album sales. "It used to be pretty disparate, but now it's evening up."

The store's Christmas orders, she notes, "really reflect how far tape sales have come. People still make tapes, but it's a far better concept than anything else." The affordability of hardware has also made a difference in the upswing in her cassette sales. The configuration has benefitted from people's vacation plans, she adds. "You can drive for miles between radio stations in this part of the country, so tapes become an important consideration. And when people take a trip with their kids, they'll buy 10 hours of tapes for themselves and a handful of children's titles."

The very definition of a specialty store, says White, means "giving people the time of day." A consumer will call a local record store seeking information "and may get nowhere. We, on the other hand, speak directly to the classical audience." As the pop market gets older, White believes that listeners will turn to other sounds, such as jazz, MOR and classical. "A chain can't make it selling classical product for \$3.99 in the back of the store. That's why my way is the only way to go."

The record business, she feels, will soon have to confront the fact that specialty segments can sell consistently. "It's not as thrilling, admittedly, to wheel and deal on Beethoven's 'Fifth' as it is to ship platinum on 'Staying Alive.' But that's because the companies aren't willing to give up on pop redemption. It's the powers that be playing out their fantasies. But that's going to have to change." **LEO SACKS** *Billboard*

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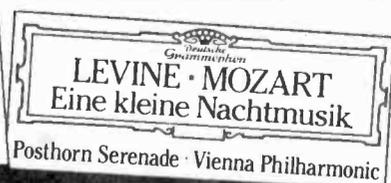


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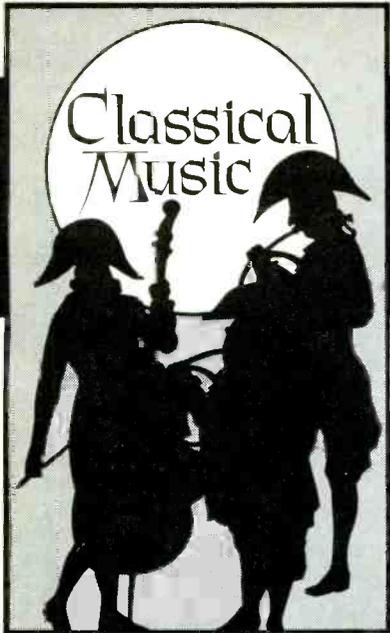
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"Never Given A Chance"

Cassette Explosion Expands Market in 'Classic' Case of Supply and Demand

By LEO SACKS

Staggering. Outstanding. Phenomenal. The adjectives sound like hyperbole. Yet the terms are becoming commonplace to industry executives in discussing the growth of the classical cassette market.

Open displays, budget and mid-priced lines, chrome tapes, real time duplicated audiophile tapes, and the proliferation of personal stereos have all played significant roles in the cassette explosion. Some even credit a slump in the pop business to the upswing in classical tape sales. "Dealers never gave classics a chance," notes Ira Moss of the Moss Music Group. "It was always a hard sell. Now they work everywhere, in places people never even dreamed of."

Many mass merchandisers, for example, are relatively new to the classical market. Dennis Atkinson, national promotional buyer for Lieberman Enterprises, suggests that the growing availability of budget cassettes is a major reason why the company's classical volume has doubled since 1981.

The low end has been quite an impetus, particularly in the Midwest," he asserts. Chains such as Target and K-Mart, he says, "never felt they were capable of selling classical product. There was a built-in prejudice for years. Now we realize that it wasn't a very good assumption at all, that in fact, sales may have been there all along." Adds Tony Orr, vice president of marketing for the Sine Qua Non label, "About all you might have found at Sears' several years ago was 'Pavarotti's Greatest Hits.' Now there's depth and breadth there in catalog and new releases."

Executives agree that unlocked display cases have been a major boost to sales of the configuration. "Dealers are surmounting high shrinkage problem of the cassette," says Orr. "They're finding that if they unlock them, their sales will offset their losses." Ray Edwards, the classical buyer for the Tower Records chain, concurs. "People go in with one title in mind and then seize the impulse to buy another. No one wants to wait."

Jeffrey Richman, the new-release buyer for the Sam Goody

chain, notes that his "biggest problem" is accomodating the sheer number of cassette titles on the market. "There are so many tapes of the same performance that it becomes difficult to select the most saleable ones," he says. "Marketing-wise, it's another problem giving each company a fair share of space. Fortunately, we use enough floor dumps and hanging displays which allow us to merchandise everyone's 'Beethoven's Ninth.' Then the consumer can make the final decision."

Richman has seen a marked increase in the number of cassettes he orders for every new release. "The gap, in recent years, has closed considerably," he says, noting that where the chain used to order four albums for every cassette, the ratio is now three to two. And when it comes to budget and mid-priced product at other retail outlets, offers Harold Fine, regional marketing manager for CBS Masterworks, the figure is almost even, "and sometimes greater."

Some chains, he notes, have gotten into the classical business on the strength of their performance in the budget categories. "Budgets have dramatically broadened the classical base for many retailers, who often upgrade their inventory to the high end," Fine states. "The product has played an outstanding role in expanding the marketplace."

Five years ago, remembers Ira Moss, when classical sales represented "about 4% of the industry's volume," he estimates that less than 4% of the nation's leading racked merchandisers carried classical product. "They always closed their eyes," he says. "But then they started to accept suggestions out of need because their pop business was leveling off. Now chains are experimenting with budget tapes that never sold a piece of classical product before. We need more intelligent merchandisers like that."

Quite simply, "people are sick and tired of having their ears beat in," says Harvey Rosen, director of marketing for PolyGram Classics, where budget stereo treasury cassettes outsell LP counterparts.

"They're looking for something new, and older pop repertoire doesn't satisfy their needs anymore. Budget cassettes are an alternative. Orchestras and artists are finding a broader base of appreciation for new versions of the same old stuff."

Many accounts, Rosen continues, choose to stick by the "tried and true" interpreters of a given work. "We emphasize that it's self-defeating to saturate the market with one specific performance," he says, "that the newer versions with updated artwork will be more appealing."

(Continued on page C-17)

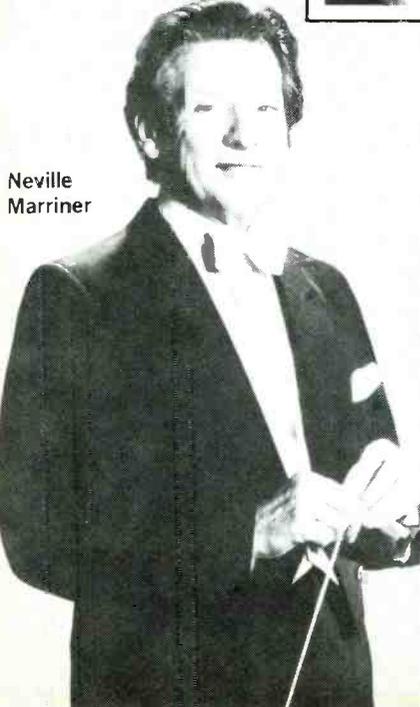
Leo Sacks is Billboard's Associate Radio Editor.



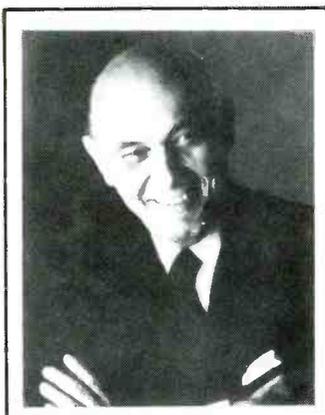
Philip Glass (Photo by Annie Leibowitz)



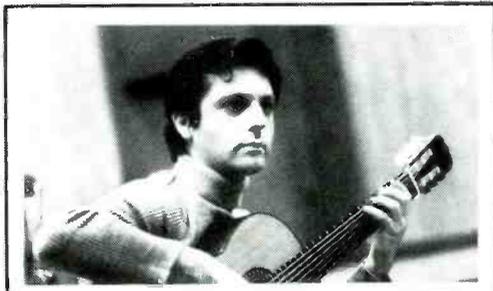
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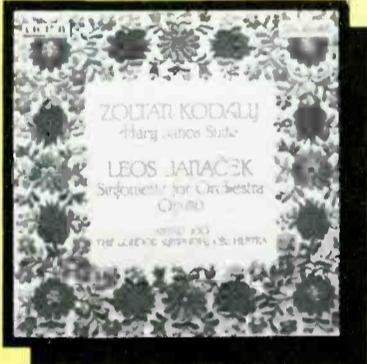
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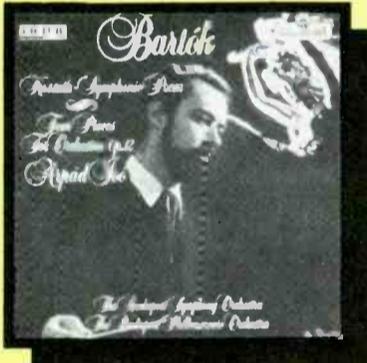
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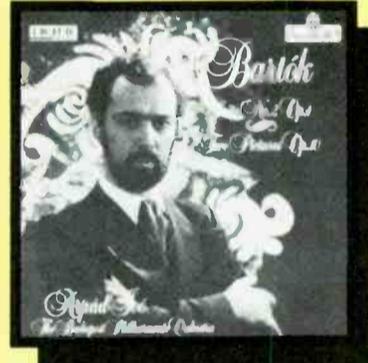
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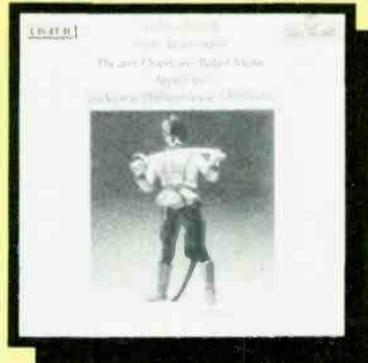
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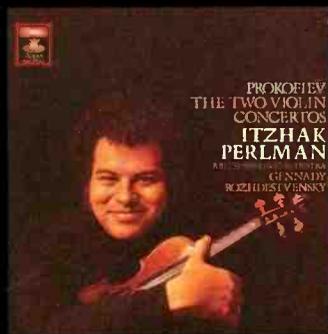


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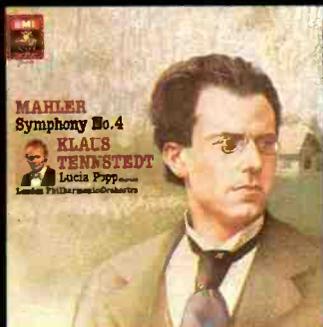
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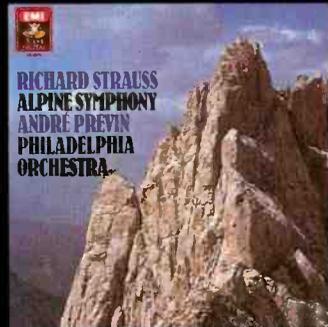
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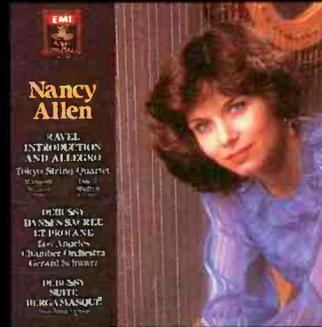
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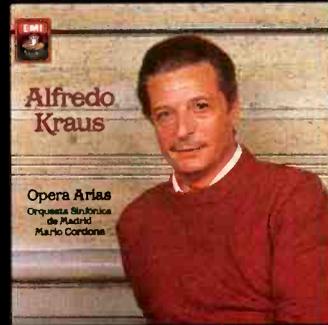
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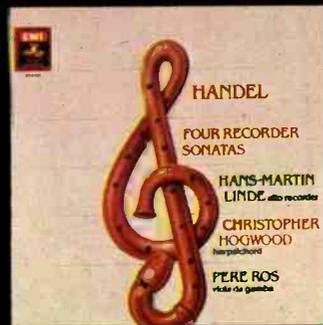
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Is High Brow Old Hat?

Classical Radio Chases Elusive 'Hits' Format For Sound That Sells

BY CHRISTINA D'ANGELES



James Tocco and Leonard Bernstein.

Although its greatest composers are gone, the classical music genre is finding new life at station hothouses throughout the U.S., where programmers are carefully tending to its growth.

With four to eight commercial minutes an hour, classical music stations are not known as tremendous money makers. Traditional rating services are often less useful in selling the minority-embraced format than qualitative research studies, which indicate good buying power in high-income, highly educated, extremely loyal audiences.

Loyalty, on both the listener and station level, is key to the success of this format. The recent strengthening of the ranks includes KKSX Portland, Ore. (which switched over from rock); KCMA Tulsa (brand new); WXCR Tampa-St. Petersburg (even newer—will debut this fall); KFJL/St. Louis (just went commercial classical from a non-commercial stance); KBOQ Marina, Calif. (near Carmel); and WFMR/suburban Milwaukee.

There are more than 50 commercial classical radio stations in the U.S.

While embracing the melodies, the new classical programmers are denouncing the intimidatingly high-brow approach often expressed in the past by classical music stations, particularly the public radio facilities. Earl L. Bradsher Jr., president

Christina D'Angeles is a Los Angeles-based freelance writer.

and general manager of WXCR, puts it this way: "If they're in major markets—those with over a million people—I think programmers can find great satisfaction offering this type of product, but I advise they do not stick their noses up in the air while doing it."

A part-owner of WXCR, Bradsher and his partners spent seven and a half years and in excess of a third of a million dollars to launch their new FM facility. It's scheduled to sign on in mid-September. Bradsher, ex-WQXR New York and WNCN New York, estimates that there are 40 signals in the Tampa-St. Petersburg market, broadcasting to a metro population of 1.7 million. WXCR is the first and only full-time commercial classical station here since the '60s, he says.

The programming mix breaks down to 70% classical, 8% theatre, and 22% news and "arts variety." There are six thousand records in the library. Chamber music is slated for late evening broadcast, with lighter, bouncier selections in morning drive and a generous mix of concertos and symphonies in all dayparts.

KKSX-AM in Portland, Ore. changed from rock to classical music a year and a half ago. With 28 signals in a marketplace

of just over a million, the station's general manager and part-owner, Bill Failing, is pleased with the results so far. He evaluates, "With a maximum of eight commercials an hour, we're not getting prolifically rich. But during the final years as a rock station we were losing money, and now we're making a little."

Failing is very promotion-minded and has retained several of his rock'n'roll announcers, including progressive rock pioneer Alan Stone (ex-KMPX San Francisco), who began his career mixing rock with classical music in the late '60s. This past 4th of July, 100,000 listeners showed up to enjoy the KKSX fireworks celebration and concert. The station floated an orchestra down the river on a barge as the musicians played Handel's "Water Music." The station has committed to a five-year series of concerts with the West Coast Chamber Orchestra and the Oregon Symphony.

Since Portland largely consists of hilly terrain, and since almost half of the population does not have an FM radio in their car, Failing feels that having an AM signal is not to his disadvantage. He subscribes to Birch rather than Arbitron, and says his target demo is 25-54 year olds, skewed to the younger half of that figure. The station advertises heavily on tv, in magazines, and in the newspaper.

"The music mix sounds like a lot of classical stations. We play shorter pieces in the morning, lots of baroque, music to wake you up. We lighten up during mid-days, are more romantic in the afternoons, and have heavier, longer pieces in the evenings," he describes.

The library consists of 4,000 albums. Although they play everything from electronic music to the Cambridge Buskers to classic bluegrass from Eric Weisberg, Failing says that they stick most heavily to Bach, Beethoven, and Brahms. Relatively little 20th century music is aired, but new releases of older products are heralded. All the composers' birthdays are celebrated, as are "French month," "Italian month," etc.

Failing advises, "Be prepared to move it away from where classical has been, in terms of how it's presented. Instead of somber, erudite announcers, have people who are enthusiastic and excited about the music. It's something to enjoy, not

(Continued on page C-17)

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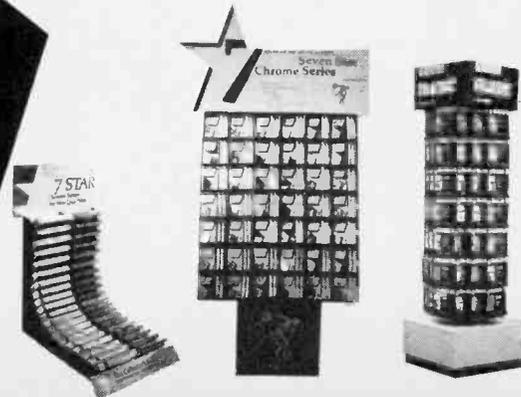
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Label Profiles '83

Continued from page C-4

including the Ninth Symphony with Zubin Mehta and the New York Philharmonic to be released this fall.

Shepard says more is due from Vladimir Horowitz, with a live package taken from performances by the pianist at the Metropolitan Opera and in Tokyo coming shortly. Clarinetist Richard Stoltzman, riding the crest of a major promotional buildup, will be heard in solo repertoire as well as chamber music, and sets are in preparation by the Cleveland and Guarneri Quartets.

Musical theater is always an important element in the Red Seal product mix, and the current push on "La Cage Aux Folies," recorded even before its Broadway opening, continues the tradition. Shepard takes note, as well, of a new Stephen Sondheim package this fall.

ARABESQUE

Arabesque, the music division of Caedmon, continues a select recording program of its own in addition to licensing material from abroad, primarily EMI. From the latter source comes the third in the series of Alkan recordings by pianist Ronald Smith, due out this fall. The Bach tri-centennial project, featuring Joao Carlos Martins, continues with Book II of the Well-Tempered Clavier. An unusual set by the New York Renaissance Band based on the collection of 16th century French dances by Thoinot Arbeau is also among upcoming releases. Joan Morris with William Bolcom at the piano will be

heard in Jerome Kern songs, and in another vocal entry, Brahms songs are offered by Jan DeGaetani. On the historical side, Arabesque will release some Schubert recorded by Artur Schnabel.

COMPOSERS RECORDINGS INC.

Composers Recordings, whose catalog of more or less contemporary works is approaching the 400 disk mark (policy is no deletion, regardless of sales) will be adding about 20 new albums over the coming year. And, for the first time, the label will offer some of its material on cassette. Among titles that are upcoming on CRI, says Michael Bennett, product coordinator, is a set programming works by Milton Babbitt, Donald Martino and Anthony Kors; an album of choral works by Miriam Gideon and David Chaitkin; and a new recording of Schoenberg's "Erwartung." About 200 retailers are now said to handle the line.

DELOS

Delos Records looks to rapid expansion in the coming year, with some 20 new titles added to its catalog of about 60 albums. Lots of chamber music is planned, says Amelia Haygood, label head, including a batch of Mozart serenades and divertimenti performed by the Chicago Symphony Winds. A "L'Histoire du soldat" is due in the fall, coming to market along with an unusual vocal album by boy soprano Bejun Mehta, including a performance of Schubert's "Shepherd on the Rock." In the planning stages are a Beethoven Fourth Piano Concerto with Carol Rosenberger, and the Mozart Clarinet Concerto featuring David Shifrin. Gerard Schwarz will conduct both concertos.

GASPARO RECORDS

Chamber and solo works, largely from the Baroque and contemporary eras, remain the focus of Gasparo Records, which expects to add about 15 titles this coming year to its catalog of 33 albums. Cellist Roy Christenson, who runs the label out of Nashville, calls attention to a Bartok sonata album in preparation, featuring violinist Ralph Evans and pianist Phillip Evans; Bach organ works played by Barbara Harbach; and Rameau harpsichord pieces performed by Lisa Crawford of the Oberlin Baroque Ensemble.

INTER SOUND-PRO ARTE

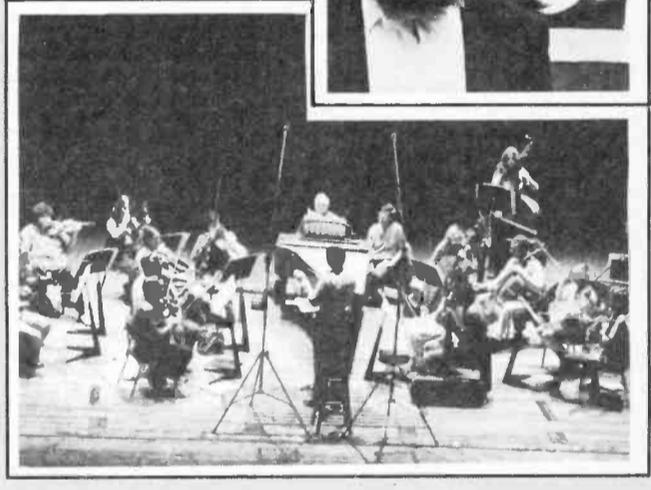
Expansion continues apace at Pro Arte via representation deals with other American labels, import arrangements with European companies and separate production and co-production deals here and abroad. Many more of the Pro Arte ti-

ties will be recorded domestically, says Steve Vining, a&r director, who points to such upcoming projects as Schubert piano sonatas by Peter Serkin on period instruments, the extension of baroque specialist Joshua Rifkin's scope to Haydn and Mozart selections, using instruments appropriate to the period, more by the Collegium aureum, and continuation of the Mahler cycle by Vaclav Neumann and the Czech Philharmonic. Pianist Russell Sherman will continue his traversal of the Beethoven sonatas, at a leisurely pace, and will also begin to work on the five piano concertos.

The company's midprice Sinfonia line—all digital, at \$5.99—will be completing the Beethoven Symphony series conducted by Herbert Kegel by February, says Vining. In all, there will be some 30 new titles issued on Sinfonia during the

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Gerard Schwarz conducting L.A. Chamber Orchestra, Malcolm Hamilton, harpsichord



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year, and the Quintessence budget group, now 270 titles strong, will be increased by 20.

MOSS MUSIC GROUP

Moss Music Group expects to release at least another 25 full price sets over the coming year, plus at least as many at mid-price. Factoring in budget items, including the popular Allegro cassette line, and the total should rise to about 100 items, says Ira Moss, president.

Coming in October is the first batch of Melodiya digital recordings, the initial half-dozen to include works by Tchaikovsky, Rimsky-Korsakov and Stravinsky. Heinz Holiger will be heard in the Strauss Oboe Concerto with the Cincinnati Symphony under Michael Gielen, and the Zukermans, Pinchas and Eugenia, have an album of 19th century violin and flute duos, with Samuel Sanders at the piano. For Christmas there will be special sets by Anthony Newman and the

Gregg Smith Singers, respectively, and additional material will be coming from the Baltimore Symphony conducted by Sergiu Comissiona, as well as from the Galimir Quartet. Attention is also called to the start of a Michael Haydn symphony series with the Bournemouth Symphony under Harold Farberman.

NEW WORLD RECORDS

Samuel Barber's "Antony and Cleopatra" is the big gun in New World Records' spring '84 arsenal. The opera, in its revised form, was recorded in Spoleto, Italy, in a performance conducted by Christian Badaea. That two-record set is one in a projected eight new packages from the label, says Arthur Moorhead, marketing executive. Among those to be released this fall is a disk by the St. Louis Symphony under Leonard Slatkin playing works by Michael Colgrass, including his Pulitzer Prize winning "Deja Vu," and Jacob Druckman. A percussion set with pieces by Henry Cowell, Lou Harrison and Ruth Crawford Seeger is also on the way.

NONESUCH

If "Two To Tango," due out next month (a followup to Nonesuch's hit "Tango Project"), and the upcoming first recording ever of Kurt Weill's "Recordare" for a cappella chorus, seem at repertoire odds, they are only the latest examples of the label's continual probe for unusual works. Keith Holzman, Nonesuch chief, also points to its cycle of MacDowell solo piano music played by Charles Fierro. There will be five LPs in the series; the second is due out shortly. A second volume of harpsichord concertos by C.P.E. Bach with Malcolm

Hamilton and Gerard Schwarz is also being groomed.

Sergiu Luca has recorded the Dvorak Violin Concerto. The Western Winds are to be featured in a package of traditional Christmas songs, and the initial set (Vivaldi concertos for two violins) of a recording association with Aston Magna, the early music group directed by Albert Fuller, will be coming shortly.

PANTHEON

The return of George Mendelssohn to the active record was has been looked forward to as adding some spice to the industry. Such rarities as Wagner's "Liebersverbot" will be coming through on the firm's cassette-only Legends series, as will a set of three Chabrier operas. On the Pantheon label there will be the launch of Monteverdi's complete "Vespers" music, eventually to comprise five disks. A new budget, cassette-only line will be introduced this fall which will carry such entries as Mahler by Maazel, and Stravinsky by Boulez in early recordings.

SEFEL

Sefel Records is looking forward to a more consistent release policy, beginning this fall, and to the preparation of a number of new recording projects. Harold Lawrence, associated with the Canadian firm as producer and consultant, says the long-awaited Kodaly series of LPs presenting his choral and orchestral music conducted by Arpad Joo, will be out in time for holiday sales. Coming also is the first album done for the label by Skitch Henderson and his recently formed New York Pops Orchestra. In the planning stages, says Lawrence, is a Beethoven cycle by the Eder String Quartet, a complete "Midsummer Night's Dream," and sets of arias sung by Eva Marton.

SINE QUA NON

The stress continues on cassettes at Sine Qua Non, as the company maintains a rapid release pace. In its top-of-the-line Seven Star series, marketed through record stores and non-traditional outlets, the current catalog of 80 titles will be expanded by 30 by the end of the year, promises Larry Kraman, artist development executive. Most of the material comes from assignment of tape-only rights by 10 labels, so far, including such as Orion, Varese Sarabande and Realtime, as well SQN's own production. Up to a dozen of the latter will be produced over the coming year, featuring such artists as the

(Continued on page C-18)



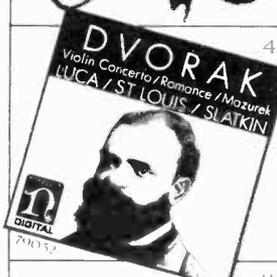
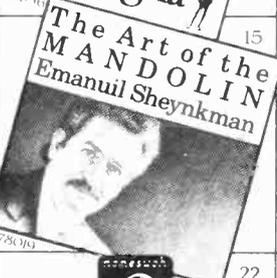
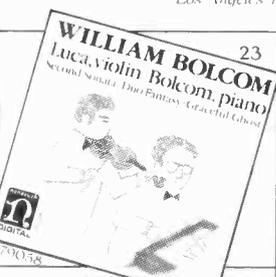
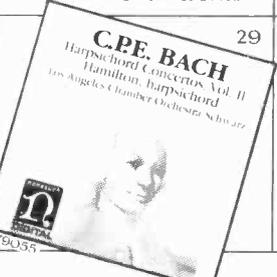
Robert Shaw



Carol Rosenberger and Gerard Schwarz



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<p>SEPTEMBER 1983 IS</p> <h1 style="font-family: cursive;">Nonesuch MONTH</h1>						
 <p>4</p>	<p>5</p> <p>SEPTEMBER IS SAVINGS!</p>	 <p>6</p>	<p>7</p> <p>SEPTEMBER IS QUALITY!</p>	<p>8</p> 	<p>9</p> <p>SEPTEMBER IS SELECTION!</p>	 <p>10</p>
<p>11</p> <p>NONE-SUCH (<i>nōn' sūch</i>) n.</p> <p>1. A PERSON OR THING WITHOUT EQUAL; AN UNMATCHED OR UNRIVALED THING; UNIQUE; UNEQUALLED; PARAGON; NON-PAREIL; INCOMPARABLE.</p>		<p>12</p> <p>2. [A RECORD LABEL OF] UNHACKNEYED, STIMULATING REPERTOIRE [WITH] TRADITIONAL HIGH STANDARDS OF PRESENTATION...</p> <p><i>Peter G. Davis, New York Magazine 9/6/82</i></p>		<p>15</p> 		<p>16</p> <p>... THE PRIDE AND JOY OF THE CLASSICAL MUSIC COMMUNITY, THE ONLY SIGNIFICANT AMERICAN RECORD LABEL TO THE BROAD RECORD-BUYING PUBLIC.</p> <p><i>Los Angeles Times 1/30/83</i></p>
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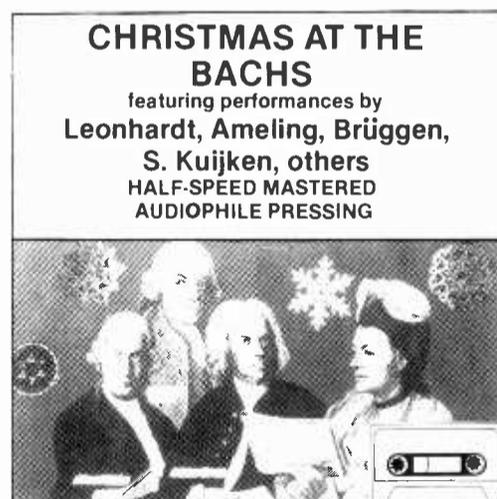
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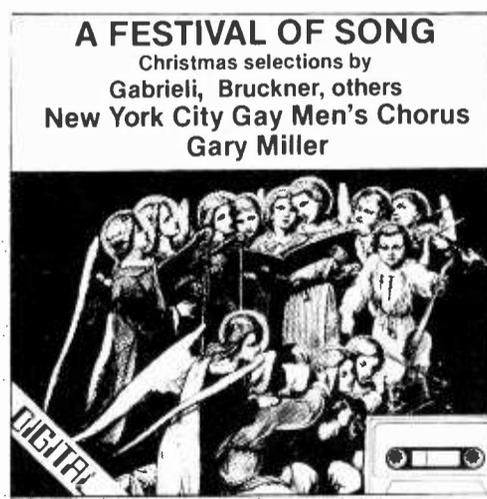
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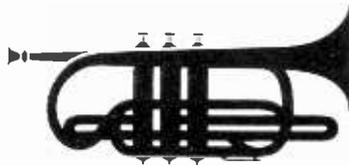


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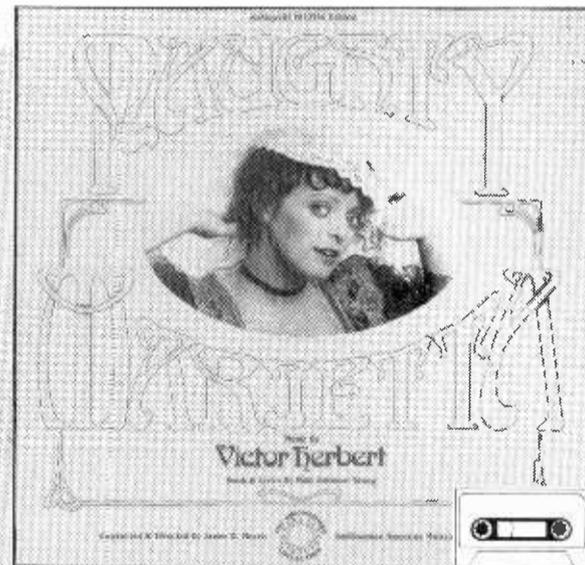
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BASF

New Dimensions

• Continued from page C-1

Too often in the past, reluctance to assign promotional dollars to an artist was keyed to the fear that the performer's product on a competing label was getting a free promotional ride.

More live recording is certainly to be expected, as one ticks off trends. There has been a gradual increase in such productions as microphoning techniques have improved and the potential of tie-in publicity enhanced. Opera has been an especial convert to the live recording philosophy, since it often makes possible the use of casts that might be near impossible to assemble otherwise.

And, all things being equal, the live recording can often be brought in for fewer dollars than a studio project.

Angel Records is one of the labels which is giving more current attention to live opera recordings, but it follows a well-worn path pioneered earlier by other labels.

The signs for classics are positive. More classical music on tv and in popular movies, and more to back up commercials (Vivaldi's "Four Seasons" helps sell a variety of products, from foreign cars to soap), and the creation of a new force to "sell" the classics.

The latter reference is to the Assn. for Classical Music, an organization finally getting past the formation stage. Its aim is to plug the message of classics through radio, tv, print, and the schools, in addition to records and the concert hall. Its belief that concerted effort can help prime the classical pump is being watched with sympathy by all segments of the industry.

Billboard

Cassette Explosion

• Continued from page C-8

What's ahead for the classical cassette market? The PolyGram Classics executive notes that more accounts are re-fixturing to carry a greater number of cassettes in relation to LPs. Tapes, adds Orr, matter-of-factly, generate more dollar volume per square foot of space than records do at most retail outlets. "It's a reality," he says, "even though the selling space allotted cassettes in most stores is usually less than that devoted to LPs, which will probably change."

Moss, for one, is confident that the classical tape market will continue to grow even as pop sales rebound. "There's no reason why we can't pick up a few points every year for the next several years," he states. Citing the general profile of the classical consumer, Moss says that "they're a steady customer, more so than the average pop buyer. They live in every market. And the serious ones carry lists of new titles they need in their wallets."

Billboard

Classical Radio

• Continued from page C-11

intimidate with. There's no pretense here."

Both KCMA Tulsa's general manager, John Major, and KFUM St. Louis program director, Ron Klemm, cite Chicago's WFMT as their inspiration. Both stations are repped by Concert Music Broadcast Sales in New York, and both do not subscribe to Arbitron. Major, an ex-physics professor and college dean, worked at WFMT before putting KCMA on the air two years ago. He expects to climb out of the red this year.

KCMA's music mix is composed of orchestral, chamber, piano, opera and organ selections. Major's research indicates that the classical period of Beethoven and Mozart is most popular with his audience, followed by romanticists like Brahms, and then early baroque. Tulsa's metro population of half a million has not yet supported a lasting classical music outlet amongst the city's 20 signals, but Major is making a science out of selling his listeners, a third of whom read the Wall Street Journal, he says, and most of whom are highly educated, high-income executives.

In St. Louis, Klemm's classical music 100,000-watt KFUM-FM made the transition from over 30 years of non-commercial classical to a commercial format this past May, adding four spot minutes an hour.

"We'll play some contemporary classics," Klemm itemizes, "but we try to concentrate on the mainstream of proven classics, much the way an orchestra would program their season. Shorter selections, excerpts, are aired during drive times. Full length concerts are played in the evenings. We carry the Boston Symphony, the Philadelphia Orchestra, the New York Philharmonic, the San Francisco Symphony, the Boston Pops and other top rated orchestra concerts which are syndicated nationally.

"I would say this, if I were to be talking to a potential PD that was to switch formats next month," Klemm continues. "Let the music speak for itself. The classics will always draw an audience. Be sure to hire good, knowledgeable people who will not upstage the music, but who will present it with the integrity it deserves."

For medium to large markets around the country, classical music continues to be a viable format. With a trend emerging towards a more accessible presentation, the stations are seemingly more preoccupied these days with how to sell their audiences than how to attract them.

Billboard

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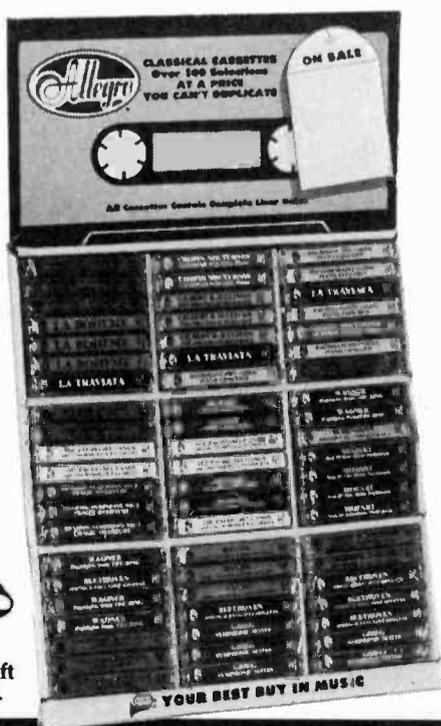


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Label Profiles '83

• Continued from page C-13

Empire Brass Quintet, guitarist Benjamin Verdery, and the Metropolitan Brass Quartet. SQN's budget tape line, processed from digitally remastered tapes, bows late this month with 50 titles.

TELARC

If there was any slowdown at Telarc in the last year or so, it's full speed ahead now, with as many as 15 albums slated for the year. An "Eroica" by the Cleveland Orchestra under its new music director, Christoph von Dohnanyi will be the first in a series by this combination, says Robert Woods, producer. Upcoming is a set of Wagner overtures with Neville Marriner and the Minnesota Orchestra, a Mahler Second led by Leonard Slatkin and, for the holiday season, "The Many Moods of Christmas," with the Atlanta Symphony under Robert Shaw.

Telarc hopes for sales action to rival its "1812 Overture" package with Beethoven's "Wellington's Victory" (with plenty of cannon and small arms fire), coupled with Liszt's "Battle of the Huns." Erich Kunzel and the Cincinnati Symphony are the performers, to be heard later in Grofe's "Grand Canyon Suite." Rudolf Serkin will be completing his cycle of the Beethoven Piano Concertos; the First and Second are still to come. Among other projects is a "German Requiem" to be cut under Shaw's direction this November.

TIOCH PRODUCTIONS

The Tioch digital catalog, now at 11 titles, will be increased by 10 more during the coming year, says Jim Frey, who runs the label along with Scott Mampe. Repertoire focus remains familiar classical, some light classics and adult pop by classical artists. A Beethoven Fifth will be coming from the Houston Symphony under Sergiu Comissiona, as well as a Gershwin program with Clive Lythgoe as piano soloist. And flutist Paige Brook of the New York Philharmonic will head an ensemble playing jazz.

VANGUARD

Vanguard anticipates releasing about 30 new titles during the coming year. On the chamber music side, there will be more from the Galimir Quartet, says Seymour Soloman, president, including the Schubert C Major Quintet. An all-English album of works by Vaughan Williams comes this fall, performed by Neville Marriner and the Academy of Saint-Martin-In-The-Fields. At another end of the repertoire spectrum is more from PDQ Bach, this time a take-off on Mozart titled "A Little Nightmare Music."

A new series of historic reissues is due for a fall launch, presenting in "The Art Of . . ." a number of prestigious artists including Rosina Lhevinne, Mischa Elman, Joseph Szigeti and Roland Hayes. On the crossover side there will be the first of a string of albums by the New England Klesmer Conservatory Band.

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Billboard's Top Album Picks

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Survey For Week Ending 9/10/83

Pop

MICK FLEETWOOD'S ZOO—*I'm Not Me*, RCA AFL 1-4652. Produced by Richard Dashut & Mick Fleetwood. The second RCA project for Fleetwood Mac's co-founder and timekeeper showcases a snappy West Coast band and some impressive guests more than Fleetwood himself. Since his regular Zoo inmates include Billy Burnette, Steve Ross and George Hawkins, all solid singers, and the auxiliary features Mac's Christine McVie and Lindsey Buckingham, Fleetwood himself is obviously crazy like a fox. Highlights include "Angel Come Home," featuring Burnette, and "I Want You Back," teaming Buckingham and Ross.

SOUTHSIDE JOHNNY AND THE JUKES—*Trash It Up!*, M-90013 (Atlantic). Produced by Nile Rodgers. Southside Johnny entrusts his brash, brassy rock band to producer Nile Rodgers, who achieves a major musical facelift reminiscent of the dance/rock equation he devised with David Bowie. Here, that translates to an emphasis on bass and drums, more subdued horns, a newly expanded role for synthesizers, and razor-sharp production sound. It's still Southside's show, though, on a series of sultry, sexy performances that live up to the title—with class as well as trash.

ORIGINAL CAST—*La Cage Aux Folles*, RCA HBC-4824. Produced by Thomas Z. Shepard. Homosexual love, the lovers played by George Hearn and Gene Barry, is the theme of the new smash musical. What they and others have to sing is a Jerry Herman score unmatched in recent years for downright melody. Whether writing exposition songs or ballads, Herman offers as much aural splendor as the stage production provides in visual terms. The set was recorded digitally and, more importantly, with Shepard's usual caring way. "La Cage" is as much Jerry Herman's show as its novel theme and its performers.

Country

TERRI GIBBS—*Over Easy*, MCA 5443. Produced by Rick Hall. Without sacrificing any of the elements that made Gibbs an overnight sensation with "Somebody's Knockin'," Hall has turned his first album with her into a thoroughly entrancing project. He's infused a fresh sparkle into her music, and a clarity of instrumentation that works beautifully. With material like "I Just Don't Love You, That's All," "Anybody Else's Heart But Mine" and the spine-chilling "Bells," Gibbs' latest album is her best.

JOHNNY CASH—*Johnny 99*, Columbia FC 38696. Produced by Brian Ahern. Anyone mistakenly thinking Cash has cashed in on his better vinyl days should run, not walk, to the nearest store for this LP. From cover to final cut, it's a sterling effort which will further augment producer Ahern's reputation as well. Cuts include two Bruce Springsteen numbers (including the title), two by Paul Kennerly, and a fine duet with wife June Carter Cash on "Brand New Dance." This is Cash with new sheen.

BOBBY BARE—*Drinkin' From The Bottle, Singin' From The Heart*, Columbia FC38670. Produced by Bobby Bare. All the cuts here—save T. Ghen's bittersweet "Easy As Dreaming"—are Shel Silverstein compositions. As always, this means a nice balance between the silly and the serious, with Bare casually handling the dramatic demands of either extreme. Fanciers of the purely whimsical will like "The Jigger," "Diet Song," "Three-Legged Man" and "Stacy Brown Got Two." But the most moving ballads are "Easy As Dreaming," "Someplace To Come When It Rains" and "Me And Jimmie Rodgers."

SISSY SPACEK—*Hangin' Up My Heart*, Atlantic America 790001. Produced by Rodney Crowell. Having established on her "Coal Miner's Daughter" soundtrack album that she can sing, Spacek shows here that she can also sing in her own voice, as well as write quality material. In spite of the inclusion of such country standards as "Honky Tonkin'" and "Have I Told You Lately That I Love You," Spacek's sound is more progressive than hard country. This fact enables her to do an especially good reading of soft-rockers like "Hangin' Up My Heart," her own "He Don't Know Me" and "If I Can Just Get Through The Night."

Gospel

EASTER BROTHERS—*The Easter Brothers*, Lifeline/Benson LB02003. Produced by John Thompson & Randy Scruggs. Fans of bluegrass gospel will find a lot to like here. The beauty of this album is that the production lets the Easters be themselves and wisely doesn't clutter this decidedly original act. Earl Scruggs is among the guest musicians. Best cuts: "Lord, I Can't Picture Me Without You," "The Whale Swallowed Jonah" and "Not To Us."

First Time Around

MINOR DETAIL—*Polydor 815 004*. Produced by Billy Whelan. This Irish techno-pop ensemble flexes the usual battery of synthesizers and electronic rhythm machines, but its message is atypically upbeat, focusing on social commentary without rock's de rigeur cynicism. Credit writer/singers John and Willie Hughes (whose partner, Jim Moran, is a Jesuit brother) with both the melodic verve and the heartening stance behind songs like "Canvas Of Life" and "Columbia."

ORPHAN—*Lonely At Night*, Portrait BFR 38873 (CBS). Produced by Lance Quinn & Tony Bongiovi. This four-man band appears to be another Canadian import, which means it sticks pretty close to the suburban/arena rock milieu, though some Cars influence is evident here and there. All four members of the band handle their instruments admirably, as well as contributing to the vocal sound which makes for a certain diversity.

MASSACRE—*Killing Time* OAO/Celluloid CELL 5003 (Moss Music). Produced by Massacre. Not a very appetizing name for an act, is it? But Massacre is not a hard core band. Rather it's more punk funk. Led by guitarist Fred Frith, this mostly instrumental LP features energetic and driving improvisations around rock, jazz and blues themes. It is music that could easily sound atonal, or just plain out of tune, and sometimes it does, but usually there is an effort to be as musical as possible.

MONEY—*Trust Me*, Earthtone Records ET 0100-1 (Alpha). Produced by J.C. Molland. This is the debut release on a new label, Earthtone Records, of a new four-man group from Ohio. The music is basic arena pop rock, written by lead singer Tom Weisend, who also plays slide and rhythm guitar. With images of guns, chains and attack dogs, this band is obviously looking for a macho image, which the music is hard put to support. Perhaps in concert...

WINK—*Hot Records HT001*. Produced by Rich Hickey. This four-man band from Long Island plays catchy and accessible pop songs on its self-made debut LP. While sometimes the sound verges into souped up Styx territory, nevertheless there are some fine songs here, well thought out and very clearly arranged with a strong sense of space structure, and dynamics. Contact: (516) 679-9271.

EPs

ROBIT HAIRMAN—*Resident Alien*, Linyl Vinyl LV-001. Produced by Dave Jerden & Robit Hairman. This four-song 12-inch, which includes two versions of the loftily titled "Man's Fate," marks the debut for both Hairman, a South African writer, and this new label, founded by Island Music chief Lionel Conway. The music mirrors Hairman's modern perspective and national roots in its fusion of European and African elements, as fleshed out by a crack studio ensemble including members of Shadowfax.

INXS—*Dekadance*, Atco 7 90115. Various producers. This EP contains remixed versions of four songs that previously appeared on the band's debut LP, released earlier this year. The whole package makes this Australian group sound a bit brighter and more accessible, as well as more danceable, which probably was the whole point.

WIDE BOY AWAKE—*RCA MFLI-8511*. Produced by Trevor Spencer & Nick Glennie-Smith. This four man bi-racial group from England looks to have a certain unique visual style with their rage clothes of many colors. The music is not quite as original, taking from both r&b and folk forms. The whole thing has a simple, self-conscious artlessness about it, like they don't need to do any better.

Billboard's Recommended LPs

pop

THE ANIMALS—*Ark*, IRS SP 70037 (A&M). Produced by The Animals & Steve Lipsom. An earlier reunion for the venerable British quintet generated only a ripple of reaction, but this new outing via IRS will be boosted by the band's concurrent tour. Eric Burdon's vocals are as gritty and exuberant as ever, while the band's playing is updated with new rock grace notes and crisp sonics. Best bet is the first single, "The Night," also closest to their old MGM classics.

ADRIAN BELEW—*Twang Bar King*, Island 90108-1 (Atlantic). Produced by Adrian Belew. Adrian Belew opens this LP with a spirited version of the Beatles' "I'm Down," which shows he hasn't gotten too serious or arty after his work with King Crimson. But it also means he has to follow Lennon & McCartney's throwaway masterpiece with his own song-writing efforts. And here it's a bit tougher, but humor and suburb guitar playing triumph in the end.

THE GOLDEN PALOMINOS, OAO/Celluloid CELL 5002 (Moss Music). Produced by Anton Fier & Bill Laswell. Fier, also a drummer/percussionist bassist Laswell and vocalist Arto Linsey, appear to be the principals of this effort. Also involved are Fred Frith, and Roger Trilling. The music is a sort of new wave jazz/funk/rock, much like Material with which this band has some association. It's not for everybody, and most radio stations won't touch it, but there is a real compelling quality to this.

JOEY HARRIS & THE SPEEDSTERS, MCA/RDM MCA-39006. Produced by Chris Gilbey & Bob Clearmountain. Joey Harris is in the Tom Petty/John Cougar/Bryan Adams school of Springsteen-influenced rockers. With a basic three-man backing group, Harris, who also plays guitar, writes catchy songs of love, rebellion and rebel love. Harris should have a strong appeal for female fans as well as males with his songs about women.

J. B. HUTTO & THE NEW HAWKS—*Slideslinger*, Varrick 003 (Rounder). Produced by Disques Black and Blue SARL. A "discovery" among Chicago blues stylists in the mid-'50s, the South Carolina native reappears here with the latest incarnation of his Hawks, a classic two-guitar quartet. It's Hutto's own classic vocal growl and raw slide guitar lines that give this no-frills blues performance its punch.

HOLLY NEAR & RONNIE GILBERT—*Lifeline*, Redwood RR404. Produced by Holly Near, Jo-Lynne Worley, Joanie Shoemaker. This live album mixes conscience, heart, compassion, anger, humor and love. The highlights include both political protest songs like "Biko" and "Harriet Tubman" and romantic evergreens like "Stormy Weather" and "For Me And My Gal." Also: a version of "Goodnight Irene," which Gilbert made famous 33 years ago as a member of the Weavers.

ELLIOTT MURPHY—*Murph The Surf*, Courtisane Records KMH709232 (Plexus). Produced by Elliott Murphy. With references to Edgar Allan Poe, Mark Twain, Thomas McGuane, "continental girls," and "a dwarf on a skateboard on Lexington Ave.," Elliott Murphy may be too literary and educated for mass pop acceptance. But he's also a rock'n'roller right through, and the combination of the two makes his a sort of new wavis East Coast Jackson Browne. Which ain't bad.

HOWEIRD STERN—*50 Ways To Rank Your Mother*, Wren WRN 8101. Produced by Fred Norris & Howard Stern. Music produced by Milsey Brown. DJ Howard (Howeird) Stern won't be able to play much of this material on WNBC in New York where he's the afternoon air personality. X-rated versions of parodies of "50 Ways To Leave Your Lover," "Leave It To Beaver" or "I Shot Ron Reagan" are not the kind of stuff you can play on the radio. But it's quite funny.

POOR SOULS—*S.O.S.*, Surfside Records 1005. Produced by Tim Eaton & the Poor Souls. The Poor Souls are a seven-man group that plays Carolina beach music. Which means that though the members of this band are white, the music comes from doo wop and early '60s soul. The Poor Souls have been around since 1967, and with three lead singer providing the basic harmonies they have changed little since then.

JIVE SCRATCH TRACKS, Jive/Arista JLB-8105. Produced by Willesden Dodgers. There are 12 tracks altogether on this double LP, but they have no titles, only beat per minute designations. Hence side one is "B.P.M. 117," "B.P.M. 111" and "B.P.M. 122." Using scratch and hip hop techniques in the studio, this all-instrumental LP sounds great for the dance floor, but what do you do with this at home between parties?

VINCENT VOK, Survivor, Voksongs Unltd. This self-produced LP is a bunch of poetic but lyrically cramped ballads with two exceptions. "Princess" is a charmingly rustic rocker, reminiscent of everyone's big brother's garage band on which Vok let his otherwise tightly reined voice rumble around. "Fred Astaire Meets Dr. Seuss" is an avant garde, poetic rap that calls to mind Berkeley's Beat poets of the '60s.

country

RAY STEVENS—*Me*, Mercury 812 780. Produced by Jerry Kennedy & Ray Stevens. Ray Stevens steers away from mass-appeal comedy songs, a genre he has mastered, in favor of more introspective ballads. Lush production using the Nashville Sound at its sweetest accentuates the wistful longing of "Mary Lou Nights" and the emotional stress of "Love Will Beat Your Brains Out." In "Kings And Queens" and the witty "Game Show Love," Stevens takes a fresh look at everyday events.

THOM SCHUYLER—*Brave Heart*, Capitol SO12298. Produced by David Malloy. Known mainly as a writer of hits for Eddie Rabbitt ("I Don't Know Where To Start") and Lacy J. Dalton ("16th Avenue"), Schuyler makes his album debut here with a collection of his own songs. Best cuts include the title song, "16th Avenue" (with lyrics slightly different from Dalton's version) and a masterfully precise and bitter protest song, "Acres Of Pain."

VARIOUS ARTISTS—*Back In The Saddle Again*, New World Records Anthology Of American Music, NW 314/315. Produced by Charlie Seemann. This two-record collection of reissued material celebrates the pre-urban cowboy's life. The cuts date back to 1928 (Harry "Haywire Mac" McClintock's "The Old Chisholm Trail") and embrace such other standards as Carl F. Sprague's "When The Work's All Done This Fall," Patsy Montana's "I Want To Be A Cowboy's Sweetheart" and Gene Autry's "Back In The Saddle Again."

black

MOTIVATION—*Motivation*, De-Lite DSR-8506. Produced by Earl Toon Jr. & Jim Bonnellford. Producers/songwriters Toon

and Bonnellford blend with the six-member group to hit the charts with "Crazy Daze," a smooth soul-jazz excursion featuring singer/keyboardist Melvin Shaw. From dance to ballads, Motivation handles the music with ease and expertise.

ACTIVE FORCE—*Active Force*, A&M SP-4932. Produced by Michael Stokes. The five-member group's strong debut features sophisticated funk-rock with enough edge to attract attention. Stoke's clean, clear production and songwriting provide the framework, and the Force's aggressive, dance-oriented soul attack on "Keep Rockin'," "Cold Blooded Lover" and "Coo Coo Kachu" ensure that they'll be noticed.

MIDNIGHT MAGIC—*Various Artists*, Columbia PC 38821. Various Producers. More than a sampler of label stalwarts, this LP is thematically assembled to offer mood music for encounters of the midnight kind by a fine collection of top artists—some who aren't even on the label. Coordinated by Wayne Edwards and Warren Williams, it's love that's on their minds, as McCoy Tyner & Phyllis Hyman, the Manhattans, Stanley Clarke, Deniece Williams, Rose Royce and others provide the background. The rest is up to you.

DARNELL WILLIAMS—*Pure Satisfaction*, My Disc FZ 38689. Produced by Donnie Linton, William Anderson & Raymond Reid. From the cast of TV soap sensation "All My Children," Williams takes the urban dance route in a serious attempt at cross-media crossover. Double exposure should give a boost to the title cut as well as "Midnight Love Affair" and "It's You."

jazz

BENNY GOODMAN'S CAMEL CARAVAN—*Ciribirin*, Giants Of Jazz 1030. Reissue produced by Wayne Knight. Few radio programs in the late '30s were more popular than the Camel Caravan show with Goodman's swing band and Johnny Mercer as guest singer and emcee. This extraordinary LP presents one of those broadcasts, 14 tracks in all, with four jovial vocals by Mercer and Martha Tilton, Harry James and Meade Lux Lewis also spotted. It's a delightful jaunt down memory lane, fairly well recorded and showing the superb characteristics of the BG band at its peak. For older buyers, not to be missed.

VARIOUS ARTISTS—*2 East, 3 West*, Pausa PR9019. Produced by Richard Bock. Taped in 1956 for the Pacific Jazz label, the six titles—all evergreens—are played by John Lewis, Chico Hamilton, Percy Heath, Jim Hall and Bill Perkins, and it is an excellently compatible group. The music is still contemporary in sound and solos by guitarist Hall and tenor saxist Perkins are particularly pleasing. Outstanding tracks would include "Skylark," "Easy Living" and "Almost Like Being In Love" but all six are laudable.

COLEMAN HAWKINS—*Thanks For The Memory*, Xanadu 111. Reissue produced by Don Schlitten. A generous helping of the renowned tenor saxophonist's enviable skills, with 17 uncut tracks recorded in 1944: The Bean is effectively backed by a host of expert jazzmen—Clayton, Pettiford, Shavers, Cole, Guarnieri and fellow tenorists Auld, Byas and Webster. It's a beautiful, bountiful collection of superb Hawkins, and one of the most attractive reissues of the year.

JIMMY MCGRIFF—*Countdown*, Milestone M9116. Produced by Bob Porter. Marshall Keys and Arnold Sterling share saxophone solos on six titles, but it is McGriff's ever-swinging electrical organ that dominates the program. Recorded last April, the LP's best tracks include "Down For The Count," "Shiny Stockings" and "Since I Fell For You."

WYNTON KELLY—*Blues On Purpose*, Xanadu 198. Produced by Don Schlitten. With bassist Paul Chambers and drummer Jimmy Cobb backing his entertaining pianistics, Kelly offers six tracks, all taped in 1965, six years before his death. Of exceptional interest is Kelly's "Old Folks" and "If You Could See Me Now."

MAT MARUCCI—*Avant Bop*, Tudor MHM113404. Produced by Mat Marucci. Nine titles comprise this LP, recorded in Los Angeles before the leader moved to New York last spring. Frank Strazzeri's piano view with Marucci's drums and Tom Adcock's reeds in a highly contemporary program of originals by Strazzeri and Marucci. It's an album which will appeal, in the main, to young musicians.

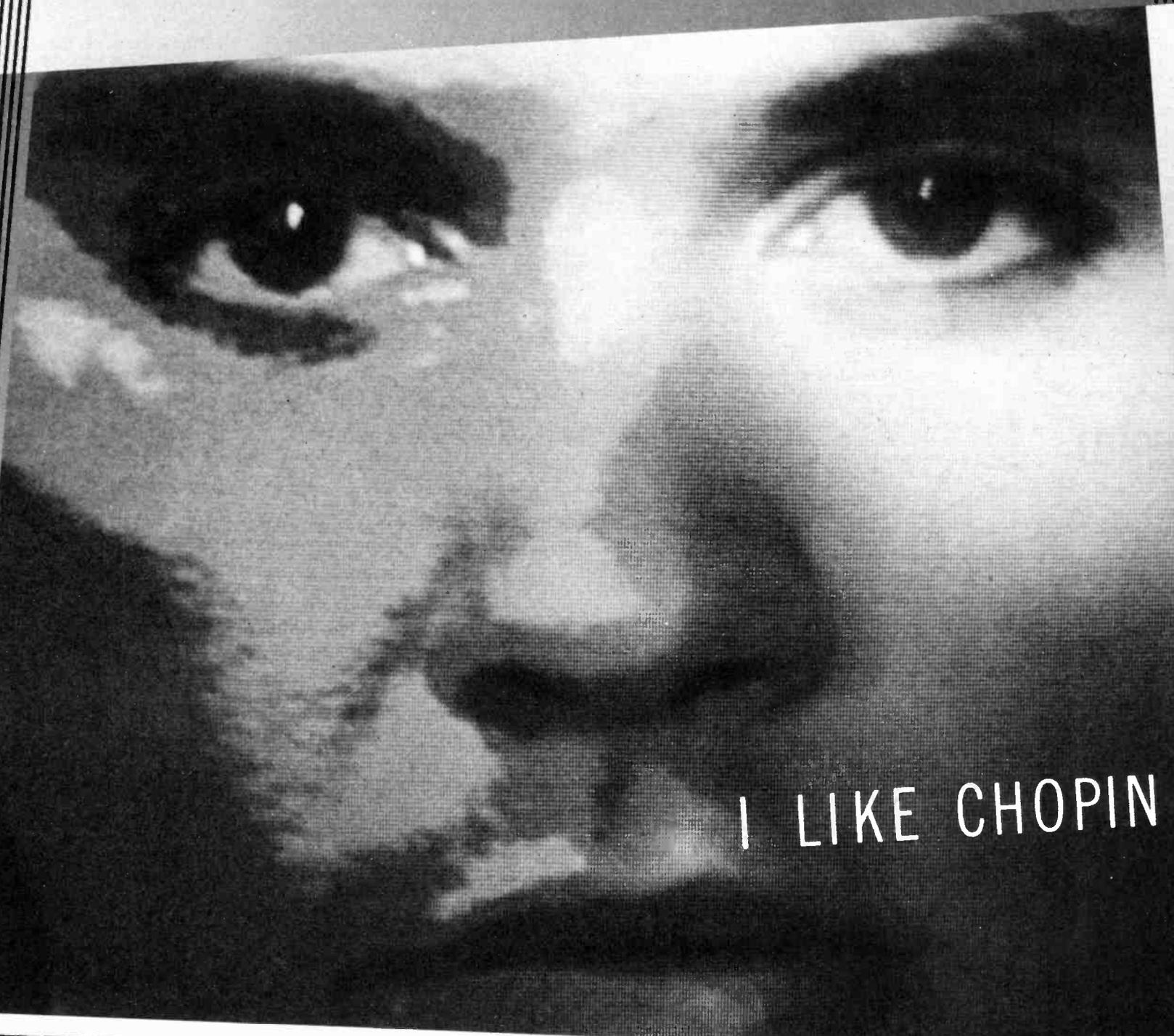
gospel

VARIOUS ARTISTS—*Command Performance: A Tribute To Lee Roy Abernathy*, HeartWarming R3819. No producer listed. Songwriter Lee Roy Abernathy, a member of the Gospel Music Hall Of Fame, has been an enormous creative influence on gospel music. This tribute, long overdue, unites a stellar collection of artists, including the Rex Nelson Singers, the Kingsmen, the Hemphills, the Florida Boys, the Singing Americans, the Speer Family and Hovie Lister.

(Continued on page 61)

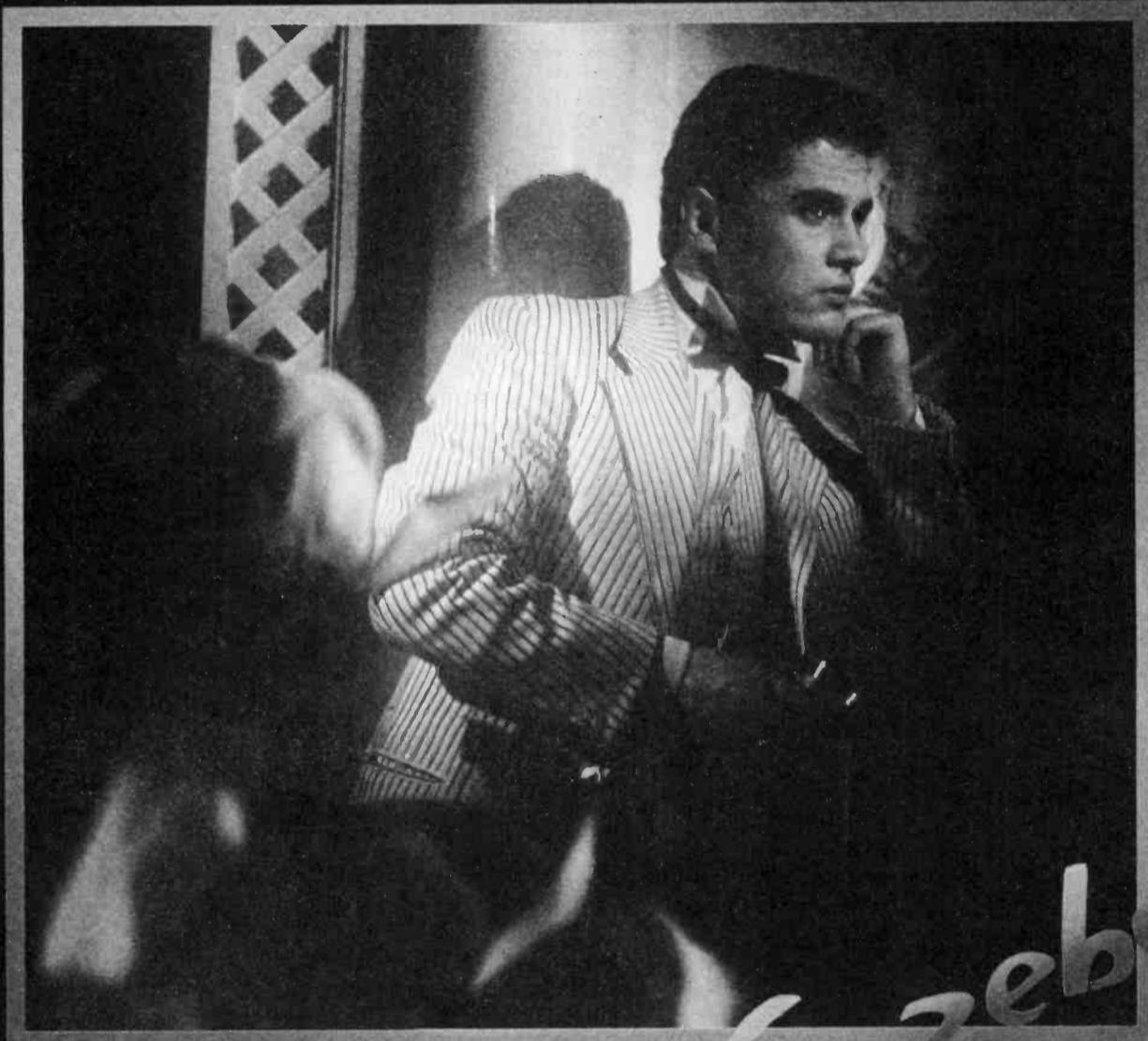
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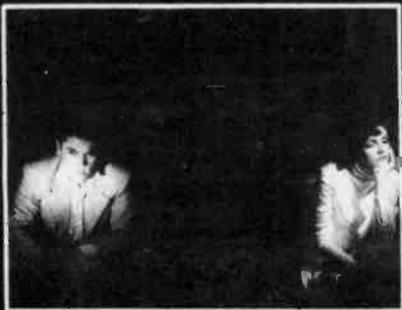
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U.S. TOTAL TOPS ALL OF '82

Japanese VCR Shipments Rise

TOKYO—Japanese exports of VCRs to the U.S. are more than making up for the voluntary restrictions on shipments to Europe negotiated some six months ago. According to the latest figures, VCR exports to the U.S. in the first seven months of this year, at 2.58 million units, overtook the 2.5 million shipped through the whole of 1982.

Meanwhile, shipments to the European Economic Community territories over the same period were, at 2.34 million units, down a little over 10% on the January-July period last year. The voluntary restraint agreement started in mid-March, and since then exports to Europe have been down substantially, from 13.8% in July to 35.3% in April.

Under the deal, Japan's side of the bargain was to limit European ship-

ments to under 4.55 million units. Now, however, there are fears in the Japanese industry that the two European VCR producers, Holland's Philips and Germany's Grundig, won't be able to sell the 1.2 million units allocated under the terms of the agreement in Europe. The concern stems from the fact that the EEC might ask for further cuts in Japanese exports in the second and third years of the pact.

But total Japanese VCR exports in the first seven months of 7.56 million units are a third higher than in the same period of 1982 and should exceed 13 million units for the full year, compared with 10.65 million in 1982.

Here, the upturn in the U.S. economy is seen as a main key to the increased video hardware business.

And Japanese manufacturers see the 1984 Olympic Games in Los Angeles as a sure-fire sales boost.

Domestic sales are booming, too, with first half figures up 65% over the same period last year. The total appears likely to hit 3.5 million units mark by year's end.

According to a new report here from Nomura Securities, increasing numbers of VCRs will be exported each year through 1986. The firm sees total exports of 14.1 million units this year, 17.3 million next year and 31.1 million in 1986.

In Japan, says Nomura, nearly 60% of all consumers plan a VCR purchase in the next five years. And in other industrial countries the VCR market will grow by 20%-30%, it adds.

BRITISH PIRATE STATION

Radio Caroline Back In Business

LONDON—Radio Caroline, the last of Britain's pop pirate ships of the 1960s, was back in position in the English channel Aug. 20, geared to pump out its old format of non-stop pop music interspersed with advertisements.

The ship, a converted Icelandic trawler, is anchored in international waters 20 miles off the eastern English coastline. It's equipped with a new 15,000-watt transmitter and a 300-foot aerial, claimed to be the highest ship's antenna constructed to date.

The floating radio station is painted red and white and named "Imagine," after the John Lennon song. Behind the re-launch of on-air service is Ronan O'Rahilly, 47, a key figure in the furor raised by pop pirate operations two decades ago.

Radio Caroline has been silent since the original ship, the Mi

Amigo, went down in a gale in the Thames Estuary some three-and-a-half years ago. The new ship is a sturdy 970-tonner, originally called the Ross Revenge, and over the past year it has been refitted at a cost of \$1.5 million in Spain. An original launch date some months ago was put back for technical reasons.

The Department of Trade here confirms that it has picked up test transmissions from the ship and that its radio wavelength is being "continuously monitored."

The "golden age" of the off-shore pirate operations ended in the late 1960s when the government silenced them through its hastily constructed Marine Broadcasting Offences Act, under which it became illegal to supply, repair, install or advertise from pirate broadcasters transmitting from international waters.

This time around the ship should

avoid official hassles, because it is apparently being supplied directly from Spain. But its programs should be clearly heard in London and the Home Counties on medium wave.

Technically, anyone in Britain tuning in could fall foul of the Wireless Telegraphy Act of 1949, which permits reception only of authorized transmissions. Offenders could be fined up to \$600 or go to jail for three months. But government officials admit it's virtually impossible to enforce this law, and that prosecutions are unlikely.

Stewart Leads Portugal Sales

• Continued from page 9

Feathers." Hit compilations from the major record companies, notably CBS' "Genius," PolyGram's "Summer Stars '83" and Radio Triunfo's "Discao de Verao," have consistently nipped at Stewart's heels at the top of the album chart.

Most popular Portuguese singers in terms of sales during the summer have been fado singer Amalia Rodrigues, Marco Paulo and Dino Meira, all of whom have sold in large quantities to vacationing emigrants. There's been heavy retail action, too, for Brazilian singer Roberto Carlos and for Spanish singer Julio Iglesias, who has open-air concerts scheduled for this month in Lisbon and Oporto.

Battle Raging Over 'Freebies'

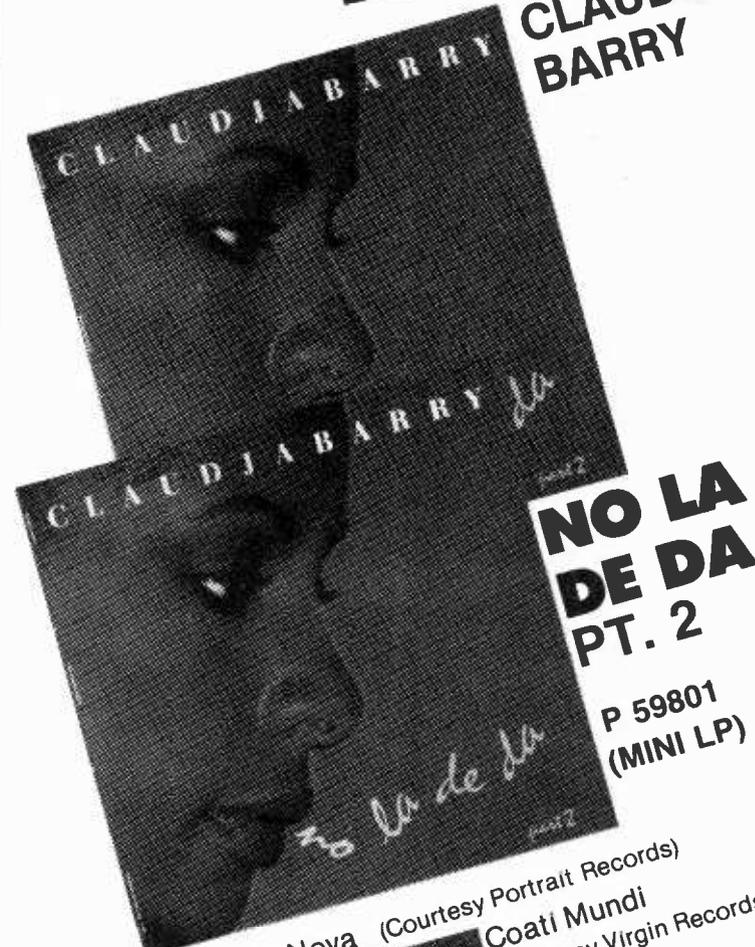
• Continued from page 9

terms of telling me what people want to hear on the station. We used to hear about disk jockeys taking payola to play records. Now the public is being used to con the disk jockeys. We're getting a chart of best-selling T-shirts, not best-selling records."

Insists England: "Records are often being bought for the wrong reasons. In some cases, the music has gone out of the window. The chart then doesn't reflect the true popularity of song or artist. If a record makes the chart because of a free gift campaign, then it must make a nonsense of that chart for programming purposes as far as we radio men are concerned."

BREAKING PERSONAL RECORDS

CLAUDJA BARRY



NO LA DE DA PT. 2

P 59801 (MINI LP)

Featuring: Aldo Nova (Courtesy Portrait Records)

Coati Mundi (Courtesy Virgin Records) & the Kid Creole Horns.

Produced by J.S. Korduletsch & "Sugarcoated" Andy Hernandez Executive Producer Don Oriolo

Includes; "For Your Love" "Beat My Drum" "I Got You" "Radio Action"

Personal RECORDS

Moving fast

Ronnie Jones (What becomes of the) "Brokenhearted" b/w "Sign Of The Times" P 49801 "A John Robie Mix"

Expect another PERSONAL record soon from "INNER LIFE"

Personal Records, 1775 Broadway, New York, N.Y. 10019 (212)246-5520

For PERSONAL promos call: Rusty (213) 760-1979, Terry (212) 246-5520 Jerry (212) 686-0777

IMPORTANT ANNOUNCEMENT

The Court Of Appeal has ruled that a contract between Clubtwo Limited (Trading as "Cavalcade") and Ongakusha Company Limited, Daniel Nenishkis and Shin Hata is valid and binding. Under this contract, Cavalcade has exclusive worldwide rights to negotiate concert tours of Japan by Non-Japanese Artists on behalf of Ongakusha. All Parties are advised that under the Court Of Appeal ruling they should deal directly with Cavalcade because Ongakusha is prohibited in the first instance from dealing with them. Cavalcade has been advised that they are entitled to take out injunction proceedings against any third parties dealing directly with Ongakusha, Daniel Nenishkis and Shin Hata. Any manager, agents or promoters or other relevant parties currently negotiating directly with Ongakusha, Daniel Nenishkis and Shin Hata are advised to contact John Fogarty of Cavalcade on 01 785 9803 or 01 289 7281, Telex 923421 or Cavalcade's financial advisers, Goldberg Raviden and Company on 01 408 1234, Telex 269431.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 8/27/83
SINGLES

This Week	Last Week	Artist
1	9	RED RED WINE, UB40, Dep International, Polydor
2	1	GIVE IT UP, KC & Sunshine Band, Epic
3	2	GOLD, Spandau Ballet, Chrysalis
4	6	WINGS OF A DOVE, Madness, Stiff
5	4	I'M STILL STANDING, Elton John, Rocket
6	5	CLUB TROPICANA, Wham!, Inner Vision
7	3	LONG HOT SUMMER, Style Council, Polydor
8	27	WHAT AM I GONNA DO, Rod Stewart, Warner Bros.
9	13	WALKING IN THE RAIN, Modern Romance, WEA
10	10	WATCHING YOU WATCHING ME, David Grant, Chrysalis
11	14	THE SUN GOES DOWN, Level 42, Polydor
12	8	ROCKIT, Herbie Hancock, CBS
13	12	COME DANCING, Kinks, Arista
14	7	EVERYTHING COUNTS, Depeche Mode, Mute
15	26	BAD DAY, Carmel, London
16	36	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
17	NEW	CONFUSION, New Order, Factory
18	28	DISAPPEARING ACT, Shalamar, Solar
19	11	DOUBLE DUTCH, Malcolm McLaren, Charisma
20	NEW	MAMA, Genesis, Virgin
21	16	I.O.U., Freeez, Beggars Banquet
22	NEW	CHANCE, Big Country, Mercury
23	22	TOUR DE FRANCE, Kraftwerk, EMI
24	17	BIG LOG, Robert Plant, WEA
25	15	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan
26	18	THE CROWN, Gary Byrd & GB Experience, Motown
27	23	LOVE BLONDE, Kim Wilde, Rak
28	19	RIGHT NOW, Creatures, Polydor
29	21	WAIT UNTIL TONIGHT, Galaxy featuring Phil Fearon, Ensign
30	NEW	WARRIORS, Gary Numan, Beggars Banquet
31	20	WHEREVER I LAY MY HAT, Paul Young, CBS
32	37	(SHE'S) SEXY AND 17, Stray Cats, Arista
33	25	GIVE IT SOME EMOTION, Tracie, Respond
34	24	WHO'S THAT GIRL?, Eurythmics, RCA
35	29	MOONLIGHT SHADOW, Mike Oldfield, Virgin
36	7E	NEVER SAY DIE, Cliff Richard, EMI
37	NEW	JOHNNY FRIENDLY, JoBoxers, RCA
38	38	JUST OUTSIDE OF HEAVEN, H2O, RCA
39	35	BLUE WORLD, Moody Blues, Threshold
40	NEW	RIDERS ON THE STORM, Annelamb, A&M
ALBUMS		
1	1	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
2	2	THE VERY BEST OF THE BEACH BOYS, Capitol
3	3	FANTASTIC, Wham!, Inner Vision
4	NEW	FLICK OF THE SWITCH, AC/DC, Atlantic
5	4	TRUE, Spandau Ballet, Chrysalis
6	NEW	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute
7	5	THRILLER, Michael Jackson, Epic
8	7	TOO LOW FOR ZERO, Elton John, Rocket
9	NEW	STANDING IN THE LIGHT, Level 42, Polydor
10	9	NO PARLEZI, Paul Young, CBS
11	12	THE CROSSING, Big Country, Mercury
12	8	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
13	6	ALPHA, Asia, Geffen
14	13	SYNCHRONICITY, Police, A&M
15	11	THE LOOK, Shalamar, Solar
16	14	YOU AND ME BOTH, Yazoo, Mute
17	24	BODY WISHES, Rod Stewart, Warner Bros.
18	15	THE LUXURY GAP, Heaven 17, B.E.F.
19	16	LET'S DANCE, David Bowie, EMI America
20	10	PUNCH THE CLOCK, Elvia Costello & Attractions, F-Beat
21	19	FLASHDANCE, Original Soundtrack, Casablanca
22	18	SWEET DREAMS, Eurythmics, RCA
23	20	IN YOUR EYES, George Benson, Warner Bros.
24	17	STREET SOUNDS-EDITION 5, Various, Streetsounds
25	26	RIO, Duran Duran, EMI
26	23	CRISES, Mike Oldfield, Virgin
27	25	WAR, U2, Island
28	35	THE KIDS FROM FAME SING TO YOU, BBC
29	22	JULIO, Julio Iglesias, CBS
30	27	FUTURE SHOCK, Herbie Hancock, CBS
31	NEW	SUNNY AFTERNOON, Various, Impression
32	21	HITS ON FIRE, Various, Ronco
33	29	THE HURTING, Tears For Fears, Mercury
34	28	DUCK ROCK, Malcolm McLaren, Charisma
35	31	BAT OUT OF HELL, Meat Loaf, Epic

36	NEW	CARGO, Men At Work, Epic
37	37	GOLDEN YEARS, David Bowie, RCA
38	30	QUICK STEP & SIDE KICK, Thompson Twins, Arista
39	NEW	HEADSTONE, UFO, Chrysalis
40	NEW	CLASSIC ROCK-ROCK SYMPHONIES, London Symphony Orchestra, K-tel

CANADA

(Courtesy of The Record)
As of 8/29/83
SINGLES

This Week	Last Week	Artist
1	1	EVERY BREATH YOU TAKE, Police, A&M
2	4	SWEET DREAMS, Eurythmics, RCA
3	2	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
4	6	MANIAC, Michael Sembello, Casablanca, PolyGram
5	7	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/PolyGram
6	5	OUR HOUSE, Madness, Geffen/WEA
7	9	ROCK 'N' ROLL IS KING, ELO, CBS
8	3	ELECTRIC AN AVENUE, Eddy Grant, CBS
9	20	(SHE'S) SEXY + 17, Stray Cats, EMI America/Capitol
10	10	NEVER GONNA LET YOU GO, Sergio Mendes, A&M
11	11	FLASHDANCE... WHAT A FEELING, Irene Cara, Casablanca/PolyGram
12	19	I'LL TUMBLE 4 YA, Culture Club, Virgin/PolyGram
13	8	1999, Prince, Warner Bros./WEA
14	16	TELL HER ABOUT IT, Billy Joel, Columbia/CBS
15	NEW	PROMISES, PROMISES, Naked Eyes, Capitol
16	12	CHINA GIRL, David Bowie, EMI America/Capitol
17	17	(KEEP FEELING) FASCINATION, Human League, Virgin/PolyGram
18	18	DON'T CRY, Asia, Geffen/WEA
19	15	BABY JANE, Rod Stewart, Warner Bros./WEA
20	13	COME DANCING, Kinks, Arista/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, Vertigo/PolyGram
6	6	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
7	10	SWEET DREAMS, Eurythmics, RCA
8	8	ALPHA, Asia, Geffen/WEA
9	7	KEEP IT UP, Loverboy, Columbia/CBS
10	16	REACH THE BEACH, Flxx, MCA
11	17	AN INNOCENT MAN, Billy Joel, CBS
12	11	CARGO, Men At Work, Columbia/CBS
13	14	STAYING ALIVE, Soundtrack, RSO/PolyGram
14	9	GIRLS NIGHT OUT, Toronto, Solid Gold/A&M
15	12	THE WILD HEART, Stevie Nicks, Modern/WEA
16	NEW	LINE OF FIRE, Headpins, Solid Gold/A&M
17	NEW	RANT 'N' RAVE, Stray Cats, Liberty/Capitol
18	19	LAWYERS IN LOVE, Jackson Browne, Asylum/WEA
19	18	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic/WEA
20	13	KILLER ON THE RAMPAGE, Eddy Grant, Epic/CBS

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/5/83
SINGLES

This Week	Last Week	Artist
1	1	COCO, Doef, WEA
2	2	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola
3	4	FLASHDANCE, Irene Cara, Casablanca/Phonogram
4	10	VAMOS A LA PLAYA, Righeira, Teldec
5	5	LIVING ON VIDEO, Trans-X, Polydor/DGG
6	7	SAFETY DANCE, Men Without Hats, Virgin/Ariola
7	12	SUNSHINE REGGAE, Laid Back, Metronome
8	3	BABY JANE, Rod Stewart, Warner Bros., WEA
9	6	AFRICA, Rose Laurens, WEA
10	8	I.O.U., Freeez, Virgin
11	9	COMMENT CA VA, Shorts, EMI
12	11	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram
13	13	ANOTHER LIFE, Kano, Teldec
14	17	DOUBLE DUTCH, Malcolm McLaren, Charisma/Phonogram
15	15	JULIET, Robin Gibb, Polydor/DGG
16	NEW	BESUCHEN SIE EUROPA, Gler Sturzflug, Ariola
17	14	EVERY BREATH YOU TAKE, Police, A&M/CBS

18	NEW	IT'S LATE, Shakin' Stevens, Epic/CBS
19	NEW	WHEREVER I LAY MY HAT, Paul Young, CBS
20	NEW	WRAPPED AROUND YOUR FINGER, Police, A&M/CBS
21	18	DOLCE VITA, Ryan Paris, Carrera/DGG
22	NEW	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
23	20	WHO'S THAT GIRL, Eurythmics, RCA
24	16	BLUE MONDAY, New Order, Rough Trade
25	19	CHINA GIRL, David Bowie, EMI
26	NEW	IT'S A MISTAKE, Men At Work, CBS
27	NEW	ALL TIME HIGH, Rita Coolidge, A&M/CBS
28	NEW	ANOTHER LONELY NIGHT IN NEW YORK, Bee Gees, Polydor/DGG
29	NEW	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket/Phonogram
30	NEW	THE CROWN, Gary Byrd, Motown, Bellaphon

ALBUMS

1	2	CRISES, Mike Oldfield, Virgin/Ariola
2	1	BESS DEMNAEIX, Bap, Muskant/EMI
3	3	BODY WISHES, Rod Stewart, Warner Bros./WEA
4	4	THRILLER, Michael Jackson, Epic/CBS
5	5	SYNCHRONICITY, Police, A&M/CBS
6	6	LET'S DANCE, David Bowie, EMI
7	8	FANTASTIC, Wham!, Epic/CBS
8	11	FLASHDANCE, Soundtrack, Casablanca/Phonogram
9	7	CARGO, Men At Work, CBS
10	9	DOEF, WEA
11	NEW	ALPHA, Asia, Geffen/CBS
12	10	NENA, CBS
13	12	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG
14	17	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
15	15	YOU AND ME BOTH, Yazoo, Mute/Intercord
16	14	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram
17	20	WHITE FEATHERS, Kajagoogoo, EMI
18	16	SECRET MESSAGES, ELO, Jet/CBS
19	13	RING OF CHANGES, Barclay James Harvest, Polydor/DGG
20	NEW	THE GETAWAY, Chris de Burgh, A&M/CBS

JAPAN

(Courtesy Music Labo)
As of 9/5/83
SINGLES

This Week	Last Week	Artist
1	3	FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion
2	1	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
3	4	BOHEMIAN, Yuki Katsuragi, Radio City/Yamaha
4	2	SARABA NATSU, Toshihiko Tahara, Canyon/Johnny's
5	5	HEY BEPPIN, Shubugakital, CBS-Sony/Johnny's
6	14	CAT'S EYE, Anri, For Life/NTV
7	12	SUMMER SUSPICION, Kiyotaka Sugiyama & Omega Tribe, Vap/Nichion-NTV
8	NEW	IEJI, Hiromi Iwasaki, Victor/NTV-geiei
9	9	HANBUN SHOUJO, Kyoko Kozumi, Victor/Burning
10	6	TAMEIKI ROCKBILLY, Masahiko Kondo, RVC/Johnny's
11	18	MARY ANN, Alfee, Canyon/Tanabe
12	13	OMOIDEGA IPPAI, H2O, Kitty
13	11	OMAENI PITA, Yokohama Ginbae, King/Crazy Rider
14	7	TANTEI MONOGATARI, Hiroko Yakushimaru, Toshiba-EMI/Variety
15	10	HATSUKOI, Kozo Murashita, CBS-Sony/April
16	8	TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/Variety
17	15	NANIWA KOISHIGURE, Harumi Miyako & Chikaki Oka, Nippon Columbia/Columbia-Burning
18	NEW	DANDELION, Yumi Matsutoya, Toshiba-EMI/Kirara
19	16	KANASHII IROYANE, Masaki Ueda, CBS-Sony/Kitty
20	19	BOKU WARACCHAIMASU, Shingo Kazami, For Life/Burning

ALBUMS

1	2	FLASHDANCE, Soundtrack, Polystar
2	1	ETRANGER, Akina Nakamori, Warner-Pioneer
3	3	KIREI, Southern All Stars, Victor
4	4	AN INNOCENT MAN, Billy Joel, CBS-Sony
5	NEW	SINCERELY, Yasuhiro Suzuki, Toshiba-EMI
6	13	ALPHA, Asia, CBS-Sony
7	NEW	HATSUKOI, Kozo Murashita, CBS-Sony
8	5	ARASHIO YOBU OTOKO, Soundtrack, RVC
9	NEW	DEAR, You Hayami, Taurus
10	11	RUNNER, Yuki Katsuragi, Radio City
11	6	MELODIES, Tatsuhiro Yamashita, Moon

12	NEW	BUCCHIGIRI V, Yokohama Ginbae, King
13	8	NAMINI KIETA LOVE STORY, Toshihiko Tahara, Canyon
14	NEW	KISS ME, Morio Kazama, Nippon Caurus
10	11	RUNNER, Yuki Katsuragi, Radio City
11	6	MELODIES, Tatsuhiro Yamashita, Moon
12	NEW	BUCCHIGIRI V, Yokohama Ginbae, King
13	8	NAMINI KIETA LOVE STORY, Toshihiko Tahara, Canyon
14	NEW	KISS ME, Morio Kazama, Nippon Columbia
15	9	SOPHIA, Kumiko Yamashita, Nippon Columbia
16	NEW	TANTEI MONOGATARI, Sound Scenario, Toshiba-EMI
17	10	I AM A MODEL, Eikichi Yazawa, Warner-Pioneer
18	NEW	FERIA NO KOIBITO, Yuko Ishikawa, Radio City
19	16	SYNCHRONICITY, Police, Alfa
20	NEW	BARAIRO NO ASHITA, Yukihiro Takahashi, Alfa

AUSTRALIA

(Courtesy Kent Music Report)
As of 9/5/83
SINGLES

This Week	Last Week	Artist
1	6	AUSTRALIANA, Austen Tayshus, Regular
2	1	FLASHDANCE, Irene Cara, Casablanca
3	2	MANIAC, Michael Sembello, Casablanca
4	7	TRUE, Spandau Ballet, Chrysalis
5	5	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
6	4	SHINY SHINY, Haysi Fantayzee, Regard
7	3	ELECTRIC AVENUE, Eddy Grant, Ice
8	10	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
9	9	MOONLIGHT SHADOW, Mike Oldfield, Virgin
10	11	(KEEP FEELING) FASCINATION, Human League, Virgin
11	8	EVERY BREATH YOU TAKE, Police, A&M
12	12	CANDY GIRL, New Edition, London
13	13	ROCK 'N' ROLL IS KING, ELO, Jet
14	NEW	RAIN, Dragon, Mercury
15	NEW	I.O.U., Freeez, Beggars Banquet
16	NEW	WHEREVER I LAY MY HAT, Paul Young, CBS
17	19	NEVER GONNA LET YOU GO, Sergio Mendes, A&M
18	NEW	WORDS, F.R. David, Carrere
19	NEW	MAGGIE, Foster & Alien, Powderworks
20	NEW	STAND BACK, Stevie Nicks, WEA
ALBUMS		
1	1	FLASHDANCE, Original Soundtrack, Casablanca
2	NEW	THE BREAKERS '83, Various, Polystar
3	NEW	FLICK OF THE SWITCH, AC/DC, Albert
4	2	TOO LOW FOR ZERO, Elton John, Rocket
5	18	GREATEST HITS, Air Supply, Big Time
6	4	SYNCHRONICITY, Police, A&M
7	5	THRILLER, Michael Jackson, Epic
8	6	TRUE, Spandau Ballet, Chrysalis
9	3	KEEP ON DANCING, Various, EMI
10	7	AN INNOCENT MAN, Billy Joel, CBS
11	9	HEAVY, Various, K-tel
12	12	THE KEY, Joan Armatrading, A&M
13	10	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
14	11	KILLER ON THE RAMPAGE, Eddy Grant, Ice
15	15	ESCAPADE, Tim Finn, Mushroom
16	8	THE WILD HEART, Stevie Nicks, WEA
17	NEW	SING-ALONG BANJO PARTY, Geoff Love, EMI
18	13	DUCK ROCK, Malcolm McLaren, Charisma
19	NEW	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
20	16	FANTASTIC, Wham!, Epic

ITALY

(Courtesy Germano Ruscitto)
As of 8/30/83
SINGLES

This Week	Last Week	Artist
1	1	VAMOS ALLA PLAYA, Righeira, Int/CGD-MM
2	3	I LIKE CHOPIN, Gazebo, Baby/CGD-MM
3	4	JULIET, Robin Gibb, PolyGram
4	7	SUNSHINE REGGAE, Laid Back, Atlas
5	12	EVERY BREATH YOU TAKE, Police, A&M
6	2	SPIAGGE, Renato Zero, RCA
7	20	ROCK 'N' ROLLING, Scialpi, RCA
8	6	AMORE DISPERATO, Nada, EMI
9	9	DO YOU REALLY WANT..., Culture Club, Virgin
10	5	NELL'ARIA, Marcella, CBS
11	8	BILLY JEAN, Michael Jackson, CBS
12	16	10 HO TE, Rettore, CGD/MM

13	10	YOU DON'T HAVE TO SAY, Wall Street Crash, Panarecord
14	NEW	PROJECT, Pink Project, Baby
15	18	TROPICANA, Gruppo Italiano, Ricordi
16	19	NOT THE LOVING KIND, Twins, Fonit Cetra
17	NEW	MOONLIGHT SHADOW, Mike Oldfield, Virgin Dischi/Ricordi
18	14	LET'S DANCE, David Bowie, RCA
19	17	NELL'ARIA C'E, Umberto Tozzi, CGD-MM
20	11	NON SIAMO SOLI, Miguel Bose, CBS

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 9/3/83
SINGLES

This Week	Last Week	Artist
1	2	DOLCE VITA, Ryan Paris, Carrere
2	1	RONDO RUSSO, Berdian Stenberg, Philips
3	3	ANNABEL, Hans de Booy, CNR
4	8	JE SUIS TU ES, Shorts, EMI
5	NEW	VAMOS A LA PLAYA, Righeira, Ariola
6	4	LA VIE EN ROSE, Grace Jones, Island
7	7	FEEL THE LOVE, 10 CC, Mercury
8	NEW	I LOVE YOU, Yello, Vertigo
9	9	DO IT AGAIN WITH BILLIE JEAN, Clubhouse, Carrere
10	10	LOVE BLONDE, Kim Wilde, Rak

ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	2	CRISES, Mike Oldfield, Virgin
3	3	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor
4	6	SYNCHRONICITY, Police, A&M
5	4	TONIGHT AT 20.00 HRS, Star Sisters, CNR
6	5	LET'S DANCE, David Bowie, EMI
7	7	FLASHDANCE, Soundtrack, Casablanca
8	9	FANTASTIC, Wham!, Epic
9	10	AN INNOCENT MAN, Billy Joel, CBS
10	8	NENA, CBS

Photo News



BRIGHT FUTURE—MCA Music executives seal their joint publishing deal with Roger Davies' newly formed publishing company, Brighton Music. The first signing under the pact is the Ravyns. Chatting, from left, are Davies' attorney Burt Berman; MCA Music's vice president Rick Shoemaker and director of creative services Jon Stone; Davies; and MCA Music president Leeds Levy.



LA CAGE IS UNVEILED—RCA Records president Robert Summer, right, shows the first copy of "La Cage Aux Folles" original cast LP to composer Jerry Herman, left, and producer Allen Carr following a salute to the musical on WNEV-TV Boston's "Look" show.

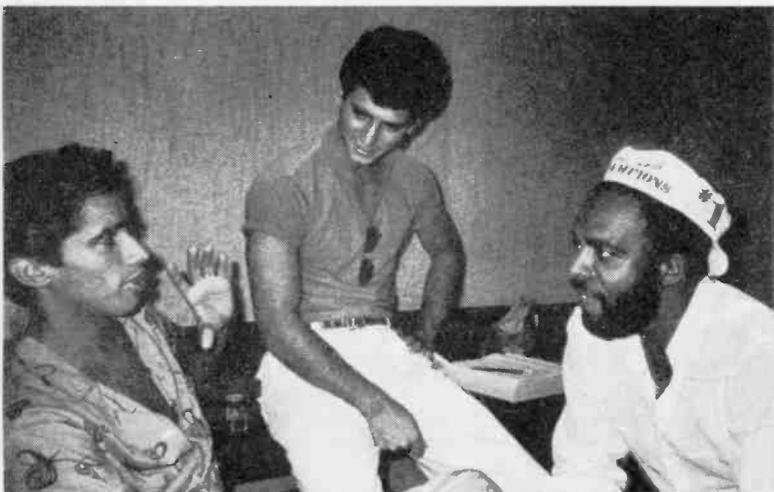


ALL SHOOK UP—The Police accept a plaque and racing jackets from Juergen Blank, vice president of BASF Systems Corp. audio/video division in celebration of the group's millionth cassette recorded on BASF tape. Pictured backstage following the group's Boston show are, from left, Blank; Police members Andy Summers, Sting and Stewart Copeland; and Richard Howland, the tape company's public relations manager.



HARDLY WORKING—ASCAP president Hal David greets APRA members Men At Work, who license their songs in the U.S. through ASCAP. Pictured after the group's performance at New York's Pier 84, from left, are the band's John Rees; David; and Men At Work members Collin Hay, Greg Ham and Jerry Spelser.

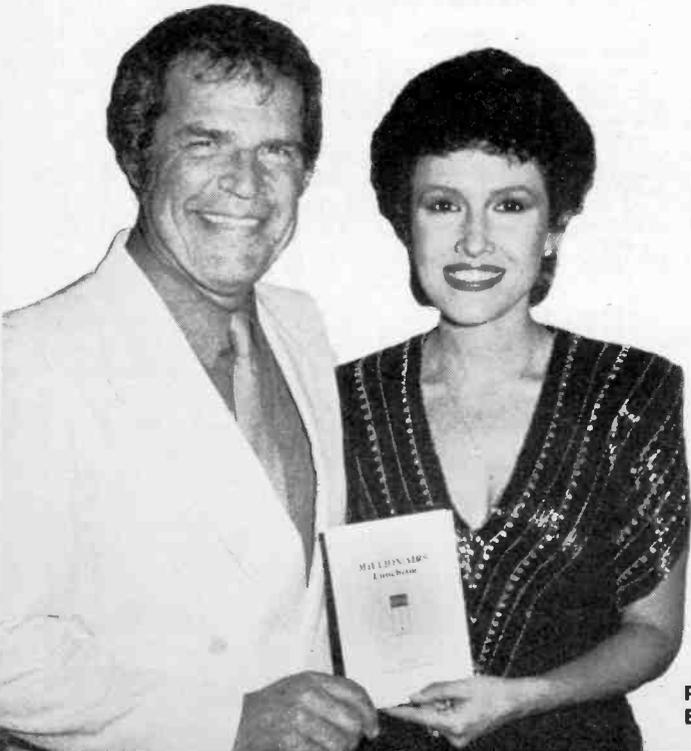
SEPTEMBER 10, 1983, BILLBOARD



KIDS IN A CANDY STORE—Mix master John "Jellybean" Bentley, left, talks with Grover Washington Jr. and Elektra's Mitch Krasnow. The trio is working on a remix for Pieces Of A Dream's forthcoming 12-inch "Ice Cream" at New York's Sigma Sound Studios.



STALKING THE STATES—Atlantic recording group Zebra poses after a headlining show at the Paramount in Seattle. They are currently on tour in support of their self-titled debut LP. Shown backstage, from left, are Zebra's Guy Gelso; KISW music director Steve Slaton; Atlantic's local promotion rep Mark Gorlick; and the group's Randy Jackson.



PENMANSHIP PACT—Writer Marl Sharron relaxes with ATV Music Group executives after signing a songwriting deal with the company. Seated, from left, are ATV Music Group president Sam Trust; the group's professional manager Linda Perry; ATV's vice president Steve Love; Sharron; and Steve Stone, ATV's general manager.

POOR LITTLE RICH GIRL—Melissa Manchester receives the first invitation to BMI's Million-Air luncheon in New York. Stanley Carron, BMI's assistant vice president of writer relations, makes the presentation.

News

SECOND ANNUAL EVENT DRAWS 675

Debates Mark VSDA Convention

• Continued from page 1

meals, parties and giveaways. (Full coverage of the conference will appear in next week's Billboard.)

Typifying the division of opinion about many of the key home video issues was a remark by Jack Silverman of Des Moines-based distributor Commtron made during one of the panels: "The studios want more income from rentals, but they don't seem able to tell us how we can share in the increased revenues." They tell us the details should be worked out later, and that we should trust them. The time is now for us to send a message to Hollywood: we are not that naive."

The same message was sent by Jack Wayman of the Electronic Industries Assn. (EIA) in a face-off Monday (29) with Fritz Attaway of the Motion Picture Assn. of America (MPAA). "We want to block legisla-

tion that would repeal the First Sale Doctrine," said Wayman.

Wayman added, "The addition of a tax to VCRs and blank tape is just a smokescreen. The studios have always wanted to control the retailers. Their rental plans caused chaos in the market, so now they're looking to legislation to lower prices, and to put retailers out of business. Currently, all the risk is with the retailers. Hollywood is already compensated for their product; the marketplace is working now."

Attaway responded, "We believe the First Sale Doctrine should be changed. There is not the proper relationship between sales and rental for maximized revenues." He added, "There should be a reasonable royalty for taping copyrighted material. As for what's reasonable, the amount currently is not at issue."

Assistance in preparing this story provided by Faye Zuckerman and Earl Paige.

"Home video revenues are not being maximized," Attaway continued. "High prices are not in the best interests of the manufacturer or the retailer. And if the repeal of the First Sale Doctrine maximizes total revenues in this business, you as dealers ought to direct your efforts to making sure your cut is as big as possible."

Pricing was another major topic at the convention. As at last year's event, it was Paramount Home Video that made the biggest splash. Last year the firm announced its release, at the precedent-setting price of \$39.95, of "Star Trek II: The Wrath Of Khan." This year, Paramount announced that orders to date on "Flashdance," which ships to dealers this week, were a record-

breaking 150,929. That title also lists for \$39.95.

Not all manufacturers are as supportive of low pricing on hit product. Warren Lieberfarb of Warner Home Video said his company's experience with three titles at \$39.98 illustrated that "the profit of what we would have earned at the higher price point was about the same" as resulted from the higher volume at the lower price point. He added that the additional duplicating and inventorying required by lower prices offset increased sales.

Other highlights of the convention:

- Keynote Cy Leslie of MGM/UA Home Entertainment drew parallels between video and record retailing in the areas of formats and "the invasion of the titans." He estimated that the video business would grow to \$6 billion by 1990 in the U.S. market alone.

"The manufacturers need your (the retailers') structure, and you would be foolish not to recognize the enormous and growing investment values of their product, their advertising, promotion, merchandising and marketing skills, which help create the opportunity for your success," Leslie said.

- A panel on video games addressed the issues of piracy, packaging, promotion, proliferation and profitability. It was pointed out that games are a "hit" business and that entertainment-oriented computer software was developing into a more "stable" business and more of a "staple" for video retailers.

- Weston Nishimura offered retailers dozens of ideas on how to promote their stores and product in cost-effective ways.

- VSDA board elections were held (separate story, this page).



RESPITE FROM THE RAMPAGE—Touring in support of his Portrait LP, "Killer On The Rampage," Eddy Grant, relaxes backstage after a recent performance at the Park West in Chicago. Pictured from left are Epic Records West Coast vice president of a&r Frank Rand; Epic/Portrait/CBS Associated Labels senior vice president Don Dempsey; and Grant.

Lifelines

Births

Boy, Tyrone, to Ron and Jo Wood, Aug. 31 in New York. Papa is a Rolling Stone.

★ ★ ★

Girl, Laura Lynn Marie, to Mary and Michael Murphey, Aug. 31 in Taos, New Mexico. He records for Liberty Records.

Girl, Katie Francesca Anne, to Estelle and Bob Harrison, Aug. 13 in Los Angeles. He is president of Parallel Records there. She is a member of Curb Records group the Weirz.

★ ★ ★

Boy, Kyle Albert, to Cindy and Fred Lindgren, Aug. 18 in Los An-

geles. He is an engineer with Westwood One there.

★ ★ ★

Boy, Robert Andrew, to Bob and Becki Love, Aug. 14 in Cleveland. He is with Record Den Distributors there.

★ ★ ★

Girl, Melissa Renee, to Robert and Pamela Pecha Woods, Aug. 15 in Cleveland. He is executive vice president and producer for Telarc Records there. She is assistant principal oboist with the Cleveland Orchestra.

Chartbeat

• Continued from page 6

since "It's A Heartache" climbed to number three in June, 1978.

"Total Eclipse Of The Heart" reached No. 1 in Britain several months before it kicked in in the U.S., which again focuses attention on the British chart. This week in the U.K., UB40 moves up to No. 1 with "Red Red Wine" (not the Neil Diamond favorite.) The group first cracked the U.K. chart in March, 1980 and collected several top 10 records before notching its first No. 1.

★ ★ ★

We Get Letters: Randy Price of Elmhurst, N.Y. and Norman Blanchard of Winthrop, Mass. both wrote in to comment on our recent statement that Culture Club is the first act in the past 20 years to draw

three top 10 singles from its debut album.

"Have you ever heard of a group called the Beatles?" inquires Blanchard, rather impertinently. "Their first U.S. album, 'Introducing . . . The Beatles' (Vee Jay 1062), also yielded three top 10 hits—'Twist And Shout,' 'Do You Want To Know A Secret' and 'Love Me Do'/'P.S. I Love You.'"

Price seconds the point. "Although it didn't make the LP chart until the week after the group's Capitol debut 'Meet The Beatles' (in February, 1964), Vee Jay's 'Introducing . . . The Beatles' was actually their first American release (in July, 1963). It included four eventual top 10 singles (or three, if you count 'Love Me Do' and 'P.S. I Love You' as two sides of the same record). Concludes Price: "Culture Club will have to keep trying."

Marriages

Bill Holland to Marianne LaRoche, Aug. 10 in Somerset, England. He is Billboard's Washington bureau chief.

★ ★ ★

Jerry Moss to Ann Holbrook, Aug. 28, in Hana, Maui, Hawaii. He is chairman and co-founder of A&M Records.

Deaths

John Alexander Bowser, 47, of cancer, Aug. 22 in Medford, N.J. He was owner and developer of the New Uptown Theatre & Entertainment Center, a black entertainment complex in Philadelphia. He is survived by his wife Louise and four sons.

VSDA Re-Elects Barnako, Nishimura

SAN FRANCISCO—At VSDA elections held here Tuesday (30), Frank Barnako of Video Place in McLean, Va. was named to a second term as president. Also re-elected was secretary/vice president Weston Nishimura of Video Space in Bellevue, Wash. John Pough of Video Cassettes Unlimited of Santa Ana, Calif., was newly elected treasurer.

The advisory board of the VSDA for 1983-84 was also elected. Serving three-year terms are Barnako, Nishimura, Pough, Bob Bigelow of Bigelow Video, Minneapolis, and Arthur Morowitz of Video Shack, New York. Elected to two-year terms were Troy Cooper of Video Store Galore, Lafayette, La.; Noel Gimbel of Sound Video Unlimited, Niles, Ill.; Jack Messer of the Video Store, Cincinnati; Gene Silverman of Video Trend, Farmington Hills, Mich.; and Bob Skidmore of Video Corner, St. Petersburg.

One-year electees are John Dinwoodie of Video Specialties, Houston; Jim George of San Francisco Home Video; Steve Goodman of Video Warehouse, Atlanta; Gail Pierce of Video Exchange Unlimited, Brandon, Fla.; and Art Ross of Tampa Video Station.

PolyGram Sees No Dramatic Changes After Merger

• Continued from page 4

matter what happens in the top 10."

In most record companies, the final decision on who gets signed and what records get released on the pop side are made by the top executive in the company. "We have a committee," Hensler says. "The people who are in charge of the particular music departments are there, and that's where the decisions are made. It's not a unilateral thing by myself. We discuss it, but on the rock side it's very much Jerry Jaffe who calls the shots, and on the black side it was (the late) Bill Haywood, and soon we will have an announcement as to who will succeed him in that area. And it's the same for Frank Jones in country and Russ Regan on the pop side."

As for superstar signings, Hensler says, "The risks are just enormous and the numbers are just not there as far as we are concerned. Maybe if we had pressing plants to fill we would feel differently, but we don't. And that may also be the case for distribution deals (for independent labels). Other companies may need to put them into their pipeline because they have a manufacturing business attached.

"I wouldn't mind a prestige signing here or there, but I think there is more prestige in breaking new artists and making them successful," he continues. "I wouldn't necessarily exclude it, though. If a situation came along, I might grab it."

Hensler says "it's still too early to tell" about the prospects of CDs in the U.S., as PolyGram only released

its initial 100 titles, 80 classical and 20 pop, in August. But he says there have been reorders already, and adds that PolyGram plans to release 15 to 20 new titles every month, with classics accounting for two-thirds of them. With more competition, he expects CD prices to come down, and he predicts that the configuration will be a mass market item comparable to vinyl disks and cassettes within five or six years.

Cassettes, meanwhile, are looking very strong. PolyGram has sold four million copies of the "Pyromania" album by Def Leppard, its best selling non-soundtrack to date. Of these, Hensler says 2.4 million have been cassettes. He says this trend toward cassettes has been "pretty much true on a companywide basis" but is strongest in rock.

"What we have been finding is that we initially sell more LPs than cassettes, but the more successful a title becomes, the more cassettes we sell in relation to disks. It just seems that the early consumers have to have the record first, and then later they buy cassettes for the Walkman or the car. It's also deeply ingrained in the dealers that the record is the thing. It's probably still harder to find a tape in a store than an album."

He adds that PolyGram has experimented with various cassette box configurations, but that currently none of its best selling tapes are in any of them. "I would really like for the industry and the retailers and rackjobbers to come up with the format that is needed, because in my

view there is still a definite potential for growth, and I do not really think we are maximizing their sales. When I see a poor display of tapes in a store, I think that is a wasted opportunity."

As to the Warner merger, he says that talks are going on with Warner here as to how it will be implemented, "but right now we are focusing our energies on being as successful as possible."

He adds that PolyGram, with its various names, labels and 250 acts on its roster, had become "unmanageable," but the company is now down to about 80 artists. There probably will not be too many changes even after the Warner deal is consummated, Hensler says, as he will remain in charge.

Vox Jox

• Continued from page 12

and WFYR, as well as Boston's WBZ.

It's official: Ken Dowe will be doing mornings at Shamrock's KMGC Dallas, and with that announcement comes word of two promotions. PD Steve Nicholl, a six-year "Magic" vet, who came from

Beautiful Music Audience Profile

• Continued from page 14

and beautiful music; ideal advertising or promotion stresses that the station "brings back memories."

The final category in the study, the "Hipper Crossovers," constitute 25% of the sampled audience. The most contemporary of them all, these listeners prefer trendier programming; they are the youngest beautiful music listeners (one-third are 25 to 43) and also the most likely to cross over to AC formats. The programming that appeals to them most, Clemensen said, is a mix of soft AC currents and oldies and a format that is, in general, livelier than that of other beautiful music stations.

Clemensen suggested that two approaches can be taken in programming a beautiful music station: if there is a lot of competition in your market, "concentrate on one of these audience segments and disregard the rest." But if you're the only beautiful music station in your market, try to please all four groups by instituting compromise. (TKA)

Seattle's KYYX in 1977 as news director, is upped from his PD post to operations director, while promotion director Jack Chell, longtime area personality, is upped to PD.

Charlie Van Dyke is back in the voice-over business full time. No word yet on who his replacement as PD of KOY Phoenix will be. Across town at First Media's KOPA, Steve Rivers leaves his PD post after five years to join Harte Hanks' WRBQ Tampa in the same capacity, working closely with operations director Mason Dixon. With his entrance comes the exit of Pat McKay, who moves west to Kansas City as music director and afternoon drive talent at Capitol's KBEQ.

★ ★ ★

Stu Evans is this week's urban cowboy, Stu, the former "co-PD" (Dan James is the other half) at Nashville's urban outlet WMAK-FM, now plays the country hits in afternoon drive at Chicago's WJEZ. Speaking of WMAK, Clear Channel Communications has acquired 40% of the stock of its former owners, Mooney Broadcasting turned Sun Group Inc., for \$3.25 million. Sun Group these days owns Sevierville's WSEV-WMYU (Gatlinburg metro), WLUY/WYHY Lebanon (Nashville) and Birmingham's WERC/WKXX, while Clear Channel's got San Antonio's WOAI (from whence it got its name) and KAJA, Austin's KPEZ, KMOD/KBBJ Tulsa and Port Arthur's KTXC/KHYS.

Filling the Taft PD vacancy at Buffalo's WGR, which has existed since Dave Mason transferred to

Cincinnati's WKRC is WGR assistant PD/MD Jerry Reo. . . . Jim Schulke's longtime righthand man Phil Stout exits the post of vice president/creative director for Shulke Radio Productions. . . . As Scornix hands WCMF Rochester over to Stoner, station GM and Scornix principal Ted Nixon leaves that post, with station manager Peter Coughlan being named GM.

Guy Gannett Broadcasting, meanwhile, has announced the sale of its flagship outlets WGAN-AM-FM Portland, Me., to Taylor Communications, owner of WCOD Hyannis, for \$3.1 million. G.G. retains WINZ-AM-FM Miami, WRKT Cocoa, KSTT/KXLP Quad Cities and KOFM Oklahoma City, along with its tv and other holdings.

★ ★ ★

WLPX Milwaukee may be going contemporary hits, but PD Rick McBean won't be joining them. He resigned after all, which leaves Rick Harris with a choice top 40 PD gig to fill. . . . Scott Alexander's former PD post at Springfield, Mo.'s KWTO has been filled by former K-Peaker (KPKE Denver) Mike Schmidt.

Another legendary three-letter call bites the dust: the World's Greatest Harbor, WGH-AM-FM Norfolk, has applied for WNSY-AM-FM there. . . . KCNN San Diego becomes KPQP (which stands for "Pop"—they figure if the market bought Westinghouse's KJQY as "K-Joy," this should be a snap). . . . KLVU Dallas becomes KLUV (where have you heard that before? Probably nowhere. The calls were licensed to Haynesville, La.). . . . And KNX-FM Los Angeles, now KKHR "Hit Radio 93," is on the air—reverb and all.

So what did WRIF PD Fred Jacobs decide to do upon leaving the Detroit station earlier this summer? He's formed his own company there, Media Strategies, specializing in focus group research and marketing. You can reach him at (313) 626-7158.

WCI-PolyGram Talks Proceed

• Continued from page 3

to release the pictures to the press.

Timmer was presented to the WEA delegates by Ertegun, who said that the planned merger was a complicated venture which would take months to resolve. He added that the plan was to have different structures in the different territories where the new Warner/PolyGram entity would be established.

Ertegun appealed to delegates to maintain WEA's momentum in the interim and to keep going "full speed ahead." "Our record of success is steadily increasing, but it needs to be expanded," he said. Loch reported that WEA Germany had a good chance of achieving its best sales performance to date this year.

Meanwhile, the move of PolyGram president and chief executive Timmer to London will take place this month, and PolyGram's corporate headquarters are expected to be transferred from Hamburg to London before the end of the year, at a cost of something approaching 200 jobs in Hamburg. The new corporate head office will have a maximum staff of 40, and its establishment in London is not in any way connected with the proposed merger.



SOUTHERN SPEEDSTER—Southern rockers ZZ Top pose with their custom-made Ford, which is featured on the cover of their latest Warner Bros. LP, "Eliminator," and on the cover of the current issue of Hot Rod magazine. Pictured from left are group members Billy Gibbons, Frank Beard and Dusty Hill.

RCA/Columbia Sets Plans For British CED Launch

• Continued from page 3

shall be introducing random access and interactive capabilities," he said (Billboard, Sept. 3).

Asked if he felt that the heavy penetration of video recorders in the U.K. might not militate against the acceptance of the CED systems, he said: "I think the two can coexist. Our videodisk system is certainly more cost effective, and we're making strong efforts to make it a sales proposition rather than a rental one.

"Also, our feedback from the U.S. is that people like simplicity, and the CED system does offer simplicity of operation. The penetration of video recorders in the U.K. leads us to believe that the British consumer is very video oriented and that the advantages of CED will appeal to him."

Pollack said that RCA is currently studying the potential of the Japanese market in conjunction with Hitachi, but that no move is expected there until there is sufficient information available regarding performance of the system in the U.K.

So far, 1,000 retail outlets in the U.K. have indicated a commitment to selling the system. After the initial 100-title release, between 12 and 15 titles will be released monthly and an owners' club will be established.

The price range of Hitachi CED Players, from \$300-\$390, compares with the Philips LaserVision prices of \$450 to \$800. Compared with the \$15 to \$20 retail price of the CED disk, the Philips software retails at \$27 for a two-sided disk and \$39 for a four-sided package.

Seiji Sudo, executive vice president of Hitachi, said that the U.K. market was the fastest growing in the world for VCR hardware and software. He added that market research

carried out by his company suggested that there would be a ready acceptance of the CED videodisk.

Among the titles in the initial release are "Casablanca," "On Golden Pond," "Modern Times," "Midnight Express," "Cat Balou," "Stir Crazy," "Goldfinger" and "Dressed To Kill," as well as music programs featuring Rod Stewart, Elton John, Duran Duran and the Eurhythmics.

Heartland Beat

• Continued from page 6

Quibble has just released her first album, "Public Rehearsals," becoming the second Chicago street performer to put out an independent recording. (She was preceded by Michigan Ave. saxophonist Little Howlin' Wolf last spring.)

Quibble describes "Public Rehearsals" as being about "what it's like to be a street musician." Her "cerebral rock" is augmented by the violin of busking pal David Smith, whose sweet strains open the LP to the accompaniment of an approaching subway train.

The singer/guitarist describes street performing as "high energy but humbling . . . if you can grab an audience in that kind of an environment, you know you can have 10 times more effect in a club."

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

Video Music Programming

• Continued from page 27

Rod Stewart, "What Am I Gonna Do," Warner Bros.

Taco, "Puttin' On The Ritz," RCA

Twisted Sister, "You Can't Stop Rock & Roll," Atlantic

UB40, "I've Got Mine," A&M

Violent Femmes, "Gone Daddy Gone," Slash

Jo Jo Zep, "Losing Game," A&M

WEEKEND EVENTS:

Saturday, Sept. 10—ABC

Sunday, Sept. 11—Rock For Kampuchea

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Copland: Appalachian Spring
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Bubbling Under The HOT 100

- 101—AIN'T NOBODY, Rufus Featuring Chaka Khan, Warner Bros. 7-29555
- 102—PARTY TRAIN, The Gap Band, Total Experience 8209 (PolyGram)
- 103—CUM ON FEEL THE NOIZE, Quiet Riot, Pasha 4-04006 (Epic)
- 104—ALL NIGHT LONG, Mary Jane Girls, Gordy 1690 (Motown)
- 105—DANCING WITH MYSELF, Billy Idol, Chrysalis 4-42723 (CBS)
- 106—SOMEBODY'S GONNA LOVE YOU, Lee Greenwood, MCA 52257
- 107—TELL ME WHAT YOU WANT, Zebra, Atlantic 7-89781
- 108—MAJOR TOM (COMING HOME), Peter Schilling, Elektra 7-69811
- 109—LIFE GETS BETTER, Graham Parker, Arista 1-9065 (RCA)
- 110—SHOULD I LOVE YOU, Cee Farrow, Rocshire 95032 (MCA)

Bubbling Under The Top LPs

- 201—CONEY HATCH, Outa Hand, Mercury 512869-1M1 (PolyGram)
- 202—QUEENSRYCHE, Queensryche, EMI-America DLP-19006
- 203—MECO, Ewok Celebration, Arista AL 8-8008 (RCA)
- 204—DAVE DAVIES, Chosen People, Warner Bros. 1-23917
- 205—ERIC MARTIN BAND, Sucker For A Pretty Face, Elektra 60238
- 206—SHEENA EASTON, Best Kept Secret, EMI-America ST-17101
- 207—KISSING THE PINK, Naked, Atlantic 80080
- 208—MICHAEL STANLEY BAND, You Can't Fight Fashion, EMI-America ST-17100
- 209—MARTY ROBBINS, A Lifetime Of Song 1951-1982, Columbia C2-38870
- 210—THREE DOG NIGHT, It's A Jungle, Passport PB 50002 (JEM)

Billboard TOP LPs & TAPE

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THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart	THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/Country LP Chart
1	2	3	4							1	2	1	2							1	2	1	2						
1	1	36			MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1		37	33	13	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 17		72	74	22	KROKUS Head Hunter Arista AL 8005	RCA		8.98			
2	1	11			THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98			38	38	6	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 7		73	76	4	TOM TOM CLUB Close To The Bone Sire 1-23916 (Warner Bros.)	WEA		8.98	BLP 49		
3	3	20			SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 15		39	37	14	THE KINKS State Of Confusion Arista A1 8-8018	RCA		8.98			74	87	3	BETTE MIDLER No Frills Atlantic 80070	WEA		8.98			
4	4	32			DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98			40	45	5	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 9		75	79	68	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲				
5	7	4			BILLY JOEL An Innocent Man Columbia QC 38837	CBS					41	43	6	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 13		76	113	2	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 30		
6	8	3			ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA		8.98			42	46	7	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA		8.98	BLP 8		77	68	38	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS					
7	6	9			SOUNDTRACK Staying Alive RSO 813269-1 (PolyGram)	POL	▲	9.98			43	39	8	STEVIE RAY VAUGHN Texas Flood Epic BFE 38734	CBS					78	61	15	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS			BLP 2		
8	9	4			JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA		8.98			44	34	13	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98			79	64	18	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		6.98			
9	5	11			STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA		8.98			45	44	63	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲				80	83	20	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98			
10	10	16			THE FIXX Reach The Beach MCA 5419	MCA	●	6.98			46	41	10	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98			81	85	16	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 12		
11	13	7			ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA		8.98			47	40	18	ZEBRA Zebra Atlantic 80054	WEA		8.98			82	91	47	IRON MAIDEN The Number of the Beast Capitol ST 12202	CAP		8.98			
12	12	20			DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 42		48	47	21	EDDY GRANT Killer On The Rampage Portrait/ice BGR 38554 (Epic)	CBS			BLP 32		83	63	14	ELTON JOHN Too Low For Zero Geffen GHS 4005 (Warner Bros.)	WEA		8.98			
13	11	11			LOVERBOY Keep It Up Columbia QC38703	CBS	▲				49	36	7	ARETHA FRANKLIN Get It Right Arista AL8-8019	RCA		8.98	BLP 4		84	65	16	A FLOCK OF SEAGULLS Listen Jive/Arista J18-8013	RCA		8.98			
14	14	9			DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (PolyGram)	POL	●	8.98	BLP 11		50	52	12	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA		8.98			85	88	17	THE B-52'S Whammy Warner Bros. 1-23819	WEA		8.98			
15	15	16			EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1 4681	RCA		8.98	BLP 43		51	59	4	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA		8.98			86	90	23	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98			
16	18	12			THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98	BLP 59		52	53	26	U2 War Island 90067 (Atco)	WEA		8.98			87	89	8	CHARLIE DANIELS BAND A Decade Of Hits Epic FE 38795	CBS					
17	19	21			QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS					53	50	9	ELO Secret Messages Jet QZ 38490 (Epic)	CBS					88	92	12	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98			
18	31	4			AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA		8.98			54	51	17	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 3		89	133	8	SPANDAU BALLET True Chrysalis B6V-41403	CBS					
19	21	21			ZZ TOP Eliminator Warner Bros. 1-23774	WEA	●	8.98			55	NEW ENTRY	5	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP		8.98			90	80	96	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲				
20	23	6			MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA		8.98			56	54	26	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98			91	84	109	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98			
21	17	19			MEN AT WORK Cargo Columbia QC 38660	CBS	▲				57	62	18	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 6		92	100	3	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA		8.98			
22	16	30			JOURNEY Frontiers Columbia QC 38504	CBS	▲				58	60	5	KANSAS Drastic Measure CBS Associated QZ-38733	CBS					93	72	14	KAJAGOOGOO White Feathers EMI America ST 17094	CAP		8.98			
23	24	8			TACO After Eight RCA AFL1 4818	RCA		8.98			59	49	31	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 1		94	66	16	MTUME Juicy Fruit Epic FE 38588	CBS			BLP 20		
24	20	36			CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 38		60	57	22	JARREAU Jarreau Warner Bros. 1-23801	WEA		8.98	BLP 23		95	67	10	JOE WALSH You Bought It, You Name It Full Moon/Warner Bros. 1-23887	WEA		8.98			
25	22	43			PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 22		61	48	9	DIANA ROSS Ross RCA AFL1 4677	RCA		8.98	BLP 21		96	86	19	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98			
26	26	5			ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS					62	73	79	DEF LEPPARD High & Dry Mercury SRM-1 4021 (Polygram)	POL	●	8.98			97	NEW ENTRY	1	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA		8.98			
27	58	3			RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 21		63	141	2	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 18		98	109	4	KING SUNNY ADE Synchro System Mango MLPS 9737 (Island)	IND		8.98			
28	25	30			DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98			64	55	25	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2		99	94	74	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98			
29	27	9			JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA	●	8.98			65	56	19	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 40		100	111	3	DAVID BOWIE Golden Years RCA AFL1 4792	RCA		8.98			
30	42	6			BONNIE TYLER Faster Than The Speed Of Light Columbia BFC 38710	CBS					66	78	3	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 10		101	95	47	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA		8.98	BLP 48		
31	32	16			FASTWAY Fastway Columbia BFC 38662	CBS					67	70	21	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS					102	105	5	RONNIE LAWS Mr. Nice Guy Capitol ST-12261	CAP		8.98	BLP 24		
32	30	46			DARYL HALL & JOHN OATES H2O RCA AFL1 4383	RCA	▲	8.98	BLP 73		68	69	22	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98			103	106	14	SOUNDTRACK Return Of The Jedi RSO 422811767-1 (PolyGram)	POL		9.98			
33	NEW ENTRY				AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98			69	71	5	YAZ You And Me Both Sire 1-23903 (Warner Bros.)	WEA		8.98			104	82	24	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98			
34	35	20			RICK SPRINGFIELD Living In Oz RCA AFL1 4660	RCA	●	8.98			70	77	5	SPYRO GYRA City Kids MCA 5431	MCA		8.98			105	102	35	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98			
35	29	14			IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98			71	75	49	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98												
36	28	30			BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98																					

★ 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).

Juke One-Stops Hopeful After Two Tough Years

• Continued from page 3

Oseroff also mentions that general one-stops, which sell mostly to retailers, are starting to mail operators, offering discounted specials which could cripple profit structures.

Disc City, Seattle, went to operators exclusively in the past 36 months. Larry Dolgoff estimates he has from 100 to 120 customers in a six-state area that includes Hawaii, Guam and Alaska. As with all such

Parade Releases 'Holistic Health'

NEWARK—Parade Records has added Nora Anderson's "Holistic Health Exercise" LP to its line of recorded exercise programs. Billed as the first "totally holistic" exercise LP, the disk features aerobics, yoga and modern dance. An instruction booklet is included with a holistic diet plan, vitamin guide and relaxation techniques.

Anderson is a faculty member at Temple Univ. in the department of health, physical education, recreation and dance and has written a nationally syndicated yoga series for United Press International. At Parade, she joins Joanie Greggains and Marcy Muir, who have both produced exercise disks for the label.

operations, Dolgoff estimates that more than 10% of his 45s are oldies.

Smash, Phoenix, has 100 accounts in the Southwest, according to Charlotte Harrington, manager of the firm. She refrains from guessing what her sales percentages are by repertoire, but finds country is getting stronger.

Buddy Robinson of Music Operators' Service, Fullerton, Calif., agrees with Harrington that MCA singles cause the most headaches in that they appear to be too thin. Warpage is still the biggest problem for the one-stops which sell operators, they say.

Robinson is bullish, feeling that cigarettes and music are the hope of the future. He says he has 300 customers, but complains that he hasn't seen a CBS rep in more than a year.

Defectives will always be a problem, the one-stops surveyed concur. They estimate the working percentage is under 1%. On a huge single like "Billie Jean" by Michael Jackson, the one-stops interviewed estimate they have sold a combined 40,000 to 50,000 records.

For The Record

LOS ANGELES—Tony Carey is signed to Rocshire Records. His label affiliation was listed incorrectly in a recent Photo News caption.

Market Quotations

As of closing, August 30, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	3%	Altec Corporation	—	54	1%	1%	1%	+ 1/4
69%	48%	ABC	9	718	54	53%	53%	+ 1/4
46%	30%	American Can	25	71	40	39%	39%	Unch.
17%	8%	Automatic Radio	10	10	12%	12%	12%	- 1/4
77%	55	CBS	12	1070	66%	66	66%	+ 3/4
65	16%	Coleco	10	3901	39%	37%	39%	+ 2
9%	6%	Craig Corporation	—	1	7%	7%	7%	- 1/4
84%	55%	Disney, Walt	20	943	57%	56%	57%	- 1
6%	3%	Electrosound Group	—	—	—	—	5%	Unch.
30%	16%	Gulf + Western	10	957	27%	27%	27%	+ 1/4
35%	18	Handleman	14	1031	30%	29%	30%	+ 3/4
11%	3%	Integrity Entertainment	29	74	9%	9%	9%	- 1/4
12%	6	K-tel	10	11	10%	10%	10%	- 1/4
74%	47%	Matsushita Electronics	18	50	64%	63%	63%	- 1/4
16%	8%	Mattel	—	505	9	8%	8%	- 1/4
42%	16%	MCA	8	780	35%	35%	35%	- 1/4
90%	72%	3M	14	1178	78%	77	77	- 1%
148%	82	Motorola	28	1500	130	128	129%	+ 3/4
70%	47	No. American Phillips	11	40	67	66%	67	+ 1%
15%	4	Orron Corporation	—	18	4%	4%	4%	Unch.
24%	18	Pioneer Electronics	—	58	23%	22%	22%	- 1/4
31%	13%	RCA	16	3074	27%	26%	27%	+ 1/2
16%	12%	Sony	30	3283	13%	13%	13%	- 1/4
34%	25%	Storer Broadcasting	—	342	30%	30%	30%	+ 3/4
6%	2%	Superscope	—	7	4%	4%	4%	Unch.
57	38	Taft Broadcasting	12	162	48%	47%	48%	- 1/4
35%	19%	Warner Communications	13	1416	21%	20%	20%	- 3/4

OVER THE COUNTER

	Sales	Bid	Ask
ABKCO	—	1/2	1/4
Certron Corp.	60	3/4	3 5/16
Data Packaging	1	5/4	6/4

OVER THE COUNTER

	Sales	Bid	Ask
Koss Corp.	29	6%	7
Josephon Int'l	9	16%	17
Recoton	10	15%	16%
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.

RIAA/NARM Study Finds Rock's Share Declining

• Continued from page 3

men, and the largest group of buyers, 37% comes from the South, the study reports.

In direct marketing, the 24-34 group shows the largest growth in buying power, rising from 22% in 1981 to 28%.

Record and tape stores moved 49% of retail purchases in 1982, up

Toni Basil Video Gets Direct Marketing Push

LOS ANGELES—Chrysalis Records and Radialchoice Ltd. are targeting cable music outlets in a new direct marketing campaign for Toni Basil's "Word Of Mouth" videocassette.

The push began last week with initial spot buys for a 60-second ad, plugging the 30-minute program, on MTV, USA Cable Network and the Atlanta Video Music Channel.

The videocassette, available in both Beta and VHS formats, is being priced at \$19.95 for the television offer to compete with comparable video software sold through retail outlets.

from 47% the year before. Other retail categories held steady—department stores at 8%, discount stores at 26% and "other retail outlets" at 19%.

Consumer profile by music type showed that the rock buyer is predominantly white, male and resident in the South or West. Consumers 20 years old and up account for 64% of rock purchases. Country buyers are older, with 45% of dollars spent in this category by buyers above the age of 34. Females predominate, and 41% of the country purchases are made in the South.

The black/disco profile has aged somewhat, the survey states; 78% of all purchases are by those 20 and older, and more whites are buying the music, up to 36% of the total, almost doubling the 1981 figure.

Classical buyers are also aging, with almost three out of five dollars spent by those 35 and older. In gospel, 53% are in that age group. In children's records, 75% of the purchases are made by women; 45% are in the 25 to 34 age group.

Gift purchasing rose, according to the survey, from 20% in 1981 to 22% when all purchases are accounted for. The rise was from 22% to 25% at retail, and from 9% to 10% in direct marketing.

Complimentary copies of the NPD Trend Update Report are available from RIAA headquarters in New York.

Print On Print

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Dan Coates. For the Christmas season, Coates has arranged 12 songs—again in "very easy piano"—in "Rudolph's Favorite Christmas Songs" (\$6.95), including, of course, "Rudolph The Red-Nosed Reindeer." For the classical-minded, there's "Mozart For Guitar" (\$3.95).

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Sept. 16-18, **Great Southern Computer & Electronics Show**, Veteran's Memorial Coliseum, Jacksonville.

Sept. 19-21, **Third annual Videodisk/Optical Disk conference**, New York Hilton.

Sept. 20-21, **National Association Of Recording Merchandisers** retailers advisory committee meeting, La Costa Hotel, Carlsbad, Calif.

Sept. 22-25, **Electronic & Leisure Show**, West Hall, Place Bonaventure, Montreal.

Sept. 22-25, **Semi-annual Atlanta Computer Showcase Expo**, Atlanta Apparel Mart.

Sept. 22-25, **First annual Detroit Showcase Expo**, Cobo Hall, Detroit.

Sept. 22-25, **Second annual New York Computer Showcase Expo**, New York Coliseum.

Sept. 26-30, **Video Expo New York**, The New York Passenger Ship Terminal, 55th St. and the Hudson River.

Sept. 29-Oct. 2, **Third annual San Francisco Computer Showcase Expo**, Brooks Hall, San Francisco.

Sept. 30-Oct. 2, **NARM Independent Distributor's Conference**, Hyatt Palm Beaches, West Palm Beach, Fla.

★ ★ ★

Oct. 2-5, **National Radio Broadcasters Assn.** annual convention, Hilton Hotel, New Orleans.

Oct. 3-7, **VIDCOM '83**, Palais des Festivals, Cannes.

Oct. 7-9, **Great Southern Computer & Electronics Show**, Orlando Expo Center, Orlando.

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, **Internecom 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 Musexpo '83** & third annual **Videxpo '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.

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POSITION 106-200

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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
106	93	11	RICKIE LEE JONES Girl At Her Volcano Warner Bros. 1-23805	WEA		5.99	
107	101	67	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
108	183	2	RUFUS AND CHAKA KHAN Live—Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	
109	112	24	JULIO IGLESIAS Julio Columbia FC38640	CBS			
110	103	79	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 23
111	107	13	LITTLE RIVER BAND The Net Capitol ST-12273	CAP		8.98	
112	117	38	THE FIXX Shattered Room MCA 5345	MCA		8.98	
113	115	23	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
114	118	4	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA		8.98	
115	108	73	TOTO Toto IV Columbia FC 37728	CBS	▲		
116	122	118	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
117	121	16	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 5
118	NEW ENTRY		CHEAP TRICK Next Position Please Epic FE-38794	CBS			
119	130	4	WHAM—U.K. Fantastic Columbia BFC 38811	CBS			
120	115	38	DEBARGE All This Love Gordy 6012 GL (Motown)	MCA	●	8.98	BLP 28
121	110	12	PETER GABRIEL Plays Live Geffen 2GHS 4012 (Warner Bros.)	WEA		10.98	
122	132	23	KASHIF Kashif Arista AL 8001	RCA		8.98	BLP 19
123	98	11	BOB MARLEY & THE WAILERS Confrontation Island 90085-1 (Atco)	WEA		8.98	BLP 65
124	119	78	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 32
125	127	6	IAN HUNTER All Of The Good Ones Are Taken Columbia FC 38628	CBS			
126	NEW ENTRY		GAP BAND Gap Band V—Jammin' Total Experience TE-1-3004 (PolyGram)	POL		8.98	
127	104	6	THE MANHATTANS Forever By Your Side Columbia FC 38600	CBS			BLP 26
128	123	24	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 16
129	81	11	AMERICA Your Move Capitol ST-12277	CAP		8.98	
130	137	6	LOUISE TUCKER Midnight Blue Arista AL8-8088	RCA		8.98	
131	96	13	PETER TOSH Mama Africa EMI America SO-17095	CAP		8.98	BLP 69
132	99	19	MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (Mercury)	POL		8.98	
133	125	17	DAVE EDMUNDS Information Columbia FC 38651	CBS			
134	120	110	JOURNEY Escape Columbia TC 37408	CBS	▲		
135	131	26	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP		8.98	
136	129	26	INXS Shaboo Shooah Atco 90072	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	139	20	JOAN ARMATRADING The Key A&M SP 4912	RCA		8.98	
138	143	25	DEF LEPPARD On Through The Night Mercury SRM-13828 (PolyGram)	POL		8.98	
139	146	15	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	MCA		9.98	
140	128	12	PAT METHENY GROUP Travels ECM 1-23791 (Warner Bros.)	WEA		14.98	
141	126	19	EARL KLUGH Low Ride Capitol ST 12253	CAP		8.98	BLP 66
142	149	31	THE POLICE Outlandos D'Amour A&M SP-4753	RCA	●	8.98	
143	154	2	BARBARA MANDRELL Spun Gold MCA 5377	MCA		8.98	CLP 46
144	170	2	SMOKEY ROBINSON Blame It On Love And All The Great Hits Tama 6064TL (Motown)	MCA		8.98	BLP 47
145	151	484	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
146	161	63	STRAY CATS Built For Speed EMI America ST-17070	CAP	▲	8.98	
147	NEW ENTRY		THE MOODY BLUES The Present Threshold TRL1-2902 (PolyGram)	POL		8.98	
148	150	5	JON AND VANGELIS Private Collection Polydor 813174-1Y1 (PolyGram)	POL		8.98	
149	155	70	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
150	152	150	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP	▲	8.98	CLP 58
151	160	4	HIROSHIMA Third Generation Epic FE 38708	CBS			
152	NEW ENTRY		PHIL BAILEY Continuation Columbia FC 38686	CBS			BLP 60
153	97	13	MARSHALL CRENSHAW Field Day Warner Bros. 23873	WEA		8.98	
154	148	113	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
155	169	31	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. BSK 3654	WEA	●	8.98	
156	158	4	DFX 2 Emotion MCA 36000	MCA		5.98	
157	138	8	DOOBIE BROTHERS Farewell Tour Warner Bros. 23772	WEA		11.98	
158	136	15	DENIECE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 25
159	165	5	PAUL ANKA Walk A Fine Line Columbia FC 38442	CBS			
160	184	2	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 14
161	164	30	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98	
162	124	11	CROSBY, STILLS, & NASH Allies Atlantic 80075-1	WEA		8.98	
163	156	62	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
164	134	31	ANGELA BOFILL Too Tough Arista AL 8000	RCA		8.98	BLP 34
165	157	10	WYNTON MARSALIS Think Of The One Columbia FC 38641	CBS			
166	167	4	ONE WAY Shine On Me MCA 5428	MCA		8.98	BLP 31
167	168	3	STACY LATTISAW Sixteen Columbia 90106 (Atco)	WEA		8.98	
168	162	11	DONNIE IRIS Fortune 410 MCA 5427	MCA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
169	145	8	CHARLIE Charlie Mirage 90098 (Atco)	WEA		8.98	
170	179	2	ROMAN HOLIDAY Roman Holiday Jive/Arista JLM 5-8086	RCA		5.98	
171	173	4	JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Grace, And Fire Columbia FC 38645	CBS			
172	NEW ENTRY		ASIA Asia Geffen GHS 2008 (Warner Bros.)	WEA	▲	8.98	
173	174	3	TWISTED SISTER You Can't Stop Rock 'N' Roll Atlantic 80074	WEA		8.98	
174	NEW ENTRY		AXE Nemesis Atco 90099	WEA		8.98	
175	135	18	JONZUN CREW Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 35
176	NEW ENTRY		BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
177	114	7	FUN BOY THREE Waiting Chrysalis BGV 41417	CBS			
178	144	21	JOAN RIVERS What Becomes A Semi-Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
179	187	23	KENNY ROGERS We've Got Tonight Liberty LO-51143	CAP	●	8.98	CLP 38
180	142	5	THE O'JAYS When Will I See You Again P.R. FZ-38518 (Epic)	CBS			BLP 33
181	182	5	THE CURE The Walk Sire 1-23928 (Warner Bros.)	WEA		5.99	
182	185	42	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98	
183	NEW ENTRY		ONGO BOINGO Good For Your Soul A&M SP-4959	RCA		8.98	
184	140	24	CHAMPAIGN Modern Heart Columbia FC38284	CBS			BLP 54
185	180	129	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 33
186	NEW ENTRY		JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98	
187	NEW ENTRY		CRYSTAL GAYLE Greatest Hits Columbia FC 38803	CBS			CLP 65
188	190	2	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	
189	NEW ENTRY		Y&T Mean Streak A&M SP-6-4960	RCA		6.98	
190	194	43	PAT BENATAR Get Nervous Chrysalis FY-41396	CBS	▲	8.98	
191	193	23	PINK FLOYD The Final Cut Columbia QC 38243	CBS	▲		
192	177	16	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 29
193	181	27	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 37
194	198	12	MINISTRY With Sympathy Arista AL6-8016	RCA		6.98	
195	NEW ENTRY		AZTEC CAMERA High Land, Hard Rain Sire 1-23899 (Warner Bros.)	WEA		8.98	
196	191	7	THE ALARM The Alarm I.R.S. 7-0504 (A&M)	RCA		5.98	
197	192	44	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
198	175	5	GORDON LIGHTFOOT Salute Warner Bros. 1-23901	WEA		8.98	
199	178	44	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA	●	8.98	CLP 16
200	186	5	JULUKA Scatterlings Warner Bros. 1-23878	WEA		8.98	

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Juice Newton	186
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STARSHIP EARTH—Paul Kantner, right, takes a break from the helm of RCA's Jefferson Starship to record his solo LP "Planet Earth Rock 'N' Roll Orchestra," which features Grace Slick and guest performers Mark Volman and Howard Kaylan. Pictured in the studio, from left, are Volman, Slick, Kaylan and Kantner.

Network, Geffen Link For Two Acts

By SAM SUTHERLAND

LOS ANGELES—Network Records is back in action via a new pact with Geffen Records that will see forthcoming product from Network's two key acts, Irene Cara and Moving Pictures, released under a joint logo basis in the U.S. and Canada.

Both Network chief Al Coury and Geffen label president Ed Rosenblatt describe the arrangement as currently restricted to the Cara and Moving Pictures project. But both indicate a broader Network/Geffen link is possible.

Network, which remains with CBS International for distribution to other territories, has been dormant domestically since late 1982, reportedly due to Coury's efforts to strike a new deal. The label was originally linked with Elektra/Asylum.

Rosenblatt confirms that Geffen will have first refusal rights on any future Network signings. Adds Coury, "I'm working with two other acts, and if we reach the point where we're confident they can make good hit records, then I'll take them to Geffen."

For now, though, Coury says he'll concentrate on the two projects already slated for release later this year. First to appear will be Cara's new album, slated for rush release this fall. That set, produced by Giorgio Moroder, will include Cara's hit rendition of the theme from "Flashdance," "What A Feeling," co-written by the artist.

Australian pop/rock group Moving Pictures is expected to deliver its Geffen/Network debut, and second album here via Coury's Network, later this year.

Coury says he's particularly enthusiastic about the new Geffen tie given the presence of several former Network and RSO Records cohorts, including promotion executives Rich Fitzgerald and Jason Minkler, on the Geffen staff. Coury was the top executive behind RSO Records during its most active period as a label.

Chrysalis License To MCA Canada

NEW YORK—MCA Records Canada has become the licensee for all Chrysalis product in that country. In addition, MCA assumes the manufacture and distribution of all Chrysalis records previously released by former licensee Capitol prior to Dec. 31, 1982. The handling of Chrysalis product after that date will be transferred to MCA over the course of the next few months. Daniel Glass, U.S. director of new music marketing for Chrysalis, will handle the liaison.

"The Chrysalis signing will play a key role in MCA's aggressive new approach to the Canadian market," says Toss Reynolds, executive vice president and general manager of MCA.



Photo by Chuck Pulin

BASIE'S BIRTHDAY BLOWOUT—Singer Joe Williams, surprises Count Basie on stage at First City Cabaret with a cake marking the latter's 80th birthday.

A three-member Federal appeals court panel unanimously decided last week that computer software programming, including that imbedded on chips inside hardware, can be protected by U.S. copyright law. The ruling, reversing a lower court decision, involved a May, 1982 suit by Apple Computer Inc. against Franklin Computer Corp., producers of two Apple-like hardware systems. To the court, the 30-page decision said in part, programming on a "read only memory, or RAM, chip doesn't make the program either a machine, part of a machine, or its equivalent." And in broader terms, the issue of copyright was "not confined to literature in the nature of Hemingway's 'For Whom The Bell Tolls.'" At presstime, Franklin was considering an appeal to the Supreme Court.

Indie Good News: At presstime, John Cassetta, Harvey Korman and Ron Shafer, Billy Emerson and Joe Vynow, among others, were jetting home from Hollywood meetings with Joe Isgro and Stan Layton of LARC Records, who are reported departing MCA distribution. . . . Mike Lushka and Bunky Sheppard are ogling a new label of their own through indies. . . . Bill Valenzuela and Marty Goldrod of Allegiance Records picked up Steve Gold and Jerry Goldstein's LAX Records. . . . Neal Dixon and Steve Propas are in the U.S. setting indie distribs for their Solid Gold Records. The two Canadian management/concert promotion vets have Toronto, Headpins and Chilliwack albums coming. A&M distributes the three-year old label in the Dominion. . . . Irv Biegel, unreachable, was rumored getting ready to pitch his own label.

Indie Bad News: Boardwalk and High Rise Records appear to be in limbo, distribs having heard little or nothing in weeks. High Tech, seemingly successor to Destiny, was making no announcements about Destiny product. Both LARC and Lushka/Sheppard want front money. Grapevine had ATI's Jeff Franklin controlling the recording pacts of the few chattels left at Boardwalk, from which several acts had already welded new ties. . . . Back at the MCA ranch: Irv Azoff has yet to unveil his new foreman. Richard Palmese, last with the Arista herd. On his way to Universal City is Harold Sulman, one-time Arista partner of Palmese, to fill a marketing slot. Talk has Palmese negotiating a \$1 million binder with MCA for four or five years.

Time Inc. seeking to invest in a Silicon Valley software firm. Two reps of the communications biggie were touring the Valley investigating such a possibility last week. . . . DataSoft has cut off negotiations with Warner Software, the division of Warner Publishing looking to become part owner of a software company (Billboard, Aug. 20). Warner is said to have rekindled negotiations with some firms it originally contacted.

A sellout crowd at the Fairmont Hotel, San Francisco, saluted the 25th anniversary of the pioneer radio tip sheet, *The Gavin Report*, Aug. 27. A good mix of radio and record executives heard Clive Davis and Joe Smith do the honors for the record industry. Bill Gavin also started syndicated radio music programming with *Lucky Lager Time*, when McCann Erickson took that route in 1955.

Randy Davidson and Chuck Adams are huddling with more than 50 of their Sound Shop managers and home office execs in the Grand Caymans through Monday (5) for a five-day r&r and business workout. Davidson has long been a real estate investor in the Caribbean isle. . . . Cream and Applause Records are now sharing quarters at 8025 Melrose, the original Alvin Bennett HQ. Artie Mogull and sales chief Ed Barsky have corralled RMS Records and Houston Connection for national distribution. RMS boss Lorne Saifer and his promo aide Lynn Adam have office space in the same quarters. . . . Steve Plotnicki, the Profile Records vice president, kept it all in the family when he married attorney Linda Sokoloff Aug. 28 in Woodmere, Long Island. Dr. Jeckyll & Mr. Hyde reportedly offered a new wave version of the "Lohengrin" March ne'er heard before.

While we're on the nuptials kick, Track's one-time Mercury Records publicity associate Ron Oberman, now CBS Records' West Coast a&r vice president, ties the knot with Paula Batson, RCA Records' L.A. publicist, Oct. 2. . . . Disc Records chain founder John Cohen's youngest son, Jamie, moving from Slash Records to director of talent acquisition for EMI America Records.

Radio Flash: One of radio's oldest-in-service industry boosters is back at the mike Tuesday (6) when former KLIF-AM PD Ken Dowe returns to Dallas for the morning slot at KGMC-FM. Dowe has been away from the mike since 1970. He most recently bought KLTE-FM Oklahoma City, in conjunction with megabuckler Clint Murchison. . . . Atlanta's Video Music Channel goes public with an offering of 200,164 shares. Underwriter is Thurston, Shumaker, Miller & Burke, Indianapolis. Firm will be called Universal Video Music Corp. No price per share has been announced as yet. . . . The Compact Disc Group, the unified hardware/software manufacturers' conclave, has a hotline, (212) 355-6947, for information on disk availability in a U.S. locality.

Movie Music: Barbra Streisand's "Yentl" due in early 1984 from MGM/UA. Track album will be on Columbia. Michel LeGrand scores, with Alan and Marilyn Bergman assisting on the key theme. . . . PolyGram has the album from "Strange Brew," another MGM/UA release, starring the McKenzie Brothers (Billboard, Sept. 3). Charles Fox did the music for the forthcoming album.

Daphna Edwards of Unicorn Records corrected Track's item about the label's petition for bankruptcy (Billboard, Sept. 3). Unicorn Records Inc. went chapter VII, but changed to Chapter XI. It does not affect the parent company, the Unicorn Records Group, of which the label is a segment. Unicorn, too, is not legally hassling with Black Flag, but SST, the production company which does Black Flag sessions. . . . A jetload of A&M executives mingle with Windham Hill brass and acts in San Francisco Wednesday (7) to fete the recent union. . . . Starting Oct. 1, Sony markets a one-kilogram video camera, which it claims will be the smallest yet with electronic view finder. Sony will produce 3,000 monthly, with first U.S. units due around Christmas.

Contracts for the takeover of Opryland properties in Nashville were inked Thursday (1) by new owner, Gaylord Broadcasting, and American General, the insurance firm which owned the entertainment complex since November, 1982. Although WSM-AM-FM is part of the transferred properties, official ownership remains with AG until the FCC okays. New umbrella corporation for the stations, Opryland amusement park, Opryland Hotel, the Nashville Network, Ryman Auditorium and Opryland Tours, will be Opryland U.S.A., replacing WSM Inc. Opryland publicist Tom Adkinson characterizes the mood as "business as usual." No hiring freeze has been imposed by AG, he said, noting that several hundred employees had been hired recently to work the new \$50 million addition to the hotel.

Fred Foster and Bob Fead united in Nashville once again recently to attempt to resuscitate Monument Records, but the project aborted. . . . Alpha Distributing, New York, which recently announced a national distribution project (Billboard, July 30), has named the following firms as part of the network: All South, New Orleans; California Records, Glendale; M.S., Chicago; PIKS, Cleveland; and Schwartz Bros., Lanham, Md. An album, "Trust Me" by the group Money on Earthtone Records, is first product offered. . . . With record/tape chains moving again aggressively into video rental, VSDA is soliciting aid to combat \$33, the so-called First Sale bill, tips Linda Rosser, who huddled with Licorice Pizza's marketing topper Lee Cohen. Rosser, who heads Phoenix-based Dialogues, resigned from the VSDA board, where she was extremely active, due to her heavy consultancy sked.

Lotsa buzz also about the absence of large franchise chains, notably George Atkinson, Video Station, no longer on the newly elected VSDA board; Bert Tenzer, head of Video Connection; and Bob Moffett, Video Biz boss. Ironically, Ron Berger of National Video, who previously bypassed the convention, was present. Jim Lahm of Video Cross Roads International was there with his Canadian franchises in tow. . . . Electronic Industries Assn. veep Jack Wayman, spearhead of the anti-First Sale contingent, will appear electronically via a phone hookup during the Sept. 13 International Television Assn. meeting of 65 to 70 in St. Petersburg, according to distributor Bob Skidmore.

A Track Record to Dick Moerbitz, who recently celebrated 30 years with Lieberman Enterprises, where he is vice president of operations, one-stop and fixturing. . . . The first annual Marty Robbins Memorial Golf Classic, a celebrity/amateur tourney sponsored by the Academy of Country Music, will be staged Monday (12) at Mounting Country Club, Los Angeles, with proceeds to the American Heart Assn. Stipend is \$150 for breakfast, dinner, golf cart and tee package. Call (213) 462-2351 for reservations.

All-Byte Radio? Arbitron may not have found a method of getting diaries to computers, but that hasn't stopped radio broadcasters from courting their technofreak listeners via broadcasts of computer data, designed for downloading onto their home machines through phone Modems. A promotion offering brief computercasts to Seattle area listeners of KMPS-AM-FM has reportedly sparked interest from the ABC Radio Network, said to be mulling applications of the approach for off-hours on its AM affiliates.

Special travel and hotel arrangements for European companies attending Musexpo '83 and Videxpo '83 and connecting via London have been finalized. The international record and music industry market will be held Nov. 1-4 at the Condesa Del Mar Hotel in Acapulco. Round trip air fare from London plus five nights hotel accommodations is available for \$885, or \$759 for double occupancy. The package can be booked through Musexpo's European travel agency, Travel Tours & Conferences, 3 Paton Street, London SW 1, England; (01) 839-6356.

Edited by JOHN SIPPEL

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