

# Billboard

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YEAR

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## CHART UPSURGE Big Singles Spark Sales In U.K. Mart

LONDON—The 12-inch single, introduced in Britain mainly as a specialist accessory for disco disk jockeys, now accounts for nearly 35% of all single sales here, according to the Gallup organization which now compiles the U.K. national charts.

Taking a top 100 listing of a couple of weeks ago, Gallup found that 90 titles were available in both 7-inch and 12-inch configurations, compared with only 56 a year ago.

It's been a speedy build-up to marketplace status for the 12-incher. Disco DJs welcomed it professionally because of its added bass response. Then record buyers created in-store demand and record companies obliged with supply, realizing

(Continued on page 54)

## Business Climate Seen Brighter By Nation's One-Stops & Racks

By JOHN SIPPEL

LOS ANGELES—"Business is better" is the way Harold Okinow of Lieberman Enterprises sums up current sales levels, and his rackjobbing peers concur.

"The rack environment is largely impulse," says Okinow. "Mass merchants, our partners, have been reporting the strongest business gains over the past six months. That translates into more traffic. That climate of confidence means more impulse purchases.

"And with that, we have product that's especially well suited to our kind of consumer. 'Flashdance,' Def Leopard and Michael Jackson are those kinds of albums," Okinow continues, highlighting top titles volunteered by every rack executive interviewed.

Like a number of others, Okinow has seen computer software added to the Lieberman warehouse inventory. Bob Anderson of Major, Seattle, went into Commodore hardware and software six months ago. He compliments Commodore for protecting him on his inventory value when the firm reduced its price on particular hardware units. He says Commodore either issued a credit memo for the difference or sent him a quantity of the reduced price hardware equal to the amount of the drop in value of his existing inventory.

(Continued on page 54)

LOS ANGELES—One-stops report they are experiencing one of the best summer seasons in recent years, with several seeing a larger role resulting from independent distributors losing lines.

Distributors with one-stop divisions are obviously not as optimistic as those popularly calling themselves "pure" one-stops.

Overall, nearly all firms contacted mention some form of growth or expansion with the indie distributor shakeout causing the most comments.

"The Rick James and Smokey Robinson releases were the first time we were ever on equal footing with many of our competitors," says Steve Libman, head of Nova Dist. Corp., Norcross, Ga. "Before Motown went to MCA our (one-stop) competitors had a day's edge on us in time on a new release and a price edge" (because many competitive one-stops in Nova's area were divisions of indie distributors handling Motown).

Basically, one-stops differ one from another so that few universal trends stand out. Even one-stops affiliated with indie distributors losing major lines are experiencing the general business turnaround, according to

(Continued on page 54)

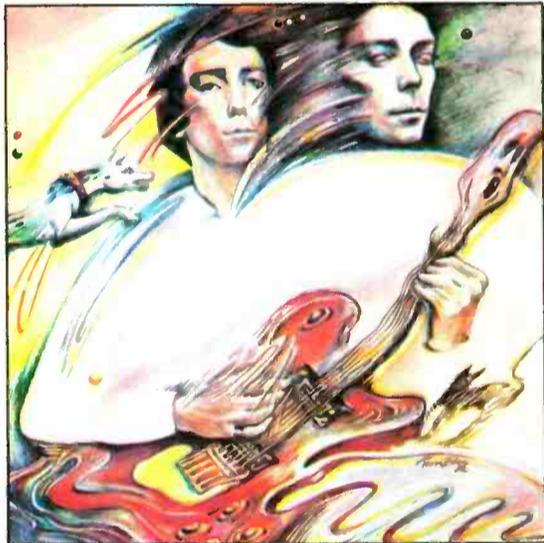
## COSTS CITED Labels Limit Royalties On CD Releases

By IS HOROWITZ

NEW YORK—Although consumer prices for Compact Discs are often twice that charged for their LP or tape equivalents, recording artists are receiving no more per CD album sold than they get for the older configuration.

This is the pattern developing at major domestic labels, despite longstanding contractual commitments which peg royalties to a percentage of the wholesale or suggested retail price. The accommodation is necessary, say label executives, in view of the extra cost of producing and importing CDs, and they claim that most artists and their managers have been cooperative.

(Continued on page 54)



STEVE HACKETT'S "HIGHLY STRUNG." Eighteen months in the making has produced Steve Hackett's finest album to date. Standout tracks for airplay are "Give It Away" and "Cell 151." In one stroke Britain's top guitarist supercedes everything he's done before. On Epic Records and Cassettes. FE 38515 "Epic." (logo) are trademarks of CBS Inc. Produced by Steve Hackett and John Acock. (Advertisement)

### — Inside Billboard —

- **OLDIES RADIO** acquires a new recruit within two weeks, when WFIL Philadelphia switches from its two-year-old country format. This and other changes in the City of Brotherly Love are noted in two reports in Radio, page 12.
- **BACK TO AC** is the story of WWWE Cleveland, which has dropped its country format and is currently seeking a new PD. Radio, page 12.
- **COMPUTER SOFTWARE SUPPLIERS** are finalizing their fall promotion plans, which include youth-oriented television advertising. Computer hardware manufacturers are also gearing up for the new sales season, hoping to reverse their earlier huge financial losses. Software and hardware are the subject of special reports on pages 3, 56.
- **SCHWARTZ BROS.** has settled out-of-court its suits against Motown and MCA, and the latter began shipping Motown product into the mid-Atlantic states last week for the first time. Terms of the settlement were not disclosed. News, page 3.
- **RETAIL ACCOUNTS** taking delivery of PolyGram's second Compact Disc release will find the label's first double CD among the 23 titles. It features a special hinged jewel pack. News, page 3.



LOUISE MANDRELL'S forecast for the summer is "TOO HOT TO SLEEP." Hot on the heels of the success of her first mini LP "Close Up," the "TOO HOT TO SLEEP" album is a full line \$8.98 LP that has just been released and is already causing retail heatwaves nationally. The title single, "Too Hot To Sleep" is singing radio charts too! RCA #AHL 1-4820.

(Advertisement)

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# News

## EXECS DIFFER ON REASONS New Groups Slump With Second LPs

By ROMAN KOZAK

NEW YORK—This is not a good week for four top new music acts looking to duplicate the success of their top 10 LP debuts.

"Cargo," the second Columbia album by Men At Work, slipped from 12 to 17 after 16 weeks on Billboard's Top LPs/Tape chart. "Album," by Joan Jett & the Blackhearts, their third release, is down to 27 from 20 after only six weeks on the chart. "Fascination," the second LP by the Human League, falls from 22 to 33 after 10 weeks; and "Listen" by A Flock Of Seagulls dips from 50 to 60 after 13 weeks.

Though none of these albums is a commercial failure—Men At Work is already long past platinum—nevertheless none is likely to do as well as their previous efforts. "Business As Usual," Men At Work's debut spent 15 weeks at No. 1 and spawned two No. 1 singles. "I Love Rock'n'Roll" by Jett & the Blackhearts was not strictly a debut—it was preceded by "Bad Reputation" on Jett's Boardwalk Records—but went up to two. And the single of the same name went to No. 1.

The Human League's "Dare" also went to three, while the "Don't You Want Me" single hit the top of the chart. And A Flock Of Seagulls' debut went up to nine, as the "I Ran" single hit the top 10.

What has happened? Are these acts victims of the usual sophomore slump that is almost inevitable after a smash LP? Or is there just more hot music out there now, and they have had that much more competition. Or is there a tune-out factor with some of these bands? Or are they suffering from a growing backlash against new music? Different people have different answers.

"I think it's just a coincidence that the four LPs all came down in one week, and you can't really judge anything from that at all. Human League was received very well on radio, and I don't see any backlash," says Steve Resnick, A&M national album promotion director.

Others aren't so sure. "I think there may be a perception among radio people that bands considered new wave don't have the same classic credibility and it's easier to slough off a second record by A Flock Of Seagulls, as opposed to Quarterflash or a Heart," says independent promotion man Joel Webber. "They still think new wave is a passing fad like disco or reggae. But it isn't. It's just rock'n'roll that sounds different.

"I think a lot of new bands will have a harder time with their second albums. I am curious to see how well (Continued on page 56)

## Schwartz Bros., Motown, MCA End Dispute; MCA Ships Area

By LEO SACKS

NEW YORK—MCA Distributing ships its first Motown Records releases into the mid-Atlantic states last week following an out-of-court settlement reached between the companies and Schwartz Bros. Inc.

Schwartz Bros. attorney James Hulme declines to disclose the terms of the settlement, noting that "strict confidentiality" surrounds the specifics. The distributor, based in Lanham, Md., had filed suit against Motown and MCA Inc. last month, alleging breach of oral contract and fraudulent conduct. The complaint sought \$5 million in damages.

Schwartz sought a similar sum

from the RCA and Arista labels following the latter's switch to the RCA branch web last spring. That Suit was also settled to the parties' mutual satisfaction.

John Burns, vice president of branch distribution for MCA Distributing in Los Angeles, says that MCA began shipping Motown product into the territory starting Friday (19). The region includes Maryland, the District of Columbia, Virginia, and parts of Pennsylvania, New Jersey, Delaware, and West Virginia. The disks were shipped from the MCA pressing facility in Gloversville, N.Y.

It was, presumably, MCA's first authorized shipment of Motown merchandise into the mid-Atlantic

territory since July 15, when Judge Arthur Ahalt of Prince George's Circuit County Court enjoined Motown from switching to MCA for distribution there and ordered the label to ship Schwartz goods through Sept. 19. According to Hulme, however, the label failed to fill at least 10 orders for new product, including releases by Rick James, Smokey Robinson and Junior Walker, and he asked Judge Ahalt to find Motown in contempt as a result.

Burns says that he has "no knowledge" of Motown merchandise that may have entered into the mid-Atlantic states since July 15. But, he notes, "If I was an accountant, I would have found some way, even if it was (Continued on page 58)

## PolyGram Opens Double CD Era Label Plans Survey To Probe Early Retail Experience

By IS HOROWITZ

NEW YORK—The industry's first double Compact Disc album will be among titles offered in PolyGram's second release in the new configuration, slated to ship to the trade next week. Unlike single CDs it will not be enclosed in the special 6- by 12-inch blister pack that has become the standard for all other PolyGram CD product.

A slightly deeper, hinged jewel

pack contains the two-disk performance of Mahler's Ninth Symphony by Sir Georg Solti and the Chicago Symphony, an album released on LP and cassette earlier this year. The container can be modified to hold up to four CDs, says John Harper, PolyGram Classics marketing executive. It will become the preferred container for opera on CD, he indicates, as well as for other multiple-disk sets.

Unlike single-CD packs, inserted in their sealed blister packs to inhibit pilferage while displayed openly, the multiple sets are expected to be stocked behind counters or in locked cabinets early on, says Harper. Their price alone should serve to modify open-display policy.

There will be 23 CD albums in the new release, bringing the total issued by PolyGram here to date to 120. Quantities will be allocated to the approximately 250 stores serviced, with a backup inventory of some 3,000 units of the items thought to have the strongest sales potential.

Among the titles in the new release are "Pyromania" by Def Leopard on Mercury and the soundtrack of "Flashdance" on Casablanca. On the classical side, titles include "O Sole Mio" starring Luciano Pavarotti, and a Leonard Bernstein package offering his dances from "West Side Story" and in the dual role of pianist and conductor, Gershwin's "Rhapsody In Blue."

Also due for distribution next week is a questionnaire seeking information from dealers on their experience with CD to date. Retailers will be asked to list their best sellers, both by musical category and title, the amount of PolyGram CD stock carried in comparison to that of other labels, the selling price to consumers, manner of display (bin or pegboard), facilities for demonstration, and cross-merchandising experience, if any, with nearby audio stores carrying CD hardware.

Results of the questionnaire should be useful in monitoring the (Continued on page 56)



A BIG DAY FOR MR. J.—Epic superstar Michael Jackson gets a surprise from CBS Records during a recent visit to San Diego. The label lauded Jackson as the "No. 1 artist in the world" and gave him 36 different awards from 19 countries. Pictured, from left, are T.C. Thompkins, director of black music promotions for Epic/Portrait/CBS associated labels; E/P/A vice president of national promotion Frank Dileo; E/P/A senior vice president Don Dempsey; CBS Records Group president Walter Yetnikoff; Jackson; CBS Records Intl. president Allen Davis; producer Quincy Jones; and Ron McCarrell, vice president of marketing for E/P/A.

## Teens Target Of Fall TV Software Pitch

By FAYE ZUCKERMAN

LOS ANGELES—As the ailing, low-end, home computer hardware firms make efforts to recover from near fatal price wars and to reverse sluggish sales, computer software makers have started to roll out aggressive fall promotions that will include, for the first time, tv advertising. Many of the firms mention MTV as a likely candidate for the new drive.

Atari's software division Chicago-based Micro Lab, and CBS Electronics report their commercials are near completion. Atari, in addition to 30 and 60 second spots featuring the company's new spokesman, Alan Alda, for network tv, has produced special two-minute "long-playing commercials" for MTV.

"Our target is teenagers and that is a good majority of MTV's viewers,"

notes Ted Voss, senior vice president of marketing and advertising for Atari. "We tried similar commercials during the summer and they received a good response."

Adds Voss, "The commercials cost between \$30,000 and \$80,000." Four commercials are currently in production.

CBS Electronics will be releasing 30-second spots featuring its new line of "RAM-plus power chip games" as well as new introductions for the Atari 5200.

Micro Lab's president Stan Goldberg says his company is launching a \$3 million fall tv campaign featuring more than 50 new titles that will be introduced starting in the fall.

These elaborate fall promotions plans come as the result of the summer season being slower than expected, they say. "Retailers have learned to be cautious and watch

stock levels closely," says Scott Llewellyn, vice president of marketing for DataSoft. "They have learned from their experience with video games to be selective."

Hence, this fall companies will need to work harder at making their products stand out as they likely will face conservative ordering by retailers and increased competition.

Broderbund is offering "sneak previews" on its new titles while EPYX, through a direct mail campaign, will offer a "Buy-two-get-one free ploy, as well as samples of its software titles for \$2.50. Sierra On-Line is planning to preview a number of its games on the back of its floppy disk titles.

Explains Ken Williams, president of Sierra On-Line, "Usually the back side of a title is left empty. So we decided to feature a sampling of our other games. If they like the

samples, then customers may be inclined to buy the game."

Synapse plans to heavily promote its "Blue Max" titles, kicking off its fall promotions with an airshow of dogfights and aerobatics using authentic biplanes at Schellville Airstrip in Sonoma, Calif.

Sirius Software, Activision and Fox Video Games are planning in-store contests. The Sirius contest will have more than 1,000 prizes estimated at a total \$35,000, the company reports. Fox Video Games is running a "design-the-next M\*A\*S\*H-game" contest.

Imagic is planning to broaden its release by not only offering six new titles, but converting existing titles to other machines. By Christmas time most of its titles will be available for Atari computer and game consoles, Texas Instruments computers, the (Continued on page 56)

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## VIDEOFEST SPEAKERS SAY

## Talent, Cash, Speed Needed For Videos

By JACK McDONOUGH

MILL VALLEY, Calif.—A special panel hosted by the Mill Valley Film Festival brought key video producers, directors and executives together here as part of a three-day "Video-fest" program of activities.

Moderator Scott Ross of One Pass Video in San Francisco set the tone at the Aug. 6 meet when he encouraged the full house of about 250—90% of whom identified themselves as actual or aspiring video producers—to "beg, borrow and steal whatever it takes" to come up with a video piece that will show the potential rock video client what the producer can do. Added panelist Antony Payne, "My advise is to have fun making the videos. You'll never make any money from them until the royalty problem is solved. . . ."

Other panelists included Brian Greenberg, who showed George

Clinton's "Atomic Dog," Prince's "Little Red Corvette" and Steve Miller's "Abracadabra;" Graeme Whifler, who showed Sparks' "Cool Places" and the brand-new "Un-Along" with Translator; Bill Dear who showed a mix tape of Pacific Arts Video work, including the Leon Redbone and Karla DeVito MTV Budweiser ads and a bit from the upcoming Firesign Theater/Nick Danger one-hour feature; and DeDe Whiteside of Fantasy Records. Payne showed Michael Jackson's "Thriller" and the new Diana Ross "Pieces Of Ice."

In his opening remarks, Ross told of the difficulty in breaking into music video work against "the old boys network" of the well-established British and Los Angeles directors. "I realized I had to go out and find some good talent and offer my services for free in order to get an effective demo, and four or five months ago I decided I didn't need a major group."

Ross said that "by calling together every favor and every trick I could," he did a piece on "My Boyfriend's Back" (also screened) with Mary and Peter Buffett for \$3,500, which by rights he said should have cost closer to \$35,000. Payne spoke also of calling in favors when he noted

(Continued on page 56)

## Recoton Reports Income Increase

NEW YORK—Recoton, seller of consumer electronics accessories here, has reported record results for the second quarter and six months ended June 30.

For the second quarter, the net income rose 365% to a record \$321,000 or 24 cents per share, compared with \$69,000 or 5 cents per share for the same quarter in 1982. Sales for the second quarter were up 44% to \$4,884,000, compared to \$3,390,000 a year before.

In the first six months of 1983, net income climbed 287% to a record \$624,308 or 47 cents per share, compared to \$161,000 or 13 cents per share last year. Sales for the six month period ending June 30 were \$9,957,000, up 44% as compared to \$6,936,000 in 1982. Earnings per share are stated after giving effect to the 3 for 2 distribution declared March 15, 1983 and paid on April 28. Recoton stock is traded Over-the-Counter.

Robert L. Borchardt, president, noted particularly "great demand" by retailers for Recoton's consumer electronics department together with expanded market for VCR and telephones. This month, Recoton begins shipping its new line of more than 50 computer accessory products.

## 'GOLDEN ERA' LYRICIST

## Ira Gershwin Dead At Age 86

By IRV LICHTMAN

NEW YORK—Ira Gershwin, whose lyrics played a key role in what many claim to be the golden era of Broadway and Hollywood pop songs in the '20s and '30s, died Wednesday (17) at his home in Beverly Hills, Calif., at the age of 86.

Though most notably associated with songs he wrote with his brother George, Gershwin continued to write enduring songs after his brother's death in 1937 (at age 38) with such top composers as Jerome Kern, Harold Arlen, Harry Warren, Burton Lane, Kurt Weill and Aaron Copland.

Whether creating lyrics for the rhythms of his brother or the me-

lodie sweep of Kern and Schwartz, Gershwin wrote with a high regard for the public's taste, with a flow of beloved songs that vindicated such faith.

This year alone he lived to witness two revivals of his works, "Porgy & Bess" at Radio City Music Hall in New York and a hit revival of his 1927 musical "Funny Face," running now as "My One & Only," for which Gershwin made some minor lyric revisions for the re-write.

With Kurt Weill, he wrote his last big Broadway success, 1941's "Lady In the Dark." He fared less well with Weill with 1945's "Firebrand Of Florence" and in his last Broadway effort, "Park Avenue," written in 1946 with Arthur Schwartz.

## MCA Reports Six-month High; Music Unit Dips

LOS ANGELES—MCA Inc., reports its highest first six months' revenues and income to date for the period ended June 30. Despite a dip in second quarter revenues and income, as well as an overall decline during the first half of 1983 in the financial performance of its Records Group, the entertainment giant set new fiscal heights attributed to continued earnings for "E.T.—The Extra-Terrestrial."

Total revenues reported were \$782.3 million, comparable to \$678.1 million during the first six months of 1982. Operating income for the first half of '83 was just under \$97 million, with net income reported at \$76.2 million or \$1.59 per share, as compared to \$84.1 million with a net of \$62.9 million, or \$1.32 per share, for the same period a year earlier.

MCA's records and music publishing activities dipped during the first half to \$71.5 million in revenues, versus \$79.5 million during the first half of 1982. Operating income fell from \$12.1 million a year ago to \$1.4 million for the six months just ended. In the second quarter, that group reported an operating loss of \$2.2 million.

Overall, second quarter performance also suffered slightly for MCA Inc., with revenues receding slightly from \$352.8 million during the second quarter of 1982 to \$351.4 million.



**GOLDEN MAZE**—Frankle Beverly, left, holds a plaque commemorating the six gold albums he's earned with Maze on Capitol Records. Also pictured are, from left, Ron Smith, lead guitar; Phillip Woo, keyboards; Robin Duhe, bass guitar; Sam Porter, organ; Jim Mazza, president of Capitol; Billy Johnson, drums; McKinley Williams, percussion; and Roame Lowry, percussion.



Photo by Chuck Pulin

**IRV & BARRY**—Irving Azoff, president of MCA Records, introduces the label's newest signing, Barry Gibb, to guests at a luncheon at the Carlyle Hotel in New York.

## Executive Turntable

## Record Companies

Arista Records has appointed **Sal Licata** vice president and general manager in New York. He was president of Chrysalis Records. . . . MCA Records in Los Angeles has named **Steve Moir** and **Thom Trumbo** vice presidents of a&r. Both had been directors of a&r elsewhere: Moir at EMI Records and Trumbo at Capitol Records. . . . **Michael Ostin** has been upped to vice president of a&r



Licata



Moir



Trumbo



Ostin

for Warner Bros. Records in Burbank. He has been with the label's a&r staff since 1977. . . . CBS Masterworks has appointed **Michael Greene** as central region marketing manager, based in Chicago. He was a sales rep. . . . **Susan London** joins Elektra/Asylum Records in New York as associate director of business affairs. She comes from entertainment law firm of Baumgarten, Swiedler & Waxman.

**Matthew Carnicelli** has joined the marketing staff at PolyGram Classics. He was with The Moss Music Group. . . . Larc Records, Los Angeles, has appointed **Danny Davis** vice president of artist development and business affairs. He was senior vice president of promotion for Casablanca Records. . . . Sound Image Records & Cassettes has made two appointments. **Don Gerhart** has been promoted to vice president and general manager of the company's Chicago regional office and **Jerome Eberhardt** has been upped to vice president of Midwest a&r. . . . **Vinnie Fusco** assumes the newly created position of national promotion director for Peter Pan Industries in New York.

## Publishing

**Judy Stakee** has been promoted to general professional manager for Arista Music Publishing Group. She was professional manager, a post now filled by **Errol Sober**. He joins Arista Publishing from Blendingwell Music, where he was West Coast general professional manager. . . . MCA Music has appointed **Debbie Previti** coordinator of creative services and press relations. She has been with the company for 7 years. . . . Bug Music, Hollywood, has appointed **John Baldi** director of professional activities. He worked in a similar capacity at Almo/Irving Music. . . . **Michael Goldman** has been named creative manager of Marvelwood Music Corp. in Nashville.



Stakee

## Marketing

Gould Marketing has made three appointments at its Montreal headquarters. **George Mieczowsky** has joined the company as president and **Irv Rosenstein** is the new general manager. **Linda Gould** has been elected chairman of the board. . . . Important Record Distributors Inc., New York, has named **Paul Morotta** general manager.

## Video/Pro Equipment

Warner Amex Cable Communications has named **John Charlton** senior vice president of programming, marketing and sales in New York. He was director of programming and marketing for Telecommunications Inc. . . . **Paul Culberg** assumes the new position of vice president of marketing and sales international for Media Home Entertainment Inc. in Los Angeles. He was vice president of sales and marketing for the U.S. and Canada. . . . Family Home Entertainment, Canoga Park, Calif., has appointed **Robert Stern** vice president of business affairs and **Kenneth Freestone** Eastern regional sales manager.

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**EW&F's  
PHILIP BAILEY  
PICKS UP  
WHERE  
HE NEVER  
LEFT OFF.  
"CONTINUATION."**

During his twelve years with Earth, Wind & Fire, Philip Bailey's highly recognizable falsetto has become one of the band's trademarks.

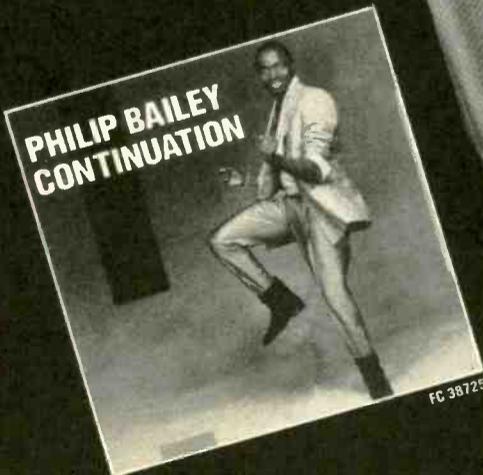
Whether singing sultry love sonnets like "Reasons," performing electrifying showstoppers like "Fantasy," or lending his composing talents to hits such as "Shining Star" and "I'll Write A Song For You," Philip Bailey has established himself as one of the dominant influences within the six-time Grammy Award-winning group.

And now he's channeling his considerable talents into his first solo project. And creating new hits like his debut single, "I Know," and his romantic duet with Deniece Williams, "It's Our Time."

But make no mistake about it, Philip Bailey remains an indispensable member of Earth, Wind & Fire.

His new album is neither a beginning nor an end. It's simply a 'continuation' of an incredibly successful career.

**PHILIP BAILEY.  
"CONTINUATION." FEATURING  
THE NEW SINGLE, "I KNOW!" 38-03968  
PRODUCED BY GEORGE DUKE.  
ON COLUMBIA RECORDS AND CASSETTES.**



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## 'BANDSTAND' NOW 32

## Music Video An Oldie To Clark

By ETHLIE ANN VARE

LOS ANGELES—There has been a recent explosion of music on cable and syndicated tv, but that doesn't mean that the marriage of pop music and video is new. Dick Clark, whose "American Bandstand" pop video show is entering its 32nd season, says that calling MTV the first counter-programming to Donnie and Marie is "stupid."

"Even before 'Bandstand,'" says Clark, "there were musical tv shows, from Nat 'King' Cole to George Shearing. Now every one's talking about the influence video has on radio, and there are a lot of new acts who owe their livelihood to video. But 30 years ago, top 40 stations had secretaries sit down and list all the songs that were played on 'Bandstand'."

Clark likens the advent of cable music programming to the narrow-casting of radio, as different video outlets target smaller segments of audience. But, he maintains, the networks still have—and will have for some time—the great bulk of view-

ership. Yet there is all this sound and fury about a tiny slice of the pie.

"No one is talking about the elephant," says Clark. "They're all talking about the flea on his behind."

It is through networks that Clark presents his multitude of musical programs: "Bandstand," "Rockin' New Year's Eve," "American Music Awards," "Academy Of Country Music Awards," "Magical Musical Halloween" and "A Musical Valentine." Through syndication comes "Ray Charles 40th Anniversary Special," a tribute scheduled to air in September which features performances by Glen Campbell, Joe Cocker, Andre Crouch, Dottie West and Mickey Gilley.

Then there's radio: United Stations and the Mutual Network currently produce four different Clark shows. Plus, Dick Clark Telepictures is readying a music-oriented tv movie and, according to a Clark spokesperson, "cable is an area he's not going to ignore."

Though music on tv is 30 years old and more, Clark does allow that the advent of promotional rock video is

changing the ground rules radically.

"The biggest problem is going to be: who pays? If NBC pays, will MTV have to pay? Will Casey Kasem have to pay? Will I have to pay? You can't have one pay and not the other." Clark pauses to reflect on the new art form: "You know what's funny? No one ever says anything about the fact that these videos are all lip-synched. You know how much crap I've taken over the years for lip-synching!"

In a nutshell, Clark feels it is time for the industry to sit down and reflect, a time to coordinate. He cites "American Music Awards," an ABC special which drew a 36 share last outing of a heavily youth-oriented audience.

"The Grammys have NARAS. Why can't NARM come behind us with stickers and promotions? I don't understand why the industry doesn't do more merchandising. We're all trying for the same thing."

As if to illustrate that last point, Clark recently took on one more job: hosting the syndicated series "Salute" ... produced by the Grammys' Pierre Cossette.



THE ROYAL TREATMENT—Members of Dire Straits find new fans in high places following a London benefit concert at the Dominion Theater in aid of the Prince's Trust. Pictured from left are: Pete Townshend, rock benefit artistic advisor; H. R. H. Princess of Wales; H. R. H. Prince of Wales; Dire Straits' Alan Clark, Hal Lindes, John Illsley and Mark Knopfler, and Ed Bicknell, the band's manager.

## Sirius Sues Fox Video In Game Contract Hassle

LOS ANGELES—Sirius Software Inc. is suing Fox Video Games, seeking \$10 million in punitive and compensatory damages to be determined by Santa Clara, Calif., Superior Court.

Jerry Jewel, president of Sirius Software and company secretary Terry E. Bradley, named with Sirius as co-plaintiffs, allege that the defendants, which include 20th Century-Fox Film Corp., violated several provisions of a June 1982 contract under which Sirius and Fox agreed to manufacture computer software and video games from each others' titles.

The defendants, which also include Paul Carte and Frank O'Connell, president of the video game firm, failed to provide Sirius of Sacramento with a complete listing of the titles to be made available for production, it is claimed.

Additionally, Fox Video Games failed to account for or pay royalties due under the binder, the complaint states. Furthermore the plaintiffs charge that Fox did not include mention in its advertising of the personal computer versions of the software titles to be made available through Sirius, nor was this done on cable or pay tv.

At one point, Sirius charges, the defendants deceived it into believing a game based upon the tv show, "MASH," would be utilized. Sirius claims it spend \$50,000 on such a project on the false representation of defendants.

At another time, according to the complaint, the defendants falsely misrepresented that if Sirius could develop games compatible with Coleco, it would accept such product Sirius claims it wasted \$75,000 on such product development. Fox is also accused of reniging on a deal to distribute Sirius product.

In a signed contract dated June 1982, Sirius Software stood to receive \$50,000 from Fox Video Games upon final acceptance of each computer software title Sirius authored. In addition, Sirius was entitled to 10% of the total sales on each title.

The computer software that Fox supplied to Sirius for distribution and duplication was to bring a 25% royalty on gross receipts. Additionally, Fox would receive 5% royalties on total sales for those titles distributed by Sirius, based on Fox's designs.

Other royalties on gross receipts (Continued on page 50)

## Chartbeat

## Police Keep British Flag Unfurled

By PAUL GREIN

The Police extend their domination of the U.S. pop charts this week, as their new single "King Of Pain" blasts onto the Hot 100 at number 37. That's in addition to holding down the No. 1 album for the sixth straight week and the No. 1 single for the eighth.

The Police is the 28th wholly or predominantly British act to reach No. 1 on Billboard's pop album chart since the first British Invasion nearly 20 years ago. Here's a list of those acts, along with the title and date of their first chart-topping album.

1. Beatles—"Meet The Beatles!," Capitol, February, 1964.
2. Rolling Stones—"Out Of Our Heads," London, August, 1965.
3. Cream—"Wheels Of Fire," Atco, August, 1968.
4. Blind Faith—"Blind Faith," Atlantic, September, 1969.
5. Led Zeppelin—"Led Zeppelin II," Atlantic, December, 1969.

6. Paul McCartney—"McCartney," Apple, May, 1970.
7. George Harrison—"All Things Must Pass," Apple, January, 1971.
8. Rod Stewart—"Every Picture Tells A Story," Mercury, October, 1971.
9. John Lennon—"Imagine," Apple, October, 1971.
10. Jethro Tull—"Thick As A Brick," Reprise, June, 1972.
11. Elton John—"Honky Chateau," Uni, July, 1972.
12. Cat Stevens—"Catch Bull At Four," A&M, November, 1972.
13. Moody Blues—"Seventh Sojourn," Threshold, December, 1972.
14. Pink Floyd—"The Dark Side Of The Moon," Harvest, April, 1973.
15. Eric Clapton—"461 Ocean Boulevard," RSO, August, 1974.
16. Bad Company—"Bad Company," Swan Song, September, 1974.
17. Olivia Newton-John—"If You Love Me Let Me Know," MCA, October, 1974.
18. Average White Band—"Average White Band," Atlantic, February, 1975.
19. Peter Frampton—"Frampton Comes Alive!," A&M, April, 1976.
20. Fleetwood Mac—"Fleetwood Mac," Reprise, September, 1976.
21. Bee Gees—"Saturday Night Fever" soundtrack, RSO, January, 1978.
22. Gerry Rafferty—"City To City," United Artists, July 1978.
23. Supertramp—"Breakfast In America," A&M, May, 1979.
24. Queen—"The Game," Elektra, September, 1980.
25. Foreigner—"4," Atlantic, August, 1981.
26. AC/DC—"For Those About To Rock (We Salute You)," Atlantic, December, 1981.
27. Asia—"Asia," Geffen, May, 1982.
28. the Police—"Synchronicity,"

A&amp;M, July, 1983.

By holding at No. 1 for an eighth week, "Every Breath You Take" becomes one of the four longest-running No. 1 hits by a native British act in the rock era. It trails Olivia Newton-John's "Physical" (10 weeks) and the Beatles' "Hey Jude" (nine weeks) and ties the Bee Gees' "Night Fever." And it pushes ahead of such seven week champs as the Beatles' "I Want To Hold Your Hand," Rod Stewart's "Tonight's The Night," Andy Gibb's "Shadow Dancing" and Paul McCartney's "Ebony & Ivory," a transatlantic collaboration with Yankee Stevie Wonder.

(Continued on page 54)

## Heartland Beat

## New Indie Label Signs Local Artists

By MOIRA McCORMICK

With the recent formation of Metro-America Records and Cassettes, Detroit has its first new music independent label dedicated to getting Midwestern talent off the ground. Subsidiary company Metro-America Distribution has been in operation since June 1, says founder Scott Forman, and both projects appear to be getting off to a solid start.

Although Metro-America's first releases are by Detroit bands, Forman assures he's on the lookout for signable acts from other areas of the heartland. Figures On A Beach and the Urbations, both Detroit club draws for the last few years, have put out an EP and cassette respectively for the fledgling label. Forman describes Figures On A Beach's "Swimming" as "modern dance-oriented rock" yet separates them from the techno ranks by virtue of the fact that they use "real drums and gui-

tars." The Urbations' "Urban Dance Party" is of the more typical Motor City r&b mode.

Forman is particularly sanguine about "Swimming's" prospects, which he has set up for national distribution. Subscribing to the theory that "when an indie label can't afford to do all the promotion to break a band, the band has to work," he's booked Figures On A Beach for a fall tour of Chicago, Boston, Detroit, San Francisco, Toronto, Los Angeles and New York, including a Danceteria date in October. The EP's title track has been receiving regular airplay on Detroit's WLBS-FM, Forman adds, with a video soon to follow, shot in 16mm by Russian-born surrealist photographer Misha Gordon. A promotional 12-inch dance version of "Swimming" mixed by Ivan Ivan is currently being shipped to dance pools and radio stations.

Twenty-five year old Forman is no stranger to the record industry,

having served as A&M's Michigan State college rep from 1977-'79. At the same time, he was hired by now-defunct Music Trend distributors as a promotion man. Forman's first foray on an independent label was in 1981 with his Trans City Records. Trans City released five pieces of product, including the critically-praised "Paquet De Cinc" by Detroit's Rhythm Corps and "When The Feeling Is Gone" by the Automatics, who were later picked up by MCA. When the label dissolved last March, Forman hooked up with studio owner/record producer Ben Grosse and a silent partner or two, to form Metro-America Records.

"With so many independent labels defecting to the majors, there's a hole for companies like mine," says Forman, adding, "It's hard for little guys to happen nationally. Regional success has to come first."

Forman's plan is to establish his label's reputation via successful (Continued on page 50)

## BMA Meet Set For Nov.

NEW YORK—The Black Music Association's fifth conference is being held Nov. 4-6 at New York's Sheraton Center, according to executive director George Ware. In conjunction with the meet, the BMA is hosting a tribute to Miles Davis on Nov. 6 at Radio City Music Hall. The BMA's first tribute honored Count Basie.

The conference, says Ware, will focus on the international market for black music (particularly West Africa), the problems of black retail, chapter organizing activities, and the need for more pop and rock radio play of black performers. The latter will "be a major programmatic thrust for the BMA in 1984," says Ware.



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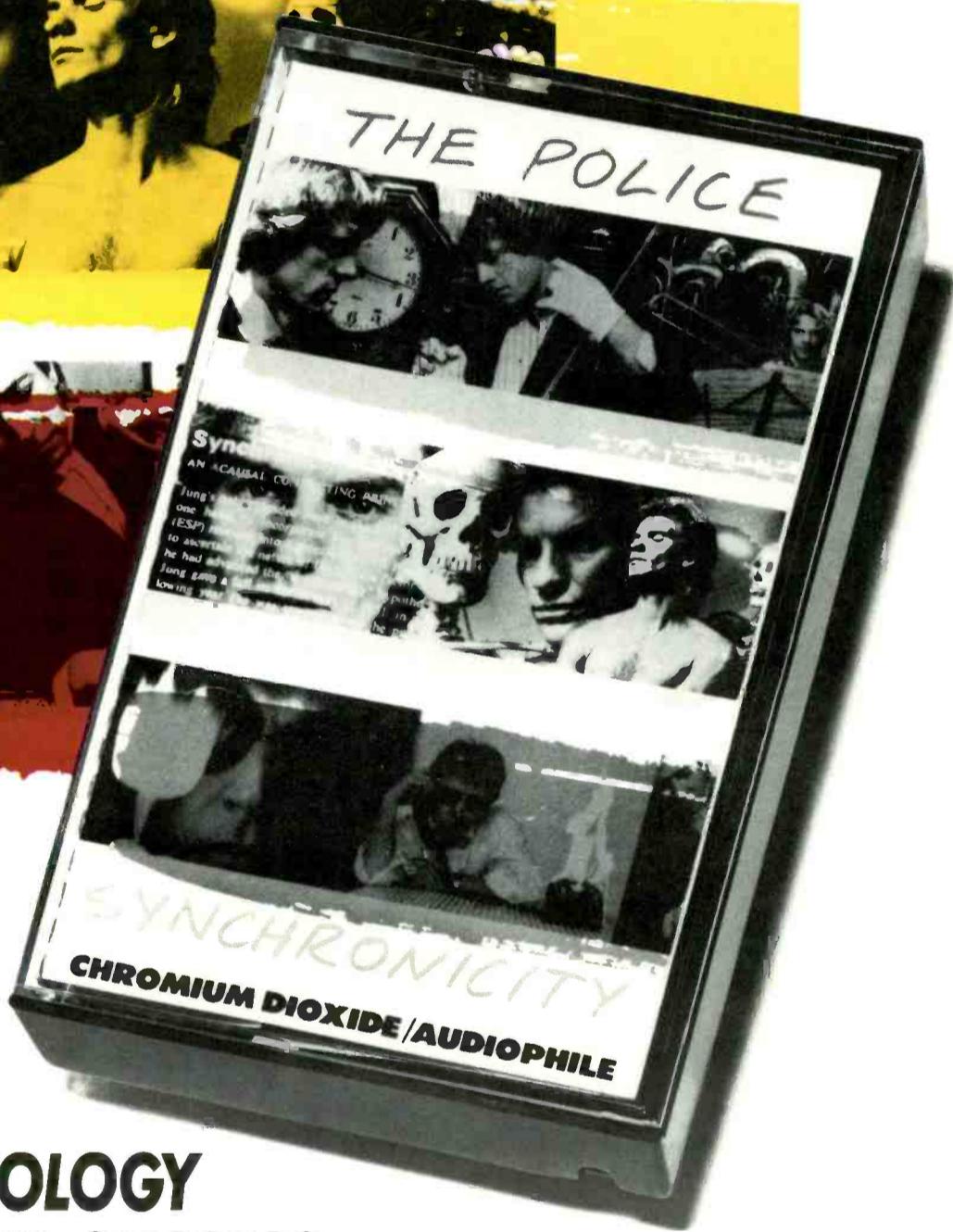
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**HAPPY ANNIVERSARY**—CBS Records Portugal recently celebrated its first anniversary. Pictured, from left, are CBS Records International vice president Peter Bond; CBS Records Portugal's managing director Carlos Pinto and marketing director Jose Novais; CBS Records International president Allen Davis and vice president of European operations John Dolan.

## Japanese Chain Increases Selection Of Import Titles

TOKYO—Shinseido, the biggest record retail chain in Japan with 155 outlets nationwide, has imported 30,000 units of a total 45 titles to

make up its Sirius Collection for sale through its network.

Says Mamoru Suzuki, head of Shinseido's trade division: "Imports, especially of labels not currently available here, are increasingly sought here and we're planning to step up this side of our operation."

For major titles, the company is importing around 3,000 units, but only 200 for some.

The Sirius Collection has three main product arms. One comprises 18 titles from the Les Disques du Crepuscle label of Belgium, brought into Japan following Shinseido's sole agency deal inked in April this year.

These titles sell at roughly \$14.30 for double-album packages, the product including "Ninotchka," "Time To Lose" and "Tuxedo Moon."

The second import link is the World Popular Series of Latin pop and Greek music recordings. Suzuki claims Shinseido was the first company here to import Julio Iglesias recordings and sell them prior to Epic/Sony taking over. There are 13 titles on import here from Latin artists, including Claudio de Colombia, Camilo Sesto and Jose Luis Perales, plus three Greek music packages.

Third in the Sirius Collection promotion is the Classic Collection, including three Haydn Quartets, three sets of operatic arias and performances by Francesco Tamagno and Leo Slezak.

## PRS Settles Licensing Fees To Cover Video.

LONDON—Britain's Performing Right Society has produced new measures to deal with licensing of its members' music for public performance via video players.

The society has finalized a deal with several major national public house/bar trade organizations for inclusion of a new category in the pub tariff to cover video.

If the video machine operates in a special function room or mini-cinema in the public house, there's a tariff of roughly 65 cents per session. There are annual rates fixed for pubs where the video player is in a bar with no special seating provided, roughly \$55 for screens up to 26 inches, \$105 for larger screens.

And PRS has now opted to apply the normal background music rate to video shops showing programs containing copyright music and intended to promote video sales. This is fixed on a shop size basis, with a minimum annual rating of roughly \$35.

# IFPI Refutes Consumers Group

## Official Claims Tax On Tapes Necessary In Britain

LONDON—IFPI here has roundly criticized a statement by the newly-formed Consumers in the European Community Group (CECG) which has been lobbying against a blank tape levy or tax in Britain and insisting that it would be "unfair, non-selective and unworkable."

Gillian Davies, IFPI associate director general and chief legal adviser to the industry organization, says of the CECG claim (Billboard, Aug. 6): "Private copying represents a new and unauthorized use of phonograms and videograms which escapes the control of the present copyright system at the expense of the right owners."

"There's widespread recognition on the part of governments that right owners should be remunerated for this new use by means of a royalty on sales to be paid by manufacturers and importers of recording equipment and blank tape."

She refutes the assertion that such a levy would be unfair because "it would primarily affect those who use tapes for private recordings of copyright music. According to surveys, made over home taping practices in European Economic Com-

munity countries, 90%-95% of blank tapes are used for private copying of music. Certain categories, say organizations for the blind, or sound archives, could be wholly or partially exempt."

The CECG statement claimed that in Germany, where a levy exists

on hardware, "the collection of the levy has been difficult."

But Gillian Davies says the levy has been in effect in that territory since 1965 and has operated smoothly since then. She adds: "The problem now in Germany is that the present levy on hardware is too small, and the government is actively considering ways of augmenting the amount paid to the right holders."

"Many countries in the EEC, Denmark, France, Italy, the Netherlands and the U.K., are examining the idea of introducing a levy on software or hardware. In France, draft legislation exists and is expected to be presented to parliament this year."

"They'd hardly do so if it were true that Germany's experience with the levy had been negative."

Another CECG claim slammed by IFPI through Gillian Davies is that "the real problem lies with organized theft of copyright for substantial commercial gain, not by home tapers."

Says the associate director gen-

(Continued on page 46)

### German Org. Issues Parallel Caveat

HAMBURG—The German record industry association has warned German record dealers that there are substantial numbers of illegal records and cassettes from Mexico and Portugal in circulation.

The letter reminds dealers that the selling of Mexican and Portuguese parallel imports is prohibited in West Germany. Dr. Norbert Thurow, managing director of the German record industry association, is urging retailers to advise the association if they are offered imports from these two territories.

## AUDIO MARKET STAGNANT

# European VCR, TV Sales Up

LONDON—Spectacular growth in the VCR market and record color television set sales pushed total retail spending on audio/video products in European nations to \$23.4 billion in 1982, up 12.4% on the previous year, according to new market research figures published here.

And, says Mackintosh International, specialist electronics consultancy firm, continued growth will see the market rise to more than \$28 billion by 1986.

Trade shipments of VCRs in Europe last year hit the 5.2 million units mark, up 42% on the 1981 returns. "The bulk of this growth was lodged in the U.K., which accounted for an astonishing 47% of total European demand," says the report.

"VCR penetration in the U.K. is already the highest in the world and it is expected that some 27% of British homes will have video hardware by the end of this year."

The report states that the natural

pace of European VCR market development has been "overshadowed" by European Economic Community supply restraints, notably in connection with Japan. "But the number of European VCR production centers will have risen from two in 1981 to at least 14 by the end of this year."

But the report notes that the European audio market in 1982 continued to be "stagnant," amounting to some \$9.9 billion at retail, though growth areas are stereo radio/recorders (seven million deliveries last year), component audio systems (four million) and in-car radio/tape players (more than 10 million). Continued growth in these sectors will help an overall swell in audio market value (retail) in Europe to \$11.5 billion by 1986, says the report.

Detailed market data on the U.S. and Japanese markets for the first time in the Mackintosh report, compiled for subscribers to the Inter-

national Strategy and Information Service (ISIS), shows: "Retail spending on audio and video products in Europe virtually equalled the combined totals for the U.S. (\$14 billion) and Japan (\$12 billion)."

"But though shipment volumes in Europe for most products are higher than those in the U.S., much of the difference in market values stems from significantly higher prices in Europe, due to greater margins and taxation."

Last year was an all-time high for European color tv trade, with trade shipments of 12.6 million units. Growth was boosted by surging color portable set trade, which now accounts for more than 20% of the market. The U.K., France and West Germany accounted for over 60% of the volume.

But there is a decline in shipments of monochrome tv sets, a downturn of some 17% last year compared with 1981.

AUGUST 27, 1983, BILLBOARD

# CD No Threat To LP's Future, Says EMI's Jung

By MIKE HENNESSEY

CÓLOGNE—"If we bury the black disk in 1993, we shall be burying the record industry with it," says Wilfried Jung, EMI director, Central Europe. The bold prediction at IMIC last May by PolyGram president Jan Timmer that the Compact Disc would completely supersede the conventional record 10 years from now is unequivocally rejected by Jung.

"I don't think there is any chance that the Compact Disc will replace the conventional LP. It will achieve some penetration and will exist as a super sound-carrier for hi fi fetishists. It could help expand the minority audiophile segment of the sound-carrier market and it could be a vehicle for some outstanding recordings. But it is a system for the elite and I believe the black disk will continue to be the number one sound-

carrier for many years to come, particularly with the increasing application of Direct Metal Mastering."

EMI has not exactly taken over itself to make its repertoire available in the CD format, partly because of its fierce opposition to the Philips' quest for a three-cent royalty per disk for custom pressing

Even now that it has joined the CD fraternity, EMI is entering the market with something less than frenzied abandon. Its launch release package, planned for early 1984, will consist of just 20 titles, half classical, half pop. And Jung admits that selection of repertoire for this initial release is a headache. "We had to make our product available in CD format as an obligation to our artists. And, in any case, I am in favor of the system because it certainly is a most striking new sound-carrier."

"But we must keep a sense of pro-

portion. We are not hardware or software manufacturers, we are program producers and I really couldn't care less whether we release our programs on CD, analog, digital, singles, maxi-singles...you name it. However, my personal conviction is that the CD system has created uncertainty and confusion.

"Talk of the disappearance of the black disk is disconcerting because there is a huge back catalog which is a sort of fly wheel of our industry, and without back catalog you are a dead duck. If we say the black disk is going to disappear in 1993, then this makes the back catalog redundant and not worth buying because it will not be available on Compact Disc. It is just impossible to transfer all back catalog to CD because the costs are prohibitive.

Asked what he thinks would be the position of the conventional LP

by 1993, Jung replies: "Predicting 10 years ahead is too difficult. By then, we could have video banks, music banks and cable and satellite broadcasting will be in full swing in Europe."

"But looking five years ahead and taking unit sales figures for the different sound-carriers today as 100%, then I'd say that in five years unit sales of singles will be 103, or perhaps 105. The black LP will be down to 85 and the cassette will be up to 115.

"As for the Compact Disc, we're thinking in terms of having 350,000 units of our own repertoire released on CD in 1988.

"I think, therefore, it is going to take a little longer than 10 years to bury the black disk. After all, EMI-Electrola in West Germany is currently selling 18 million LPs a year. If unit sales drop in five years as I

predict, then by 1988 we'll still be selling 14.4 million conventional albums a year. So you can see what it means to a company like ours to talk about the disappearance of the black disk."

Jung accepts that CD could generate "some additional excitement in the music industry; but it also creates the problem of having to divide your artist roster into first and second divisions: those whose product will be available on Compact Disc and those whose product will not."

Jung does not envisage any immediate prospect of EMI moving into CD production in Europe or the U.S. "We might decide to set up a production facility next year, but it depends on how things develop. Meanwhile, we have to depend on PolyGram for our product, and if capacity is at a premium, it is only logical that third parties will suffer."



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## Sax On CD: A Bigoted Attack

By PETER BURKOWITZ

I suppose it is hardly surprising that Doug Sax should attack the Compact Disc in his Billboard Commentary (Aug. 13). He is, after all, president of a company specializing in direct-to-disk recording, a process which is made redundant by Compact Disc technology.

What is surprising, however, is that Sax should make the elementary blunder of suggesting that "a lot of good sound is being lost and a lot of unmusical sounds added between the master tape and the finished CD."

The fact is that the CD process involves the direct transfer from the digital domain of the master tape to the digital domain of the laser disk-cutter, and there are no means of adding anything to, or subtracting anything from, the master tape.



Burkowitz: "There's no such thing as a CD sound."

Therefore, if Sax hears "mediocre sound" or sound that is "unappealing and fatiguing" when he listens to a Compact Disc, then it is because for him these characteristics appear to be present on the master tape.

There's no such thing as a CD sound.

It is particularly ironical that Sax should make this criticism in view of the fact that it is freelance mastering studios that are so often responsible for the difference between sound as recorded in the studio and that which finally appears on record. Some of these mastering companies have a bad habit of fiddling with the knobs while transferring the master tape to lacquer.

Sax says he finds it amazing that "after a fortune has been spent to develop and market a new technology, producers or engineers are rarely involved to ensure the musical quality of the finished product." This is certainly true, because there would be absolutely no point in involving them at this stage. Whatever is on the master tape will be reproduced with total fidelity on the Compact Disc. They need to be involved at the stage of making and mixing the master tape.

It really is nonsense for Sax to say that CD offers half the sound at twice the price. Certainly the CD is more expensive than the conventional LP but it is natural, surely, that a superior sound carrier should cost more than a conventional record.

CD enables the listener to hear music exactly as it was re-

corded. The disk suffers no wear or deterioration and there is no distortion, no wow or flutter. Added to which, it is much easier to handle than the black disk. As for "half the sound," again this is entirely dependent on the quality of the master tape.

It is very significant that Sax makes no attempt to specify a recording whose CD version is different in any way on the original master tape. In hundreds of demonstrations since we launched the Compact Disc, we have done comparison tests, switching from disk to master tape during the playing of a recording and we have shown that the one is indistinguishable from the other.

Sax claims that the "word on the street is that it (CD) is a big disappointment sonically." This is absolutely not the case. Of course the system has its critics, but Sax knows as well as I do that the overwhelming majority of technical and musical reviewers have acclaimed the CD system as the greatest sound carrier innovation in the history of recorded music.

### 'Whatever is on the master tape will be reproduced with total fidelity on CD'

When Sax attacks CD as "the worst presentation" of digital technology, he is not stating a fact. Indeed, his article is altogether rather light on facts. He is simply expressing a bigoted and ill-informed opinion.

I would like to offer the Sheffield Lab president a challenge. If, in the future, a Compact Disc production facility is established with an integral recording studio, wouldn't it be nice if he made one of his direct-to-disk recordings straight on to a laser mastering facility?

I'm willing to bet that the resulting CD recording would cause him totally to revise his understandably jaundiced opinion of the Compact Disc.

Since Doug Sax seems to be rather short of facts, let me offer him one: skillfully adjusted and controlled 16-bit uniform quantization digital recording and reproduction, including the CD, does not, and cannot, add or subtract audible sensations of any kind. Period.

Could it be that the real word on the street is that direct-to-disk recording may be obsolescent?

Peter Burkowitz is consultant to PolyGram technical management, based in Hannover, West Germany.

## Letters To The Editor

### Garbage For Garbage

A Norwegian reader who wrote to your magazine recently claimed that there is nothing new about the English "new wave," and that the music is plain boring. I find it difficult to disagree. While there is always a smattering of interesting releases in this country, most of what is produced by groups having virtually a cult following is stale music in new packaging.

I nonetheless derive a perverse satisfaction from what is happening. For years the U.K. has been deluged with awful American cop sagas, cringe-making comedy programs, and one-dimensional dramas. You've been sending us your garbage for years. It's only fair that you should now get some of ours.

Paul Diss-Holland  
Croyden, England

### A Victim Of Variables

This is in response to the Doug Sax condemnation of digital recording and the Compact Disc (Commentary, Aug. 13), and is also addressed to all those other die-hard analog proponents out there.

First off, as Doug admitted, he has a vested interest in analog technology via his position with Sheffield Lab. His viewpoint, therefore, cannot be considered objective. Sure, a Sheffield Lab direct-to-disk recording on a conventional LP can be sonically spectacular, and many other analog disks are equally good.

But the problem with analog recording and the conventional LP is that there are too many variables, such as multiple copying, quality differences in vinyl, warpage, pops, clicks, skips, tape hiss, masking, groove noise and everything else that gets added to the music during and after the actual recording process. All of these variables contribute to the degradation of the sound quality that eventually reaches the consumer.

Certainly, digital recording and Compact Discs are not perfect. Doug may cite the high frequency filtering in digital as being unacceptable, but is it really the highs or the hiss that he misses?

I'm extremely enthusiastic about a sound reproduction method that eliminates just about all the variables mentioned above. I can hear a positive difference in all digitally processed LPs and CDs via clearer, brighter highs, cleaner bottom and more realism. In short, we are being brought closer to the music. Isn't that what it's all about? I think it's time for all analog conservatives to get their heads out of the sand and be objective about all the benefits of digital and CD.

Bob Smagala  
Sound Warehouse  
Oak Lawn, Ill.

### A Chartbeat Correction

In the Chartbeat section July 30 Robert Sallion is quoted as identifying the Equals, led by Eddie Grant, as a Jamaican reggae band. That's not correct. Grant is from British Guyana. Only two of the five musicians in the band came from Jamaica. The Equals had three major hits in the U.K., but they never played reggae. Mostly, they played a kind of hard-driving r&b, plus a few fast ska songs.

Klaus Hiltcher  
Klaatu Records  
Heidelberg, Germany

### Black History Ignored

I represent an educational institution concerned with ancient history from a black perspective. This letter is to bring to your attention erroneous information printed in Out Of The Box (Aug. 6) where it is stated that the record "The Crown" is "about various personages in black history from Harriet Tubman to Dr. J." Actually, the personages mentioned go back much further than Harriet Tubman. They include the black originators of civilization in ancient Egypt, from Imhotep to King Tut to the black voyagers of pre-Columbian America in 1000 B.C.

The message of "The Crown" is that most people are miseducated about the full contribution of blacks to civilization. History prior to the Atlantic slave trade

is based on lies, distortions and omissions about that contribution.

We at Golden Legacy applaud the efforts of Stevie Wonder, Gary Byrd, Ajay Kemp and others in the creation and promotion of "The Crown." It's a landmark achievement that's bringing the masses important information which would otherwise be denied them.

Sandra-Ayana Madden  
Director, Golden Legacy  
Los Angeles

### Unity On Apartheid

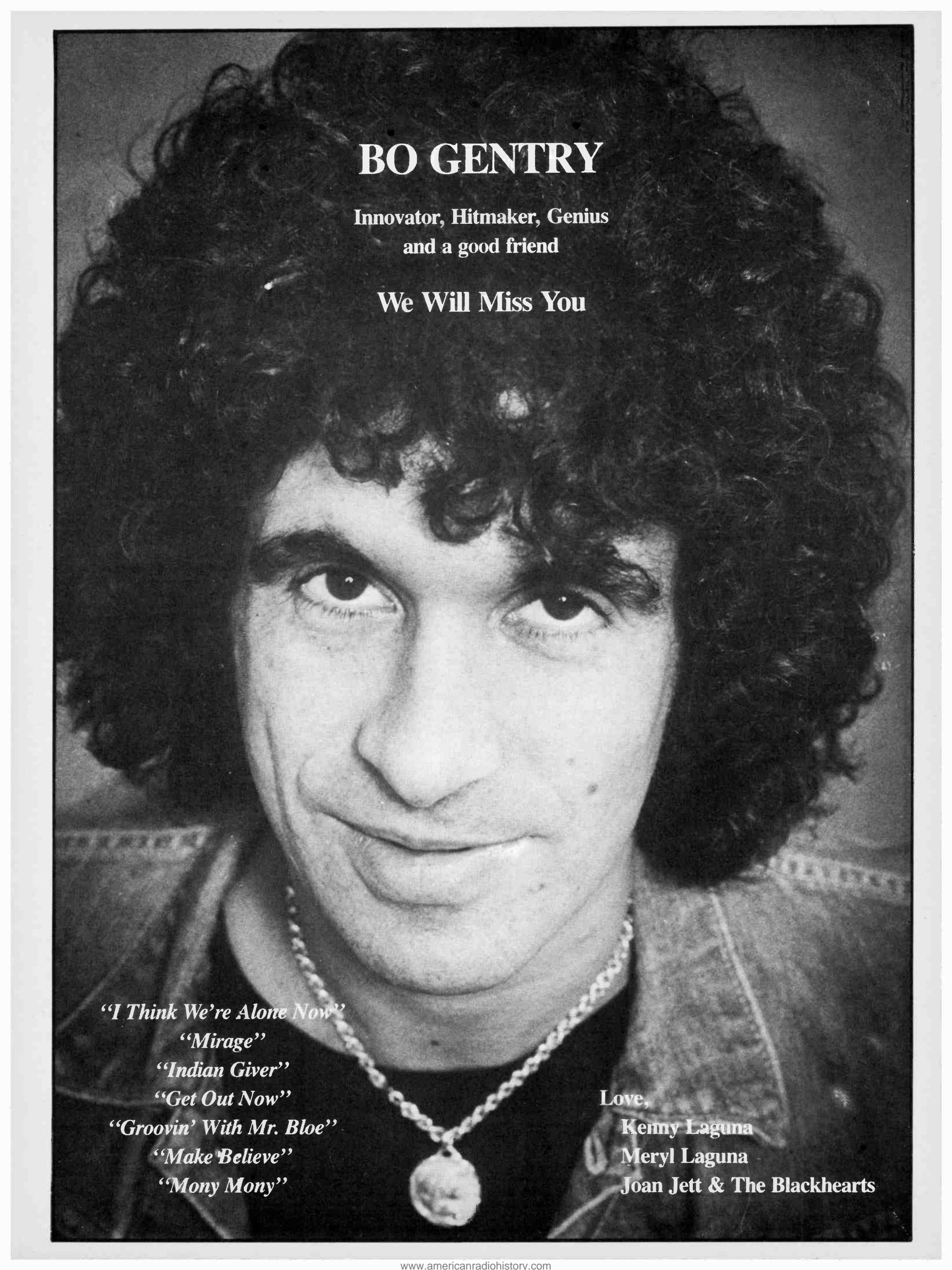
In connection with Nelson George's article, "Taking A South African Stand" (Billboard, July 30), it is disappointing and even angering to realize very few Americans are aware of the true injustice of the apartheid system. And it is just as disappointing to read of Afro-American artists like Ray Charles and George Benson who perform there despite the political situation in that country.

Non-white people are dying daily from starvation and from being denied medical treatment in "white only" hospitals, while Afro-American artists perform in "Sun City" under lucrative contracts.

The issue, though, is not what motivates an artist to perform in South Africa, but the fact that their presence implies at least an insensitivity, and perhaps even a condoning of the treatment of black and "colored" South Africans. Apartheid, contrary to what many Americans seem to believe, is not racial segregation as we have experienced it in the U.S. It is the annihilation of a race of people, including their culture and history.

Many third world Americans are attempting to maintain, and in many cases acquire, their rights, while other third world Americans are performing in South Africa. It is important for such artists, their record companies and booking agents to realize Americans will not support their efforts.

Sakae S. Roberson  
Hollywood



# BO GENTRY

Innovator, Hitmaker, Genius  
and a good friend

We Will Miss You

*"I Think We're Alone Now"*

*"Mirage"*

*"Indian Giver"*

*"Get Out Now"*

*"Groovin' With Mr. Bloe"*

*"Make Believe"*

*"Mony Mony"*

Love,

Kenny Laguna

Meryl Laguna

Joan Jett & The Blackhearts

## WFIL Brings Back The Oldies

### Philly AM Switches From Country With PD Meyers

By ROLLYE BORNSTEIN

PHILADELPHIA—The persistent rumor that Philadelphia's WFIL will switch formats has become a reality with the announcement that the one-time top 40 giant will abandon its present country format in favor of oldies, Sept. 2.

"We'll be zeroing in on the Beatles, to the early '70s" says GM Bruce Holberg. "Basically 1964 to '72, spilling over somewhat both ways. At the outset there will be no 'currents.' I think you have to make a statement and that's an area where a lot of stations run into trouble."

Another trouble point, Holberg plans to avoid "is trying to play all the street-corner, junkie-sounding, do-wop records. Sure we'll play Philadelphia oldies. The Kit Kats are fine. The Cameo-Parkway stuff of course, but I don't want to go too deep in."

Describing the sound as "personality oriented and up-tempo," Holberg says "we're more likely to play the Grass Roots and Paul Revere & the Raiders than Bobby Vinton and the Lettermen."

Programming the station is Jay Meyers coming from Greater Media's WMGO New Brunswick. Former PD Bill Neal will remain on the air staff "probably in afternoon

drive, but the lineup is the one area we have not finalized. Right now we expect to hire one person from the original air staff and those who are new will be people who can relate to the music and understand what we're doing.

"We probably will never say the word 'oldie' on the air. We'll avoid being too cult oriented." And like many stations recently switching directions, Holberg emphasizes, "we'll be having fun."

The Sept. 2 6 p.m. kickoff will be surrounded by a major promotion. "We're still in the planning stages on that one, which is a little overwhelming since its two weeks away," Holberg says, but the mayor will be involved, some of the old jocks will be on hand and those who can't make it will participate by phone.

"A numerologist would have a field day with this station. Every significant change has happened in September." The block-programmed MOR outlet first switched to top 40 under the direction of consultant Mike Joseph, who brought in PD Jimmy Darren (today, he's Jim Hilliard, president of the Blair Radio Group). Almost instantly they captured the majority of listeners previously controlled by WIBG. (Hilliard, while with Fairbanks, bought WIBG, unsuccessfully attempting to reverse that feat). PDs

including Lee Sherwood and Jay Cook maintained the station's dominance, which by 1980 was faltering. "We went country in September '81" says Holberg "and now in September of '83 we'll be returning to the original format."

Of the country format, Holberg philosophizes, "We gave it the best shot we could have in this market. The majority of available listeners here have no roots in country. The hard core people thought we were too modern, the newer fans thought we were too country. I may well find out we had a much bigger audience than we thought, but if they won't fill out a book, it doesn't do us any good."



**TIMELY TRIBUTE**—Carol Reed, wife of the late KLOS Los Angeles air personality, was presented the Tom Donahue Memorial Award, bestowed posthumously on her husband. DIR Broadcasting's David Knight, producer of the Rock Radio Awards made the presentation and Tommy Hedges, right, the station's PD, accepted the award on B. Mitchell Reed's behalf.

## Vox Jox

### WHOO Orlando Gets Risen, McKay

By ROLLYE BORNSTEIN

If you're picking up WSM's Music Country Network, you've probably noticed that Al Risen's gone. As to where the former 2 to 6 a.m. nationwide personality went, he's now doing 2 to 6 p.m., at Orlando's WHOO-FM where Chuck McKay has just been named program director. McKay, who also handles the 10 to noon slot, comes from Tyler, Texas' KROZ. Dave Wolfe who had been doing afternoons on an interim basis now is off the air as full-time music director for WHOO-AM-FM. Back in Nashville, Risen, who, followed Charlie Douglas on MCN, is replaced by WSM part-timer Bill Berlin. Meanwhile on WHOO-AM, country listeners are being treated to the anything-but-conservative Bill Ballance, syndicated from KFMB San Diego nightly from 7 to 10 p.m. eastern time.

★ ★ ★

Phoenix personality (KZZP, KOY) Roger Cary joins Gannett's San Diego top-40 outlet KS103 (KSDO-FM) as afternoon drive host. Across town at KDKB, the morning team is now a solo act as Bill Andres resigns after several years, leaving John Giese all alone. Then at KOY, they've made a few changes as Mike Farrell vacates his 10 to noon slot and Jim Spero leaves his noon to 3 p.m. slot. Both are replaced by weekender Mike Del Rosso who now does 10 to 2 p.m. Joining the station doing "Sportstalk" is Bob Buck from ABC, replacing John Moynihan who left last month. "Sportstalk," by the way, swaps shifts with "KOY Talks" which is now hosted by Pat Murphy. So its "Sportstalk" from 6 to 10 p.m. and "KOY Talks" from 10 to midnight.

★ ★ ★

FairWest's adult contemporary format consulted by the Brothers Johns (George and Reg) is moving right along. Three new clients this week alone: Wichita's KBRA, Lubbock's KSEL and Capitol Broadcastings' Statesville/Charlotte outlet WLTV. . . . Meanwhile in neighboring Knapolis, Z100 (WJZR) is now at 50KW of top 40 power programmed by Bob Chrysler and covering all of Mecklenberg County.

As expected, Rick Starr's return to Pittsburgh will be permanent. Last week's Vox Jox brought you the news that Starr, who programmed KDKA before becoming PD for Group W's WBZ Boston, had been

back in town for the last month helping John Cigna make the transition to morning. Well now its official, Starr will return to the newly-created post of station manager which leaves two programming openings, one at KDKA and one at WBZ, the latter of which is being filled on an interim basis by assistant PD Chris Cross. More Pittsburgh news in a moment but first this word from Cincinnati.

Randy Michaels announces his first change at 96 Sucks. Actually that phrase is ours, but a lot calmer than the ones they're using on the air at WSKS. The bottom hour break

for instance proudly proclaims "It's a bitch!" Principal Charlie Murdock could lose his deacon status in the Baptist Church if this continues, but continue it will as the station gears up for the competition with an AOR hits-approach and a new PD, Paul Frederics, who comes to the Queen City from Kansas City's KYYS and Des Moines' KGGG for his first programming gig.

★ ★ ★

If you're cruising through D.C. tonight (Monday 22), turn on WASH-FM at 6:05 p.m. and let us (Continued on page 14)

## New Formats In Philly, WIFI Names Weldon PD

By MAURIE H. ORODENKER

PHILADELPHIA—On Aug. 8, WWSH put itself on public view via tv, and during a half-hour documentary on KYW-TV here, announced it was dropping its soft rock/adult contemporary sound and in full view of the tv audience, started spinning the first record under its new format—basically top 40. Additionally, format switches for WFIL, WIP (possible), and a new PD and format for WIFI were revealed on the tv show.

WWSH PD Bobby Rich explained that the new contemporary format will be basically top 40, to which is added a mixture of past and future hits. While the move had previously been announced to the industry, this was the first time Philadelphia listeners were made aware of the switch.

After competing for years with WEAZ-FM for the beautiful music crowd, WWSH gave up last September. That gave WEAZ a clear field to easy listening and now the station is no. 2 among listeners. WWSH, meanwhile, competing with five other stations in the soft rock areas, came in behind its rival in 18th place. William Phippen, the station's general manager, also announced a call-letter change to complete the image change and put an end to its identification with the old WISH.

For years, WWSH had been promoting itself as the "WISH" station. And after 12 years of beautiful music, the FM listeners still considered WWSH a beautiful music station despite its soft rock sound. Rich is also handling the mike, taking the 6 to 9 p.m. slot, followed by the femme voice of Melissa. A big boost also comes from Dave Lankford, who joined the staff for the morning stint. Lankford, who is the city's no. 3-ranked morning spinner, left WMGK-FM in a policy dispute. He

is followed on the air by Art Tiller at mid-day, with Harriet Coffee rounding out the afternoon.

The tv documentary on radio, anchored by Dave Stanley and titled, "Radio: Red Hot And Right Now," also indicated that three other format switches are imminent. WIFI is already moving away from its "rock of the '80s" sound, which it took on last March after dropping adult contemporary. General Cinema Corp. announced last week that it concluded sale of the station to Beasley Broadcasting, and while Art Camiolo will stay on as general manager, Doug Weldon, who worked at former Beasley-owned WSGF Savannah, comes in as program director, replacing Roy Laurence who left earlier this month. The only air personality to exit is Lee Paris, who first came in with the rock format. The word is the station is looking for a more urban contemporary sound and while Camiolo indicated that there won't be any more personnel changes in the near future, there will be plenty of music changes.

The other two format changes come on the AM dial. Most imminent is the sound at WFIL (see story, p. xx), but also headed for a possible switch is WIP, whose adult contemporary format kept the station in the no. 2 spot until the past few years when it fell out of the top 10. Already testing phone-in all-talk during the late evening hours, WIP is said to be ready to go all-talk if and when WWDB-FM drops the format which has been a winner for the station. But WWDB is at the closing stage of its sale to black owners from Washington, who may well switch from talk to black.

New LP & Tape  
Releases, p. 23

### DROPS COUNTRY FORMAT

## WWWE Switches To AC

CLEVELAND—Without any formal announcement, Gannett's WWWE Cleveland recently abandoned its country format in favor of adult contemporary. Says GM Tom Wilson, "It's the first of several major changes in upgrading the AM facility."

"It's adult contemporary with the emphasis on adult," says Gannett national PD Jay Cook. Core artists include "Manilow, Streisand, Diamond, Bread and a good oldies mix."

The switch to AC marks a return to the format for WWWE, which went country in December, 1981. "Since that time the other two country competitors have both lost

shares" says Cook.

"The country audience is waning and it doesn't take anyone with particular brilliance to figure that out."

Cook and Wilson, who are currently interviewing programming candidates since PD Norm Pringle's departure, feel the format they've devised will musically fill a hole in the marketplace, and are banking on the stations' sports image ("One of our strengths is our major league sports coverage. We originate the Indians," our sports talk show with Pete Franklin does very well," says Wilson) to further complement the new approach. Until a permanent successor for Pringle is named, music director and midday personality Ray Marshall is acting PD.

### FM PROGRAMMING VP

## CBS Ups Bob VanDerheyden

NEW YORK—Bob VanDerheyden has been promoted to the newly created position of vice president, programming for Radio-Radio and the CBS-FM radio stations.

VanDerheyden, who has been director, program services for the CBS-FM stations for the past two years, will incorporate the responsibilities held by Leslie Corn who vacates her post as director of programming for RadioRadio at the end of this month. Corn had been in that position since the adult contemporary network's debut in April '82.

VanDerheyden, who has been serving as executive producer of RaidoRadio's Top 30 USA, will con-

tinue to closely work with the FM Group, including oldies formatted WCBS-FM, which he personally programmed prior to his promotion in 1981; San Francisco AOR outlet KRQR; and Boston's WHTT, Philadelphia's WCAU, Chicago's WBBM and St. Louis' KHTR, all "Hit Radio" contemporary formats. Additionally, he'll be instrumental in the changeover of KNX-FM Los Angeles to KKHR, the group's fifth Hit Radio outlet early next month.

Before rejoining CBS in 1976 where he began his career in 1964 at WCBS-AM, VanDerheyden was associated with Storer Broadcasting's WHN New York and WGBS Miami.



## Vox Jox

• Continued from page 12

know what the "major announcement" is. The station's been teasing listeners with that liner all last week. One announcement they did make is the arrival of former WPGC **Dude Walker** to the air staff as the station takes the emphasis off adult and puts an accent on contemporary. Across town at WHFS they've adopted the 'call-letter du jour' plan under new owners Outlet. If you've been keeping up, you'll know WHFS is now WTKS but it's really all moot at this point since the former AOR outlet is off the air. But it's coming back, supposedly in a news/talk incarnation like Outlet's AM WTOP. However now that WMAR Inc. in Baltimore relinquished the WRLX calls to return to WMAR-FM (figuring Hot Hits! was anything but relaxing), Outlet has applied for them for WHFS, leading us to wonder just how relaxing they intend to make news/talk.

★ ★ ★

The coveted WTIC-FM Hartford

gig has been filled by **Garry Wall** who leaves FM 100 (WMC-FM) Memphis to take over for **Steve Goldstein** who went to Detroit's WHYT last month. . . . The hunt for a WNOE-FM New Orleans PD is also over with **Kris Robbins** tapped to program the TM country station. Kris who replaces **Jim Reese** comes from South Bend, Ind., where he programmed WNDU-AM-FM.

**Bernardine Douglas** moves up from St. Louis KMJM where she was national sales manager to the GM's chair at the area's legendary black outlet KATZ and its FM counterpart WZEN, replacing **Robert Miller**.

The programming vacancy at Milwaukee's WMGF, created when **Dennis Winslow** left for Tampa's WMGG last month, has been filled by **WCZY** Detroit's music director **Jim Scollin**. . . . To no one's surprise **Shannon Sweatte** VP/GM for Golden West's KVI in Seattle assumes the same role at the GWB Seattle FM facility KPLZ replacing **Todd Bitts** who resigned earlier this

month. . . . Meanwhile at GWB's Portland outlet KQFM, they've applied for new calls, **KRRZ**, "The Rose." Imagine the calls if the town were known as "The Chrysanthemum City."

New calls are also on order for **KSPO** Spokane. The Eastern Washington news/talker is now a country kicker hence **KKER** has been requested. . . . If you've wondered how Sunbelt's Transtar radio sounds and happen to be in the Jacksonville, Fla., area, check out **WAIV-97** which has just picked up the format. In light of that PD **Reggie Blackwell** has resigned and production director **Pete Owen** becomes operations manager. (Continued on page 18)

## AFFIDAVIT CITES TAX FRAUD

## FBI Confiscates Tanner's Files

By LEO SACKS

NEW YORK—Federal investigators who raided the William C. Tanner Co. in Memphis Aug. 11 were acting on information that the broadcast supplier concealed \$100 million in taxable income from 1979-1982.

Charles Allison, an FBI agent in Memphis, alleges in a 17-page affidavit that the Tanner Co. created fictitious "turnaround accounts" which funneled payments back to Tanner personally. Other instances of income tax fraud, conspiracy and payoffs are cited in the document, which led to the seizure of company files and correspondence, authorized by Federal District Judge Robert McRae.

Formal charges have not been brought against either Tanner or the company, and the firm, acquired by Media General of Richmond, Va., last year for a reported \$39 million, remains in operation. Dan Clancy, the first assistant U.S. attorney in Memphis, declines to say whether the 20 cartons of documents seized by 30 Federal agents have been submitted to a Federal grand jury.

Clancy, in fact, would not even confirm the existence of an investigation into the company's barter dealings in spite of the public acknowledgment of the affidavit. Cit-

'CLASSIC COUNTRY' FORMAT  
WJRB's New Approach

NASHVILLE—"If Nashville with its great tradition in country music, won't support a classic country format like this one, nobody will," says American Image consultant Don Keith of the new approach taken by Mack Sanders' Nashville AM country outlet, WJRB.

Essentially it's a country oldies format. "We'll be featuring everybody from Webb Pierce and Hank Williams Sr. to Alabama and the Oak Ridge Boys," says WJRB PD Steve Atkins, of the format reminiscent to the music offered on the AM facility at 1430 when it was WENO, programmed by Johnny Kay a decade ago.

Accordingly, the station has dropped its daytime simulcast operations with "KZ Country," WJKZ-FM, but plans to continue simulcasting most night time programming. Already in place is a new on-air line up (Chuck Hussey mornings, Robbie Swinney middays and Ken Johnson afternoons) and live artists showcases. Additionally, a heavy sports schedule, including local high school and college games, is on tap for the fall.

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100</b> (153 Stations)		
1 "King Of Pain," the Police, A&M	85	90
2 "Island In The Stream," Kenny Rogers & Dolly Parton, RCA	47	47
3 "Telefone (Long Distance Love Affair)," Sheena Easton, EMI America	43	78
4 "One Thing Leads To Another," the Fixx, MCA	34	36
5 "What Am I Gonna Do," Rod Stewart, Warner Bros.	27	27
<b>BLACK</b> (80 Stations)		
1 "Nightline," Randy Crawford, Warner Bros.	26	26
2 "Stop Doggin' Me Around," Klique, MCA	18	55
3 "Put Our Heads Together," O'Jays, Philadelphia International	17	20
4 "Pilot Error," Stephanie Mills, Casablanca	13	48
5 "All Over Your Face," Ronnie Dyson, Cotillion	12	39
<b>COUNTRY</b> (124 Stations)		
1 "One Of A Kind Pair Of Fools," Barbara Mandrell, MCA	38	39
2 "Somebody's Gonna Love You," Lee Greenwood, MCA	37	66
3 "The Boy Gets Around," Sylvia, RCA	35	35
4 "Lady Down On Love," Alabama, RCA	26	118
5 "Baby I Lied," Deborah Allen, RCA	25	49
<b>ADULT CONTEMPORARY</b> (84 Stations)		
1 "Island In The Stream," Kenny Rogers & Dolly Parton, RCA	29	29
2 "True," Spandau Ballet, Chrysalis	22	47
3 "Lady Love Me," George Benson, Warner Bros.	12	52
4 "Somebody's Gonna Love You," Lee Greenwood, MCA	12	32
5 "Don't Forget To Dance," The Kinks, Arista	9	30

AUGUST 27, 1983, BILLBOARD

ing Justice Department guidelines, he says, "There's a lot going on down here, and that's all I can say." But, he adds, "We have grand juries convening here all the time."

The company, whose clients include about 200 advertisers and 6,000 independent and network-affiliated stations, has 430 employees in seven regional offices. The Allison affidavit, based on interviews with two ex-Tanner officials and the former manager of security for a corporate client, noted that Tanner's personal unreported income amounted to \$8 million "from at least 1978." Last year, Fortune magazine profiled the executive as "The Sultan Of Swap."

Tanner was unavailable for comment at presstime.

The impact of the investigation on

barter dealings with advertisers and stations remains to be seen. Some feel that it will have a positive effect. Tom Shovan, vice president and creative manager of the Creative Factor in Los Angeles, notes that "the cash radio syndication market is almost dead, and now we're separating the men from the boys."

The business, he states, is becoming "more and more sophisticated, and in a way, the investigation will help make it clear to stations and advertisers the need to substantiate their transactions. Those that don't will fall by the wayside." Boy Meyrowitz, president of DIR Broadcasting here, adds that the Tanner method of doing business "is truly the old-fashioned way. He barter time for goods. We barter time for time."

## Out Of The Box

## HOT 100/AC

DETROIT—WABX program director Paul Christie just can't help himself: The new **Agnetha Faltskog** single, "Can't Shake Loose" (Polydor), has "more hooks than a tackle box." Produced by Mike Chapman, the tune, in his view, has "universal" appeal and looks like an international hit. "What Am I Gonna Do," **Rod Stewart's** newest for Warner Bros., has "more mass appeal" than "Baby Jane," he says, since it's not as "calculated." Christie also has high praise for "One Thing Leads To Another" by the Fixx (MCA), "Their records keep getting better."

## AOR

GARDEN CITY, N.Y.—"Right Now," the new single by **Creatures** (Polydor import), is "a wonderful vehicle" for the singing of vocalist Siouxsie Sue, says **WLIR** music director **Rosie Pisani**. The tune, written by Herbie Mann (!), sounds like the score to a modern-day version of "an early '60s film, like 'Charade'," she adds. "It's unlike anything else at the station." Pisani predicts that **Peter Shilling's** "Major Tom" 12-inch (Elektra) will go places because "it's so incredibly catchy. . . . unforgettable, in fact," and that "Rainy Season," a cut from **Howard DeVoto's** new IRS album, "Jerky Versions Of The Dream," is "perfect crossover music" for trendy AOR stations.

## BLACK/URBAN

HENDERSONVILLE/NASHVILLE—**WMAK** music director **Stu Evans** loves records with "texture," which is why he's supporting "No Parking On The Dance Floor," the title track from the new **Midnight Star** album for Elektra. "Freak-A-Zoid," the first single, "wasn't for us," he notes. "Parking," though, is "a very clever effort, with a fantastic grab at the beginning, as catchy as 'Bad Mamma Jamma'" **Spandau Ballet's** "True" (Chrysalis) is "an absolute smash, the most grabbing ballad" he's heard in ages. Evans also digs "the hip stutter" on the new **Cameo** single, "Slow Moving" (Atlanta Artists).

## COUNTRY

MERIDIAN, Miss.—**WOKK** music director **Van Mac** admits that **Johnny Patton's** new single, "Lookin' For Me," for the Renegade Records label, is "a long shot, of course." Still, he feels that the singer's delivery and relatable story line are worthy of attention. "Everyone's looking for someone to blame their string of luck in life on," he notes. As the title implies, it's the type of tune **Hank Williams Jr.** would be proud to record. Another introspective song is **Bandana's** new single, "Outside Looking In" (Warner Bros.), which Mac favors because of its tight harmonies. "I don't think they'd put their name on anything that wasn't." Also recommended are the group vocals by **Chantilly** on their new single, "Have I Got A Heart For You" (F&L). **LEO SACKS**

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/16/83)

## PRIME MOVERS-NATIONAL

- BILLY JOEL-Tell Her About It (Columbia)
- MICHAEL SEMBELLO-Maniac (Casablanca)
- MEN WITHOUT HATS-The Safety Dance (Backstreet)

## TOP ADD ONS -NATIONAL

- SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)
- THE KINKS-Don't Forget To Dance (Arista)
- SPANDAU BALLET-True (Chrysalis) (CBS)

## BREAKOUTS-NATIONAL

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

★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 ★

- MICHAEL SEMBELLO-Maniac (Casablanca)
- EURYTHMICS-Sweet Dreams (RCA)
- THE POLICE-Every Breath You Take (A&M)

### ● TOP ADD ONS ●

- SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)
- GEORGE BENSON-Lady Love Me (Warner Bros.)
- ROBERT PLANT-Big Log (Swan Song)

### ■ BREAKOUTS ■

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

## KDZA-FM-Pueblo

- (Rip Avila-M.D.)
- ★ RITA COOLIDGE-All Time High 5-2
- ★ DONNA SUMMER-She Works Hard For The Money 6-3
- ★ LOUISE TUCKER-Midnight Blue 13-6
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 16-8
- ★ MICHAEL JACKSON-Human Nature 24-13
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- NEIL YOUNG-Wonderin'
- BONNIE TYLER-Total Eclipse Of The Heart
- JEFFREY OSBORNE-Don't You Get So Mad
- SPANDAU BALLET-True
- FRANK STALLONE-Far From Over
- GEORGE BENSON-Lady Love Me
- HEART-How Can I Refuse
- THE POLICE-King Of Pain
- THE BEE GEES-Someone Belonging To Someone
- STYX-High Time
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- MADNESS-It Must Be Love

## KFMB-FM (B100)-San Diego

- (Glen McCartney-M.D.)
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 19-12
- ★ HERB ALPERT-Garden Party 25-16
- ★ THE POLICE-Every Breath You Take 1-1
- ★ BILLY JOEL-Tell Her About It 14-9
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 20-14
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- JUICE NEWTON-Tell Her No
- SPANDAU BALLET-True
- THE KINKS-Don't Forget To Dance
- NAKED EYES-Promises Promises
- SERGIO MENDES-Rainbow's End

## KGGI-FM (99.1-FM)-Riverside

- (Kraig Hubbs-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 3-2
- ★ DAVID BOWIE-China Girl 4-3
- ★ CULTURE CLUB-I'll Tumble 4 Ya 5-4
- ★ RITA COOLIDGE-All Time High 25-15
- THE POLICE-King Of Pain
- SPANDAU BALLET-True
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- STACY LATTISAW-Miracles

## KIIS-FM-Los Angeles

- (Michael Schaefer-M.D.)
- ★ EURYTHMICS-Sweet Dreams 2-1
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 4-3
- ★ MICHAEL SEMBELLO-Maniac 5-4
- ★ CULTURE CLUB-I'll Tumble 4 Ya 6-5
- ★ MEN AT WORK-It's A Mistake 8-6
- THE POLICE-King Of Pain
- GEORGE BENSON-Lady Love Me
- LAURA BRANIGAN-How Am I Supposed To Live Without You
- PEARO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- ROD STEWART-What Am I Gonna Do

## KIMN-AM-Denver

- (Gloria Avila-Peraz-M.D.)
- ★ EURYTHMICS-Sweet Dreams 1-1
- ★ MICHAEL SEMBELLO-Maniac 2-2
- ★ THE POLICE-Every Breath You Take 3-3
- ★ DONNA SUMMER-She Works Hard For The Money 4-4
- ★ MEN AT WORK-It's A Mistake 5-5
- THE POLICE-King Of Pain
- ROBERT PLANT-Big Log
- GEORGE BENSON-Lady Love Me
- JEFFREY OSBORNE-Don't You Get So Mad
- THE TALKING HEADS-Burning Down The House
- THE KINKS-Don't Forget To Dance
- PEARO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- ROD STEWART-What Am I Gonna Do

## KKXX-FM-Bakersfield

- (Dave Kamper-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1

## Pacific Northwest Region

### ★ PRIME MOVERS ★

- MEN WITHOUT HATS-The Safety Dance (Backstreet)
- BILLY JOEL-Tell Her About It (Columbia)
- DAVID BOWIE-China Girl (EMI-America)

### ● TOP ADD ONS ●

- STRAY CATS-(She's) Sexy + 17 (EMI-America)
- ELTON JOHN-Kiss The Bride (Geffen)
- JUICE NEWTON-Tell Her No (Capitol)

### ■ BREAKOUTS ■

- THE POLICE-King Of Pain (A&M)
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream (RCA)

## KBBK-FM-Boise

- (Tom Evans-M.D.)
- ROBERT PLANT-Big Log
- THE POLICE-King Of Pain
- JUICE NEWTON-Tell Her No
- THE ANIMALS-The Night

## KCBN-AM-Reno

- (Jim O'Neil-M.D.)
- ★ CULTURE CLUB-I'll Tumble 4 Ya 5-1
- ★ BONNIE TYLER-Total Eclipse Of The Heart 9-3
- ★ F R DAVID-Worlds 13-7
- ★ MEGO-Ewok Celebration 20-13
- ★ THE TALKING HEADS-Burning Down The House 28-21
- THE POLICE-King Of Pain
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- CHRIS DE BURG-Ship To Shore
- ELTON JOHN-Kiss The Bride
- EDDY GRANT-Don't Wanna Dance
- HEART-How Can I Refuse
- STYX-High Time
- A FLOCK OF SEAGULLS-It's Not Me Talking

## KFRM-AM-San Francisco

- (Kate Ingram-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ ASIA-Don't Cry 8-2
- ★ SHALAMAR-Dead Giveaway 4-4
- ★ MEN WITHOUT HATS-The Safety Dance 10-5
- ★ WHAM-Bad Boys 7-6
- STRAY CATS-(She's) Sexy + 17
- THE POLICE-King Of Pain
- ELTON JOHN-Kiss The Bride
- BILLY JOEL-Tell Her About It
- DONNA SUMMER-Unconditional Love
- RUFUS FEATURING CHAKA KHAN-Ain't Nobody
- THE ANIMALS-The Night
- CEE FARROW-Should I Love You

## KJRB-AM-Spokane

- (Brian Gregory-M.D.)
- SERGIO MENDES-Rainbow's End
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- EDDIE RABBITT-You Put The Beat On My Heart

## KNBQ-FM-Tacoma

- (Sean Lynch-M.D.)
- ★ DONNA SUMMER-She Works Hard For The Money 3-1
- ★ MEN AT WORK-It's A Mistake 4-3
- ★ DAVID BOWIE-China Girl 5-4
- ★ QUARTERFLASH-Take Me To Heart 6-5
- ★ BILLY JOEL-Tell Her About It 22-15
- ★ STRAY CATS-(She's) Sexy + 17
- ★ JUICE NEWTON-Tell Her No
- ★ PAUL ANKA-Hold Me 'Till The Mornin' Comes
- THE POLICE-King Of Pain
- STYX-High Time
- ROBERT PLANT-Big Log
- EDDY GRANT-Don't Wanna Dance
- GEORGE BENSON-Lady Love Me
- ROD STEWART-What Am I Gonna Do

## KRLC-AM-Lewiston

- (Steve Tracy-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart
- SPANDAU BALLET-True
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- EDDIE RABBITT-You Put The Beat On My Heart
- THE KINKS-Don't Forget To Dance
- THE HOLLIES-If The Lights Go Out
- LEE GREENWOOD-Somebody's Gonna Love You
- GORDON LIGHTFOOT-A Lot More Living
- RANDY VAN WARMER-Build Me A Rocket

## KFSM-FM-Sacramento

- (Mark Preston-M.D.)
- ★ EURYTHMICS-Sweet Dreams 15-8
- ★ SHALAMAR-Dead Giveaway 13-10
- ★ FRANK STALLONE-Far From Over 25-21
- ★ STRAY CATS-(She's) Sexy + 17 26-22
- ★ RICK JAMES-Cold Blooded 27-23
- MIDNIGHT STAR-Freak A-Zoid
- STACY LATTISAW-Miracles
- GEORGE BENSON-Lady Love Me
- STEVIE NICKS-Stand Back
- WHAM-Bad Boys
- BILLY JOEL-Tell Her About It

## KTAC-AM-Tacoma

- (Rob Sherwood-M.D.)
- ★ PAUL ANKA-Hold Me 'Till The Mornin' Comes 2-1
- ★ MICHAEL JACKSON-Human Nature 7-5
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 11-7
- ★ BILLY JOEL-Tell Her About It 14-10
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 17-12
- RONNIE MILSAP-Don't You Know How Much I Love You

- THE KINKS-Don't Forget To Dance
- JENNIFER WARNES-Nights Are Forever
- SERGIO MENDES-Rainbow's End

## KYYA-FM-Billings

- (Charlie Fox-M.O.)
- ★ EURYTHMICS-Sweet Dreams 13-2
- ★ BILLY JOEL-Tell Her About It 20-15
- ★ NAKED EYES-Promises Promises 24-20
- ★ BONNIE TYLER-Total Eclipse Of The Heart 30-22
- ★ FRANK STALLONE-Far From Over 28-24
- SPANDAU BALLET-True
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- MEN WITHOUT HATS-The Safety Dance
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- RICK SPRINGFIELD-Human Touch
- STRAY CATS-(She's) Sexy + 17
- GEORGE BENSON-Lady Love Me
- THE POLICE-King Of Pain
- JUICE NEWTON-Tell Her No

## KYYX-FM-Seattle

- (Ehrin Ichijima-M.D.)
- ★ DAVID BOWIE-China Girl 2-1
- ★ MEN WITHOUT HATS-The Safety Dance 5-2
- ★ THE TALKING HEADS-Burning Down The House 7-3
- ★ STRAY CATS-(She's) Sexy + 17 31-11
- ★ MEN AT WORK-It's A Mistake 22-12
- THE POLICE-King Of Pain
- THE FIXX-One Thing Leads To Another
- PETER SCHILLING-Major Tom
- ASIA-Don't Cry
- SPANDAU BALLET-True
- MICHAEL SEMBELLO-Maniac
- TRANSLATOR-Unalone
- BIG COUNTRY-In A Big Country
- DAVE EDMONDS-Information
- A FLOCK OF SEAGULLS-It's Not Me Talking
- HOWARD DEVOTO-Rainy Season
- DAVE EDMONDS-Information
- THE B-52'S-Song For A Future Generation
- HOWARD DEVOTO-Rainy Season
- RICK JAMES-Cold Blooded
- EBW/DZ-A.E.I.D.U.(Sometimes Y)

## North Central Region

### ★ PRIME MOVERS ★

- EURYTHMICS-Sweet Dreams (RCA)
- BILLY JOEL-Tell Her About It (Columbia)
- MEN WITHOUT HATS-The Safety Dance (Backstreet)

### ● TOP ADD ONS ●

- SPANDAU BALLET-True (Chrysalis) (CBS)
- THE BEE GEES-Someone Belonging To Someone (RSO)
- SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)

### ■ BREAKOUTS ■

- THE POLICE-King Of Pain (A&M)
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream (RCA)

## WBZZ-FM-Pittsburgh

- (Chuck Tyler-M.D.)
- ★ EURYTHMICS-Sweet Dreams 3-2
- ★ MTUME-Juicy Fruit 5-3
- ★ RICK SPRINGFIELD-Human Touch 16-9
- ★ FRANK STALLONE-Far From Over 21-11
- ★ MEN WITHOUT HATS-The Safety Dance 29-15
- SPANDAU BALLET-True
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- NEW EDITION-Is This The End

## WCCK-FM-Erie

- (J.J. Sanford-M.D.)
- ★ MICHAEL JACKSON-Human Nature 11-8
- ★ DONNA SUMMER-She Works Hard For The Money 15-10
- ★ JIM CAPALDI-Living On The Edge 25-17
- ★ FRANK STALLONE-Far From Over 30-21
- ★ ASIA-Don't Cry 32-22
- MICHAEL SEMBELLO-Maniac
- THE POLICE-King Of Pain
- NAKED EYES-Promises Promises
- STYX-High Time
- THREE DOG NIGHT-Jungle
- SPANDAU BALLET-True
- JOE ESPOSITO-Lady, Lady
- DONNIE IRIS-Human Evolution
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- THE FIXX-One Thing Leads To Another
- THE BEE GEES-Someone Belonging To Someone
- FUN BOY THREE-Our Lips Are Sealed
- CHEAP TRICKS-Dancing The Night Away

## WGCL-FM-Cleveland

- (Tom Jefferies-M.D.)
- ★ EURYTHMICS-Sweet Dreams 2-1
- ★ BONNIE TYLER-Total Eclipse Of The Heart 23-4
- ★ JACKSON BROWNE-Lawyers In Love 13-11
- ★ RICK SPRINGFIELD-Human Touch 14-13
- ★ BILLY JOEL-Tell Her About It 15-14
- THE BEE GEES-Someone Belonging To Someone
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- SPANDAU BALLET-True
- AIR SUPPLY-Making Love Out Of Nothing At All
- JEFFREY OSBORNE-Don't You Get So Mad
- THE POLICE-King Of Pain
- BIG WRECK-Take Away

## WHTX-FM-Pittsburgh

- (Keith Abrams-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ EURYTHMICS-Sweet Dreams 3-2

## KBYW-FM-Pittsburgh

- (Jay Gresswell-M.D.)
- ★ SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love 11-8
- ★ BILLY JOEL-Tell Her About It 13-10
- ★ GEORGE BENSON-Lady Love Me 16-12
- ★ PAUL ANKA-Hold Me 'Till The Mornin' Comes 19-15
- ★ NAKED EYES-Promises Promises 21-19
- SPANDAU BALLET-True

## WKDD-FM-Akron

- (Matt Patrick-M.O.)
- ★ MICHAEL SEMBELLO-Maniac 13-8
- ★ MICHAEL JACKSON-Human Nature 17-11
- ★ BILLY JOEL-Tell Her About It 19-15
- ★ MEN WITHOUT HATS-The Safety Dance 25-20
- ASIA-Don't Cry 27-21
- ROD STEWART-What Am I Gonna Do
- AGNETHA FALTSKOG-Can't Shake Loose
- SHALAMAR-Dead Giveaway
- SPANDAU BALLET-True
- ARCANGELO-Tragedy
- RITA COOLIDGE-All Time High
- KAJAGOOGOO-Hang On Now
- PAUL ANKA-Hold Me 'Till The Mornin' Comes
- JEFFREY OSBORNE-Don't You Get So Mad

## WKJJ-FM-Louisville

- (Jim Golden-M.O.)
- GEORGE BENSON-Lady Love Me
- EURYTHMICS-Sweet Dreams
- HERB ALPERT-Garden Party
- SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love
- BONNIE TYLER-Total Eclipse Of The Heart

## WKRQ-FM-Cincinnati

- (Tony Galluzzo-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 2-2
- ★ QUARTERFLASH-Take Me To Heart 7-3
- THE POLICE-King Of Pain
- MEN AT WORKS-This Time
- THE TALKING HEADS-Burning Down The House
- AGNETHA FALTSKOG-Can't Shake Loose

## WOMP-FM-Bellaire

- (Dwayne Bonds-P.D.)
- JUICE NEWTON-Tell Her No
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- ELTON JOHN-Kiss The Bride
- RICK SPRINGFIELD-Human Touch
- MADNESS-It Must Be Love
- THE POLICE-King Of Pain
- THE FIXX-One Thing Leads To Another
- RONNIE MILSAP-Don't You Know How Much I Love You
- STACY LATTISAW-Miracles
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- ROD STEWART-What Am I Gonna Do

## WXGT-FM-Columbus

- (Teri Nuttner-M.D.)
- ★ DONNA SUMMER-She Works Hard For The Money 12-8
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 24-19
- ★ ASIA-Don't Cry 18-14
- ★ BILLY JOEL-Tell Her About It 20-17
- ★ JACKSON BROWNE-Lawyers In Love 25-21
- MICHAEL SEMBELLO-Maniac
- MEN WITHOUT HATS-The Safety Dance
- FRANK STALLONE-Far From Over
- ROBERT PLANT-Big Log
- THE TALKING HEADS-Burning Down The House
- THE POLICE-King Of Pain

## Southwest Region

### ★ PRIME MOVERS ★

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

### ● TOP ADD ONS ●

- SPANDAU BALLET-True (Chrysalis) (CBS))
- SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)
- THE KINKS-Don't Forget To Dance (Arista)

### ■ BREAKOUTS ■

- THE POLICE-King Of Pain (A&M)
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream (RCA)

## KAFM-FM-Dallas

- (Pete Thompson-M.D.)
- ★ TACO-Puttin' On The Ritz 2-1
- ★ MEN WITHOUT HATS-The Safety Dance 5-2
- ★ RICK SPRINGFIELD-Human Touch 3-3
- ★ BONNIE TYLER-Total Eclipse Of The Heart 8-4
- ★ FRANK STALLONE-Far From Over 16-8
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- STYX-High Time
- THE FIXX-One Thing Leads To Another
- THE KINKS-Don't Forget To Dance

## KBFM-FM-McAllen-Brownsville

- (Bob Mitchell-M.O.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 3-2
- ★ MEN AT WORK-It's A Mistake 4-3
- ★ DONNA SUMMER-She Works Hard For The Money 5-4
- ★ BILLY JOEL-Tell Her About It 16-11
- THE ANIMALS-The Night
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- JUICE NEWTON-Tell Her No
- MADNESS-It Must Be Love
- EDDY GRANT-Don't Wanna Dance
- ELVIS COSTELLO AND THE ATTRAXIONS-Everyday I Write The Book
- THE BEE GEES-Someone Belonging To Someone
- AGNETHA FALTSKOG-Can't Shake Loose
- ROD STEWART-What Am I Gonna Do

## KHFI-FM-Austin

- (Ed Volkman-M.O.)
- JEFFREY OSBORNE-Don't You Get So Mad
- JUICE NEWTON-Tell Her No
- MADNESS-It Must Be Love
- THE POLICE-King Of Pain
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE FIXX-One Thing Leads To Another

## KILE-AM-Galveston

- (Scott Taylor-M.O.)
- ★ DONNA SUMMER-She Works Hard For The Money 3-1
- ★ CULTURE CLUB-I'll Tumble 4 Ya 14-10
- ★ MICHAEL JACKSON-Human Nature 17-13
- ★ THE POLICE-Every Breath You Take 28-21
- ★ MEN WITHOUT HATS-The Safety Dance 39-29
- THE POLICE-King Of Pain
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- THE KINKS-Don't Forget To Dance
- THE BEE GEES-Someone Belonging To Someone
- PEARO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- STYX-High Time
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- KAJAGOOGOO-Hang On Now
- ROD STEWART-What Am I Gonna Do

## KKBQ-FM-Houston

- (Patty Hamilton-M.O.)
- ★ MEN WITHOUT HATS-The Safety Dance 23-9
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 20-15
- ★ STEVIE NICKS-Stand Back 12-10
- ★ TACO-Puttin' On The Ritz 5-4
- ★ MEGO-Ewok Celebration 28-18
- STRAY CATS-(She's) Sexy + 17
- BILLY JOEL-Tell Her About It
- ASIA-Don't Cry
- FREEZE-O.U.
- JACKSON BROWNE-Lawyers In Love
- THE POLICE-King Of Pain
- KANSAS-Fight Fire With Fire
- SPANDAU BALLET-True
- MIGUEL BROWN-So Many Men, So Little Time
- NONA HENDRIX-Transformation
- JOAN JETT AND THE BLACKHEARTS-The French Song

## KOFM-FM-Oklahoma

- (Dave Dequeeno-M.D.)
- ★ AMERICA-The Border 11-6
- ★ QUARTERFLASH-Take Me To Heart 13-8
- ★ BILLY JOEL-Tell Her About It 15-10
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 19-14
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 20-15
- THE KINKS-Come Dancing
- SERGIO MENDES-Rainbow's End
- CRYSTAL GAYLE-What About You
- RONNIE MILSAP-Don't You Know How Much I Love You
- GEORGE BENSON-Lady Love Me

## KROK-FM-Shreveport

- (Peter Stewart-M.D.)
- ★ CULTURE CLUB-I'll Tumble 4 Ya 13-7
- ★ BILLY JOEL-Tell Her About It 20-15
- ★ JACKSON BROWNE-Lawyers In Love 21-16
- ★ MICHAEL SEMBELLO-Maniac 22-17
- ★ RITA COOLIDGE-All Time High 25-21
- BONNIE TYLER-Total Eclipse Of The Heart
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- FRANK STALLONE-Far From Over
- GEORGE BENSON-Lady Love Me
- JEFFREY OSBORNE-Don't You Get So Mad
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- AGNETHA FALTSKOG-Can't Shake Loose
- Z.Z. TOP-Sharp Dressed Man
- THE TALKING HEADS-Burning Down The House

## KVOL-AM-Lafayette

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/16/83)

Continued from page 15

- ROD STEWART-What Am I Gonna Do
- CLUB HOUSE-Do It Again Billie Jean Medley
- AGNETHA FALTSKOG-Can't Shake Loose
- HEART-How Can I Refuse
- KAJAGOOGOO-Hang On Now
- RUFUS AND CHAKA KHAN-Tearin' It Up

### KZFM-FM-Corpus Christi

- (John Steele-M.D.)
- ★ EURYTHMICS-Sweet Dreams 7-4
- ★ QUARTERFLASH-Take Me To Heart 10-6
- ★ JOURNEY-After The Fall 9-8
- ★ ASIA-Don't Cry 15-10
- ★ MEN WITHOUT HATS-The Safety Dance 24-14
- ★ SPANDAU BALLET-True
- ★ ELTON JOHN-Kiss The Bride
- ★ THE POLICE-King Of Pain
- ★ MADNESS-It Must Be Love
- ★ GEORGE BURNS-How To Live To Be A Hundred
- ★ A FLOCK OF SEAGULLS-It's Not Me Talking

### WEZB-FM-New Orleans

- (Nick Ozaee-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 1-1
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 6-3
- ★ BILLY JOEL-Tell Her About It 18-14
- ★ FRANK STALLONE-Far From Over 21-17
- ★ MEN WITHOUT HATS-The Safety Dance 29-18
- ★ SPANDAU BALLET-True
- ★ KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- ★ THE POLICE-King Of Pain
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ NAKED EYES-Promises Promises
- ★ THE ANIMALS-The Night

### WQUE-FM-New Orleans

- (Chris Bryan-M.D.)
- ★ JACKSON BROWNE-Lawyers In Love 10-6
- ★ BILLY JOEL-Tell Her About It 15-9
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 14-10
- ★ MICHAEL JACKSON-Human Nature 19-16
- ★ FRANK STALLONE-Far From Over 23-17
- ★ SPANDAU BALLET-True
- ★ JEFFREY OSBORNE-Don't You Get So Mad
- ★ NAKED EYES-Promises Promises
- ★ CRYSTAL GAYLE-Our Love Is On The Faultline
- ★ THE KINKS-Don't Forget To Dance
- ★ JUICE NEWTON-Tell Her No
- ★ THE POLICE-King Of Pain

### WTIX-AM-New Orleans

- (Barney Kilpatrick M.D.)
- ★ MICHAEL SEMBELLO-Maniac 3-1
- ★ MICHAEL JACKSON-Human Nature 11-7
- ★ JACKSON BROWNE-Lawyers In Love 17-11
- ★ MEN WITHOUT HATS-The Safety Dance 24-18
- ★ FRANK STALLONE-Far From Over 21-21
- ★ THE POLICE-King Of Pain
- ★ THE KINKS-Don't Forget To Dance
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- ★ STACY LATTISAW-Miracles
- ★ SPANDAU BALLET-True
- ★ PETER GABRIEL-Solsbury Hill
- ★ RONNIE MILSAP-Don't You Know How Much I Love You
- ★ ELVIS COSTELLO AND THE ATTRACTIIONS-Everyday I Write The Book
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- ★ JUICE NEWTON-Tell Her No

## Midwest Region

### PRIME MOVERS

- MICHAEL SEMBELLO-Maniac (Casablanca)
- EURYTHMICS-Sweet Dreams (RCA)
- DONNA SUMMER-She Works Hard For The Money (Mercury)

### TOP ADD ONS

- THE KINKS-Don't Forget To Dance (Arista)
- THE FIXX-One Thing Leads To Another (MCA)
- SPANDAU BALLET-True (Chrysalis) (CBS)

### BREAKOUTS

- THE POLICE-King Of Pain (A&M)
- ROD STEWART-What Am I Gonna Do (Warner Bros.)
- AGNETHA FALTSKOG-Can't Shake Loose (Polydor)

### KBEQ-FM-Kansas City

- (Todd Chase-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 2-2
- ★ RICK SPRINGFIELD-Human Touch 17-10
- ★ MICHAEL JACKSON-Human Nature 22-20
- ★ BONNIE TYLER-Total Eclipse Of The Heart 31-28
- ★ STYX-High Time
- ★ THE TALKING HEADS-Burning Down The House
- ★ TAGO-Puttin' On The Ritz
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination
- ★ THE FIXX-One Thing Leads To Another
- ★ ROD STEWART-What Am I Gonna Do
- ★ BIG WRECK-Take Away

### KDVV-FM-Topeka

- (Tony Stewart-P.D.)
- ★ THE FIXX-Saved By Zero 9-5
- ★ JACKSON BROWNE-Lawyers In Love 18-9
- ★ NAKED EYES-Promises Promises 16-11
- ★ MEN WITHOUT HATS-The Safety Dance 25-18
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 27-22
- ★ THE POLICE-King Of Pain
- ★ SPANDAU BALLET-True
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ SHALAMAR-Dead Giveaway
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ ROBERT PLANT-Big Log
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ THE KINKS-Don't Forget To Dance
- ★ HEART-How Can I Refuse

### KEYN-FM-Wichita

- (Don Pearson-M.D.)
- ★ JACKSON BROWNE-Lawyers In Love 10-6
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 14-11
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes 15-12
- ★ JOURNEY-After The Fall 16-13

- ★ MICHAEL JACKSON-Wanna Be Startin' Somethin' 11-14
- ★ THE POLICE-King Of Pain
- ★ ROBERT PLANT-Big Log
- ★ CULTURE CLUB-I'll Tumble 4 Ya
- ★ DAVID BOWIE-China Girl
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ MEN WITHOUT HATS-The Safety Dance
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ ROD STEWART-What Am I Gonna Do

### KFYR-AM-Bismarck

- (Dan Brannan-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 3-2
- ★ RICK SPRINGFIELD-Human Touch 11-8
- ★ JACKSON BROWNE-Lawyers In Love 14-11
- ★ QUARTERFLASH-Take Me To Heart 16-12
- ★ BILLY JOEL-Tell Her About It
- ★ NAKED EYES-Promises Promises
- ★ THE KINKS-Don't Forget To Dance
- ★ SPANDAU BALLET-True
- ★ THE POLICE-King Of Pain
- ★ KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- ★ CHEAP TRICKS-Dancing The Night Away

### KIOA-AM-Des Moines

- (Mike Judge-M.D.)
- ★ RITA COOLIDGE-All Time High 3-1
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 6-2
- ★ MICHAEL JACKSON-Human Nature 8-4
- ★ SMOKEY ROBINSON AND BARBARA MITCHELL-Blame It On Love 7-5
- ★ MEN AT WORK-It's A Mistake 10-8
- ★ NAKED EYES-Promises Promises
- ★ AL JARREAU-Trouble In Paradise
- ★ GEORGE BENSON-Lady Love Me
- ★ SISSY SPACEK-Lonely But Only For You
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ JUICE NEWTON-Tell Her No
- ★ EURYTHMICS-Sweet Dreams

### KKLS-AM-Rapid City

- (Randy Shervyn-P.D.)
- ★ STEVIE NICKS-Stand Back 2-1
- ★ ELO-Rock 'N' Roll Is King 4-2
- ★ DAVID BOWIE-China Girl 15-8
- ★ ASIA-Don't Cry 16-11
- ★ MICHAEL JACKSON-Human Nature 21-16
- ★ THE POLICE-King Of Pain
- ★ ROD STEWART-What Am I Gonna Do
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ HEART-How Can I Refuse
- ★ JEFFREY OSBORNE-Don't You Get So Mad
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ THE KINKS-Don't Forget To Dance
- ★ KENNY ROGERS AND DOLLY PARTON-Islands In The Stream

### KMGK-FM-Des Moines

- (Michael Stone-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 2-1
- ★ DONNA SUMMER-She Works Hard For The Money 5-2
- ★ MEN AT WORK-It's A Mistake 6-4
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 8-6
- ★ QUARTERFLASH-Take Me To Heart 9-7
- ★ THE POLICE-King Of Pain
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ THE KINKS-Don't Forget To Dance
- ★ THE BEE GEES-Someone Belonging To Someone
- ★ MADNESS-It Must Be Love
- ★ KAJAGOOGOO-Hang On Now

### KQKQ-FM-Omaha

- (Jay Taylor-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 2-2
- ★ DONNA SUMMER-She Works Hard For The Money 4-3
- ★ RICK SPRINGFIELD-Human Touch 13-10
- ★ MICHAEL JACKSON-Human Nature 17-11
- ★ JEFFREY OSBORNE-Don't You Get So Mad
- ★ ROBERT PLANT-Big Log
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ JUICE NEWTON-Tell Her No
- ★ STYX-High Time
- ★ SHALAMAR-Dead Giveaway
- ★ THE POLICE-King Of Pain
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ KENNY ROGERS AND DOLLY PARTON-Islands In The Stream

### KRNA-FM-Iowa City

- (Bart Goyshner-P.D.)
- ★ EURYTHMICS-Sweet Dreams 1-1
- ★ MICHAEL SEMBELLO-Maniac 6-2
- ★ JACKSON BROWNE-Lawyers In Love 8-3
- ★ DEF LEPPARD-Rock Of Ages 10-4
- ★ MEN WITHOUT HATS-The Safety Dance 19-10
- ★ JOAN JETT AND THE BLACKHEARTS-Fake Friends
- ★ STRAY CATS-(She's) Sexy + 17
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ SPANDAU BALLET-True
- ★ THE POLICE-King Of Pain
- ★ THE FIXX-One Thing Leads To Another
- ★ THE KINKS-Don't Forget To Dance
- ★ MADNESS-It Must Be Love
- ★ PRINCE-Delirious

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

- (Chuck Napp-M.D.)
- ★ MEN AT WORK-It's A Mistake 7-3
- ★ MICHAEL JACKSON-Human Nature 11-5
- ★ ELO-Rock 'N' Roll Is King 10-8
- ★ BILLY JOEL-Tell Her About It 14-9
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 15-10
- ★ DONNA SUMMER-She Works Hard For The Money
- ★ LOUISE TUCKER-Midnight Blue
- ★ SERGIO MENDES-Rainbow's End
- ★ SPANDAU BALLET-True
- ★ EURYTHMICS-Sweet Dreams

### WCIL-FM-Carbondale

- (Tony Waitkus-P.D.)
- ★ NEW EDITION-Candy Girl 2-1
- ★ TAGO-Puttin' On The Ritz 4-2
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 14-7
- ★ MEN WITHOUT HATS-The Safety Dance 20-8
- ★ ELO-Rock 'N' Roll Is King 18-10
- ★ SLINGSHOT-Do It Again/Billie Jean Medley
- ★ CHRIS DE BURG-Ship To Shore
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ MICHAEL JACKSON-Human Nature
- ★ RITA COOLIDGE-All Time High
- ★ THE TUBES-Tip Of My Tongue
- ★ SPANDAU BALLET-True
- ★ THE ANIMALS-The Night
- ★ DEXY'S MIDNIGHT RUNNERS-Jackie Wilson Said
- ★ R.E.M.-Radio Free Europe

### WKAU-AM-FM-Appleton

- (Rich Allen-M.D.)
- ★ MEN AT WORK-It's A Mistake 4-1
- ★ MICHAEL SEMBELLO-Maniac 11-6
- ★ RICK SPRINGFIELD-Human Touch 16-11
- ★ ASIA-Don't Cry 19-13

- ★ BONNIE TYLER-Total Eclipse Of The Heart 28-20
- ★ THE POLICE-King Of Pain
- ★ GEORGE BENSON-Lady Love Me
- ★ RITA COOLIDGE-All Time High
- ★ ELTON JOHN-Kiss The Bride
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind

### WKTI-FM-Milwaukee

- (John Grant-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 3-1
- ★ MEN AT WORK-It's A Mistake 2-2
- ★ DONNA SUMMER-She Works Hard For The Money 12-5
- ★ EURYTHMICS-Sweet Dreams 17-10
- ★ BILLY JOEL-Tell Her About It 19-15
- ★ TAGO-Puttin' On The Ritz
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ STRAY CATS-(She's) Sexy + 17
- ★ NAKED EYES-Promises Promises
- ★ SPANDAU BALLET-True
- ★ FRANK STALLONE-Far From Over
- ★ STEVE NICKS-If Anyone Falls

### WKZW-FM-Peoria

- (Mark Maloney-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 6-1
- ★ DONNA SUMMER-She Works Hard For The Money 2-2
- ★ QUARTERFLASH-Take Me To Heart 3-2
- ★ STEVIE NICKS-Stand Back 4-4
- ★ MICHAEL JACKSON-Human Nature 13-7
- ★ THE BEE GEES-Someone Belonging To Someone
- ★ THE FIXX-One Thing Leads To Another
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ SPANDAU BALLET-True
- ★ ROBERT PLANT-Big Log
- ★ HEART-How Can I Refuse
- ★ STRAY CATS-(She's) Sexy + 17
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ ELTON JOHN-Kiss The Bride
- ★ STYX-High Time
- ★ THE KINKS-Don't Forget To Dance
- ★ THE TALKING HEADS-Burning Down The House
- ★ EDDY GRANT-I Don't Wanna Dance
- ★ SHALAMAR-Dead Giveaway
- ★ PETER GABRIEL-Solsbury Hill
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ MADNESS-It Must Be Love
- ★ AGNETHA FALTSKOG-Can't Shake Loose
- ★ THE POLICE-King Of Pain
- ★ KAJAGOOGOO-Hang On Now

### WL0L-FM-Minneapolis

- (Gregg Swedberg-M.D.)
- ★ EURYTHMICS-Sweet Dreams 2-1
- ★ MICHAEL JACKSON-Human Nature 16-5
- ★ MEN WITHOUT HATS-The Safety Dance 15-9
- ★ BILLY JOEL-Tell Her About It 19-12
- ★ ASIA-Don't Cry 22-15
- ★ AGNETHA FALTSKOG-Can't Shake Loose
- ★ ROD STEWART-What Am I Gonna Do
- ★ ELVIS COSTELLO AND THE ATTRACTIIONS-Everyday I Write The Book
- ★ THE POLICE-King Of Pain
- ★ THE FIXX-One Thing Leads To Another
- ★ THE KINKS-Don't Forget To Dance
- ★ JIM CAPALDI-Living On The Edge
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ THE ANIMALS-The Night

### WLS-AM-Chicago

- (Dave Denver-M.D.)
- ★ EURYTHMICS-Sweet Dreams 5-2
- ★ MICHAEL SEMBELLO-Maniac 6-4
- ★ DONNA SUMMER-She Works Hard For The Money 10-6
- ★ TAGO-Puttin' On The Ritz 24-12
- ★ DAVE EDMUNDS-Slipping Away 35-32
- ★ ELO-Rock 'N' Roll Is King
- ★ BILLY JOEL-Tell Her About It

### WLS-FM-Chicago

- (Dave Denver-M.D.)
- ★ EURYTHMICS-Sweet Dreams 5-2
- ★ MICHAEL SEMBELLO-Maniac 6-4
- ★ DONNA SUMMER-She Works Hard For The Money 10-6
- ★ ELO-Rock 'N' Roll Is King 15-11
- ★ DAVE EDMUNDS-Slipping Away 35-32
- ★ BILLY JOEL-Tell Her About It
- ★ MEN WITHOUT HATS-The Safety Dance

### WRKR-FM-Racine

- (Steve Warren-P.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 13-5
- ★ MEN AT WORK-It's A Mistake 16-11
- ★ NAKED EYES-Promises Promises 17-13
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind 22-17
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 28-22
- ★ THE POLICE-King Of Pain
- ★ THE FIXX-One Thing Leads To Another
- ★ BILLY JOEL-Tell Her About It
- ★ DEF LEPPARD-Rock Of Ages
- ★ RICK SPRINGFIELD-Human Touch
- ★ CULTURE CLUB-I'll Tumble 4 Ya
- ★ STYX-High Time
- ★ SPANDAU BALLET-True
- ★ THE KINKS-Don't Forget To Dance
- ★ SHALAMAR-Dead Giveaway

### WSPT-FM-Stevens Point

- (Dianne Tracy-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 10-1
- ★ MEN WITHOUT HATS-The Safety Dance 9-2
- ★ DEF LEPPARD-Rock Of Ages 4-3
- ★ MICHAEL SEMBELLO-Maniac 5-4
- ★ CULTURE CLUB-I'll Tumble 4 Ya 7-6
- ★ JUICE NEWTON-Tell Her No
- ★ THE POLICE-King Of Pain
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ STRAY CATS-(She's) Sexy + 17
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ ROBERT PLANT-Big Log
- ★ GEORGE BENSON-Lady Love Me
- ★ THE ANIMALS-The Night
- ★ THE FIXX-One Thing Leads To Another

### WZEE-FM-Madison

- (Matt Hudson-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 12-3
- ★ ASIA-Don't Cry 28-16
- ★ THE TUBES-Tip Of My Tongue 29-23
- ★ RICK SPRINGFIELD-Human Touch 33-26
- ★ TAGO-Puttin' On The Ritz 36-29
- ★ ELTON JOHN-Kiss The Bride
- ★ WHAM-Bad Boys
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ BILLY IDOL-Dancing With Myself
- ★ THE POLICE-King Of Pain
- ★ AGNETHA FALTSKOG-Can't Shake Loose
- ★ ELVIS COSTELLO AND THE ATTRACTIIONS-Everyday I Write The Book
- ★ PAUL ANKA-Hold Me 'Til The Mornin' Comes

### WZOK-FM-Rockford

- (Tim Fax-M.D.)
- ★ MEN AT WORK-It's A Mistake 4-1
- ★ MICHAEL SEMBELLO-Maniac 5-2

## Northeast Region

### PRIME MOVERS

- BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
- BILLY JOEL-Tell Her About It (Columbia)
- MICHAEL SEMBELLO-Maniac (Casablanca)

### TOP ADD ONS

- SPANDAU BALLET-True (Chrysalis) (CBS)
- THE FIXX-One Thing Leads To Another (MCA)
- SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)

### BREAKOUTS

- THE POLICE-King Of Pain (A&M)
- ROD STEWART-What Am I Gonna Do (Warner Bros.)
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream (RCA)

### WBN-FM-Buffalo

- (Roger Christian-M.D.)
- ★ MICHAEL JACKSON-Human Nature 10-7
- ★ JEFFREY OSBORNE-Don't You Get So Mad 26-15
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 23-16
- ★ BONNIE TYLER-Total Eclipse Of The Heart 36-20
- ★ ARETHA FRANKLIN-Get It Right 24-21
- ★ RITA COOLIDGE-All Time High
- ★ STYX-High Time
- ★ SPANDAU BALLET-True
- ★ JUICE NEWTON-Tell Her No
- ★ HEART-How Can I Refuse
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ THE KINKS-Don't Forget To Dance
- ★ MADNESS-It Must Be Love

### WBLI-FM-Long Island

- (Bill Terry-P.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ DONNA SUMMER-She Works Hard For The Money 4-3
- ★ MICHAEL SEMBELLO-Maniac 6-4
- ★ STEVIE NICKS-Stand Back 7-5
- ★ MEN AT WORK-It's A Mistake 9-7
- ★ SPANDAU BALLET-True
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You
- ★ ROBERT PLANT-Big Log
- ★ JUICE NEWTON-Tell Her No

### WCAU-FM-Philadelphia

- (Glen Kalina-M.D.)
- ★ EURYTHMICS-Sweet Dreams 2-1
- ★ CULTURE CLUB-I'll Tumble 4 Ya 3-2
- ★ TAGO-Puttin' On The Ritz 6-4
- ★ BILLY JOEL-Tell Her About It 10-6
- ★ BONNIE TYLER-Total Eclipse Of The Heart 24-19
- ★ ROBERT PLANT-Big Log
- ★ EDDY GRANT-I Don't Wanna Dance
- ★ HEART-How Can I Refuse
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ THE POLICE-King Of Pain
- ★ KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- ★ STACY LATTISAW-Miracles
- ★ THE FIXX-One Thing Leads To Another
- ★ ELVIS COSTELLO AND THE ATTRACTIIONS-Everyday I Write The Book
- ★ ROBERT PLANT-Big Log
- ★ JUICE NEWTON-Tell Her No

### WFEA-AM (13 FEA)-Manchester

- (Rick Ryder-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ CULTURE CLUB-I'll Tumble 4 Ya 3-3
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 13-7
- ★ MICHAEL JACKSON-Human Nature 15-12
- ★ LAURA BRANIGAN-How Am I Supposed To Live Without You 24-18
- ★ RONNIE MILSAP-Don't You Know How Much I Love You
- ★ NAKED EYES-Promises Promises
- ★ GEORGE BENSON-Lady Love Me
- ★ THE KINKS-Don't Forget To Dance
- ★ THE ANIMALS-The Night
- ★ LIQUID GOLD-What's She Got
- ★ KENNY ROGERS AND DOLLY PARTON-Islands In The Stream

### WFLY-FM-Albany

- (Jack Lawrence-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 2-1
- ★ DAVID BOWIE-China Girl 7-3
- ★ MEN WITHOUT HATS-The Safety Dance 9-5
- ★ BONNIE TYLER-Total Eclipse Of The Heart 16-11
- ★ CULTURE CLUB-I'll Tumble 4 Ya 15-12
- ★ THE POLICE-King Of Pain
- ★ THE FIXX-One Thing Leads To Another
- ★ SPANDAU BALLET-True
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- ★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair)
- ★ ROBERT PLANT-Big Log
- ★ DONNA SUMMER-Unconditional Love
- ★ EDDY GRANT-I Don't Wanna Dance

### WGUY-FM-Bangor

- (Larry Clark-M.D.)
- ★ DAVID BOWIE-China Girl 12-8
- ★ QUARTERFLASH-Take Me To Heart 13-9
- ★ NAKED EYES-Promises Promises 27-22
- ★ FRANK STALLONE-Far From Over 29-23
- ★ BILLY JOEL-Tell Her About It 32-26
- ★ LIQUID GOLD-What's She Got
- ★ MADNESS-It Must Be Love
- ★ JACKSON BROWNE-Lawyers In Love
- ★ BONNIE TYLER-Total Eclipse Of The Heart
- ★ SPANDAU BALLET-True
- ★ JULUKA-Scatterings Of Africa
- ★ THE POLICE-King Of Pain
- ★ ELVIS COSTELLO AND THE ATTRACTIIONS-Everyday I Write The Book
- ★ THE FIXX-One Thing Leads To Another
- ★ ROD STEWART-What Am I Gonna Do

### WHEB-FM-Portsmouth

- (Rick Dean-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 3-1
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 5-2
- ★ DAVID BOWIE-China Girl 12-8
- ★ JACKSON BROWNE-Lawyers In Love 13-9
- ★ BONNIE TYLER-Total Eclipse Of The Heart 20-10
- ★ TAGO-Puttin' On The Ritz
- ★ THE ANIMALS-The Night

- ★ STRAY CATS-(She's) Sexy + 17
- ★ ELVIS COSTELLO AND THE ATTRACTIIONS-Everyday I Write The Book
- ★ BILLY JOEL-Tell Her About It
- ★ TEARS FOR FEARS-Change
- ★ ELTON JOHN-Kiss The Bride
- ★ NAKED EYES-Promises Promises
- ★ BILLY IDOL-Dancing With Myself
- ★ BRYAN ADAMS-This Time

### WIGY-FM-Bath

- (Scott Robbins-M.D.)
- ★ DEF LEPPARD-Rock Of Ages 1-1
- ★ BONNIE TYLER-Total Eclipse Of The Heart 12-7
- ★ JOURNEY-After The Fall 13-11
- ★ JACKSON BROWNE-Lawyers In Love 17-14
- ★ BILLY JOEL-Tell Her About It 27-19
- ★ BRYAN ADAMS-This Time
- ★ ROD STEWART-What Am I Gonna Do
- ★ CHRIS DE BURG-Ship To Shore
- ★ THE FIXX-One Thing Leads To Another
- ★ THE TALKING HEADS-Burning Down The House
- ★ JUICE NEWTON-Tell Her No
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- ★ LIQUID GOLD-What's She Got

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/16/83)

### Continued from page 16

- ★ DAVID BOWIE-China Girl 7-4
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 8-6
- ★ QUARTERFLASH-Take Me To Heart 8-3
- ★ JACKSON BROWNE-Lawyers In Love 9-4
- ★ CULTURE CLUB-It'll Tumble 4 Ya 11-7
- NAKED EYES-Promises Promises
- MEN WITHOUT HATS-The Safety Dance 18-15
- ★ STRAY CATS-(She's) Sexy + 17 30-25
- LAURA BRANIGAN-How Am I Supposed To Love Without You
- SPANDAU BALLET-True
- THE S.O.S.BAND-Just Be Good To Me
- JEFFREY OSBORNE-Don't You Get So Mad
- JUICE NEWTON-Tell Her No
- ELTON JOHN-Kiss The Bride
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- ROD STEWART-What Am I Gonna Do

### WCIR-FM-Beckley

- (Bob Spencer-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ MICHAEL SEMBELLO-Maniac 4-2
- ★ EURYTHMICS-Sweet Dreams 5-3
- ★ DAVID BOWIE-China Girl 7-4
- ★ RICK SPRINGFIELD-Human Touch 10-7
- JEFFREY OSBORNE-Don't You Get So Mad
- ELTON JOHN-Kiss The Bride
- SERGIO MENDES-Rainbow's End
- ASIA-Don't Cry
- THE BEE GEES-Someone Belonging To Someone
- JIM CAPALDI-Living On The Edge

### WFBG-AM-Altoona

- (Tony Booth-M.D.)
- ★ LAURA BRANIGAN-How Am I Supposed To Love Without You 25-18
- ★ BONNIE TYLER-Total Eclipse Of The Heart 31-25
- ★ GEORGE BENSON-Lady Love Me 35-29
- ★ FRANK STALLONE-Far From Over 36-31
- ★ TACO-Puttin' On The Ritz 40-33
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- ROD STEWART-What Am I Gonna Do
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- ROBERT PLANT-Big Log
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- MADNESS-It Must Be Love
- THE TALKING HEADS-Burning Down The House
- THE POLICE-King Of Pain
- THE FIXX-One Thing Leads To Another
- HEART-How Can I Refuse
- ZEBRA-Tell Me What You Want

### WKRZ-FM-Wilkes-Barre

- (Jim Rising-P.D.)
- ★ QUARTERFLASH-Take Me To Heart 14-5
- ★ BILLY JOEL-Tell Her About It 26-19
- ★ JOURNEY-After The Fall 21-16
- ★ SPANDAU BALLET-True 32-20
- ★ LAURA BRANIGAN-How Am I Supposed To Love Without You 28-22
- QUIET RIOT-Cum On Feel The Noise
- HEART-How Can I Refuse
- ELTON JOHN-Kiss The Bride
- AIR SUPPLY-Making Love Out Of Nothing At All
- ROBERT PLANT-Big Log
- JUICE NEWTON-Tell Her No
- LYDIA MURDOCK-Superstar
- THE KINKS-Don't Forget To Dance
- ROD STEWART-What Am I Gonna Do
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- LIQUID GOLD-What's She Got
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)

### WNVZ-FM-Norfolk

- (Steve Kelly-M.D.)
- ★ MICHAEL JACKSON-Human Nature 18-11
- ★ JOURNEY-After The Fall 19-12
- ★ BILLY JOEL-Tell Her About It 20-15
- ★ ASIA-Don't Cry 26-20
- ★ SHALAMAR-Dead Giveaway 29-22
- AIR SUPPLY-Making Love Out Of Nothing At All
- JUICE NEWTON-Tell Her No
- THE POLICE-King Of Pain
- HEART-How Can I Refuse
- THE BEE GEES-Someone Belonging To Someone
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream

### WQXA-FM-York

- (Dan Steele-M.D.)
- ★ DAVID BOWIE-China Girl 12-7
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 19-12
- ★ JACKSON BROWNE-Lawyers In Love 20-15
- ★ MICHAEL JACKSON-Human Nature 24-19
- NAKED EYES-Promises Promises 25-20
- THE BEE GEES-Someone Belonging To Someone
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- ASIA-Don't Cry
- SPANDAU BALLET-True
- JEFFREY OSBORNE-Don't You Get So Mad
- STRAY CATS-(She's) Sexy + 17
- THE POLICE-King Of Pain
- SERGIO MENDES-Rainbow's End

### WRQX-FM-Washington

- (Mary Tatem-M.D.)
- ★ EURYTHMICS-Sweet Dreams 10-5
- ★ MARSHALL CRENSHAW-Whenever You're On My Mind 14-7
- ★ FRANK STALLONE-Far From Over 17-14
- ★ JACKSON BROWNE-Lawyers In Love 20-17
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 30-24
- JIM CAPALDI-Living On The Edge
- GEORGE BENSON-Lady Love Me
- THE POLICE-King Of Pain
- SPANDAU BALLET-True

### WRVQ-FM-Richmond

- (Jim Payne-M.D.)
- ★ DAVID BOWIE-China Girl 16-10
- ★ MICHAEL JACKSON-Human Nature 13-12
- ★ ASIA-Don't Cry 20-13
- ★ JACKSON BROWNE-Lawyers In Love 25-14
- ★ RITA COOLIDGE-All Time High 19-15
- AIR SUPPLY-Making Love Out Of Nothing At All
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love

### WXIL-FM-Parkersburg

- (Paul Demille-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ MICHAEL SEMBELLO-Maniac 3-2
- ★ RICK SPRINGFIELD-Human Touch 4-4
- ★ MEN WITHOUT HATS-The Safety Dance 17-10
- ASIA-Don't Cry 18-11
- THE POLICE-King Of Pain
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream

### MICHAEL JACKSON-P.Y.T.(Pretty Young Thing)

- DONNIE IRIS-Human Evolution
- JOE ESPOSITO-Lady,Lady, Lady
- NAKED EYES-Promises Promises
- DEF LEPPARD-Stage Fright
- THE ANIMALS-The Night
- SNUFF-Bad Billy
- THE BEE GEES-Someone Belonging To Someone
- FUN BOY THREE-Our Lips Are Sealed
- AGNETHA FALTSKOG-Can't Shake Loose
- DEF LEPPARD-Fooling Around

### WXLK-FM-Roanoke

- (David Lee Michaels-M.D.)
- ★ MEN AT WORK-It's A Mistake 5-3
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 10-7
- ★ LITTLE RIVER BAND-You're Driving Me Out Of My Mind 24-18
- ★ THE COCONUTS-If I Only Had A Brain 25-19
- ★ STARBUCK-The Full Cleveland 40-31
- MADNESS-It Must Be Love
- THE POLICE-King Of Pain
- AGNETHA FALTSKOG-Can't Shake Loose
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- DAVID BOWIE-Modern Love

### WYCR-FM-York

- (J.J. Randolph-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ JACKSON BROWNE-Lawyers In Love 15-10
- ★ TACO-Puttin' On The Ritz 19-12
- ★ DAVID BOWIE-China Girl 23-18
- ★ RICK SPRINGFIELD-Human Touch 26-21
- ASIA-Don't Cry
- STRAY CATS-(She's) Sexy + 17
- BONNIE TYLER-Total Eclipse Of The Heart
- RITA COOLIDGE-All Time High
- JUICE NEWTON-Tell Her No
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- SPANDAU BALLET-True
- ELTON JOHN-Kiss The Bride
- JEFFREY OSBORNE-Don't You Get So Mad
- LINDSEY BUCKINGHAM-Holiday Road
- THE BEE GEES-Someone Belonging To Someone
- STACY LATTISAW-Miracles
- THE ANIMALS-The Night
- EDDY GRANT-I Don't Wanna Dance
- THE POLICE-King Of Pain
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream

## Southeast Region

### ★ PRIME MOVERS

- BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
- MICHAEL SEMBELLO-Maniac (Casablanca)
- BILLY JOEL-Tell Her About It (Columbia)

### ● TOP ADD ONS

- SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)
- THE BEE GEES-Someone Belonging To Someone (RSO)
- JEFFREY OSBORNE-Don't You Get So Mad (A&M)

### ■ BREAKOUTS

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

### WAEV-FM-Savannah

- (J.D. North-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 1-1
- ★ EURYTHMICS-Sweet Dreams 2-2
- ★ JACKSON BROWNE-Lawyers In Love 15-8
- ★ BILLY JOEL-Tell Her About It 16-9
- BONNIE TYLER-Total Eclipse Of The Heart 17-10
- THE POLICE-King Of Pain
- JEFFREY OSBORNE-Don't You Get So Mad
- ELTON JOHN-Kiss The Bride
- JOURNEY-After The Fall
- JUICE NEWTON-Tell Her No
- F R DAVID-Words
- RONNIE MILSAP-Don't You Know How Much I Love You
- KAJAGOOGOO-Hang On Now

### WANS-FM-Anderson/Greenville

- (Rod Metts-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 3-1
- ★ BILLY JOEL-Tell Her About It 19-15
- ★ MICHAEL JACKSON-Human Nature 23-18
- ★ BONNIE TYLER-Total Eclipse Of The Heart 32-22
- ★ MEN WITHOUT HATS-The Safety Dance 28-24
- BONNIE TYLER-Total Eclipse Of The Heart
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- JEFFREY OSBORNE-Don't You Get So Mad
- THE TALKING HEADS-Burning Down The House
- THE POLICE-King Of Pain
- THE BEE GEES-Someone Belonging To Someone
- JIM CAPALDI-Living On The Edge

### WBBQ-FM-Augusta

- (Bruce Stevens-M.D.)
- THE POLICE-King Of Pain
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- JUICE NEWTON-Tell Her No
- THE BEE GEES-Someone Belonging To Someone
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- RICK JAMES-Cold Blooded
- THE FIXX-One Thing Leads To Another
- WHAM-Bad Boys

### WBCY-FM-Charlotte

- (Bob Kagan-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 14-3
- ★ RICK SPRINGFIELD-Human Touch 21-14
- ★ MICHAEL JACKSON-Human Nature 17-12
- ★ BILLY JOEL-Tell Her About It 23-17
- ★ FRANK STALLONE-Far From Over 28-19
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- AIR SUPPLY-Making Love Out Of Nothing At All
- THE FIXX-One Thing Leads To Another
- THE TALKING HEADS-Burning Down The House
- THE BEE GEES-Someone Belonging To Someone
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book

### WBGM-FM-Tallahassee

- (Jack Norris-M.D.)
- ★ MICHAEL SEMBELLO-Maniac 2-1
- ★ CULTURE CLUB-It'll Tumble 4 Ya 13-7
- ★ MEN AT WORK-It's A Mistake 12-8
- ★ DAVID BOWIE-China Girl 14-9
- ★ JACKSON BROWNE-Lawyers In Love 15-11
- ROD STEWART-What Am I Gonna Do
- THE POLICE-King Of Pain
- STYX-High Time
- PAUL ANKA-Hold Me 'Till The Mornin' Comes
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- THE FIXX-One Thing Leads To Another
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- THE BEE GEES-Someone Belonging To Someone
- STACY LATTISAW-Miracles

### WBJW-FM-Orlando

- (Terry Long-M.D.)
- ★ MEN AT WORK-It's A Mistake 9-4
- ★ CULTURE CLUB-It'll Tumble 4 Ya 15-8
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 16-11
- ★ ASIA-Don't Cry 22-18
- ★ RICK SPRINGFIELD-Human Touch 29-21
- TACO-Puttin' On The Ritz
- BONNIE TYLER-Total Eclipse Of The Heart
- SHALAMAR-Dead Giveaway
- STRAY CATS-(She's) Sexy + 17
- NAKED EYES-Promises Promises
- SPANDAU BALLET-True
- AIR SUPPLY-Making Love Out Of Nothing At All

### WCGQ-FM-Columbus

- (Bob Raleigh-M.D.)
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 10-5
- ★ QUARTERFLASH-Take Me To Heart 13-9
- ★ DAVID BOWIE-China Girl 17-12
- ★ JOURNEY-After The Fall 18-13
- ★ LOVERBOY-Hot Girls In Love 20-15
- THE POLICE-King Of Pain
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- LOUISE TUCKER-Midnight Blue
- AIR SUPPLY-Making Love Out Of Nothing At All
- JEFFREY OSBORNE-Don't You Get So Mad
- GEORGE BENSON-Lady Love Me
- THE BEE GEES-Someone Belonging To Someone
- ROBERT PLANT-Big Log

### WCSC-AM-Charleston

- (Chris Bailey-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 4-2
- ★ THE HUMAN LEAGUE-(Keep Feeling) Fascination 10-7
- ★ MICHAEL JACKSON-Human Nature 18-8
- ★ JACKSON BROWNE-Lawyers In Love 14-9
- ★ SHALAMAR-Dead Giveaway 18-13
- THE POLICE-King Of Pain
- ELTON JOHN-Kiss The Bride
- ROBERT PLANT-Big Log
- JUICE NEWTON-Tell Her No
- THE KINKS-Don't Forget To Dance
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- MADNESS-It Must Be Love
- STYX-High Time
- THE FIXX-One Thing Leads To Another
- WHAM-Bad Boys
- AGNETHA FALTSKOG-Can't Shake Loose
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- ROD STEWART-What Am I Gonna Do

### WDCG-FM-Durham

- (Randy Kabrich-M.D.)
- ★ QUARTERFLASH-Take Me To Heart 17-12
- ★ MICHAEL JACKSON-Human Nature 21-15
- ★ ASIA-Don't Cry 30-27
- ELO-ROCK 'N' Roll Is King 31-28
- BILLY JOEL-Tell Her About It 32-29
- PAUL ANKA-Hold Me 'Till The Mornin' Comes
- JEFFREY OSBORNE-Don't You Get So Mad
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- HEART-How Can I Refuse

### WFLB-AM-Fayetteville

- (Larry Canon-M.D.)
- ★ RITA COOLIDGE-All Time High 11-5
- ★ LAURA BRANIGAN-How Am I Supposed To Love Without You 14-8
- ★ BILLY JOEL-Tell Her About It 23-12
- ★ GEORGE BENSON-Lady Love Me 26-15
- ★ RICK SPRINGFIELD-Human Touch 32-22
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- THE POLICE-King Of Pain
- JUICE NEWTON-Tell Her No
- THE KINKS-Don't Forget To Dance
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE BEE GEES-Someone Belonging To Someone
- STRAY CATS-(She's) Sexy + 17
- STYX-High Time
- HEART-How Can I Refuse
- ROD STEWART-What Am I Gonna Do
- THE ANIMALS-The Night
- AGNETHA FALTSKOG-Can't Shake Loose
- BETTE MIDLER-All I Need To Know
- THE FIXX-One Thing Leads To Another
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book

### WHYY-FM-Montgomery

- (Mark St. John-M.D.)
- ★ RITA COOLIDGE-All Time High 11-4
- ★ BONNIE TYLER-Total Eclipse Of The Heart 21-8
- ★ ASIA-Don't Cry 16-12
- ★ MICHAEL JACKSON-Human Nature 22-14
- ★ JACKSON BROWNE-Lawyers In Love 20-17
- THE POLICE-King Of Pain
- THE KINKS-Don't Forget To Dance
- STRAY CATS-(She's) Sexy + 17
- F R DAVID-Words
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE FIXX-One Thing Leads To Another

### WHYI-FM-Miami

- (Robert W. Walker-M.D.)
- ★ MEN WITHOUT HATS-The Safety Dance 2-1
- ★ MIGUEL BROWN-So Many Men, So Little Time 10-5
- ★ FRANK STALLONE-Far From Over 17-10
- ★ STACY LATTISAW-Miracles 18-13
- ★ FREEZE-I.O.U. 20-14
- JOURNEY-After The Fall
- THE TALKING HEADS-Burning Down The House
- RICK JAMES-Cold Blooded
- K. C. AND THE SUNSHINE BAND-Give It Up
- DEF LEPPARD-Fooling Around
- THE POLICE-King Of Pain
- WHAM-Bad Boys
- THE S.O.S.BAND-Just Be Good To Me
- GEORGE BENSON-Lady Love Me
- JEFFREY OSBORNE-Don't You Get So Mad
- BETTE MIDLER-Only In Miami

### WINZ-FM-Miami

- (Mark Shands-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1

- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 5-2
- ★ LEE GREENWOOD-I.O.U. 9-7
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 18-10
- ★ STACY LATTISAW-Miracles 29-19
- HERBIE HANCOCK-Rockit
- MEOG-Ewok Celebration
- ZAPP-I Can Make You Dance
- MICHAEL JACKSON-P.Y.T.(Pretty Young Thing)
- EBW/OZN-A.E.I.O.U.(Sometimes)
- THE S.O.S.BAND-Just Be Good To Me

### WISE-AM-Asheville

- (John Stevens-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 3-1
- ★ RICK SPRINGFIELD-Human Touch 9-5
- ★ RITA COOLIDGE-All Time High 15-10
- ★ DAVID BOWIE-China Girl 26-11
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 22-15
- ROD STEWART-What Am I Gonna Do
- THE POLICE-King Of Pain
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- ROBERT PLANT-Big Log
- HEART-How Can I Refuse
- THE KINKS-Don't Forget To Dance
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- ELTON JOHN-Kiss The Bride
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- KAJAGOOGOO-Hang On Now
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- THE BEE GEES-Someone Belonging To Someone
- PETER GABRIEL-Solsbury Hill
- AGNETHA FALTSKOG-Can't Shake Loose

### WIVY-FM-Jacksonville

- (Dave Scott-M.D.)
- ★ MICHAEL JACKSON-Human Nature 1-1
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 10-7
- ★ BILLY JOEL-Tell Her About It 13-9
- ★ GEORGE BENSON-Lady Love Me 21-17
- ★ SPANDAU BALLET-True 25-18
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- RONNIE MILSAP-Don't You Know How Much I Love You
- JUICE NEWTON-Tell Her No
- EDDIE RABBITT-You Put The Beat On My Heart

### WIXV-FM-Savannah

- (J.P. Hunter-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 15-8
- ★ FRANK STALLONE-Far From Over 22-14
- ★ MICHAEL JACKSON-Human Nature 19-13
- ★ STYX-High Time 38-30
- THE FIXX-One Thing Leads To Another
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- THE POLICE-King Of Pain
- RICK JAMES-Cold Blooded
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- DEF LEPPARD-Fooling Around
- Z.Z.TOP-Sharp Dressed Man
- THREE DOG NIGHT-Jungle
- MINOR DETAILS-Canvas Of Love
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- MADNESS-It Must Be Love
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- LIQUID GOLD-What's She Got
- STYX-High Time

### WJDX-AM-Jackson

- (Bill Crews-M.D.)
- ★ CULTURE CLUB-It'll Tumble 4 Ya 10-6
- ★ JEFFREY OSBORNE-Don't You Get So Mad 11-8
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 16-12
- ★ BILLY JOEL-Tell Her About It 25-18
- ★ JUICE NEWTON-Tell Her No 37-31
- SERGIO MENDES-Rainbow's End
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE BEE GEES-Someone Belonging To Someone

### WKRQ-FM-Mobile

- (Scott Griffith-P.D.)
- ★ MICHAEL SEMBELLO-Maniac 4-1
- ★ LAURA BRANIGAN-How Am I Supposed To Love Without You 12-9
- ★ MICHAEL JACKSON-Human Nature 21-13
- ★ MEN WITHOUT HATS-The Safety Dance 23-14
- ★ BONNIE TYLER-Total Eclipse Of The Heart 32-24
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- THE KINKS-Don't Forget To Dance
- ROBERT PLANT-Big Log
- THE ANIMALS-The Night
- MADNESS-It Must Be Love

### KENNY ROGERS AND DOLLY PARTON-Islands In The Stream

- WXXX-FM-Birmingham (Steve Davis-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 20-15
- ★ BILLY JOEL-Tell Her About It 23-17
- ★ SHALAMAR-Dead Giveaway 28-19
- ★ CULTURE CLUB-It'll Tumble 4 Ya 29-23
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 29-24
- STRAY CATS-(She's) Sexy + 17
- LITTLE RIVER BAND-You're Driving Me Out Of My Mind
- GEORGE BENSON-Lady Love Me
- ROBERT PLANT-Big Log
- JEFFREY OSBORNE-Don't You Get So Mad
- THE POLICE-King Of Pain
- MADNESS-It Must Be Love
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- ROD STEWART-What Am I Gonna Do

### WMC-FM (FM-100)-Memphis

- (Cynthia Mayweather-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ STEVIE NICKS-Stand Back 6-3
- ★ CULTURE CLUB-It'll Tumble 4 Ya 7-5
- ★ JACKSON BROWNE-Lawyers In Love 9-7
- BONNIE TYLER-Total Eclipse Of The Heart 24-18
- THE POLICE-King Of Pain
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- MADNESS-It Must Be Love

### WOKI-FM-Knoxville

- (Gary Adkins-M.D.)
- ★ THE POLICE-Every Breath You Take 1-1
- ★ MICHAEL SEMBELLO-Maniac 6-2
- ★ MEN WITHOUT HATS-The Safety Dance 10-6
- ★ TACO-Puttin' On The Ritz 13-9
- ★ BONNIE TYLER-Total Eclipse Of The Heart 19-10
- THE POLICE-King Of Pain
- THE FIXX-One Thing Leads To Another
- JEFFREY OSBORNE-Don't You Get So Mad
- THE KINKS-Don't Forget To Dance
- TEARS FOR FEARS-Change
- HEART-How Can I Refuse
- AGNETHA FALTSKOG-Can't Shake Loose
- KAJAGOOGOO-Hang On Now
- Z.Z.TOP-Sharp Dressed Man
- THREE DOG NIGHT-Jungle
- MINOR DETAILS-Canvas Of Love
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- MADNESS-It Must Be Love
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- LIQUID GOLD-What's She Got
- STYX-High Time

### WQEN-FM-Gadsden

- (Leo Davis-M.D.)
- ★ RICK SPRINGFIELD-Human Touch 5-2
- ★ EURYTHMICS-Sweet Dreams 10-5
- ★ NAKED EYES-Promises Promises 11-8
- ★ MICHAEL JACKSON-Human Nature 15-10
- ★ PAUL ANKA-Hold Me 'Till The Mornin' Comes 16-12
- THE POLICE-King Of Pain
- THE FIXX-One Thing Leads To Another
- SPANDAU BALLET-True
- THE BEE GEES-Someone Belonging To Someone
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- JUICE NEWTON-Tell Her No
- AGNETHA FALTSKOG-Can't Shake Loose
- KENNY ROGERS AND DOLLY PARTON-Islands In The Stream
- RICK JAMES-Cold Blood

## Vox Jox

• Continued from page 14

Congratulations to WPLJ New York's **Pat St. John**. It looks like the 13-year ABC New York vet will make it to 15 as the station has just signed him to a five year contract. "PLJ's recent format transition has been the butt of some delightful humor on the part of **Scott Shannon** and his morning cohorts at Malrite's new Z-100 (WHTZ). Usually this kind of stuff is tasteless but Shannon has managed to set up and pull off an alleged spot "purchased" by WPLJ PD **Larry Berger** in a very entertaining fashion. We don't know what the rest of the day sounds like, but the morning we heard was great.



St. John

Speaking of listening, we drove up Highway 101 last week and took time out from our usual prerecorded fare of "The Pixies Three Meet Pickettywitch" to catch San Luis Obispo's KZOZ. In the half hour we heard them, the music was good, the jock acceptable, the interaction with the news anchor went smoothly (usually embarrassingly awkward at most smaller market facilities)—probably the most professional station out of the few dozen we caught. That's one advantage to East Coast cruising. The government has thoughtfully provided major metropolises every few hundred miles offering continual quality listening. A station like ZOZ might go unnoticed, but in the West it was a welcome relief—kind of like finding another Marvelettes tape in the back seat.

★ ★ ★

**Don Inus** is taking a couple weeks off as of Aug. 15 and if his female replacement sounds familiar, that's because she's **Roz Frank**, former WNBC weekend air personality and currently New York's only airborne women traffic reporter... Ever wonder what became of **Michael**

**Sarzynski**, former WNBC air personality? Well Sarzynski, who years ago worked with **Joe Montione** at Scranton's WILK, is back with Joe doing mornings on WHTF, York. Also joining the contemporary station is **Fern Trovas** formerly of WSNI Philly doing middays and WBLI Long Island's **Keith Allen** handling overnights.

**Tony Yoken** has also resurfaced. The former Billboard AOR air personality of the year is now using his charms on sponsors as an account exec. with Memphis' WZXR (WREC's FM).

Here it is: the official KKHR Los Angeles lineup (for those of you following along in your hymnals turn to page 93, KNX-FM soon to be "Hit Radio"). As mentioned last week, **Lou Simon** will be doing mornings, **Dave Donovan** does 9 to noon. (Don't let the name fool you, he's still good ole' **Joe Cipriano**, last of L.A.'s KHTZ), **Christopher Lance** moves over from KRTH in noon to 3. **Todd Parker** rejoins the CBS-FM fold coming directly from Entercom's KITS San Francisco, and indirectly from WCAU-FM Philly. **Mark Hanson** joins up as evening announcer fleeing India-no-place where he worked at Ken Wolt's WZPL (Indy's Apple). **Dan Lopez** continues as late night host and **Steve Randall**, a one-time K-Wester in L.A., comes back to the city from Tacoma's KNBQ. Target date? Momentarily. Operators are standing by... Oh, one of the new weekenders at KKHR will be former KHTZ PD **Jim Conlee**, and speaking of weekends and KHTZ, the new weekend personality there is **Benny Martinez**, most recently with L.A.'s KFI.

★ ★ ★

Attention K-Mart Shoppers: Want to buy a radio station in Pittsburgh? Try 3WS (WWSW) and its AM all-talk counterpart WTKN. Word is the Blocks, who own the station (as well as an area newspaper among other holdings) want to put more money in cable. Two good fa-

cilities priced to sell.

The latest in the **Jack Bogut** saga has KDKA buying a spot in Bogut's WTAE-TV show advertising **John Cigna's** new morning offering. Meanwhile country WDSY may become quasi-country WDSY as the station is said to be infusing more crossover stuff.

★ ★ ★

First, we want to congratulate South Florida's Y-100 on its 10th anniversary. The real date was Aug. 3, but they're planning a major promotion Aug. 20 on the beach featuring **Stacey Lattisaw**, Champaign, The Jonzun Crew, **Weird Al Yankovic**, **Frank Stallone**. . . your basic cavalcade of stars, 1983 style. Aug. 3, 1973! **Ronnie Grant** was PD, **Buzz Bennett** was consulting, **Robert W. Walker** was doing afternoons. He's left a few times, but Robert W. Walker is still doing afternoons. Here's a quiz: Y-100 did not start out with their present calls. They changed them to WHYI shortly after debuting another set. Originally, of course, they were WJHR, a beautiful music outlet in the Kenarn building, but what were the calls between WJHR and WHYI? We'll tell you next week.

Anyhow, we brought all that up to tell you about the other Y-100. (You didn't know there were two? We didn't either.) According to the folks at WNFY in Ormond Beach (that's near Daytona for all you map freaks), North Florida's Y-100 will soon be North Florida's I-100 (which should further confuse passing motorists) with the new calls WNFY, a cute little alligator in head-phones logo, and an additional 300 feet on its tower which at 1249 feet could have actually put them in South Florida's Y-100's coverage area, hence the switch which includes a major advertising campaign.

★ ★ ★

**Paul Sebastian** is learning about such things as plug ins, and shopping for items like block heaters as he prepares for the sojourn northward. The KFKF Kansas City operations manager has been named PD of FM103 (WCCO-FM Minneapolis). Paul has had just enough time to get used to Kansas City weather, coming from Jacksonville's APE two years ago, and now he'll learn the real Minnesota secret. You can survive January, it's the mosquitos in summer that post the greater threat. At least he's with a good company.

**Craig Hunt** is back with Western Cities Broadcasting. The former KLUC Las Vegas morning man who left to join Paul Christy's WABX Detroit is back as afternoon drive personality for Gilroy/San Jose's KWSS. As you may know, KWSS was KFAT. That and everything else you need to know about San Francisco radio should appear in next weeks San Francisco market profile. . . a few Mid America Media Management moves (isn't it nice you don't have to read this stuff aloud) at Peoria's WSWT as **George Caraway** resigns as station manager to become KPTL/KKBC Carson City's GM. Replacing him is **John Krogstad**, who currently serves as regional affiliate manager for Satellite Music Network.

Some changes at Seattle's KOMO where PD Ken Kohl announces the promotion of **Gary Stewart** from managing editor to news director. Weekend personality **Stan Orchard** meanwhile moves up to host "First Edition," KOMO's new early morning news program which debuted

last week along with co-host and overnight personality **Jaynie Dillon**. Replacing Orchard on the weekend is **William Reher** from Oklahoma City's KTOK.

★ ★ ★

**Charlie Rose**, tv and radio talk show personality, now hosts WRC Washington's Saturday morning 6 to 9 a.m. segment. Also joining RC as host of "Red skin Report" and "Fan Talk" is Washington football expert **Mark Moseley**.

**Kriss St. Jon** is back at Dayton's WBZL. Kriss, part of the original "BZI country lineup four years ago, subsequently left the station to work for Alabama—the group not the state. Anyhow, she missed Ohio so she's back doing 6 to 11 p.m. . . speaking of Ohio, **Mari Ann Winkfield** joins Cox's WSB-AM-FM Atlanta as advertising and promotion manager. If you want to phone up and tease Mari Ann about her preppy past, keep in mind she's a former Miss Ohio among other socially acceptable roles.

★ ★ ★

**Winn White** migrates a few miles from the Tampa Bay market to Bradenton, where he now serves as program manager and morning personality on "Coast 1490 Radio," WOFN. . . **Chris Onan** returns to Seneca Falls, N.Y.'s WSW-AM-FM as GM. He worked there prior to serving as GM of neighboring WSCM in Cobleskill. In addition to managing the combo, Onan will act as morning news anchor and host of the station's public opinion program. Additionally, his wife **Kathy** serves as the station's bookkeeper. (Isn't small market radio a joy?)

Seattle jazz lovers rejoice: KPLZ now offers five hours of the stuff on Friday nights (7 to midnight), hosted by local jazz aficionado and former KJZZ PD **Jeff Hanley**.

★ ★ ★

Milwaukee's WEMP adds "Live From Giggles," a talk and variety offering to their AC lineup. **Lee Rothman** (a former "Bowling For Dollars" host) coordinates the production. . . **Robert Fiscella** joins KRBE Houston as sports reporter. . . **KVET** Austin adds "Sports Call," a daily phone in talk show at 5:30 p.m., to their country line up. . . **Ed Shane's** latest client, McAllen's AC outlet, KRIO-AM has just hired **Jay Glass** as PD. Jay, who comes from San Angelo's KIXY also handles mornings, replacing **John Steele**, who exits the station. . . Congratulations to KYUU San Francisco afternoon personality **Jeff McNeal**. He finally made it legal and married **Kimberly** last week.



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 25.

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

## POP SINGLES—10 Years Ago

1. Brother Louie, Stories, Kama Sutra
2. Live And Let Die, Wings, Apple
3. Touch Me In The Morning, Diana Ross, Motown
4. Let's Get It On, Marvin Gaye, Tamla
5. The Morning After, Maureen McGovern, 20th Century
6. Delta Dawn, Helen Reddy, Capitol
7. Get Down, Gilbert O'Sullivan, MAM
8. Say, Has Anybody Seen My Sweet Gypsy Rose, Dawn featuring Tony Orlando, Bell
9. Uneasy Rider, Charlie Daniels, Kama Sutra
10. Bad, Bad Leroy Brown, Jim Croce, ABC

## POP SINGLES—20 Years Ago

1. Fingertips, Little Stevie Wonder, Tamla
2. Hello Mudduh, Hello Fadduh, Allan Sherman, Warner Bros.
3. Candy Girl, Four Seasons, VeeJay
4. My Boyfriend's Back, Angels, Smash
5. Judy's Turn To Cry, Lesley Gore, Mercury
6. Blowin' In The Wind, Peter, Paul & Mary, Warner Bros.
7. Wipe Out, Surfari, Dot
8. More, Kai Winding, Verve
9. (You're The) Devil In Disguise, Elvis Presley, RCA
10. Denise, Randy & the Rainbows, Rust

## TOP LPs—10 Years Ago

1. VI, Chicago, Columbia
2. A Passion Play, Jethro Tull, Chrysalis
3. The Dark Side Of The Moon, Pink Floyd, Harvest
4. Foreigner, Cat Stevens, A&M
5. Diamond Girl, Seals & Crofts, Warner Bros.
6. Touch Me In The Morning, Diana Ross, Motown
7. Made In Japan, Deep Purple, Warner Bros.
8. Fresh, Sly & the Family Stone, Epic
9. Machine Head, Deep Purple, Warner Bros.
10. Leon Live, Leon Russell, Shelter

## TOP LPs—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. Everybody's Had The Blues, Merle Haggard, Capitol
2. Mr. Lovemaker, Johnny Paycheck, Epic
3. The Corner Of My Life, Bill Anderson, MCA
4. Slippin' Away, Jean Shepard, United Artists
5. Louisiana Woman, Mississippi Man, Loretta Lynn & Conway Twitty, MCA
6. If Teardrops Were Pennies, Porter Wagoner & Dolly Parton, RCA
7. Nothing Ever Hurt Me, George Jones, Epic
8. Trip To Heaven, Freddy Hart, Capitol
9. You've Never Been This Far, Conway Twitty, MCA
10. Drift Away, Narvel Felts, Cinnamon

## SOUL SINGLES—10 Years Ago

1. Let's Get It On, Marvin Gaye, Tamla
2. Here I Am, Al Green, Hi
3. If You Want Me To Stay, Sly & the Family Stone, Epic
4. Angel, Aretha Franklin, Atlantic
5. Baby I've Been Missing You, Independents, Wand
6. Meet That Lady, Isley Brothers, T-Neck
7. I Was Checkin' Out, She Was Checkin' In, Don Covay, Mercury
8. Gypsy Man, War, United Artists
9. Nobody Want You When You're Down And Out, Bobby Womack, United Artists
10. Stoned Out Of My Mind, Chi-Lites, Brunswick

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## CURRENT AND CLASSIC AIRCHECKS!

Current issue = 41 features KISS/Rick Dees, WBBM-FM/Dick Biondi, KJR/Gary Lockwood, KFRC/Dr. Don Rose, KFI/Cajun Ken Cooper, KHJ/Danny Martinez, plus SF's KMEL, Portland's KMJK, and a WABX/Detroit composite. 90-minute cassette, \$5.50. Issue = S-20 features Baltimore & Washington with CHR's WBSB & WROX, Urban WKYS, WOOK, and WKYV, ACs WLTT, WPGC, WEZR and WASH/Bill Tanner, plus AORs WAVA, WIYY and WWDC/Greaseman. Cassette, \$5.50. Classic Issue = C-34 features KFWB/Wink Martindale-1967, 130/Jack Armstrong-1973, WABC/George Michael's first show-1974, KHJ/Real Don Steele-1966, B100/Sholgun Tom Kelly-1979, KHJ/Dr. John Leader-1976, KFRC/John MacFlanagan-1975, and KCBO/Mason Dixon-1976. Cassette, \$10.50.

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## Featured Programming

There are better reasons to select a wine than for the shape of its bottle or because (heaven forbid) it's cheap. Now there's a way to make an intelligent choice to brands beyond "Thunderbird" and "Wild Irish Rose" with Bob Skoolsky's new syndicated feature, "The Wine Cellar." A product of Garden State Radio News in Whippany, N.J., Skoolsky has been fine-tuning the show for the past nine months on WVNJ Newark; he's also a columnist for Newsday ("On Wine") and the U.S. correspondent for Vinetic Presse, the French guide to "rock-etfuel." The 2½-minute show is available daily on a barter basis; contact (201) 428-8775.

Ray Charles celebrated his 40th anniversary in show business last week, and Multi Media Entertainment of Cincinnati will celebrate the occasion next month with a two-hour variety special taped at the Coconut Room of the Ambassador Hotel in Los Angeles. Tributators included Quincy Jones, Smokey Robinson, Stevie Wonder, Rev. James Cleveland and Barbara Mandrell (remember that Ray is signed to CBS through its Nashville office). Joe Cocker, Andrae Crouch, Mickey Gilley, Glen Campbell and Dottie West were the guest performers. Produced in association with The Dick Clark Company, the show will be available on a cash or barter basis starting Sept. 1. Call Carol Olash at (513) 352-5955.

"Solid Gold Country," the newest offering from The United Stations, has set its September lineup. Hosted by Stan Martin, the three-hour show kicks off with guest Johnny Paycheck (Sept. 2-4) and follows with Brenda Lee (Sept. 9-11), Jim Ed Brown and the Browns (Sept. 16-18), Dottie West (Sept. 23-25), and Roy Clark (Sept. 30-Oct. 2). The bartered show is written by Rochelle Friedman, who used to script United's "Weekly Country Music Countdown."

Elvis Costello is an Attraction, as he will demonstrate for Starfleet Blair when he teams with the TKO Horns for a live broadcast Sept. 7 from Erwin Center in Austin on NBC's The Source. In other news from the Starfleet scheduling department, Donna Summer, whose new single, "Unconditional Love," features the boys of Birmingham—

Musical Youth—will finally be heard on HBO with a simulcast set Oct. 22.

Metal mania strikes the ABC Rock Radio Network Aug. 27 when DIR's "SuperGroups" series spotlights live performances by Krokus, Scorpions and Ozzy Osbourne. . . . In case you missed Elmer Dapron's "Grocery List" last week, our favorite food connoisseur told Mutual listeners about price trends in hog markets, how the 1983 garlic crop is doing, and characteristics of tomato juice. Hope that Nick, the counter man at our favorite greasy spoon, was listening.

From atop the Elmhurst Gas Tanks on the Long Island Expressway comes word that Shadow Traffic, the travel mavens who guide commuters on 55 stations in the New York metro area, has upped Susan Murphy, one of their more popular air personalities, to vice president of programming. . . . Mutual Sports has appointed John Rosenberg daily sports producer and hired Mel Proctor, the voice of the Washington Bullets, to round out its broadcast team for the 1983 NFL season. . . . Ruth Presslaff has been promoted to manager of affiliate relations for The United Stations in New York. She was station clearance representative.

LEO SACKS



**GREENER PAST**—Al Green rehearses for his upcoming spot on Dick Clark's "Rock Roll and Remember." Green will be the featured guest on the United Stations' program, which airs Sept. 9-11.

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

- Aug. 22, Asia, Rockline, Global Satellite Network, 90 minutes.
- Aug. 22, James Young of Styx, Guest D.J., Rolling Stone Productions, one hour.
- Aug. 22-28, Four Freshmen, Music Makers, Narwood Productions, one hour.
- Aug. 22-28, Anne Murray, Country Closeup, Narwood Productions, one hour.
- Aug. 26-28, On The Road Again, Rock Chronicles, Westwood One, one hour.
- Aug. 26-28, Robert Plant, Fixx, Rock Album Countdown, Westwood One, one hour.
- Aug. 26-28, Sylvia, Weekly Country Music Countdown, United Stations, three hours.
- Aug. 26-28, Joe Williams, Great Sounds, United Stations, four hours.
- Aug. 26-28, Asia, The Source, NBC, 90 minutes.
- Aug. 26-28, Moe Bandy, Live From Gilley's, Westwood One, one hour.
- Aug. 26-28, Brian Jones, Rock 'N' Roll Never Forgets, Westwood One, one hour.
- Aug. 26-28, Larry Graham, Special Edition, Westwood One, one hour.
- Aug. 26-28, On The Road Again, Rock Chronicles, Westwood One, one hour.
- Aug. 26-29, Danny & the Juniors, Joey Dee, Don & Deanna On Blecker Street, Continuum Network, one hour.
- Aug. 27, Petula Clark, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- Aug. 27, Loverboy, Superstar Concerts, Westwood One, one hour.
- Aug. 27, Bubble gum groups of the '60s, Solid Gold Saturday Night, RKO Radioshows, one hour.
- Aug. 27, Merle Haggard, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Aug. 27-28, Journey, The Hot Ones, RKO Radioshows, one hour.
- Aug. 28, NAB/RPC Convention Bill Gavin Salute, The Source, NBC.
- Aug. 28, The US Festival, Rolling Stone's Continuous History Of Rock 'N' Roll, ABC Rock Radio Network, one hour.
- Aug. 28, Stevie Ray Vaughn, Blackfoot, The King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Aug. 28-30, Jefferson Starship, Rockweek, Continuum Radio Network, one hour.
- Aug. 29, Laura Branigan, Pop Concerts, Westwood One, two hours.
- Aug. 29, Stewart Copeland of the Police, Guest D.J., Rolling Stone Productions, one hour.
- Aug. 29, A Flock Of Seagulls, Inner-View, Inner-View Network, one hour.
- Aug. 29-Sept. 4, Steve Lawrence & Eydie Gorme, Music Makers, Narwood Productions, one hour.
- Aug. 29-Sept. 4, Charley Pride, Country Closeup, Narwood Productions, one hour.
- Sept. 1-4, Righteous Brothers, Smothers Brothers, Don & Deanna On Blecker Street, Continuum Network, one hour.
- Sept. 2-4, Narada Michael Walden, Special Edition, Westwood One, one hour.
- Sept. 2-4, More Women In Rock, Rock Chronicles, Westwood One, one hour.
- Sept. 2-5, Down Under: The Australian Rock Invasion, The Source, NBC, two hours.
- Sept. 2-5, Greg Kihn, The Source, NBC, two hours.
- Sept. 3, Journey, Superstar Concerts, Westwood One, one hour.
- Sept. 4, Air Supply, Live In Concert, RKO Radioshows, 90 minutes.
- Sept. 4-7, Billy Joel, Rockweek, Continuum Radio Network, one hour.
- Sept. 5, Iron Maiden, Inner-View, Inner-View Network, one hour.
- Sept. 5, Thomas Dolby, Guest D.J., Rolling Stone Productions, one hour.
- Sept. 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. 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.

# TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	4	<b>ALL TIME HIGH</b> Rita Coolidge, A&M 2551 (Blackwood, BMI)
2	2	7	<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b> Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)
3	5	6	<b>HUMAN NATURE</b> Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)
4	4	10	<b>THE BORDER</b> America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)
5	6	9	<b>BLAME IT ON LOVE</b> Smokey Robinson With Barbara Mitchell, Tamla 1684 (Motown) (Chardax, BMI)
6	3	14	<b>HOLD ME 'TIL THE MORNIN' COMES</b> Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)
7	9	5	<b>TELL HER ABOUT IT</b> Billy Joel, Columbia 38-04012 (Joel Songs, BMI)
8	7	11	<b>EVERY BREATH YOU TAKE</b> The Police, A&M 2542 (Magnetic/Regatta/Illegal, BMI)
9	13	5	<b>MAKING LOVE OUT OF NOTHING AT ALL</b> Air Supply, Arista 1-9056 (Lost Boys, BMI)
10	11	8	<b>IT'S A MISTAKE</b> Men At Work, Columbia 38-03959 (April, ASCAP)
11	10	13	<b>MIDNIGHT BLUE</b> Louise Tucker, Arista 1-9022 (Chartel, Arista, BMI)
12	12	9	<b>PUTTIN' ON THE RITZ</b> Taco, RCA 13574 (UFA)
13	15	9	<b>WORDS</b> F.R. David, Carrere 101 (PolyGram) (ASCAP)
14	16	6	<b>GARDEN PARTY</b> Herb Alpert, A&M 2562 (Carbert, BMI)
15	17	5	<b>BABY, WHAT ABOUT YOU</b> Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)
16	23	3	<b>LADY LOVE ME</b> George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)
17	19	6	<b>NIGHTS ARE FOREVER</b> Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)
18	20	4	<b>RAINBOW'S END</b> Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)
19	22	3	<b>DON'T YOU KNOW HOW MUCH I LOVE YOU</b> Ronnie Milsap, RCA 13564 (Kelso Herston, BMI)
20	32	2	<b>TRUE</b> Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)
21	8	15	<b>ALL THIS LOVE</b> Debarge, Gordy 1660 (Motown) (Jobete, ASCAP)
22	25	7	<b>TONIGHT I CELEBRATE MY LOVE</b> Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems, EMI, ASCAP/BMI)
23	18	13	<b>TRY AGAIN</b> Champaign, Columbia 38-03563 (Walkin, BMI)
24	21	17	<b>I.O.U.</b> Lee Greenwood, MCA 52199 (Vogue/Welk/Chriswald/Hopi/MCA, BMI/ASCAP)
25	14	20	<b>NEVER GONNA LET YOU GO</b> Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)
26	24	18	<b>FLASHDANCE . . . WHAT A FEELING</b> Irene Cara, Casablanca 811440-7 (Polygram) (Chappell/Famous/GMPC/Alcor, ASCAP)
27	26	6	<b>WILD MONTANA SKIES</b> John Denver & Emmylou Harris, RCA 13562 (Cherry Mountain, ASCAP)
28	30	4	<b>LAWYERS IN LOVE</b> Jackson Browne, Asylum 7-69826 (Elektra) (Night Kitchen, ASCAP)
29	39	2	<b>SOMEBODY'S GONNA LOVE YOU</b> Lee Greenwood, MCA 52257 (Cross-Keys/Unichappell/Van Hoy, ASCAP/BMI)
30	38	2	<b>DON'T FORGET TO DANCE</b> The Kinks, Arista 1-9075 (Davray, PRS)
31	NEW ENTRY		<b>ISLANDS IN THE STREAM</b> Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)
32	28	12	<b>STOP IN THE NAME OF LOVE</b> The Hollies, Atlantic 7-89819 (Stone Agate, BMI)
33	33	4	<b>I'LL TUMBLE 4 YA</b> Culture Club, Virgin/Epic 34-03912 (Virgin/Chappell, ASCAP)
34	29	6	<b>ONE MIND, TWO HEARTS</b> Deran Craig, Curb 4-03982 (Hear No Evil/Miricott, BMI)
35	35	11	<b>SUMMER LOVE/PIANO POWER</b> George Fishoff, MMG 9 (George Fishoff/White Forest, ASCAP)
36	36	3	<b>SWEET DREAMS</b> Eurythmics, RCA 13533 (Sunbury)
37	37	3	<b>PROMISES, PROMISES</b> Naked Eyes, EMI-American 8170 (Rondor/Almo, ASCAP)
38	NEW ENTRY		<b>TELL HER NO</b> Juice Newton, Capitol 5265 (Mainstay, BMI)
39	31	16	<b>HOW DO YOU KEEP THE MUSIC PLAYING</b> James Ingram With Patti Austin, Qwest 7-29618 (Warner Bros.) (WB, ASCAP)
40	34	9	<b>TAKE ME TO HEART</b> Quarterflash, Geffen 7-29603 (Warner Bros.) (Narrow Dude/Bonnie Bee/Good/WB, ASCAP)
41	27	6	<b>WAITING FOR YOUR LOVE</b> Toto, Columbia 38-03981 (E. Balastin/Hudmar, ASCAP)
42	40	12	<b>ALL THE LOVE IN THE WORLD</b> Dionne Warwick, Arista 1-9032 (Gibb Brothers, BMI, admin. Unichappell, BMI)
43	41	13	<b>COME DANCING</b> The Kinks, Arista 1054 (Davray, PRS)
44	43	14	<b>WE TWO</b> Little River Band, Capitol 5231 (Screen Gems-EMI, BMI)
45	42	16	<b>THE CLOSER YOU GET</b> Alabama, RCA 13524 (Irving/Down 'N' Dixie/Chinnichap, Careers, BMI)
46	45	15	<b>TIL YOU AND YOUR LOVER ARE LOVERS AGAIN</b> Engelbert Humperdinck, Epic 34-03817 (Warner House Of Music/Pullman/Warner-Tamerlane/Daticabo, BMI)
47	46	6	<b>ROCK 'N' ROLL IS KING</b> ELO, Jet 4-03964 (Epic) (April, ASCAP)
48	44	18	<b>THAT'S LOVE</b> Jim Capaldi, Atlantic 7-89849 (Warner Bros., ASCAP)
49	47	18	<b>ALL MY LIFE</b> Kenny Rogers, Liberty 1495 (Warner House Of Music, BMI/WB Gold, ASCAP)
50	48	13	<b>I'M STILL STANDING</b> Elton John, Geffen 7-29639 (Intersong, ASCAP)

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

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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	10	THE POLICE—Synchronicity, A&M	1	2	8	THE POLICE—King Of Pain, A&M
2	5	3	ASIA—Alpha, Geffen	2	1	4	ASIA—Don't Cry, Geffen
3	2	6	ROBERT PLANT—The Principle Of Moments, Atlantic	3	5	6	ROBERT PLANT—Other Arms, Atlantic
4	3	10	LOVERBOY—Keep It Up, Columbia	4	3	3	THE STRAY CATS—(She's) Sexy + 17, EMI-America
5	6	7	JACKSON BROWNE—Lawyers In Love, Asylum	5	4	8	JACKSON BROWNE—Lawyers In Love, Asylum
6	4	15	THE FIXX—Reach The Beach, MCA	6	10	6	TALKING HEADS—Burning Down The House, Sire
7	7	10	STEVIE NICKS—The Wild Heart, Modern	7	18	3	KANSAS—Fight Fire With Fire, Epic
8	10	4	KANSAS—Drastic Measures, CBS Associated	8	51	3	HEART—How Can I Refuse, Epic
9	12	4	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	9	9	14	THE FIXX—Saved By Zero, MCA
10	9	23	DAVID BOWIE—Let's Dance, EMI/America	10	6	8	QUARTERFLASH—Take Me To Heart, Geffen
11	11	18	ZEBRA—Zebra, Atlantic	11	8	5	TRIUMPH—All The Way, RCA
12	14	31	DEF LEPPARD—Pyromania, Mercury	12	15	7	STEVIE NICKS—Enchanted, Modern
13	15	10	TALKING HEADS—Speaking In Tongues, Sire	13	11	14	DAVID BOWIE—China Girl, EMI-America
14	8	8	CHARLIE—Charlie, Mirage	14	26	13	THE FIXX—One Thing Leads To Another, MCA
15	19	3	HEART—Passionworks, Epic	15	7	12	LOVERBOY—Hot Girls In Love, Columbia
16	18	8	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	16	20	7	THE POLICE—Synchronicity II, A&M
17	13	8	QUARTERFLASH—Take Another Picture, Geffen	17	36	5	ROBERT PLANT—In The Mood, Atlantic
18	17	10	DONNIE IRIS—Fortune 410, MCA	18	14	8	THE POLICE—Wrapped Around Your Finger, A&M
19	16	21	Z.Z. TOP—Eliminator, Warner Bros.	19	17	5	LOVERBOY—Queen Of The Broken Hearts, Columbia
20	20	8	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	20	28	3	STEVIE RAY VAUGHAN—Pride And Joy, Portrait/Epic
21	23	5	DFX2—Emotion, MCA	21	43	3	BRYAN ADAMS—This Time, A&M
22	21	7	ELO—Secret Messages, Jet	22	23	14	ZEBRA—Who's Behind The Door, Atlantic
23	27	17	QUIET RIOT—Metal Health, Pasha	23	13	2	CHARLIE—It's Inevitable, Mirage
24	24	6	STEVIE RAY VAUGHAN—Texas Flood, Epic	24	12	8	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
25	34	3	ELVIS COSTELLO—Punch The Clock, Columbia	25	33	8	JOAN JETT AND THE BLACKHEARTS—Fake Friends, Blackheart/MCA
26	35	3	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	26	35	8	ELO—Rock 'N' Roll Is King, Jet
27	22	30	BRYAN ADAMS—Cuts Like A Knife, A&M	27	16	6	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
28	36	2	CONY HATCH—Outa Hand, Mercury	28	53	4	BILLY JOEL—Tell Her About It, Columbia
29	26	13	IRON MAIDEN—Piece Of Mind, Capitol	29	22	3	DFX 2—Emotion, MCA
30	25	6	PRISM—Beat Street, Capitol	30	29	2	ASIA—The Heat Goes On, Geffen
31	29	3	BILLY JOEL—An Innocent Man, Columbia	31	38	2	DAVID BOWIE—Criminal World, EMI-America
32	32	6	DIO—Holy Diver, Warner Bros.	NEW ENTRY	NEW ENTRY	NEW ENTRY	DIO—Rainbow In The Dark, Warner Bros.
33	40	2	DANNY SPANOS—Passion In The Dark, Pasha	33	41	4	JOAN JETT—The French Song, MCA
34	30	6	IAN HUNTER—All The Good Ones Are Taken, Columbia	34	39	2	ASIA—True Colors, Geffen
35	31	8	SHOOTING STAR—Burning, Virgin/Epic	NEW ENTRY	NEW ENTRY	NEW ENTRY	ASIA—Daylight, Geffen
36	33	16	FASTWAY—Fastway, Columbia	NEW ENTRY	NEW ENTRY	NEW ENTRY	DANNY SPANOS—Hot Cherie, Epic
37	37	13	ELTON JOHN—Too Low For Zero, Geffen	NEW ENTRY	NEW ENTRY	NEW ENTRY	THE ANIMALS—The Night, I.R.S.
38	39	19	RICK SPRINGFIELD—Living In Oz, RCA	NEW ENTRY	NEW ENTRY	NEW ENTRY	MEN WITHOUT HATS—The Safety Dance, Backstreet
39	28	12	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA	39	44	19	DEF LEPPARD—Rock Of Ages, Mercury
40	43	13	THE KINKS—State Of Confusion, Arista	40	25	13	STEVIE NICKS—Stand Back, Modern
41	49	2	THE ANIMALS—Ark, I.R.S.	41	30	12	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA
42	38	3	TRIUMPH—Never Surrender, RCA	42	27	8	DEF LEPPARD—Foolin, Mercury
43	41	18	MEN AT WORK—Cargo, Columbia	43	19	2	STEVIE NICKS—Nothing Ever Changes, Modern
44	48	2	SPYS—Behind Enemy Lines, EMI-America	45	45	17	JACKSON BROWNE—For A Rocker, Asylum
45	42	8	GARY MYRICK—Language, Epic	46	24	13	DAVID BOWIE—Modern Love, EMI-America
46	46	17	DAVE EDMUNDS—Information, Columbia	47	21	6	THE POLICE—Every Breath You Take, A&M
NEW ENTRY	NEW ENTRY	NEW ENTRY	GRAHAM PARKER—The Real Macaw, Arista	48	32	8	ROBERT PLANT—Big Log, Atlantic
NEW ENTRY	NEW ENTRY	NEW ENTRY	AXE—Nemesis, Atco	49	34	2	DONNIE IRIS—Do You Compute, MCA
NEW ENTRY	NEW ENTRY	NEW ENTRY	ARCANGEL—Arcangel, Portrait	50	47	16	RICK SPRINGFIELD—Human touch, RCA
NEW ENTRY	NEW ENTRY	NEW ENTRY	THE BREAKS—The Breaks, RCA	51	49	8	MADNESS—Our House, Geffen
				52	40	7	THE KINKS—State Of Confusion, Arista
				53	37	5	ZEBRA—Tell Me What You Want, Atlantic
				54	50	4	IRON MAIDEN—The Trouper, Capitol
				55	56	7	PETER GABRIEL—I Go Swimming, Geffen
				56	52	5	IAN HUNTER—All The Good Ones Are Taken, Columbia
				57	31	11	MICHAEL SEMBELLO—Maniac, Casablanca
				58	42	15	IRON MAIDEN—The Flight Of Icarus, Capitol
				59	48	12	DEF LEPPARD—Too Late For Love, Mercury
				60	54	7	INXS—Don't Change, Atco
							LOVERBOY—Strike Zone, Columbia

## Top Adds

1	HEART—Passionworks, Epic
2	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI/America
3	AXE—Heat In The Street, Atco (12 Inch)
4	BIG COUNTRY—In A Big Country, Mercury
5	CHEAP TRICK—Next Position Please, Epic
6	THE ANIMALS—Ark, I.R.S.
7	MINOR DETAIL—Canvas Of Life, Polydor (12 Inch)
8	ASIA—Alpha, Geffen
9	CONY HATCH—Outa Hand, Mercury
10	Y&T—Mean Streak, A&M

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.



WHAM!

Take two insolent men from London with a razor sharp perspective on the emotions of today's youth and—Wham—you've got the single "Bad Boys," now slugging its way up the Hot 100 chart to 80. Their Columbia debut addresses the perennial conflict between parental expectations and teenage rebellion in a funky, fun loving approach.

Wham! is George Michael and Andrew Ridgeley, who sluffed their way through school with a study hall wired for sound where they studied import copies of records by Chic and Sylvester. "We're both types that should have got out A-levels with flying colors, but we were really lazy," says Michael. "All we wanted to be was pop stars."

After a stint with British ska group the Executives, the duo signed with Inner-Vision Records, which released "Wham Rap" and "Young Guns." Both received positive club and media response in Britain in both edited and unedited forms.

"Bad Boys" is one of eight dance tunes taken from their Columbia LP, "Fantastic," which also includes a cover of the Miracles' hit, "Love Machine." For more information, contact Ron Weisner/Damann, 98200 Sunset Blvd., Penthouse 15, Los Angeles, Calif. 90069; (213) 550-8200.



SERGE PONSAR

The story of Serge Ponsar, whose Warner Bros. debut, "Out In The Night," jumps to 80 on the current Black Singles chart, is your typical American Dream with two exceptions. He's French and his dream came true.

Working in a factory to please his parents, the aspiring singer hung out in dance halls where, at the prodding of his siblings, he found himself on stage one night with Les Smarts. Singing with the pop group broadened his musical outlook, but he soon realized that dance bands were limited and went his own way. He went to Paris where he worked as a session singer and met Mams, who had the lyrics to "Out In The Night," but no music. Ponsar took care of that as well as the lead vocals and was soon signed to WEA International.

The single, taken from his concept LP, "Back To The Light," begins the story of a singer who steals his producer's music and girlfriend. Ponsar swears it's not autobiographical.

For more information, contact Jacques Monty, 82 North Pocono, Mountain Lakes, N.J. 07046; (201) 625-2980.



KING SUNNY ADE

Following a long reign in his native Nigeria, King Sunny Ade is now establishing his sovereignty in the States with his second Mango album, "Synchro System." The disk, which reaches 139 on the Top LP & Tape chart, demonstrates the innovations Ade, known as "the Chairman," and his 20-member band, the African Beats, have made in the field of "JuJu music." The genre's traditional call-and-response between talking drums and singers is supplemented by Hawaiian guitars, synthesizers and reggae-style dub effects. Add to this Ade's lilting vocals and you get a joyful, irresistibly danceable sound.

Ade is literally a king, descendant of the royal family Ondo in Nigeria. Lured from royalty by the beckoning drum beats in Lagos about 20 years ago, he assembled his band and eventually released a single, "Alanou Doduwa," for the African Songs label. Today, Ade owns his own record company and the Ariya nightclub in Lagos.

For more information, contact Herb Corsack, Island Records, 444 Madison Ave., New York, N.Y. 10022; (212) 355-6550.

# Retailing

## Recordland Banks On Computer Management System Sparks Midwest Chain's Growth

By JOHN SIPPEL

LOS ANGELES—Dave Burke, founder/president of the Midwest Recordland chain, is touting to his contemporaries a four-year-old computerized retail management concept that he credits with sparking store growth from 25 to 38 outlets.

Recordland, active in six states from its Warrensville Heights, Ohio, base, has transferred to its IBM 36 computer everything from inventory control and payroll to bank deposits and stock balancing. To fully establish the system, Burke four months ago hired Dan Jucikas, previously a third-party consultant to Recordland, to work with Beverly Frierson, who pioneered the basic system four years earlier.

"Our principal goal—to control inventory—was our most significant challenge," Burke says. Except for some new release shipments, Burke says the 38 stores are almost fully shipped from his central warehouse. "The stores report daily. They use a portable battery-operated MSI scanner. It costs around \$2,200. We bar-code our own created ticket. At the close of business, each store communicates with the computer by phone. Normally it takes about one minute."

By midnight of the same day,

there is a printout ready for Terry Cooper, the chain's general manager, and many other involved persons in the Cleveland suburban headquarters. When the warehouse opens at 8 a.m., the crew already has replenishment packing slips in duplicate. The computer has automatically collated backorders, along with the top 50 best-selling albums as of that very morning.

In addition, the computer provides an up-to-the-minute warehouse inventory, which enables the buyers and the warehouse manager to allocate by store if one of the best-sellers is in short supply.

The stores' cumulative reports also break down cash versus credit card sales. The overnight report enables Recordland to electronically deposit immediately the next morning, with one phone call to a Cleveland bank insuring all 38 stores' deposits. Cash flow, therefore, is accelerated immensely.

Each overnight store report to the computer also carries individuals' overtime by store and immediate additions or terminations of personnel by store. Markdowns are also covered daily.

Burke and Cooper get a complete monthly breakdown of each store's inventory by category (i.e., male/female/big band/vocal etc.), which is regularly compared to actual sales of the month. This enables management to balance inventory to sales. For example, if the monthly data show 30% of the volume in albums was done in country and the standing inventory is only 20% country, efforts are made to increase country's album inventory share in the store.

On a semiannual basis, an actual physical store inventory is taken, against which the computerized inventory is compared.

Burke has quickened the transmission time, he says, by applying Billboard's best-selling album numbered position to his hot list instead of using the much longer album number.

Recordland, which is just getting its feet wet in computer software, hopes to be able to provide future computer clients with a best-selling titles' chart based on its feed from Recordland and clients' outlets' daily sales. Burke envisions such self-created sales charts in records, tapes and accessories.

Another advantage of the MCI scanner linked to the home office computer is its ability to relay coded messages via the same phone hookup, Burke points out.

### EXPANSION AT ARIZONA CHAIN

## Video, Accessories Buoy Zips

By EARL PAIGE

LOS ANGELES—Timely expansion into video and accessories business is cited as the key factor behind the uninterrupted expansion for Zips Records & Tapes, a five-unit Arizona chain helmed by brothers Ronnie and David Canterman and brother-in-law Bernard Simon.

"Records and tapes pay the rent and the help," says Ronnie Canterman. "The profits are in video." Canterman doesn't restrict the stores' product mix to just the audio and video categories, however, as a recap of the chain's 12-year history and a look at its current merchandising priorities—including blank tape, audio and video accessories, video games and most recently computer software—indicate.

Zips began as a 500 square foot outlet near Arizona State Univ. in

Tucson, expanding to 1,800 square feet two years later. Today, that outlet remains a full-line record and tape store stocking 20,000 albums in a 50/50 cassette/LP split.

Since 1981, however, Zips has pursued a more diversified product mix as well as a degree of variation in what each outlet stocks. And Canterman stresses the role video rental has played in sparking this trend.

Canterman describes Zips' video blueprint through four basic features: a very simple rental agreement that sidesteps club organizations and additional membership fees; an emphasis on large stocks of hit motion picture titles on tape; 12-hour business days (from 9 a.m. to 9 p.m.) seven days a week, all year; and what Canterman claims is a healthy wage schedule for employees.

Staff works in two overlapping

eight hour shifts, allowing an 8 a.m. to 10 p.m. schedule that can encompass inventorying, maintenance and other internal operations. These and other elements in Zips' operation, says Canterman, have arisen from their move into rentals. "Video turned around our whole thinking," he claims.

Claiming rental volume as high as 2,000 pieces daily in Zips' Eastside Speedway location, for example, Canterman says 7,500 titles are stocked. Initial purchases of 100 copies on a hot title such as "Porky's" or "The Verdict" are common.

"Look at it this way," he says. "If we're running 100 copies of 'Verdict' out, we know that 95% of those will be back in the next day. In fact, we'll often just tell a customer to stand by the counter and maybe five copies of that title will come in during the next five minutes."

Canterman traces the shift toward much larger quantities in hit title orders to last year's breakthrough in sale pricing from the video majors: "When movies went to \$39.95 last August, we started buying in at 100 and 200 pieces deep."

Rental was \$2 per title, per day, until recently when the chain found it could ask \$4 on selected hot titles. Zips' four outlets carrying video also rent VCRs at \$9.95 daily, including two free rentals on \$4 titles. "We put out 100 machines a day in many cases," says Canterman, who adds that the stores now offer two different deposit plans, one charging \$50 on credit cards and the other requiring a permanent \$150 deposit at the store.

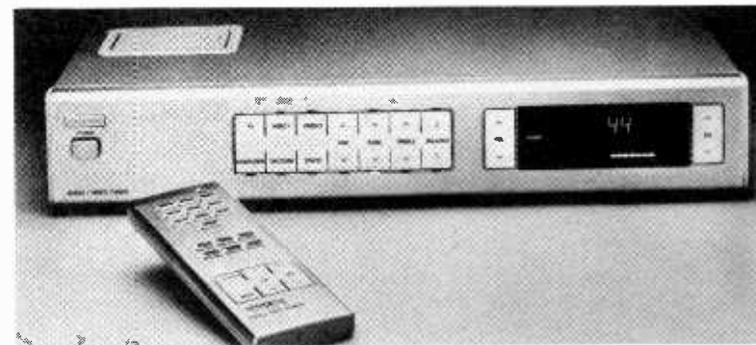
Stock in-store extends beyond hits. "We have all the Three Stooges, for example, and large catalog depth overall," he reports, citing 1,000 adult titles as part of the mix in the chain's largest video outlet on Speedway Boulevard, where the

(Continued on page 25)

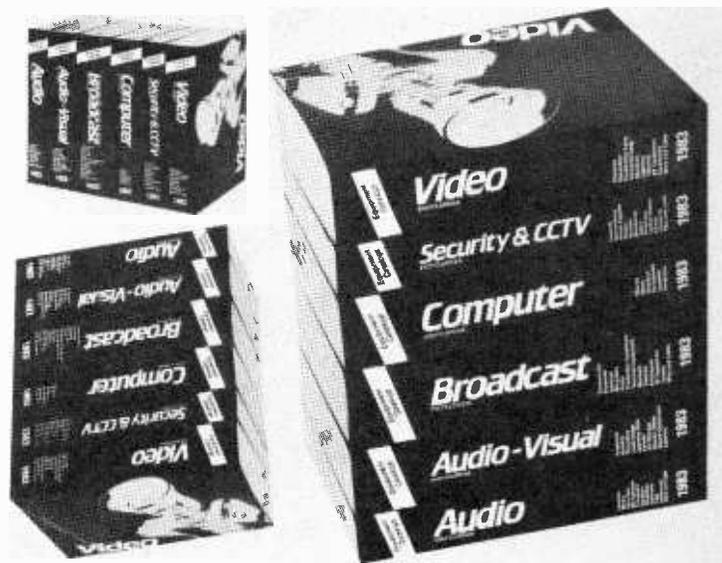
## New Products



Fuji Photo Film U.S.A. introduces a compact videocassette, the Super HG TC-20. One-fourth the size of standard videocassettes, the 20-minute tape is designed for use with the ultra-compact VHS-C VCRs and features Fuji's Super Fine Beridox particles.



Jensen is marketing a video tuner combining an electronically tuned, digitally synthesized, 133/34 channel cable-ready tuner with pre-amplifier including special signal processing capabilities. Model No. AVS-2100.



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**Zips' Growth**

- Store No. 1, 1971 expanded to 1,800 square feet in 1973. Exclusively records/tapes, no video. Near university. Stocks 20,000 LPs. Cassette/LP ratio 50/50. Mid-city.
- Store No. 2, 1976, 1,600 square feet in mall. Stocks both records/tapes and video. East Tucson.
- Store No. 3, 1979, 4,000 square feet. Started in video with 65 Warner tapes in January, 1981. Has full basement warehouses. Audio and video. East Tucson.
- Store No. 4, 1979, 5,800 square feet, acquisition of unit from Odyssey, still called Loco Records. Stocks audio and video. West Tucson.
- Store No. 5, 1981, 1,600 square feet, video only except just 100 top LPs. North Tucson.

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## Now Playing

### Directories List Software Packages

By FAYE ZUCKERMAN

Sorting through the plethora of software titles has become much more of a chore than some would like to admit. The need for comprehensive listings of software products and compatible peripherals may finally have been fulfilled with **Texas Instruments, The Book Co., Los Angeles**, and software distributor **SKU** announcing such directories.

The **Texas Instruments** directory lists some 1,200 packages for its TI99/4A home computer. It costs \$5.95 and will be updated each quarter. By the fourth quarter of this year it is expected to list some 1,200 packages for its TI99/4A home com-

puter. This directory, more of a listing than description of each title, also tells of those titles developed by

third-party companies for TI computers.

**SKU's** directory provides a short description of each package the company distributes. Hence, the companies that do not use this Berkeley-based distributor are not included in the book.

Nevertheless, this undertaking includes a description of about 800 titles and is 300 pages long. The listed software is divided by the machine it is compatible with and by category—education, entertainment, business-home, finance and utility systems. Each listing tells if the software is controlled by keyboard or joystick, how much memory is required, a skill level, as well as a two-paragraph synopsis of the program.

As for the **Book Company's** directories, they each grade the software on an A-to-F scale. The company's

latest directory is called "The Book of IBM Software;" previously it had published "The Book Of Apple Software" and "The Book Of Atari Software." In addition to reviewing the software, the directory includes how easy the program is to use, de-

(Continued on page 25)

### Everybody's Sells Three Stores

LOS ANGELES—Tom Keenan of Everybody's Records, Portland, Ore. has sold his three outlying Oregon stores, leaving his remaining four stores clustered in his home base city.

Keenan says his 3,000 square foot Albany, 3,500 square foot Corvallis and 4,000 square foot Eugene stores have been acquired by Marathon Music & Video of Eugene.

The three outlying stores will retain their "Everybody's" name. Skip Hermens remains manager of both the Albany and Corvallis outlets while Tim Mortenson manages the Eugene location.

Remaining in Keenan's fold are the 6,500 square foot Beaverton store; the 4,000 square foot Milwaukee site; the 2,800 foot North Portland shop and the 5,000 square foot Southeast Portland outlet.

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# Billboard Midline LPs

Survey For Week Ending 8/27/83

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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	57		<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust RCA AYL1-3843		5.98	26	32	27	<b>LOGGINS AND MESSINA</b> "Best Of Friends" Columbia PC-34338	COL	
2	20	3	<b>THE WHO</b> Who's Next MCA 37217	MCA	5.98	27	26	53	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Tom Petty & The Heartbreakers MCA 37143	MCA	5.98
3	3	61	<b>CAROLE KING</b> Tapestry Epic PE 34946	CBS		28	40	43	<b>STEELY DAN</b> The Royal Scam MCA 37044	MCA	5.98
4	2	9	<b>STEELY DAN</b> AJA MCA 37214	MCA	5.98	29	31	41	<b>STEELY DAN</b> Countdown To Ecstasy MCA-37041	MCA	5.98
5	8	57	<b>DAN FOGELBERG</b> Netherlands Epic PE 34185	CBS		30	38	5	<b>JUDAS PRIEST</b> Sin After Sin Columbia PC-34787	COL	
6	5	45	<b>JOE JACKSON</b> Look Sharp! A&M 3187	RCA	3.98	31	44	17	<b>DAVID BOWIE</b> Heroes RCA AYL1-3857	RCA	5.98
7	4	61	<b>BILLY JOEL</b> Piano Man Columbia PE 32544	CBS		32	37	49	<b>ALAN PARSONS PROJECT</b> Eve Arista ABM 8062	RCA	5.98
8	6	53	<b>THE WHO</b> Who Are You MCA MCA-37003	MCA	5.98	33	19	29	<b>JIMMY BUFFETT</b> Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
9	7	25	<b>BOZ SCAGGS</b> Hits Columbia PC-36841	COL		34	28	25	<b>PSYCHEDELIC FURS</b> Talk Talk Talk Columbia PC-37339	COL	
10	30	3	<b>ELTON JOHN</b> Elton John's Greatest Hits MCA 37215	MCA	5.98	35	50	5	<b>WEATHER REPORT</b> Heavy Weather Columbia PC-34418	COL	
11	14	51	<b>THE WHO</b> Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	36	33	9	<b>JEFF BECK</b> Blow By Blow Epic PE 33409	COL	
12	9	55	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	37	46	41	<b>RUSH</b> Caress of Steel Mercury SRM1-1046	POL	5.98
13	18	23	<b>THIS YEAR'S MODEL</b> Elvis Costello Columbia PC 35331	COL		38	22	25	<b>KENNY LOGGINS</b> Celebrate Me Home Columbia PC-34655	COL	
14	21	51	<b>JANIS JOPLIN</b> Greatest Hits Columbia PC-32168	CBS		39			<b>ELTON JOHN</b> Elton John's Greatest Hits Vol. II MCA 27216	MCA	5.98
15	10	57	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33137	CBS	ffi	40	27	47	<b>STEELY DAN</b> Katy Lied MCA 37043	MCA	5.98
16	12	43	<b>DON McLEAN</b> American Pie United Artists LN 10037	CAP	5.98	41	42	13	<b>JACKSON 5</b> Greatest Hits Motown M5-201	MCA	5.98
17	16	7	<b>NEIL DIAMOND CLASSICS</b> The Early Years Columbia PC-38792	COL		42	47	39	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> You're Gonna Get It! MCA 37116	MCA	5.98
18	35	3	<b>VARIOUS ARTISTS</b> 25 #1 Hits From 25 Years Motown M5-308 ML2	MCA	9.98	43			<b>LYNYRD SKYNYRD</b> Pronounced Leh-Nerd Ski-Nerd MCA 37211	MCA	5.98
19	17	29	<b>DAVID BOWIE</b> Diamond Dogs RCA AYL1-3889	RCA	5.98	44	45	27	<b>AL GREEN</b> Greatest Hits Vol. 1 Motown 5283	MCA	5.98
20	13	43	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	WEA	5.98	45	49	29	<b>TOTO</b> Toto Columbia PC-35317	COL	
21	15	51	<b>THE WHO</b> Live At Leeds MCA 37000	MCA	5.98	46	24	47	<b>RUSH</b> Rush Mercury SRM1-1011	POL	5.98
22	11	29	<b>SPYRO GYRA</b> Morning Dance Infinity 37148	MCA	5.98	47	25	59	<b>DAN FOGELBERG</b> Home Free Epic Stock PC 31751	CBS	
23	23	59	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499	CBS		48			<b>MIKE OLDFIELD</b> Tubular Bells Virgin/Epic PE 34116	CBS	
24	29	53	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	MCA	5.98	49	39	13	<b>JIMMY BUFFETT</b> Livin' & Dying In 3/4 Time MCA 37025	MCA	5.98
25	36	3	<b>STEELY DAN</b> Gaucho MCA 37220	MCA	5.98	50	34	29	<b>JANIS JOPLIN</b> Pearl Columbia PC 30322	COL	

# New LP/Tape Releases

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

## POPULAR ARTISTS

### CONLEE, JOHN

*In My Eyes*  
LP MCA MCA-5434 ..... \$ 8.98  
CA MCAC-5434 ..... \$ 8.98

### CRYSTAL WINDS

*First Flight*  
LP Megco 9255 (Cash Ear)

### HILARY

*Kinetic*  
LP Backstreet BSR-36004 (MCA) ..... \$ 6.98  
CA BSRC-36004 ..... \$ 6.98

### HOUSEROCKERS

*Cracking Under Pressure*  
LP MCA MCA-39004 ..... \$ 6.98  
CA MCAC-39004 ..... \$ 6.98

### KENDRICKS, EDDIE

*I've Got My Eyes On You*  
LP Ms Dixie MD50002 (Atlanta Int'l)

### LOFGREN, NILS

*Wonderland*  
LP Backstreet BSR-5421 (MCA) ..... \$ 8.98  
CA Backstreet BSRC-5421 ..... \$ 8.98

### LOVE SHIP

*Yours For The Asking*  
LP Megco 9253 (Cash Ear)

### OASIS

*Ship Of The Desert*  
LP Megco 9251 (Cash Ear)

### TOILING MIDGETS

*Four Track Mind*  
LP CA Mogul Home Rec'gs M001 (Rough Trade)

## JAZZ

### ANELLO, JOHN JR.

*For A Dancer*  
LP Cexton

## GOSPEL

### DIXIE HUMMINGBIRDS

*Mama*  
LP AIR 10662 (Atlanta Int'l)

### ELLISON, TONNY

*Good Old Days*  
LP AIR 10063 (Atlanta Int'l)

### SUNSET JUBILAIRE

*He Gave Us All He Had*  
LP AIR 10062 (Atlanta Int'l)

## LATIN

### FIGUEROA, CHARLIE

*14 Grandes Exitos De*  
LP Fuentes 201439 (Musical Recs.)

### GUTIERREZ, ALFREDO

*El Rey De Los Idolos Vallenatos*  
LP Fuentes 201441 (Musical Recs.)

### RODOLFO CON LOS HISPANOS

*Que Chevere, Vol. 4*  
LP Fuentes 201419 (Musical Recs.)

## THEATRE/FILMS/TV

### PRIVATE SCHOOL

*Soundtrack*  
LP MCA MCA-36005 ..... \$ 6.98  
CA MCAC-36005 ..... \$ 6.98

## CLASSICAL

### BRUCKNER, ANTON

*Symphony No. 3 In D Minor*  
Vienna Philh. Orch., Boehm

LP London Jubilee JL 41038 (PolyGram) ..... \$ 6.98  
CA JL5 41038 ..... \$ 6.98

### Symphonies Nos. 8 & 9

Concertgebouw Orch., Haitink (PolyGram)

LP Philips digital 6725 014 (3)  
(PolyGram) ..... \$ 23.94

### COPLAND, AARON

*Appalachian Spring; Gershwin;*

*Rhapsody In Blue*  
Bernstein, Los Angeles Philh

LP DG digital 2532 084 (PolyGram) ..... \$ 9.98  
CA chrome 3302 084 ..... \$ 9.98

### DELIBES, LEO

*Coppelia (Highlights); Sylvia*

(Highlights)

L'Orchestre de la Suisse Romande, New

Philharmonia Orch., Bonyne

LP London Jubilee JL 41071 (PolyGram) ..... \$ 6.98  
CA JL5 41071 ..... \$ 6.98

### DONIZETTI, GAETANO

*Lucia di Lammermoor (Highlights)*

Caballe, Carreras, New Philharmonia,

Lopez-Cobos

LP Philips Sequenza 6527 194

(PolyGram) ..... \$ 6.98  
CA 7311 194 ..... \$ 6.98

### DVORAK, ANTONIN

*Symphony No. 9 (From The New World)*

Vienna Philh., Maazel

LP DG digital 2532 079 (PolyGram) ..... \$ 12.98

CA chrome 3302 079 ..... \$ 12.98

### HANDEL, GEORGE FRIDERIC

*Concerti Grossi, Op. 6*

Zehetmair, Concentus Musicus Wien,

Harnoncourt

LP Telefunken digital 36 35603 (3)

(PolyGram) ..... \$ 38.94

### HAYDN, FRANZ JOSEPH

*Concerto In D For Harpsichord Or Organ*

Krogg, Danish Radio Symp., Woldike

LP Bach Guild HM 86 SD

HAYDN, FRANZ JOSEPH

*Mass In Time Of War*

Morison, Thomas, Witsch, Kohn, Bavarian

Radio Chorus & Orch., Kubelik

LP DG Privilege 2535 442 (PolyGram) ..... \$ 6.98

CA 3335 442 ..... \$ 6.98

### LISZT, FRANZ

*Dante Sonata; Six Polish Songs From*

*Op. 74; Funerailles*

Arrau

LP Philips digital 6514 273 (PolyGram) ..... \$ 12.98

CA 7337 273 ..... \$ 12.98

### MIMAROGLU, ILHAN

*Musiques Noires*

McCracken, Banat, Guneyman, Hays,

Dupuy

LP Finnadar 90104-1 (Atlantic) ..... \$ 8.98

CA 90104-4 ..... \$ 8.98

### MOZART, WOLFGANG AMADEUS

*Eine Kleine Nachtmusik; Serenata*

*Notturmo; Divertimento, K. 136; Adagio*

*& Fugue In C Minor*

I Musici

LP Philips Sequenza 6527 189

(PolyGram) ..... \$ 6.98

CA 7311 189 ..... \$ 6.98

*Symphony No. 25, K. 183; Symph. No.*

*40 In G Minor, K. 550*

Concertgebouw Orch., Harnoncourt

LP Telefunken digital 6 42935

(PolyGram) ..... \$ 12.98

CA 4 42935 ..... \$ 12.98

### MUSSORGSKY, MODEST

*Picture At An Exhibition; Taneyev;*

*Prelude & Fugue In G Sharp Minor, Op.*

*29; Liadov: A Musical Snuff-Box, Op.*

### 32: Borodin: Scherzo In A Flat;

*Tchaikovsky: Dumka, Op. 59*

Ashkenazy

LP London digital LDR 71124

(PolyGram) ..... \$ 12.98

CA LDR5 71224 ..... \$ 12.98

### PROKOFIEV, SERGE

*Classical Symp.; Bizet: Symp. In C*

Academy Of St. Martin-in-the-Fields,

Marriner

LP London Jubilee JL 41065 (PolyGram) ..... \$ 6.98

CA JL 5 41065 ..... \$ 6.98

### Romeo & Juliet (Suites)

National Symp., Rostropovich

LP DG digital 2532 087 (PolyGram) ..... \$ 12.98

CA chrome 3302 087 ..... \$ 12.98

### PURCELL, HENRY

*Dido & Aeneas*

Murray, Yakar, Sheringer, Concentus

Musicus Wien, Harnoncourt

LP Telefunken digital 6 42919

(PolyGram) ..... \$ 12.98

CA 4 42919 ..... \$ 12.98

### REICH, STEVE

*Six Pianos; Music For Mallet*

*Instruments, Voices & Organ*

Reich & Musicians

LP DG Privilege 2535 463 (PolyGram) ..... \$ 6.98

CA 3335 463 ..... \$ 6.98

### ROSSINI, GIOACCHINO

*The Barber Of Seville*

Allen, Baltsa, Araiza, Lloyd, Trimarchi,

Burgess, Ambrosian Opera Chorus,

Academy Of St. Martin-in-the-Fields,

Marriner

LP Philips digital 6769 100 (3)

(PolyGram) ..... \$ 38.94

CA 7654 100 (3) ..... \$ 38.94

### SATIE, ERIK

*The Velvet Gentleman*

Camara Contemporary Chamber Group

LP London Jubilee JL 41063 (PolyGram) ..... \$ 6.98

CA JL5 41063 ..... \$ 6.98

### SCHUBERT, FRANZ

*"An Die Musik" & Other Lieder*

Ameling, Baldwin

LP Philips digital 6514 298 (PolyGram) ..... \$ 12.98

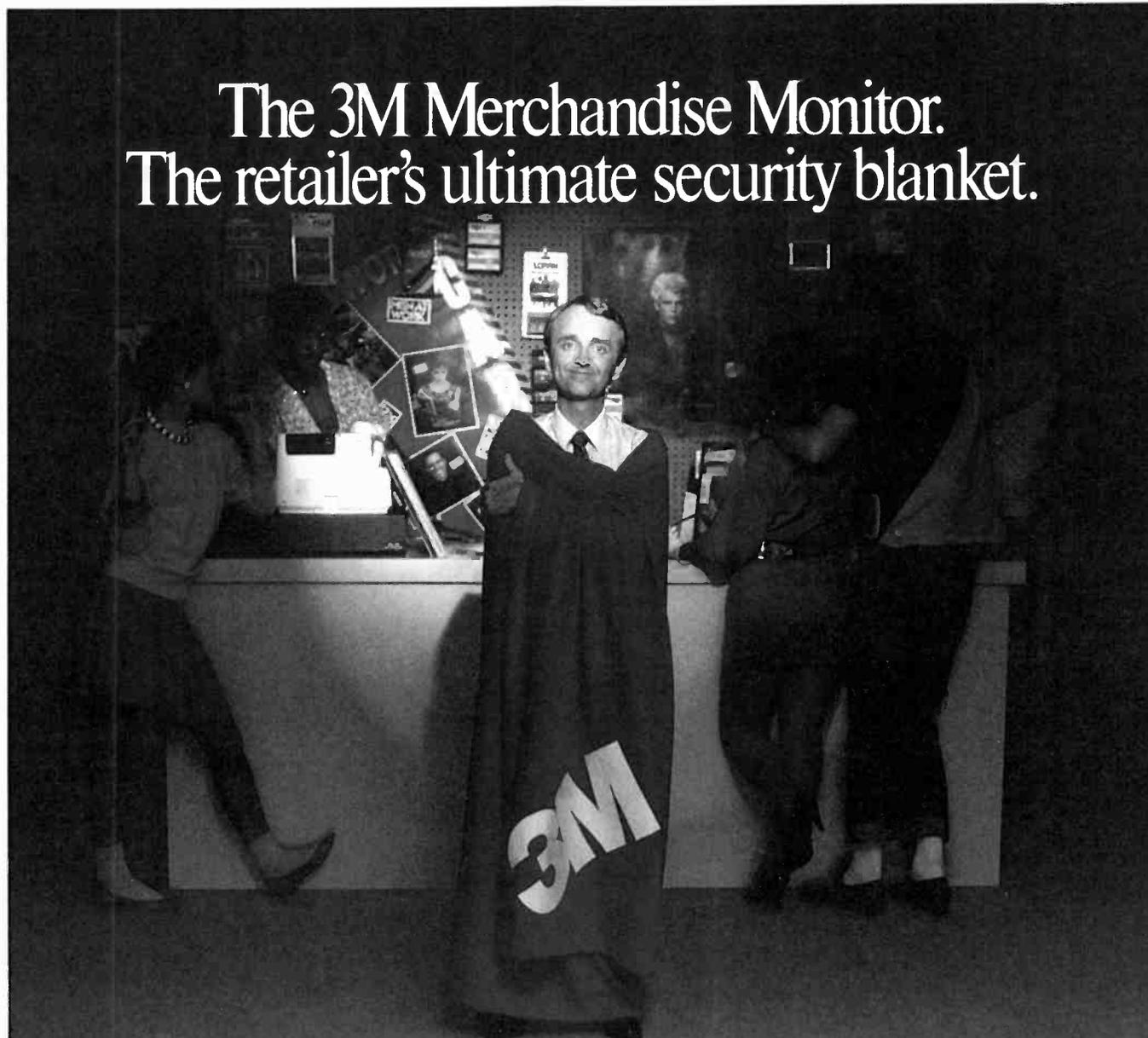
CA 7337 298 ..... \$ 12.98

*Sonata For Arpeggione & Piano In A*

*Minor; Schumann: Fuenf Stuecke Im*

(Continued on page 29)

## The 3M Merchandise Monitor. The retailer's ultimate security blanket.



## The perfected security system for records and tapes.

**Tough to outsmart.** No security system totally eliminates shrinkage. But 3M has spent 15 years perfecting what is perhaps the most effective, hassle-free system for retail merchandising. It's not easily fooled. And it greatly reduces the possibility of a false alarm. When you see the 3M system, you'll be glad you waited.

**Dedicated to your business.** The 3M Merchandise Monitor has been specifically designed to meet the needs of the records and tapes retailer. Easily concealed strips have replaced awkward boxes and restraints that inhibit sales. And with a convenient

desensitizing unit, you don't have to waste time removing the strips. To add to the effectiveness of the 3M system, we'll work closely with you and your employees to make sure the system operates efficiently within your business.

**Boosts your bottom line.** As soon as the 3M Merchandise Monitor is installed, shoplifting losses are virtually eliminated. Employee theft is also greatly reduced. The system is so cost efficient that it should pay for itself in less than a year. You'll know that you're protected by the exceptional service and consistent quality

you've come to expect from 3M products.

**Gets you started for free.** If you aren't doing everything possible to prevent damaging losses, 3M would like to get you started by offering to conduct a free Loss Prevention Audit of your business. Interested? For more information, call 1-800-328-7098 (in Minnesota, 1-612-733-8385). Or write to Safety and Security Systems Division/3M, Dept. LP-5, Bldg. 223-3N-01, 3M Center, St. Paul, MN 55144. Find out how to cover your store with the 3M security blanket.

3M hears you...

# 3M

# Retailing

## MAJOR VIDEO CONCEPTS

### Distributor Expands Promotion

LOS ANGELES—Ever since three-year-old distributor Major Video Concepts in La Mesa, Calif. was acquired by Mayflower Corp. a year ago, video business traders have been waiting for news of expansion. An enlarged open house promotion Aug. 13-14 gives some indication.

It's twice as large as any we've held," says Joanne Lanza, veteran with the suburban San Diego firm. Taking on the flavor of a mini convention, all prerecorded video lines were set for exhibits, except MCA and Warner Home Video, both of which sell mainly direct.

New also was the role of media

with KOGO, its FM affiliate KPRI, KGB-FM and Cox Cable's MTV expected to send representatives. "We're involving all the media we use for advertising," says Lanza, administrative assistant as well as advertising coordinator. Print was also involved.

Major Video Concepts was acquired by ADI, an Indianapolis-based RCA electronics wholesaler which is a subsidiary of Mayflower. Immediately, a second Major Video Concepts branch was established at Indianapolis.

The acquisition, explains Al Crain, head of Major Video Concepts in La Mesa, put the firm into the RCA CED videodisk business immediately. Thus Major in La Mesa expects to soon be distributing videodisks.

Major Video Concepts enjoyed a high profile because of founding owner Herb Fisher. Following the sale, Fisher has gone to work for Noel Gimbel's Sound Video Unlimited's large suburban branch here in a new executive position for SVU.

The La Mesa open house is Major Video's way of announcing its intention to vigorously compete in Southern California video wholesaling, both Crain and Lanza indicate. While not handling Warner, the firm does sub-distribute MCA, obtaining it from another distributor, so order fill is a prime objective.

EARL PAIGE

There's no better way to wrap up your feelings.



Give the gift of music.

## ON MANHATTAN'S EAST SIDE Classical CDs Selling Fast

NEW YORK—Orpheus Remarkable Recordings, a classical specialist retailer here, has moved more than 6,000 Compact Discs over the last 90 days, according to Suzie Hunt, who along with her husband David, has operated the outlet for the past six years.

"This is the richest Zip Code (10021) in the world," says Hunt, adding that the area's music fans were buying CD players in Japan long before their availability here.

Currently, the store has about 2,000 CDs in stock, translated to 175 titles. They're mostly classical, though some pop is also available. "The pop stuff is not very good since they're from analog masters. They don't sound much better than LPs," Hunt says.

David Hunt started purchasing CD product in England back in March. The store began its CD inventory with about 50 CDs, but the flow greatly increased in June. Most of the stock represents imported goods, although some 500 Denon titles were purchased here. The latter sell for \$19.98, while the imports go for \$21.98. Store's average cost for a CD is \$15.50.

Hunt discounts "spoilsports" who are knocking the CD sound. "The positives far outweigh the negatives. Of the 6,000 CDs we've sold, only 12 were returned as defectives. Life would be a lot easier if this were the case with LPs and cassette."

Located between 74th and 75th streets on Lexington Ave., the outlet is trafficked by customers whose hi fi systems start at around \$8,000 and go as high as \$50,000. "There's no price resistance at all," Hunt says of her CD pricing.

IRV LICHMAN

AUGUST 27, 1983, BILLBOARD

Issue Date: October 1

## BILLBOARD SPOTLIGHTS THE BREAKING OF CD

Billboard's October 1 Spotlight on CD will be the most authoritative, comprehensive report on the Compact Disc to date.

A team of international correspondents in all the important record markets of the world are creating a supplement which will bring the CD story—its background, impact and implications for the future—to nearly a quarter of a million Billboard readers.

If you are involved in any way with the development of the CD market, don't miss this unique opportunity to target your message to thousands of prospects world-wide who will look to Billboard's Spotlight on CD for the definitive report on the most exciting and far-reaching development in the history of recorded sound.

**Ad Deadline: September 9**

For full details contact any Billboard Sales Office around the world.

**Billboard** 

The International Newsweekly of  
Music and Home Entertainment

1515 Broadway, New York, N.Y. 10036

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145;

Toronto, Canada: 416-365-0724; London, England: (01) 439-9411;

Hamburg, West Germany: (040) 631-4299; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

Paris, France: 1-738-4321; Madrid, Spain: 232-8000, 231-8319; Milan, Italy: 28-29-158;

# Retailing

## Video Music Programming

As of 8/17/83

### 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:

Adrenalin, "Angel In The Day," Musical Signature  
Aztec Camera, "Oblivious," Warner Bros.  
B-52's, "Song For Future Generations," Warner Bros.  
Coney Hatch, "First Time For Everything," PolyGram  
Flestones, "Right Side Of A Good Thing," IRS  
Helix, "Heavy Metal Love," Capitol  
Human League, "Mirror Man," A&M  
Billy Idol, "Dancing With Myself," Chrysalis  
Gary Myrick, "Message Is You," CBS  
Graham Parker, "Life Gets Better," Arista  
Taco, "Puttin' On The Ritz," RCA

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

Asia, "Don't Cry," Geffen  
Jackson Browne, "Lawyers In Love," Elektra  
Def Leppard, "Foolin'," Mercury  
Eurythmics, "Sweet Dreams," RCA  
Fixx, "One Thing Leads To Another," MCA  
Kansas, "Fight Fire With Fire," Kirshner  
Loverboy, "Queen Of The Broken Hearts," Columbia  
Stevie Nicks, "Stand Back," Modern  
Robert Plant, "Big Log," Atlantic  
Police, "Every Breath You Take," A&M  
Bob Seger, "Makin' Thunderbirds," Capitol  
Michael Sembello, "Maniac," Casablanca  
Stray Cats, "Sexy + 17," EMI America  
ZZ Top, "Sharp Dressed Man," Warner Bros.

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

Bryan Adams, "This Time," A&M  
B-52's, "Legal Tender," Warner Bros.  
Charlie, "It's Inevitable," Mirage  
Crosby, Stills & Nash, "Word Games," Atlantic  
Culture Club, "I'll Tumble 4 Ya," Epic  
DFX 2, "Emotion," MCA  
EBN/OZN, "AEIOU," Elektra  
Ian Hunter, "All The Good Ones," Columbia  
Donnie Iris, "Do You Compute," MCA  
Joan Jett, "French Song," MCA  
Billy Joel, "Tell Her About It," Columbia  
Journey, "After The Fall," Columbia  
Kinks, "State Of Confusion," Arista  
Krokus, "Eat The Rich," Arista  
Men Without Hats, "Safety Dance," Backstreet  
Quarterflash, "Take Me To Heart," Geffen  
Quiet Riot, "Cum Feel The Noise," Pasha/CBS  
Roman Holliday, "Stand By," Jive  
Shalamar, "Dead Giveaway," Solar  
Rick Springfield, "Human Touch," RCA  
Donna Summer, "She Works Hard For The Money," Mercury  
Talking Heads, "Burning Down The House," Sire  
Tears For Fears, "Change," Mercury  
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia  
Joe Walsh, "I Can Play That Rock And Roll," Warner Bros.  
Neil Young, "Wondering," Geffen

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

Animals, "The Night," IRS  
Any Trouble, "Touch And Go," EMI America  
Axe, "Heat In The Street," Atco  
Bouncing Balls, "American Anthem," Tender  
Martin Briley, "Put Your Hands On The Screen," Mercury  
Lindsey Buckingham, "Holiday Road," Warner Bros.  
Jim Capaldi, "Living On The Edge," Atlantic  
Tony Carey, "West Coast Summer Nights," Rocshire  
The Cure, "The Walk," Sire  
Ronnie Dio, "Rainbow In The Dark," Warner Bros.  
Divinyls, "Only Lonely," Chrysalis  
Dave Edmunds, "Information," Columbia  
ELO, "Rock 'n' Roll Is King," Jet  
Espionage, "Sounds Of Breaking Hearts," A&M  
Eurythmics, "Love Is A Stranger," RCA  
Peter Gabriel, "I Don't Remember," Geffen  
I-Ten, "Taking A Cold Look," Epic  
Iron Maiden, "Trooper," Capitol  
JoBoxers, "Just Got Lucky," RCA  
Eddie Jobson, "Turn It Over," Capitol  
Elton John, "Kiss The Bridge," Geffen  
Kajagoogoo, "Hang On Now," EMI America  
Kissing The Pink, "Maybe This Day," Atlantic  
Lapti-Nek, "Jabba Place Band," PolyGram  
Little Girls, "How To Pick Up Girls," PVC/Jem  
Malcolm McLaren, "Double Dutch," Island  
Madness, "It Must Be Love," Geffen  
Ministry, "Revenge," Arista  
Motorhead, "One Track Mind," Mercury  
Naked Eyes, "Promises, Promises," EMI America  
Plimsouls, "A Million Miles Away," Geffen  
Will Powers, "Adventures In Success," Island  
Rubber Rodeo, "How The West Was Won," Eat  
Peter Schilling, "Major Tom," Elektra  
Danny Spanos, "Excuse Me," Pasha/CBS  
Frank Stallone, "Far From Over," RSO  
Rod Stewart, "What Am I Gonna Do," Warner Bros.  
Twisted Sister, "You Can't Stop Rock & Roll," Atlantic



**CASUAL CONVENTION GOERS**—Friends relax after a Moffatt/Greenwood showcase at the music retailer's annual convention in Ohio. Pictured, from left, are Camelot Enterprises president Paul David; MCA Records' Lee Greenwood; Permian Records' Katy Moffatt; MCA distribution president Al Bergamo; Camelot executive vice president Jim Bonk; Camelot store managers Paul Burns and Mike Johnson; Atlantic recording artist Laura Branigan; and Camelot manager Garry Ball.

## Now Playing

### Continued from page 22

scribes the documentation, tells the value for the money and visual appeal.

About a one-page description features reviewers' comments on each program. A suggested retail price is also included. This directory costs \$19.95.

The SKU directory called "The Software Express" will be made available through retail outlets while the Texas Instruments' program listing is supplied by writing to the Lubbock, Tex., company.

★ ★ ★

And the latest from this Texas company is that it has started an aggressive push toward making "hit" software titles by third party com-

## Zips Stores

### Continued from page 21

staff has mushroomed from three to 21 employees.

Zips treats its stock 1,800 video-disks differently. On a stock Canterman says is "99% CED," rental is \$2. "We sell CED players at cost, though, and give five free rentals," says Canterman, who says the CED players are the only hardware items sold by the stores.

Canterman is as proud of the stores' volume in blank tape as any other area. Brands carried are Memorex, TDK, Maxell, Sony, Fuji, PD Magnetics and Scotch in both audio and video configurations. Less satisfactory are video games, where he reports volume off by perhaps 75%. Computer software is still in the earliest stages for Canterman, who terms Zips' involvement in that area as "just scratching the surface."

One twist in Zips' store environments involves installation of arcade video games. "In our original University Avenue store we have 20 arcade pieces, and there are 11 in another store," he notes.

Combining advertising allowances had enabled Zips to maintain a heavy ad presence locally. "We're going one or two times a month now with a four-color, full page layout," notes Canterman. "Paramount is giving us \$1,500 or a 50% allowance on 'Flashdance.'" He also reports major allowances still available from major record labels.

Overall, Canterman's bullish enough about the chain's prospects to boast that he'd like to counter Tower Records' own dramatic penetration into New York City by moving into Tower's backyard—he'd like to open a Zips "right in downtown Beverly Hills."

puter software manufacturers compatible with its 99/4A computer (see story p. 56). This is an attempt by Texas Instruments to reverse dismal half-year sales reports.

This latest push for software titles for the 99/4A, a machine that by last April had a penetration of more than one million, comes at a time when the company has announced severe financial losses. It is believed the company is hoping that making top-selling software titles available on its machine will foster hardware and peripherals sales.

According to Jim Sanders, home computer software strategy manager, Texas Instruments took a three-tiered approach to acquiring new titles. "We signed top third-party firms, solicited outside freelance software authors' programs and generated titles internally."

In most cases, Texas Instruments will be doing the marketing and distributing of all these titles. The software companies will continue to use their own identifying packaging.

The following is a list of third-party software firms and some of their titles that will be available on the TI 99/4A between now and the end of the year.

Under the entertainment software category, Sierra On-Line's "Jawbreaker" and Broderbund's "Chop-lyfer" and "David's Midnight Magic" will be made available.

In the arcade game category Sega Enterprises will provide the video game designs on "Congo Bongo," Paramount Pictures' "Star Trek" and Buck Rogers' "Planet of Zoom."

Additionally, Imagic is converting "Demon Attack," "Microsurgeon" and "Fathom and Flap" for the TI 99/4A.

The company's new educational titles from Spinnaker will include "Facemaker" and "Story Machine." Disney's new series of educational software titles will soon be released, as well.

From the major studios will come "M\*A\*S\*H" by Fox Video Games and "Othello" from CBS Software.

Finally, Milton Bradley will introduce 10 new packages to be used with a Bradley expansion system that has voice recognition.

Most of these titles will be on a cartridge, Sanders says.

★ ★ ★

Computer software author Sandy Ruby's "PractiCalc 20" and "PractiCalc 64," spreadsheets for the Commodore VIC 20 and 64, will be sporting a new look this fall when new packaging is introduced. The new package is black with a red "thumbprint" logo for the programs publisher Computer Software Associates, Randolph, Mass., on either side as well as four-color graphics for the front and back.

## LOBSTER, STEAK AND SUSHI TOO?

"P.G.'s has yet to be discovered. Yet it should be hot; it has all of the ingredients...the service is impeccable...the fare... absolutely delightful and reasonably priced and Steak and Sushi has an interesting ring to it"

Larry Lipson  
Daily News Restaurant Critic

- Aged Eastern Beef  
(try our own garlic steak, a Larry Lipson favorite)
- Live Main Lobster (only 9.95 a lb.)
- The best Sushi bar in town
- Wonderful old world service
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## Panels Set For Billboard Meet Awards, Top Names Slated For Fifth Annual Event

By LAURA FOTI

NEW YORK—Billboard's fifth International Video Music Conference is shaping up as the most exciting ever. With the proliferation of music-related programs on tv and for the in-the-home video market, interest in the field is at an all-time high, and many of the industry's top names will be participating.

The conference, to take place at the Pasadena Huntington-Sheraton Nov. 17-19, is titled "Video Music: Production, Programming And Prophecies." It will feature panels, exhibits and presentations on the latest developments in video music.

As in the past years, there will be showcases of new video clips; this year for the first time there will also be awards given for the best clips and long-form programs in a number of categories. In addition, programmers of national and local tv shows are being invited to show sample programming and discuss their philosophies.

Panels and speakers lined up to date include:

- On the panel "Parts Of The Whole: Lighting, Art Direction And Choreography:" Antony Payne of Gotham Entertainment, producer of Michael Jackson's "Beat It" and Diana Ross' "Pieces Of Ice;" and Jeffrey Hornaday, choreographer of "Flashdance" and Stevie Nicks' "Stand Back." The panel will be

moderated by Jefferson Graham of the Hollywood Reporter.

- On the panel "Fix It In The Mix: Audio And Video Pre- And Post-Production Techniques:" Charles Benanty, owner of Soundworks Audio-Video Recording Studio in New York City; Matt Kaplowitz of Onomatopoeia; and Scott Ross of One Pass Video and Film in San Francisco. Moderator is David Schwartz of Mix magazine.

- On the panel "A Unique Vision: Artists And Directors:" Megatone recording artist Sylvester; PolyGram recording artist Martin Briley; Merrill Aldighieri, director of the Sony Video 45 "Danspak;" and director Joe Dea, who has done clips for Krokus, Greg Kihn and others. Moderator is Billboard video editor Laura Foti.

- On the panel "An Hour Or More: The Future For Long-Form Programs:" Chuck Mitchell of RCA VideoDiscs; John Pike of Paramount Video; Barry Shereck of Pioneer Video; and Bill Gallagher of MGM/UA Home Video. Moderator is Bruce Apar, editor of Video magazine.

- On the panel "On The Beam: Satellite Delivery:" Jack Calmes of World Show Vision Network, who produced last year's Who concert via satellite; Rick Blume of United Satellite Communications in New York; Tony Hemmings of Video-marketing Ltd. in London, who is

involved in the production of a European cable music channel; and Richard Wolfe of Twentieth Century-Fox Telecommunications. Moderator is consultant Vicki Lynn.

- On the panel "Selling The Artist: Video As Promotion:" Michelle Peacock of Capitol Records; Perry Cooper of Atlantic Records; Roger Erickson of CBS International; Cathy Roszell of Atlanta's Video Music Channel; John Sykes of MTV; and manager Ken Kragen. Moderator is Billboard editor Adam White.

(Continued on page 27)



**ALARMING**—The Alarm taped a segment for the I.R.S. show "The Cutting Edge," shown on MTV. From that show, a clip will be pulled for the song "The Stand."

### FOR MGM/UA WORLDWIDE

## Gallagher Seeks Original Titles

NEW YORK—Today the U.S., tomorrow the world. Or so Bill Gallagher may have thought when he was appointed vice president worldwide marketing for MGM/UA Home Video in June.

Gallagher, formerly vice president marketing sales for the company, has expanded his horizons. He is particularly interested in the future of original programming in the international marketplace, and will watch such releases as "The Complete Beatles," "Cool Cats," "Who's Afraid Of Opera" and "Girl Groups" closely.

"MGM/UA product is very attractive to foreign licensors because of our skill with marketing unique titles," he says. "If you offer just theatrical fare from the studios, that's presold and will always find a market. In fact, it can have a greater impact in home video than it did theatrically. But titles that were never released theatrically also have enormous potential."

Gallagher believes, "'Girl

Groups' will not have the impact the Beatles tape did, because before the Beatles, music was not international. Some American artists sold records in the U.K., but not many until the Beatles—then music cross-pollinated."

MGM/UA will release the Motown tv special on videocassette this fall, following a second airing. "We're hoping to add some additional footage to the tape," Gallagher says. "That's the kind of title we go after aggressively."

"We're looking at the videocassette as an art form, not just a vehicle to release films," Gallagher adds. "We want to be more than just a film library to licensors."

Gallagher explains that the U.S. makes up close to half of the worldwide video industry. VCR penetration is higher in other countries, but population in general is smaller. In addition, he says "videocassettes are much more expensive there. Pioneer Video is coming in, but not in any concentrated way, and there's

not a lot of software. The CED system will be launched in October, and we licensed 20 titles to RCA for two years, because the initial marketing thrust is through hardware dealers. After that, we'll take over our own titles."

While he expects record retailers internationally to take an interest in video software, Gallagher says he hasn't seen a great deal of interest from retailers in this country. "If we can promote crossover, make record dealers home entertainment dealers, it will quicken the growth of the industry. It's already happening in Germany and the U.K."

"We're not getting as much enthusiasm from record dealers in this country. The international market is rental-oriented, but people in this country want ownership."

The biggest film of all time, "Gone With The Wind," will be released into the international home video market this fall—although it will not be out in the U.S. until 1988 due to the tv deal with CBS.

AUGUST 27, 1983, BILLBOARD

## New RCA/Columbia Chief Sees More Original Titles

By FAYE ZUCKERMAN

LOS ANGELES—Robert Blattner is the newly appointed president of RCA/Columbia Pictures Home Video, but no newcomer to the home video industry. Previously a vice president at Columbia Home Entertainment, he joined the joint venture as vice president/general manager nearly a year ago.

Blattner plans to aggressively develop original children's and music programming, as well as continue to support the company's vast library of new and old film titles.

Already the recent introductions of "He-Man" cartoon series and three long-playing musical concerts on video have shown enough encouraging signs that Blattner reports such non-theatrical programming might become a strong force. But the company's main staple will continue to be movies, he adds.

Beyond increasing the number of non-theatrical programs the company will offer—six animated and

eight music programs are planned for a fall release—familiarizing the company's network of dealers about products is another aggressive move he is planning.

"We hold frequent staff meetings to share ideas on merchandising and promotions," Blattner says. "Especially, now with the number of non-theatrical titles coming out, dealers need to become familiar with this kind of programming."

Most movie titles, he explains, already have built-in identities from their theatrical runs. Non-theatrical programs have no track record.

Hence, he has planned point-of-purchase displays, counter-cards and window banners to attract attention to the company's products. Furthermore, such displays aid in keeping retailers up to date on what titles are being offered. "There are so many products to choose from. Specially made promotions help dealers remember what they have and aid them in moving product quickly."



Photo by Chuck Pulin

**BRING ON THE LEPRECHAUNS**—Franklin Communications/Special Forces film what they claim is the first Irish video, "Let's Have An Irish Party," for Rego Records in Garden City, N.Y. The clip, which features the Reagan Family Dancers, the Paddy Noonan Show Band and the Barley Bree, will be distributed worldwide.

### LOW-COST UNIT 'PIRATE-PROOF'

## Playback-Only Unit Developed

By PETER JONES

LONDON—Set for marketplace launch here in six months is a British video playback-only system which will retail at around \$260, just half the normal store price, and which is said to be pirate-proof as the result of integration of a microchip with coded data.

The inventor is Graham McNally, whose research and experimentation went on for six years in top-secret conditions in a London laboratory. He's calling the system McNallyvision and claims: "We're going to play the Japanese at their own game and produce a home-grown system at very low cost."

He has produced three different types of player. One has a built-in video screen, one feeds into a normal television set and one projects on to a large screen.

McNally says software will be low priced as well, retailing at around \$15 for a typical two-hour film and just \$3 for a stereo sound video music single of the same length as two sides of a 45.

McNally's development is being talked of here as the most dramatic venture in British consumer electronics since Clive Sinclair (now Sir Clive) started operations with Sinclair Research to make cheap home computers. Aged 38, McNally reck-

ons he has spent around \$4.5 million over the last six years on developing his video system.

Basically the system uses a coded optical tape, rather like photographic film, but cheaper to produce, to store the visual images. The soundtrack is on a thin magnetic tape.

McNally says the pirate-proof element is of particular interest to program distributors who, he claims, see his system as a potentially explosive

sales area. The antipirate element stems from a lock-and-key player/cassette design.

An electronic interlink coding system between player and cassette, says McNally, makes it impossible for the machine to play a pirate cassette. The player carries 95% of the playback electronics and the other 5% is carried within the cassette, all molded in at factory assembly level.

He insists there's no way of bypassing the coded data system because its random characteristics actually change while the cassette is being played.

Says McNally: "This is, in every single respect, a British development. We want all hardware and software to be manufactured in Britain though initially some components and assembly work will have to go to Japan and Hong Kong."

McNally, like Sinclair, had no formal training in electronics but he started his first research company when he was 17. He moved early on into money-spinning inventions for the motor industry, including a type of non-puncturing tires.

Undeterred by criticism of picture quality at a press launch in London, McNally insists all problems will be ironed out in the next few months and that McNallyvision will help build Britain's video reputation worldwide.

### Six Cassettes Get ITA Canadian Awards

NEW YORK—The first six videocassettes to qualify for the ITA Golden Videocassette award for sales in Canada have been certified. They are "Fort Apache, The Bronx," "Cannonball Run" and "Young Doctors In Love," distributed by Vestron Video; and "The Toy," "Absence Of Malice" and "Annie," distributed by RCA/Columbia Pictures Home Video.

The award program is co-sponsored by the ITA and the Home Video Board of Canada. To qualify, a title must achieve gross revenues of \$150,000 (Canada) from sales and/or rentals.

# Video

## New On The Charts



"STILL SMOKIN' "

Paramount Home Video—23

Starring the infamous comedy team of Tommy Chong and Cheech Marin, "Still Smokin'" follows the duo's exploits in Amsterdam where, to raise funds for a bankrupt film festival group, they host a dope-a-thon. The film portrays all of the popular characters from Cheech and Chong albums and concerts, and retails for \$39.95.

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

## Music Monitor

● **Special's First:** .38 Special will shoot their first video this week, in conjunction with a sixth as-yet-untitled A&M album. The song, "If I'd Been The One," will be shot near Calgary, Alberta. TV commercial director Peter Israelson is scripting and co-directing, with producer John Goodhue. Featured will be numerous special effects and 60 (count 'em) wild horses.

● **Taking A Stand:** Stevie Nicks' "Stand Back," one of the most requested clips on MTV, was produced by Patricia Friedman of Pendulum Productions and directed and choreographed by Jeffrey Hornaday, who also choreographed "Flashdance." Shot at Raleigh Studios in Los Angeles, the piece combines fantasy with dance and performance footage. Kim Colefax was art director.

● **A Really Big Video:** "Tell Her About It," the new Billy Joel video from the album "An Innocent Man," is a take-off on the Ed Sullivan show. It features long-time Sullivan impersonator Will Jordan, and a cameo appearance by Rodney Dangerfield. Shot in Manhattan and Brooklyn, the clip was produced by Jon Small and directed by Jay Dubin.

● **Easy Does It:** Steven Wechsler of the Wechsler Group in New York recently completed editing "So Easy," a clip for rock writer/performer Robert Becker. Producer was Alan Lebow.

● **Finis:** Motown artist Finis Hen-

derson III is at work on a video for "Skip To My Lou" from the current album. It's being produced by Joe Orlandino of Bop Theater in Chicago and directed by Tony Aguilera.

● **Mentally Healthy:** "Smile," the second single to be released from the Will Powers album "Dancing For Mental Health," has a video shot in Washington Square Park in New York. The song extols the positive benefits of a smile; the video was directed by Will Powers supporter Todd Rundgren. In a related note, the first video from the album "Adventures In Success" was shown by the Department of Labor in Nebraska as part of the summer youth employment program and is being used in England as part of a musical therapy program for autistic children.

● **Hot Interview:** "Hot Rocks," a local cable program based in Yonkers, N.Y., interviewed the Fixx. Host Joe Loskywitz conducted the interview.

## 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.

**BEST FRIENDS**  
CED Warner Home Video DC11265 ..... \$29.98  
LV LV 11265 ..... \$29.98

**BLOTTO**  
"Metalhead"; "I Quit"; "I Wanna Be A Lifeguard"  
Beta Sony Video 45 97W00010 ..... \$15.95  
VHS 97W50011 ..... \$19.95

**CREEPSHOW**  
CED Warner Home Video stereo  
DC 11306 ..... \$29.98

**DANSPAK**  
Shox Lumania ("Falling"; "Pointy Headgear") Living ("Boat Talk")  
Richard Bone ("Alien Girl"); Man Parrish ("Hip Hop, Be Bop, (Don't Stop)")  
Beta Sony Video 45 97W00012 ..... \$15.95  
VHS 97W50013 ..... \$19.95

(Continued on page 29)

## Panels Set For Billboard Meet

● Continued from page 26

● On the panel "Making The Scene: Clubs And Campuses," Ed Steinberg of Rockamerica; Tima Surmelioglu of Sound and Vision and the Peppermint Lounge; Stephanie Shepherd of Telegenics and the Dance Music Report; and Maria de Paul of Rockworld, servicing college campuses with video clips.

For information regarding registration, tape submission or participation, please contact Laura Foti at (212) 764-7427 or Kris Sofley at (212) 273-7040.

Billboard®

Survey For Week Ending 8/27/83

# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL						
This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	Title	Copyright Owner, Distributor, Catalog Number
1	1	10	48 HOURS	Paramount Pictures, Paramount Home Video 1139	1	1	9	48 HOURS	Paramount Pictures, Paramount Home Video 1139
2	2	68	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA, Karl Video Corporation 042	2	3	3	PORKY'S	CBS-Fox Video 1149
3	5	28	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures, Paramount Home Video 1467	3	2	7	THE VERDICT	CBS-Fox Video 1188
4	7	10	HIGH ROAD TO CHINA	Warner Brothers Pictures, Warner Home Video 11309	4	5	16	FIRST BLOOD (ITA)	Thorn/EMI 1573
5	4	3	PORKY'S	CBS-Fox Video 1149	5	6	11	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076
6	3	7	THE VERDICT	CBS-Fox Video 1188	6	4	9	HIGH ROAD TO CHINA	Warner Brothers Pictures, Warner Home Video 11309
7	16	8	MAD MAX	Vestron V-4030	7	8	12	THE TOY (ITA)	RCA/Columbia Pictures, Home Video 10538
8	8	17	FIRST BLOOD ● (ITA)	Thorn/EMI 1573	8	7	6	MAD MAX	Vestron V-4030
9	11	11	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	9	11	27	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures, Paramount Home Video 1467
10	13	7	WINNIE THE POOH (ITA)	Walt Disney Home Video 025	10	9	11	FRANCES	Thorn/EMI 1621
11	19	7	DURAN DURAN	Thorn/EMI TVD 1646	11	12	13	MY FAVORITE YEAR	MGM/UA Home Video 800188
12	6	18	AIRPLANE II: THE SEQUEL ●	Paramount Pictures, Paramount Home Video 1489	12	15	2	THE BEAST MASTER	MGM/UA Home Video 800226
13	9	3	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	13	19	17	JANE FONDA'S WORKOUT (ITA)	Karl Video Corporation 042
14	20	6	THIS IS ELVIS	Warner Brothers Pictures, Warner Home Video 11173	14	13	14	BEST FRIENDS	Warner Brothers Pictures, Warner Home Video 11265
15	17	13	THE TOY (ITA)	RCA/Columbia Pictures, Home Video 10538	15	10	27	ROAD WARRIOR ●	Warner Brothers Pictures, Warner Home Video 11181
16	25	7	PLAYBOY'S PLAYMATE REVIEW	CBS-Fox Video 6255	16	14	13	LORDS OF DISCIPLINE	Paramount Pictures, Paramount Home Video 1433
17	15	14	AIRPLANE! ▲ (ITA)	Paramount Pictures, Paramount Home Video 1305	17	20	10	KISS ME GOODBYE	CBS-Fox Video 1217
18	14	17	GREASE ● (ITA)	Paramount Pictures, Paramount Home Video 1108	18	21	2	SIX WEEKS	RCA/Columbia Pictures Home Video 91001
19	12	12	SOPHIE'S CHOICE ● (ITA)	CBS-Fox Video 9076	19	18	9	THE STING II	Universal City Studios Inc., MCA Distributing Corp. 71015
20	10	41	STAR TREK II: THE WRATH OF KHAN (ITA) ▲	Paramount Pictures, Paramount Home Video 1180	20	NEW ENTRY	→	THE MISSIONARY	Thorn/EMI 1605
21	40	29	STRAWBERRY SHORTCAKE IN BIG APPLE CITY (ITA)	Family Home Entertainment, MGM/UA Home Video 338	21	24	36	ROCKY III ● (ITA)	CBS-Fox Video 4708
22	31	20	PLAYBOY VIDEO VOLUME 2 ●	CBS-Fox Video 6202	22	NEW ENTRY	→	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203
23	NEW ENTRY	→	STILL SMOKIN'	Paramount Pictures, Paramount Home Video 2315	23	29	12	CLASS OF '84	Vestron V-5022
24	27	15	LOVESICK ●	Warner Brothers Pictures, Warner Home Video 20011	24	27	10	I, THE JURY	CBS-Fox Video 1186
25	30	7	SATURDAY: NIGHT FEVER ● (ITA)	Paramount Pictures, Paramount Home Video, 1307 A, 1113A	25	22	14	TIMERIDER	Pacific Arts, Video Records; MCA Distributing Corp. 528
26	38	7	SAVANNAH SMILES	Embassy Home Entertainment 2058	26	31	7	SAVANNAH SMILES	Embassy Home Entertainment 2058
27	33	16	STAR TREK: THE MOTION PICTURE ▲ (ITA)	Paramount Pictures, Paramount Home Video 8858	27	16	15	AIRPLANE II—THE SEQUEL	Paramount Pictures, Paramount Home Video 1489
28	18	26	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380	28	26	6	THAT CHAMPIONSHIP SEASON	Cannon Films, Inc., MGM/UA Home Video 800221
29	24	28	ROAD WARRIOR ●	Warner Brothers Pictures, Warner Home Video 11181	29	17	25	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380
30	21	3	DISNEY'S STORYBOOK CLASSICS	Walt Disney Home Video 121	30	38	4	THIS IS ELVIS	Warner Brothers Pictures, Warner Home Video 11173
31	32	12	STAR WARS (ITA)	CBS-Fox Video 1130	31	33	22	CREEPSHOW	Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306
32	NEW ENTRY	→	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	32	32	6	PLAYBOY'S PLAYMATE REVIEW	CBS-Fox 6355
33	22	11	FRANCES	Thorn/EMI 1621	33	23	30	NIGHT SHIFT	The Ladd Co., Warner Home Video 20006
34	28	14	LORDS OF DISCIPLINE	Paramount Pictures, Paramount Home Video 1433	34	25	13	STILL OF THE NIGHT	CBS-Fox Video 4711
35	35	4	PSYCHO	Universal City Studios, Inc. MCA Distributing Corp. 55001	35	40	7	NATIONAL LAMPOON'S CLASS REUNION	Vestron V-5021
36	26	44	THE COMPLETE BEATLES ●	MGM/UA Home Video 700155	36	35	18	PLAYBOY VIDEO VOLUME 2	CBS-Fox Video 6202
37	36	9	JASON AND THE ARGONAUTS	RCA/Columbia Pictures Home Video 10346	37	28	14	LOVESICK	Warner Brothers Pictures, Warner Home Video 20011
38	23	2	THE FINAL COUNTDOWN	VESTRON V-4047	38	37	31	THE BOAT (DAS BOOT)	RCA/Columbia Pictures Home Video 10149
39	29	14	MY FAVORITE YEAR	MGM/UA Home Video 800188	39	39	7	PSYCHO	Universal City Studios Inc., MCA Distributing Corp. 55001
40	34	9	THIS ISLAND EARTH	Universal City Studios, Inc. MCA Distributing Corp. 55076	40	34	34	POLTERGEIST ▲ (ITA)	MGM/UA Home Video 800165

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**New LP/Tape Releases**

• Continued from page 23

**Volkston; Debussy: Sonata For Cello & Piano**  
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CA JL5 41068 \$6.98

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CA JL5 42012 \$6.98

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CA AGK1-4808 \$5.98

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CA 34.35617 \$38.94

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CA KDSLC 613 \$10.98

**New Video Releases**

• Continued from page 27

**FIREFOX**  
CED Warner Home Video  
stereo DC 11219 (2) \$39.98  
LV LV 11219 (2) \$39.98

**FLOCK OF SEAGULLS, A**  
"Wishing (If I Had A Photograph Of You)"; "Nightmares"; "I Ran (So Far Away)"  
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VHS 97W50015 \$19.95

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**NIGHT SHIFT**  
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LV LV 20006 \$29.98

**THE OUTSIDERS**  
Mat Dillon  
Beta Hi-Fi & VHS Warner Home Video stereo  
11310 \$69.95  
CED DC 11310 \$34.98

**THE RAIN PEOPLE**  
Shirley Knight, James Caan, Robert Duvall  
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**THE ROAD WARRIOR**  
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stereo DC 11181 \$29.98

**SWEET SIXTEEN**  
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**TINTORERA . . . TIGER SHARK**  
Susan George, Fiona Lewis, Jennifer Ashley  
Beta & VHS Media Home  
Entertainment M237 \$54.95

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Alan Alda, Blythe Danner, Heath

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CA 7337 318 \$9.98

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LP CTW/Sesame Street CTW 22104

To get your company's new album and tape releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

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NASHVILLE—Six bands out of 48 entrants have been selected to compete for the title of "Best New Bluegrass Band Of 1983" during Kentucky Fried Chicken's 11th annual bluegrass music festival in Louisville, Sept. 9-11.

Chosen were the Blanchard Valley Bluegrass Boys, Ottawa, Ohio; Blue Mule, Kingston, Ontario; Flint Hill, Gate City, Va.; Grant Street String Band, Berkeley, Calif.; Smokey Mountain Acoustics, Sevierville, Tenn.; and Southwind, Wichita, Kan.

The three finalists will share a total of \$4,500 in cash awards, with the winner receiving \$2,500, a trophy, a Nashville recording session and 750 records, a spot on the main program during this year's festival and an invitation to perform at next year's event.

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Entertainment M241 \$59.95

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Beta & VHS CBS/Fox Video \$49.98

**THE WILD BUNCH**  
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CED Warner Home Video DC 11261 (2) \$39.98

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To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (If none, Indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

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- OCT. 1st ISSUE—SEPT. 19th
- OCT. 8th ISSUE—SEPT. 26th
- OCT. 15th ISSUE—OCT. 3rd

ON SESAME STREET SONGS

# ATV Music Charges Beatles Infringement

By IRV LICHTMAN

NEW YORK—Are two parodies of Beatles' songs a matter of copyright infringement? ATV Music says they are, but Sesame Street Records denies the charge.

ATV, holder of many Beatles copyrights, claims infringement of "Let It Be" and "Hey Jude" in the album "Born To Add," a recent release from Sesame Street Records. The songs in question are titled "Letter B" and "Hey Food."

In a letter dated July 29 from ATV's West Coast legal representatives, Mason & Sloane in Santa Monica, the label is charged with in-

fringement in not being authorized by ATV to manufacture, distribute or sell copies of "Born To Add" with the two Lennon & McCartney copyrights. Removal of the album from the marketplace is among the letter's demands, on behalf of ATV.

However, Sesame Street denies the charges in a written reply dated Aug. 8 from Dawnald R. Henderson, vice president of business affairs. "Since our record does not embody the compositions owned by (ATV Music), we did not request their authorization and our activities do not constitute an infringement of (ATV Music's) rights," Sesame Street Records will "disregard your demands," the Henderson letter states.

"Born To Add" was produced and conceived by Christopher Cerf, who is credited as the author and co-author of "Letter B" and "Hey Food," respectively, as well as other songs on the album. The former is performed by "The Sesame Street Beatles," while the latter is done by "Cookie Monster & The Sesame Street Beatles." In addition, the album contains other songs that play on well known acts and songs. The title song, "Born To Add," is performed by "Bruce Stringbeam & the S Street Band," while "I Can't Get No) Co-operation" is played by "Mick Swagger & the Sesame Cobble Stones."

According to Steven Schwartz, vice president and general manager of Sesame Street, the label has received no complaints on other parodies.

## Print On Print

Columbia Pictures Publications is offering browser pre-paks, at 50% discount, on 13 "I Love T.V. Music" books (dealer cost: \$47.70); "8 Plus 8 Solid Gold Country" (six for \$38.85), four each of "The Top 50 Motion Picture Themes" for easy-piano, "The Top 50 Popular Songs" and "The Top 50 Country Hits" (\$49.70); and "TV's Greatest Hits Browser," containing two each of "The Top 100 TV Themes," "I Love TV Music," "Songs From MASH & The Love Boat Plus 24 TV Themes," "Enjoy Big Note TV Themes" and three "1982-83 TV Songbooks" for piano/vocal/chords, easy piano and Big Note piano (\$48.70).

## Chappell/Intersong Reviews Strategy

NEW YORK—The Chappell/Intersong Music Group-U.S.A. will re-evaluate existing efforts and discuss new strategies at its annual management conference Monday (22) through Thursday (25) in the cities of Winona, Minn. and Milwaukee. Both cities contain facilities of Hal Leonard Publishing, exclusive print distributor for Chappell/Intersong.

According to Irwin Robinson, president of Chappell/Intersong, the conference will focus on "several major areas, including departmental self-evaluation and inter-departmental communication. Another

major topic will be re-defining of the traditional concept of music publishing which allows Chappell/Intersong to expand its horizons in respect to catalog promotion. . ."

Other conference highlights include a review of Chappell/Intersong's 1983 performance and 1984 plans, introduction of the forthcoming OPUS Royalty Accounting System, and an in-depth presentation by Hal Leonard personnel. The 16 Chappell/Intersong staffers will tour the Hal Leonard plant in Winona and corporate offices in Milwaukee.

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# London Cuts Opera Disk Prices

Policy Affects New Releases And Entire Catalog

By IS HOROWITZ

NEW YORK—London Records has cut the suggested list price of its vast opera catalog by \$1 per disk for analog recordings and \$2 for digitally mastered product. The price reduction, which became effective Aug. 15, also applies to all new opera sets.

At the same time, the label readied a consumer and retailer promotion on the repertoire category. Called "Opera Magic," it will carry through the launch of the opera season this fall.

New price for London opera sets is \$9.98 per analog disk and \$10.98 for digitals. Returns and exchange orders will not be honored at the specific price paid for the merchandise, but fall within computerized calculations in line with the label's usual averaging pricing policy, says a PolyGram marketing executive.

In all, there are 116 complete operas in the active London catalog, with an additional half dozen to be issued in the coming year. Included in the deal are such catalog stalwarts as the complete Wagner "Ring" conducted by Sir Georg Solti, the "Lucia" starring Joan Sutherland, and the "Boheme" with Luciano Pavarotti, as well as the extensive Gilbert & Sullivan list performed by the D'Oyly Carte Opera Company.

London's Janet Shapiro notes that new price policy embraces, as well, a

number of other multi-record, non-opera vocal packages, among them the "Live From Lincoln Center" set with Sutherland and Pavarotti, and the Brahms "German Requiem," conducted by Solti. Opera sets in the mid-price Jubilee line, however, are not affected.

The "Opera Magic" promotion will seek to enlist dealer support via posters and streamers, and an up-to-date consumer brochure for store distribution. In selected markets radio buys will be undertaken and contests run in cooperation with radio stations and retailers. Where appropriate, contest prizes will include

tickets to local opera productions, says Shapiro.

Opera cassette packages will carry the same price designations as disk album versions under the new pricing schedule, although the number of cassettes may not always equal the number of disks in a set. On occasion, in certain long operas, the complete work can be contained on fewer cassettes, it is pointed out.

Operas to be released this fall by London include a new "Mefistofele" with Pavarotti, Ghiaurov, Freni and Caballe; and "Jenufa," the latest in the Janacek cycle conducted by Charles Mackerras.



**GOLD FOR GOULD**—Composer/conductor Morton Gould, left, receives the Gold Baton Award from Peter Kermani, president of the American Symphony Orchestra League, during the organization's recent convention in Chicago.

## London Sets Promo Single

NEW YORK—London Records has taken a single from its hit "Songs Of The Auvergne" album starring Kiri Te Kanawa and shipped it to some 300 MOR radio stations across the country. The disk is for promotion only, and not available for sale.

Featured song is the Canteloube arrangement of "Bailero" ("The Shepherd Song"). The album, which sold strongly in the U.K., hit No. 1 on the Billboard classical chart Aug. 13.

## Delos Inventory In Four Forms

NEW YORK—Multiple inventory is fast becoming standard operating procedure at Delos Records, and by year's end all new releases on the audiophile label should be available simultaneously in four formats.

Already, much of the company's product is being offered on Compact Disc, LP pressings imported from Japan, and on two cassette configurations—Dolby B and Dolby C. The trick is now to coordinate production so that all appear at the same time, says Amelia Haygood, Delos chief.

In addition to being offered in the two noise suppression formats, Delos cassettes now incorporate the Dolby HX process, said to allow higher dynamic peaks without distortion. All tapes are duplicated in real time.

With 20 digitally recorded albums in its current catalog, Delos is projecting a recording schedule that would double that number over the next year. CD is the expansion stimulus, says Haygood. Eventually, many of the label's 40 analog titles will also find their way to CD, she adds.

## DOUBLE-LENGTH BUDGET SERIES

# DG Introduces Library Of Collectors' Cassettes

NEW YORK—Deutsche Grammophon will introduce a new double-length budget cassette series next month aimed ultimately at providing collectors with a pre-selected basic library covering all major classical periods and forms.

The new line, to be known as "DG Basics," will be issued only on cassette, run up to 90 minutes in length and list at \$7.98. They will be imported from the DG plant in Hannover, Germany, and will be Dolby-encoded.

There will be 10 titles in the initial release, but plans are to expand the series over a period of about two years until it comprises at least 85 titles, and perhaps as many as 125, according to Alison Ames, PolyGram vice president in charge of Deutsche Grammophon here.

Among the cassettes in the first release is a Bach set, holding the four Orchestral Suites in performances by Karl Richter and the Bach Munich Orchestra; Beethoven's First and Third Symphonies, plus the Fidelio Overture, with Karl Bohm as conductor, on another cassette; and a third tape package holding the Tchaikovsky Fourth and Fifth Symphonies, performed by the Leningrad Symphony under Yevgeny Mravinsky.

All cassettes are keyed to indicate the musical period, and form or category. Roman numerals identify one of seven periods from Medieval & Renaissance at one end of the scale, to 20th century music at the other. Letters next to the Roman numerals describe the form—sacred, solo, or-

chestral, etc.

Each cassette displays a portrait of the main composer on a postage stamp-type illustration, an apparent coincidental use of a design element similar to that used in the recently released RCA "Legendary Performers" series.

Liner notes, written by James Oestreich, music editor of High Fidelity, are more copious than normally encountered in cassette packages. The recordings date largely from the 1960s and 1970s.

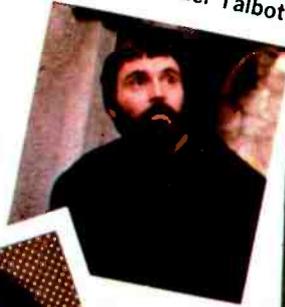
## Classical Notes

Cannon fire dubbed onto recordings of the "1812 Overture" is no longer a novelty, but Telarc carries realism to a new plateau in its upcoming "Grand Canyon Suite" performed by Erich Kunzel and the Cincinnati Symphony. The sounds of an actual thunderstorm will be incorporated in the album scheduled for release both on Compact Disc and LP this winter. . . . Roy Christenson in New York last week producing a pair of Bartok violin and piano sonatas for his Gasparo label. Performers are Ralph and Phillip Evans.

The Y Chamber Symphony in New York, which has recorded for Delos under its conductor Gerard Schwarz, will be performing all the Beethoven Piano Concertos with Alfred Brendel as soloist in the spring. The orchestra is now in its sixth season. . . . Midem Classique, claiming success in showcasing young talent in Cannes last January, is hoping to enlarge its classical effort next year. An expanded number of concerts and broadcasts is being planned.

# THE KEEPERS AND THE KEYS

John Michael Talbot



Leon Patillo



Shirley Caesar



Al Green



The Imperials



Sandi Patti



Larnelle Harris

Amy Grant



# Gospel

M U S I C

By DAVIN SEAY

The relationship of the contemporary gospel music industry to its secular counterpart has, over the course of the past year, proven to be one of missed opportunities and misunderstood priorities. Despite the almost universally acknowledged potential for substantive growth, both artistically and financially, partnerships between major gospel and mainstream music companies have been plagued by difficult and lingering problems. The question of whether such problems can be overcome remains, to date, largely unanswered.

Severely limited distribution and public awareness have, for years, proven formidable obstacles to gospel penetration of major music markets. Resistance on the part of retailers to stock and adequately display Christian music had kept what is unquestionably a vital, creative and important contemporary art form compartmentalized and under-exposed. A fundamental confusion over the issue of motivation and methodology in the Christian music industry itself has kept coordinated efforts to a minimum.

To veterans and astute observers of the gospel music industry, such problems are certainly nothing new. "Contemporary Christian music is sometimes

so heavenly minded it's no earthly good," remarks Gospel Music Assn. president Ralph Carmichael. "If secular retailers got on the ball, educating themselves and the public to the existence of gospel music, they could take this business over," asserts Billy Ray Hearn, president of Sparrow Records. "But they won't do it."

While the problems may have a familiar feel, recent efforts to solve them have been nothing if not innovative. They have also been anything but successful. Attempts by mainline record companies to appropriate a piece of the gospel market, in conjunc-

(Continued on page G-3)

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## Untapped Possibilities Persist

# SECULAR SHAKEOUT LEAVES GOSPEL INDUSTRY SEARCHING FOR NEW CROSSOVER BELIEVERS

• Continued from page G-1

tion with desires of the gospel industry to carve a slice of the popular music pie, have been conspicuous in their rate of failure.

Of three major distribution and label pacts inked between gospel and secular record companies over the past five years, only one—the MCA/Sparrow distribution contract remains viable. The deal itself was at least partially the result of a previous failed attempt by MCA to crack the Christian market. "After the Songbird failure," remarks Al Bergamo, vice president of distribution for MCA Records, on the subject of the company's short-lived and ill-fated Christian label, Songbird. "We realized we knew nothing about and were no good at the gospel business. We worked out the cross-distribution deal with Sparrow because we still wanted to keep our hand in and that seemed the best way to do it. We've had a certain amount of success . . . not huge, but consistent." Sparrow president Hearn concurs. "We have a good working relationship with MCA," he remarks. "Which doesn't mean that either of us are happy about the sales figures. We're selling twice as many records to secular outlets through MCA, but twice 10 is only 20. The fact is, if Sparrow didn't sell one record through secular records stores, we would still be successful. But we owe it to our artists to try."

The quick demise of Light Records' distribution pact with Elektra/Asylum is an instructive illustration of the cross purposes at which gospel and mainstream record industries often seem to be working. E/A's senior vice president of marketing, Lou Maglia, recalls that deal "was good and profitable. We released 60-odd records and were beginning to see results. Unfortunately, with the restructuring, we simply didn't have room for Light. It became, like our country division, a victim of the transition. All in all, though, the experience left a good taste in our mouths." Contrasting this good-taste post mortem is Light president Ralph Carmichael's sobering estimation. "It was really our fault," he says. "We thought gospel music was going to be a never-ending bonanza and Elektra picked up that notion from us. They thought they were going to get rich quick and we were guilty of inflating their expectations. We started to believe our own hype. I still believe that the sales potential of gospel music is absolutely phenomenal, but you need muscle and determination to realize it. What I don't think is generally understood is that companies like Light will continue to sell gospel regardless of the profit potential. It's our life. For secular companies, if you don't make lots of money quickly, they lose enthusiasm."

Enthusiasm was, however, hardly lacking in CBS's two-year-old venture into Christian music, Priority Records. The recent dismantling of Priority, based on dismaying sales figures, seems to have signaled an end to this current round of experimentation in gospel music by major record companies. "We gave Priority strong support," claims a spokesman for CBS. "We tried it for almost two years and in the end had to let it go. It's hard to do that with something you've put such high hopes into."

High hopes notwithstanding, the enduring problems of marketing gospel music—unquestionably a major contributing factor in the failure of Light/Elektra and Priority—seem to have confounded the collective expertise of industry specialists. Leading the list of marketing problems is retail resistance and the woefully inadequate Christian bookstore distribution network.

"Clerks and managers of mainline record stores



Jerry Thompson, Kelly Nelson Thompson and Rex Nelson of the Rex Nelson Singers at Fan Fair in Nashville.

need to pay more attention to the needs of their customers," remarks Sparrow's Hearn. "It's not a big thing. Even if they only tagged their print ads with a reminder that they carry Christian music, it would make a tremendous difference. They simply don't want to learn a new market. A big part of our job is to take the fear out of gospel music, the fear that it's somehow going to change people. At this point it makes more sense for us to try and expand the existing Christian bookstore system that try to get secular outlets moving. After all, 93% of our business is through Christian bookstores."

Light's Carmichael disagrees. "Bookstores are simply not enough," he states. "We need secular outlets to carry our products, but I'm not so sure anymore that big mainstream record companies can do it for us. Even my own little sales force, by making deals and offering incentives, is beginning to open up secular outlets. It's slow, but I wouldn't be surprised that if in a year we were selling as many records on our own as we were through Elektra."

"The base of Christian music will broaden when independent distributors began to take gospel seriously." So states Ray Harris, executive at Nashboro Records, one of the oldest and most respected gospel record labels and a prime example of the new and savvy forces making themselves felt in the business. As major record labels take a hard second look at their involvement with and commitment to gospel's future, companies such as Nashboro, along with a spectrum of other aggressive, imaginative concerns, both inside and outside the music industry, are taking some bold new steps.

"We began by taking a positive look at gospel music generally," remarks Harris, who, along with other executives at American Variety International, bought controlling shares in the Nashboro label in 1979. "After we'd acquired Nashboro, which is an independent company operated in conjunction with AVI's gospel line, we started trimming the catalog, deleting slow numbers and building a solid base from the best sellers. Our next move was to take some of our established artists and match them with some fresh new producers with good r&b track records. We think what we've come up with is a new kind of gospel music, more immediate and accessible. We're waiting for the distributors and retailers to catch up, to give this music the promotional depth and coverage it deserves."

(Continued on page G-20)



Sheila Walsh tapes a video of her single, "Mystery."



Amy Grant



Walter Hawkins

At a recent Gospel Music Assn. luncheon are, from left: Ken Dudney, Mandrell's husband; Barbara Mandrell, who won her first Grammy and Dove with "He Set My Life To Music"; Sparrow president Billy Ray Hearn; and Joan Hearn.

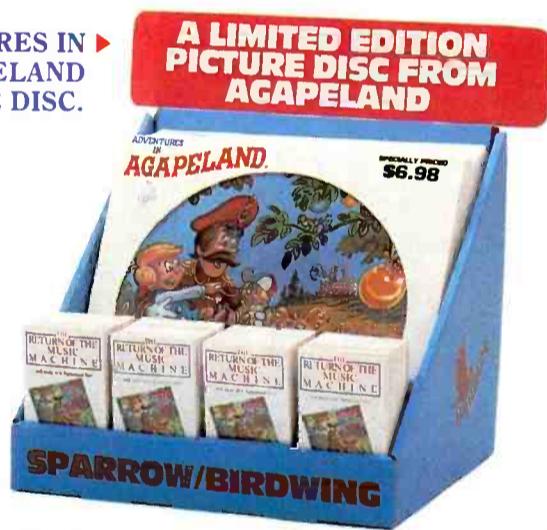


New wave group U2 offers Christian-based sentiments on "War."

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### Becoming No. 1 With Number One

# GOSPELIZED SUPERSTARS FIND CHART SUCCESS JUST ANOTHER RUNG ON LADDER TO FULFILLMENT

BY LAURA DENI

The joyful noise of religious music is like a coat of many colors. The generic term "gospel" is a religious music catch-all. For those singing joyful noise unto the Lord, it's big business. The gospel success ladder is as precarious as any other. Whether trying to climb the first rung, or keep a current foothold, the goal of making Jesus number one with a bullet becomes not an occupation, but a lifestyle.

**DONNA SUMMER**, one-time disco queen now dedicated born again, tithes one-tenth of her income to various churches. The singer says the Bible gave her strength to fire her attorneys and settle a bitterly prolonged lawsuit with PolyGram. The settlement garnered her "a few million" in frozen bank royalties and gave PolyGram one original album. She refers to "She Worked Hard For The Money" as "the settlement album." For future recordings she'll return to David Geffen's record company. "This album was special from the onset," says Summer of her work with Grammy-award-winning producer Michael Omartian. "Our meeting was divinely inspired. The Lord has been my inspiration." While appearing at

**MIGHTY CLOUDS OF JOY** set to play Las Vegas during an October gospel festival view themselves as trendsetters. They eased away from traditional gospel inspiring other gospel groups to broaden their audience appeal. They were the first to deviate from somber clothes, appearing decked out in pink, lime-

backing Jimmy Dean while recording gospel. Their faith never failed them. Dove and Grammy winners, the Imperials are considered the top gospel group.

**SHIRLEY CAESAR** is the only living black female gospel singer who has won two Grammy awards. She plays the straight and narrow as a "true" gospel mu-

(Continued on page G-10)

A Billboard Spotlight

AUGUST 27, 1983 BILLBOARD



Keith Green



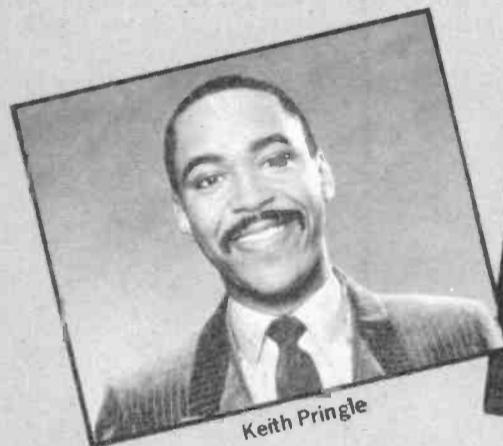
Tramaine Hawkins



Donna Summer



Michael W. Smith with co-writer and wife Deborah D. Smith.



Keith Pringle



Cynthia Clawson



Don Francisco



Stormie Omartian

the MGM-Grand in Las Vegas and the Sahara-Tahoe at Lake Tahoe she prays and reads the Bible before singing to the drinking gamblers.

**MICHAEL OMARTIAN'S** credits are impressive. As a producer, he worked with Loggins & Messina, Seals & Crofts and Helen Reddy, in addition to producing the themes from "SWAT" and "Rocky." His LP "Whitehorse" was one of the first all-Christian LPs on a secular label.

green and tangerine. They confess they hired the tailor that outfitted the Temptations, trying to copy them. Now others are imitating Mighty Clouds Of Joy who have sung gospel for 20 years.

**THE IMPERIALS** have stayed true to themselves. Fifteen years ago they knocked around the country

Laura Deni is a freelance writer based in Las Vegas.

New Gaither Vocal Band



Michael Omartian



White Heart



Petra

## GOSPEL LABEL PROFILES '83

### ATLANTA INTERNATIONAL

Atlanta International Records in Atlanta is one of the fastest growing black labels in the country, with four records in Billboard's top 35. The "Rough Side Of The Mountain" LP by Rev. F.C. Barnes & Sister Brown in enjoying a "smooth path of success" to the top five, says Rev. Larry McCullough. The label's roster is 24 artists strong with the main thrust in the traditional area, "but we looking for increased sales in contemporary," says McCullough. "We expect more choirs in that area while maintaining our basic traditional stand." The label plans to increase their promotion and sales effort, and feels comfortable based in Atlanta. Adds McCullough, "Atlanta is the capitol of Black America, so it is only fitting that a black record label be located here."

### BENSON CO.

Recently purchased in its entirety by Zondervan, the Benson Co. of Nashville remains one of the chief American producers and distributors of gospel music. Currently, Benson handles 17 records labels on a production and/or distribution basis: Greentree, Heartwarming, Impact, Scripture In Song, Power Discs, Refuge, NewPax, Hope Song, Paragon, Alarms!, New Birth, Onyx International, Pilgrim/America, Home Sweet Home, Lifeline/Benson, Rooftop and Chalace.

Its bestselling artists are Dallas Holm & Praise, the Kingsmen, Sandi Patti, DeGarmo & Key, Gary Dunham, Farrell & Farrell, Don Francisco, Brown Bannister, Keith Pringle and the Clark Sisters.

In addition to its record activity, Benson maintains an active publishing arm, the Paragon/Benson Group, and is now producing Christian music and education video for the home market.



The De Garmo & Key Band

### EPOCH

A large Catholic population has put dollar signs in publisher's eyes. "Catholic music is the 'in' thing," declares Ray Bruno, president of the family owned, Phoenix, Arizona-based Epoch Universal Publications, Inc./North American Liturgy Resources and its subsidiary companies. Bruno parlayed a \$3,000 investment into a \$6 million company capturing 80% of the U.S. Catholic music market.

Integration of music into liturgy is the secret behind Epoch's success.

Recently, however, Epoch attempted dancing to a different drummer.

"A few years back we did a more cross over product," admits Bruno. "We did albums by Pat Boone and Doc Severinsen. They weren't religious albums. The response from our Catholic audience was, 'What has happened to our publisher? Have they gone Hollywood?'"

"Tom Kendzia is one of the best Catholic writers/musicians that we have," continues Bruno. "In his first album, 'Light of the World,' we were trying to make our music sound more secular. We used Catholic liturgical songs, but with elaborate accompaniment, saxophones, drums, you name it. We succeeded. It sounded like Barry Manilow, Elton John and Billy Joel. The problem was it didn't sound like liturgical music. Our Catholic audience said, 'What's going on?'"

"I was wrong," admits Bruno. "We have returned to our roots, Catholic church music. Tom's second album is contemporary, but with less elaborate arrangements."

### LIGHT

"Light Records is not for sale. We're not negotiating to sell any part of our corporate assets. We are alive and well and moving forward." With that statement, Ralph Carmichael, president and founder of Light Records, both puts to rest persistent rumors regarding his beleaguered label and points with optimism to a better future.

"It's no secret that we've come through some rough financial waters recently," Carmichael admits. "We were a company that was used to a growth profile of 25% to 30% annually. In the fall of 1981 we had made decisions—long range plans and decisions—based on those suppositions and when the recession hit, we waited about five months too long to retrench."

Faced with hard choices on which the survival of Light Records depended, Carmichael did, in May of '82, begin that retrenching process. Shortly after being announced as president of the Gospel Music Assn., Carmichael returned to the company's brand new Southern California offices and announced the firing of over 20 Light employees. "Over the next six months we continued to trim," Carmichael explains. "Another 20 people had to be let go in December of that year. We had to get out of leases, cut expenses, rethink our whole philosophy. The \$100,000 recording contracts went by the wayside. Unrealistic contracts had to be renegotiated. There was an artist's purge that amounted to a 30% cut in the roster and we experimented with letting out our distribution."

The results of this painful but necessary corporate surgery, has been, from all indications successful. "We kind of feel like a little version of the Chrysler Corporation," boasts Carmichael. "The financial statement for the close of May shows a \$200,000

profit. For Light Records that's a marvelous figure for a half-year period. We've been able to hire back our sales force and recently retired a million dollar loan from our only secured creditor."

It's little wonder Carmichael can relate to the efforts of Mr. Iacocca: Light Records is, in fact, geared up for its own exciting new fall line. "We're getting ready to release some of the best new music in Light's history," enthuses Carmichael. Among the LPs on the label's 1983 schedule are included a new album by country gospel singers Buck and Dottie Rambo, Tramaine Hawkins and a new offering by Dino titled "Chariots Of Fire." A second LP from the singing Wynan family, produced by Bill Maxwell, and the debut offering from a new artist named Bob Bailey are among the exceptional black gospel releases coming from Light. "We've also got an LP by Sandra Crouch and her choir that's going to put Light back on the map," asserts Carmichael who also reveals the upcoming release of "Jesus Festival," a compilation album and fourth in the company's "Festival Of Praise" series. A hard rock Christian music ensemble named Barnabas have also joined the rejuvenated label's artist roster.

### MALACO

Malaco Records, Jackson, Miss., continues to be a powerhouse of black gospel music, in spite of the fact that it has only eight acts on its roster.

The top selling artists are the Jackson Southerners, the Violinaires and the Angelic Gospel Singers.

Affiliated publishing companies are Malaco (BMI) and Chatawah (ASCAP). Distribution is through independents.

(Continued on page G-8)



Taking a break from rehearsals for a Fall '83 tour are Sparrow artists, from left, John Michael Talbot, Wendy Hofheimer & Mary Rice-Hopkins, and Terry Talbot. The 20-city tour marks the first for John Michael in almost seven years.



The Sensational Nightingales



Success has many children. From left: Dan Johnson, Word vice president of marketing and a&r; Roland Lundy, Word vice president of sales & distribution; Amy Grant; Word executive vice president Stan Moser; and Word president Jarrell McCrackin.



ANDRAE CROUCH

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## Session Dates On Rise Again

# CHRISTIAN STUDIOS: MAKING MUSIC THAT STANDS WITH THE BEST OF SECULAR SOUNDS

By BOB DARDEN

It used to be that you could tell a gospel album just by listening to the music: cheap, slap-dash production on a four-track recorder with a barely tuned piano. No longer. Contemporary Christian artists are using state-of-the-art equipment, financed with decent budgets, with charts performed by crack session players.

It used to be that all gospel recording was done in Nashville. No longer. First-class, 24-track studios are found in virtually every state in the union—and Canada.

And it used to be that religious groups recorded their songs in seedy secular studios, where the engineers were indifferent—at best—to their message. No longer. If there's no such thing as a Christian recording studio, there is a large number of studios with Christian engineers, producers and players actively seeking to work with other believers.

The result is the emergence of a whole new animal, created in part by a whole new attitude by religious record labels. They're looking for music that can stand toe-to-toe with the best in the secular world has to offer. To that end, a recent survey identified nearly 70 studios in 22 states and Canada that

Bob Darden is a freelance writer and reporter based in Waco, Texas.

listed religious recording sessions as a primary interest.

And, like any new industry, most of these studios have fought the good fight in recent years. The recent industry-wide sales slump cut back recording dates dramatically, especially in Los Angeles and the East Coast. Some report that they had to cut rates ac-



Mylon LaFevre at Bullett Recording Studio in Nashville where Word's radio promotion division hosted a listening party for DJs during GMA week.

ordingly. Virtually all say there's just not enough strictly religious recording work out there to survive on—and welcome quality secular acts. Still, all say they are optimistic about the future—which is what you might expect in an industry where a start-up fee

of a million dollars is a common occurrence and returns are years in the making.

And our unscientific survey reveals that most studio operators believe that the bad times are behind, that record sales—and, as a direct result—recording dates—are on the rise again. The message is same from Florida to California and in the case of two popular mobile studios: virtually every stop in between.

Two of California's best-known religious-oriented studios echo those optimistic observations. Weddington Studio in North Hollywood boasts beautiful surroundings as well as the latest equipment. Business manager Glen Heard says the likes of Barbara Mandrell, Keith Green, Phil Keaggy and others have cut tracks in Weddington—although bookings are still down slightly from the record 20-hour-per-day clip of last November and December.

"We're doing very well, about the same as last year at this time," Heard says, "and all of our days are booked. We're starting to pick up some nights as well with people like Cynthia Clawson, John Michael Talbot, Andrae Crouch, the Cruse Family and Johnny Rivers coming in over the past few months."

Also new at Weddington: increased tv jingle work and a possible foray into video soundtracks.

Mama Jo's, also in North Hollywood, has a superb reputation throughout the industry. Manager Teri Piro can point with pride to testimonials by Amy

(Continued on page G-18)

## Label Profiles '83

• Continued from page G-6

### NASHBORO

Nashboro Records, Nashville, is chief among a family of associated gospel labels—among them Creed, Excello, Kenwood, Cheri, Booman, AVI, OTD, AVI Gospel and Abet.

The most active artists for Nashboro are Willie Neal Johnson and the Gospel Keynotes, the Swanee Quintet and the Angelic Gospel Singers.

Distributed through regional outlets, Nashboro has among its related ventures Excellorec Music and Woodland Sound Studios.



Julia Mae Price-Williams

### PEARL

The GosPearl label of Baltimore, Md., celebrates its second anniversary Sept. 1 with a catalog of 20 LPs, a roster of 12 artists, and four albums currently on Billboard's charts. Still riding high, after weeks at No. 1, is Douglas Miller's "The Joy Of The Lord Is My Strength."

Executive vice president James Henry Jr. describes GosPearl's musical direction as "basically traditional in a progressive vein." Keys to the company's success, says Henry have been "patience" in signing artists and releasing albums, and a growing reputation for the live recording of large church bodies and mass choirs while still preserving clarity of soloists and singers. Capturing the live excitement of

gospel on record is GosPearl's specialty.

GosPearl uses the slogan "The Gospel Sound of the '80s," and with distributors now calling the label, rather than the painful other way around, the future looks bright with artists such as Donald Watkins, Julia Mae Price-Williams, the Singing Disciples and Little Cedric. Henry not only understands the value of promotion, he actively gives DJ luncheons and prints t-shirts and posters for high visibility—having learned well the lessons of the record business in the '80s.

### SAVOY

Savoy Records, long a beacon in black gospel music, was sold in early August to Prelude Records; but it appears to be keeping its management staff and artist roster intact. Distribution will be handled through Prelude.

The label's roster of 35 acts includes such best-sellers as James Cleveland, Florida Mass Choir, New Jersey Mass Choir, Albertina Walker, O'Neal Twins, Inez Andrews, Donald Vails, Dr. Hayes and the Cosmopolitan Church Of Prayer Choir, Philadelphia Mass Choir, Dorothy Norwood, Pilgrim Jubilees and "Doc" McKenzie and the Hi-Lites.

Savoy's publishing companies are Jonan (ASCAP), Savgos (BMI) and (SESAC). (SECAC). Videotapes are now being made of recording sessions for sale to the public next year. Prelude is headquartered in New York City.

### SPARROW

Halfway through the most successful year in the company's history, with sales up 16% in calendar '83, feisty, clear-eyed and forward thinking Sparrow Records has weathered recent financial gales to emerge as a clear leader in creative Christian music. Close attention to quality product, as well innovative marketing and merchandising efforts have secured for the Canoga Park, Calif.-based label one of the healthiest profit pictures in the industry as well as a trim artist roster reflecting the company's emphasis on music meeting the needs of a whole new audience of discriminating buyers.

"We don't just sign record makers," asserts Sparrow president and founder Billy Ray Hearn. "We sign music ministers, and we see our role primarily as providing support for their ministries." That support

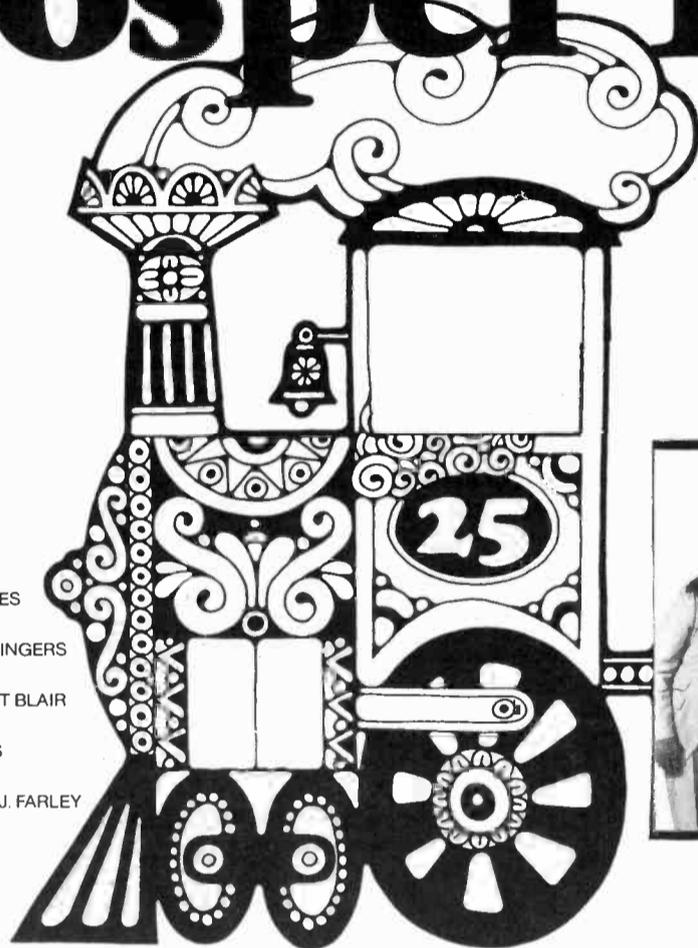
has, in recent months taken some pioneering directions, especially in the company's point-of-purchase marketing thrust. A specially produced video clip for the rock group Silverwind, aired over Spotlight Cable and On TV, resulted in a dramatic upswing in the LP sales for the Sparrow group earlier this year. As a result, the label is currently committed to video marketing for a number of Sparrow artists, targeting the clips primarily for in-store play. A 22-minute video presentation, featuring nine Sparrow performers is currently being made available to retail outlets across the country, with almost a hundred of the generic clips already in place.

Sparrow's extraordinary success in children's records, most notably in their Agapeland series, has likewise led to concerted marketing efforts at retail levels. Four new upcoming albums in the Agapeland series, including a unique picture disk and "Music Machine Part 2"—successor to "Music Machine," the biggest selling LP in Christian music history—will be supported by a spectrum of in-store display aids including a permanent Agapeland display rack. Hearn characterized as "massive" the consumer awareness campaign to be launched this fall in conjunction with the Agapeland releases, which will also highlight a 'kiddie aerobics album.' "Sixty percent of our promotion budget goes to the point-of-purchase," remarks Hearn. "It's part of our effort to educate both the store owner and the consumer to the enormous potential of Christian music."

Aside from its widely acknowledged leadership in the children's market, Sparrow has recently had substantial success with both their "Communion Series" of worship music albums and a number of LPs by singer/songwriter John Talbot, making significant in-roads in the burgeoning Catholic market. We've continued, of course, aid in the growth and development of many artists who have been with us from the beginning, such as Barry McGuire, 2nd Chapter of Acts and Phil Keaggy. We've also signed a number of exciting new artists, including English singer Shelia Walsh who'll be on a 50-city American tour shortly. We're also very happy about adding Steve Taylor, whose music has a very new wave feel to it, and Michelle Pilar to our roster. The music of all

(Continued on page G-10)

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# MALACO

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## One Nation Under God First Annual Gospel Festival

# BORDERS BLUR AS BLACK GOSPEL TAKES ON GLOBAL ISSUES

By TITANIA POLK

There was a time when you could tell the difference between gospel and secular music, but today you have to bend your ear closer than close to make sure you are listening to gospel music. It is so much more than inspirational music.

With all his other accomplishments, Savoy gospel artist James Cleveland is touring the Holy Land this month as part of the First Holy Land Pilgrimage. He joins Andrae Crouch, Shirley Caesar, Barry White, Rod McGrew and the Southern California Community Choir for the first annual gospel festival in Jerusalem.

"I actually became involved in the festival through Barry White," says Cleveland. "The pilgrimage tour and festival was sort of a dream of Barry's to take the finest gospel music to the Holy Land, and what better city for gospel music than the cradle of all religions which is the Holy City.

"With this concept in mind, he got together with the Israeli government and the people there, and they thought it was a great idea as it would promote a better understanding of the Israeli people and help us to promote our culture over there, showing, in essence, that they are peace-loving country and people

who love people, and this has resulted in the two concepts coming together in August. I think Barry is to be commended for following through on his dream.

"The concert itself," says Cleveland, "is going to be mammoth. I'm taking 50 members of my choir, my musicians."

Hosted by the Holy Land Pilgrimage Foundation, a division of Unitours Inc., in conjunction with the International Entertainment and Cultural Group, the One Nation Under God First Annual Gospel Music Festival in Jerusalem, like gospel music itself, will offer more than the music; it will offer an experience.

Adds Cleveland, "Coupled along with this concert, there is going to be a tour of the Holy Land, as the people who go with us can actually get a chance to see all the things that they have read about and heard about all their lives. Not only people from the U.S. are going, but people from neighboring countries and Europe are coming over for the festival from London, Paris and Africa. They are all coming to Jerusalem to hear the gospel first-hand. . . ."

The week before Cleveland left for Jerusalem, he presided over the annual Gospel Music Workshop, (Continued on page G-16)

A Billboard Spotlight  
AUGUST 27, 1983 BILLBOARD

Titania Polk is gospel program director and air personality at KGJF in Los Angeles, and a freelance writer.



Andrae Crouch



Jackson Southernairs



Rev. James Cleveland

## Gospelized Superstars

Continued from page G-5

sician. She won't cross over to other charts testifying, "Number one, the church will not allow it—and if we love the Lord, God's not going to allow it—and our conscience will not allow it." She's been critical of gospel becoming big business.

**SANDI PATTI** has been called Amy Grant's competition. The ladies don't see it that way. "Amy's audience is high school and college, whereas Sandi's appeal runs the entire gamut from 18-50," responds Linda Mason, director of promotion. "Sandi's audience has continued to grow." Sought after by several labels, Patti stays with Benson "content with what Benson has done for her."

Returning from the Billy Graham Netherlands Crusade, Patti discussed her career and the involvement of non-Christians in gospel music. "God wants our best," she remarks. "Christians in the business have a deeper level of caring and do appreciate, and are a lot more caring about the other person."

As to secular artists crossing over into religious music Patti endorses Barbara Mandrell. "Barbara's first priority is her family. She has made the most genuine commitment to the Lord."

She likes Amy Grant. "I'm one of Amy's biggest fans. She has a cute sense of humor and is very dedicated to the Lord. I don't feel any competition. We have different audiences."

The Dove winner is realistic. "If you win a Dove and think you're set for 10 years, it's really not the case. It's a way for your peers to say we support you, keep doing what you're doing. It helps open up the secular press."

Sandi Patti has a new Christmas album, "The Gift Goes On," and frequently works with the **BILL GAITHER TRIO** and the **NEW GAITHER VOCAL BAND**. Managed by her husband, John Helvering, she's produced on record by Greg Nelson who "elects to record in Nashville."

**AMY GRANT** is considered the reigning high priestess of gospel. "I'd never heard of Amy Grant. Maybe I shouldn't admit that," divulges David Lonn, managing director of the Celebrity Theater in Phoenix.

"She filled the place. I sure have heard of her now. I can't wait to have her back."

**JOHN MICHAEL TALBOT** and **TERRY TALBOT** were part of the group Mason Proffitt that toured with the Eagles, Linda Ronstadt and Jackson Browne. John is now a Franciscan monk and records for Sparrow Records, while Terry has also devoted his life to the Christian field.



Sweet Comfort Band

**ANDRAE CROUCH** is the center of controversy surrounding record labels, management and lifestyle. Crouch is now with William Morris. He's outspoken and tested the gospel waters of Las Vegas in June by performing at the Sahara Hotel. He calls his type of music "bait music" getting people to think about God subconsciously. "Some pop songs carry the devil's messages. People are patting their feet to the devil's message. I'm trying to beat the devil at his own game and use the same tactics and compete with the devil in the pop arena."

The heavy metal arena also has its Christian troubadours. **U2**, hardcore rockers, sing Christian lyric songs. **THE DANIEL BAND** from Toronto, known for hard-driving heavy metal sounds, high energy performances with a sound compared to Rush, April Wine and Triumph. Their debut album, "On Rock," was produced by other heavy metal Christian rockers **ROGER HEISS** and **GLENN KAISER** of the Resurrection Band. The album is distributed by Benson.

Billboard

## Label Profiles '83

Continued from page G-8

these artists have real appeal on a street level. We've also just signed Phil Driscoll, the singer and trumpet player from the Ken Copeland crusades.

### WORD

Word Inc. of Waco, Tex., is the world's largest Christian communications company. In little more than 25 years, Word has grown from one employee and one record into a multi-national corporation with full record, music publishing, book and film divisions and 400 employees. It has become the dominant force in Christian media in nearly every facet of the marketplace.

It is still best-known for its records—a carry-over from Word's first tenuous days when a young Jarrell McCracken peddled his 45 "The Game Of Life" from a kitchen-office in Waco. Today, Word dominates the contemporary, Southern gospel, black gospel and inspirational recording charts.

1983's best-selling LP is by pretty, perky Amy Grant. Her "Age To Age" album is well on its way to becoming the best-selling Christian album of all time and has spent more than a year at No. 1 on the contemporary charts. Other popular Word/Myrrh Records artists include the Imperials, Russ Taff, Joni Eareckson, Leon Patillo, B.J. Thomas and a series of aerobics albums featuring religious artists.

Word managed to avoid the terrible slump that rocked the recording industry in 1981-82 without laying off a single employee. It also continued an aggressive signing policy that brought White Heart, Mylon Lefevre, Joe English, Mark Heard and new music band the 77s into the fold.

The company also distributes StarSong Records (Petra, Craig Smith, Kemper Crabbe and others), Maranatha! Music (Praise Strings, Darrell Mansfield), Good News (Chuck Girard) and Birth Right Records.

Southern gospel music fans are represented by Word's popular Canaan label, featuring Wendy Bagwell, the Inspirations, the Florida Boys, the Cathedrals, Gov. Jimmie Davis and others. Word also has a

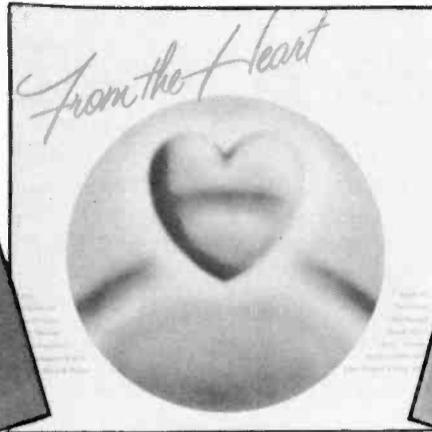
(Continued on page G-18)

Arrival  
Records

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NU 9640



NU 5650



NU 5600

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With sincere thanks to Word, Sparrow, Benson and Light/Lexicon, From The Heart is one of the finest compilations of Christian music with:

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Amy Grant  
Sweet Comfort Band  
B.J. Thomas*

*David Meece  
Phil Keaggy  
Keith Green  
2nd Chapter Of Acts*

*John Michael & Terry Talbot  
Dallas Holm & Praise  
Evie  
Barry McGuire  
Don Francisco*

*Cristy Lane*

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Whispering Hope  
Just A Closer Walk With Thee  
You Got The Power  
Softly And Tenderly*

*It Is No Secret  
He's Got The Whole World  
In His Hands  
How Great Thou Art  
Peace In The Valley*

*Rise Again  
Give Them All To Jesus  
I Knew The Mason  
Rock Of Ages  
Amazing Grace*

THE HEART & SOUL OF

**ETTA JAMES**

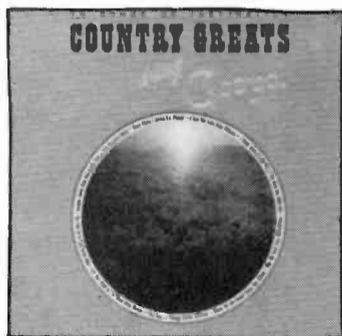
One of the finest voices of our day, Etta James brings her tremendous ability to gospel music. This special release includes:

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Let's All Go Down To The River  
I Saw The Light  
To My Father's House  
I'll Fly Away From Here  
We'll Fly You To The Promised Land*

*Storms Of Troubled Times  
He's Got The Whole World  
In His Hands  
Swing Low (Sweet Chariot)  
Old Time Religion*

*Down By The Riverside  
Walk All Over God's Heaven  
Jesus Lover Over My Soul  
I'll Make It Alright  
Amen/this Little Light Of Mine  
Oh Happy Day*

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# Gospel

M U S I C

## Controversial Word Survey

# CHRISTIAN RADIO: REACH AND IMPACT GROW AS STRUGGLE CONTINUES FOR GREATER SHARE

These aren't the best of times for Christian radio stations right now—but then, they aren't the worst of times, either. It's hard to generalize about an industry comprised of several hundred different stations all across the country playing everything from Southern gospel to new wave music, programming anywhere from no music and all "teaching" tapes to all music and no tapes.

But a number of trends have emerged in the past year in religious radio. Probably the most notable change has been in reach and impact. Just as religious albums now account for 7% of all albums sold, Christian music is the primary programming for stations with a combined 1.6% share of the listening audience in the U.S. If that figure sounds low, remember that it is higher than the audience shares nationally for Spanish-language programming, "solid gold" formats and jazz and classical stations.

These figures and a number of others are found in a controversial survey report sponsored by Word Records and conducted by graduate business students at Baylor University, in Waco, Tex.

Under the direction of Mike Dworak, national director for radio promotion at Word, and Melissa Helm, then Word's coordinator for MOR/inspiration radio, the students developed a 47-question survey that went out to nearly 200 top stations. Dworak said response to the survey was phenomenal: 169 were returned within a week of the deadline.

After compiling the 1,200 computer print-out pages of raw data, the survey painted a vivid picture of an infant industry still struggling for a significant share of the marketplace—often using antiquated (if any) marketing research.

Dworak said among the most telling results were statistics that showed that less than 40% of the stations surveyed employed station music directors with any broadcasting training, that more than 40% of the stations reported that their greatest single need was in the area of spot sales, that more than 90% of the stations were doing no local "call-out" research, and that 83% are taking requests on a widespread basis. Dworak said that the percentage of secular stations doing extensive call-out research and using some kind of format clock is much higher.

After the publication of the survey's findings, more than one industry insider complained that the survey confirmed what some consumers have been saying all along: that many religious radio stations often sound amateurish when compared to even mediocre secular stations.

Accompanying the report was a list of Arbitron "12 plus" ratings for religious radio stations in the nation's top 50 markets. Again, the results are disappointing. The highest incidence of format reach in those 50 markets was the 7.0 share for stations in the Greensboro-Winston Salem-High Point Market. But of the remaining U.S. marketplaces, only Kansas

City showed a reach greater than 5%. Some major metropolitan areas, most notably Philadelphia, San Francisco, Miami-Ft. Lauderdale, Denver, Cleveland and others showed a reach of under 1.0%—or none at all.

An intriguing comparison of the Word report's listing of the winter Arbitron sweeps was provided by Alison Conte, p.r. specialist for Arbitron. The March 17-June 8 spring Arbitron results revealed that few stations made any headway in the ratings—and many took decided plunges.

The largest ratings increases in the top markets were turned in by KSLR-FM in San Antonio (from a 1.2 to a 2.2 share), KWAM-AM in Memphis (from 1.3 to 2.7) and KPBC-AM in Dallas-Fort Worth (from a 1.0 to a 1.6 share). Stations suffering major ratings losses in the 12 plus category included KPRT-AM in Kansas City (from a 2.9 to a 1.8 share), KPDQ-FM in Portland (from a 2.3 to a 1.1) and WDJC-FM in Birmingham (from a 3.1 to a 2.5). A majority of the stations showed slight losses.

It's important to remember, of course, that few Christian stations rely on the 12 plus bracket to carry their ratings banner. Most aim their programming, advertising and promotions at the 18-34 or 25-49 age brackets—and generally fare better in those categories. Still, early returns from the major markets were not encouraging to industry leaders.

(Continued on page G-22)

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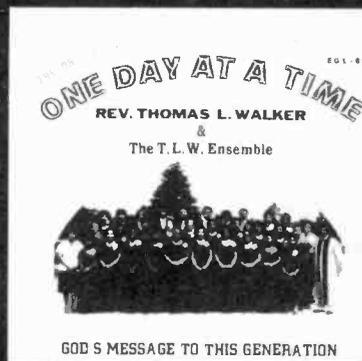
AIR/CSR 10059 Rough Side of the Mountain  
Rev. F.C. Barnes and  
Rev. Janice Brown



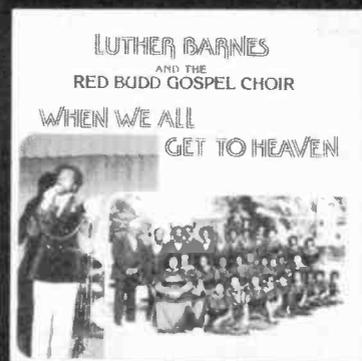
AIR 10061 Mama  
The Dixie Hummingbirds



AIR 10063 Good Old Ways  
Tommy Ellison  
& the 5 Singing Stars



EGL 655 One Day At A Time  
Rev. Thomas L. Walker  
& T.L.W. Ensemble



AIR 10058 When We All Get To Heaven  
Luther Barnes  
& the Red Budd Gospel Choir



AIR/CSR 10062 God Gave Us All He Had  
Sunset Jubilaires



AIR 10050 Jesus Is The Answer  
Dorothy Norwood



AIR 10040 Rocky Is The Road  
The Harmonizing Four



AIR 10037 Moving On  
Sister Pope  
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# Gospel MUSIC

## New Wave Grabs Listeners

# BRITISH GOSPEL BRIDGING SECULAR GAP WITH MORE RELEVANT APPROACH TO YOUTH

By STEVE GODDARD

Cute, inoffensive young ladies the way they used to make them, wearing long dresses delicately embroidered with daisies. Repertoires full of pleasant sing-along ballads, generating warm applause from comfortable Christian audiences. That was the image created for European gospel music in the '60s. Leaning heavily on American Christian culture, the music

was designed to soothe rather than challenge.

But times have changed. And the rest of the world had better take note—the Brits are coming.

As soon as Scottish singer Sheila Walsh stepped on stage in Texas in the spring—equipped with strobe lighting, smoke bombs, banks of synthesizers and a crop of futurist new wave songs—that old image got swept aside.

"I did a big, belting first number," recalls 26-year-old Walsh, "and about eight people got up and held a loud prayer meeting to the effect that God would deliver me from whatever."

They had little sympathy for Walsh's attempt to break the MOR mold and strike out for a more radical and relevant approach in a culture that needs to be grabbed rather than soothed. And her current album, "War of Love," (distributed by Sparrow in the U.S.) has no doubt whetted the appetite of American fundamentalists hard up for material for their vinyl bonfires. But it is reaching the kids that would come nowhere near the church. And Walsh, along with a number of other up-and-coming new acts, is determined to succeed where other lesser angels have feared to tread.

Bridging that gap between secular and sacred has always been the acid test.

Cliff Richard, a household name in Britain for 25 incredible years, has managed to combine his Christian faith with secular popularity. But it is only in recent years that he has registered significantly in the States, with singles like "We Don't Talk Anymore" and "Carrie." Significantly, his current secular album, "Now You See Me," (distributor in States unknown. British release through EMI) contains almost exclusively Christian lyrics and it has been as successful as most of his other releases.

"For most people, getting religion is the kiss of death on their careers," said Olivia Newton-John recently, "but Cliff has actually made it work for him."

Today, he has set up a publishing company devoted to developing a team of Christian writers who compete for the ear of those 'untuned' to Christian rock music.

The real strength of European contemporary Christian music is that it cannot be just bracketed into a style like American gospel. The word 'gospel' has much more to do with an artist's motivation rather than the musical style he uses. Gospel artists can be seen in the folk/country/MOR/West Coast, even heavy metal categories. They are differentiated by their spiritual stance rather than musical style. For a reviewer it can be confusing, but it does make for a creative scene.

(Continued on page G-20)

A Billboard Spotlight



Sheila Walsh in London with her "War Of Love" album producer Cliff Richard. The duo also recorded a single, "Drifting."

Steve Goddard is editor of the British Christian youth culture magazine, Buzz, in London

# AMERICAS #1 PEA-PICKER COMES THROUGH AGAIN!

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Steve Archer  
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Brooklyn Tabernacle Choir  
Shirley Caesar  
Morris Chapman  
Chris Christian  
Paul Clarke  
Dor DeGrate Delegation

David Edwards

Joe English  
Paul Fields  
John Fischer  
Tom Franzak  
Amy Grant  
Al Green  
Mark Heard  
Benny Hester  
Gordon Jensen  
Bobby Jones & New Life  
Mylon LeFevre & Broken Heart  
Joe Ligon  
Kenny Marks  
David Meece  
Mighty Clouds of Joy  
Maria Muldaur  
New York Community Choir  
Northbound  
Leon Patillo  
Leslie Phillips

Randy Stonehill  
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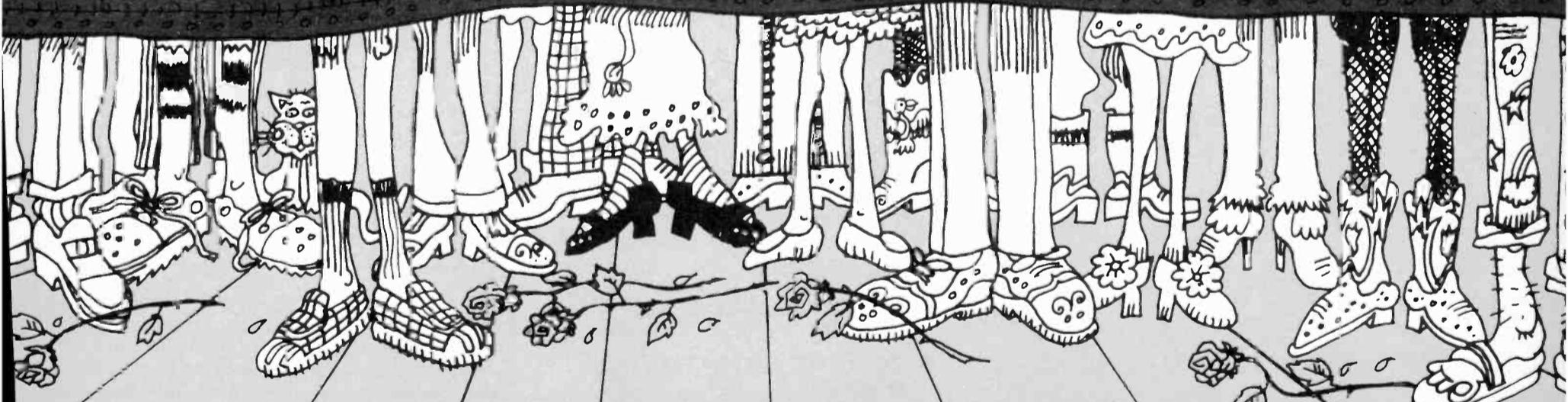
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Evie & Pelle Karlsson  
Nelson & Young  
Tom Netherton  
Chris Parkening  
Patti Roberts  
John Rutter  
George Beverly Shea  
Jeni Eareckson Tada

**Y**ou're my brother, you're my sister  
So take me by the hand  
Together we will work until He comes  
There's no foe that can defeat us  
When we're walking side by side  
And as long as there is love

# WE WILL STAND

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**THANK YOU FOR  
STANDING BY OUR  
ARTISTS!**

*Word Records*

**WORD**  
DISTRIBUTION

G-16 **Black Gospel Issues**

• Continued from page G-10

this year in Cincinnati, Ohio. Cleveland founded the GMWA in 1967. At present, the GMWA has approximately 20,000 members and "is the largest religious organization in the music world." One of the aims of this year's convention: "We have been trying to bridge the gap between the religious announcers and the station managers," says the gospel great, a man as inspirational as his music.

Andrae Crouch travels to Israel as no stranger. "What most people do not know is that my mother's folks are Jewish, my father's great-great grandfather was Jewish. So you see, I have an untold love for the Jewish people. I visited Israel several months ago in preparation for this tour, and during my visit, we visited several radio stations and the disk jockeys were stimulated and impressed by my song 'Jesus Is The Answer.'"

For the concert, "I will be taking a full band," says Crouch. "No small trio will do. The people love hot music."

**Radio And Retail**

For gospel radio, it's problems and promises—and lack of dollars—but the echo of an answer is always the same: tomorrow. Like cable's MTV slogan, the cry of the gospel community is the same: "We want our gospel radio station."

Gospel leaders feel that some of the problems would decrease with more gospel-controlled stations. Many feel gospel radio time is priced too high. Some feel that the music today is too secular. Still others feel more personality gospel radio is needed. And still others say it is a lack of promotion, as in secular radio, where you can anything from a bicycle to a house. Many feel if there was support from the larger bodies of the gospel community it would help to open doors.

The National Baptist Convention, meeting in Los Angeles in September, plans to discuss gospel radio in detail.

"We will be entering a new era," says Frank Wilson

for the National Baptist Convention. High on the agenda are "different approaches for the betterment of social activities, radio evangelism, and focusing on closer connections and contacts with the media. Great stress will be placed on a two-prong attack" that includes instruction and benefits of voting and political power.

Rev. Jesse Jackson, president and founder of Operation Push and a well-known fighter for gospel radio, as well as Dr. E.V. Hill, pastor of Zion Hill Baptist Church of Los Angeles and a national radio evangelist, will be among the keynote speakers.

Meanwhile, financial support still plagues gospel radio on a day-to-day basis. "Our problem is the same," says William White, chairman of the board and general manager of KIRL, St. Louis—"no support. Advertisers still give a lot of promises. Leading gospel labels who have problems moving their product because of the lack of promotion will not spend the dollars necessary to increase their sales with gospel radio. It could be that the denominations in religion is a problem.

"Another problem is that we are a borderline town. We gave support to the gospel movie 'Say Amen Somebody' with the father of gospel music, Thomas A. Dorsey, but I must say, we still have not received the financial support we need as a gospel radio station."

Not all of gospel radio is mired in problems. Says Jacqueline Gales, program director of WYCB all-gospel radio in Washington D.C.: "We are celebrating our fifth anniversary here of being an all black gospel station. Happy to say, we are number one in our area. I cannot say we are facing any deep problems, and we have proven that gospel radio will work."

At retail, Glenn Anderson of Faith Gospel Records in Los Angeles reports a continued upgrade in sales of gospel albums credited to exposure through radio shows, plus advertising. Sales lean towards traditional gospel with about 60% of sales deriving from choirs, 35% solo artists, and 5% quartets. Further, record companies, in their marketing, do not cooperate as strongly in this area as for other ventures.

**Gospel**



The Clark Sisters

Anderson, who says he sells more gospel records than anyone in Los Angeles, states that it is very difficult to acquire product, making it necessary to order from New York, Nashville and New Orleans for the bulk of his stock. He adds that a 57% increase in gospel sales last year as due to maintaining constant contracts to accommodate his buyers.

Evangelists are given more time on radio now, claims Anderson, which cuts time that could be filled by recording artists, and this does hinder sales.

On the positive side, he says, Disneyland has supported "Gospel Night" for the third year, recognizing the need to promote and expose a gospel event to gain results. And though record company marketing cooperation has been poor to non-existent, he adds that Word Records has been most cooperative in keeping him stocked so he can operate adequately.

Better than ever, the industry realizes that gospel music must do more than entertain. It must meet the inner needs of listeners in answering the unasked questions, at the same time, striving to help support gospel artists. Through a greater understanding of gospel promotion, gospel promotion at radio and retail, the message of gospel—the foundation of black music—will be heard across the country and around the world.

Billboard

A Billboard Spotlight

AUGUST 27, 1983 BILLBOARD

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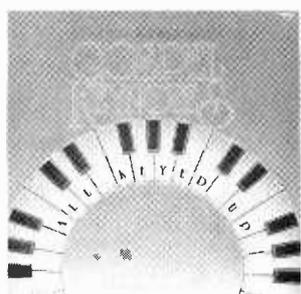
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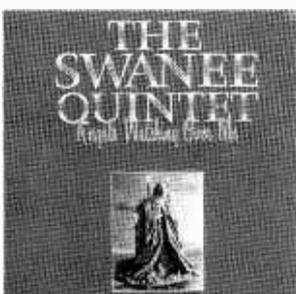
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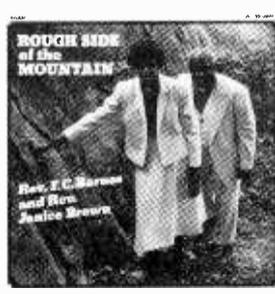
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# MUSIC EXPLOSION

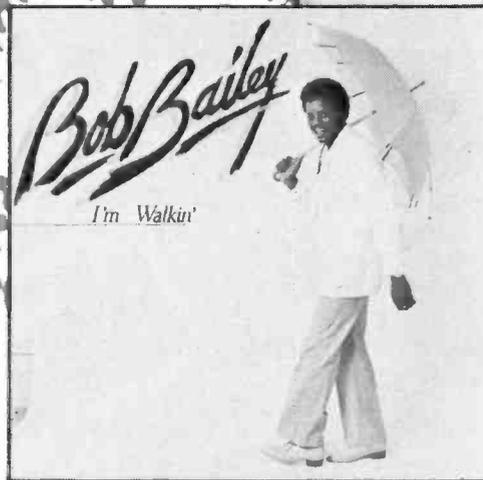


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DETERMINED  
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SANDRA CROUCH  
AND FRIENDS  
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LS-5825



BOB BAILEY  
I'M WALKIN'  
LS-5827

WE'RE ON THE MOVE!



A DIVISION OF LEXICON MUSIC

G-18 **Best Secular Sounds**

• Continued from page G-8

Grant, John Fischer, the Sweet Comfort Band, Andrae Crouch, Kenneth Copeland and increased bookings throughout the summer.

In Texas, Houston's Rivendell Recorders has become the virtual house studio for Star Song recording artists Petra, Fletch Wiley, Craig Smith, Kemper Crabb and others. It too is a striking facility, with a beautiful natural wood finish mixing board, plenty of light and green plants.

Studio chief Brian Tankersley says that 1983 has already passed all expectations: "I'm happy with the sound, I'm happy with the caliber of artists who are coming in here, and I'm happy with business. The stuff we're doing now—except for the lyrics—is viable top 40 quality stuff. And that's attracted people like B.B. King and Ray Charles as well. Business has been so good, in fact, that we've had trouble fitting everybody in. That's a good problem to have and God has continued to bless our work."

"There may be other studios having a slow-down right now, but things are going great at Rivendell, we're really cruising. And while the bulk of our recording dates are still Christian-related, we're glad to work with anybody who wants quality recording done."

Producers Chris Christian and Brown Bannister are the chief draws to snug Gold Mine Studio in Brentwood, Tenn., just outside of Nashville. It's hard to argue with the success of No. 1 albums cut here by B.J. Thomas, Amy Grant and the Imperials.

A lot of noise is coming out of Nashville and the Bullett Creative Group, formerly Bullett Recorders. Production manager Merissa Ide says that 1983 thus far has been "exceptionally good."

"Really, we've done wonderfully well building on the success that started last year," she says. "We've got a big line-up of very loyal clients and a large number of new clients we're trying to work into increasingly tight schedules. It's a good feeling."

Ms. Ide says that recent visitors to Bullett have included a number of Word Records acts including the

Imperials and Amy Grant. Also recording at Bullett is popular rock group Kansas.

"The Kansas dates were very important to us," she says. "They helped show the world you can do rock recordings here in Nashville. I think part of the attraction is that we have the most advanced board and facilities in Nashville—and some of the best in the country. We have a solid-state, computerized board that's probably unique in the industry right now. That brings a lot of people back."

Ms. Ide says that Bullett changed its name Aug. 1 to include all of the film and video work they recently started scheduling. The studio has already added a one-inch video editing machine and has begun film work with the "Nashville Network" on cable.

When an artist wants a certain sound—a certain, almost unidentifiable "soul"—he goes to Muscle Shoals, Ala. Lately Christian artists have been following rock and country artists to what natives call the Hit Recording Capitol of the World. Artists as diverse as Bob Seger, the Rolling Stones and Steve Winwood have used the facilities and members of the famed Muscle Shoals Swampers on recording dates. Studios like East Avalon, Muscle Shoals Sound, Wishbone and Cactus report that business is booming with religious artists like Bob Dylan, Lenny LeBlanc, Michele Pillar, Will McFarlane and others.

Elsewhere, the Barn Recording Studio in Alexandria, Ind., has been the site of recent sessions by Sandi Patti, John Michael Talbot, Honeytree, Danny Gaither and others. Poima Studios in Camarillo, Calif., reports the same kind of success. Mark Heard, Pat Terry, John Mehler and others have found a home with Poima's sophisticated recording equipment.

One interesting phenomenon in contemporary Christian music has been the advent of the mobile sound recorder. Two of the major rolling recording studios are Reelsound of Austin, Tex., and Full Sail of Orlando, Fla. They're not cheap. The cost is in the neighborhood of \$2,000 per day, plus mileage and tape costs. But between them, Reelsound and Full Sail have recorded many of the major live albums in Christian music in the past year.

# Gospel

## Label Profiles '83

• Continued from page G-10

number of more traditional artists, including Kurt Kaiser, Evie, Hale & Wilder and others.

Word Books is the first major entry since World War II to make an impact in the fiercely competitive world of religious publishing. Beginning with Keith Miller's "A Taste Of New Wine" nearly 20 years ago, Word Books has continued to blaze new trails in theological thought.

Billy Graham, Charles Swindoll and Patti Roberts number among Word's current best-sellers, while new releases from Graham, Swindoll, Keith Miller and Joyce Landorf are set for the next few weeks. Word is also the publisher of the prestigious, multi-part "Communicators Commentary."

Finally, there's Word's new Educational Products Division. EDS does everything from cassette tapes to full-length feature movies. The popular "Lifelifter" cassette series includes talks by Tony Campolo, Swindoll, Joyce Landorf, the Ready, Steady, Grow children's tapes and upcoming talks by Josh McDowell, Cliff and Joyce Penner and a long-awaited release of the only surviving tapes of C.S. Lewis speaking, "The Four Loves."

The film division got off to a roaring start with what continues to be the most popular film series in the country, Dr. James Dobson's "Focus On The Family." Other well-received films have featured Joyce Landorf and Campolo. Upcoming titles by Campolo and Josh McDowell have also generated heavy advance orders.

Contributors to article include: Titania Polk (Atlanta International); Edward Morris (Benson Co., Malaco, Nashboro, Savoy); Laura Deni (Epoch); Davin Seay (Light, Sparrow); Elmo Bright (Pearl); and Bob Darden (Word).

A Billboard Spotlight

AUGUST 27, 1983 BILLBOARD

**PETRA**  
NOT OF THIS WORLD TOUR

Oct. 1 Grand Rapids, MI	616/452-3111	Nov. 1 Boise, ID	509/663-8647
Oct. 7-8 Nashville, TN	615/333-3753	Nov. 2 Salt Lake City, UT	801/466-5741
Oct. 13 Des Moines, IA	515/288-3353	Nov. 4 Colorado Spng., CO	303/355-3683
Oct. 14 Sept. City, IA	712/255-9598	Nov. 5-8 Denver, CO	303/355-3683
Oct. 15 Minneapolis, MN	612/633-7585	Nov. 8 North Platte, NE	309/582-4479
Oct. 17 Winnipeg, MAN	204/255-2923	Nov. 10 Lincoln, NE	402/464-8540
Oct. 19 Regina, SASK	306/584-0825	Nov. 11 Kansas City, MO	816-454-4235
Oct. 20 Saskatoon, SASK	604-943-2404	Nov. 12 St. Louis, MO	314/837-4095
Oct. 21 Edmonton, ALB	604/943-2404	Nov. 29 Chattanooga, TN	404/375-4965
Oct. 22 Calgary, ALB	403/288-9566	Dec. 1 Augusta, GA	404/860-3011
Oct. 24 Kelowna, BC	604/765-2692	Dec. 2 Jacksonville, FL	904/786-7562
Oct. 25 Vancouver, BC	604/261-7587	Dec. 3 Orlando, FL	305/788-2460
Oct. 27 Salem, OR	509/663-8647	Dec. 5 Daytona Beach, FL	904/672-5571
Oct. 28 Portland, OR	509/663-8647	Dec. 6 Tampa, FL	813/799-2600
Oct. 29 Seattle, WA	509/663-8647	Dec. 8 W. Palm Beach, FL	305/686-5702
Oct. 31 Yakima, WA	509/663-8647	Dec. 9 Miami, FL	305/253-4393
		Dec. 10 Ft. Meyers, FL	813/472-1018

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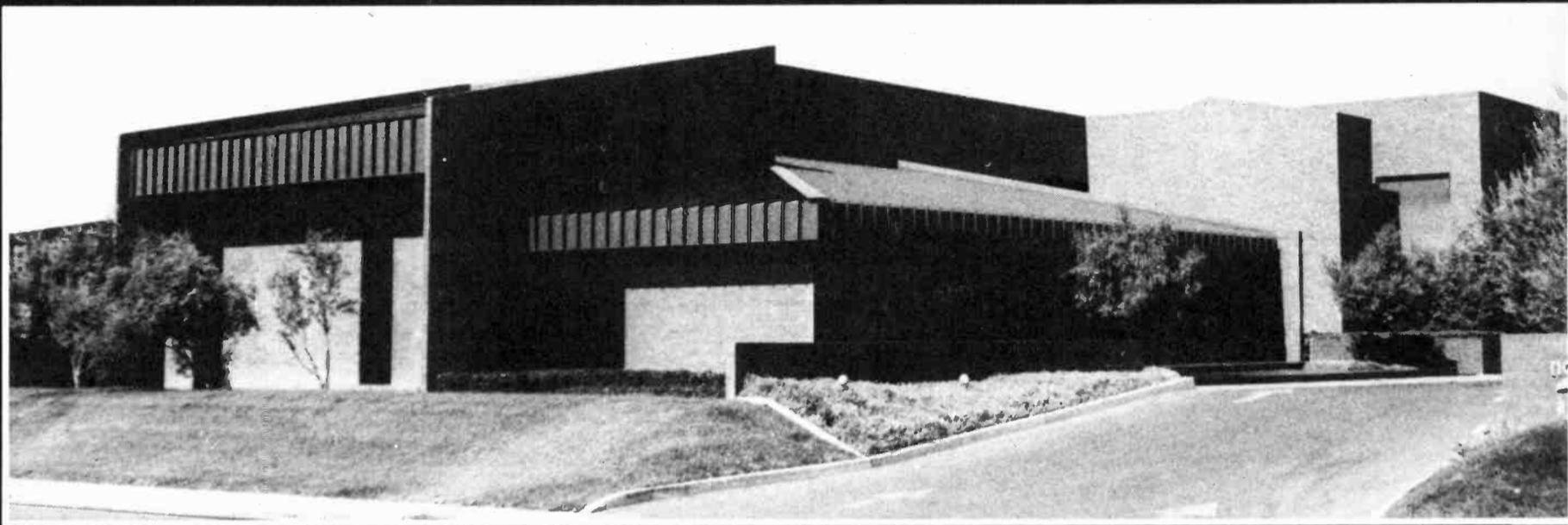
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## Industry Searching

• Continued from page G-3

Seeking to provide just such coverage is the recently formed Arrival Records, a gospel offshoot of K-tel. According to Jerry Lenz, K-tel's manager of special markets, Arrival is currently riding high on three releases—a contemporary Christian music compilation titled "From The Heart," a collection of songs from popular singer Cristy Lane and a black market-targeted Best Of LP titled "The Heart and Soul of Etta James."

"Arrival releases are given the same intensive television ad campaigns as other K-tel products," explains Lenz. "The results have been phenomenal, particularly when the ads are seen on Christian television networks like CBN. K-tel really did its homework and moved forward on the belief that the gospel market is vital and growing." Arrival's upcoming releases, according to Lenz, include a mid-priced country gospel collection featuring performances by the Oak Ridge Boys, Larry Gatlin, Johnny Cash and others.

The recent acquisition of the venerable Savoy label by the small New Jersey-based r&b dance label, Prelude, also bodes well for increased exposure of gospel product. "It's a tremendous advantage to Savoy to be associated with Prelude," asserts Savoy's Fred Mendelsohn. "For one thing we can cultivate a much closer relationship with independent distributors who understand and can respond to the gospel market." Citing an intense but discrete bidding war following the announcement that Savoy would not be following its former owner Arista into an FCA distribution pact, Mendelsohn points out that "independent distribution is the lifeblood of gospel. We can't be constricted by chain distribution. Our product just gets lost."

Savoy had a viable, sound, lovely catalog," remarks Prelude's Stan Hoffman. "We can concentrate on it much more completely than Arista and it fits well into our existing distribution network."

One of the most intriguing potential participants in the current Christian music free-for-all is Mary Ty-

ler Moore productions. During Light Records recent bout of financial troubles, MTM Special Projects division came very close to purchasing the label. Although the deal didn't materialize, MTM, according to MTM vice president of special projects, Alan Bernard, still find much appealing in the modern gospel field. "We've been looking at gospel music very closely for about a year now," he reveals. "There is no question that it's growing by leaps. The problem with big record labels trying to get in is that they simply don't know how to run that business. Christian record label needs to be staffed by Christian record people. That's what we're looking for now—the right people. We may not jump into tomorrow, but we're fairly certain of jumping in soon. It's a sound industry with a tremendous amount of talent available. Those are the most significant factors in any business equation."

There is no denying that contemporary Christian music is and will continue to be a vital and profitable segment of today's music industry. Despite recent and severe setbacks in expanding its influence and sales base, there are encouraging indications that new approaches and fresh enthusiasm may yet overcome old and stubborn problems. Billboard

## British Gospel

• Continued from page G-14

Making inroads, slowly but surely into international markets, is Adrian Snell. He is a classical man's Elton John and has a well-deserved and committed following throughout Europe. His strength is in combining keyboard-based melodies with some of the most insightful Christian lyrics currently available in the popular market.

His major work, "The Passion" (British distribution by Kingsway Records), is a beautifully constructed opus on the death and resurrection of Christ. The London Philharmonic Orchestra adds impressive weight to a strong line-up of top secular musicians and vocalists, and the end result is a thematic work that rivals "Jesus Christ Superstar" in texture and atmosphere. Billboard

## Gospel

The fact "The Passion" is better known than the author is a certain sign that it has made significant impact.

At present, cutting their second album are Lyrix, a white-soul band headed up by 27-year-old Mark Williamson, who is, quite simply, Britain's finest gospel singer. The band is still to register further afield than Europe, although their first album was packaged as part of a Larry Norman "Solid Rock" British import promotion in the States some 18 months ago.

Much in demand as a backing vocalist among some of Britain's top secular groups, Williamson tours his band around the school and college circuit. A second album could establish this energetic group in a far broader market.

Former session player Bryn Haworth called up members of the Eric Clapton band, which toured so successfully throughout the world between 1979 and 1982, to put together his current album "Pass It On" (Chapel Lane Records distributed in U.K. by Word records).

"It's a beauty," said reviewer Tony Cummings in Buzz, Britain's gospel youth music magazine. "The album flows effortlessly from rootsy blues to wistful balladry. If you're tired of glossy and overblown American productions, this set of simple, but never banal, numbers from Britain's veteran axe hero will be a constant companion to your stereo."

Meanwhile, many Christian artists are making headway in the secular charts abroad, even though they wouldn't qualify in the gospel scene.

Bruce Springsteen tipped Irish rock act U2 for the very top. Three members of the band are committed Christians, and the lyrics are often clear statements of their faith if studied closely. They have made significant impact on tour in the States and charted with their current album "War." Billboard



*Sandi Patti*

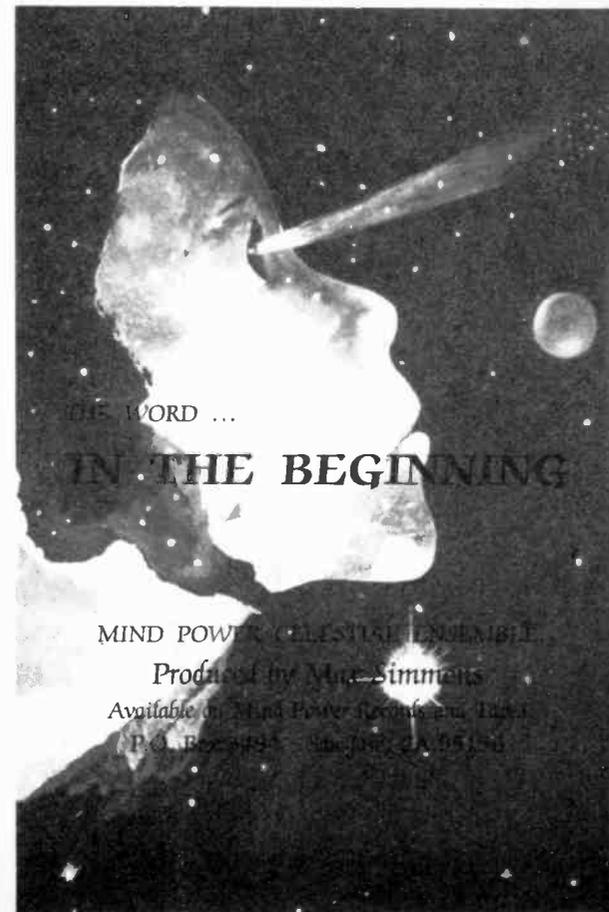
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2,000	.11 each	.13 each	.14 each	.15 each
3,000	.09 each	.10 each	.11 each	.12 each
4,000	.08 each	.09 each	.10 each	.09 each
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Up to 50 min.	.95	.89	.82
Up to 60 min.	.99	.97	.89
Up to 90 min.	1.37	1.30	1.15

QUANTITY	3,000	4,000	5,000 - up
Up to 40 min.	.75	.69	.67
Up to 50 min.	.79	.77	.72
Up to 60 min.	.85	.79	.78
Up to 90 min.	1.05	1.02	.99

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# Christian Radio

• Continued from page G-12

Ratings are not everything in Christian radio. Billboard has reported that several station in influential markets—including New York City—have switched to black gospel or contemporary Christian music formats. And there are a number of non-commercial stations that do not show up in the ratings that are continuing to draw wide-spread support.

Elsewhere, there were a number of decisions in the past year that directly affected Christian radio stations—one way or another. The American Society of Composers, Authors and Publishers voted during the spring to cut airplay credit accorded gospel songs by two-thirds. As expected, the decision has been challenged vigorously by religious composers. The three-for-one reporting of performance credits was instituted in the 1960s to compensate for the traditionally poor monitoring techniques used in determining gospel performance credits. ASCAP argued

# Gospel

that improved monitoring has eliminated the need for the triple credits.

In another ASCAP-related battle, the long, complicated legal proceedings between ASCAP and a collection of religious broadcasters continued unabated through the summer of '83. A number of stations banded together in the late 1970s to protest ASCAP's "blanket licensing" system of collecting fees. Smaller religious stations playing only a few minutes worth of music each day claimed they were paying the same rates as giant 24-hour secular top 40 stations.

A Billboard Spotlight

AUGUST 27, 1983 BILLBOARD

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Reba Rambo

ASCAP, in turn, sued a number of stations it claimed played contemporary and traditional Christian songs without paying licensing fees for that right. So far, many of the suits have been settled in favor of ASCAP composers. One of the most recent was a June 27 decision against WEZE of Boston, Mass. The jury awarded the composers of 14 gospel songs \$8,000 per infringement for violations of the U.S. copyright law statutes. But similar hotly contested cases—some estimates put the number still pending at around 20—continue.

Finally, Christian radio stations found themselves vicariously enjoying the benefits of an industry slowly climbing out of an extended sales slump. Spurred in part by the mega-sales of Amy Grant's "Age To Age," consumers began buying religious records again. A number of labels that had severely cut back advertising, co-op and promotional budgets were again doing business with hard-pressed radio stations. Even the shocking early summer demise of CBS Records' religious label, Priority, could not put a damper on the optimism some observers felt was building through the summer of '83.

BOB DARDEN

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Spotlight produced for Billboard by Bill Moran; Cover design & layout, Kim Bucknam.

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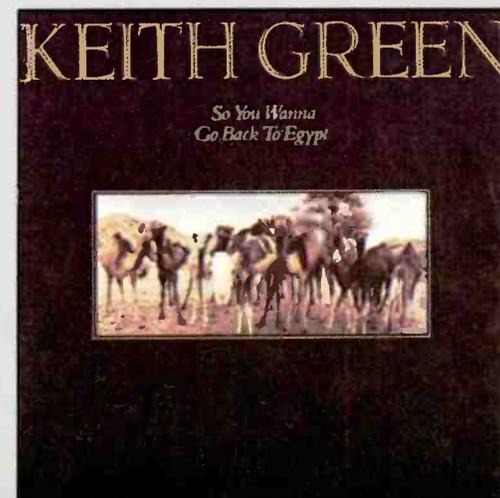
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# Talent & Venues

## North Bay Clubs Cooperating

### Pooling Dates, Promotions Help Secure Name Acts

By JACK McDONOUGH

SAN FRANCISCO — Three North Bay clubs—Uncle Charlie's in Corte Madera, Sweetwater in Mill Valley and the Cotati Cabaret are finding ways to get around the drawbacks of the very small nightclub.

All three clubs must cope with the paradox of being able to call upon a sizable population of resident talent yet operating in strictly suburban territory whose residents prize their peace and quiet and sometimes like to just stay home.

"All of the clubs," says Mark Braunstein of the Sonoma Court Cabaret, largest of the three (300), "are all working in the same reality. All are of the size that developing bands find useful, and we're all trying to enhance our reputations by paying attention to the up and coming national acts that we have some realistic chance for."

Braunstein says he keeps in touch with Jeanie Patterson at Sweetwater and Jeanie Tognetti at Uncle Charlie's (both in Marin County) "to talk about problems and possible acts," and Patterson indicates that by pooling dates—most recently with the Chambers Brothers—the clubs can secure an act that otherwise none might have had.

"Some groups," says Patterson, who has booked at 125-capacity Sweetwater for three years, "I'd go to any lengths to get, to the extent of putting dates together for them if I can. The Chambers Brothers could not afford to travel up from L.A. for just our date, so I called other clubs." As a result the group played all three clubs and has made return visits.

Tognetti, a six-year veteran at the 275-capacity Uncle Charlie's (which has a 550 square foot dance floor), says booking "is like putting together a jigsaw puzzle. You have to piece it together. I'm always looking for some meat to take off the bone somewhere."

In pursuit of that goal Tognetti says she takes "a conservative attitude—I scour the whole area for the very best in local talent, and then try

to develop bands with various pr schemes. We'll do nights with cheap drinks, or t-shirts or free hats, or liquor promos or shows with no cover. That's what we used to get the Edge popular, and we advertised those shows heavily on KTIM. Now the Edge is just about the most popular band in the area."

Indeed, the Edge, a rock reggae quartet, which played two years' worth of regular Wednesday nights at Uncle Charlie's, has now signed for management with Jerry Weintraub's Management Three company.

Huey Lewis & the News is another band to have built its original reputation almost exclusively at Uncle Charlie's. Says Lewis, "Except for one date, Uncle Charlie's was the

only place the band played before signing to Chrysalis."

The club also became home earlier this year for the long-running "Blue Monday Parties" hosted by Mark Naftalin (and now sponsored by Budweiser), which consistently features the top West Coast blues performers. One hour of all of these shows is broadcast on KTIM-FM, and the club has the ability to do live broadcasts of other selected shows, as they have for James Cotton and Jefferson Starship vocalist Mickey Thomas' group, known as Little Gadget & the Soulful Twilights.

The Chambers Brothers, the Edge, the Naftalin revue artists and the Thomas group are all examples of acts that play at least two and sometimes all three of these clubs. Among others are Bonnie Hayes & the Wild Combo, Etta James, Tazmanian Devils, Clifton Chenier, Jule Broussard, Norton Buffalo, the Dinosaurs and Queen Ida & the Bon Temps Zydeco Band. The two larger clubs are also able to snag more high-profile artists: Johnny Paycheck recently played Uncle Charlie's, Nicolette Larsen the Cabaret. As Braunstein says of the Cabaret, "We're just far enough away from central Marin that there's no competition problem. If an act plays two places three days apart, neither will suffer."

Sweetwater's Patterson, at a smaller club with no dance floor, says neither deficiency has been an insuperable obstacle. "We thought the lack of a dance floor would be a problem," she says, "but now people

(Continued on page 33)



Photo by Chuck Pulin

**MEAT & KATIE**—Featured singer Katie McGunnigle does not appear too impressed with the star during a recent performance by Meat Loaf at the Ritz in New York.

## Rock'n'Rolling

### Meat Loaf's Been Down But He's Not Out

By ROMAN KOZAK

The last few years have not been kind to Meat Loaf after some 10 million copies sold worldwide of "Bat Out Of Hell." First, he lost his voice; then his long delayed followup LP was a bomb. After he broke up with his songwriting partner Jim Steinman, he got into an expensive legal divorce with manager David Sonenberg. Finally, he went bankrupt earlier this year.

But Meat Loaf isn't out. While his new LP on Epic isn't burning up the charts, and he's playing at smaller venues, he's got a new manager in Bob Ellis. He's also back out on the road, having just completed the U.S. leg of a tour that will keep him out at least through September. Before he left we had dinner with him and his wife Leslie.

"It's taken me three or four years, or however long it's been to learn to cope," he says. "I've been doing this since 1965, and I figured I could deal with it. But then suddenly they started coming out of the walls, from the chimneys and behind the chairs, and everybody wanted a little piece. I couldn't deal with that."

"So I faded away. But there's no gloom, because, like Elton John says, 'I'm still standing.' It goes up and down. It's show business. Look at Elton John; he was down. Bruce Springsteen had some hard times. He couldn't record for a while; and Tom Petty. So it goes."

Still, after "Bat Out Of Hell" he was near the top of the music world. What happened that it all fell apart? It takes him a long time to answer, and when he does he asks the tape be turned off for a lot of it. But:

"It's hard to explain without getting yourself into a lot of trouble," he says. "The best way to describe it: it was greed. 'Bat Out Of Hell' was successful and Ellen Foley got a record contract. Karla DeVito got a record contract. Jim Steinman got a record contract. Bob Kulick, who was the guitar player, got a contract with a band called Balance.

"And they were using my name for everything in the world. And it went on and on and on. And as you thin out, the product is not going to

be (what it was). Then I got a paralyzed vocal chord, and everybody thought I wouldn't sing again. But I can prove to anybody who comes to one of my shows that that's wrong," he says.

In this interview, as in previous ones, Meat Loaf expresses a certain amount of unhappiness with his former management, but he doesn't go into much detail on the record, suggesting we speak to his lawyer, who says that a settlement appears near between Meat Loaf and Sonenberg.

Altogether, says Meat Loaf, there were "23 lawsuits totalling between \$60 and \$100 million." And ultimately Meat Loaf filed for Chapter 11 in an effort to get out from under this burden. The bankruptcy stayed action on the law suits.

(Continued on page 34)

## MANAGER PROFILE

### Dual Career Gives Lembo Flexibility

NEW YORK—Mike Lembo manages Martin Briley, Robin Lane, Jules Shear, the Breaks (a new band on RCA), New Math (with a new record soon on 415 Records), Pal Shazar (ex of Slow Children), and new artist Sam Bryant. He is also an artist development consultant for MCA Music.

The two jobs are complementary, says Lembo. "The deal with MCA Music allows me a lot of flexibility to do things because I don't take a fee from MCA. I do take expenses and overhead costs, which saves me a lot of money. That gives me the freedom to do a lot of things. If I want to go to L.A. or Europe, I can just pick up the phone," he says.

"It also has given me a lot of contacts in business, in publishing and in films, and I am very proud that two of my artists (Martin Briley and New Math) will be on soundtracks of two different films," says Lembo.

Lembo says he has three people helping him out on his

management side, and they sometimes get involved in his MCA projects, but mostly, he says, he does that himself. "I'm working with their professional staff and outside labels and producers, and also with promotion people, helping them promote those records that they have out, and also helping them on their press," says Lembo.

Lembo adds that his artists are not necessarily signed to MCA Music. Martin Briley, who is having his biggest hit currently with "Salt In My Tears" and the LP "One Night With A Stranger," is signed to Chrysalis for publishing and PolyGram for recording. Robin Lane was signed to MCA Music. The Breaks currently are on MCA Music. But MCA passed on Jules Shear, and now Shear is being published by Lembo's own publishing company.

"All the artists that I manage, whether they be groups or whatever, the key is that they must be

(Continued on page 34)

## Rock Format Adopted At Two Delaware Clubs

WILMINGTON, Del.—Rock music night clubs have strengthened their hold on the after-dark scene in the various zones outside this city. Glenn Brood, who manages two suburban clubs, changed their entertainment format to rock'n'roll last week.

Both Angles, located in the Basin Road Shopping Center, and Minggles, in the Pike Creek Valley Shopping Center, had been seeking out the young professional audience. But Brood found there was stiff competition from the more established clubs and hotels in town. And in spite of the classy atmosphere both Angles and Minggles project, he jumped on the rock music wagon.

Booking local and regional rock groups, Angles ushers in the new policy with Egdon Heath, followed two nights later by Teeze. With two-night stands the general rule, other groups set include Alter Ego, Jasper, Chaos and Striker. Two-nighters will also prevail at Minggles; starting out with Missstress, and all-female rock band, followed by Shtytown.

At the same time, The Alley, in the city, has abandoned its rock format on Wednesday nights and weekends, finding it too hard to compete with the out-of-town spots. The Alley now offers Motown music on Wednesday, a male revue Thursday nights, guest bartenders on Fridays, and dance parties on Saturday nights.

## Randy Sparks Hit With Suit

LOS ANGELES—Personal managers George Greif and Sid Garris want \$8 million in cumulative damages from Randy Sparks, also known as Floyd A. Sparks in a Superior Court suit here. The two plaintiffs claim that Sparks accused them of unethical conduct and fraud in an article the defendant wrote in the Stockton Record in February.

The three litigants were originally involved in the New Christy Minstrels, which is listed as a plaintiff. The complaint states that from June, 1962 to Oct. 1, 1964, Sparks had 51% of the group and Grief and Garris each had 20%. In October, 1964, the two managers bought out Sparks for \$500,000. By May, 1965, the suit states, Greif and Garris shared equally in 100% of the shares in the group.



Photo by Chuck Pulin

**JOAN AT THE PIER**—Joan Armatrading smiles at the audience during a performance at Pier 84 in New York.

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Survey For Week Ending 8/27/83

# Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **DAVID BOWIE, PETER GABRIEL, THE TUBES—\$1,300,800 (Canadian), 53,687, \$25 & \$20, Perry Scope Prods./Concert Prods. Intl/Donald K. Donald/Avalon Attractions, B.C. Place Stadium, Vancouver, B.C., sellout, house gross record, Aug. 9.**
- **DAVID BOWIE, PETER GABRIEL, THE TUBES—\$1,153,830 (Can.), 57,283, \$25 & \$20, Perry Scope Prods./Concert Prods. Intl/Donald K. Donald, Edmonton (Alta.) Commonwealth Stadium, sellout, Aug. 7.**
- **JOURNEY, BRYAN ADAMS—\$1,141,830, 76,122 (77,432), \$15 & \$12.50, Bill Graham Presents, Avalon Attractions, L.A. Forum, Inglewood, Calif., five shows, Aug. 5-7, 9-10.**
- **THE POLICE, A FLOCK OF SEAGULLS, THE FIXX—\$1,003,000, 61,000, \$18 & \$16, Don Law Co., Sullivan Stadium, Foxboro, Mass., sellout, Aug. 10.**
- **JOURNEY, BRYAN ADAMS—\$679,846, 50,359, \$13.50, Beaver Prods., Phoenix (Ariz.) Coliseum, three sellouts, fastest sellouts, highest gross records, July 24-26.**
- **SIMON & GARFUNKEL—\$554,000, 35,000, \$18 & \$16, Don Law Co., Sullivan Stadium, Foxboro, Mass., sellout, Aug. 3.**
- **JOURNEY, BRYAN ADAMS—\$467,424, 35,000, \$13.50, Beaver Prods., Univ. of Okla., Norman, three sellouts, fastest sellout, highest gross, July 19-21.**
- **THE POLICE, R.E.M.—\$463,715, 32,151, \$15 & \$12.50, Cross Country Concerts, Hartford (Conn.) Civic Center, two sellouts, Aug. 12-13.**
- **GLADYS KNIGHT & THE PIPS, ARETHA FRANKLIN, TEMPTATIONS, MAZE WITH FRANKIE BEVERLY, KASHIF—\$451,800, 26,879 (35,824), \$20, \$17.50, \$15 & \$12.50, Coca-Cola/WZAK, Cleveland (Ohio) Stadium, Aug. 13.**
- **THE POLICE, A FLOCK OF SEAGULLS, THE FIXX—\$450,000, 30,000, \$15, John Scher Presents (Monarch), Hollader Stadium, Rochester, N.Y., sellout, gross record, Aug. 7.**
- **DIANA ROSS—\$296,800, 17,872, \$17.50, \$15 & \$12.50, Brass Ring Prods., Joe Louis Arena, Detroit, sellout, Aug. 13.**
- **RICK JAMES, MARY JANE GIRLS, STONE CITY BAND, LAKESIDE, MTUME, MIDNIGHT STAR—\$288,204, 21,176, \$14, Michael A. Rosenberg/G. Street Express, Capital Centre, Washington, D.C., sellout, Aug. 12.**
- **DEF LEPPARD, URIAH HEEP—\$248,308, 21,600, \$11.50, Contemporary Prods., Civic Auditorium, Omaha, Neb., two sellouts, house attendance record, Aug. 10 & 12.**
- **MAZE WITH FRANKIE BEVERLY, PHYLLIS HYMAN—\$208,377, 14,137, \$15 & \$13, Dimensions Unlimited, Consitution Hall, Washington, D.C., four sellouts, Aug. 11-12.**
- **JIMMY STURR BAND—\$179,514, 29,919 (34,000), \$6, in-house, All-American Polka Fest, Vernon, N.J., two shows, Aug. 6-7.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS, QUIET RIOT—\$172,168, 14,343, \$13.50 & \$3, Contemporary Prods., Mississippi Valley Fairgrounds, Davenport, Iowa, sellout, Aug. 5.**
- **DEF LEPPARD, URIAH HEEP—\$168,237, 13,500, \$12.50, Albatross Prods., Seattle Center Coliseum, sellout, Aug. 3.**
- **JOURNEY, BRYAN ADAMS—\$167,237, 13,378, \$15 & \$12.50, Bill Graham Presents, Avalon Attractions, San Diego Sports Arena, sellout, Aug. 11.**
- **PETER GABRIEL, THE CALL—\$167,107, 12,980 (17,000), \$14 & \$12.50, Bill Graham Presents, Greek Theatre, Berkeley, Calif., two shows, Aug. 12-13.**
- **JOURNEY, BRYAN ADAMS—\$143,856, 10,656, \$13.50, Beaver Prods., Tinsley Coliseum, Albuquerque, N.M., sellout, July 23.**
- **LOVERBOY, QUIET RIOT—\$143,334, 12,294 (15,000), \$12.50 & \$11, Charlevoix Prods., Castle Farms Music Theatre, Charlevoix, Mich., Aug. 7.**
- **DIANA ROSS—\$113,372, 7,408, \$15.50 & \$13.50, Brass Ring Prods., Wines Stadium, Kalamazoo, Mich., sellout, Aug. 11.**
- **MAZE WITH FRANKIE BEVERLY—\$104,157, 7,095 (8,500), \$15 & \$13, Riesel Sports/Alan Haymon, Fox Theatre, St. Louis, two shows, Aug. 7.**
- **Z Z TOP, KROKUS—\$106,890, 8,916, \$12.50 & \$11.50, Grandview Ent., Peoria, (Ill.) Civic Center, sellout, Aug. 11.**
- **DIANA ROSS—\$101,533, 6,716, \$15.50 & \$13.50, Brass Ring Prods., Wender Arena, Saginaw, Mich., sellout, Aug. 12.**
- **DEF LEPPARD, URIAH HEEP—\$95,380, 10,100, \$10.50 & \$9.50, Stardate Prods., Dane County Coliseum, Madison, Wis., sellout, Aug. 15.**
- **MEN AT WORK, INXS—\$89,763, 7,181, \$12.50, Don Law Co., Cape Cod Coliseum, S. Yarmouth, Mass., sellout, Aug. 14.**
- **DEF LEPPARD, URIAH HEEP—\$89,229, 8,500, \$10.50, Albatross Prods., Spokane (Wash.) Coliseum, sellout, Aug. 5.**
- **JOAN ARMATRADING, HOJO—\$84,703, 6,633 (8,500), \$14 & \$12.50, Bill Graham Presents, Greek Theatre, Berkeley, Calif., Aug. 14.**
- **AL JARREAU—\$84,037, 6,935 (10,000), \$13 & \$8, Nederlander Organization, Merriweather Post Pavilion, Columbia, Md., Aug. 10.**
- **ELVIS COSTELLO, AZTEC CEMERA—\$81,000, 7,000 (7,100), \$12.50 & \$11.50, Don Law Co., Cape Cod Coliseum, S. Yarmouth, Mass., Aug. 6.**
- **RICK SPRINGFIELD, QUARTERFLASH—\$78,889, 7,296 (8,500), \$11.50 & \$10.50, Contemporary Prods., Kiel Auditorium, St. Louis, Aug. 11.**
- **MARVIN GAYE—\$75,975, 5,177, \$15 & \$12.50, Evening Star Prods., Celebrity Theatre, Phoenix, Ariz., two sellouts, Aug. 12.**
- **Z Z TOP, SAMMY HAGAR—\$75,600, 7,200, \$11.50 & \$10.50, John Scher Presents (Monarch), Broome County Arena, Birmingham, N.Y., sellout, Aug. 2.**
- **DEF LEPPARD, URIAH HEEP—\$75,506, 8,000, \$9.50, Stardate Prods., Lacrosse (Wis.) Center, sellout, Aug. 14.**
- **IRON MAIDEN, FASTWAY, SAXON—\$67,116, 6,096 (8,001), \$11 & \$10, Brass Ring Prods., Cobo Theatre, Detroit, Aug. 11.**
- **CHICAGO—\$65,977, 4,563, \$15.50 & \$13.50, Contemporary Prods., Fox Theatre, St. Louis, sellout, Aug. 10.**
- **AL JARREAU—\$65,214, 5,100 (10,000), \$17.50, \$15.50, \$12, \$11 & \$6.50, In-house, Saratoga (N.Y.) Performing Arts Center, Aug. 7.**
- **JIMMY STURR BAND—\$64,272, 10,712 (12,000), \$6, Harold Midas, Summer Fest, Frankenmuth, Mich., Aug. 12-13.**
- **MAZE WITH FRANKIE BEVERLY, PHYLLIS HYMAN—\$62,150, 4,972 (8,600), \$12.50 & \$10.50, Alan Haymon/Fred Jones, Ellis Auditorium, Memphis, Tenn., Aug. 8.**

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# Talent & Venues

## Talent In Action

### EDDY GRANT

*The Ritz, New York*  
Admission: \$12

An effervescent Eddy Grant could barely contain his enthusiasm: "It's been a long time coming," he told a packed crowd on the dance floor at the Ritz Aug. 1. "And I'm going to enjoy every minute of it."

It was a crowning moment for the muscular singer/songwriter, long a staple on the British pop music scene and in many African, Caribbean and Latin American countries with such hits as "Living On The Frontline" and "Walking On Sunshine." Now the success of the catchy "Electric Avenue," a top 10 single from the "Killer On The Rampage" album, has cemented his stateside acceptance, and his stop at the Ritz was truly something special.

An intelligent lyricist with a fine ear for rhythm and a singalong chorus, Grant and his five-piece group seamlessly wove a potpourri of grooves, from salsa to funk to reggae to rock and Latin. His big-voiced resonance, cushioned by a trio of female vocalists known as the Rosettes, powered the political "War Party" and "Another Revolutionary," the love-oriented "I Want To Truck," "It's All I You," and most of the "Killer" disk. The sweating, pumping band included bassist Marcus James, drummer Tony Scantlbury, and conga player Sonny Akpan.

Grant demonstrated his seasoned professionalism as a showman with a good-natured sense of fun and humility throughout the festive two-hour set. His role playing ranged between a messiah, with outstretched-arms and dreadlocks flowing in a cool stage breeze, and a King Stud, posturing his bare chest with a sweaty sexuality. The adoring cult seemed to appreciate the broad irony of his newfound success. As both musician and media star, Grant's time has come. His U.S. tour concludes Sept. 5 in Vancouver.

LEO SACKS

### UB40

*Beverly Theatre, Los Angeles*  
Tickets: \$12.50, \$11.50

UB40 has probably spent the last year being confused with a friendly robot from "Star Wars." The band (which actually takes its name from Britain's unemployment form) popularized its authentic reggae sound through imports, and now A&M has released a collection LP culled from three years' output.

But the nearly full house at the Beverly Theatre July 27 was no stranger to the sinuous rhythms of the eight-man band. The air was thick with clove and ganja as trumpeter/toaster Astro announced: "We're not here to play ska music, that two-tone music. We're here to play reggae music."

And play reggae music they did, an hour-long set full of extended, jazz-like instrumental dub breaks. Blond vocalist Ali Campbell has a voice so reminiscent of Stevie Wonder's that at times there was a danger the whole evening could become one long "Boogie On Reggae Woman." But the hard edge of Astro's singing and the political content of the lyrics give the band its own identity.

Very little of the audience was seated throughout the show, as UB40 set people to dancing in the aisles with "I've Got Mine" (a tune that could cross to Adult Contemporary with no problem), "Dubmobile," and the delightfully syncopated "Don't Do The Crime."

The group ended its well lit and well mixed set with "One In Ten," a recent hit in England, to raucous demands for an encore. They complied with 20 minutes' worth, and left the impression that one will be hearing more from them soon.

ETHLIE ANN VARE

### MEN WITHOUT HATS

*The Palace, Los Angeles*  
Tickets: \$11.50

Backstreet Records is making a big fuss over Canadian newcomers Men Without Hats, even holding a party to present the band with the "hat to the city" prior to its debut gig in Los Angeles. Certainly the single "Safety Dance" is pogoing its way up the charts, but are people really sure this isn't a bareheaded Men At Work? There was a full house at the Palace on July 29, with many in the crowd voicing curiosity as to what other than "Safety Dance" these fellows have for ammunition. The answer, sadly, is not enough.

The stage appeared odd without a drum kit for focus; instead, the three brothers and their school chum set up two synthesizers on risers, an electric piano and a lone guitar in front of a



Photo by Chuck Pulin  
**EDDY'S SHOW—Eddie Grant plays the Ritz in New York.**

white drape. Frontman Ivan Doroschuk looked decidedly old wave, with his long hair and low tech outfit, but proved a capable baritone all the same. Too bad the guy can't dance.

The volume was about 20% too loud for the hall as the band opened with the mediocre "Utter Space" and then went into one of its better songs, "Antarctica." The group actually has three good songs: that one, "Safety Dance," and the moody "Eurotheme." The rest sounds like Berlin (without a great female singer), Modern English (without a great guitar), and Ultravox (without a great lyric).

Actually, the first three quarters of the 65-minute set had one giving Men Without Hats the benefit of the doubt because, after all, they're new and might amount to something with a few more strong songs. But then good old Ivan introduced the ungrammatical ditty "Unsatisfaction" with a dedication to "Paul McCartney, Mick Jagger, and a lot of other people who don't know when to call it quits." If this guy thinks he's any kind of competition for the artists he so casually dismisses, he can put on his hat and go home.

ETHLIE ANN VARE

### BILLY PRESTON

*Venetian Room, Fairmont Hotel, San Francisco*  
Cover: \$17

Though Preston has been out of the spotlight in recent years (and as of quite recently is no longer contracted to Motown), he had little trouble here July 12 in demonstrating why a few years back he was a regular consort of both the Beatles and the Stones as well as a musician with an equally enviable reputation as a stellar session player and a vigorous and effective live entertainer. That he has now so skillfully tailored his talents to supper clubs in the high-rent district shows that he is likewise shrewd and adaptable.

Preston jumped off enthusiastically with a brief Jesus medley that was a bit repetitious but

which certainly "let everyone know where I'm coming from" and then launched into a thumping version of one of his biggest hits, "Will It Go Round In Circles." A very strong John Lennon Beatles medley followed ("Imagine," "Let It Be" and "Get Back"), and from there Preston craftily mixed hits like "Nothin' From Nothin'," "You Are So Beautiful" and "That's The Way God Planned It" with oddities like a Bach variation on "Summertime" complete with facsimile Ray Charles vocal.

At the piano, Preston was consistently superior and at spots downright dazzling, and he and his four-man band had won the uncertain crowd by the halfway mark.

JACK McDOONOUGH

### RONEE BLAKLEY

*Lone Star, New York*  
Admission: \$8

Ronee Blakley again proved her ability to incite an audience as she rocked the "blahs" out of an initially sedate Monday night crowd, July 25. Running through an hour-long repertoire of new and old tunes, including some from her film debut, "Nashville," Blakley defined her style, which she terms "new country." Wielding a guitar, she opened with "Waiting Too Long," a song that, like much of her music, walks a fine line between rock and country.

"Crazy," due on her upcoming Hammond Music LP, stood out in the set, showcasing her barrelhouse keyboards and gutsy vocals. Equally at ease with her ballads "Bluebird" and "I've Been In Her Shoes," Blakley injected the compassion her lyrics call for. The singer's enthusiasm and energy rightfully stole the show, but the band did not go unnoticed. Violinist Scarlet Rivera made her presence known with a solo on "Fade Away," and guitarist Jon Shoile splintered the limelight with numerous rousing riffs.

Blakley's versatility with rock and country and her ability to merge the two are impressive, but she proudly revealed her traditional roots during the encore, "Tapdeck," singing "There's nothing like the lovin' of a hard working cowboy man."

KIM FREEMAN



Photo by Chuck Pulin  
**ELLEN'S SHOW—Ellen Foley gives a two-listed performance at the Bottom Line in New York.**

## BEATS PER MINUTE

Another reason why dance music professionals read Dance Music Report

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# Talent & Venues

## Joe Williams Quintet Opens Village Jazz Festival

NEW YORK—The Joe Williams Quintet featuring Frank Foster and Joe Newman, and a quintet led by Wynton Marsalis will perform at a free concert at Washington Square Park Friday (26) to open the second annual Greenwich Village Jazz Festival.

The festival, presented by Dewar's White Label, will run until Labor Day. Coordinator of the event, which will center around the city's top downtown jazz clubs, is Horst Liepolt.

The opening night concert will pay special tribute to 75-year-old trumpeter/trombonist Jabbo Smith, whose history and music will be introduced by Festival spokesperson Billy Taylor. Smith will then do a song with the Joe Williams Quintet.

## Dance Trax

By BRIAN CHIN

Albums: **Herbie Hancock's** "Future Shock" (Columbia) is a record surprisingly full of loose rhythms, considering its mostly electronic production (by Hancock and Material's **Lasswell** and **Beinhorn**). In addition to this week's No. 1 dance hit, "Rockit"—which, incidentally, is now available as the busiest, most hysterical video clip since Chas Jankel's "Questionnaire"—there is a remake of Curtis Mayfield's "Future Shock" and the mostly instrumental "TFS" and "Autodrive," which wanders from an open, easy dance beat to a stifling drum-machine break: most unusual. Also, a strange, downtempo "Rough."

Cuts: **Rufus and Chaka Khan's** "Stompin' At The Savoy" (Warner Bros.) includes four studio cuts, one of which ("Ain't Nobody") has already hit the chart and two more of which are wonderful. "One Million Kisses" is uptempo and full of light-hearted optimism; "Try A Little Understanding" is a finely-detailed funk track with a fiery Khan lead. All of it underscores what a special event the other three sides document. **Serge Ponsar's** "Back To The Light" (Warner Bros.) has a great, hookish title track, one that doesn't allow electronics to get in the way of the tough rhythm playing. Also: "V.I.D.E.O.," which does, intentionally, and "Keep It Hot," more mainstream r&b.

★ ★ ★

Singles: **Richard Jon Smith's** "She's A Master (Of the Game)" (Jive 12-inch) is also a fine Euro-American fusion, produced by **Darryl Payne** and **Keith Diamond**. The vocal version is highly varied, and the dub supplies more of a great break. . . . **Ingram's** "Groovin' On a Groove" (Mirage 12-inch) updates the '70s chant/jam style of People's Choice with '80s electronics. . . . **Raw Silk's** "Just In Time" (West End 12-inch) reprises the laid-back groove of last year's "Do It To The Music," and is prime radio material.

**UB40's** "I've Got Mine" (A&M), from their recent compilation album, is a particularly bouncy, sprightly reggae number, brightened with synthesizer and sax and winding down in a great dub passage. . . . **Denroy Morgan's** "High On Your Love" (Becket) is also an intriguing rock-soul-reggae fusion, with an interesting, brittle feel. . . . The **Eurythmics'** new U.K. single, "Who's That Girl" is another haunting beat ballad which should do much to expand minds here—though not, we hope, before the superb "Love Is A Stranger" gets pulled as a single from their excellent album.

Kraftwerk's forever-awaited followup to the epochal "Numbers" will be released here within a week or so, according to Warner Bros. The track, "Tour De France," recalls the spacey, melodic aspects of their last album in its first half, then acknowledges the coming of hip-hop with a heavy-duty percussive second half—perfect.

Varied Euro-pop: **Agnetha Faltskog's** "Can't Shake Loose" (Polydor promo 12-inch), like Frida Lyngstad's "Something Going On," toughens up the Abba sound with hard-rock drumming—like the latter, "Can't Shake Loose" is also a Russ Ballard song. . . . **Risque's** "Burn It Up, Mr. D.J." (Importe/12 12-inch) brings the hip-hop rhythm box and, momentarily, scratch production to the feathery Eurodisco of this girl group, believe it or not. . . . **David Keaton's** "Gloria" is the Van Morrison song, done European rock-disco style; for a remake, we certainly prefer it to "Puttin' On The Ritz."

Streetwise Records has signed the incomparable **Loleatta Holloway**: her first release in September will be "Straight Up," produced by **Floyd Smith**, who produced "Worn Out Broken Heart," from Holloway's early Salsoul work. Streetwise will launch a new label, Partytime, with releases by **Dimples D.** (an answer record called "Sucker D.J."), Al "Baby" Green ("Block Buster") and **B.J. Stone** ("Your Love Is A Groove"). Coming soon on Streetwise: the remake of Main Ingredient's "Happiness Is Just Around The Bend," sung by former lead singer **Cuba Gooding**; a **Freeez** album sometime in October.

AUGUST 27, 1983. BILLBOARD

## Bay Area Clubs Cooperating

• Continued from page 31

are completely tuned in to coming to watch a show. As for our size, Etta James told me once after she did a show, 'Don't ever expand this club an inch.' We also have the advan-

tage of being right here in the middle of this great little town with restaurants all around. People like to come here because they don't have to worry about crossing the bridge into the city and then driving home late."

# Billboard Dance/Disco Top 80

Survey For Week Ending 8/27/83

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	3	7	ROCKIT—Herbie Hancock—Columbia (12 Inch)	41	53	2	LIES—Ben Steele and His Bare Hands—Vanity (12-Inch) VAN 3031
2	1	6	DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044	42	45	3	HIGHRISE—Ashtford and Simpson—Capitol (12 Inch)
3	2	11	STATE FARM/NOBODY'S DIAR7—Yaz—Sire/Warner (12 Inch) 20121	43	46	3	STOP AND GO—David Grant—Chrysalis (12 Inch)
4	6	10	SWEET DREAMS—Eurythmics—RCA (12 inch) PD 13502	44	48	3	BAD BOYS—Wham—Columbia (12 Inch) 44-03933
5	7	9	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SR1-23883	45	33	20	SAFETY DANCE—Men Without Hats—Backstreet (12 inch)
6	4	10	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 inch) 8123707 (12 inch*)	46	NEW ENTRY		SLANG TEACHER/CHICKEN OUTLAW—Wide Boy Awake—RCA (12 Inch) PD 13503
7	9	7	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	47	49	3	DOUBLE DUTCH—Malcolm McLaren—Island (12 Inch) 96999
8	10	6	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956	48	50	4	GO DEH YAKA (GO TO THE TOP)—Monyaka—Easy Street (12 Inch)
9	11	7	GET IT RIGHT—Aretha Franklin—Arista (12 Inch) AD 19043	49	35	15	WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION—The B52's—Warner Bros. (LP CUTS) 23819
10	8	11	I.O.U.—Freeez—Streetwise (12 Inch) SWR2210	50	28	11	MASCHINE BRENNTE/ON THE RUN (Auf Der Flucht)—Falco—A&M (12 Inch) 12603
11	5	12	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 inch) TSR 828	51	NEW ENTRY		PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 42904073
12	21	3	BUILD ME A BRIDGE—Adele Eertei—Geffen (12 Inch) 0-20128	52	NEW ENTRY		BODY WORK—Hot Streak—Easy Street (12 Inch) 7503
13	13	7	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)	53	55	8	INFATUATION—Uprfront—Silver Cloud (12 Inch)
14	14	8	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913	54	60	2	CHINA GIRL/SHAKE IT—David Bowie—EMI-America (12-Inch) 7809
15	15	7	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)	55	61	2	WHEN WILL I SEE YOU AGAIN—Magda Layna—Megatone (12-Inch)
16	25	4	EVERY BREATH YOU TAKE—Otis Liggett—Emergency (12 Inch) EMDS 6538	56	52	14	LET NO MAN PUT ASUNDER—First Choice—Salsoul (12 Inch)
17	17	5	PIECES OF ICE—Diana Ross—RCA (12 Inch) PD 13568	57	59	9	FREAK-A-ZOID—Midnight Star—Solar (12 Inch) 9-67919
18	18	6	DEAD GIVEAWAY—Shalamar—Solar (12 Inch) 0-66999	58	NEW ENTRY		THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916
19	39	3	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	59	51	14	BLIND VISION—Blancmange—Island (12 Inch) 0-99886
20	20	5	A.E.I.O.U. (Sometimes Y)—EBN/OZN—Elektra (12 Inch) 67915	60	NEW ENTRY		ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989
21	24	5	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114	61	43	13	MY SPINE IS THE BASELINE/ACCRETIONS/ ALL LINED UP—Shriekback—Warner Bros. (LP Cuts) WB1-23874
22	22	5	GUILTY/ANGEL EYES/ON THE GRID—Lime—Prism (12 Inch) 1020	62	44	8	EVERY BREATH YOU TAKE—The Police—A&M (7 Inch) 2542 (12 Inch*)
23	23	7	WHAT'S SHE GOT—Liquid Gold—Critique (12 Inch) CR1 1001	63	NEW ENTRY		GET WET—C-Bank—Next Plateau (12 Inch)
24	26	5	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)	64	NEW ENTRY		FAR FROM OVER—Frank Stallone—RSO (12 Inch) 8153431
25	38	2	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts) 8110221	65	NEW ENTRY		DANCE SISTER—New York Citi Peech Boys—Island (12 Inch) 0-76993
26	12	10	MANIAC—Michael Sembello—Casablanca (7 inch) 8125167 (12 inch*-Remix)	66	41	9	FACE TO FACE, HEART TO HEART—The Twins—Quality (12 Inch) QUS 041
27	27	5	YOU BROUGHT THE SUNSHINE—Clark Sisters—Elektra (12 Inch) 67993	67	54	9	LOVE ME TONIGHT—Attitude—RFC/Atlantic (12 Inch) 0-86998
28	31	5	TO SIR WITH LOVE—Vicki Sue Robinson—Profile (12 Inch) PRO-7025	68	56	8	KEEP GIVING ME LOVE—D Train—Prelude (12 Inch) PRLD 660
29	29	5	MY TURN TO LOVE YOU—Lenny White—Elektra (7 Inch) 69813 (12 Inch*Re-Mix)	69	69	17	FLASHDANCE... WHAT A FEELING—Irene Cara—Casablanca (LP cut) 8114921 (12 inch*-remix)
30	32	4	LOVE THIS WAY—Lee Prentiss—MSB (12 Inch) MSB 12-182	70	62	5	VIDEO BURNOUT—Little Toni Marsh—Prism (12 Inch) PDS 465
31	NEW ENTRY		HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	71	71	12	CAVERN—Liquid Liquid—99 records (12 inch & LP) 99-11EP
32	34	4	COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG	72	63	36	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112
33	36	4	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)	73	70	6	PICK ME UP (CAN WE GO)—Electric Mind—Emergency (12 Inch) EMDS 6537
34	19	9	I LOVE YOU—Yello—Elektra (12 Inch) 0-67917	74	65	9	LOVE SO DEEP—Toney Lee—Radar (12 Inch) RDR 12004
35	16	15	(KEEP FEELING) FASCINATION—The Human League—A&M (7 Inch) A&M 2547	75	73	14	INSIDE LOVE (SO PERSONAL)—George Benson—Warner Bros. (7 Inch) 7-29649 (12 Inch*)
36	30	4	DANCE TO THE MUSIC—Junior Byron—Vanguard (12 Inch) SPV 65	76	72	9	BABY JANE—Rod Stewart—Warner Bros. (7 Inch) WB7-29608 (12 Inch*)
37	42	3	HIGH NOON—Two Sisters—Sugarscoop (12 Inch) SS 424	77	47	7	BACKSTREET ROMANCE—Loverde—Moby Dick (12 Inch)
38	37	6	PUTTIN' ON THE RITZ—Taco—RCA (12 Inch) KD 1001	78	64	9	IS THERE SOMETHING I SHOULD KNOW (MONSTER MIX)—Duran Duran—Capitol (12 Inch) 8551
39	40	5	PARTY TIME—Kurtis Blow—Mercury (12 Inch)	79	67	10	POTENTIAL NEW BOYFRIEND—Dolly Parton—RCA (12 inch) PW 13545
40	57	2	MAJOR TOM—Peter Schilling—Elektra (12 Inch) 0-66995	80	58	13	YOU ARE IN MY SYSTEM—Robert Palmer—Island (LP Cut) 90065-1 (12 Inch*)

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

★ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

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La Bomba—Antonio Rodriguez (remix)	Love Tempo—Quando Quango (new remix)	The End—John Carpenter
Valley Style—T. Ski Valley	Am I Gonna Be The One—Colors	Midnight Music—Stevie B
Gimme Lite—Sly	You Take My Heart Away—Gillian Lane	So Easy—Richard DeJongh
Space—Viola Wills	Just In Time—Raw Silk	Skips A Beat—Mayana
Getting Ghetto Out—Ghetto Boys	For Your Love—Claudia Barry	I Got A Rush—College Boys
Every Time You're Around—Snow	Men Hungry—Maxine Dee (U.S. remix)	Don't Leave Me This Way—Slt
What Becomes Of The Broken Hearted—Ronnie Jones	I'm Alive—American Fade (U.S. remix)	Tubular Affair—Samoa Park
Summer Breeze—Baiser	Search and Destroy—Arkade Funk	Continental—Lisa LaMour
Killer On The Rampage—Glen Johanson	Wildstyle—Time Zone	Got To Get To You—Charade
I'm Not Your Stepping Stone—Modern Rocketry (Megatone)	69 Cancer Sign—Verycheri	London Bridge—Newtrant
The Boys Come To Town—Earlene Bentley (Megatone)	In Alive—American Fade (U.S. remix)	Foreign Land—The Techno's
	My Forbidden Love—Tapps	Maybe This Time—Norma Lewis (new remix)
		Transdance—Night Moves (N.Y. remix)
		From Here To Eternity—Hananas
		La Vie En Rose—Martinique

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## Act-ivities

Would they have made it if it were a gig? A heavy rainstorm in New York was cited by the Police as the reason for their non-appearance at a party in their honor hosted by *Musician* magazine and the Roxy discotheque. The weather was apparently too bad for the Police's sea plane to make it down from Long Island. Braving the storm were such guests as Matt Dillon, Slim Jim Phantom & Britt Eckland, Ornette Coleman, Richard Butler of the Psychedelic Furs, Fred Schneider of the B-52, May Pang, Eddie Jobson, Joey Ramone, Michael Shrieve, Rick & Liz Derringer, Be Be Buell, J. J. Jackson, Alan Hunter, Nina Blackwood, Mark Goodman, and Martha Quinn of MTV, and members of the Fixx, Red Rockers, Flock Of Seagulls, and Pretty Poison.

Peter Tosh has cancelled a four-city tour of Israel, because, he says, Israel has a trade agreement to supply arms to South Africa. Instead, Tosh will do three concerts in Zimbabwe in November, the first time he will have played in Africa. ... Prince raised \$23,000 for the Minnesota Dance Theatre at a benefit in Minneapolis. ... Dionne Warwick

will do a free concert at Point State Park on Labor Day as part of the Labor Day Extravaganza in Pittsburgh which also includes a food drive for the Pittsburgh Community Food Bank.

Some new books of note: "Loving John" by May Pang, "The Doors, The Illustrated History" by Danny Sugerman, and, due next month, "Hit And Run," a biography of Jimi Hendrix by Jerry Hopkins. ... Fleetwood Mac's Christine McVie is recording her first solo album, planned for early next year. ... Among those coming out to see David Bowie at the Forum in L.A. were Barbra Streisand, Richard Perry, Michael Jackson, Bette Midler, Kim Carnes, Mick Fleetwood, Toni Basil, the members of Missing Persons, and a host of Hollywood film personalities.

A&M says Supertramp's just completed European tour has broken the alltime attendance record for an uninterrupted European tour, previously held by the Rolling Stones. Supertramp was seen by 725,000 fans at 24 shows in 10 countries between June 1 and July 24. ... Nile Rogers to produce the Spoons next LP. ...

Patrick Moraz of the Moody Blues and Bill Bruford of King Crimson are going out on tour together with a grand piano and an acoustic drum kit. After their tour ends in mid-September, both are returning to their respective bands. ... Paul Revere & the Raiders are celebrating their 25th anniversary in the music business with a co-headline date with Jerry Lee Lewis at the Carlton Celebrity Dinner Theatre in Bloomington, Minn., Aug. 31-Sept. 3.

The New York Sunday News is doing a series of centerfold posters of rock artists. Being featured in the coming weeks are Men At Work, Asia, Billy Joel, Lionel Richie, Michael Jackson, Hall & Oates, Kenny Rogers and a CBS artist "to be announced." ... Valerie Simpson, Gladys Knight, Luther Vandross and Fonzi Thornton have done a series of jingles for Kentucky Fried Chicken. ... Don Danneman, formerly with the Cyrkle in the '60s, is back in the music business, forming a new label, Mother Records, with a 12-inch single "Honor Me" recorded under the group name Full Circle.

Signings: Maxine Watta to Rocshire Records. ... Robit Hairman to Vinyl Records. ... Ray Wylie Hubbard to Permian Records. ... Invisible Zoo to Vanity Records.



FEMMES AT TUTS—Slash Records artists the Violent Femmes play an unannounced sidewalk concert in front of Tuts in Chicago, where the band later did two shows for paying customers.

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## Rock'n'Rolling

• Continued from page 31

"Our life is out on the line, says his wife Leslie. "They (the courts) know everything we spend and everything we do, and if we want to buy something we need permission. But it's

OK, we're wholesome people and it's not something to be frightened of. The court is protecting us."

★ ★ ★

"It was nice not having to compromise after many years of having to,"

says Eddie Jobson, speaking of his new solo LP on Capitol Records.

Jobson, former member of Curved Air, Roxy Music, Frank Zappa's band and U.K., says the LP has taken the last three years to make, though there were long gaps in its making, as he was on tour for a long time as a guest artist with Jethro Tull.

"I was not going after hit singles when I wrote my record," says Jobson. "I was trying to be as left field as I possibly could, within the industry limits. It's about as progressive and left field as any new artist can be—and that is what I essentially am, again—and still be able to get signed, and still get some kind of radio play."

"What the album is intended to be is a progression of the progressive school of music in the '70s but brought into the 1980's. I think it fits in with new music, or '80s music. Very much so. But I think it has elements of what people enjoy from the more adventurous stuff from the '70s," he says.

Jobson manages himself. "I've been in the business long enough, and have enough of a brain to be able to take care of most of the things. There are not many surprises after 12 years. And it's nice to use your brain, it really is. Most people think that rock musicians haven't got any brains so they don't put them into situations where they need to use them. Generally, you are sort of carried around in life, like a baby. You have your limousine waiting for you, and its going to pick you up. Some guy calls you to wake up. All the bills are paid, and you never know how much you have and how much you owe. And you sort of are looking through life with green-colored glasses.

"But as much as I enjoy being a musician, I enjoy being a businessman. I enjoy the achievements and the problems that any other businessman has to live with," says Jobson, who adds that when he needs a go between in dealing with the record company, "that's when I use my lawyer."

## Dual Career Gives Flexibility

• Continued from page 31

strong songwriters," says Lembo, "because the key is the song. Look at Def Leppard. Most heavy metal bands don't have songs like that, but theirs are rock'n'roll anthems, and that's why they are going to sell four or five million units in the States. There are artists that can get by just with their live show, but sooner or later you hit a brick wall with that."

Lembo says that as manager he has to work with different artists in different ways in regards to their songs.

"I work with Martin (Briley) very closely on his songs," says Lembo. "As soon as he has an idea, he and I will sit down and will go through it. I will give him encouragement. But Jules (Shear), for instance, I don't work with him at all on his songs. I don't hear them until they are finished demos.

"Most of the artists I work with don't need hand-holding at this point. I've gone through that and I can't do that any more. It's a little bit of a pain in the ass. There are certain things that artists want that I can't give them, like going out on the road with them. There are people like road managers who can deal with that stuff. If my people on the road can't handle any problem that comes up then I have the wrong people out there," says Lembo.

"Sometimes, especially with a young artist, you do have to be out there, and I do make suggestions as to the live shows, clothing ideas, working with choreographers, or maybe a stylist when the video comes up. I think that a young artist needs to have his or her manager at a

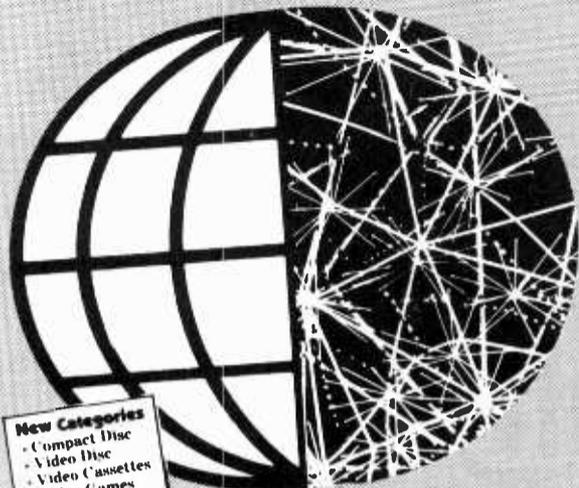
video shoot. In case there is a problem, the manager can sort out whether the problem is something that the artist has with his own self, or is a problem with the way the project is going. In a video or a record you are working with creative people, who have feelings, too," he continues. "If the artist goes to the producer or director, and says this or that isn't working, you get tension. Then you need someone in the middle as the buffer.

"But the basic job function, my resume will read," continues Lembo, "is to keep everything going at an even keel so that my artists can do what they do best and not have to worry too much about the day-to-day garbage. They can also do what they do best, which is create. Then I also like to add a little Barnum & Bailey into it, and make sure everybody is having a good time, which is what it should be."

Beyond that, says Lembo, the manager has to work with an artist in terms of his overall career direction and its relationship to the existing music market.

"You have to have an idea of what you're doing before you go in," he says. "For instance, Jules Shear writes 40 or 50 songs a year, and we'll take those songs and say, 'What direction do we want to go?'. So the next album he makes may be a more rock'n'roll album, though he has a dance record coming out, a 12-inch that is totally off the wall for Jules. But we are trying to create inroads, because he had a great r&b flavored dance song. So we are going to go for it. Jules and I are both tired of him getting great press and nothing on the radio." ROMAN KOZAK

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# Pro Equipment & Services

## Studio Business Up In Texas

### Many Invest In Video But Delay Move To Digital

By MARTHA L. FISCHER

DALLAS—Is there light at the end of the economic tunnel? For most Texas studios, the answer is a resounding "yes." Of 20 studios contacted throughout the state, 17 said business was improving. That's an 85% positive response.

Most credit the shift to a recent upswing of the national economy. The consumer, they say, is in a better mood to buy records. And as club attendance increases, bands receive more dollars to take to the local studios. Jingle-based studios also note local growth in spot work due to increased ad revenues from area businesses.

For nearly everyone, 1982 was bad news. A few cut staff, but most hung in by deferring payments and suffering through it. Hardest hit were those who had made major equipment investments before the onslaught of the economic storm. Least affected, with internal star-generated projects to create a buffer, were those like Cecca Sound in Dallas (Charley Pride), Free Flow Productions in Austin (Christopher Cross) and Gilley's Recording Studio in Houston (Mickey Gilley).

Since January, however, most studios report a moderate-to-strong improvement. Different areas reflect specific regional trends. Dallas, a jingle-based market, now stepping into cable, music video, and feature

films, reports the most enthusiastic response. Austin studios, with a strong tradition of local talent, furnish responses in the "good, steady growth" category. Houston, with bands, film music and some jingle work, continues to give the most cautious "wait and see" kind of answers.

No one is rushing into the new digital technology. Three studios re-

### New Sound System At Mud Island Theatre

MEMPHIS—Mud Island's 5,000-seat amphitheatre, which was opened here a year ago in the Mississippi River theme park, has had its sound system overhauled.

The amplifiers and mixers were kept intact, but a major portion of the system, including speakers, horn drivers and equalizers, were replaced. The new speaker system, featuring a central cluster arrangement, includes a combination of JBL and Gauss speakers, with a specialized crossover design incorporated into the system to achieve a flatter response. White equalization for the main speakers and a new on-stage monitoring system were also installed.

Phase Audio Inc., a Memphis-based sound contracting firm, provided the new sound package, with consultation from acoustician Stephen Durr of Nashville.

port two-channel mixdown as their first step into digital (Omega Audio, Dallas Sound Lab, and Free Flow Productions). Paul Christensen, president of Dallas-based Omega Audio, sums up the general consensus: "Digital is two years away for the state-of-the-art studios, and five years away for the others."

That video has arrived for the long term in the Texas music industry is underscored by the trend for some audio recording studios to go so far as to invest in video equipment.

David Kealy of Inergi Studios in Houston reports that his firm is now considering getting geared up into a massive video equipment package including 1-inch and 3/4-inch video-cassette recorders, Ikegami cameras, Grass Valley switchers, and a CMX computer editing system.

According to Bert Frilot of Gilley's, his company is looking to put together a syndicated video package based on Gilley's club acts. "Once the show gets started," Frilot says, "it won't take long for a million dollars' worth of video equipment to pay for itself."

A similar project aimed at the Hispanic market is now underway in Corpus Christi, according to Roland Garcia of Hacienda Records. "It will feature our artists, along with artists of interest to the general public," he says. "There will be interviews, and

(Continued on opposite page)



Photo by Chuck Pulin

**DOMINO PARTY**—A happy group of celebrities was on hand recently to toast the acquisition of Media Sound Recording Studio by Domino Media Inc. Pictured from left are Michael Hektoen, head of Domino Media with Martin Briley, J.J. Jackson, Ian Hunter, Ellen Foley and Rick Derringer.

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# Studio Track

By ERIN MORRIS

## LOS ANGELES

Michael Sembello working on overdubs and mixing for his new album at EFX Systems with producer Phil Ramone and engineer Thom Wilson.

At Sage and Sound Studios, Mundell Lowe producing Transit West with James Mooney at the controls.

Oingo Boingo overdubbing new album for A&M at Soundcastle with producer Robert Margouleff and engineer Howard Siegle. Mitch Gibson is assisting. ... CBS artist Stan Bush finishing album tracks with Kevin Beamish producing and engineering. David Marquette is assisting. ... General Caine working on new album for Tabu. Reggie Andrews and Ndugu Chanler are producing the project with F. Byron Clark engineering. ... Walter Egan mixing upcoming single with engineer Hill Swimmer. ... John Ryan producing debut album for Broken English on Polygram with Chris Minto engineering. ... Matthew Wilder cutting LP tracks for Larc with Peter Bunetta and Rick Chudacoff producing and Steve Zaretsky engineering. ... Dennis Lambert producing a solo album on Dennis Edwards, lead singer for the Temptations. Jeremy Smith is engineering.

At Skip Saylor Recording, Future mixing an EP for Derby with producers Scooby Sorkin and Effi Nissim. Jon Gass is behind the board with Tom McCauley assisting. ... Producer Ian Ainsworth cutting tracks on the Brat with Gass engineering.

MCA songwriter Steve Diamond laying debut tracks at Fatrux Studios. Bill House is producing with Chris Brosius engineering.

Juice Newton at Conway Recording Studio with producer Richard Landis cutting tracks for Capitol. Joe Chiccarelli is at the board with Jeff Stebbins assisting. ... Peter Bunetta, Rick Chudacoff and Bill Elliot producing Matthew Wilder's LP for Private Eye/Epic Records. Steve Zaretsky and Csaba Petocz are engineering the project.

The soundtrack for the motion picture "The

Osterman Weekend" is being recorded at Evergreen Recording Studios. Lalo Schiffrin is composing and the music supervisor is David Franco. Rick Riccio is engineering with Mike Hatcher assisting.

At the Village Recorder, Keith Emerson is cutting tracks with engineer Jeff Harris and assistant Doug Williams. The project is being self-produced. ... Robin Levine cutting tracks for

Kalfa/Konop. Michael Schuman is producing with Robin Laine engineering. Lori Allison is assisting.

Ian Hunter cutting at Sunset Sound with producer Denny Diante for CBS. Larry Hirsch is at the controls with Richard McKernan assisting.

Dan Fogelberg co-producing his latest album with engineer Marty Lewis. Peggy McCreary is seconding. ... Jack White producing Barry

Manilow with engineer Humberto Gatica and assistant Terry Christian. ... Jim Ed Norman producing Anne Murray's next Capitol release. Eric Prestidge is behind the board with Richard McKernan seconding. ... Little Sister working with producer Jerry Marcellino and engineer Al Schmitt. ... Keith Forsey producing Nina Hagen with Davey Concourse engineering. ... Arista artist Melissa Manchester cutting tracks with

producer Arif Mardin and engineer Jeremy Smith. ... Masami Koizumi producing Kunko Fukushima for Life with Kent Nebergall engineering.

*Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.*

# "I prefer Apollo Master blanks for my most critical work."

**Vladimir Meller**  
Custom Mastering Engineer  
Columbia Records Mastering Studios,  
New York City



"I believe they give as quiet a cut as you can get through conventional mastering."

## "The Apollo has all the pluses mastering engineers look for."

We designed into the Apollo lacquer all the features the mastering engineers have been asking for: better flatness, less noise, clean cutting, longer stylus life, better uniformity and consistency. Ultimately, the Apollo results in better records.

### "Absolutely flat."

All aluminum blanks used for the Apollo are micropolished using a process originally developed for magnetic computer disks. This multi-step process resurfaces the aluminum blanks and creates a fine finish, free from defects and with an improved flatness.

### "Free of ticks and pops."

Our elaborate lacquer manufacturing process insures that all particles and gels which could cause cutting problems are removed. Moreover, the new formulation resists lacquer buildup on the stylus, thus reducing groove wall scoring and loose debris in the groove, which contribute to ticks and pops.

### "Least abrasion."

The unique Apollo formulation reduces the cutting friction when contacted by the heated stylus. This results in lower abrasion, thus extending the stylus life. And, of course, the formulation does not use any abrasive ingredients in the first place.

### "Very consistent from batch to batch."

The excellent consistency of the Apollo lacquer masters is the result of complete control we have over the critical raw materials and the blending of the formulation. In addition, the extensive process and quality control methods assure the maintenance of tight manufacturing tolerances.

## Business Up At Texas Studios

• Continued from opposite page

also artists from Mexico. It will be based here, and then hopefully syndicated to other parts of the country."

Garcia observes that Corpus Christi is looking to become the Hispanic Nashville. When told that Bob Bruce had said the same thing of San Antonio, he laughed. "We're only 150 miles apart," he says, "close enough to be partners. And you can't overlook Tejano music in the Valley, either." A large video equipment package will likewise be pending for Hacienda Records once the program is financed. Garcia notes.

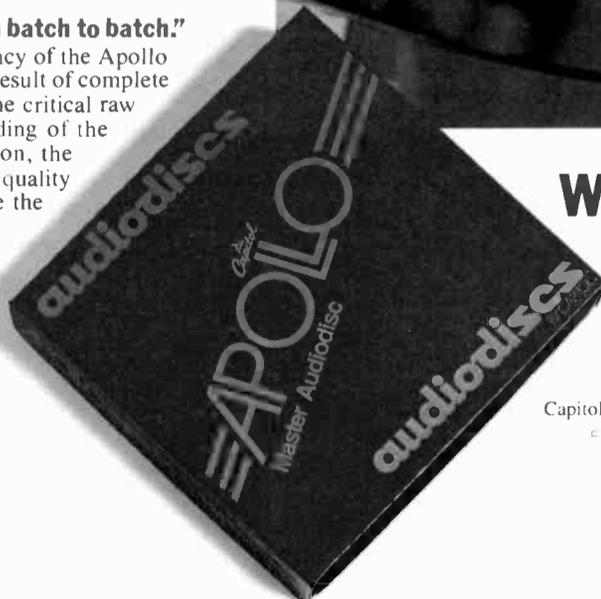
Half a dozen studios mentioned that they have invested in film interlock or video cue-lock devices. Rush Beesley of Sundance in Dallas says his firm offers large screen projection in the viewing room as well.

Regarding audio equipment, most studios in Texas are holding off from new purchases at this time. A few are eyeing or have bought new outboard gear.

The hottest new audio recording facility in Texas right now is Russell Whitaker's Dallas Sound Lab in the Dallas Communications Complex. The 8,000 square foot facility offers the following capabilities:

- Studio A holds a maximum of 60 players for multitrack recording to picture for film (46 tracks), with two-picture scoring.
- Studio B is a 24-channel video interlock room for voice-overs, dialog replacement and video sweetening.
- Studio C is a film-mixing theater offering the new Lucasfilm THX sound system and a Foley effects area where such sounds as "footsteps on gravel" can be created and recorded in sync to picture. The facility has high-speed micro-processor-controlled equipment.

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# Billboard® Hot Country Singles™

Survey For Week Ending 8/27/83

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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)	WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer/Publisher/Licensee/Label & Number (Dist./Label)
1	3	12	<b>YOU'RE GONNA RUIN MY BAD REPUTATION</b> —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	35	38	8	<b>MY FIRST COUNTRY SONG</b> —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584	68	79	2	<b>LONELY BUT ONLY FOR YOU</b> —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Dslin; Chappell, ASCAP/Tri-Chappell, SESAC; Atlantic/America 7-99847
2	4	12	<b>A FIRE I CAN'T PUT OUT</b> —George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225	36	41	7	<b>WHAT I LEARNED FROM LOVING YOU</b> —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	69	69	5	<b>DREAM MAKER</b> —Tommy Overstreet (B. Hill, J.R. Wilde) B. Fisher; Welbeck, ASCAP; AMI 13144A
3	6	12	<b>HEY BARTENDER</b> —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	37	46	3	<b>YOU GOT A LOVER</b> —Ricky Skaggs (R. Skaggs) S. Russell; Shake/Russell/Bug, BMI; Epic 34-04044	70	85	2	<b>BABY I LIED</b> —Deborah Allen (C. Calletto) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600
4	8	10	<b>I'M ONLY IN IT FOR THE LOVE</b> —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231	38	13	13	<b>LEAVE THEM BOYS ALONE</b> — Hank Williams Jr. (J. Bowen, H. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633	71	NEW ENTRY	NEW ENTRY	<b>ONE OF A KIND PAIR OF FOOLS</b> —Barbara Mandrell (Not Listed) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/Warner Bros./Sweet Harmony, BMI/ASCAP; MCA-52258
5	7	13	<b>WAY DOWN DEEP</b> —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat-108 (Polygram)	39	50	2	<b>LADY DOWN ON LOVE</b> —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzturb, BMI; RCA 13590	72	86	2	<b>HIGH COST OF LEAVING</b> —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041
6	10	10	<b>NIGHT GAMES</b> —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	40	49	4	<b>IF IT WAS EASY</b> —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251	73	45	18	<b>PANCHO &amp; LEFTY</b> —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbia, ASCAP; Epic 34-03842
7	11	10	<b>GOIN' DOWN HILL</b> —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	41	29	16	<b>YOUR LOVE'S ON THE LINE</b> —Earl Thomas Conley (N. Larkin) E.T. Conley, R. Scroggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525	74	63	6	<b>I'VE COME BACK (TO SAY I LOVE YOU ONE MORE TIME)</b> —Cristy Lane (J. Stroud) C. Howard; Jeffrey's Rainbow, BMI; Liberty P-B-1501
8	12	11	<b>WHY DO I HAVE TO CHOOSE</b> —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	42	48	4	<b>HOLD ON, I'M COMIN'</b> — Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter; Irving/Cotillion, BMI; RCA 13580	75	62	11	<b>WALK ON</b> —Karen Brooks (B. Ahern) K. Brooks; Warner-Tamerlane/Babbling Brooks, BMI; Warner Bros. 7-29644
9	9	12	<b>DREAM BABY (HOW LONG MUST I DREAM)</b> —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	43	27	14	<b>IT AIN'T REAL (IF IT AIN'T YOU)</b> —Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setzer; Irving/Down N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893	76	52	15	<b>GOOD OLE BOYS/SHE'S READY FOR SOMEONE TO LOVE HER</b> —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
10	14	9	<b>FLIGHT 309 TO TENNESSEE</b> —Shelly West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597	44	53	3	<b>MIDNIGHT FIRE</b> —Steve Wariner (N. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends/Silverline, BMI; RCA 13588	77	NEW ENTRY	NEW ENTRY	<b>THE MAN IN THE MIRROR</b> —Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision-103
11	2	14	<b>LOST IN THE FEELING</b> —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	45	47	6	<b>CHEAP THRILLS</b> —David Allan Coe (B. Sherrill) B. McDill; Hall-Clement/Welk, BMI; Columbia 38-03997	78	NEW ENTRY	NEW ENTRY	<b>THE BOY GETS AROUND</b> —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589
12	15	9	<b>BREAKIN' DOWN</b> —Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543	46	43	9	<b>HOMEGROWN TOMATOES</b> —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595	79	NEW ENTRY	NEW ENTRY	<b>SCOTCH &amp; SODA</b> —Ray Price (J. Garrett) D. Guard; Beechwood, BMI; Viva 7-29543
13	17	7	<b>BABY WHAT ABOUT YOU</b> —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	47	54	5	<b>HOT TIME IN OLD TOWN TONIGHT</b> —Mel McDaniel (H. McCullough) H. McCullough; Bibo/Partnership/Welk, ASCAP; Capitol P-B-5259	80	60	14	<b>THE JOGGER</b> —Bobby Bare (B. Bare) S. Silverstein; Evil Eye, BMI; Columbia 38-03809
14	16	11	<b>POOR SIDE OF TOWN</b> —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	48	56	4	<b>THE WIND BENEATH MY WINGS</b> —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532	81	NEW ENTRY	NEW ENTRY	<b>MOVIN' TRAIN</b> —The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Mercury-814-195-7
15	18	8	<b>NEW LOOKS FROM AN OLD LOVER</b> —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	49	51	7	<b>A LITTLE AT A TIME</b> —Thom Schuyler (D. Malloy) T. Schuyler, L. Byron; Debdave/Briarpatch, BMI; Capitol 5239	82	NEW ENTRY	NEW ENTRY	<b>DON'T CALL ME</b> —Karen Taylor-Good (T. Sparks) K. Taylor-Good, Berke, Sparks; Bil-Kar, SESAC; Mesa-1115 (NSD)
16	20	6	<b>DON'T YOU KNOW HOW MUCH I LOVE YOU</b> —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Kelo Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	50	55	5	<b>EVERYTHING FROM JESUS TO JACK DANIELS</b> —Tom T. Hall (T.T. Hall) C. Atkins C.G.P.; Hallnote, BMI; Mercury 812835-7	83	NEW ENTRY	NEW ENTRY	<b>HEART ON THE RUN</b> —Jerry Puckett (J. Strout, J. Puckett) J. Puckett, J. Crocker; Mighty Mississippi, BMI; Atlanta America-7-99860
17	1	13	<b>LOVE SONG</b> —The Oak Ridge Boys (R. Chancey) S. Runkle; Youngun, BMI; MCA-52224	51	61	3	<b>GUILTY</b> —The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	84	87	2	<b>YOU'D BETTER BELIEVE IT</b> —Rod Rishard (J. Gibson) D. Dickson; Hitkit, BMI; Soundwaves 4715 (NSD)
18	22	10	<b>LET'S GET OVER THEM TOGETHER</b> —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	52	33	15	<b>I LOVE HER MIND</b> —The Bellamy Brothers (D. & H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29645	85	NEW ENTRY	NEW ENTRY	<b>WILDWOOD FLOWER</b> —Roy Clark (R. Clark) A.P. Carter; Peer International, BMI; Churchill-94025 (MCA)
19	23	7	<b>PARADISE TONIGHT</b> — Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land of Music/Blue Texas, BMI; Epic 34-04007	53	58	4	<b>A COWBOY'S DREAM</b> —Mel Tillis (H. Shedd) C. Miller, J. Bowman; Sawgrass, BMI; MCA 52247	86	70	14	<b>IF I DIDN'T LOVE YOU</b> —Gus Hardin (R. Hall) R. Van Hoy, D. Allen; Unichappell/Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI; RCA-13552
20	25	8	<b>HOW COULD I LOVE HER SO MUCH</b> —Johnny Rodriguez (R. Albright) H. Moffatt; Kelo Herston, BMI; Epic 34-03972	54	59	5	<b>POOR GIRL</b> —Rick and Janis Carnes (J. Carnes, R. Carnes, C. Hardy) C. Hardy; Elektra/Asylum, BMI/Refuge, ASCAP; Warner Brothers 7-29656	87	75	18	<b>I WONDER WHO'S HOLDING MY BABY TONIGHT</b> —The Whites (R. Skaggs) D. Clark, V. Clark, J. Halterman; Laurel Mountain, BMI, Hall-Clement, BMI (c/o Welk Music GP), Ricky Skaggs, BMI; Warner/Curb 7-29659
21	24	11	<b>EYES OF A STRANGER</b> —David Willis (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	55	57	7	<b>DON'T SEND ME NO ANGELS</b> —Wayne Kemp (D. Walls, W. Kemp) W. Kemp; Tree, BMI; Door Knob 83-200	88	82	3	<b>COYOTE SONG</b> —Delia Bell (E. Harris) R. Park; Visa, ASCAP; Warner Bros. 7-29550
22	26	7	<b>WHAT AM I GONNA DO</b> —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	56	40	14	<b>WHERE ARE YOU SPENDING YOUR NIGHTS THESE DAYS</b> —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, D. Thorn, S. Garrett; Peso/Wallet, BMI; Viva 7-29617	89	71	16	<b>THE CLOSER YOU GET</b> —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Irving/Down 'N Dixie/Chinnichap/Careers, BMI; RCA 13524
23	5	15	<b>HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)</b> —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, Warner Bros. Gold Music, ASCAP/Warner House Of Gold, BMI; Columbia 38-02899	57	36	15	<b>ATLANTA BURNED AGAIN LAST NIGHT</b> —Atlanta (A.M. Bogdan, L. McBride) J. Stevens, J. Dotson, D. Rowe; Chardax, BMI; MDJ 4831	90	73	17	<b>SNAPSHOT</b> —Sylvia (T. Collins) R. Fleming, D.W. Morgan; Tom Collins, BMI; RCA 13501
24	30	8	<b>WILD MONTANA SKIES</b> —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	58	67	3	<b>ANYBODY ELSE'S HEART BUT MINE</b> —Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP; MCA 52252	91	74	14	<b>PRECIOUS LOVE</b> —The Kendalls (B. Ahern) B. Walls; Visa, ASCAP; Mercury 812-3007 (Polygram)
25	31	7	<b>TOO HOT TO SLEEP</b> —Lousie Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	59	64	4	<b>SAY YOU'LL STAY</b> —Wayne Massey (J. Dowell, M. Daniel) K. Blazy, J. Dowell, T. Dubois; WB Gold, Hoosier, New Albany, ASCAP/BMI; MCA 52246	92	92	14	<b>WE'RE STRANGERS AGAIN</b> —Merle Haggard & Leona Williams (M. Haggard & L. Williams) L. Williams, M. Haggard; Shade Tree, BMI; Mercury-812-2147 (Polygram)
26	32	5	<b>NOBODY BUT YOU</b> —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	60	65	4	<b>I SPENT THE NIGHT IN THE HEART OF TEXAS</b> —Marlow Tackett (H. Shedd) B. Mevis, D. Wills, D. Pfirmer; Jack & Bill, ASCAP; RCA 13579	93	NEW ENTRY	NEW ENTRY	<b>NIGHTS LIKE TONIGHT</b> —Austin O'Neal (Not Listed) P. Harrison, M. Salter; Music Corp. Of America, BMI; Project One-002
27	34	6	<b>SOMETIMES I GET LUCKY AND FORGET</b> —Gene Watson (R. Reeder, G. Watson) E. Rowell, B. House; Blue Creek/Booth & Watson/On the House, BMI; MCA 52243	61	66	3	<b>AFTER YOU</b> —Dan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504	94	80	20	<b>THE LOVE SHE FOUND IN ME</b> —Gary Morris (B. Montgomery, M. Morgan, P. Worley) D. Linde, B. Morrison; Southern Nights, ASCAP; Warner Bros. 7-29683
28	19	12	<b>SHOT FULL OF LOVE</b> —Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Welk Music Group, BMI; Liberty 1499	62	78	2	<b>SOMEBODY'S GONNA LOVE YOU</b> —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	95	84	18	<b>HIGHWAY 40 BLUES</b> —Ricky Skaggs (R. Skaggs) L. Cordie; Amanda-Lin, ASCAP, Jack & Bill, ASCAP (c/o Welk GP); Epic 34-03812
29	35	5	<b>SCARLETT FEVER</b> —Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503	63	72	3	<b>THE LADY, SHE'S RIGHT</b> —Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood; Window, BMI; RCA 13584	96	83	19	<b>IN TIMES LIKE THESE</b> —Barbara Mandrell (T. Collins) R. Fleming, D. Morgan; T. Collins, BMI; MCA 52206
30	21	15	<b>OVER YOU</b> —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498	64	44	17	<b>I ALWAYS GET LUCKY WITH YOU</b> —George Jones (B. Sherrill) T. Whitson, F. Powers, G. Church, M. Haggard; Shade Tree, BMI; Epic 34-03883	97	81	8	<b>LOVE DON'T KNOW A LADY (FROM A HONKY TONK GIRL)</b> — Billy Parker & Friends (J. Gibson) M. Lane; Hitkit/Merlane, BMI; Soundwaves 4708 (NSD)
31	39	6	<b>BABY I'M YOURS</b> —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB	65	68	3	<b>STROKER'S THEME</b> —The Charlie Daniels Band (J. Boylan) C. Daniels; Music Corp. of America, BMI; Epic 34-03918	98	88	11	<b>TULSA BALLROOM</b> —Dottie West (S. Garrett, S. Dorff) D. Blackwell, J. Durill; Peso/Wallet, BMI; Liberty 1500
32	42	5	<b>WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE</b> —Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP; Mercury 812632-7	66	76	3	<b>AIN'T GONNA WORRY MY MIND</b> —Richard Leigh (C. Hardy) R. Leigh; April/Lion-Hearted, ASCAP; Capitol 5247	99	89	11	<b>NO FAIR FALLIN' IN LOVE</b> —Jan Gray (R. Childs) J.S. Sherrill; Sweet Baby, BMI; Jaxem 45-010
33	28	9	<b>SO SAD (TO WATCH GOOD LOVE GO BAD)</b> —Emmylou Harris (B. Ahern) D. Everly, Acuff-Rose, BMI; Warner Bros. 7-29583	67	77	3	<b>A FREE ROAMIN' MIND</b> —Sonny James (H. James) C. Smith, S. James; Marson, BMI; Dimension 1045	100	94	17	<b>ALL MY LIFE</b> —Kenny Rogers (D. Foster, K. Rogers) V. Stephenson, D. Robbins, J. Silbar; Warner House of Music/WB Gold, BMI/ASCAP; Liberty 1495
34	37	9	<b>IT'LL BE ME</b> —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7								

\* Buletts 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  
615-327-4311

# "BIG CITY TURN ME LOOSE"

By JOY FORD #197

National Promotion by:  
Frank Mull, Skip Stevens, Wade Pepper, Jake Payne & Tom Dean

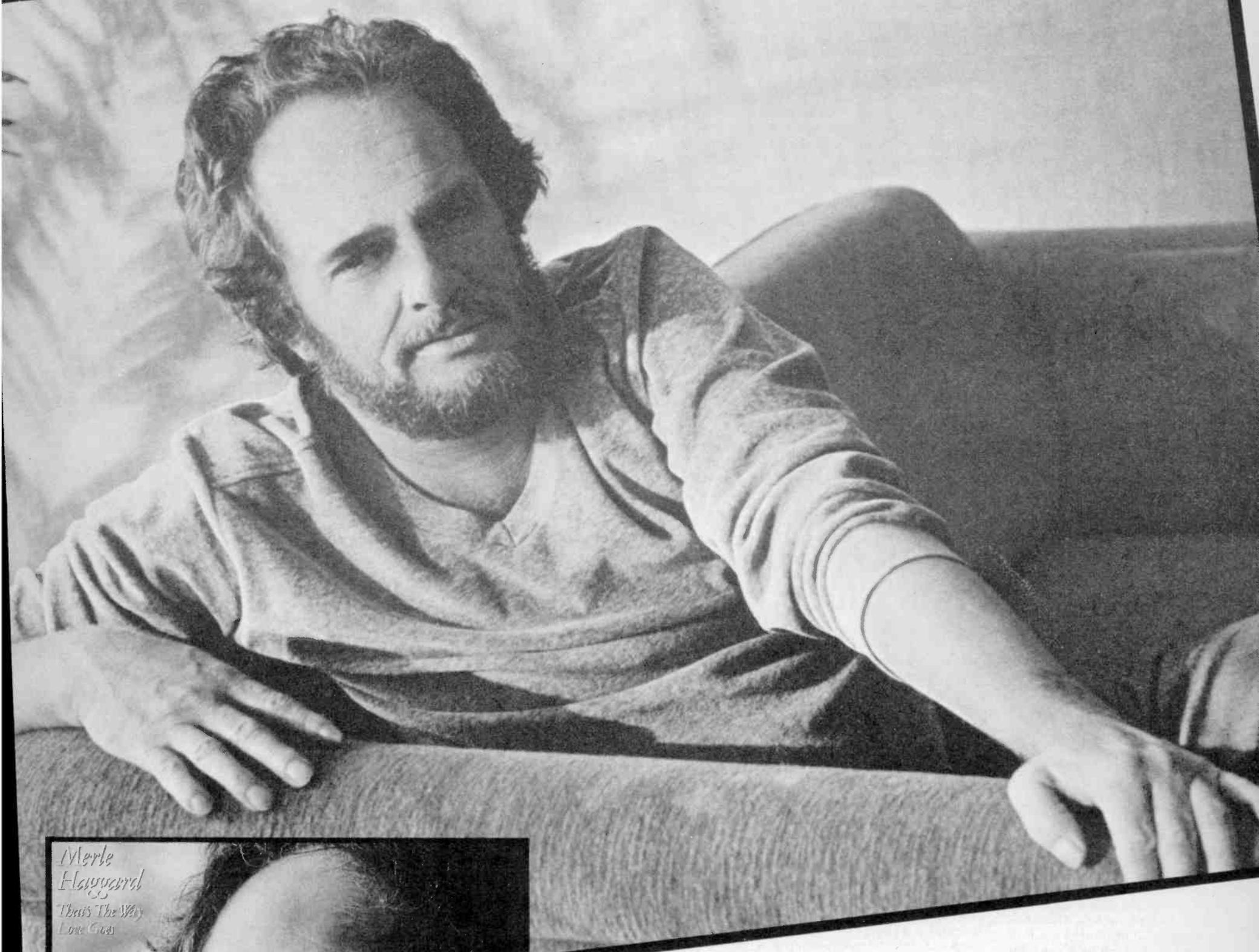
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**Country International Records**

1010 17th AVENUE SOUTH  
NASHVILLE, TENNESSEE 37212

(615) 327-4656

Sherman Ford, President  
Tom Dean, V.P. Promo & Sales

# STRAIGHT TO NUMBER ONE. THAT'S THE WAY MERLE GOES



*Merle  
Haggard  
That's The Way  
Love Goes*

In the past two years **MERLE HAGGARD** has written or co-written all of his solo singles... and has had five #1 hits.

It seems that the more Merle writes, the more America likes it. **"THAT'S THE WAY LOVE GOES"** continues the trend. Seven of the songs are new originals, written or co-written by Merle.

Merle Haggard, That's The Way Love Goes, FE 38815  
Including the current hit "What Am I Gonna Do (With The Rest Of My Life)".  
Plus "If You Hated Me" and "Carryin' Fire".

PRODUCED BY **MERLE HAGGARD & RAY BAKER.**

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## SHOW SET FOR OCT. 10

## CMA Names Awards Finalists

NASHVILLE—The Country Music Assn. has announced the finalists for its 17th annual awards show, Oct. 10. The event will be broadcast from the Grand Ole Opry House on CBS-TV, with a stereo simulcast on the Mutual Broadcasting System.

The categories and finalists are:

**Entertainer Of The Year**—Alabama, Merle Haggard, Barbara Mandrell, Willie Nelson and Ricky Skaggs.

**Single Of The Year**—"Heart-broke," Ricky Skaggs, Epic; "I Always Get Lucky With You," George Jones, Epic; "I.O.U.," Lee Greenwood, MCA/Panorama; "Pancho And Lefty," Willie Nelson, Merle Haggard, Epic; "Swingin'," John Anderson, Warner Bros.

**Album Of The Year**—"Highways And Heartaches," Ricky Skaggs, Epic; "It Ain't Easy," Janie Fricke, Columbia; "Pancho And Lefty," Merle Haggard, Willie Nelson, Epic; "The Closer Your Get," Alabama, RCA; and "Wild And Blue," John Anderson, Warner Bros.

**Song Of The Year**—"Always On My Mind," Johnny Christopher, Wayne Thompson, Mark James, Screen Gems/EMI/Rose Bridge; "If You're Gonna Do Me Wrong (Do It Right)," Vern Gosdin, Max D. Barnes, Hookit/Blue Lake; "I.O.U.," Kerry Chater, Austin Roberts, Vogue/Chriswald/Hopi Sound/MCA; "Swingin'," John Anderson, Lionel Delmore, John Anderson/Hall-Clement/Lionel Delmore; "16th Avenue," Thomas Schuyler, Debdave/Briarpatch.

**Female Vocalist Of The Year**—Lacy J. Dalton, Janie Fricke, Emmylou Harris, Barbara Mandrell and Reba McEntire.

**Male Vocalist Of The Year**—John Anderson, Lee Greenwood, Willie Nelson, Merle Haggard and Ricky Skaggs.

**Vocal Group Of The Year**—Alabama, Bellamy Brothers, Oak Ridge Boys, Statler Brothers and the Whites.

**Vocal Duo Of The Year**—David Frizzell & Shelly West, Merle Haggard & George Jones, Merle Haggard & Willie Nelson, Eddie Rabbitt & Crystal Gayle and Don Williams & Emmylou Harris.

**Instrumental Group Of The Year**—

Alabama, Charlie Daniels Band, Oak Ridge Boys Band, Ricky Skaggs Band and the Whites.

**Instrumentalist Of The Year**—Chet Atkins, Johnny Gimble, Charlie McCoy, Pig Robbins and Buddy Spicher.

**Horizon Award**—John Anderson, Vern Gosdin, Reba McEntire, George Strait and the Whites.

Announced earlier were these five finalists for election into the **Country Music Hall Of Fame**: Rod Brasfield, Little Jimmy Dickens, Flatt & Scruggs, Benny F. "Whitey" Ford and Floyd Tillman.

Hosting the 1983 show will be Anne Murray and Willie Nelson. Among the acts already scheduled to appear are Alabama, Barbara Mandrell and Hank Williams Jr.



**GOLD OPPORTUNITY**—Lee Greenwood, Tammy Wynette and Robert Urich chat backstage during a pause in the taping of "Country Gold," a two-hour syndicated tv special shot at the Tenn. Performing Arts Center in Nashville by Multimedia Entertainment.

## CMA Discount On Air Fares

NASHVILLE — The Country Music Assn. has arranged a special benefit for CMA members traveling to Nashville for the October Country Music Assn. Awards Show. Under the plan, a 30% discount on normal coach fares will be available from Delta Airlines. Discounts are for travel to Nashville from any U.S. city, Oct. 8-14.

Members can call Nashville Express Travel at 1-800-824-1457. Residents within Tennessee should call (615) 242-3334.

## New Fat Label Features Live Material From Clubs

By JACK McDONOUGH

SAN FRANCISCO—Fat Records has been created here to carry on the loose country music spirit that characterized San Jose's KFAT-FM, a station that fostered a broad-range, wild-and-wooly country sound before a format change some months ago.

The label, started by Herb Pallant and Paul Stubblebine, both associated with Bay Area recording studios, has in its vaults many hours of live recordings from the "Fat Frys" the station sponsored weekly at the Saddlerack in San Jose, as well as live material from the smaller Barney Steele's in Redwood City. Label spokesman Ken Greenberg indicates that the initial Fat LP releases will be drawn from this material. The initial Fat offering, "Live at Barney Steele's," will include Chuck Wagon & the Wheels and the Charles Ford Band. Artists repre-

sented on the "Fat Fry" tapes include Asleep At The Wheel, Peter Rowan, Bobby Bare and Johnny Paycheck, although Greenberg acknowledges potential problems with releases on the latter two.

"We see these recordings as a longterm affair for people who have come to love this style of music," says Greenberg. He says the company hopes to use funds from European licensing on the initial releases to gear up for distribution in the U.S.

The first Fat single, a version by Hearts on Fire of the old Mystery Trend hit, "Ride, Sally, Ride" was released at the time the female astronaut was aloft and received national play as well as coverage on radio and tv news features.

Fat Records is at Box 2033, Sausalito, Calif. 94966.

## Nashville Scene Is Radio Ready For Rockabilly?

By KIP KIRBY

Is country radio ready for the 'return of rockabilly?' That's a question both Epic Records and artist Steve Earle are interested in: Earle, because he's just come out with his debut (rockabilly) single, "Nothin' But You"; Epic because it's the label that signed the young Texas performer.

Earle admits candidly that the Stray Cats' success may have led to the current rockabilly revival. He thinks it's probably the reason that no fewer than four major labels pursued him before he signed with Epic. He says he chose Epic because it was the one label that was willing to let him remain country—and he feels that rockabilly music is (and always has been) indigenous to country.

Earle points to the 1950s success of the legendary Sun Records roster: artists like Presley and Carl Perkins and Johnny Cash, and of course the Burnettes. In fact, Earle contends that Ricky Skaggs' first Epic hit, "Don't Get Above Your Raisin'," was actually a rockabilly sound dressed in more traditional trappings.

"I think that there are some coun-

try programmers out there who would have liked to play some of the Stray Cats stuff, but were scared off by their image," Earle maintains. "My roots are country, I use only three pieces in my band, and my songs are strong lyrically. I really believe that rockabilly can bring some new excitement into country radio."

## Compleat Sets 'Seal' S'track

NASHVILLE—Compleat Entertainment Corp. has finalized a recording pact with the Samuel Goldwyn Co. for worldwide release of a new soundtrack LP, "The Golden Seal." Also covered under terms of the deal is the movie's theme song, "Letting Go," recorded by Glen Campbell.

Compleat released the "Letting Go" single to coincide with the L.A. premiere of the film on Aug. 19. The theme song was produced by Campbell and John Barry, also co-writer on the tune.

To finalize the arrangement with the Goldwyn Co. and to scout material for the album, Compleat president Charles Fach worked with Murray Deutch of Buttermilk Sky Assn. This represents Compleat's first venture into soundtracks.

Epic and Earle are banking on the fact that country radio is locked in a battle to secure its identity against a variety of airwave competitors who are borrowing freely from its playlists. They are hoping to convince country radio that playing music like Earle's will provide them with a "new old" sound, appealing especially to the 25-35-year-old demographics.

Rich Schwan, country promotion director for Epic, thinks that an infusion of rockabilly roots right about now could be useful to medium and large market FM stations where a rush of music adrenaline could help stave off infringement by competitive adult contemporary formats. And so, in the same week that Epic released "Nothin' But You," Steve Earle set off with his small band to embark on a tour of what used to be called, back in the '50s, the "Ark-La-Tex circuit," simultaneously visiting as many radio stations as he can along the road.

The Ark-La-Tex circuit took its name from the three states in whose borders rockabilly artists often toured. Earle's three-and-a-half week tour retraces the steps of former rockabilly legends. In some of the clubs, he is the solo act; in others, the group serves as opener for names like Johnny Lee, Asleep At

(Continued on opposite page)



## NEW SINGLE, MOVIES

## Tillis Lives 'Cowboy's Dream'

By EDWARD MORRIS

NASHVILLE—With a biography, some movies and a full touring schedule in the works, Mel Tillis is clearly not putting all his entertainment eggs in one basket. However, his present energies seem to be going toward promoting his new MCA single, "A Cowboy's Dream," which stands at a bulletted 53 this week.

In support of the single, Tillis has produced a color poster and video clip, both of which feature himself and "Playboy" model Kimberly McArthur. The clip will be shown on Country Music Television Network, as well as used for allied promotional purposes.

Although he was voted the Country Music Assn.'s entertainer of the year in 1976, Tillis' stature as a recording artist has faltered in recent years. For three of those years, he was on Elektra, a connection he recalls with some discontent:

"I went with Elektra because they gave me a good sum of money. But it didn't work out, and I was fortun-

nate enough to get a release. I'm not blaming them. I guess I didn't have the kind of music they wanted to get behind."

In late 1982, Tillis returned to MCA, soon releasing the album "After All This Time." He says he is enlivened by having Harold Sheed as his new producer.

Within the past three months, Tillis has played the Frontier in Las Vegas and completed his part in the Burt Reynolds movie "Cannonball Run—Part Two." He says he's also working on a movie project with Roy Clark called "Up This Hill All The Way." His movie breakthrough—albeit a small one—was in Reynolds' "W. W. And The Dixie Dance Kings." But he admits that even this wasn't his first movie, "I was in one called 'Cotton Pickin' Chicken Pluckers.' It never made it to the hard tops—just the drive-ins."

It hasn't been easy, he says, but he's back to writing songs. "I hadn't been doing much until a few months ago, but now I have almost enough new songs for a

(Continued on opposite page)



**SOUTHERN HOSPITALITY**—Chet Atkins gets an Atlanta welcome from CBS Records sales representative Greg Boyd, left, and conductor Albert Coleman. Atkins was in town to appear in concert with the Atlanta Pops led by Coleman.

# Billboard® Hot Country LPs™

Survey For Week Ending 8/27/83

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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	23	<b>ALABAMA</b> The Closer You Get, RCA AHL-1-4663	★	42	75	<b>WILLIE NELSON</b> ▲ Always On My Mind, Columbia FC 37951 CBS
★	2	30	<b>MERLE HAGGARD AND WILLIE NELSON</b> Poncho And Lefty, Epic FE 37958 CBS	★	39	41	<b>MICKEY GILLEY</b> Fool For Your Love, Epic FE 38583 CBS
★	3	18	<b>RONNIE MILSAP</b> Keyed Up, RCA AHL-1-4670 RCA	★	40	101	<b>WILLIE NELSON</b> ▲ Greatest Hits, Columbia KC 237542 CBS
★	4	15	<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC-38562 CBS	★	45	39	<b>CRYSTAL GAYLE</b> True Love, Elektra 60200 WEA
★	5	11	<b>DOLLY PARTON</b> Burlap & Satin, RCA AHL-1-4691 RCA	★	42	35	<b>RICKY SKAGGS</b> Highways And Heartaches, Epic FE 37996 CBS
★	6	25	<b>THE OAK RIDGE BOYS</b> ● American Made, MCA 5390 MCA	★	43	44	<b>CHARLIE DANIELS</b> A Decade Of Hits, Epic FE 38795 CBS
★	7	10	<b>SYLVIA</b> Snapshot, RCA AHL 1-4672 RCA	★	44	168	<b>ALABAMA</b> ▲ My Home's In Alabama, RCA AHL-1-3644 RCA
★	8	22	<b>LEE GREENWOOD</b> Somebody's Gonna Love You, MCA 5403 MCA	★	45	39	<b>NETTY GRITTY DIRT BAND</b> Let's Go, Liberty 51146 CAP
★	9	17	<b>GEORGE JONES</b> Shine On, Epic FE 38406 CBS	★	46	13	<b>ED BRUCE</b> You're Not Leaving Here Tonight, MCA 5416 MCA
★	12	13	<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	★	47	17	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406 MCA
★	11	12	<b>THE STATLER BROTHERS</b> Today, Mercury 812-184-1 POL	★	48	15	<b>MARTY ROBBINS</b> Some Memories Just Won't Die, Columbia FC-38603 CBS
★	14	15	<b>DAVID ALLAN COE</b> Castles In The Sand, Columbia FC-38535 CBS	★	49	15	<b>RAY PRICE</b> Master Of The Art, Viva (WEA)
★	13	18	<b>WAYLON JENNINGS</b> It's Only Rock & Roll, RCA AHL 4673 RCA	★	50	36	<b>BOXCAR WILLIE</b> Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol) CAP
★	16	23	<b>WILLIE NELSON</b> Tougher Than Leather, Columbia QC-38248 CBS	★	51	48	<b>KENNY ROGERS</b> ▲ Greatest Hits, Liberty L00 1072 CAP
★	15	6	<b>EARL THOMAS CONLEY</b> Don't Make It Easy For Me, RCA AHL 1-4713 RCA	★	52	51	<b>DEAN MARTIN</b> The Nashville Sessions, Warner Bros. 23870 WEA
★	16	22	<b>SHELLY WEST</b> West By West, Warner/Viva 23775 WEA	★	53	19	<b>GENE WATSON &amp; THE FAREWELL PARTY BAND</b> Sometimes I Get Lucky, MCA-5384 MCA
★	17	16	<b>VERN GOSDIN</b> If You're Gonna Do Me Wrong (Do It Right), Compeat CPL-1-1004 POL	★	54	7	<b>MERLE HAGGARD &amp; LEONA WILLIAMS</b> Heart To Heart, Mercury 812-183-1 POL
★	20	44	<b>JOHN ANDERSON</b> Wild And Blue, Warner Brothers 23721 WEA	★	55	95	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine, Epic FE 37193 CBS
★	19	76	<b>ALABAMA</b> ▲ Mountain Music, RCA AHL 4229 RCA	★	56	69	<b>LEE GREENWOOD</b> Inside Out, MCA 5304 MCA
★	20	9	<b>LACY J. DALTON</b> Dream Baby, Columbia FC 38604 CBS	★	57	2	<b>GUY CLARK</b> Better Days, Warner Bros. 23880 WEA
★	21	45	<b>HANK WILLIAMS JR.</b> ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	★	58	51	<b>GEORGE JONES</b> Anniversary, Ten Years Of Hits, Epic ME 38323 CBS
★	25	17	<b>DON WILLIAMS</b> Yellow Moon, MCA 5407 MCA	★	59	40	<b>MERLE HAGGARD</b> Going Where The Lonely Go, Epic FE 38092 CBS
★	26	9	<b>THE WHITES</b> Old Familiar Feeling, Warner/Curb 23872 WEA	★	60	63	<b>SYLVIA</b> Just Sylvia, RCA AHL-1-4263 RCA
★	24	7	<b>JOHNNY LEE</b> Hey Bartender, Full Moon/Warner Bros. 23889 WEA	★	61	27	<b>LCUISE MANDRELL</b> Close-Up, RCA-MHL 1-8601 RCA
★	28	52	<b>THE BELLAMY BROTHERS</b> Greatest Hits, Warner/Curb 26397-1 WEA	★	62	46	<b>DOLLY PARTON</b> Greatest Hits, RCA AHL 1-4422 RCA
★	29	45	<b>JANIE FRICKE</b> It Ain't Easy, Columbia FC 38214 CBS	★	63	49	<b>EARL THOMAS CONLEY</b> Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA
★	27	25	<b>KENNY ROGERS</b> We've Got Tonight, Liberty LO 51143 CAP	★	64	47	<b>TOM JONES</b> Tom Jones Country, Mercury SRM-1-4062 POL
★	28	26	<b>HANK WILLIAMS, JR.</b> Strong Stuff, Elektra/Curb-60223 WEA	★	65	29	<b>CRISTY LANE</b> Footprints In The Sand, Liberty 51148 CAP
★	29	36	<b>THE BELLAMY BROTHERS</b> Strong Weakness, Elektra/Curb 60210 WEA	★	66	71	<b>MERLE HAGGARD</b> Merle Haggard's Greatest Hits, MCA 5386 MCA
★	30	21	<b>RONNIE McDOWELL</b> Personally, Epic FE-38514 CBS	★	67	147	<b>THE OAK RIDGE BOYS</b> ▲ Greatest Hits, MCA 5150 MCA
★	31	16	<b>CHARLY McCLAIN</b> Paradise, Epic FE-38584 CBS	★	68	49	<b>MERLE HAGGARD/GEORGE JONES</b> A Taste Of Yesterday's Wine, Epic FE-38203 CBS
★	32	20	<b>B.J. THOMAS</b> New Looks, Cleveland International-FC 38561 CBS	★	69	8	<b>CONWAY TWITTY</b> Classic Conway, MCA 5424 MCA
★	33	7	<b>DAVID FRIZZELL</b> On My Own Again, Viva 23868 WEA	★	70	44	<b>EDDIE RABBITT</b> Radio Romance, Elektra 60160 WEA
★	34	6	<b>JERRY REED</b> Ready, RCA AHL 1-4692 RCA	★	71	277	<b>WILLIE NELSON</b> ▲ Stardust, Columbia JC 35305 CBS
★	35	9	<b>CONWAY TWITTY</b> Lost In The Feeling, Warner Bros. 23869 WEA	★	72	14	<b>DELIA BELL</b> Delia Bell, Warner Bros.-23838 WEA
★	36	11	<b>GUS HARDIN</b> Gus Hardin, RCA MHL 1-8603 RCA	★	73	5	<b>TAMMY WYNETTE</b> Even The Strong Get Lonely, Epic FE-38744 CBS
★	37	128	<b>ALABAMA</b> ▲ Feels So Right, RCA AHL 1-3930 RCA	★	74	3	<b>CHET ATKINS</b> Work It Out With Chet Atkins, C.G.P. Columbia FC-38536 CBS
				★	75	5	<b>RAY STEVENS</b> Greatest Hits, RCA-AHL-1-4727 RCA

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# Country

## Nashville Scene

Continued from opposite page

The Wheel and David Allan Coe. Opening for major artists doesn't faze Earle. One of the best nights in his career came not long ago when he opened for Hank Jr. in the humongous Billy Bob's in Fort Worth. Audience reaction was so exuberant that the club insisted Earle add another half hour to his customary 35-minute set. People were, he says, dancing everywhere you looked—and when they're dancing everywhere you look in Billy Bob's, that's a lot of folks, folks.

Earle also admits frankly that he doesn't care whether his music ever makes the 'great crossover trek' from country to pop. To him, country radio is where rockabilly grew up. It's where it belongs. It's where he be-

longs. Now he must wait and see if country radio agrees.

**We'll Have Fish'N'Chips and Two Tacos To Go:** We'll admit this sounds a bit farfetched to us, but it seems that the legend of Pancho and Lefty (as sung by Willie and Merle) has leaked across the Atlantic shores to England, where a new Mexican restaurant has opened by that name. We've not been there ourselves yet, but we're told that on the walls hang portraits of both Nelson and Haggard, who made the Townes Van Zandt classic song such a hit. For those who have never seen Townes Van Zandt before, take another look at the video piece CBS did on "Pancho & Lefty"—Townes is one of the colorful characters sitting next to Willie and Merle. It's curious to note the spelling change that has occurred with this tune; when Emmylou Harris recorded it for her "Luxury Liner" album, it was spelled "P-o-n-c-h-o," and it was again "Poncho" on the first round of 45s released by CBS before the "o" was mysteriously replaced by an "a."

**Heaven's Just A Sin Away** took on new meaning when the Kendalls played their first ever engagement at Caesar's Palace in early August. However, this Caesar's Palace wasn't in Sin City (also known as Las Vegas), but in its more scenic counterpart up in the Lake Tahoe mountains.

Gus Hardin joined Alabama on-

stage at the Dunes in Vegas to open the hotel's new outdoor concert area, then headed over to Los Angeles where she appeared with Ronnie Milsap at the prestigious Greek Theatre. A special thrill for the Oklahoma singer came when she had a chance to play the Palomino Club and have longtime friend J.J. Cale open her show. "J.J. and I go back past our Shelter Records days," Gus explains, "and we're both from Tulsa from the same neighborhood."

## Nelson Promo Targets Malls

NASHVILLE—Columbia Records has launched a national Willie Nelson promotion in shopping malls through mid-September, utilizing a 40-inch by 50-inch opaline poster. The poster shows a full-sized portrait of Nelson surrounded by his LP catalog and spotlights—his latest LP with Waylon Jennings, "Take It To The Limit."

Approximately 15 malls in the Boston, Albany and Providence, R.I. areas of the Northeast are targeted for this poster promotion. The campaign calls for two posters to be displayed prominently in high-traffic sections of the malls, in neon-lit cases, and is keyed to promote Nelson's Sept. 10-11 concerts in Boston as well.

## CMF Publishing Collector's Items

NASHVILLE—The Country Music Foundation is publishing two historical collector's items now available from its publishing wing.

The first is a 22-inch by 28-inch full color rare records poster that represents 34 of the more than 100,000 rare records in the Foundation's collection. The poster depicts Dolly Parton's first record, "Puppy Love," on Goldband Records; Merle Haggard's "Skidrow" on the Tally label; and "The Death of Jimmie Rodgers," recorded by Gene Autry and released on the Regal Zonophone label.

The second issue is a reproduction of the Brunswick Record Edition of American Folk Songs, Vol. 1. Dated Oct. 23, 1928, the four-page paper features 14 short articles and several black-and-white photos on Brunswick's earliest performers, plus a catalog listing the entire Brunswick Dixie catalog of that date. This artifact was found in a scrapbook belonging to the late Alcynoe Bate Beasley.

## Mel Tillis Lives

Continued from opposite page

whole album." Tillis is also engaged as an official advertising spokesman for Whataburger and American Petrofina. At the same time Walter Wager is now putting the finishing touches on Tillis's life story, "M-M-M-Mel."



Photo by Norma Morris

**HEAT STOKED—T.G. Sheppard** opts for shorts in deference to soaring temperatures at the recent Jamboree In The Hills outdoor festival in Wheeling, W. Va.



# Leon Poindexter's New Smash Hit Will Be One Of The Best You've Ever Had!

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# Black

## Duke Outlines Producer's Woes Fewer Projects Leave Time For His Own Career

By STEVE IVORY

LOS ANGELES—"I probably won't attempt to do as many things again as I did this year," says George Duke looking back on current albums he has produced by Jeffrey Osborne, Deniece Williams, Sister Sledge and Philip Bailey (of Earth, Wind & Fire). Earlier this summer, he also produced Rufus and his own solo album for Epic, "Guardian Of The Light."

The sometime jazz keyboardist looks for "at least \$150,000" as a budget for his points from record sales.

In handling this heavy workload, Duke says, "I try to work with the companies as much as I can. In fact, I took a couple of blows because I wanted to spend more money on some projects than the companies were willing to give. That's what happened with Sister Sledge and Bailey. On the other hand, A&M was totally behind Jeffrey with this new album, 'Stay With Me Tonight,' and I think that's going to make the difference."

After finishing Sister Sledge's "Betcha Say That To All The Girls"

for Atlantic, Duke had second thoughts about the strength of the material. "To further complicate the situation, Warner Bros. has blocked the release of the title track as a second single, since the label fears that the appearance of Al Jarreau on it might confuse potential customers of his current Warners album. Duke characterized the Rufus and Philip Bailey sessions as "difficult" because both acts were looking for new musical directions.

Outside the studio, Duke found it was a problem dealing with label promotion departments split into black and pop divisions. "I'm not trying to knock anyone's job," he says, "but it's tough when those two departments can't decide on a single. That process will have to get easier or they'll have to break down the divisions."

Duke's activity as a producer has overshadowed his own recording career. Following the crossover success of the "Sweet Baby" single with Stanley Clarke, Duke's "Guardian" album was a definite commercial disappointment. As a performer, Duke still feels "I can play a decent size hall. I am still committed to

doing the artist thing and that's another reason I'm curtailing my outside projects just a bit. Guardian was something I knew wasn't in the mainstream, but I wanted to do something different instead of making the same record I make for everyone else."

Work was just completed on Duke's 24-track home studio, where he has begun recording the second Clarke/Duke Project album for Epic. "I've done a lot of tracking here in the past," says Duke, "but the Clarke/Duke Project will be the first time an album is totally done here. Stanley and I want to do a very good video, tour, and really support the record. It should be fun."



**MAKING AN IMPRESSION**—Backstage at Los Angeles' Greek Theater, original Impressions Curtis Mayfield and Jerry Butler entertain guests following a performance by the 25-year-old vocal group. Pictured from left are Mayfield, actor Roger Mosley, Toni Lauder milk, Butler, actor Stan Shaw and Consuelia Dean.

## The Rhythm & The Blues

### Shalamar Crosses The Color Line

By NELSON GEORGE

Quite a few people were surprised by "Dead Giveaway," the first single from Shalamar's "The Look" album. With its pushed new wave beat and slightly sinister synthesizer riffs it could be one of the British imports we're hearing too much of these days. However the lead vocals of Howard Hewett outshine almost all of his English counterparts and make "Dead Giveaway" one of the most successful fusions of new wave technology with old fashioned soul to date. Aside from landing Shalamar in some familiar positions (top 10 black singles chart) the "Dead Giveaway" video is in rotation on MTV and is picking up play on AOR stations that have fi-



nally started programming based on "sound," not color.

According to Hewett this is precisely what Shalamar had in mind prior to cutting the album. "When we were planning the project before recording I stressed that since we have established an identifiable vocal sound we should take a chance and experiment with our music," Hewett says. "Why couldn't Shalamar try the radical styles of music that are in the street today? I like to think that we are having fun with the music and not getting locked into one particular thing. We didn't want to stand stagnant with our trademark style. I think that sound is still progressing, but we don't have to do just that."

There has been some resistance to "Dead Giveaway," and the other new wave cuts on the album (eg: "No Limits (The Now Club)," "Disappearing Act"), and the trendy

garb of Hewett and Shalamar's other members, Jodi Watley and Jeffrey Daniels, by some. These critics wonder whether Shalamar has been seduced by its massive acceptance in England and gone too far toward accommodating its overseas audience.

"England is an important market. No question," Hewett says. "But I am very aware that you can place England in California. The States is still our backbone. We're responding to changes in taste here, not over there. 'Dead Giveaway' was the unanimous choice at Solar as our first single. Some people worried about offending our r&b base, but I felt strongly that that song represents what we were trying to do on the album. Besides there are songs like 'Closer' and 'Over And Over' that have that traditional Shalamar sound for die hard 'Second Time Around' fans."

(Continued on page 44)

### KREINER SIGNS FOUR ARTISTS

## Ocean Front, New Lable, Unveils Release Plans

LOS ANGELES—Dance and r&b market entrepreneur Marc Kreiner is back in business via Ocean Front Records, a new independent label the veteran promotion rep has formed here.

Kreiner, whose most recent venture came as a partner in High Rise Entertainment here prior to a reshuffling of that indie, reports contracts with four initial acts for the new company, including r&b veteran Tyrone Davis. Also signed are Garland Green, David Williams and Gene Anderson, all sharing the same dance-oriented r&b base. Two other acts are reportedly being courted with signings expected shortly.

Independent distributors are being firm, but Kreiner says he's already reached agreements with Alpha Distributing, Schwartz Bros., MS Distributing, Pike and California Record Dis-

tributors. First shipment through Ocean Front will be singles by Green and Davis expected to ship on Aug. 31, with singles from Williams and Anderson to ship two weeks later. Kreiner plans albums from those acts in late September.

Thus far, the fledgling label's staff includes three employees, including Kreiner, based in Ocean Front's Marina del Rey home offices, with four sales representatives also lined up.

As for financing, Kreiner—whose disco era success through his jointly owned M&K combine led to an Ariola-funded launch for the short-lived Ocean Records line—says he has "major backing from a group of business people" totalling an initial commitment of \$2 million.

Ocean Front Records is based at 5205 Ocean Front Walk, Los Angeles, Calif. 90292.

## SHE'S 'READY' Cole Goes Through Changes Before New Album Release

By PAUL GREIN

LOS ANGELES—"I'm Ready," the title of Natalie Cole's new album, is also a statement of re-affirmation by the singer, who has undergone a series of personal and professional problems. In the past few years, Cole has come through a divorce, a cocaine habit and a throat operation, as well as a change in her label and manager affiliations.

Cole signed with Epic last year after seven years on Capitol. She was drawn to the label by Larkin Arnold, CBS' vice president and general manager of black music a&r, who had also signed her to Capitol.

"I knew that he's real easygoing," Cole says, "and that he knows music. I haven't met a lot of people in the record business who know music, so I chose CBS right away, even though MCA offered me a lot more money."

For her Epic debut, Cole cut eight tracks with producer Stanley Clarke. But Arnold feared they were too much of a departure from the sound that Cole was known for, and asked her to go back in the studio with Chuck Jackson and Marvin Yancy, who produced her biggest hits on Capitol. The album as released includes five tracks by Jackson & Yancy and three by Clarke.

"I love the cuts Stanley produced," Cole says, "but I can understand what Larkin means from a fan

point of view. Those songs are all uptempo, and everyone's used to Natalie being very cool and easygoing. It was disappointing, but I figured Larkin knew what he was doing; I trust him. I know my career at Capitol was never the same after he left."

The five Clarke-produced tracks that weren't used on this album will be included on the next, according to Cole, along with three or four new cuts.

Cole, who goes out on tour later this month, is also in the midst of changing bands. "The album is a fairly new sound," she says, "so I want a new drive. I've changed, so everything has to change around me." But she doesn't want to get carried away. "One year (1981) I put together about 10 bands," she says. "I was firing bands left and right. I don't want to have to do that too often."

Cole also switched managers in January, signing with BNB Management's Dan Cleary after 11 years with Kevin Hunter. "Kevin brought me a long way and I learned a lot from him, but I think he lost a lot of his nerve seeing me go through this breakdown."

The "breakdown" to which Cole refers is a period last fall where she entered a rehabilitation center in California to overcome a cocaine

habit. "There are a lot of people I know in this business who need to go where I went," Cole says. "But a physician there told me that not many entertainers could deal with that type of situation; they'd be too afraid that people would recognize them and talk about them afterwards. I don't have that kind of pride, because I know that we all have problems of one kind or another. But if we're willing to accept the problem, that's half of the solution."

Also last year, Cole was hospitalized for removal of polyps on her vocal chords. "We were in the middle of cutting the album when I lost my voice. I had the operation in November and went back in the studio in early December."

Because of all these crises Cole asked her mother to take care of her business affairs. "I didn't want to even see any managers or lawyers," Cole says. "My mom stepped in and watched over everything."

"It's not easy to talk about the problems that I had," Cole says. "I did become weak, but I don't regret it, because it taught me a great lesson: if I can come back, anybody can, because I've been through a lot. Not just in the last year, but the whole time since I started working—10 or 11 years ago. I've paid my dues. But if you can come out of it, that's where you gain respect."

AUGUST 27, 1983, BILLBOARD



**WOMEN IN THE STUDIO**—The members of Klymaxx add vocals to the first single, "Multi-Purpose Girls," from their coming Solar album, "The Girls in the Band." The album was produced by Time members Jimmy Jam and Terry Lewis. Pictured from left are: Joyce Irby, Bernadette Cooper, Robbin Grider, Lorena Porter, Lynn Maisby, Chreryl Cooley and Judy Takeuchi.

# Latin

## BLADES & COLON SHARE BILL

# Cruz Headlines Salsa Festival

NEW YORK—Celia Cruz will mark her 20th appearance at Madison Square Garden and ex-partners Willie Colon and Ruben Blades will share a bill for the first time since their split at the eighth New York Salsa Festival, running from Aug. 31 to Sept. 5. The festival, sponsored by Smirnoff Vodka and produced by Ralph Mercado Management, will also include a preview showing of Jerry Masucci's film "The Last Fight" starring Blades and Colon.

At the Madison Square Garden show Cruz will be backed by the Ray Barretto Orchestra for the first time in public. Sharing the bill with the Cuban singer will be Puerto Rico's El Gran Combo, the Dominican Republic's Johnny Ventura and Venezuela's Oscar D'Leon. Also fea-

tured are Sonora Ponce and Ray Barretto with Adalberto Santiago.

This year's festival will also include a Latin jazz concert at Town Hall headlined by Tito Puente and featuring Dave Valentin, Paquito D'Rivera, Patao, Louie Ramirez and Daniel Ponce; a moonlight cruise up the Hudson with Sonora Ponce and Conjunto Quisqueya; a performance by Sonora Ponce and Louie Ramirez at the Village Gate; and nightly salsa shows at Club Broadway.

"The Last Fight," which will open in New York in September right after the festival preview, was produced by Musica Latina International (Fania) president Jerry Masucci and directed by Fred Williamson, who also plays a lead. In

the film Blades plays a singer turned boxer, Colon plays a gangland figure and Williamson plays an ex-cop involved with the boxer's family.

"The Last Fight," which marks Blades' first screen appearance, will be followed by the forthcoming release of "Crossover Dream," in which Blades plays a young salsaer trying to break out of the confines of the Latin market.

## SIN Network Opposes Bill On Immigration

NEW YORK—SIN Television Network has pledged its support of opponents of the Simpson-Mazzoli immigration reform bill. The bill, which includes the controversial issuing of national i.d. cards, is opposed by the nation's Hispanic bishops, the Congressional Hispanic Caucus, the Mexican American Legal Defense and Educational Fund and the League of United Latin American Citizens.

Archbishop Patrick Flores of San Antonio, Texas has spoken against the bill on the SIN network, and Rep. Robert Garcia, chairman of the Congressional Hispanic Caucus, has announced that his organization will air special editorials on the bill on the 241-affiliate Spanish-language network.



**BRAZILIAN FINALE**—EMI Music executives gather in Rio de Janeiro for the last performance of Rita Lee and Roberto de Carvalho's marathon Brazilian tour. Pictured from left are EMI reps Y. Eto, Brazil; Roberto Play, Argentina; Alan Boxer and Helmut Fest, London; Guy Delux, Brazil; Lee; Rafael Gil and Luiz Boaventura of the Latin American office; and Miguel Plopschl of Brazil.

Survey For Week Ending 8/27/83

## 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	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034	1	4	<b>VARIOS ARTISTAS</b> Los 12 super grupos, Ambar 5007
2	11	<b>CAMILO SESTO</b> 15 exitos de amor, Telediscos 1505	2	1	<b>LOS YONICS</b> Con amor, Profono 3100
3	5	<b>LUIS MARIANO Y SU ORQUESTA</b> La calambra, Borinquen 1453	3	3	<b>LOS CAMINANTES</b> Supe perder, Luna 1088
4	4	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305	4	5	<b>JUAN GABRIEL</b> Todo, Ariola 0750
5	—	<b>OSCAR D'LEON</b> TH 2241	5	—	<b>LOS ANGELES NEGROS</b> 20 exitos, Odeon 9004
6	7	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033	6	14	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305
7	3	<b>CELIA Y FELIPE</b> Por primera vez, Global 923	7	2	<b>LOS HUMILDES</b> Chulita, Profono 3110
9	—	<b>HERMANOS ROSARIO</b> Las locas, Kubaney 40008	8	—	<b>LOS BUKIS</b> Muy romanticos, Profono 3100
10	9	<b>JULIO IGLESIAS</b> Julio, CBS 50333	9	—	<b>CAMILO SESTO</b> 15 exitos de amor, Telediscos 1505
11	—	<b>ANIBAL BRAVO</b> El gatico, Kubaney 40013	10	11	<b>ROCIO DURCAL</b> 16 grandes exitos, Ariola 0751
12	—	<b>JOSE ALBERTO MUGRADI</b> Sonorodven 017	11	—	<b>BEATRIZ ADRIANA</b> Con el canto en las venas, Profono 3109
13	—	<b>MENUDO</b> Una aventura llamada Menudo, Profono 9094	12	—	<b>RAPHAEL</b> En carne viva, CBS 80305
14	10	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	13	8	<b>LOS TELEFONISTAS</b> Tus cartas, Ramex 132
15	14	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	14	—	<b>MENUDO</b> De coleccion, Profono 1601
15	14	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	15	15	<b>LOS MEXICAN LOVERS</b> Dos barajas, Radio Hit 7004
FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305	1	2	<b>GRUPO MAZZ</b> The Force, Cara 051
2	3	<b>OSCAR D'LEON</b> TH 2241	2	1	<b>LA MAFIA</b> Electrifying, Cara 050
3	11	<b>DYANGO</b> Bienvenido al club, Odeon 9000	3	9	<b>RENACIMIENTO 74</b> Vas a florar, Ramex 1079
4	7	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033	4	—	<b>VICENTE FERNANDEZ</b> 15 exitos vol. 2, CBS 20672
5	8	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034	5	14	<b>RAMON AYALA</b> El amo de la musica nortena, Freddie 1262
6	—	<b>ROBERTO CARLOS</b> CBS 12320	7	5	<b>RAMON AYALA</b> Mi gloriadora, Freddie 1240
7	2	<b>PIMPINELA</b> CBS 11317	8	—	<b>LOS BUKIS</b> Yo te necesito, Profono 3090
8	9	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	9	—	<b>DULCE</b> Heridas, Profono 3079
9	—	<b>HECTOR LAVOE/WILLIE COLON</b> Vigilante, Fania 610	10	12	<b>CHELO</b> La mortaja, Musart 1840
10	—	<b>VARIOS ARTISTAS</b> Segundo concierto de la familia TH, TH 2244	11	4	<b>JUAN GABRIEL</b> Todo, Ariola 0750
11	—	<b>COSTA BRAVA</b> Profono 3114	12	6	<b>MENUDO</b> De Coleccion, Profono 1601
12	—	<b>BAD STREET BOYS</b> Cheek to Cheek, JAP 1525	13	—	<b>JUAN VALENTIN</b> Dimelo de frente, Musart 10921
13	5	<b>RAPHAEL</b> Enamorado de la vida, CBS 80367	14	—	<b>ROCIO DURCAL</b> Canta lo romantico de Juan Gabriel, Pronto 0703
14	—	<b>BASILIO</b> CBS 31301	15	—	<b>LOS CAMINANTES</b> Supe perder, Luna 1088
15	—	<b>CELIA, RAY Y ADALBERTO</b> Tremendo trio, Fania 623			

## Notas

### Aida Does It, 'Por El Libro'

By ENRIQUE FERNANDEZ

Turning partying into business is the business of clubs; Aida's Bailadores, a group of Latin dance fans who've been partying together in New York since the '50s, have turned their dance obsession into a profitable operation for its founders and for the dance clubs in which they've been based. These days, Aida's Bailadores make their home in the legendary Copacabana on Tuesday nights.

Aida is a petite, vivacious lady who was part of the Latin dance scene when first the mambo and cha-cha and then salsa were the hottest thing in New York, attracting a cosmopolitan crowd of partygoers eager to try out Latin steps. A few years ago, Aida realized that though the salsa club scene was still going strong, there was no one place where dedicated dancers congregated. She was still connected to the dance crowd from the old days and she approached Latin club owners with the idea of an Aida's Bailadores night.

The scene has moved from club to club and has been so successful that some venues have kept up a dancers' night even after Aida has moved on. But it's Aida who attracts the hardcore dancers and it's these dancers that can turn a salsa club into a spectacle of whirling skirts, swaying hips, and the most complicated—yet funky—legwork imaginable. Most come to dance, but watching the show is no mean treat.

Unlike the non-Latin dance scene, Latin dancers are not segregated by age; on the contrary, youngsters are bound to get down to the same basic rhythms as their parents (even grandparents!) and the general feeling is that the older you are the more polished and classical your dancing is bound to be. Aida's Bailadores do it the way it used to be done, the way it should be done, by the book, as they say in New York, *por el libro*.

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In spite of the tense relations between the U.S. and Cuba a trickle of artists from that country has been making it to these shores. Last month the legendary charanga band Orquesta Aragon played in New York and this month trumpeter Arturo Sandoval will do likewise.

The Aragon concerts took place in an atmosphere heated by political

tension, as pressure from anti-Castro groups and Latin music fans prompted one of their venues to first cancel and then reinstate their gig, all in a matter of a few hours. In spite of this and of angry demonstrators, the concerts went on without incident.

Cuba has played a leading role in Latin music. The rumba, mambo, cha-cha and the foundation of salsa are Cuban, and in recent times Cuban jazz, notably the group Irakere, has set the standards for Latin jazz. Since the Castro revolution the number of Cuban exile musicians has enriched the ranks of Latin music in the U.S. However, the rift between the two countries has meant that Cuban music has lessened its influence.

The Mariel boatlift accounted for some serious musicians entering the U.S., notably percussionist Daniel Ponce and Ignacio Berroa. Not much earlier, Irakere's saxophonist Paquito D'Rivera had defected and moved to the U.S., where he has recorded two albums for CBS.

Cuban music on the Areito label from Cuba's state-owned record company EGREM is available in the U.S. at specialized stores, but presence in the U.S. Latin market is negligible. Some Cuban music is politicized, and as such has had an influence on the Latin American New Song movement. But the most characteristic Cuban sounds are party music, apolitical in nature, and it's these sounds that Latin music aficionados in the U.S. crave. Will we hear more of it?

### RCA Names Two In Puerto Rico

SAN JUAN—RCA Records has named Jimmy Sanchez promotion director and Rigoberto Fajardo sales director for its new operation in Puerto Rico. The label is currently looking to open sales and promotion offices in San Juan, reporting to the Latin American operations office in New York. The new RCA office will handle both Latin and mainstream American product in Puerto Rico.

Survey For Week Ending 8/27/83

## Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	<b>EL GRAN COMBO</b> La universidad de la salsa, Combo 2034
2	5	<b>SILVESTRE</b> Artel 1983
3	—	<b>DANNY RIVERA</b> TH 2229
4	6	<b>MIAMI SOUND MACHINE</b> Rio, CBS 10330
5	10	<b>JOSE JOSE</b> Mi vida, Pronto 0705
6	—	<b>GUILLERMO DAVILA</b> TH 2246
7	8	<b>RUBEN BLADES</b> El que la hace la paga, Fania 624
8	—	<b>BOBBY VALENTIN</b> Bronco 126
9	—	<b>TONY CROATTO</b> Y tu pueblo, Velvet 6029
10	—	<b>JOHNNY VENTURA</b> Volando alto, Combo 2033
11	—	<b>MENUDO</b> De coleccion, Profono 1601
12	—	<b>GLENN MONROIG</b> Hola, Mamoku 1001
13	13	<b>AMANDA MIGUEL</b> El sonido vol. 2, Profono 3093
14	7	<b>LISETTE</b> Salvaje, CBS 10333
15	—	<b>HECTOR LAVOE/WILLIE COLON</b> Vigilante, Fania 610

## Meisel Says Relations Improving CRTC Chairman Sees Deregulation Moving Slowly

By KIRK LaPOINTE

OTTAWA—Now that John Meisel is more than halfway through his seven-year term as chairman of the Canadian Radio-television and Telecommunications Commission, there are two questions he is asked: when is the CRTC going to get off the backs of the country's radio broadcasters and when is he going to quit?

On the first front, Meisel insists the difficult relations between the regulator and the regulated are turning around. On the second front, he's undecided, just as he was in 1980 when he told reporters he wouldn't stay the full term.

Although the 1982-83 annual report of the commission shows a 10% increase in the speed for processing filings, Meisel admits the process of regulation is still sometimes "mad-deningly slow."

But the views of FM broadcasters, among the most vehement of commission foes in the past year, now are "better understood, and I think they're seeing our point of view, too," Meisel says.

"There will always be conflict to a certain extent. If there wasn't I'd be alarmed." But Meisel says recent discussions with the Canadian Assn. of Broadcasters and the creation of a consultative committee with the music industry to revise regulation has improved the situation.

The recent initial meeting between the CRTC and industry representatives was reportedly fraught with ill feelings, and Meisel laughs when he refers to the first day as "a frank exchange of views."

But FM programmers now "don't think we're as insensitive and unbending as they first thought," he says. The commission's proposed FM radio regulation changes in March were greeted with opposition from the broadcasting community, which characterized them as onerous and cosmetic revisions that failed to abate their calls for deregulation.

"I don't think that the deregulation craze that has swept the U.S. is nearly the same in Canada," Meisel says. Still, he understands the pleas of the FM community for fewer regulations as the introduction of AM stereo looms in a few years.

Despite what many perceive, Meisel is not reducing the regulatory load. "But it has to be done well, or there's no use doing it." While such groups as the CAB have lobbied for widespread changes, Meisel says the commission has to move slowly in some cases.

"The trouble with rules and regulations is that they are designed for the worst case scenario." While the CAB represents many broadcasters who would gladly sacrifice short-term gains for the public good, the rules are there "to put the scoundrels in place."

Many believe that Meisel, appointed during the brief Conservative government in 1980, will step down soon. But the former political scientist isn't tipping his hand on when he will call it quits.

He still believes he may not stay until 1987, and some have surmised that a reversion to a Conservative government next year will provide the impetus for him to safely step down and be succeeded by someone similarly minded.

"I haven't made up my mind yet," he says, playing down a recent printed report that he has tendered his resignation effective next January.

In the annual report, Meisel calls for an end to cabinet reviews of commission decisions. He says he "welcomes" more policy directives but is opposed in principle to the prerogative government has to second-guess the CRTC.

## News/International 29 Recordings Honored With Dutch Edison Awards

By WILLEM HOOS

AMSTERDAM—A total 29 recordings, 17 of pop music (eight Dutch acts, nine international) and 12 classical sets have won Edison Awards, Dutch equivalent of the U.S. Grammys, for artistic quality.

The Edison, a bronze trophy designed by Dutch sculptor Pieter d'Hont, is well established as the most prestigious music award in the Netherlands. Sales success is not taken into account by the two judging panels, one for pop and the other classical, both presided over by Leo Boudewijns, managing director of NVPI, Dutch national branch of IFPI.

In total, 273 pop and 250 classical recordings, national and foreign, released during the year to April 1, were submitted by 16 Dutch record companies.

The winners included Herman van Deen, Anita Meyer, Lucy Steymel, Chris Hinz and Louis van Dijk, the Nits, Het Goede Doel, Mel Torme and George Shearing, Andreas Vollenweider, Michael Jackson, Bill Evans, Kris Kristofferson, Willie Nelson, Dolly Parton and Brenda Lee, Joe Jackson, Laurie Anderson, Nikolaus Harnoncourt, the Amsterdam Concertgebouw, Vladimir Ashkenazy, Christoph Eschenbach and Justus Frantz, Pierre Boulez conducting the Ensemble Intercontemporain, Andre Previn and the London Symphony Orchestra.

Award recipients are to be invited to appear on a live television Edison Gala in October. The newly-instituted Edison Foundation, headed by former EMI Holland promotion chief Olaf Klijn, will organize the event as part of its role of revitalizing consumer interest in record-buying as a key leisure-time pursuit.

## IFPI Refutes Tax Position

• Continued from page 9

eral: "Estimated losses to the producers from home copying are substantially higher than those attributed to piracy. In the EEC, the estimated retail value of piracy of phonograms in 1978 was \$193 million, certainly a substantial sum.

"But it has been estimated that the lost sales attributable to home taping in the U.K. alone in 1979 was the equivalent of 280 million LPs, or a monetary loss at retail level of approximately \$2,490 million. This in fact overshadows the official sales of the U.K. industry that year of some 74.5 million LPs and 25.25 million prerecorded cassettes.

"Losses to the recording industry from private copying in the EEC are considerably higher than those resulting from piracy and indeed piracy has decreased by 10% since 1980."

## Jackson's Singles, Album Lead Certified Records

AUGUST 27, 1983, BILLBOARD

TORONTO—Michael Jackson's "Thriller" was certified gold, platinum, double, triple, quadruple and quintuple platinum by the Canadian Recording Industry Assn. in July, while Jackson's "Billie Jean" single went gold, platinum and double platinum and "Beat It" eclipsed the gold and platinum marks in his one-month domination of the certification list.

David Bowie's "Let's Dance" and Olivia Newton-John's "Greatest Hits Vol. II" reached the triple platinum (300,000) sales marks, while Bob Seger's "The Distance," "Toto IV," "Men At Work's "Cargo" and the "Flashdance" soundtrack were certified double platinum.

Platinum albums included "Feels So Right" by Alabama, "Toto IV," "Cargo," "Flashdance" and "The

Best of Roger Whittaker."

Gold disks were achieved by Taco's "After Eight," "Toto IV," "Cargo," Eddy Grant's "Killer On The Rampage," "Duran Duran," "Piece of Mind" by Iron Maiden, "The Beat of Roger Whittaker," "Outside Inside" by The Tubes, "Reach The Beach" by The Fixx, "Faster Than The Speed Of Light" by Bonnie Tyler, "Flashdance" and "Hooked On Classics III" by Louis Clark and the Royal Philharmonic Orchestra.

Platinum singles representing 100,000 sales went to Irene Cara for "Flashdance... What A Feeling" and Eddy Grant for "Electric Avenue." Gold singles went to Taco's "Puttin' On The Ritz," Toto's "Africa" and "Rosanna," "Electric Avenue," "Flashdance... What A Feeling," and Billy Idol's "White Wedding."

## Wonderland Shows Prove Letdown For Nederlander

TORONTO—Concert promotion at Canada's Wonderland has not been the type of fun James Nederlander & Associates anticipated. Crowds have been disappointing, and now the facility itself is under siege from nearby residents because of the noise when rock acts play the new Kingswood Music Theatre there.

The town of Vaughan, near the amusement facility north of Toronto, says it will seek a restraining order Sept. 2 to ensure that future concerts don't disturb its citizens. The park has hired a consultant to see what can be done, a situation not unlike one in Toronto involving rival Concert Productions International's shows at the Canadian National Exhibition Bandshell.

The Nederlander group came into the Toronto market in a big way this summer, spending an estimated \$5 million in its first season of promotion at the 15,000-seat Kingswood outdoor facility. But crowds have

been a disappointment, with only one sellout and a handful of near-capacity crowds amid dozens of concerts so far. The Nederlander foray triggered the bandshell concert binge by CPI, but the country's biggest promoter has been hard-hit by low turnouts.

Wonderland spokesman Barry Jones says complaints have been most numerous when Kingswood features rock acts. "On nights when we've got people like Anne Murray or John Denver, it's more likely we'd get calls to turn it up," he says.

CPI agreed to cancel 10 shows at the end of its bandshell series this fall, and the CNE will try to correct the noise problems by next year.

The Kingswood lineup has been widely praised across the country for its quality, but residents of Toronto and surrounding areas still have trouble getting to Canada's Wonderland. Shuttle busses take too long from Toronto, and parking is often a problem, concertgoers have complained.

## Maple Briefs

Concert Productions International of Toronto and Donald K. Donald Productions of Montreal were expected to be joint sponsors of a proposal for an all-music channel submitted last week to the Canadian Radio-television and Telecommunications Commission in its call for applications for specialty programming services here. Moses Znaimer, the man behind CITY-TV Toronto's "The New Music Program," was expected to be a competing applicant, and one or two others were expected. A public hearing on the matter is likely late this year, and the introduction of a Canadian-style MTV is not expected before this time next year.

★ ★ ★

Among the many reunions this year, including the Guess Who, the Band and Simon & Garfunkel, is an expected fall concert featuring the late '60s and early '70s band, The Esquires. On the same subject, Richie Podolor has agreed to produce the next Steppenwolf disk. The veteran producer will reunite with the band in time for a late 1983 or early 1984 release.

★ ★ ★

The Rovers, longtime fixtures on the CBC, move over to Global Television Network in a new weekly series this fall and begin their first tour in two years Sept. 22.

★ ★ ★

Recent signings include Perfect Affair to Attic, with Mick Ronson producing and playing guitar on the Toronto band's debut, and Montreal's Rational Youth to Capitol. Negotiations are also nearing an end for Lisa Price, whose debut is out in the U.S., but not in Canada.

## Artist Says Turkish Trade Needs Bolder A&R Thrust

ATHENS—The Turkish music industry, struggling to function despite massive piracy, needs to be able to take bolder initiatives in artist and repertoire development, says a Turkish artist based in Western Europe.

Composer-singer Omer Zulfu Livaneli, who spent some weeks in Greece planning an upcoming tour, fears that experimentation with music genres such as folk, rock and MOR material is discouraged in Turkey with the result that the market is nowhere near as stimulated as it could be.

Livaneli, now based in Paris, is the first Turkish artist to break out of his home boundaries and gain a foothold in Europe. His albums have done well in West Germany, the Scandinavian territories and in Greece.

Last year, the state-run Athens News Agency dubbed his latest work, featuring Greek vocalist Maria Farandouri, as its record of the year. But though he can chalk up sales of 100,000 units for any one of his albums in Western Europe, he considers himself lucky if he can sell 5,000 in his homeland.

"The situation is fraught with difficulty there," he says. But Greek exposure helps, since some five million Turkish viewers can tune into Greek television programming.

Developing artists often have a hard time in Turkey, Livaneli claims. This is not a political phenomenon, but a wider problem reflecting the Turks' "identity crisis" and their oscillation between East and West.

For example, a committee has operated in the Turkish state radio and television establishment (TRT) which screens all domestic repertoire and axes anything deemed to run counter to traditional values.

Such material includes native Turkish rock or jazz and a currently fashionable Oriental amalgam of styles. Established local pop stars and international repertoire are not affected.

The Turkish regime is also promoting Western classical music over the air to reinforce its Western cultural orientation. But jazz in Turkey has a very restricted appeal, "to just a few intellectuals in Istanbul and Ankara," says Livaneli.

Cassette piracy is arguably the biggest music trade in the country. Of an annual market of some 30 million cassettes, a mere 500,000 units are legitimate product. It was as a reaction to this state of affairs that major multinationals such as EMI and RCA pulled their operations out of Turkey years ago.

Though the Turkish ministry of culture is reportedly making some moves to put together an antipiracy law, the TRT establishment remains indifferent, apparently fearing that if the pirates are brought to heel it will have to start paying rights for aired material, something it certainly does not do at the present time.

Stereo hardware is not manufactured in Turkey. Import procedures and duties are complicated and heavy, further stunting record industry growth. By far the most popular item of home entertainment is the small cassette player, one reason most Turkish recordings are technically unsophisticated, since few people have the stereo equipment necessary to enjoy sound quality.

Lately videorecorders, brought into Turkey by Turkish migrant workers from West Germany, have been making inroads into record and cassette sales.

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 8/20/83  
SINGLES

This Week	Last Week	Singles
1	1	GIVE IT UP, KC & Sunshine Band, Epic
2	12	GOLD, Spandau Ballet, Chrysalis
3	8	LONG HOT SUMMER, Style Council, Polydor
4	5	CLUB TROPICANA, Wham!, Inner Vision
5	9	I'M STILL STANDING, Elton John, Rocket
6	10	EVERYTHING COUNTS, Depeche Mode, Mute
7	4	DOUBLE DUTCH, Malcolm McLaren, Charisma
8	15	ROCKIT, Herbie Hancock, CBS
9	2	WHEREVER I LAY MY HAT, Paul Young, CBS
10	3	I.O.U., Freeze, Beggars Banquet
11	6	THE CROWN, Gary Byrd & GB Experience, Motown
12	11	BIG LOG, Robert Plant, WEA
13	7	WHO'S THAT GIRL?, Eurythmics, RCA
14	17	RIGHT NOW, Creatures, Polydor
15	21	THE FIRST PICTURE OF YOU, Lotus Eaters, Sylvan
16	13	CRUEL SUMMER, Bananarama, London
17	34	WATCHING YOU WATCHING ME, David Grant, Chrysalis
18	16	MOONLIGHT SHADOW, Mike Oldfield, Virgin
19	NEW	WINGS OF A DOVE, Madness, S&W
20	26	WAIT UNTIL TONIGHT, Galaxy featuring Phil Fearon, Ensign
21	33	THE SUN GOES DOWN, Level 42, Polydor
22	14	ITS LATE, Shakin' Stevens, Epic
23	24	LOVE BLONDE, Kim Wilde, Rak
24	28	GIVE IT SOME EMOTION, Tracie, Respond
25	23	FREAK, Bruce Foxton, Arista
26	18	WRAPPED AROUND YOUR FINGER, Police, A&M
27	19	COME LIVE WITH ME, Heaven 17, B.E.F.
28	31	TOUR DE FRANCE, Kraftwerk, EMI
29	NEW	COME DANCING, Kinks, Arista
30	39	WALKING IN THE RAIN, Modern Romance, WEA
31	37	GUILTY OF LOVE, Whitesnake, Liberty
32	20	DONT TRY TO STOP IT, Roman Holiday, Jive
33	NEW	DISAPPEARING ACT, Shalamar, Solar
34	25	FLASHDANCE...WHAT A FEELING, Irene Cara, Casablanca
35	NEW	BAD DAY, Carmel, London
36	NEW	RED RED WINE, UB40, Dep International
37	NEW	DON'T CRY, Asia, Geffen
38	22	DO IT AGAIN, Club House, Island
39	29	IT'S OVER, Funk Masters, Masterfunk
40	27	BABY JANE, Rod Stewart, Warner Bros.

### ALBUMS

This Week	Last Week	Albums
1	2	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
2	1	THE VERY BEST OF THE BEACH BOYS, Capitol
3	4	FANTASTIC, Wham!, Inner Vision
4	6	THRILLER, Michael Jackson, Epic
5	NEW	ALPHA, Asia, Geffen
6	5	NO PARLEZI, Paul Young, CBS
7	9	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
8	3	PUNCH THE CLOCK, Elvis Costello & Attractions, F-Beat
9	17	TRUE, Spandau Ballet, Chrysalis
10	8	YOU AND ME BOTH, Yazoo, Mute
11	14	TOO LOW FOR ZERO, Elton John, Rocket
12	10	SYNCHRONICITY, Police, A&M
13	7	THE CROSSING, Big Country, Mercury
14	12	THE LUXURY GAP, Heaven 17, B.E.F.
15	13	THE LOOK, Shalamar, Solar
16	28	STREET SOUNDS-EDITION 5, Various, Streetsounds
17	19	LET'S DANCE, David Bowie, EMI America
18	11	HITS ON FIRE, Various, Ronco
19	21	SWEET DREAMS, Eurythmics, RCA
20	18	CRISES, Mike Oldfield, Virgin
21	20	FLASHDANCE, Original Soundtrack, Casablanca
22	15	JULIO, Julio Iglesias, CBS
23	16	IN YOUR EYES, George Benson, Warner Bros.
24	22	BODY WISHES, Rod Stewart, Warner Bros.
25	29	WAR, U2, Island
26	24	RIO, Duran Duran, EMI
27	27	PIECE OF MIND, Iron Maiden, EMI
28	NEW	TORMENT AND TOREROS, Marc & Mambas, Some Bizzare
29	25	QUICK STEP & SIDE KICK, Thompson Twins, Arista
30	23	DUCK ROCK, Malcolm McLaren, Charisma
31	26	BURNING FROM THE INSIDE, Bauhaus, Beggars Banquet
32	30	TWICE AS KOOL, Kool & Gang, De-Lite
33	NEW	GOLDEN YEARS, David Bowie, RCA
34	33	SECRET MESSAGES, Electric Light Orchestra, Jet
35	32	THE HURTING, Tears For Fears, Mercury

36	NEW	THE KIDS FROM FAME SING TO YOU, BBC
37	NEW	LAWYERS IN LOVE, Jackson Browne, Asylum
38	39	PRIVATE COLLECTION, Jon & Vangelis, Polydor
39	38	BAT OUT OF HELL, Meat Loaf, Epic
40	31	THE CRACKDOWN, Cabaret Voltaire, Some Bizzare

## CANADA

(Courtesy of The Record)  
As of 8/22/83  
SINGLES

This Week	Last Week	Singles
1	1	EVERY BREATH YOU TAKE, Police, A&M
2	2	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
3	3	ELECTRIC AVENUE, Eddy Grant, CBS
4	4	OUR HOUSE, Madness, WEA
5	9	SWEET DREAMS, Eurythmics, RCA
6	6	1999, Prince, WEA
7	11	MANIAC, Michael Sembello, PolyGram
8	5	FLASHDANCE...WHAT A FEELING, Irene Cara, PolyGram
9	8	NEVER GONNA LET YOU GO, Sergio Mendes, A&M
10	10	SHE WORKS HARD FOR THE MONEY, Donna Summer, PolyGram
11	12	ROCK 'N' ROLL IS KING, ELO, CBS
12	7	BABY JANE, Rod Stewart, WEA
13	13	COME DANCING, The Kinks, PolyGram
14	14	CHINA GIRL, David Bowie, Capitol
15	20	(KEEP FEELING) FASCINATION, The Human League, PolyGram
16	NEW	DON'T CRY, Asia, WEA
17	NEW	ROCK OF AGES, Def Leppard, PolyGram
18	15	IS THERE SOMETHING I SHOULD KNOW, Duran Duran, Capitol
19	16	I'LL TUMBLE 4 YA, Culture Club, PolyGram
20	17	HOT GIRLS IN LOVE, Loverboy, CBS

### ALBUMS

1	1	SYNCHRONICITY, Police, A&M
2	3	THRILLER, Michael Jackson, CBS
3	2	LET'S DANCE, David Bowie, Capitol
4	4	FLASHDANCE, Soundtrack, PolyGram
5	5	PRYOMANIA, Def Leppard, PolyGram
6	6	KEEP IT UP, Loverboy, CBS
7	9	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
8	8	KILLER ON THE RAMPAGE, Eddy Grant, CBS
9	7	THE WILD HEART, Stevie Nicks, WEA
10	11	REACH THE BEACH, The Flxx, MCA
11	10	CARGO, Men At Work, CBS
12	13	STAYING ALIVE, Soundtrack, PolyGram
13	16	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
14	NEW	AN INNOCENT MAN, Billy Joel, CBS
15	15	BODY WISHES, Rod Stewart, WEA
16	18	PLAYS LIVE, Peter Gabriel, WEA
17	12	SPEAKING IN TONGUES, The Talking Heads, WEA
18	NEW	GIRLS NIGHT OUT, Toronto, A&M
19	NEW	TOO LOW FOR ZERO, Elton John, WEA
20	NEW	1999, Prince, WEA

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 8/22/83  
SINGLES

This Week	Last Week	Singles
1	1	COCO, Doel, WEA
2	3	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola
3	2	BABY JANE, Rod Stewart, Warner Bros., WEA
4	4	FLASHDANCE, Irene Cara, Casablanca/Phonogram
5	6	AFRICA, Rose Laurens, WEA
6	5	COMMENT CA VA, Shorts, EMI Electrola
7	9	LIVING ON VIDEO, Trans-X, Polydor/DGG
8	15	I.O.U., Freeze, Virgin
9	7	JULIET, Robin Gibb, Polydor/DGG
10	11	ANOTHER LIFE, Kano, Teldec
11	8	EVERY BREATH YOU TAKE, Police, A&M/CBS
12	13	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram
13	10	BLUE MONDAY, New Order, Rough Trade
14	18	SAFETY DANCE, Men Without Hats, Virgin/Ariola
15	12	CHINA GIRL, David Bowie, EMI
16	NEW	SUNSHINE REGGAE, Laid Back, Metronome
17	NEW	VAMOS A LA PLAYA, Righeira, Teldec
18	14	BESUCHEN SIE EUROPA, Gier Sturzflug, Ariola
19	28	WHO'S THAT GIRL, Eurythmics, RCA

20	21	IT'S A MISTAKE, Men At Work, CBS
21	19	PACK JAM, Jonzum Crew, Metronome
22	NEW	DOUBLE DUTCH, Malcolm McLaren, Charisma/Phonogram
23	16	BAD BOYS, Wham!, Epic/CBS
24	NEW	WHEREVER I LAY MY HAT, Paul Young, CBS
25	23	LOVE TOWN, Booker Newberry III, Boardwalk/Bellaphon
26	NEW	THE HAUNTED HOUSE OF ROCK, Whodini, Jive/Teldec
27	17	WANNA BE STARTIN SOMETHING, Michael Jackson, Epic/CBS
28	25	NOBODY'S DIARY, Yazoo, Mute/Intercord
29	29	NEW YORK NEW YORK, Grandmaster Flash, Sugarhill/Teldec
30	26	NEUE MAENNER BRAUCHT DAS LAND, Ina Deter, Phonogram

### ALBUMS

1	1	CRISES, Mike Oldfield, Virgin/Ariola
2	6	BESS DEMNAEIX, Bap, Musikant/EMI
3	2	BODY WISHES, Rod Stewart, Warner Bros./WEA
4	3	THRILLER, Michael Jackson, Epic/CBS
5	5	SYNCHRONICITY, Police, A&M/CBS
6	4	LET'S DANCE, David Bowie, EMI
7	8	FANTASTIC, Wham!, Epic/CBS
8	9	CARGO, Men At Work, CBS
9	7	NENA, CBS
10	13	DOEF, WEA
11	10	HOW OLD ARE YOU?, Robin Gibb, Polydor/DGG
12	11	RING OF CHANGES, Barclay James Harvest, Polydor/DGG
13	12	SECRET MESSAGES, ELO, Jet/CBS
14	15	TRUE, Spandau Ballet, Chrysalis/Ariola
15	14	FLASHDANCE, Soundtrack, Casablanca/Phonogram
16	18	BUSINESS AS USUAL, Men At Work, CBS
17	16	WHITE FEATHERS, Kajagoogoo, EMI
18	NEW	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Phonogram
19	NEW	YOU AND ME BOTH, Yazoo, Mute/Intercord
20	NEW	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram

## JAPAN

(Courtesy Music Labo)  
As of 8/22/83  
SINGLES

This Week	Last Week	Singles
1	1	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
2	NEW	SARABA NATSU, Toshiko Tahara, Canyon/Johnny's
3	5	FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion
4	2	TAMEIKI ROCKABILLY, Masahiko Kondo, RVC/Johnny's
5	17	HEY BEPPIN, Shubugakital, CBSN-Sony/Johnny's
6	3	TANTEI MONOGATARI, Hiroko Yakushimaru, Toshiba-EMI/Variety
7	4	TOKIO KAKERU SHOUJO, Tomoyo Harada, Canyon/Variety
8	14	BOHEMIAN, Yuki Katsuragi, Radio City/Yamaha
9	6	HATSUKOI, Kozo Murashita, CBS-Sony/April
10	7	HANBUN SHOUJO, Kyoko Kozumi, Victor/Burning
11	9	OMAENI PITA, Yokohama Ginbae, King/Crazy Rider
12	19	SUMMER SUSPICION, Kiyotaka Sugiyama & Omega Tribe, Vap/Nichion-NTV
13	8	KANASHII IROYANE, Masaki Ueda, CBS-Sony/Kitty
14	12	NANIWA KOISHIGURE, Harumi Miyako & Chikl Oka, Nippon Columbia/Columbia-Burning
15	20	OMOIDEGA IPPAI, H20, Kitty
16	10	NAGISANO LION, You Hayami, Taurus/Sun-JCM
17	15	BOKU WARACCHIMASU, Shingo Kazami, For Life/Burning
18	11	AOI NATSUNO EPILOGUE, Chieme Hori, Canyon/Top
19	13	NATSU MOYOU, Yoshie Kashiabara, Nippon Phonogram/Fair Way-Dream
20	16	KAGEKINA SHUKUJO, YMO, Aifa/1980-Yano

### ALBUMS

1	NEW	ETRANGER, Akina Nakamori, Warner-Pioneer
2	1	FLASHDANCE, Soundtrack, Polystar
3	6	ARASHIO YOBU OTOKO, Soundtrack, RVC
4	2	KIREI, Southern All Stars, Victor
5	14	AN INNOCENT MAN, Billy Joel, CBS-Sony
6	7	NAMINI KIETA LOVE STORY, Toshihiko Tahara, Canyon
7	3	TANTEI MONOGATARI, Soundtrack, Toshiba-EMI
8	5	MELODIES, Tatsuro Yamashita, Moon
9	4	I AM A MODEL, Eikichi Yazawa, Warner-Pioneer

10	8	SOPHIA, Kumiko Yamashita, Nippon Columbia
11	10	TOKIO KAKERU SHOUJO, Soundtrack, Canyon
12	18	RUNNER, Yuki Katsuragi, Radio City
13	15	AFTER MIDNIGHT, Masaki Ueda, CBS-Sony
14	13	ORDINARY, Takao Kisugi, Kitty
15	11	THRILLER, Michael Jackson, Epic-Sony
16	9	GOLD, Kal Band, Toshiba-EMI
17	19	UTOPIA, Seiko Matsuda, CBS-Sony
18	20	SYNCHRONICITY, Police, Alfa
19	16	YUME MOYOU, Yoshie Kashiwabara, Nippon Phonogram
20	NEW	MUSIC FROM MIYUKI, Music Issue, Canyon

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 8/22/83  
SINGLES

This Week	Last Week	Singles
1	2	FLASHDANCE, Irene Cara, Casablanca
2	3	ELECTRIC AVENUE, Eddy Grant, Ice
3	5	SHINY SHINY, Haysi Fantayzee, Regard
4	7	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury
5	4	EVERY BREATH YOU TAKE, Police, A&M
6	20	MANIAC, Michael Sembello, Casablanca
7	1	AUSTRALIANA, Austen Tayshus, Regular
8	9	(KEEP FEELING) FASCINATION, Human League, Virgin
9	6	CHURCH OF THE POISON MIND, Culture Club, Virgin
10	8	SEND ME AN ANGEL, Real Life, Wheatley
11	NEW	TRUE, Spandau Ballet, Chrysalis
12	10	CANDY GIRL, New Edition, London
13	14	ROCK 'N' ROLL IS KING, ELO, Jet
14	NEW	MOONLIGHT SHADOW, Mike Oldfield, Virgin
15	11	BAD BOYS, Wham!, Epic
16	12	FRACTION TOO MUCH, Mushroom
17	13	I'M STILL STANDING, Elton John, Rocket
18	NEW	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
19	18	BUFFALO SOLDIER, Bob Marley & Walters, Island
20	19	BLUE MONDAY, New Order, Factory

### ALBUMS

1	2	FLASHDANCE, Original Soundtrack, Casablanca
2	1	KEEP ON DANCING, Various, EMI
3	3	SYNCHRONICITY, Police, A&M
4	4	TOO LOW FOR ZERO, Elton John, Rocket
5	5	THRILLER, Michael Jackson, Epic
6	10	TRUE, Spandau Ballet, Chrysalis
7	7	HEAVY, Various, K-tel
8	8	FANTASTIC, Wham!, Epic
9	12	ESCAPADE, Tim Finn, Mushroom
10	11	THE WILD HEART, Stevie Nicks, WEA
11	6	WOMEN OF ROCK, Various, K-tel
12	9	SWEET DREAMS, Eurythmics, RCA
13	15	IN YOUR EYES, George Benson, Warner Bros.
14	14	THE KEY, Joan Armatrading, A&M
15	18	KILLER ON THE RAMPAGE, Eddy Grant, Ice
16	NEW	DUCK ROCK, Malcolm McLaren, Charisma
17	16	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
18	17	PAN FLUTE GOLDEN HITS, Various, J&B
19	NEW	WHEN I WAS LOVING YOU, Karen Knowles, J&B
20	19	CONFRONTATION, Bob Marley & Walters, Island

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 8/20/83  
SINGLES

This Week	Last Week	Singles
1	1	RONDO RUSSO, Berden Stenberg, Philips
2	2	I.O.U., Freeze, Virgin
3	6	ANNABEL, Hans de Booy, CNR
4	9	LA VIE EN ROSE, Grace Jones, Island
5	5	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor
6	8	ALL TIME HIGH, Rita Coolidge, A&M
7	NEW	DOLCE VITA, Ryan Paris, Carrere
8	4	MOONLIGHT SHADOW, Mike Oldfield, Virgin
9	NEW	FEEL THE LOVE, 10 CC, Mercury
10	NEW	DO IT AGAIN WITH BILLIE JEAN, Clubhouse, Carrere
1	1	THRILLER, Michael Jackson, Epic
2	3	CRISES, Mike Oldfield, Virgin
3	2	TONIGHT AT 20.00 HRS, Star Sisters, CNR

## DENMARK

(Courtesy BT/IFPI)  
As of 8/10/83  
SINGLES

This Week	Last Week	Singles
1	2	BABY JANE, Rod Stewart, Warner Bros.
2	3	FLASHDANCE, Irene Cara, Casablanca
3	1	MOONLIGHT SHADOW, Mike Oldfield, Virgin
4	4	JULIET, Robin Gibb, Polydor
5	5	SAVE YOUR LOVE, Renee & Renato, Sonet
6	7	I NEED YOU, F.R. David, Carrere
7	8	OTTO ER ET NAESEHORN, Tom McEwan, HM
8	NEW	LOVE BLONDE, Kim Wilde, Rak
9	NEW	I CAN'T STAND IT NO MORE, Hot Sj of, Roylon
10	NEW	EVERY BREATH YOU TAKE, Police, A&M

### ALBUMS

1	1	CRISES, Mike Oldfield, Virgin
2	2	SECRET MESSAGES, ELO, Jet
3	4	BODY WISHES, Rod Stewart, Warner Bros.
4	3	FLASHDANCE, Original Soundtrack, Casablanca
5	5	LET'S DANCE, David Bowie, EMI America
6	6	ALTD I FORM, Britt Bendixen, SM
7	7	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polar
8	8	ALLE VORE HAAB, Toesedrengene, Mercury
9	10	FANTASTIC, Wham!, CBS
10	9	'X', Gnags, Genlyd

## Charly Adds Own Distributions

LONDON—Charly Records, U.K. independent with a catalog of more than 400 albums and 70% of its trade in exports, has set up its own sales and distribution operation, ending a 15-year link with Spartan Distribution.

Says Joop Visser, Charly managing director: "We want to go for a 50-50 split between exports and domestic sales. We've already opened up 400 accounts nationwide."

New product to

## Spotlight



**HEART—Passionworks, Epic QE 38800. Produced by Keith Olsen.** A new alliance with producer Keith Olsen proves well-timed given the relatively straightforward romantic thrust of this set. Olsen, aided by a more disciplined array of original songs from the band, extracts a tauter performance from the quintet while coaxing the right mix of fire and ice from vocalist Ann Wilson, who brings steamy urgency to the set. Tracks like "How Can I Refuse" should satisfy their AOR stronghold while offering a shot at other mainstream formats.

**CHEAP TRICK—Next Position Please, Epic FE 38794. Produced by Todd Rundgren.** Their first single from this new set, a cover of the Motors' "Dancing The Night Away" produced by the band itself and engineer Ian Taylor, nods toward rock's "new music"-induced dancefloor needs, but otherwise this quartet sticks with what it does best: hard-edged but melodic guitar rock laced with echoes of the best '60s British and American bands. On tracks like "I Can't Take It," "3-D," "You Say Jump" and the title song, that slant yields some strong, no-frills rock. The cassette version includes two more tracks.



**STEPHANIE MILLS—Merciless, Casablanca 811 364-1. Produced by Gary Klein, David Wolfert, Phil Ramone.** Mills' strongest album since her "Sweet Sensation" days features an attractive mix of moody midtempo ballads and sizzling horn-paced tracks like "Never Get Enough Of You" and "Here I Am." The latter cuts have much of the volcanic energy and dynamics associated with Chaka Khan. Highlights also include two cuts from an album's worth of material produced by Phil Ramone—the charming "His Name Is Michael" and the pretty "Do You Love Him." Expect pop and black reaction.

**ZAPP—Zapp III, Warner Bros. 23875. Produced by Roger Troutman.** This could be sub-titled "The Saga Continues," as Roger, the Troutman gang, and all the rhythm in Dayton in one room etch another groove in the dance floor and on the charts. "I Can Make You Dance" is the climbing single, and when the band synchronizes vocoder vocals, sparse soul/funk and dance beat on "Heartbreaker" and "Play Some Blues," you know you've been Zapped. Irresistible bass-heavy dance machine and funky robot army. Zapp churns out singles with chart appeal that will echo in clubs.



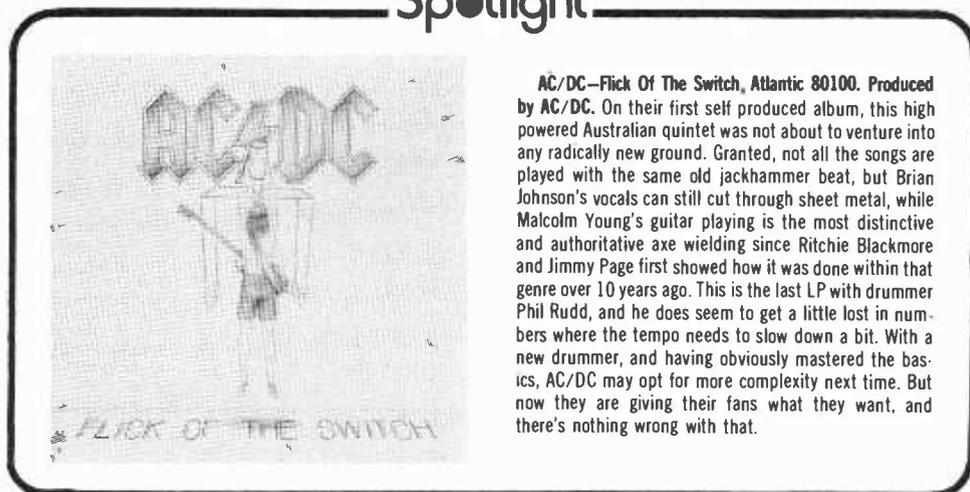
**JACO PASTORIUS—Invitation, Warner Bros. 23876. Produced by Jaco Pastorius.** This single disk live set, capturing the best performances from a double package produced in Japan where these shows were mounted, reprises the bassist's big band visions as set forth on his label debut, "Word Of Mouth." As such, little new ground is covered, but with a strong ensemble boasting Randy Brecker, Toots Thielemann, Jon Faddis and Paul McCandless among the ranks, the playing is assured. Excellent live recording also enhances the set.



**PHILIP BAILEY—Continuation, Columbia FC 38725. Produced by George Duke.** Twelve years co-vocalist for Earth, Wind & Fire, Bailey steps out of the shadows and into the spotlight in one not-so-quantum leap from relative obscurity within a supergroup to one electrifying voice capable of instant mass communication. Bailey crosses that bridge on the rising "I Know," with "Trapped" and "Desire" powerful backup. Finely-tuned singer with a fiery, instinctive style, Bailey goes from the top to the top, now moving to the forefront of singer/songwriters/soloists.

**AGNETHA FALTSKOG—Wrap Your Arms Around Me, Polydor 813 242. Produced by Mike Chapman.** Her name may be new to most dealers, but the voice is immediately recognizable as an integral part of ABBA. Like bandmate Frida, whose own earlier English language solo outing proved a sleeper hit last year, Faltskog has chosen a strong rock producer (in this case, Mike Chapman) to help carve out a new musical identity, as well as songs from a variety of other writers. Among them, Russ Ballard stands out through "Can't Shake Loose," a sultry midtempo rocker that should fare well on mainstream formats.

**WHAM! U.K.—Fantastic, Columbia BFC38911. Produced by Steve Brown, George Michael, Bob Carter.** This duo specializes in vibrant, youthful dance pop, such as the song "Bad Boys," which is already drawing strong pop radio reaction. Most of the songs are originals, though there is one fitting cover tune: the Miracles' '76 smash "Love Machine." While



the act is most impressive on sprightly material, it also impresses on the key ballad, "Come On." The act also has a striking visual presence.

**MADONNA—Sire 23867 (Warner). Produced by Reggie Lucas.** This is the debut LP by Madonna, a young blonde singer/songwriter whose music is in the r&b/dance mode. Included here is "Everybody," which was a dance club hit for her as a single, as well as another track, "Holiday," produced by dance mixer supreme John "Jellybean" Benitez. The songs here are pretty standard dance tunes, but Madonna has the pipes and presence to make them a bit special.

**PRIVATE LIVES—Confidential Records PLA 001. Produced by Peter Butcher.** Private Lives is a five person band from Austin, Texas fronted by a powerful and confident sounding singer named Deborah Giles. The band plays an eclectic blend of pop rock that is contemporary in feel and execution without falling into any easy clarifications. Rather there are just good pop rock songs, done much better than on most self produced efforts. This band is definitely a comer. Contact: (512) 444-0226.

**PEKKA POHJOLA—Urban Tango, Breakthru Records BRS 1. Produced by Pekka Pohjola and Tom Vouri.** Recorded in Finland, this LP consists of four lengthy cuts which are fusion reworkings of jazz, folk and even tango themes. With virtually no vocals, the music sometimes borders on Mike Oldfield's early '70s LPs, which is really quite pleasant. Pekka Pohjola himself plays bass and keyboards, with mandolin, guitars, synthesizer and drums behind him.



**THE SMITHEREENS—Beauty And Sadness, Little Ricky LR 103. Produced by Alan Betrock.** "Some Other Guy" captures the mid-1960s pop sensibility of the Smitheens with the same excitement producer Betrock brought to Marshall Crenshaw's independent single, "Something's Gonna Happen." Their sound, bright and jangling, is a catchy stylistic grab bag. But they demonstrate a promising knack for mining the era with an intelligent modern-day appeal. 1133 Broadway, Suite 1107, New York, N.Y. 10010; (212) 243-4793.



**MERLE HAGGARD—That's The Way Love Goes, Epic FE38815. Produced by Merle Haggard & Ray Baker.** When it comes to singing love songs that involve maturity rather than infatuation, Haggard has no superior. And it is songs of seasoned love and frayed emotions that he deals with almost totally in this uniformly strong collection. This is the mellowest and most subdued Haggard that's been around in a long time, and it shows itself to best advantage in "What Am I Gonna Do (With The Rest Of My Life)" and "Don't Seem Like We've Been Together All Our Lives."

**MOE BANDY—Odevoted To Your Memory, Columbia FC38726. Produced by Ray Baker.** Aided on three cuts (by Becky Hobbs and Merle Haggard), Bandy turns in a solid country performance here that hits on all the right moods and themes. Bandy's doleful voice is perfect for the preponderance of laments in this collection of fresh material. "Let's Get Over The Together" (with Hobbs). "That's As Close To Cheatin' As I Came" and the title cut are all standouts.

**JOHNNY RODRIGUEZ—For Every Rose, Epic FE38806. Produced by Richie Albright.** Rodriguez displays the power and taste here that first made him the young talent to watch 10 years ago. The material is mostly—but not all—new, unapologetically country and varied enough to showcase Rodriguez's considerable (and usually untapped) range. He does a fine job on the old Hank Williams Jr. standard, "Eleven Roses," and on the tormented "How Could I Love Her So Much."

**MARTY ROBBINS—A Lifetime Of Song 1951-82, Columbia C238870. Various producers.** This two-record set traces Rob-

**AC/DC—Flick Of The Switch, Atlantic 80100. Produced by AC/DC.** On their first self produced album, this high powered Australian quintet was not about to venture into any radically new ground. Granted, not all the songs are played with the same old jackhammer beat, but Brian Johnson's vocals can still cut through sheet metal, while Malcolm Young's guitar playing is the most distinctive and authoritative axe wielding since Ritchie Blackmore and Jimmy Page first showed how it was done within that genre over 10 years ago. This is the last LP with drummer Phil Rudd, and he does seem to get a little lost in numbers where the tempo needs to slow down a bit. With a new drummer, and having obviously mastered the basics, AC/DC may opt for more complexity next time. But now they are giving their fans what they want, and there's nothing wrong with that.

bins' titanic trail of hits from "Tomorrow You'll Be Gone" through "Some Memories Just Won't Die." In between are such prizes as "Singing The Blues," "A White Sport Coat," "The Story Of My Life," "Devil Woman," "El Paso" and "The Hanging Tree." The collection of historical notes from Robbins' friends and family and a gallery of photos add immeasurably to the value and appeal of this project.

**CRYSTAL GAYLE—Crystal Gayle's Greatest Hits, Columbia FC38803. Produced by Allen Reynolds.** While the limited time span covered here makes the title something of an overstatement, there are some memorable and finely honed Gayle performances here, chief among which are "Too Many Lovers," "The Woman In Me" and "Livin' In These Troubled Times."

## Billboard's Recommended LPs

### pop

**ROBIN TROWER—Back It Up, Chrysalis FV41420. Produced by Robin Trower.** After a brief period collaborating with Jack Bruce, Robin Trower is back on his own, teaming with his previous stalwart singer/bassist James Dewar, who contributes so much to the fluid Trower style. Also back is Trower's post-Hendrix guitar playing, among the best in all of rock, and still putting the lie to reports of the demise of the guitar hero.

**TRANSLATOR—No Time Like Now, 415/Columbia BFC 38927. Produced by David Kahne.** On its second album the San Francisco based Translator appears to be coming into its own with a strong effort that is perfect for current AOR formats. The lusty vocals and droning guitar sound here recalls U2, though there are enough differences not to make the comparison obvious. The songs here are strong melodically, with intelligent changes in pace and mood.

**GREG LAKE—Manoeuvres, Chrysalis FV 41392. Produced by Greg Lake.** This is the second solo LP by Greg Lake, former member of Emerson, Lake & Palmer. On this effort he concentrates on heavier rockers on the first side, while the second side is slower and more moody. Greg Lake's vocals are among the most distinctive in all of rock, and on both sides his singing is shown off to good advantage within the progressive rock format.

**AXE—Nemesis, Atco 90099. Produced by Al Malli.** Axe is a middle American hard rock band that plays in the tradition of Black Oak and Lynyrd Skynyrd with a heavy back beat, a mean guitar here and there, and a life devoted to boogie, sex, and moving down the road. On its second album it has its chops down right, and if the music is not quite fashionable on the radio any more, it still has the capacity to get the adolescent male juices flowing.

**GORDON LIGHTFOOT—Salute, Warner Bros. 923901-1. Produced by Dean Parks, Gordon Lightfoot.** This isn't the best year for the reflective, introspective ballads that are Lightfoot's specialty, but those on this album will still please his many admirers. And Lightfoot has also incorporated several uptempo pieces, including "Salute," "Gotta Get Away" and "Someone To Believe In."

**MARILYN SCOTT—Without Warning, Mercury 8121851M1. Produced by Michael Sembello, Marilyn Scott, Russell Ferrante.** This album is not only a strong showcase for this most promising singer, but also for Michael Sembello as the producer of nine of the 10 cuts. Scott's lovely vocals reflect both pop and black sensibilities; Sembello's production touches both of those fields as well as infusing some dance spirit.

**GLENN BRANCA—Symphony No. 3 (Gloria), Neutral Records. N-4. Produced by James Farber.** Subtitled "Music For The First 127 Intervals Of The Harmonic Series," this is avant-garde mood music with a vengeance. Recorded live at a performance at the Brooklyn Academy of Music last year, the work uses modern instruments to create a long ringing drone that reflects "the exact intervals of the first seven octaves of the harmonic series." It sounds even better when Branca puts a beat to it.

**DOROTHY KIRSTEN—Enchanted Evenings, Glendale GL9003. Reissue produced by Wayne Knight.** The one-time opera singer teams with Bing Crosby, Al Jolson and Frank Sinatra in a fascinating recital of 16 songs taken from radio broadcasts several decades back. On paper, the various duets appear incongruous, but they come off surprisingly well through the speakers. Orchestras include John Scott Trotter, Johnny Green, Jeff Alexander and Lou Brigg, all good.

**THE HOUSEROCKERS—Cracking Under Pressure, MCA-39004. Produced by Mark Dodson.** The Houserockers finally appear to have struck the commercial sound that has eluded them for so long. Joe Grushecky has a keen sense of the street, and the lyric and rhythmic intensity he invests in "Cracking Under Pressure," "Breaking Point," "Rock And Roll Heart" and "American Son" represents his finest work to date. Urban and AOR should agree that the title cut captures the mood of the working class unlike any record today.

**I-Level—I-Level, Virgin/Epic BFE 38793. Produced by I-Level.** British trio has a string of dance hits, and paced by "Minefield," "Treacle," "Stone Heart" and "Woman," I-Level stirs up reggae-tinged dance-rock in a lightweight vein that is no less attractive. Consistent level of energy and motion suggests a firm group center in lead singer/songwriter Sam Jones, and via the dance route, this low-key but highly effective band will find a home on the charts.

**THE HONEYS—Ecstasy, Rhino RMLP 851. Produced by Lou Naktin & Mark Avnet.** This West Coast female trio, also known at one point as American Spring, continues to plumb the classic girl group attack of the '60s, as they did a decade ago under the aegis of Brian Wilson. This new album, however, is anything but mere nostalgia, given its updated production and new original material as well as a cover of the Ronettes' "Be My Baby."

**MR. INOIAN ANO TIME—Morning Star, Eagle Chanter Music EC-491. Produced by Marie Samuel.** "Mr. Indian" is Eugene Beyale, a Navajo Indian from Shiprock, N.M. Music is his medicine, and this jubilant collection of original pop songs transmits the spiritual message of the traditional Indian with a rocking, contemporary feel. The Hendrix-influenced "I Want To Be An Eagle" and the gospel-flavored "Unity" (for country stations) stand out. Something different, for a change. Contact (212) 989-9617.

### black

**OTIS SPANN—Jazz Man ASI5436. Produced by Nat Hentoff.** The Mississippi blues shouter and pianist is backed by Robert Lockwood Jr. on 10 titles taped 23 years ago in New York. Spann displays power and earthy emotion in his work, but in the 1983 marketplace his talents are not easily salable. Lockwood's guitar and vocals add to the LP's artistic attractiveness.

**RUFUS AND CHAKA KHAN LIVE—Stompin' At The Savoy, Warner Bros. 23679. Produced by Russ Titelman.** Before Rufus and Chaka parted ways, they recorded a concert at the Savoy in New York City. This double-record set stands the test of time and performance as well as any of their hit efforts, and sparked by the chart-climbing "Ain't Nobody," Chaka, Rufus and a team of top L.A. studio players hit high marks on "One Million Kisses," "Try A Little Understanding" and "Tell Me Something Good."

**LILLO THOMAS—Let Me Be Yours, Capitol ST-12290. Produced by Paul Lawrence Jones III.** Lillo has struck the charts with "You're A Good Girl," and framed by producer/songwriter Jones' danceable, dashing love portraits, Lillo stands a chance on the charts. "I Love It," "Trust Me" and the Temps' "Just My Imagination" break this bright voice in a way that is sure to lead to more play, which will only convince as well as confirm.

### classical

**BEETHOVEN: SYMPHONY NO. 3—Academy of St. Martin-in-the-Fields, Marriner, Philips 6514 314.** It's becoming the fashion to record these symphonies with forces more in line with practice during Beethoven's time instead of using the full complement of strings available to a modern orchestra. This is one of the more attractive recent examples, eschewing period instruments but bringing balances within the orchestra arguably into intended proportion. Marriner is a brisk, no nonsense interpreter, and the sound is first class.

**FOOTE: TRIO NO. 2; PIECES FOR VIOLIN & CELLO—Joseph Silverstein, Jules Eskin, Virginia Eskin, Northeastern NR 206.** Label, a commercially distributed service of the Northeastern Univ., continues to present worthwhile, but neglected, music by New England composers with an exquisitely crafted sampling of Foote's work. The performers are at a level rarely encountered in small label enterprise. Connoisseurs, many of whom have been captivated by past Northeastern albums, particularly the Amy Beach set, will look on this entry with favor.

(Continued on page 51)

**SPOTLIGHT—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. PICKS—Predicted to hit the top half of the chart in the format listed. RECOMMENDED—Predicted to hit the second half of the chart in the format listed; also, other albums of superior quality.**  
All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273 7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).



**HAMMOND LENDS A HAND**—John Hammond Sr. enjoys himself as guest of honor at a tea for Columbia Records' Dance Music Department where he answered questions from DJs, Columbia staff and the press. Pictured, from left, are Steven D'Acquisto of the New York Record Pool; WLIB-AM New York's executive producer Mark Riley; David Mancuso of The Loft; Gail Bruesewitz, manager of Dance Music Marketing for the Label; and Hammond.



**VIDEO RATS**—Rick James congratulates fellow Motown recording act Kagny and the Dirty Rats for having their "Dirty Rats" video aired on MV3. Shown, from left, are the group's Jerry Blaze and Cliff Liles; James; and Dirty Rats Steven St. James and Mark Torien.



**THE JOHNNY AND MERV SHOW**—Sixteen-year-old recording artist Johnny Gill recently appeared on "The Merv Griffin Show" where he performed tunes from his self-titled Cotillion debut LP.



**SPEAKING OF SONGWRITERS**—ASCAP's Loretta Munoz welcomes the society's vice president Arthur Hamilton, left, and producer Phil Ramone, who taped the first show of the ASCAP Songwriter tv series.



**NO TEARS TODAY**—At a recent taping of "Solid Gold" in Los Angeles, PolyGram's Martin Briley poses with the show's host, Marilyn McCoo, after performing his single, "The Salt In My Tears."



**SEALED WITH A SHAKE**—Songwriter Bob Halligan Jr. confirms his worldwide publishing agreement with Screen Gems/EMI Music Inc. Seated, from left, are Halligan and Screen Gems vice president Paul Tannen. Standing, from left, are the company's manager Don Pacclone and the songwriter's manager Berry Bergman.



**HAVING HIS CAKE**—Tommy Mottola enjoys his birthday cake at a party thrown by Daryl Hall, left, and John Oates after one of the group's recent concerts.



**ALL SMILES**—Newly signed RCA act, the Bongos, pause during the photo session for the cover of their mini-LP "Numbers With Wings." Seated, from left, are Bongos Frank Gianinni and Rob Norris. Standing, from left, are the label's division vice president of music operations Gregg Geller; the group's James Mastro; a&r director of contemporary music Nancy Jeffries; group member Richard Barone; and Don Ellis, RCA's division vice president for the U.S. and Canada.

## Market Quotations

As of closing, August 17, 1983

Annual High	Low	SECURITY	P-E	(Sales 100s)	High	Low	Close	Change
1%	1%	Altec Corporation	—	12	1%	1%	1%	+ 1/4
69%	48%	ABC	10	251	59	58%	58%	+ 1/4
46%	30%	American Can	26	819	40%	40	40%	+ 1/4
17%	8%	Automatic Radio	10	86	12%	11%	12%	+ 1/4
77%	55	CBS	13	3156	72	70%	71%	+ 3/4
65	16%	Coleco	8	1828	30%	29%	30%	— %
9%	6%	Craig Corporation	—	3	9	9	9	Unch.
84%	60%	Disney, Walt	—	1004	63	61	62%	+ %
6%	3%	Electrosound Group	—	—	—	5%	5%	+ 1/4
30%	16%	Gulf + Western	—	1409	28%	25	25	— %
35%	18	Handleman	—	100	29%	29%	29%	— 1/4
11%	3%	Integrity Entertainment	—	80	9%	9%	9%	+ 1/4
12%	6	K-tel	—	12	10%	10%	10%	— 1/4
74%	47%	Matsushita Electronics	—	258	67%	66%	67%	+ 2%
16%	8%	Mattel	—	614	9	8%	9	+ 1/4
42%	16%	MCA	—	547	37%	36%	37%	+ 1
90%	72%	3M	—	840	78	77	77%	— 1/4
148%	82	Motorola	—	1162	135%	133%	134%	+ %
70%	47	No. American Phillips	—	109	64%	63%	64%	+ %
15%	4	Orron Corporation	—	16	5%	5%	5%	— 1/4
24%	18	Pioneer Electronics	—	4	20%	19%	19%	Unch.
31%	13%	RCA	—	4277	26%	26	26%	Unch.
16%	12%	Sony	—	5977	13%	13%	13%	Unch.
34%	25%	Storer Broadcasting	—	120	31%	30%	31%	+ %
6%	2%	Superscope	—	12	4%	4%	4%	— 1/4
57	38	Taft Broadcasting	—	11	48%	47%	48%	+ %
35%	19%	Warner Communications	—	1704	20%	20%	20%	Unch.

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1/4	Koss Corp.	9500	5%	6%
Certron Corp.	8600	3/4	3%	Josephon Int'l	4000	17 1/2	18
Data	—	—	—	Recoton	100	14%	15
Packaging	1700	6	6%	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.

## Heartland Beat

Continued from page 6

product, which will give him more bargaining power with distributors. Eventually, he says, he'd like to work out a system by which "I'd get paid on time, possibly receive cash advances to press more records if I have a runaway hit; in exchange for which I'd guarantee absorption of returns and a time limit on their option with the label."

Forman feels that if indie labels and indie distributors were to have more such good-faith arrangements as that one, it could only make the independents stronger. Metro-America plans to join Tom Silberman's Independent Label Coalition, he adds.

Metro-America Distribution, says Forman, is probably the Midwest's only large import distributor outside of Twin Cities in Minneapolis. Since June 1 it has accrued some 55 regular accounts in Michigan and Ohio.

Forman says the distribution company generally handles 125 titles, with an inventory of 25-50 on regular releases and up to 500 on hot product. Indie labels distributed by

Metro-America include DB Records, Enigma, SST, Factory U.S., Moment Productions, Dischord, Eat, and AAMP. A bi-monthly guide called "Release Report" provides accounts with new and upcoming release information and related artist subject matter. "The label is the first priority," says Forman, "but the distributor is the money-maker."

Cleveland's Mirus Music Inc., a four-year old group of independent music corporations, earlier this month announced the creation of a new "umbrella" name, MMI Group. Under this aegis are: Mirus Music Inc., Lakeside Marketing Inc., Mirus Publishing Corp. (BMI), and Murios Publishing Inc. (ASCAP). Affiliated companies are the newly-instated Mirus Records, Lakeside Records, and Mirus International. Mirus spokesman Doc Remer credits "rapid growth and increasing product diversity" for the group's expansion.

Heartland Beat welcomes new releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Dr., Chicago, Ill. 60606.

## Bubbling Under The HOT 100

- 201—MADONNA, Madonna, Sire 1-23867 (Warner Bros.)
- 202—CONEY HATCH, Outa Hand, Mercury 512869-1M1 (PolyGram)
- 203—MECO, Ewok Celebration, Arista AL8 8008 (RCA)
- 204—AZTEC CAMERA, High Land, Hard Rain, Sire 1-23899 (Warner Bros.)
- 205—JOHNNY LEE, Hey Bartender, Warner Bros. 1-23889
- 206—KISSING THE PINK, Naked, Atlantic 80080
- 207—CONWAY TWITTY, Lost In The Feeling, Warner Bros. 1-23837
- 208—RAMSEY LEWIS, Les Fleurs, Columbia FC 38787
- 209—ROMAN HOLIDAY, Roman Holiday, Jive/Arista JLM5-8086
- 210—TONY CAREY, I Won't Be Home Tonight, Rocshire XR 22000



TALKING TURKEY—Ronnie Millsap, right, discusses future recording plans with RCA Records executives after two soldout performances at Long Island's Westbury Music Fair. Pictured, from left, are division vice president of communications Robbin Ahrold; division vice president for the U.S.A. and Canada Don Ellis; and Jose Menendez, division executive vice president of operations.

## Lifelines

## Births

Girl, Linsey Rebecca, to Adrienne and Jackson Schwartz, Aug. 8 in Los Angeles. He is engineer, producer and manager of Monterey Sound Studio in Glendale, Calif.

Boy, Brian Matthew, to Mariellen and Van Webster, Aug. 13 in Los Angeles. He is president of Digital Sound Recording and Hope Street Studio there.

Boy, Kristor Kahrson, to Ruth and Tom Gervat, Aug. 17 in Teaneck, N.J. He is a gospel recording artist for Resilient Records.

Girl, Cara Elizabeth, to Don and Debbie Wimbrough, Aug. 9 in Baltimore. He is keyboards player for the Arista Records group Shore Patrol.

Boy, Donald Paul, to Marietta and Don Rhea, July 17 in Milwaukee. He is a store manager for Peaches there.

## Marriages

Carrie Fisher to Paul Simon, Aug. 16 in New York. She is an actress and he is the performer-writer.

Alan Shapiro to Judy Marie Bolster, Aug. 5 in Miami. He is owner of Jerry Bassin Inc.'s One Stop there.

## Bubbling Under The Top LPs

- 101—ROCKIT, Herbie Hancock, Columbia 38-04054
- 102—I CAN MAKE YOU DANCE, PART 1, Zapp, Warner Bros. 7-29553
- 103—ALL NIGHT LONG, Mary Jane Girls, Gordy 1690 (Motown) (MCA)
- 104—CUM ON FEEL THE NOIZE, Quiet Riot, Pasha 4-04005 (Epic)
- 105—AIN'T NOBODY, Rufus Featuring Chaka Khan, Warner Bros. 7-29555
- 106—I WANTED TO TELL HER, Ministry, Arista 1-9068 (RCA)
- 107—YOU PUT THE BEAT IN MY HEART, Eddie Rabbitt, Warner Bros. 7-29512
- 108—IF I ONLY HAD A BRAIN, The Coconuts, EMI-America 8164
- 109—HEAT IN THE STREET, Axe, Atco 7-99850
- 110—LONELY BUT ONLY FOR YOU, Sissy Spacek, Atlantic/America 7-99847

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Aug. 28-31, National Assn. of Broadcasters radio programming conference, St. Francis Hotel, San Francisco.

Aug. 28-31, Video Software dealers Assn. second annual conference, Fairmont Hotel, San Francisco.

★ ★ ★

Sept. 16-18, Great Southern Computer & Electronics Show, Veteran's Memorial Coliseum, Jacksonville.

Sept. 19-21, Third annual Videodisc/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.

September 22-25, Semi-annual Atlanta Computer Showcase Expo, Atlanta Apparel Mart.

September 22-25, First annual Detroit Showcase Expo, Cobo Hall, Detroit.

September 22-25, Second annual New York Computer Showcase Expo, New York Coliseum.

September 26-30, Video Expo New York, The New York Passenger Ship Terminal, 55th St. and the Hudson River.

September 29-October 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. 9-13, Talent Buyers Seminar, Opryland Hotel, Nashville.

Oct. 10, 17th Annual CMA Awards Show, Grand Ole Opry House, Nashville.

Oct. 10-16, Grand Ole Opry Birthday Celebration, Nashville.

Oct. 11-13, Internepcom U.K., Metrople Exhibition Centre & Brighton Exhibition Centre, Brighton, England.

Oct. 15-17, Fifth annual Hong Kong Consumer Electronics Show, Regent Hotel and New World Hotel, Hong Kong.

Oct. 31-Nov. 2, NARM One-Stop Conference, LaPosada, Scottsdale, Ariz.

★ ★ ★

Nov. 1-4, Ninth annual MUS-EXPO '83 & third annual VID-EXPO '83, Convention Center, Acapulco.

Nov. 1-4, VIDEXPO '83—third International Video and Telecommunications Market, Condesa Del Mar, Acapulco.

Nov. 2-4, NARM Rack Jobbers Conference, LaPosada, Scottsdale, Ariz.

Nov. 2-4, Electronic Displays, Kensington Exhibition Centre, London.

Nov. 3-6, National Home Electronics Show, Arlington Park Race Track Expo Hall, Arlington, Ill.

Nov. 7-10, American Market for International Programs, Miami Beach, Florida.

Jeff McNeal to Kimberly Bazzell, Aug. 20 in San Francisco. He is an air personality on KYUU-FM there.

★ ★ ★

Rich O'Donnell to Kathi Deamer, July 20 in Delaware. He is an air personality on WAMS Wilmington, Del.

★ ★ ★

Melissa Press to Timothy Downey, Aug. 14 in Detroit. She manages Ross Music Records in Harper Woods, Mich. He is co-owner of But-ton-Up Novelty in Warren, Mich.

## Deaths

Ira Gershwin, 86, Aug. 17 at his home in Beverly Hills, Calif. He was one of the foremost lyricist, most notably in collaboration with his brother George (separate story, page 3).

★ ★ ★

Johnny Lynch, 66, Aug. 9 at his home in Philadelphia. The jazz trumpeter was leader of the house band at Club Harlem in Atlantic City until his death and a former member of Dizzy Gillespie's big band. He is survived by two daughters and two sisters.

★ ★ ★

Nathan David Goodman, Aug. 14 in Beverly Hills, Calif. He was a personal manager who founded and recorded the Diamonds in the 1950s and also operated Studio Track in Los Angeles. He is survived by his wife, Lillian and two children.

★ ★ ★

Klaus Nomi, Aug. 6 at the NYU Medical Center in New York. He was a new music performing artist.

## Sirius Software Sues Fox Video

Continued from page 6

for products, the contract states, included 5% on designs by Sirius that were not in final salable form, 50% on those titles derived from Sirius and licensed by Fox to third parties, and a "fair rate" for any pay tv or cable tv use of Sirius titles.

Under the agreement Sirius would have transferred to Fox about 33% of the company's common stock if royalties of more than \$1.5 million had been received prior to February 1984, or if Fox chose to pay such an amount by February 1984.

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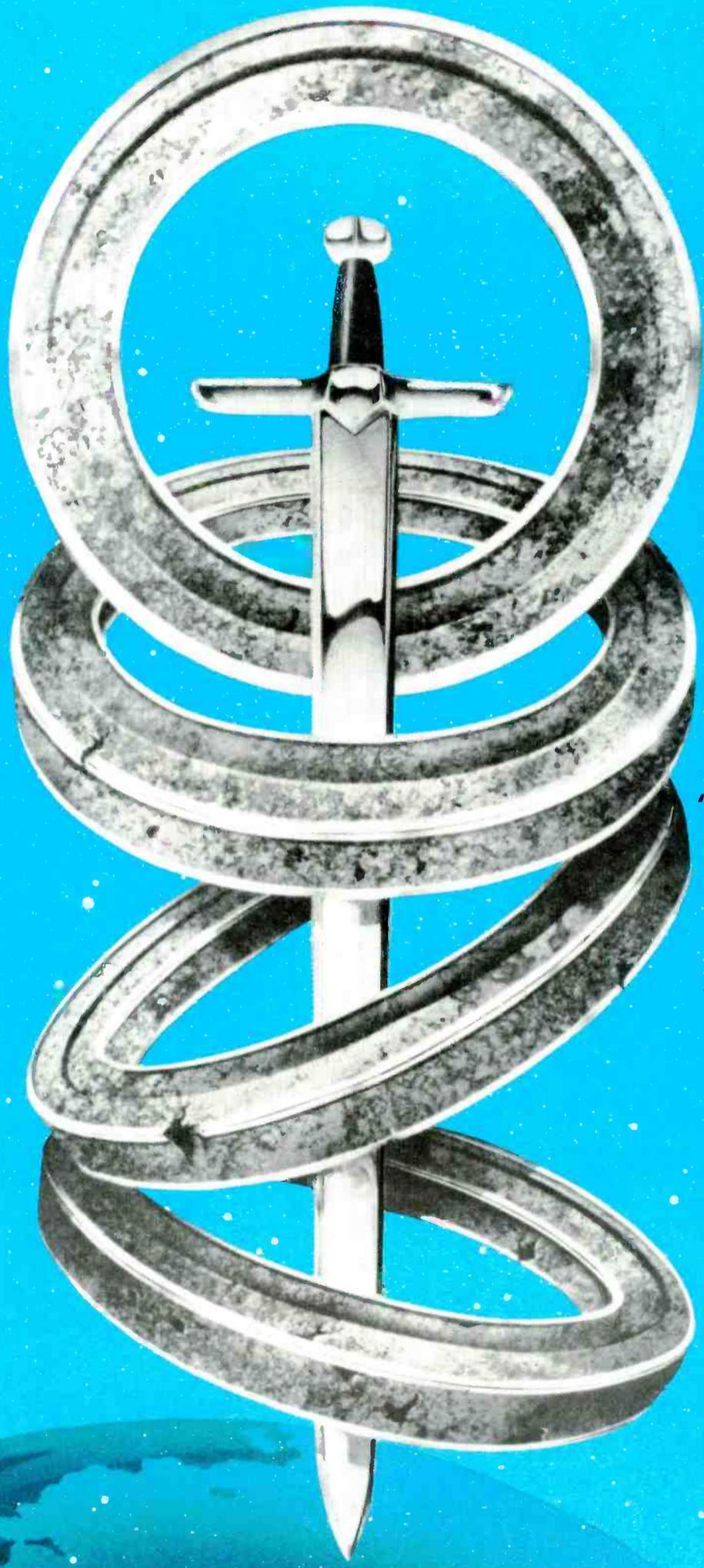
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## COSTS CITED

## Labels Limit Royalties On CD Releases

• Continued from page 1

Nevertheless, each project involves special negotiation and an addendum drawn to the artist's contract, granting permission for the special rate. The need for these royalty adjustments has, in some cases, affected CD release schedules where negotiations are protracted.

"We are proceeding on an album by album basis," confirms Robbin Ahrold, CD coordinator for RCA Records, "and are very encouraged by artist responses." A similar experience is reported by Jerry Shulman, responsible for CD marketing at CBS Records.

Still, in a few instances artists have held back material from CD transfer rather than modify percentage royalty provisos in their contracts. But their number is described as "just a handful."

Once CD enters the mainstream of record consumption and actual manufacture of disks begins in the U.S., the viability of the current royalty approach may be reviewed. Label executives indicate, Ahrold doesn't see this occurring, however, "until the full blush of CD marketing" is experienced, which may not be until at least well into next year.

Sheldon Vogel of Atlantic Records agrees that the current agreements being entered into will, at some point, be reconsidered. He states, however, that royalty concessions are absolutely essential at this time to counter the heavy costs of CD release amortized over relatively few sales during early marketing forays.

The royalty concessions sought on CD remind industry observers of the special deals sought when tape, first open-reel, then 8-track and cassette, entered the marketplace. Within a relatively short time, label practice was to insist on half royalties for tape, later modified to three-quarter the disk rate, and finally parity for any artist who wielded a modicum of commercial clout.

While there are standard label contract forms today that call for half royalties on "audiophile" recordings, also sold at premium prices, none at this time are known to include reference to CD.

## One-Stops Citing Sunnier Sales

• Continued from page 1

Bill Norman, vice president, Bibb Dist. Co., Charlotte.

Speaking directly to the line loss situation, he says, "It's hurt the distributor/one-stop." But he goes on to note that "business has picked up. Of course, we're in a lot of different businesses and business always seems to pick up at the first of the month." Norman says a comparison to this time a year ago is not impressive because business has been soft for so long.

At Brown Record Dist. here in suburban Buena Park, manager Jim Hoag sees independent one-stops now having to carry more depth in more lines because of the vacuum deriving from indie label shifts.

Many one-stops are the first to pick up on trends and at City One-Stop here, Sam Ginsberg says 12-inch sales are one example of increased sales activity. "In our showroom we've gone from one to five racks."

At Uptown in St. Louis, Mike Dorrin and partner John Gavin have moved and expanded down-

town into 6,700 square feet, after Uptown being on McPherson mid-city for 13 years. "We've picked up about 150 jukebox operators by being where we are now," says Dorrin, who adds eight are employed at the firm.

Typical of one-stops also in retail is Radio Doctors, Milwaukee, where retail manager Jerry Freebert says one-stop business is picking up as schools gear up again. He credits retail with aiding Radio Doctors and was one of several mentioning how Compact Disc is placing one-stops in a ticklish situation.

Radio Doctors' separate classical annex is one of the retail outlets chosen to handle CD even though "we cannot sell CD through the one-stop. We are getting a lot of requests for CD on the one-stop side."

Hoag at Brown Record Dist. here is more vocal. "CD is a sore point with me. If labels can restrict CD it could happen on other product in short supply. They are also getting it off on the wrong foot by not selling to one-stops and missing the built-in distribution system we represent."

Over all, Brown represents some of the dynamic growth in one-stops. "We were just a sleepy Orange County one-stop until this past June when new owners took over." He says former finance industry partners Gene McDowell and Howard Peach acquired the firm which enlarged 1,000 square feet, added the top 50 in black and country singles and may next go into video.

At Nova, four new people have been put on, says Libman, to handle the increased volume of the 28-month old firm. "Our accounts represent 75% black music so we're as hot as a pistol."

Both Libman and Brown mention one problem now plaguing one-stops as they take on more volume once handled by indie distribution—Saturday deliveries. "We've gone to truck lines and buses," says Hoag, who like Libman complains that UPS doesn't deliver Saturdays. But both mention the hassles and added expense in any alternatives to UPS. "We have to change our weighing machines which are set for UPS," notes Hoag.

## CHART UPSURGE

## Big Singles Spark Sales In U.K. Mart

• Continued from page 1

the marketing advantages of the LP-sized single.

New changes in the Gallup charts reflect the boosted status of the 12-inch record, which is having its catalog number prefix included with the 7-inch number. And the 12-inch singles chart is being increased from 25 entries to 40 as from this week.

While the extra sales business is obviously welcome, there's still plenty of industry criticism levelled at the 12-inch format.

Gallup statistics show that some 7-inch only releases, certainly in the MOR and pop areas, achieve lower positions in the combined 7- and 12-inch chart, which is published here, and the 7-inch only chart, which is not.

The belief is that some fans buy the same record twice when the 12-inch version has longer or even extra tracks, so that the chart reflects "sales of plastic" rather than song/performance popularity.

Additionally, the 12-inch single is used as a marketing incentive by bigger record companies, who offer them to chart return shop retailers either free or at 7-inch price. Independent dealers frequently complain about hassles in obtaining supplies of 12-inch versions.

In the U.K., the 12-inch version costs around 30 pence (45 cents) to press, plus around 15-20 cents for the sleeve. A 7-inch single in a picture sleeve costs around 20 pence (30 cents) to produce. So, at full price, the bigger configuration is worthwhile but marked down for marketing ploys they become loss leaders.

Record company opinions in the U.K. are mixed. Stephen James, managing director of DJM Records, insists, "The chart no longer indicates what is a hit single, because the 12-inch records are distorting it."

A.J. Morris, Polydor managing director, says, "You find you're at a disadvantage in the combined 7-inch and 12-inch chart if you don't have a 12-inch equivalent. But this format is nevertheless a reality, something the public wants, and we're right to count them both in the main chart."

"However there is a case for publishing a 7-inch only chart. And it's up to companies to price 12-inch releases in a way that is profitable and not just use them as marketing tools."

A recent Polydor single by Sarah Brightman, says Morris, reached only number 55 in the combined chart but was placed 38 in the non-published 7-inch only chart. And, says Stephen James, a Sheila Walsh/Cliff Richard duet on a DJM single "suffered precisely that kind of fate."

James opts for a system where 7-inch and 12-inch recordings should not be combined unless the larger format is identical to the smaller. He says: "The smaller labels suffer because there's no money in 12-inch records. Only the big boys can compete, so the chart is biased towards them. And there's a bias against MOR and pop releases, because they're not in 12-inch format."

David Simone, Arista/Ariola executive, reckons the combined chart has a definite "downgrading effect" on 7-inch only releases. He's pushing his artists to have a 12-inch version.

## Rackers Reporting More Traffic

• Continued from page 1

Sid Silverman of United Records & Tape and Okinow says their firms were in the early stages of computer software racking.

Anderson, calling July 1983 his best July in 20 years of racking. Credits as helpful adjusting his prices upward. He is charging as high as \$9.49 for product from certain labels which recently elevated their wholesale album prices.

Marilo de Felippo, vice president of purchasing, terms Handleman's business "excellent" and says the firm is experiencing an "excellent summer." He echoes others' lists of key albums, adding that "Return Of The Jedi" product from Disneyland and PolyGram also helped boost volume in recent months. He also singles out Loverboy, the Police, Stevie Nicks and an earlier Olivia Newton-John hits package.

"There's been good improvement during the past two or three months," says Larry Smith of BeeGee Distributing, Albany, N.Y. The upturning economy and good product are the reasons, he adds.

Though the Intermountain region is hard-hit financially, Joe Sasich of

Alta, Salt Lake City, likes the signs he's seeing. Catalog is still slow, he reports but new hot releases more than fill the gap. He's buffered his sales with video game titles, video-cassettes, record and tape accessories and phones. Now he's ogling computer software.

All Labels West, Phoenix, points to the upsurge in cassette interest in Arizona and West Texas and New Mexico for a 22% overall increase over a year ago, according to Bill Glaseman. His ratio is 85% cassette to 15% LP, building from 70% cassette and 30% LP a year ago. When he opens a new store location now, he often puts in tape only. He says he is still putting tape into locked fixtures.

Silverman strongly points up the "multi-itemed rack location" for United's better recent business. Blank audio and video tape and a greater emphasis on all accessories have assisted significantly, he adds. "We can all get down and kiss the MTV logo," the president of the rack division states.

Bob Schneider, executive vice president, Western Merchandisers, says the rack side of the Amarillo-

based multi-faceted company, has "firmed up." Schneider says rack business currently outpaces the retail side of the Marmaduke operation. Like Okinow and others, he feels people are back into mass merchandiser store buying.

"Cassettes are going crazy," Schneider notes. "We are three to one cassettes over LPs in our racks. A year ago, cassette was just starting to surpass LP. We have to get rid of our locked cases. We are working on new fixturing, but it's too early to make a decision," Schneider adds.

Jim Moran, president of Pickwick's rackjobbing wing, could not be reached for comment.

## NARAS Seeks New Members

LOS ANGELES—A dramatic increase in its membership base, including a new emphasis on younger members, is the goal behind NARAS' new National Membership Outreach Program, unveiled here last week by Mike Melvoin, recently elected president of the Recording Academy.

While asserting the seven regional NARAS chapters have already increased their membership rolls, Melvoin says a large number of eligible recording professionals have never been approached by the organization. A local outreach campaign is credited with attracting several hundred new members to the Los Angeles chapter.

Tom Noonan, associate publisher and director of charts for Billboard and a longtime NARAS member, has been appointed national chairman for the new program, which Melvoin has expanded to the other six chapters via the call for outreach committees to be established in each chapter.

In a letter to chapter presidents, Melvoin acknowledged the goal of broadening NARAS' membership to include more rock-oriented professionals by saying, "Our base must be wide, deep, strong, and, yes, young."

That admission stems from Melvoin's recognition that much criticism for the academy's annual Grammy Awards has emanated from rock circles.

## Chartbeat

• Continued from page 6

★ ★ ★

U.K. Watch: In Britain, meanwhile, an American act, K.C. & The Sunshine Band, is on top for the second straight week with "Give It Up" (Epic). Though the group collected five No. 1 hits in the U.S. between August, 1975 and January, 1980, this is its first single to top the British chart. (It hasn't yet been released in the U.S.)

K.C.'s five No. 1 American hits, and their British peak positions are "Get Down Tonight" (#21), "That's The Way (I Like It)," (#4), "Shake Your Booty" (#22), "I'm Your Boogie Shoes" (#34) and "Please Don't Go" (#3).

★ ★ ★

Odds & Ends: Donna Summer's album "She Works Hard For The Money" (Mercury) jumps to number nine, becoming her first top 10

album since "On The Radio" more than three years ago, her first top 10 studio album since "Bad Girls" four years ago; and her first top 10 single-disk album ever. All of Summer's previous albums to reach the top 10 (1978's "Live And More" was the first) were doubles.

And with Summer moving up alongside Def Leppard and the soundtracks to "Flashdance" and "Stayin' Alive," PolyGram now has an imposing four albums in the top 10. No other distributor currently has more than two albums there.

Agnetha Falskog this week becomes the second member of Abba to hit the charts with a single written by Russ Ballard. Agnetha's "Can't Shake Loose" (Polydor) debuts at 78; Frida's "I Know There's Something Going On" (Atlantic) peaked at 13 earlier this year. Agnetha's record is produced by Mike Chap-

man; Frida's was handled by Phil Collins and Hugh Padgham.

Herbie Hancock becomes the first jazz figure to top Billboard's dance chart, with "Rockit" (Columbia) moving up to No. 1. Hancock hit No. 1 on the jazz chart with four albums in the mid-'70s: "Headhunters," "Thrust," "Man-Child" and "Secrets."

★ ★ ★

We Get Letters: Songwriter Mike Anthony wrote in to let us know that he collaborated with Barry Mann on Bobby Rydell's "I'll Never Dance Again," a 1962 hit. The two also teamed up on two other hits that just missed making our recent list of Mann & Weil's all-time biggest hits: Brenda Lee's "The Grass Is Greener" and the Diamonds' "She Say." Anthony's biggest hit was Johnny Tillotson's breakthrough smash, "Poetry In Motion," in 1960.

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	
																								WEEKS AT #1
1	1	9	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		37	40	5	ARETHA FRANKLIN Get It Right Arista AL8 8019	RCA		8.98	BLP 4	72	89	3	KANSAS Drastic Measure CBS Associated QZ-38733	CBS				
2	2	36	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 1	38	29	16	ZEBRA Zebra Atlantic 80054	WEA		8.98		73	77	20	NAKED EYES Naked Eyes EMI America ST 17089	CAP		8.98		
3	3	18	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 13	39	27	12	THE KINKS State Of Confusion Arista A1 8-8018	RCA		8.98		74	80	77	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98		
4	4	30	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		40	32	7	DIANA ROSS Ross RCA AFL1 4677	RCA		8.98	BLP 1+	75	86	18	EDDIE MURPHY Eddie Murphy Columbia FC 38190	CBS				
5	5	9	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA		8.98		41	6	6	STEVIE RAY VAUGHN Texas Flood Epic BFE 38734	CBS				76	87	3	YAZ You And Me Both Sire 1-23903 (Warner Bros.)	WEA		8.98		
6	8	7	SOUNDTRACK Staying Alive RSD 813269-1 (PolyGram)	POL		9.98		42	4	4	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 7	77	75	18	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98		
7	6	18	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 40	43	36	7	ELO Secret Messages Jet QZ 38490 (Epic)	CBS				78	71	47	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		
8	7	9	LOVERBOY Keep It Up Columbia QC38703	CBS				44	42	10	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA		8.98		79	109	3	SPYRO GYRA City Kids MCA 5431	MCA		8.98		
9	11	7	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (PolyGram)	POL		8.98	BLP 5	45	37	29	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 2	80	83	94	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲			
10	9	14	THE FIXX Reach The Beach MCA 5419	MCA		6.98		46	44	61	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲			81	85	66	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			
11	10	28	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		47	41	17	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 33	82	95	9	AMERICA Your Move Capitol ST-12277	CAP		8.98		
12	13	28	JOURNEY Frontiers Columbia QC 38504	CBS	▲			48	49	24	U2 War Island 90067 (Atco)	WEA	●	8.98		83	74	14	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 9	
13	15	2	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA		8.98		49	59	5	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA		8.98	BLP 8	84	70	15	THE B-52'S Whammy Warner Bros. 1-23819	WEA		8.98		
14	17	14	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1 4681	RCA		8.98		50	152	2	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA		8.98		85	88	107	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98		
15	16	10	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98		51	52	47	ALABAMA The Closer You Get RCA AHL1 4663	RCA	▲	8.98	CLP 1	86	73	45	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 41	
16	17	17	MEN AT WORK Cargo Columbia QC 38660	CBS	▲			52	53	54	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 3	87	62	11	MARSHALL CRENSHAW Field Day Warner Bros. 23873	WEA		8.98		
17	18	2	BILLY JOEL An Innocent Man Columbia QC 38837	CBS				53	54	12	KAJAGOOGOO White Feathers EMI-America ST 17094	CAP		8.98		88	101	17	TEARS FOR FEARS The Hurting Mercury 8110391 (PolyGram)	POL		8.98		
18	19	41	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 15	54	93	3	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 24	89	64	9	BOB MARLEY & THE WAILERS Confrontation Island 90085-1 (Atco)	WEA		8.98	BLP 46	
19	20	34	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 35	55	56	45	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98		90	159	2	TOM TOM CLUB Close To The Bone Sire 1-23916 (Warner Bros.)	WEA		8.98	BLP 56	
20	21	44	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	BLP 58	56	78	4	BONNIE TYLER Faster Than The Speed Of Light Columbia BFC 38710	CBS				91	84	6	CHARLIE DANIELS BAND A Decade Of Hits Epic FE 38795	CBS				
21	25	19	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS				57	58	52	THE ISLEY BROTHERS Between The Sheets I-Neck FZ 38674 (Epic)	CBS	●		BLP 2	92	87	21	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98		
22	23	19	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	●	8.98		58	59	55	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 19	93	115	45	IRON MAIDEN The Number of the Beast Capitol ST 12202	CAP		8.98		
23	26	6	TACO After Eight RCA AFL1-4818	RCA		8.98		59	60	50	A FLOCK OF SEAGULLS Listen Jive/Arista JL8-8013	RCA		8.98		94	90	10	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98		
24	25	28	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	●	8.98		60	61	46	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		6.98		95	65	17	MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (Mercury)	POL		8.98		
25	26	14	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98		61	62	16	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 6	96	81	12	SOUNDTRACK Return Of The Jedi RSD 422811767-1 (PolyGram)	POL		9.98		
26	27	20	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA		8.98		62	63	48	JOE WALSH You Bought It, You Name It Full Moon/Warner Bros. 1-23887	WEA		8.98		97	61	9	CROSBY, STILLS, & NASH Allies Atlantic 80075-1	WEA		8.98		
27	28	4	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA		8.98		63	64	53	MTUME Juicy Fruit Epic FE 38588	CBS			BLP 11	98	91	71	TOTO Toto IV Columbia FC 37728	CBS	▲			
28	29	NEW ENTRY	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA		8.98		64	65	67	PETER TOSH Mama Africa EMI-America SO-17095	CAP		8.98	BLP 70	99	NEW ENTRY	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 12		
29	30	3	ELVIS COSTELLO Punch The Clock Columbia FC 38877	CBS				65	66	60	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98		100	130	72	THE POLICE Ghost In The Machine A&M SP-3730	RCA		8.98		
30	31	11	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA		8.98	BLP 16	66	67	72	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98		101	76	11	LITTLE RIVER BAND The Net Capitol ST-12273	CAP		8.98		
31	34	14	FASTWAY Fastway Columbia BFC 38662	CBS				67	68	66	KROKUS Head Hunter Arista AL 8005	RCA		8.98		102	106	14	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 8	
32	33	22	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98		68	69	134	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA		8.98		103	99	65	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98		
33	34	8	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98		69	70	57	RICKIE LEE JONES Girl At Her Volcano Warner Bros. 1-23805	WEA		5.99		104	107	5	FUN BOY THREE Waiting Chrysalis 86V 41417	CBS				
34	35	19	EDDY GRANT Killer On The Rampage Portrait/Ice BGR 38554 (Epic)	CBS			BLP 23	70	71	63	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS				105	94	77	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 19	
35	38	18	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	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).

AUGUST 27, 1983, BILLBOARD

EXECS DIFFER ON REASONS

## New Groups Slump With Second LPs

• Continued from page 3

ABC, or Thomas Dolby or Dexy's Midnight Runners will do on their second releases," he says, adding that since the new music acts attract the most trend-conscious audiences, until a new band establishes its own unique identifiable sound, such as the Police and the Clash, there is always the danger that as music fads change come bands will be left behind.

He also notes that since many new music bands broke through because of hit singles, they get caught in a double bind. Their careers become dependent on having those hit singles. But in that case they may lose their original "hip" audience, having become commercial. And once the hit singles stop, the band is left with nothing. This may have happened to Blondie, and this may be the current case with A Flock Of Seagulls who presently do not have a hit single.

Webber says that one of the advantages of the AOR format has been that such stations would play certain artists regardless of how well they did with singles. He points to Led Zeppelin as a prime example, add he says even the Rolling Stones have never been that dependent on hit singles.

"It's really important that a group on a second album establishes its artistic credibility," says Webber. "To continually crank out hit singles is always a problem. But if some of

these bands, without a hit single, can level out at 700,000 LPs, that's great. Because then, if you have a hit single, you can double it."

Paul Rappaport, director of national LP promotion at Columbia Records, notes that distinctions about new and not new music are made only within the industry, and most fans couldn't care less. He adds that there is a lot of competition from hot product out there this summer. "You have to go record by record, cut by cut. There are so many different aspects to the equation."

However, Rappaport does acknowledge that when new music was perceived as the next big thing, "everybody jumped on the bandwagon and there was a flood." And if there is any kind of backlash to now, it is in the process of separating "the real artists from the people trying to capitalize from a situation."

"There is no new music backlash," says Steve Leeds, director of East Coast a&r for MCA. "If anything, new music is stronger than ever. I think 'Flock' and 'Joan' suffered a case of sophomoreitis, and if there's any story to write, it's about the second album syndrome where an artist has a lifetime to do his first album, and then is under tremendous pressure to come up with a follow up."

However John Schoenberger, national album promotion director at MCA, does see some backlash against new music, especially in the consulted stations.

## RCA Videodisk Charged With Infringement

NEW YORK—Northern Songs Ltd. and ATV Music charge in U.S. District Court here that RCA Corp. has infringed on 16 of its copyrights with the release of a SelectaVision videodisk, "Let It Be," a 1970 United Artists-distributed documentary on the Beatles.

According to the complaint, filed July 6, RCA was not among the third parties granted various licenses for dramatic-musical rights, film rights, sound-recording rights, and videotape and videodisk rights to the compositions, mostly by John Lennon and Paul McCartney. Also involved are two copyrights, Lloyd Price's "Lawdy Miss Clawdy" and Richard Penniman & Enotris Johnson's "Miss Ann," which the plaintiffs claim were assigned to them in December 1979 from Venice Music.

"The acts of the defendant, 'the action charges,' . . . operate in derogation of these licensing arrangements with third parties and constitute unfair competition and unfair trade practices against Northern Songs and ATV to their substantial and irreparable harm."

The action seeks to remove the videodisk of "Let It Be" from the marketplace and demands \$1 million in punitive damages.

According to the legal department of RCA Corp., the company is "fully indemnified" against the claim in its arrangement with United Artists for release of the videodisk. RCA is expected to answer the charges in court this week. IRV LICHTMAN

VIDEOFEST SPEAKERS SAY

## Talent, Cash, Speed Needed For Videos

• Continued from page 4

that the Ross piece "should have cost a quarter million, whereas it actually did cost \$130,000."

Ross concluded his intro by saying that MTV "now seems to be the easiest way to break a band. It's a major force just because of the number of people it reaches. We have a figure of 17 million homes but no figures on how many actually are watching it." Ross cited an AP poll indicating that 58% of young record buyers are buying an LP because of video.

Various panelists spoke of the unusual speed needed to work in the medium. Greenberg told of a request from Warner Bros. to have the Prince piece done in a week, a request the label backed by coming up with \$20,000 cash on that same day. Payne said "Beat It" was done in 10 days, and that "the on-line edit took 11 minutes and 16 seconds. You can really cut corners in those areas if you do your homework right."

Dear noted some problems caused by the demise of VHD halfway through the Nick Danger piece, "The Case Of The Missing York." (Pacific Arts will premiere the feature at a press conference, with Michael O'Donoghue and the Firesign Theater, during the Video Software Dealers' Assn. convention in San Francisco, 5 p.m. Aug. 28.)

The Danger feature is one proof of the general answer to the question, "Where is rock video going?" posed by an attendee. "To longer format videos," said Greenberg. "We'll see packages of 60 minutes of material."

Said Dear, "Video is one of the best avenues for young filmmakers, but the people who have the bucks don't want to open it up to young filmmakers."

In addition to longer pieces the panelists agreed that the trend would be toward the conceptual rather than live-performance material. "When you're dealing with visuals you're under some obligation to tell a story," Whifler said.

## PolyGram Sets Double CD

• Continued from page 3

effectiveness of the company's marketing program, says Harper.

Meanwhile, PolyGram is proceeding in its campaign to help create CD environments in so-called "flagship" stores. Some 15 to 17 such stores across the country have been selected for this treatment, involving specially constructed sets, closed circuit video explaining CD, and playback demonstration capability. Dick Bungay, engaged as a consultant, is in charge of this phase of the program.

# Home Computer Makers Banking On 'Hit' Software

By FAYE ZUCKERMAN

LOS ANGELES—Atari, Mattel and Texas Instruments are looking to stage a home computer comeback this fall, and to reverse the conditions which led each to staggering losses for the first half of the year. In particular, they're banking on "hit" software titles, although the companies' third-party software counterparts have doubts about the likelihood of a real turnaround.

Creative Software president Paul Zuzelo comments that when Texas Instruments recovered from the 99/4 and the recall controversy, "I started to believe that the company could recover from anything." Creative Software just acquired Funware, a software publisher for TI computers; it also publishes titles for Commodore computers, one of the few computer hardware companies reporting respectable earnings for 1983.

With the response to recent rumors that Atari and Mattel plan to get out of the computer hardware business altogether being definitive denials from spokespeople for both companies, continued support by their computer systems is expected and reported.

But with IBM about to introduce its own home computer system, the Peanut, and Apple aggressively soliciting the "family" market, many of the software companies believe that a ruthless shakeout nears and even the seemingly untouched Commodore may feel the effects.

Hence, Atari, Mattel and TI are banking on "hit" software titles to heal the wounds of a dismal first and second quarter. Since the winter CES show TI has actively been solic-

iting the top selling third-party software makers' "hit" titles while Mattel and Atari have started to convert and make new software titles for competitor machines.

"Four new computer systems will meet their scheduled shipping date of Sept. 1," assures Bruce Entin, Atari's vice president of corporate communications. "TV commercials and usual retailer promotions are planned."

Alan Alda, Atari official spokesman, is expected to be featured in the company's new TV advertisements this fall, he adds. "Neither industry, software nor hardware, is more important to us. They both maintain a high priority."

From Texas Instruments, this fall consumers will see a surge in the availability of "hit" titles for the TI 99/4A computer. Since June the

company has signed such popular software developers as Broderbund, Spinnaker, Imagic, Sierra On-Line and CBS Software.

"The conversions are moving along fine," notes Jim Sanders, home computer software strategy manager for the Lubbock, Texas company. "We realized there is a need to have good, creative external talents' titles as part of our offering."

Texas Instruments is hoping that the new titles will provide added value to its machines, fostering hardware and software sales. All the marketing and distribution of the new titles will be done via TI's dealer network.

The packaging of the games will be in the same casing that the software companies have been using all along, rather than Texas Instruments' standardized package.

# Teens Target Of Fall TV Software Pitch

• Continued from page 3

Commodore VIC-20, ColecoVision and Intellivision.

Creative Software will be providing dealers with an 800 number. "They call it to get point-of-purchase material, counter cards and banners. We are planning on featuring our award-winning games in the fall promotion," says Elliot Dahan, vice president of marketing. The company will be marketing Broderbund's "Choplifter" and "Serpentine" for the VIC-20 as well as "Pipes" and "Save New York," a new title.

Activision is implementing a new stock balancing program starting Sept. 1 that gives dealers a 1% allow-

ance on their purchase price for each product returned to the company. Says a company spokesman, "When a dealer's returns add up to 14.3%, they break even."

Assistance in preparing this story provided by Moira McCormick in Chicago.

Datamost, evincing caution, plans to promote its line of 40 computer books in addition to software titles. "Our titles are spread across several computer systems, but we don't know which machine will emerge as a major force. Our advertising will include all machines' titles," explains Dean Marion of Datamost.

"These companies have developed strong images with their designs and logos. We want that identifying factor," Sanders says.

The events of the first and second quarter losses reveal how sensitive this industry is to reversals. The following is a summary of the publicly held hardware manufacturers losses and earnings for the first half of 1983 in alphabetical order:

- Activision has seen a 94% drop to a net of \$227,000.
- Apple reports pre-tax earnings of some \$145 million, up 50% from last year's first nine months.
- Atari has shown losses of \$310 million and laid off some 1,000 workers since January. Warner Communications largely blames its drop in stock value from \$59 to a half year low of \$19 on its Atari division.
- Coleco has announced a 117%

increase in the company's earnings, with sales at \$306 million for 1983's first half.

• Commodore, reports record sales and has seen its stock value rise from \$13 in 1982 to a high of \$47.

• Mattel has announced pre-tax losses of some \$100 million and has dismissed some 660 white collar employees since the year's start.

• Milton Bradley has blamed its losses on company-owned General Consumer Electronics, reporting a \$5.7 million figure.

• Spectravideo Inc. reports its first half 1983 earnings at \$3.3 million. This New York company's sales figures cover a six month period ending June 30.

• Texas Instruments places its pre-tax deficit at \$119 million. It has reduced its work force by some 1,100.

that if faced with a software shakeout, those companies offering a broad array of titles for several computer systems will survive.

Furthermore, some of the companies believe that retailers will be more inclined to use distributors. Last fall, many dealers over-estimated stock levels and ended the season with excess product that had no return options.

Says Michael Katz, president of Epyx, "Dealers will turn to distributors for stock balancing and inventory control." Softsel, one of the largest software distributors, recently announced it was increasing its cooperative advertising allowance from 3% on the dollar to 5%.

# TOP LPs & TAPE

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	97	36	DEBARGE All This Love Gordy 6012 GL (Motown)	MCA	●	8.98	BLP 25
107	98	24	THOMAS DOLBY The Golden Age Of Wireless Capitol ST 12271	CAP	●	8.98	
108	104	33	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98	
109	96	22	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 10
110	117	4	THE MANHATTANS Forever By Your Side Columbia FC 38600	CBS			BLP 17
111	100	10	PETER GABRIEL Plays Live Geffen 2GHS 4012 (Warner Bros.)	WEA		10.98	
112	105	15	DAVE EDMUNDS Information Columbia FC 38651	CBS			
113	103	10	PAT METHENY GROUP Travels ECM 1-23791 (Warner Bros.)	WEA		14.98	
114	79	6	DOOBIE BROTHERS Farewell Tour Warner Bros. 23772	WEA		11.98	
115	92	13	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	MCA		9.98	BLP 73
116	119	22	JULIO IGLESIAS Julio Columbia FC38640	CBS			
117	126	3	RONNIE LAWS Mr. Nice Guy Capitol ST-12261	CAP		8.98	BLP 30
118	120	21	KING SUNNY ADE Ju Ju Music Mango MLPS 9712 (Island)	IND		8.98	
119	123	17	EARL KLUGH Low Ride Capitol ST 12253	CAP		8.98	BLP 60
120	121	8	MITCH RYDER Never Kick a Sleeping Dog Riva 7503 (PolyGram)	POL		8.98	
121	102	24	INXS Shaboo Shaboo Atco 90072	WEA		8.98	
122	124	36	THE FIXX Shattered Room MCA 5345	MCA		8.98	
123	128	108	JOURNEY Escape Columbia TC 37408	CBS	▲		
124	155	116	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
125	127	76	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 42
126	NEW ENTRY		DAVID BOWIE Golden Years RCA AFL1-4792	RCA		8.98	
127	116	13	DENIECE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 26
128	112	11	PHYLLIS HYMAN Goddess Of Love Arista AL 8-8021	RCA		8.98	BLP 37
129	166	2	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA		8.98	
130	110	21	KASHIF Kashif Arista AL 8001	RCA		8.98	BLP 20
131	137	4	IAN HUNTER All Of The Good Ones Are Taken Columbia FC 38628	CBS			
132	122	29	ANGELA BOFILL Too Tough Arista AL 8000	RCA		8.98	BLP 31
133	113	16	JONZUN CREW Lost In Space Tommy Boy TBLP1001	IND		8.98	BLP 34
134	108	18	JOAN ARMATRADING The Key A&M SP 4912	RCA		8.98	
135	131	482	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
136	118	8	THE HOLLIES What Goes Around Atlantic 80076	WEA		8.98	

Compiled from national retail stores and one stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
137	111	22	CHAMPAIGN Modern Heart Columbia FC38284	CBS			BLP 42
138	140	9	DONNIE IRIS Fortune 410 MCA 5427	MCA		8.98	
139	180	2	KING SUNNY ADE Synchro System Mango MLPS-9737 (Island)	IND		8.98	
140	NEW ENTRY		BETTE MIDLER No Frills Atlantic 80070	WEA		8.98	
141	154	2	WHAM-U.K. Fantastic Columbia BFC 38811	CBS			
142	143	18	RONNIE MILSAP Keyed Up RCA AHL1-4670	RCA		8.98	CLP 3
143	156	4	LOUISE TUCKER Midnight Blue Arista AL8-8088	RCA		8.98	
144	151	3	THE O'JAYS When Will I See You Again P.R. FZ-38518 (Epic)	CBS			BLP 28
145	NEW ENTRY		JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA		8.98	
146	158	148	KENNY ROGERS Greatest Hits Liberty LDD 1072	CAP	▲	8.98	CLP 48
147	150	6	CHARLIE Charlie Mirage 90098 (Atco)	WEA		8.98	
148	157	60	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
149	141	19	JOAN RIVERS What Becomes A Semi- Legend Most? Geffen GHS 4007 (Warner Bros.)	WEA		8.98	
150	144	8	WYNTON MARSALIS Think Of The One Columbia FC 38641	CBS			
151	138	30	THOMAS DOLBY Blinded By Science Capitol MLP 15007	CAP		5.98	
152	135	111	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
153	142	18	ROBERT PALMER Pride Island 90065 (Atco)	WEA		8.98	
154	160	6	MOTORHEAD Another Perfect Day Mercury/Bronze 811365-1 (PolyGram)	POL		8.98	
155	136	14	LAKESIDE Untouchables Solar 60204-1 (Elektra)	WEA		8.98	BLP 21
156	132	10	MINISTRY With Sympathy Arista AL6-8016	RCA		6.98	
157	146	31	SCANDAL Scandal Columbia FC 38194	CBS			
158	165	3	JON AND VANGELIS Private Collection Polydor 813174-1Y1 (PolyGram)	POL		8.98	
159	187	23	DEF LEPPARD On Through The Night Mercury SRM-13828 (PolyGram)	POL		8.98	
160	139	28	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98	
161	195	29	THE POLICE Outlandos D'Amour A&M SP-4753	RCA		8.98	
162	163	5	SHOOTING STAR Burning Virgin/Epic BFE 38683	CBS			
163	173	2	HIROSHIMA Third Generation Epic FE 38708	CBS			
164	169	15	WILLIE NELSON AND WAYLON JENNINGS Take It To The Limit Columbia FC 38562	CBS			CLP 4
165	170	61	STRAY CATS Built For Speed EMI America ST-17070	CAP	▲	8.98	
166	133	21	PINK FLOYD The Final Cut Columbia QC 38243	CBS	▲		
167	171	127	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 37
168	114	8	VARIOUS ARTISTS The Motown Story: The First 25 Years Motown 6048 ML5	MCA		17.98	

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	125	12	BLACKFOOT Sigo Atco 90080	WEA		8.98	
170	NEW ENTRY		RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	
171	178	3	PAUL ANKA Walk A Fine Line Columbia FC 38442	CBS			
172	190	2	DFX 2 Emotion MCA 36000	MCA		5.98	
173	129	21	CHRIS DEBURGH The Getaway A&M SP 4929	RCA		8.98	
174	185	2	ONE WAY Shine On Me MCA 5428	MCA		8.98	BLP 27
175	NEW ENTRY		STACY LATTISAW Sixteen Cotillion 90106 (Atco)	WEA		8.98	
176	177	3	GORDON LIGHTFOOT Salute Warner Bros. 1-23901	WEA		8.98	
177	153	25	GEORGE WINSTON December Windham Hill C-1025	A&M		8.98	
178	NEW ENTRY		SPANDAU BALLET True Chrysalis B6V 41403	CBS			
179	167	42	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA	●	8.98	CLP 21
180	NEW ENTRY		THE POLICE Regatta De Blanc A&M SP 4792	RCA		8.98	
181	145	11	SYLVIA Snapshot RCA AHL1-4672	RCA		8.98	CLP 7
182	NEW ENTRY		TWISTED SISTER You Can't Stop Rock 'N' Roll Atlantic 80074	WEA		8.98	
183	168	25	O'BRYAN You And I Capitol ST-12256	CAP		8.98	BLP 32
184	NEW ENTRY		SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. BSK 3654	WEA		8.98	
185	188	2	JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Grace, And Fire Columbia FC 38645	CBS			
186	161	13	HEAVEN 17 The Luxury Gap Arista AL 8-8020	RCA		8.98	
187	193	3	THE CURE The Walk Sire 1-23928 (Warner Bros.)	WEA		5.99	
188	191	3	JULUKA Scatterlings Warner Bros. 1-23878	WEA		8.98	
189	181	40	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98	
190	172	16	RED ROCKERS Good As Gold Columbia BFC 38629	CBS			
191	192	6	JUNIOR Inside Lookin' Out Mercury 811325-1 (PolyGram)	POL		8.98	BLP 72
192	179	21	ROXY MUSIC The High Road Warner Bros. 1-23808	WEA		5.99	
193	164	5	THE ALARM The Alarm I.R.S. 7-0504 (A&M)	RCA		5.98	
194	147	12	DIANA ROSS Anthology Motown 6049ML2	MCA		9.98	
195	198	42	THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98	
196	149	41	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98	
197	148	23	PLANET P Planet P Geffen GHS 4000 (Warner Bros.)	WEA		6.98	
198	200	5	RICHARD THOMPSON Hand Of Kindness Hannibal 1313	IND		8.98	
199	176	11	LARRY CARLTON Friends Warner Bros. 1-23834	WEA		8.98	
200	194	19	NONA HENDRYX Nona RCA AFL1-4565	RCA		8.98	BLP 49

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Bryan Adams	25
Air Supply	51
Alabama	52, 105, 167
Alarm	193
America	92
Paul Anka	171
Joan Armatrading	134
Asia	29
B-52's	84
Pat Benatar	196
George Benson	31
Berlin	160
Blackfoot	169
Angela Bofill	132
David Bowie	7, 126
Laura Branigan	92
Martin Briley	111
Jackson Browne	13
Peabo Bryson/Roberta Flack	55
Larry Carlton	199
Champaign	137
Charlie	147
Phil Collins	189
Elvis Costello	30
Marshall Crenshaw	87
Crosby, Stills & Nash	97
Culture Club	20
Cure	187
Charlie Daniels Band	91
Debarge	106
Chris Deburgh	173
Def Leppard	4, 74, 159
DFX2	172
Dio	94
Thomas Dolby	107, 151
Doobie Brothers	114
Duran Duran	103
ELO	11
Dave Edmunds	43
ELO	43
English Beat	195
Eurythmics	15
Fastway	32
Flax	10, 122
Flock Of Seagulls	60
Jane Fonda	81
Aretha Franklin	37
Fun Boy Three	54
Peter Gabriel	104
Eddy Grant	111
Lee Greenwood	102
Merle Haggard/Willie Nelson	45
Daryl Hall & John Oates	21
Heaven 17	186
Nona Hendryx	200
Hiroshima	163
Hollies	136

Human League	33
Ian Hunter	131
Phyllis Hyman	128
Billy Idol	71
Julio Iglesias	116
INXS	121
Donnie Iris	138
Iron Maiden	26, 93
Isley Brothers	58
Michael Jackson	2, 152
Rick James	170
Al Jarreau	59
Joan Jett And The Blackhearts	27
Billy Joel	18
Elton John	67
Jon And Vangelis	158
Rickie Lee Jones	70
Jonzun Crew	133
Journey	12, 123
Juluka	188
Junior	191
Kajagoogoo	54
Kansas	72
Kashif	130
King Sunny Ade	118, 139
Kinks	39
Earl Klugh	119
Gladys Knight & The Pips	53
Krokus	68
Lakeside	155
Stacy Lattisaw	175
Ronnie Laws	117
Gordon Lightfoot	176
Little River Band	101
Loverboy	8, 80
Madness	77
Manhattans	110
Bob Marley & The Wailers	89
Wynton Marsalis	150
Mary Jane Girls	62
Maze	83
John McLaughlin, Al Dimeola,	
Paco DeLuca	185
Men At Work	17
Men Without Hats	28, 46
Sergio Mendes	48
Pat Metheny Group	113
Bette Midler	140
Midnight Star	50
Ronnie Millsap	142
Ministry	156
Motorhead	154
Mtume	64
Eddie Murphy	75
Naked Eyes	73
Willie Nelson	125, 164
Olivia Newton-John	75
Stevie Nicks	5, 85
O'Bryan	183
Krokus	144
One Way	174
Jeffrey Osborne	42

Robert Palmer	153
Graham Parker	129
Pink Floyd	135, 166
Planet P	197
Robert Plant	14
Police	1, 100, 124, 161, 180
Jean Luc Ponty	145
Prince	19
Quarterflash	34
Quiet Riot	22
R.E.M.	191
Red Rockers	60
Lionel Richie	86
Joan Rivers	149
Kenny Rogers	146
Diana Ross	40, 194
Roxy Music	192
Mitch Ryder	120
Scandal	157
Bob Seger	108
Shalamar	47
Shooting Star	162
Simon & Garfunkel	184
S.O.S. Band	99
SOUNDTRACKS:	
Flashdance	3
Return Of The Jedi	96
Staying Alive	6
Spandau Ballet	178
Rick Springfield	36
Spyro Gyra	79
Rod Stewart	44
Stray Cats	165
Barbra Streisand	148
Styx	56
Donna Summer	9
Sylvia	181
Taco	24
Talking Heads	16
Tears For Fears	98
Richard Thompson	198
Tom Tom Club	90
Peter Tosh	65
Toto	98
Tubes	66
Louise Tucker	143
Twisted Sister	182
Bonnie Tyler	57
U2	49
Various Artists First 25 Years	168
Various Artists 25 #1 Hits	115
Steve Ray Vaughn	41
Joe Walsh	63
Wham-U.K.	141
Whispers	109
Deniece Williams	127
Hank Williams Jr.	179
George Winston	177
Yaz	76
Neil Young	69
ZZ Top	23
Zebra	38

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.  
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## RIGHTS ASSERTED

## MCA Warns On Imports

NEW YORK—MCA Distributing Corp. has sent a letter from its attorneys warning accounts against importing or selling product manufactured abroad which bears the MCA label.

"This is to advise you that MCA has the exclusive rights to manufacture, distribute, and sell in the U.S. all records and tapes which bear its label," says the notification. "Accordingly, the importation, distribution, and sale of records and tapes manufactured outside the U.S. to which MCA owns the U.S. manufacture and distribution rights infringes MCA's copyrights.

"This letter constitutes formal notice that MCA will file suits for copyright infringement against anyone who imports into or attempts to sell in the U.S. any record or tape manufactured outside the U.S. to which MCA owns exclusive U.S. distribution rights. In that suit, MCA will seek all remedies, both legal and equitable, provided under the Copyright Act including but not limited to damages, defendants' profits, injunctive relief, attorney's fees and costs of suit," the letter reads.

The move puts MCA in line with other manufacturers in the U.S. who have gone to court to stem and control the flow of product in the U.S. that their subsidiaries or licensees manufacture abroad.

## Japan's Singing Machine Comes To U.S., Canada

NEW YORK—A more aggressive marketing stance in the U.S. and Canada for The Singing Machine, which enables a user to sing and record on cassette against instrumental tracks on an 8-track cartridge, is expected via a new joint venture between Hal Roach Studios and Clarion Corp. of America.

The partnership will attempt to capture the success here of what has emerged as a \$1 billion market in Japan, where the sing-along system is known as "Karaoke." Clarion Co. Ltd. (Tokyo), parent of the U.S. electronic hardware manufacturer, pioneered the product and is said to hold a commanding lead in hardware sales to consumers.

As producer of software, Hal Roach, which established The Singing Machine unit here recently, is on the market with about 100 cartridges, containing four songs each. Some 1,000 selections (on 250 8-tracks) are due by year's end. Besides a broad spectrum of pop repertoire, cartridges also feature sound-alike arrangements of hit recordings, and will soon feature a collection of

10 show scores packaged in their entirety and as four-song cartridges. Also in the offering are opera and ethnic/religious material. List price for each cartridge is \$6.98, with dealer cost of \$4.87 for purchases of one to five cartridges and \$4.19 for six or more.

In current delivery are four Singing Machine models, ranging in list prices from \$429.95 to \$2,495. Features, depending on the type of unit, are music pitch control, microphone amplifier with adjustable echo level and delay, a programmable cassette deck, automatic song cartridge segue and cueing, four-microphone input and wireless microphone. Wattage and speaker size also differ.

The models, their list and dealer prices are: SM 3000 (\$495, with dealer costs of \$311 for one to five units, \$258 for six or more); SM 3200 (\$599, \$420 and \$360); SM 5000 (\$599.95, \$420 and \$360); SM 3600 (\$2,495, \$1,748 and \$1,497). Also available are microphone, speaker, tape rack accessories and songbook cover and index.

## Ira Gershwin Dead At 86

• Continued from page 3.

Gershwin and classical composer Aaron Copland.

In 1945, with the assistance of composer Kay Swift, a close friend of both George and Ira, Gershwin provided lyrics for a number of his brother's "trunk" songs for a Betty Grable film, "The Shocking Miss Pilgrim" (1927). In 1964, a film called "Kiss, Me, Stupid" contained several songs written under similar circumstances.

Before the peak of his Broadway career, reached with 1935's "Porgy & Bess," with additional lyrics by DuBose Heyward, Gershwin was the first lyricist to receive a Pulitzer Prize, for the 1931 political satire "Of Thee I Sing." His brother's music, however, was not awarded a prize, since there was no category for pop music at the time.

Although associated with some of Hollywood's finest songs—including those for two Fred Astaire vehicles, "Shall We Dance" and "A Damsel In Distress"—only three songs with lyrics by Gershwin were nominated for Oscars, none of which won. They were "They Can't Take That Away From Me" from "Shall We Dance" (1937), "Long Ago And Far Away" and "The Man That Got Away"

from "A Star Is Born" (1954).

Born in New York, Gershwin's earliest efforts with his brother were penned under the pseudonym of "Arthur Francis," so as not to trade in on his brother's blossoming career. The 1924 production of "Lady Be Good" finally brought "Ira Gershwin" to light.

Though there have been countless recordings of songs with Gershwin lyrics, there is a more modest supply of cast albums. Decca recorded a revival cast production of "Porgy & Bess" in 1942, while RCA recorded a 1976 production. Capitol recorded a revival of "Of Thee I Sing" in 1952. In 1960, 20th Century Fox Records made a cast album of an off-Broadway revival of "Oh, Kay!," now available on DRG Records. Though not complete versions, EMI recorded original cast members of Gershwin shows of the '20s. Perhaps the most unusual recording with Gershwin material is that on Mark 56 Records, featuring Gershwin and Weill performing songs from "Firebrand Of Florence" and "Where Do We Go From Here?"

One of ASCAP's top money earners, Gershwin joined the performing rights society in 1920. Most of his songs are published through Warner Bros. Music and Chappell Music.

## InsideTrack

Sugar Hill Records alleges unfair competition and false and misleading designation on Rick James' "Cold Blooded" album cover in a suit filed last week against the artist, Motown Records and MCA Distributing Corp. Judge Shirley Kram of Federal District Court in Manhattan blocked Sugar Hill's bid for a temporary restraining order and is expected to rule Monday (22) on a motion for a preliminary injunction against the sale of the LP. Flap is over the billing of Sugar Hill artist Grand Master Flash. Although Flash (aka Joseph Sadler) does not appear on the disk, three members of his backup group, the Furious Five, do, without the permission of Sugar Hill, according to the suit. The label seeks unspecified treble damages under the Lanham Act.

Rich Lionetti, industry alumnus who's now senior vice president at Softsel, Inglewood, Calif., says rumors of a split between his giant software distributorship and Pickwick are premature. But both parties are reviewing the early stages of the agreement, he adds. Jim Moran of Pickwick did not return calls seeking his comments. . . . Softsel just "educated" hundreds of Western states software retailers at a three-day "Softteach," wherein 35 publishers participated as pedagogues. A similar Aug. 21-22 Schooling was held at the Vista International, New York City, with the program slated for the Regency Hyatt, Chicago, Sept. 11-12 followed by a repeat at the Amfac Hotel, Dallas, Sept. 25-26.

Latest twist in the video games shakeout is the rumor that Mattel, the Hawthorne, Calif. toy giant, is looking for a buyer for its electronics division. Downturn for its Intellivision business has reportedly prompted the decision to get out the computer/games trade altogether. . . . The National Assn. of Video Dealers (NAVD) is stepping up efforts to build a professional management team, with candidates interviewed last Monday (15) during an NAVD huddle at Larry Beyer's ZBS. Plans call for another board session to be held in San Francisco during the VSDA convention slated to start Sunday (28).

Mrs. Jean Lasky assumed the chairmanship of Danjay Music Monday (15) for the first time after the recent death of her husband, Philip J., left the post vacant. While returning home from the office, her car was broadsided by an auto running a red light. She suffered a broken hand and other injuries that will sideline her for several weeks. Danjay is the franchisor of the Budget Tape & Records retail store concept. . . . Legends Return: Onetime WLS-AM vortex Dick Biondi is back in a Chicago nighttime slot at WBBM-FM. Track just learned that another Windy Burg hall-of-famer Eddie Hubbard is program director at WAIT-AM there.

If you phoned Houston in late afternoon Wednesday (17), you would have found luminaries like WEA sales manager Alan Shapiro and Daily Bros. boss Bud Daily manning the office phones, as both let their entire staffs leave early when the hurricane threatened. Houston shuttered Thursday (18) as Alicia struck. . . . Sick Call: Get-well-quick wishes to Jules Bihari, the fulcrum figure of the vaunted industry Bihari family, after a siege of heart trouble and to ailing Jack Mesler, MS Distributing Atlanta topper. . . . Jim Halsey palavered last week with Irv Azoff over the future MCA distribution of Churchill Records, his country label, and renewal of the pact of the Oak Ridge Boys on MCA Records. Rumor hath MCA also adding the Nashboro line to its custom label roster. Speaking of Nashboro, Bud Howell, long the entrepreneur of that r&b/gospel line, is operating a tropical plant business in the Nashville area.

CBS branches will get a novel introductory video tape Friday (26) from Chrysalis. In 12 minutes, it takes the viewer from Huey Lewis & The News doing an a cappella rendition of "The Star Spangled Banner" at a recent Oakland A's stadium show through tidbits of their past hits and entire new selections from their forthcoming album. "Sports," due soon after. . . . Harold Childs, senior vice president of promotion, has left that post with A&M. Bill Staton has left as chief of RCA's black music unit.

Gary LeMel, who just replaced Dave Berris as Columbia Pictures movie music nabob, has a busy release sked, with a Stephen King film, "Christine," whose plot centers around a 1957 Plymouth, insuring the late 1983 release will feature classic vintage wax of the period. Onetime

KMET TV, L.A. rock music video documentarian Taylor ("An Officer And A Gentleman") Hackford is finishing "Against All Odds," for which he has filmed Kid Creole and the Coconuts, in a cafe sequence and is seeking other music for the Christmas 1983 release. Then in early 1984, Columbia issues "Moscow On The Hudson," a Paul Mazurky feature, starring Robin Williams as a defecting Soviet sax player. Sound track will mix salsa, jazz and Rusky-flavored music, according to LeMel.

The FCC's latest ukase eliminates its policies concerning the misuse of audience coverage maps or claims. Agency says it finds no need for such rules. . . . Tommy Heiman, founder/president of the original Peaches retail chain concept, back in the industry peddling wire racks and storage cases for Sound Accessories Corp., North Hollywood, Calif. . . . PIKS, Schwartz Bros., MS Distributing and Big State still in negotiation with Total Experience, our scouts report. . . . VSDA has committed for 195 additional rooms at the neighboring Mark Hopkins Hotel, for its Aug. 28-31 confab to handle the overflow from the Fairmont. Harold Lipsius of Universal Dist., Philadelphia, called Track to inform us he would be there as he has opened a full-fledged video distributorship. The NARM board will also be there as they have a board meeting concurrent with the video meet.

Don't try to reach John Farr and his Target/Jetco direct buy program minions Aug. 24-27. They'll be huddling with industry label reps at the Plymouth, Minn., Radisson for their first annual convention. . . . Thrifty Drug, the huge S. Calif. chain, headlining Atari game cartridges like Olympics, Casino, Basketball, Nite Driver, Maze Craze and Demons to Diamonds at \$4.99. . . . California legislature just passed AB 1293, which creates a cause for action for damages against anyone who steals from a merchant or library.

The California State Board of Equalization officially informed dealers last week of the imposition of a sales and use tax on rental or lease of video tapes, cassettes and discs effective Sept. 1. . . . Jim Wagner of Warner Bros. Records nabs our kudo for his contest, wherein he sent WEA field personnel an inexpensive camera and a roll of film, requesting they photograph a dramatic scene featuring Quarterflash's "Take Another Picture" and the group's first album. Winning photographer gets a Nikon FG camera with expensive special lens. . . . Next meeting of creditors of Data Age Inc., the game cartridge folk who are in the throes of bankruptcy reorganization, takes place Wednesday (24) in San Jose, Calif., bankruptcy court at 10 a.m. . . . Following our note about London Records reducing its opera line prices, we hear the label's \$12.98 digital titles dipped to \$10.98 and its \$10.98 analog albums are \$9.98 as of Aug. 16. . . . NARAS presents a digital synthesizer forum all day Sept. 10 at A&M Recording Studios, Hollywood. Call (213) 843-8253 for details. . . . Jason Gilman, who split from the Rainbow Records chain of stores in the Bay area last year to open Embarcadero Records, a single shop there, has opened his first Video Playhouse, a video specialty shop. Word is he has five more on the drawing board.

Published reports that CBS Records appears ready to pay the Rolling Stones \$25 million for four LPs after leaving Atlantic may be an offer too good to give up. But nothing has been signed as yet. . . . Johnny Ramone is off the critical list and appears to be on the road to complete recovery following a near fatal trauma to the head suffered during a late night street altercation in New York. . . . A way to make record acquisition a sweeter proposition has been worked out by CBS Records and Nabisco. In a joint offer, 35 specially marked candy wrappers from Baby Ruth, Butterfinger, or Planters Jumbo Block are worth a free record or tape from a list of 10 CBS titles.

If 35 wrappers from 40 cent candy bars, sounds a bit too imposing for the waist line, there is also an alternative offer: send \$4.98 and only five candy wrappers. But either way, there is also a \$2 handling and shipping charge for each record or tape ordered.

The selections are within a broad spectrum of the CBS pop catalog, and include recent titles by Chuck Mangione, Nick Lowe, Oak Ridge Boys, Deniece Williams, Bertie Higgins, Tommy Tutone, Boomtown Rats, Steve Forbert, Heart, and Earth Wind & Fire. The offer expires next March 31. Edited by JOHN SIPPEL

## Schwartz Bros. &amp; Motown Settle

• Continued from page 3

at a premium, to have gotten the product into my stores. And since it was on the radio there, I assume that the goods were in the stores."

Motown cleared another legal hurdle last week when Associated Distributors of Phoenix, which handled the label in Arizona, New Mexico, and parts of California, Texas and Nevada, lost its bid to enjoin

Motown from terminating its relationship for one year. Judge Charles Hardy of U.S. District Court in Phoenix ruled Aug. 17 that the distributor's affiliation with Motown "could not be brought back to life." Associated, which is seeking compensatory damages of \$500,000 from Motown for breach of oral contract and fraudulent conduct, sought to distribute the label alongside MCA

through 1984. Judge Hardy had not set a new court date at presstime.

Meanwhile, in Dallas, where Big State Distributing is seeking \$450,000 in annual damages from Motown for an indeterminate period, plus \$3 million in exemplary and punitive damages, attorney Jay Vogelson expects a legal response from the label sometime this week.

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