

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Sept. 17, 1983 • \$3 (U.S.)

RESTRICTIONS LIFTED

CD Prepack Plan Dropped By WEA

By SAM SUTHERLAND

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

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

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

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

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

Varying market profiles between
(Continued on page 90)

MAPS CHAIN GROWTH, DIVERSIFICATION

Bar Buys Big Into Future

By JOHN SIPPEL

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

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

volume to more than \$200 million.

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

annually.

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

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

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

(Continued on page 33)

Heavy Metal Keeps Banging On

By ROMAN KOZAK

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

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

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

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



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

(Advertisement)

- Inside Billboard -

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



Because J.J. CALE's music has that rare combination of chemistry and artistry... because he plays his songs with a masterful skill that can only be called brilliant... and because his songs have earned the distinction of becoming classics in his own lifetime, J.J. CALE, to his friends and his fans, is truly a musician's musician. "#8," 422-811 152-1 the newest collection of classics from the legendary J.J. CALE. Featuring the upcoming single, "Losers," and "Money Talks." On Mercury. Marketed by PolyGram.

(Advertisement)



Watch **HELIIX** perform an act of **HEAVY METAL LOVE** on MTV!

Helix

ON RECORDS & HIGH QUALITY XDR CASSETTES FROM CAPITOL.

Hear it on their album, **NO REST FOR THE WICKED** (ST 12281)

LITTLE ROBBERS

ST 12288

the arresting new album from



MOTELS

features

SUDDENLY LAST SUMMER

B 5271



Produced by Val Garay



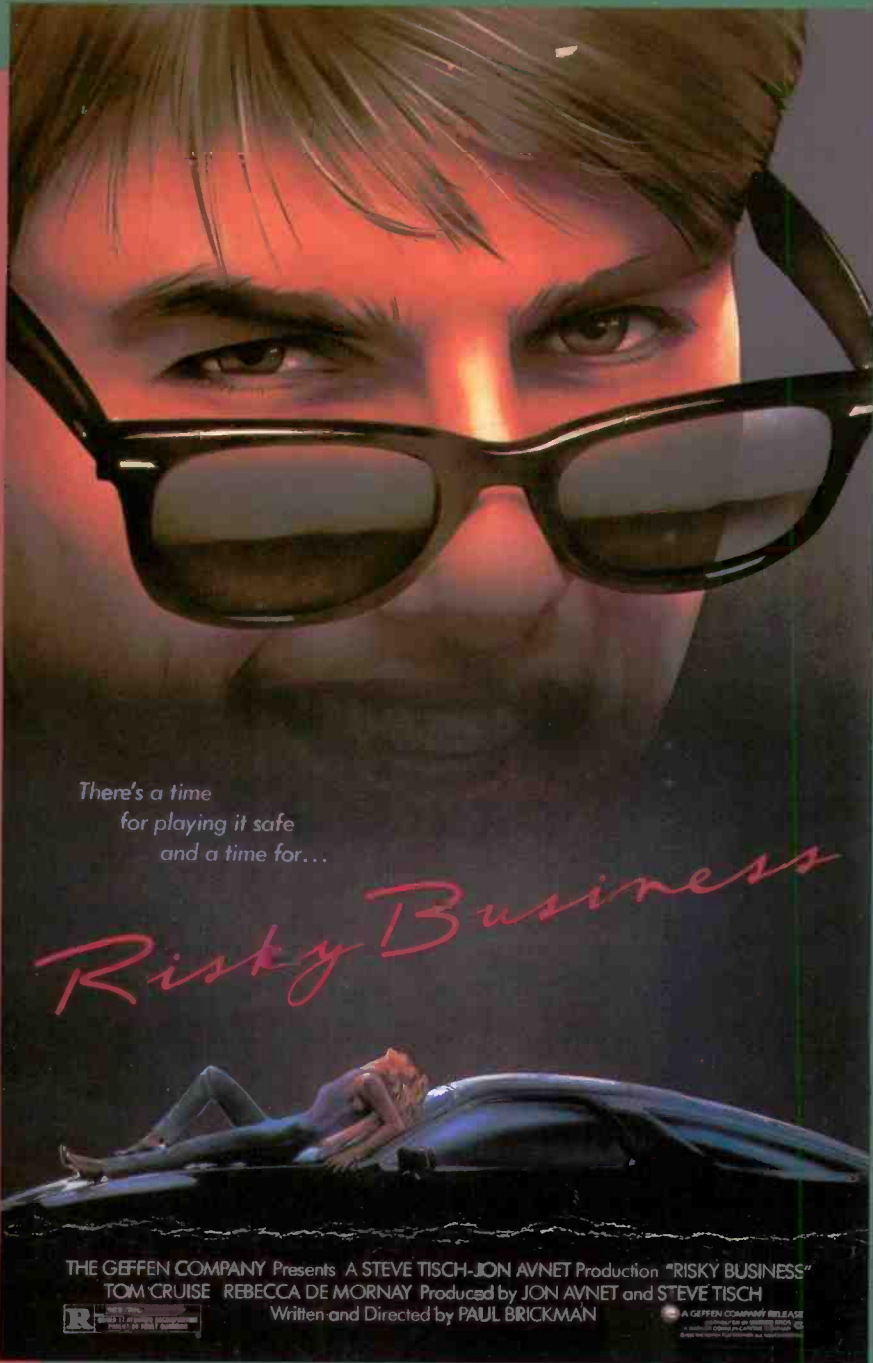
On Records and New High Quality XDR/HX Cassettes from Capitol





**THE
DAVID
GEFFEN
CO.**

N O W P L A Y I N G



Michael Bennett,
Bob Avian,
David Goffen
and the
Shubert
Organization
present

Dreamgirls

Book and Lyrics by
Tom Eyer

Music by
Henry Krieger

starring
Obba Babatundé

Cleavant Derricks

Loretta Devine

Ben Harney

Jennifer Holliday

Sheryl Lee Ralph

with
Deborah Burrell

Vonda Curtis-Hall

Tony Franklin

Paul Binotto

Scenic Design
Robin Wagner

Costume Design
Theoni V. Aldredge

Lighting Design
Tharon Musser

Sound Design
Otto Munderloh

Musical Supervision
and Orchestration
Harold Wheeler

Musical Director
Yolanda Segovia

Vocal Arrangements
Cleavant Derricks

Hair Styles
Tod Azar

Production Stage Manager
Jeff Hamlin

General Manager
Marvin A. Krauss

Co-Choreographer
Michael Peters



DREAMGIRLS

Developed and
Choreographed by
**Michael
Bennett**

at Imperial Theatre
45th Street West of Broadway

Original Cast Album on Geffen Records and Tappin

BEST MUSICAL 1983



CATS

MUSIC BY ANDREW LLOYD WEBBER
BASED ON OLD POSSUM'S BOOK OF PRACTICAL CATS BY T.S. ELIOT

NOW AND FOREVER

Ⓢ WINTER GARDEN THEATRE
50th STREET AND BROADWAY

ORIGINAL CAST ALBUM ON GEFLEN RECORDS & TAPES

"A SUPERHILARIOUS MUSICAL!"
Associated Press

A NEW MUSICAL

LITTLE SHOP OF HORRORS

THE WPA THEATRE DAVID GEFFEN CAMERON MACKINTOSH
and
THE SHUBERT ORGANIZATION
LITTLE SHOP OF HORRORS
A New Musical
Based upon the book by ROGER CORMAN
Music and Lyrics by HOWARD ASHMAN • ALAN MENKEN
ElLEN GREENE • LEE WILKOF
HY ANZELL • FRANC LUZ
SHEILA KAY DAVIS • LILIANI JONES • JENNIFER LEIGH WARREN
MARTIN P. ROBINSON and RON TAYLOR
with
AUDREY H
Booked by EDWARD T. GUANFRANCESCO • Lyrics by CRAIG BRUNS • Cast by BALLY LESSER
Stage Design by OTTO MUNDERLOH • Music by MARTIN P. ROBINSON • Producer
Visual Arrangements by ROBERT BILIG • Dispositions by ROBY MERLIN • Stage Manager
Music Supervision by EDIE COWAN • PAUL MILLS HOLMES
Directed by HOWARD ASHMAN
ORIGINALLY PRODUCED BY THE WPA THEATRE (DYLE RENICK, Producing Director)

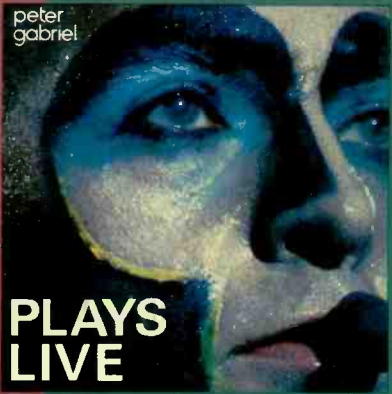
ORPHEUM THEATRE Second Avenue at Eighth Street



ASIA



BERLIN



PETER GABRIEL



SAMMY HAGAR



JENNIFER HOLLIDAY



ELTON JOHN



MADNESS



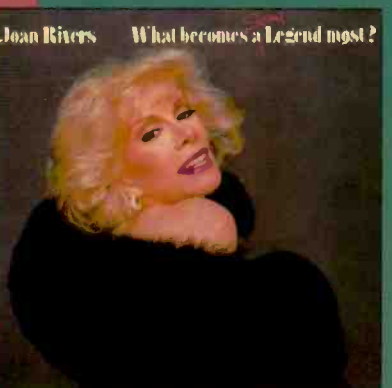
PLANET P PROJECT



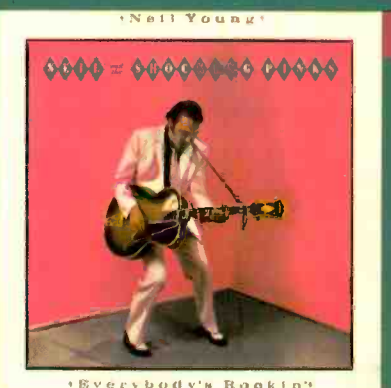
PLIMSOULS



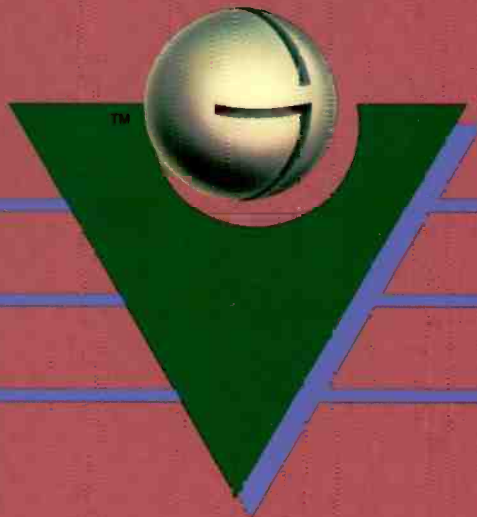
QUARTERFLASH



JOAN RIVERS



NEIL YOUNG



© 1983 THE DAVID GEFEN COMPANY DESIGN: ART HOTEL

News

RENTAL, TAPING ON AGENDA

Congress Facing Unfinished Business

By BILL HOLLAND

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

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

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

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

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

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

However, the Senate Copyright

'Betamax' Case Set For Oct. 3

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

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

The court waited until the closing



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

Licorice Pizza: Video In All Stores Soon

By EARL PAIGE

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

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

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

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

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

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

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

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

By IRV LICHMAN

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

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

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

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

Solomon denies rumors circulat-

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

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

(Continued on page 88)

IN-CAR UNIT DELAY NOTED AT BERLIN FAIR

Europe CD Player Prices Hold

By MIKE HENNESSEY and JIM SAMPSON

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

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

And while Toyota last week in Tokyo predicted introduction of a

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

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

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

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

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

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

Masaaki Morita, deputy president

(Continued on page 88)

In This Issue

BLACK.....	73
CLASSIFIED MART.....	58, 60
COMMENTARY.....	10
COUNTRY.....	69
GOSPEL.....	39
INTERNATIONAL.....	9, 76
JAZZ.....	75
PRO EQUIPMENT & SERVICES.....	61
RADIO.....	15
RETAILING.....	31
TALENT & VENUES.....	34
VIDEO.....	62

FEATURES

Bubbling Under.....	81
Chartbeat.....	6
Executive Turntable.....	4
Industry Events.....	81
Inside Track.....	90
Lifelines.....	82
Most Added Records.....	16
Nashville Scene.....	69
New LP & Tape Releases.....	32
Now Playing.....	32
Stock Market Quotations.....	81
Studio Track.....	61
The Rhythm & The Blues.....	73
Rock 'n' Rolling.....	34
Video Music Programming.....	33
Vox Jox.....	15
Yesterhits.....	29

CHARTS

Hot 100.....	84
Top LPs & Tape.....	87, 89
Black Singles, LPs.....	74, 73
Country Singles, LPs.....	70, 72
Radio Singles Action.....	18, 20, 22
Rock Albums/Top Tracks.....	24
Adult Contemporary Singles.....	30
Hits Of The World.....	78
Videocassette Rentals, Sales.....	67
Dance/Disco Top 80.....	37
Boxscores.....	35
Jazz LPs.....	75
Inspirational LPs.....	39
Video Games.....	32

REVIEWS

Album Reviews.....	80
Singles Reviews.....	83

Alpha Software Arm Racking 30 Dealers

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

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

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

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

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

JEWEL BOX SIZE

'Super Walkman' Due

By IS HOROWITZ

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

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

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

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

AT&T, Coleco Link To Transmit Games

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

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

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

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

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

JACKSON, DIRECTOR LANDIS HUDDLE

\$500,000 'Thriller' Video Clip?

By PAUL GREIN

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

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

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

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

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

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

The "Thriller" album topped 8.5

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

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

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

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

DEALERS FACE MANUFACTURERS

Battles Rage Over Rental, Taping

By EARL PAIGE

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

Highlighting the meeting, held at the Fairmont Hotel, was the clash between featured speakers representing the opposing retail and manufacturer positions on the issues: attorney Fritz Attaway of the Motion Picture Assn. of America (MPAA) and Jack Wayman, senior vice president of the Consumer Electronics Group of the Electronics Industry Assn. (EIA). If their confrontation proved predictably stormy, however, delegates did emerge with a clearer understanding of the rental and taping questions that could

eventually bridge the two camps.

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

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

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

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

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

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

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

(Continued on page 31)

Executive Turntable

Record Companies

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

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

Publishing

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

Video/Pro Equipment

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

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

Related Fields

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

Motown Acts On Double Tapes

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

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

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

Billboard (ISSN 0006-2510) Vol. 95 No. 38 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y., and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.



SUBJECT: ALDO NOVA

VITAL STATISTICS:

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

CURRENT MASTERPLAN:

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

MARKETING ARSENAL:

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

OBJECT:

World domination



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

News

Beach Music Awards Show On Television

By RUSSELL SHAW

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

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

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

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

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

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

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



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

FOR INSTITUTIONAL MARKET

Sony Offers Package Of Video 'Theatres'

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

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

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

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

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

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

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

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

New Nielsen Service Profiles Video Stores

By FAYE ZUCKERMAN

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

VSDA Report

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

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

The following is a summation of the Nielsen findings:

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

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

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

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

(Continued on page 90)



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

Legal Action

Link Pickwick/Motown Cases

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

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

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

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

Yeston Song Is Focus Of Suit

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

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

Buffett Sued Over Monologue

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

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

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

Motown Fingering In Royalty Action

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

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

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

MCA Pressing Philippines Case

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

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

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

MIKE'S MURDER

SP-4931

NEW MUSIC FROM JOE JACKSON



MIKE'S MURDER...NOT JUST A NEW ALBUM,
BUT JOE JACKSON'S FIRST FORAY INTO FILM MUSIC.
ON A&M CASSETTES AND RECORDS



FEATURING ORIGINAL MUSIC BY

JOE JACKSON

WRITTEN, ARRANGED AND PRODUCED BY JOE JACKSON © 1983 A&M RECORDS, INC. ALL RIGHTS RESERVED.





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

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

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

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

chromium dioxide tape at 120 μ s EQ

What is behind it?

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

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

"Against a profusion of riches the selection of merely six cassettes is difficult indeed,

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

Do we really need to argue any more?

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

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

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



BASF

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

By NICK ROBERTSHAW

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

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

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

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

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

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

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

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

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

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

Greek Discos Embroiled In Royalty Dispute

By JOHN CARR

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

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

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

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

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

Hiroshi Headlines Sydney Opera House

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

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

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

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

films shown in the privacy of the home.

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

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

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

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

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

LABEL CHIEFS RESERVING JUDGMENT

CD In Germany: Jury Still Out

By WOLFGANG SPAHR

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

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

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

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

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

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

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

CD Player Under \$400

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

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

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

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

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

Lloyd Webber Buys Theatre

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

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

Liverpool Plans Beatles Tribute, Exhibition Center

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

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

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

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

SEPTEMBER 17, 1983, BILLBOARD



7" CUSTOM SLEEVES
Top Quality
7" Custom
Litho Sleeves

With
Great Prices
Call Us Today
For Details...

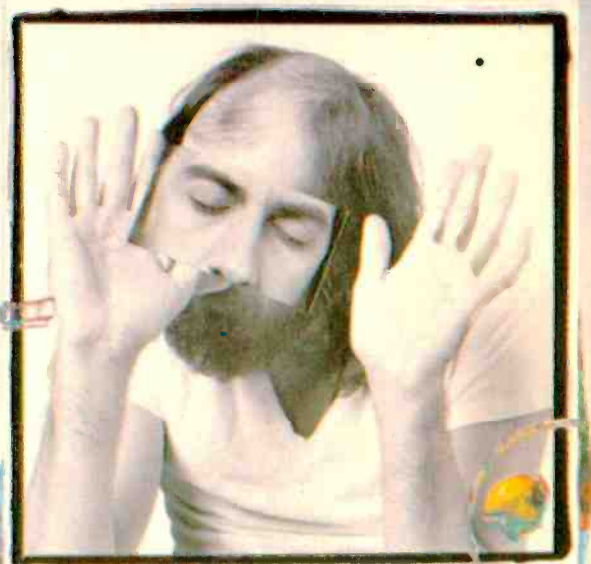
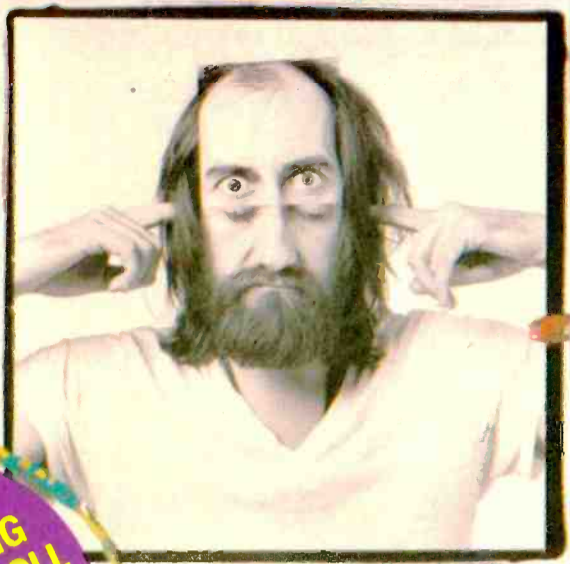
717-346-1761

KEYSTONE PRINTED SPECIALTIES CO., INC.
321 Pear St.
Scranton, Pa.
18505

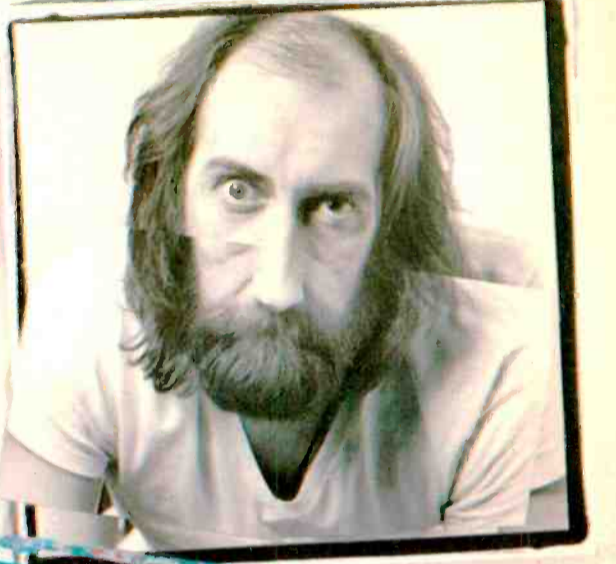
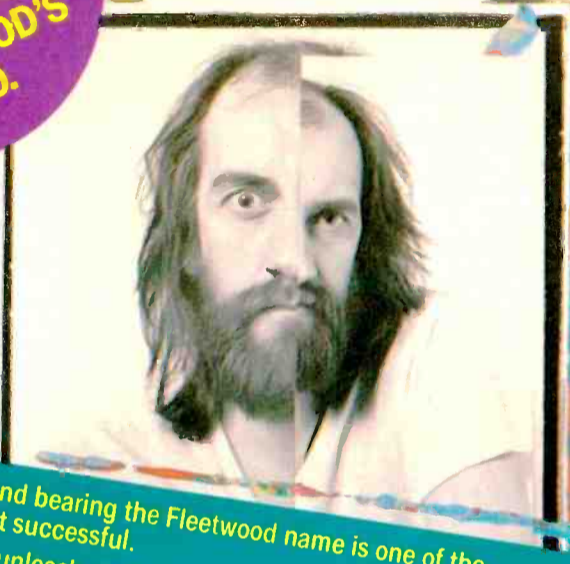
MICK FLEETWOOD'S

ZOO

I'M NOT ME



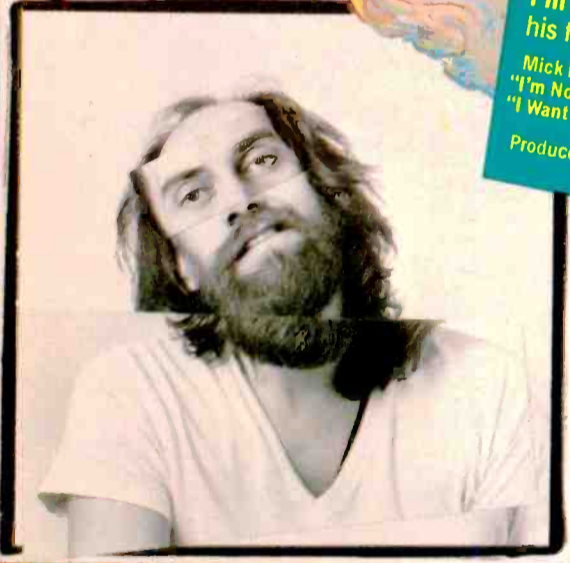
THERE'S NO DISGUISED THE ROCK 'N' ROLL OF MICK FLEETWOOD'S ZOO.



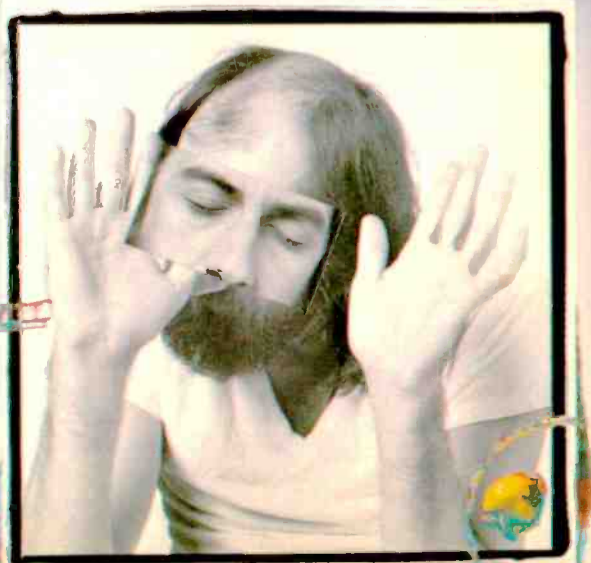
The first band bearing the Fleetwood name is one of the world's most successful. Now Mick's unleashed the ferocious talents of Steve Ross, George Hawkins and Billy Burnette and created his second band, Mick Fleetwood's Zoo. Their first album "I'm Not Me" is taking off in the Fleetwood tradition.

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

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



RCA Records and Cassettes




Arista. Scoring With Hits

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



#1 R&B SINGLE

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




TOP 15 ALBUM

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



#1 R&B SINGLE

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




TOP 15 ALBUM

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



#1 R&B SINGLE

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



TOP 25 ALBUM

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

Across The Board!

And look what's on the way



THIS WEEK!
SINGLE: 9*
LP: 16*

Air Supply

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



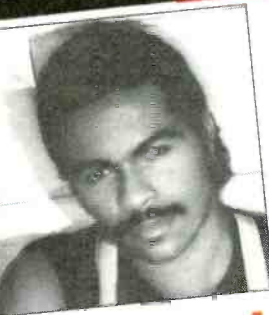
Graham Parker

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



Dionne

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



Ray Parker Jr

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



Melissa

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



Heaven 17/Ministry

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

Where Records Jump To The Top.

ARISTA

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



Out Of Our Hands.

SP-4909

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

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

AM 2570

ON A&M CASSETTES
& RECORDS.



Produced by Pablo Cruise with Jim Gaines
Management: Bob Brown

© 1983, A&M Records, Inc. All Rights Reserved.

Radio

Washington Roundup

By BILL HOLLAND

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

★ ★ ★

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

★ ★ ★

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

KLAC JOCK IS BUSTED

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

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

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

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

WABC Splits Up Ross & Wilson

Six-Year Partnership Ends With Brittain's Dismissal

By LEO SACKS

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

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

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

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

ABCers out there, you know."

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

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

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



Photo by Attila Csupo

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

Vox Jox

All Beatles, Motown At Philadelphia's WSNI-AM

By ROLLYE BORNSTEIN

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

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

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

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

★ ★ ★

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

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

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

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

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

★ ★ ★

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

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

'WITHOUT HYPE' KPLZ Seattle Switches To Hit Approach

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

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

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

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

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

LAW NAMES NEW PD

Hall Replaces Cook At KLAC

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

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

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

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

AM Programmers Tell How They've Beaten The Odds

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

RPC Report



Photo by Attila Csupo

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

Most Added Records

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

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

Pro-Motions

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

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

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

Concept: Listener participation commercials

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

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

Concept: Cleaning up Philly

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

ROLLYE BORNSTEIN

FROM PD TO GM

Ambitious PDs Told: See The Big Picture

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

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

RPC Report

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

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

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

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

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

(Continued on page 82)

Reporting RPC

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

CAPTURED LIVE!

IS MAKING GREAT CONCERTS AS EASY AS 1-2-3.



- 1. GREAT SHOW: CAPTURED LIVE! / WEEKEND OF SEPT. 17TH**
- 2. GREAT GROUPS: INXS, SCANDAL & QUARTERFLASH**
- 3. GREAT PRODUCERS: RKO & PATRICK GRIFFITH PRODUCTIONS INC.**



RKO RADIO NETWORKS

PG
Productions Inc.

Brought to you by Chevrolet and Levi Strauss & Co.

FOR MORE INFORMATION ABOUT CAPTURED LIVE! CALL (212) 764-7602.

WHAM! U.K.

A SUCCESS STORY NOTHING SHORT OF
"FANTASTIC"!

THE #1 GROUP IN ENGLAND—WHAM! U.K.'S DEBUT ALBUM, "FANTASTIC," WENT INTO THE CHARTS AT #1 AND IS NEAR PLATINUM AFTER 4 TOP-10 SINGLES! THE BIGGEST NEW BAND IN EUROPE—WHAM! U.K.'S ALBUM AND SINGLES HAVE BEEN TOP-10 IN OVER 10 COUNTRIES AND FANS ARE CLAMORING FOR THEIR UPCOMING TOUR! NOW EXPLODING IN THE U.S.—THE #1 SINGLE ON KFRC SAN FRANCISCO IS THEIR LATEST, "BAD BOYS," 38-03932 NOW BREAKING BIG IN LA AND OTHER MARKETS WITH THE REST OF AMERICA READY TO GO WHAM! GET WHAM! U.K.'S DEBUT ALBUM, "FANTASTIC," FEATURING THE HIT, "BAD BOYS" ON COLUMBIA RECORDS AND CASSETTES.

WHAM! U.K.



FANTASTIC

FC 38911

MANAGEMENT: NU VISIONS INC., 9200 SUNSET BLVD., PENTHOUSE 15
LOS ANGELES, CA 90069 (213) 550-8200
COLUMBIA ARE TRADEMARKS OF CBS INC. 1983 CBS INC.



Relax. You've got the
world's largest performing rights
organization behind you.

The less you worry about the business side of music, the easier it is to get on with the business of creating music. That's why you need number one to look out for you. You need BMI.

BMI is a non-profit-making organization that helps creators of all kinds of music protect their public performance interests.

We use the latest technology, including the most advanced computerized sampling system, to give each affiliate a fair, accurate accounting.

And we use warm, friendly, BMI people to make you feel right at home.

This combination works for us: we've become the world's largest performing rights organization. And it works for our affiliates, too. In every one of the last five years, the majority of the music on the charts was licensed by BMI.

So join the most diversified and talented collection of writers and composers in the world today. Begin a noteworthy relationship with BMI.



Wherever there's music, there's BMI.

Radio

Forum Examines Promotion Strategies

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

RPC Report

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

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

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

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

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

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

WGN Team Offers Its News Views

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

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

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

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

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

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

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

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

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

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

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

ELMO 'n PATSY

Dead Skunk in the Middle of the Road

OINK OK-3361

SEPTEMBER 17, 1983, BILLBOARD

**They brought you
"Grandma Got Run Over by a Reindeer"
Now they're aiming for skunks!**

ELMO & PATSY WILL BE "STINKIN' LP" THE FOLLOWING CITIES:

September 9, 10, 11	Los Angeles Convention Center Los Angeles, CA	September 30, October 1, 2	San Jose Civic Center San Jose, CA	November 4	Merced College Merced, CA
September 16, 17, 18	San Diego Performing Arts Center San Diego, CA	October 7, 8, 9	Sacramento Community Center Sacramento, CA	November 18, 19, 20	Portland Memorial Coliseum Portland, OR
September 21	Hayward, CA	October 13	Fremont, CA	November 25, 26, 27	Seattle Center Coliseum Seattle, WA
September 23, 24, 25	Anaheim Convention Center Anaheim, CA	October 14, 15, 16	Long Beach Convention Center Long Beach, CA	December 2, 3, 4 9, 10, 11	San Francisco Civic Center San Francisco, CA
		October 22	Brentwood, CA		

Management: American One Talent Management Box 800, Windsor, CA 95492 (707) 838-6360

Oink Records
P.O. Box 46 Windsor, CA 95492 (707) 838-6366

© 1983 Oink Records

Florida Stores Think Small, Grow Steadily

By EARL PAIGE

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

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

(Continued on page 32)



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

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

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

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

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

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

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

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

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

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

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

slip."

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

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

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

VSDA Battles Rage Over Rental, Taping

• Continued from page 4

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

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

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

imizing the market."

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

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

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

www.americanradiohistory.com

IN L.A., SHERMAN OAKS

Tower Chain Making Major Video Splash With Two New Units

By JOHN SIPPEL

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

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

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

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

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

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

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

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

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

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

(Continued on page 81)

WHAT SELLS BESIDE(S) RECORDS?



Many record stores are finding long profits in rock-n-roll accessories from C.P. Rock! Posters, tour programs, buttons, patches, etc. Everything in our huge selection is fully licensed and absolutely guaranteed to sell!

Call toll free 1-800-852-3087
In California 1-800-852-8871



California Posters
6601 Elvis Avenue
Sacramento, California 95819

Write for a free complete catalog
Wholesale and retail requests welcome!

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up
Why Pay More?

Direct from Manufacturer
Call or Write

Sam Lempert
(212) 782-2322

109 So. 5th Street, Brooklyn, N.Y. 11211

AL-LEN CUTTING CO.
Special Volume Rates

We Buy Used and
Obsolete Cards

ComputerLand In Laramie Off To A Promising Start

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

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

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

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

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

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

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

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

Now Playing

Video Dealers Hear Computer Pitch

By FAYE ZUCKERMAN

★ ★ ★

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

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

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

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

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

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

Florida Stores Grow Steadily

• Continued from page 31

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

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

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

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

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

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

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

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

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

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

New LP/Tape Releases

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

POPULAR ARTISTS

ASHFORD & SIMPSON
High Rise
LP Capitol ST122B2

BARNES & BARNES
Soak It Up
LP Boulevard B52 38928 (CBS).....No List
CA B5T 38928.....No List

(Continued on page 60)

SEPTEMBER 17, 1983, BILLBOARD

KENNY ROGERS
DIVIDER CARDS

BLANK & PRE-PRINTED
CUSTOM OR PROMOTIONAL

800/648-0958

GOPHER PRODUCTS CORP.
2201 Lockheed Way,
Carson City, Nev 89701

Mastering Pressing Plating

Color Separations
Printing
Jacket Fabrication

QCC
CUSTOM PRESSING

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

FEATURES OF THE WEEK

ARTIST POSTERS

THE BEST POSTERS
THE LARGEST SELECTION
Fully Licensed, Full Color, Full Size

To Order Call
1-800-292-2902
Call for Free Catalog
Dealer Inquiries Invited

ARTEMIS, INC., 347 5TH AVE. NEW YORK, N.Y. 10016

Billboard® Survey For Week Ending 9/17/83

Top 25 Video Games

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

•Denotes cartridge availability for play on hardware configuration.

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

By EARL PAIGE

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

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

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

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

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

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

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

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

All the same, Record Factory, in

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

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

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

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

(Continued on page 81)

Record Bar Chief Cruickshank Sees Major Five-Year Growth

• Continued from page 1

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

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

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

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

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

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

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

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

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

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

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

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



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

www.americanradiohistory.com

Video Music Programming

As of 9/7/83

MTV Adds & Rotation

This report does not include those videos in recurrent or oldie rotations. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

NEW VIDEOS ADDED:

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

HEAVY ROTATION (3-4 plays a day):

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

MEDIUM ROTATION (2-3 plays a day):

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

LIGHT ROTATION (1-2 plays a day):

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

(Continued on page 82)

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

By MOIRA McCORMICK

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

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

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

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

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

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

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

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

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

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

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

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

Benitez Mixing Things Up On The Rock Scene Now

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 36)

Rock'n'Rolling

Agnetha Tries Flying Solo After 14 Years Of Abba

By ROMAN KOZAK

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

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

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

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

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

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

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

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

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

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

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

★ ★ ★

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

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

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

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

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

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

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

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



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



TAKE A TIP!

Better go to
Bob Graves
for better
quality

GLOSSY PHOTO PRINTS

Phone (203) 375-7034

or write for
our new
Price List



COLOR:	100 5" x 7"	80¢ ea.
	100 8" x 10"	99¢ ea.
BLK. & WHT.	100 5" x 7"	23¼¢ ea.
	100 8" x 10"	31¢ ea.
POST CARDS:	100 B&W	\$28
COPY NEGS.:	Color \$10	B&W \$5
Plus Postage & Handling		

Bob Graves PHOTO PRINTERS, Inc. 40BG HATHAWAY DR. STRATFORD, CT. 06497

Act-ivities

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

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

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

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

ropean leg of his tour until mid-November.

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

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

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

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

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

ROMAN KOZAK

Benitez Mixing Rock Singles

• Continued from page 34

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

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

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

• Continued from page 35

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

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

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

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

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

Talent In Action

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

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

ETHLIE ANN VARE

RALPH LA POLLA'S SWINGIN' YEARS BIG BAND

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

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

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

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



THE NEW AND EMERGING DISCO MUSIC

LABEL FROM ITALY!

Here are some of the available brand new releases

ITALIAN 12" DISCO

P. LION/HAPPY CHILDREN
JODY J./LES AMERICANS
ARTIFICIALS/TURN ME ON
APE/TIME TO CHANGE
D.F. PAM/ON THE BEAT
DONNA EYES/GOD KNOWS
MIKE CANNON/VOICES IN THE DARK
CRUISIN' GANG/AFFAIR A GO GO
J.D. JABER/DON'T STOP LOVIN'
TWINS/NOT THE LOVING KIND
DOCTOR CAT/FEEL THE DRIVE
GAZEBO/I LIKE CHOPIN
KOMA/CAVRONES
BARRY MASON/BODY
THE BLACK ANGEL/CHANGE AN ANGEL
HIPNOSIS/PULSTAR
BRAND IMAGE/ARE YOU LOVING?
SKY CRACKERS/YOU SHOULD BE DANCING
BILLY JEAN/I NEED YOU
MANUEL/TANGO
MIRAGE/WOMAN
FAKE/DONNA ROUGE
RALPH RIVER BAND/STRANGE VIBRATION
SILVIE STONE/CHARMING PRINCE

CHEAPS/MOLIENDO CAFE
TOPO/BA BA GO GO
LOS ANGELES T.F./EVER LIVING FEVER
FAXE/TIME FOR CHANGES
ESAVU/BREAKIN' UP
DEBORAH KINLEY/GUERRILLA
STUPID SET/DON'T BE COLD
FUN FUN/HAPPY STATION
GAZ NEVADA/I.C. LOVE AFFAIR
CLUBHOUSE/BILLIE JEAN MEDLEY WITH DO IT AGAIN
KOKO/SHAKE IT UP

BLUE GAS/SHADOWS FROM NOWHERE
ALBERTO CARRARA/DISCO KING
THE NIPS/SUNSHINE REGGAE
MISTER FLAGIO/TAKE A CHANCE
JOE YELLOW/LOVER TO LOVER
JOCK HATTLE/CRAZY FAMILY
MARX & SPENCER/STAY
TALKO/PSYCHO FLASH
AMIN PECK/SUICIDAL
RYAN PARIS/DOLCE VITA
ASSO/DO IT AGAIN
RIS/LOVE'N MUSIC
TIME/SHAKER SHAKE
RIO/COPACABANA
DIANA EST/LE LOUVRE
BAHAMAS BAND/SUMMER SHOW

ROBI BONARDI/I WANT YOU BABY I REALLY DO
KLAPTO/MISTER GAME

ITALIAN NEW WAVE

NOT MOVING/SAME 7"
NOT MOVING/MOVIN'OVER 7"
GATHERED/SAME (COMPILATION) LP
DIAFRAMMA/ALTROVE 12"
FIRST RELATION/V.A. LP
FRIGIDAIRE TANGO/SAME LP
A.T.R.O.X./NIGHT'S REMAINS LP (WITH TUXEDO MOON)
STEVE PICCOLO/DOMESTIC EXILE LP
STEVE PICCOLO/ADAPTATION LP
LISFRANK/NAN MASK EP12"
NEON/SAME EP12"
BISCA BISCA/SAME EP12"
LITFIBA/SAME EP12"

OTHERS

MAURIZIO ANGELETTI/GO FLY A KITE (FOLK ROCK)
VANADIUM/SAME (HEAVY METAL)
VANADIUM/A RACE WITH DEVIL (HEAVY METAL)
VANEXA/SAME (HEAVY METAL)
MALLARD/IN A DIFFERENT CLIMATE (ROCK)

WE ALSO EXCLUSIVELY DISTRIBUTE ROCK, PUNK, NEW WAVE AND HEAVY METAL INDIE LABELS FROM ITALY AND ALL INTERNATIONAL LABELS

WE ALSO RELY ON A WIDE RANGE SELECTION OF ALL NEW ITALIAN RELEASES

WE ARE IN A POSITION TO EXPORT WITHIN 24 · 48 HOURS FROM ORDER ALL OVER THE WORLD

IL DISCOTTO s.r.l. - via Santa Maria, 94 · 20093 Cologno Monzese · (Milano) - Italy
Telephone (02) 2538351 · (02) 2547951 · ASK for Paolo or Gerry
Telex 340864 DISCOT I

Billboard® TOP LPs & TAPE®

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior written permission of the publisher.

Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label					
1	★	2	12	★	2	12	THE POLICE Synchronicity A&M SP3735	▲	8.98	37	7	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	8.98	BLP 5	72	69	JANE FONDA Jane Fonda's Workout Record Columbia CX2 38054	CBS	▲	
2	1	39	1	▲	1	39	MICHAEL JACKSON Thriller Epic QE 38122	●	8.98	38	15	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	8.98	●	97	2	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA	8.98	
3	3	21	3	▲	3	21	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	9.98	42	8	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	8.98	BLP 7	74	56	STYX Killroy Was Here A&M SP 3734	RCA	▲	8.98
4	4	33	4	▲	4	33	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	8.98	40	41	SHALAMAR The Look Solar 60239 (Elektra)	WEA	8.98	BLP 13	75	54	GLADYS KNIGHT AND THE PIPS VISIONS Columbia FC 38205	CBS	●	8.98
5	★	5	5	▲	5	5	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	8.98	43	9	STEVIE RAY VAUGHN Texas Flood Epic BFE 38734	CBS	8.98	BLP 17	76	73	TOM TOM CLUB Close To The Bone Sire 1-23916 (Warner Bros.)	WEA	▲	8.98
6	★	4	6	▲	6	4	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	8.98	42	36	BRYAN ADAMS Cuts Like A Knife A&M SP 6-4919	RCA	8.98	●	77	71	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98
7	7	10	7	▲	7	10	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	9.98	43	39	THE KINKS State Of Confusion Arista AI 8-8018	RCA	8.98	●	78	61	DIANA ROSS RCA A&M 1-4677	RCA	8.98	BLP 26
8	★	5	8	▲	8	5	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	8.98	44	37	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	8.98	●	79	82	IRON MAIDEN The Number of the Beast Capitol ST 12202	CAP	8.98	
9	9	12	9	▲	9	12	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	8.98	45	58	KANSAS Drastic Measure CBS Associated QZ-38733	CBS	8.98	BLP 17	80	81	MAZE We Are One Capitol ST12262	CAP	8.98	BLP 10
10	10	17	10	▲	10	17	THE FIXX Reach The Beach MCA 5419	MCA	6.98	46	44	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA	5.98	●	81	78	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS	8.98	BLP 4
11	★	8	11	▲	11	8	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	8.98	47	46	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA	8.98	●	83	69	YAZ You And Me Both Sire 1-23903 (Warner Bros.)	WEA	8.98	BLP 20
12	12	12	12	▲	12	12	LOVERBOY Keep It Up Columbia QC38703	CBS	8.98	48	51	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA	8.98	●	108	3	RUFUS AND CHAKA KHAN Live—Stompin' At The Savoy Warner Bros. 1-23679	WEA	11.98	BLP 20
13	13	21	13	▲	13	21	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	8.98	49	147	THE MOODY BLUES The Present Threshold TR1-2902 (PolyGram)	POL	8.98	●	83	69	YAZ You And Me Both Sire 1-23903 (Warner Bros.)	WEA	8.98	BLP 20
14	★	7	14	▲	14	7	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	8.98	50	50	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA	8.98	●	84	86	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA	8.98	BLP 24
15	★	17	15	▲	15	17	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS	8.98	51	63	ZAPP Zapp III Warner Bros. 1-23875	WEA	8.98	BLP 15	85	88	DIO Holy Diver Warner Bros. 1-23836	WEA	8.98	BLP 13
16	★	5	16	▲	16	5	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	8.98	52	47	ZEBRA Zebra Atlantic 80054	WEA	8.98	●	86	68	NAKED EYES Naked Eyes EMI-America ST 17089	CAP	8.98	BLP 23
17	★	22	17	▲	17	22	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	8.98	53	48	EDDY GRANT Killer On The Rampage Portrait	WEA	8.98	●	87	83	ELTON JOHN Too Low For Zero	CAP	8.98	BLP 15

Billboard®

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the publisher.

HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	16	MANIAC —Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812516-7 (Polygram)	★	34	11	TONIGHT I CELEBRATE MY LOVE —Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242
2	5	8	TELL HER ABOUT IT —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012	★	35	16	STAND BACK —Stevie Nicks (Jimmy Iovine), S. Nicks; Modern 7-99863 (Atco)
3	3	13	THE SAFETY DANCE —Men Without Hats (Marc Durand), Ivan; Backstreet 52232 (MCA)	★	36	5	DON'T FORGET TO DANCE —The Kinks (Ray Davies), R. Davies; Arista 1-9075
4	8	10	TOTAL ECLIPSE OF THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	★	37	3	DELIRIOUS —Prince (Prince), Warner Bros. 7-29503
5	2	19	SWEET DREAMS —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13533	★	38	5	IT MUST BE LOVE —Madness (Clive Langer, Alan Winstanley), Siffre; Geffen 7-29562 (Warner Bros.)
6	6	16	EVERY BREATH YOU TAKE —The Police (Hugh Padgham, The Police), Sting; A&M 2542	★	39	3	SITTING AT THE WHEEL —The Moody Blues (Pip Williams), J. Lodge; Threshold 604 (PolyGram)
7	9	9	HUMAN NATURE —Michael Jackson (Quincy Jones), S. Porcaro, J. Bettis; Epic 34-04026	★	40	3	SUDDENLY LAST SUMMER —The Motels (Val Garay), M. Davis; Capitol 5271
8	4	13	PUTTIN' ON THE RITZ —Taco (PSP, David Parker), Berlin; RCA 13574	★	41	8	COLD BLOODED —Rick James (Rick James), R. James; Gordy 1687 (Motown)
9	15	8	MAKING LOVE OUT OF NOTHING AT ALL —Air Supply (Jim Steinman), J. Steinman; Arista 1-9056	★	42	9	YOU'RE DRIVING ME OUT OF MY MIND —Little River Band (Little River Band, Ernie Rose), B. Birtles, G. Goble; Capitol 5256
10	11	8	DON'T CRY —Asia (Mike Stone), Wetton, Downes; Geffen 7-29571 (Warner Bros.)	★	43	4	WHAT AM I GONNA DO —Rod Stewart (Rod Stewart, Jimmy Iovine, Tom Dowd), Stewart, Davis, Brock; Warner Bros. 7-29564
11	7	17	SHE WORKS HARD FOR THE MONEY —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7 (PolyGram)	★	44	6	HOW CAN I REFUSE —Heart (Keith Olsen), A. Wilson, N. Wilson, H. Leese, M. Andes, D. Carmassi, S. Ennis; Epic 34-04047
12	14	7	(SHE'S) SEXY + 17 —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8168	★	45	14	TAKE ME TO HEART —Quarterflash (John Boylan), M. Ross; Geffen 7-29603 (Warner Bros.)
13	13	11	LAWYERS IN LOVE —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69826 (Elektra)	★	46	3	THIS TIME —Bryan Adams (Bryan Adams, Bob Clearmountain) B. Adams, J. Vallance; A&M 2574
14	17	8	FAR FROM OVER —Frank Stallone (Johnny Mandel), F. Stallone, V. DiCola; RSO 815023-7 (PolyGram)	★	47	2	IF ANYONE FALLS —Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99832 (Atco)
15	19	10	PROMISES, PROMISES —Naked Eyes (Tony Mansfield), P. Byrnes, R. Fisher; EMI-America 8170	★	48	5	EVERYDAY I WRITE THE BOOK —Elvis Costello & The Attractions (Clive Langer, Alan Winstanley), E. Costello; Columbia 38-04045
16	21	4	KING OF PAIN —The Police (Stuart Goddard), The Police; A&M 2542	★	49	5	SOMEONE BELONGING TO SOMEONE —The Bee Gees (Richardson, A. Galuten, B. Gibb, R. Gibb)
17	1	1	DR. HECKYLL & MR. JIVE —Men At Work (Peter McLean), C. Hay; Columbia 38-04111	★	67	1	FIGHT FIRE WITH FIRE —Kansas (Kansas, Neil Kernon), J. Elefante, D. Elefante; CBS Associated 4-04057
18	2	2	HEART AND SOUL —Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726	★	68	2	MODERN LOVE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8177
19	3	3	ROCK OF AGES —Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 812604-7 (PolyGram)	★	69	3	SPICE OF LIFE —Manhattan Transfer (Richard Rudolph), R. Temperton, D. Bramble; Atlantic 7-89786
20	4	4	FLASHDANCE . . . WHAT A FEELING —Irene Cara (Giorgio Moroder), K. Forsey, I. Cara, G. Moroder; Casablanca 811440-7 (PolyGram)	★	70	4	LIVING ON THE EDGE —Jim Capaldi (Steve Winwood, Jim Capaldi), J. Capaldi; Atlantic 7-89799
21	5	5	NEVER GONNA LET YOU GO —Sergio Mendes (Sergio Mendes), B. Mann, C. Weil; A&M 2540	★	71	5	ALL TIME HIGH —Rita Coolidge (John Barry), J. Barry, T. Rice; A&M 2551
22	6	6	ROCKIT —Herbie Hancock (Material, Herbie Hancock), H. Hancock, B. Laswell, M. Beinhorn; Columbia 44-03978	★	72	6	ALL I NEED TO KNOW —Bette Midler (Chuck Plotkin), B. Mann, C. Weil, T. Snow; Atlantic 7-89789
23	7	7	LOVE IS A STRANGER —Eurythmics (Stewart, Williams), Lennox, Stewart; RCA 13618	★	73	7	ROCK 'N' ROLL IS KING —ELO (Jeff Lynne), J. Lynne; Jet 4-03964 (Epic)
24	8	8	QUEEN OF THE BROKEN HEARTS —Loverboy (Bruce Fairbairn), P. Dean, M. Reno; Columbia 38-04096	★	74	8	NEVER GONNA LET YOU GO —Sergio Mendes (Sergio Mendes), B. Mann, C. Weil; A&M 2540
25	9	9	TROUBLE IN PARADISE —Jarreau	★	75	9	ROCKIT —Herbie Hancock (Material, Herbie Hancock), H. Hancock, B. Laswell, M. Beinhorn; Columbia 44-03978

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

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

ACTIVISION.
WE PUT YOU IN THE GAME.

For use with the Atari 2600 Video Computer System. Atari 2600 and Video Computer System are trademarks of Atari, Inc. Also for use with Sears, Roebuck and Co. Tele-Games Video Arcade. Tele-Games and Video Arcade are trademarks of Sears, Roebuck and Co.

LOW PRICES, CO-OP MONEY

Manufacturers Ready Fall Blitz

By FAYE ZUCKERMAN

SAN FRANCISCO—Major home video companies are looking to keep their market momentum going this fall with a wide array of new titles, characterized by new, low prices and additional co-op money. The product mix is broad, too, with feature films and original programming that ranges from the horrifying to the exercising to the fantasizing.

MCA Home Video announced at the recent Video Software Dealers Assn. (VSDA) conference here that

it will drop the price on "Endless Love," "Bustin' Loose," "The Four Seasons" and "Ghost Story" to \$39.95 from the original \$89.95 list. Additionally, delegates at the Aug. 28-30 VSDA meet were told, the manufacturer will include "Ghost Story" in a "Halloween Horror" promotion that offers 4% cooperative advertising.

New titles from MCA include "Psycho II" and Monty Python's "The Meaning Of Life," while also due for release soon are "Yoga Moves With Alan Finger," "Aerobic

Dancing—Encore" with Jacki Sorensen, and Judi Sheppard Missett's "Let's Jazzercise."

The company will also start releasing its titles in the stereo Beta HiFi format. Plans are for "Yoga Moves" to be available this November in Beta stereo.

(Continued on page 65)

New Promotions From MGM/UA

NEW YORK—Promotions are busting out all over at MGM/UA Home Video this fall. Besides a 16-page insert to appear in selected Sunday newspapers around the country, the firm has a new toll-free "hotline" for retailers and a video trailer program for use in stores.

The insert, "MGM/UA's Family Guide To Home Video," offers information on the home video market in general and on MGM/UA's titles specifically. Classic films, musicals, music video, science fiction/fantasy, children's programming and comedy titles are spotlighted; there's also a sweepstakes to win home video equipment.

The new retailer hotline number is (800) 468-7600, which has been established on a full-time basis from the company's New York office. The phone line was designed to supplement distributor activities in placing point-of-purchase materials and to maximize sales. "The hotline has supplied us with feedback from the retailers that has been of great value in creating material that fits their special needs," says Saul Melnick, vice president of sales.

The new trailer program uses movie previews to capture customer attention in the store, as well as to inform the retailer. Every two months beginning in November, MGM/UA will send participating retailers a retailer videocassette of new releases, wrapped with scenes from the supplier's classic films.

Retailers who subscribe to the trailer program will receive three cassettes over a six-month period for \$45, to cover the cost of prints and handling.

Cable Music Show Thinking Big

45 Systems Already Lined Up For 'Music Vision'

MEMPHIS—With more than 45 cable systems currently committed in nearly 30 major television markets, United Video Inc. could score the largest launch to date of an independently syndicated cable program when its "Music Vision" debuts from here during Thanksgiving week.

If the present rate of growth continues, "Music Vision" will air into more than four million households in every major television market, reports Steve Weaver, UVI's director of affiliate relations. "Our initial projections showed a fall launch into two or three million homes," says Weaver, "but apparently we underestimated the need for music programming designed for an older demographic than MTV."

Programmed to appeal to an urban, upscale 18- to 34-year-old audience, "Music Vision's" largest base count is in New York, San Diego, Houston, Seattle, Philadelphia and San Francisco. "We do not see ourselves as an alternative to MTV. We see ourselves as an al-



SELLING UTOPIA—Todd Rundgren and members of Utopia meet visitors Tower Records in New York during a promotion for "An Evening With Utopia," a videocassette from MCA Home Video. That's Richard Neer WNEW-FM at right.

Evaluate Ad Results, Retailer Says

SAN FRANCISCO — Weston Nishimura, owner of Video Space in Seattle, presented suggestions for the most efficient use of advertising and promotion funds for video software retailers at the VSDA Convention here.

Nishimura, speaking at a workshop session entitled "Advertising: The Low-Cost Approach," said,

"Every ad you run does a number of things. It pushes home entertainment in general, the whole idea of video, and it helps every studio and independent video supplier.

"When you look at the different approaches to advertising, your first reaction is as a consumer: how can I save money? But sometimes it's worth it to spend a little extra. You have to ask whether your investments match your results. Look at what you're doing and not doing, and compare those approaches to their long- and short-term results."

Nishimura, who was re-elected secretary/vice president of VSDA during the convention, said there are three types of advertising: institutional advertising, which has long-term results; product advertising, with a shorter life; and "special deal" advertising, the shortest lived. "Great ads don't talk about how great the product is, but how great

the customer is for choosing it," Nishimura remarked. "Having been a teacher, know information is not what sell. Look at the National Enquirer and People, and you'll see it's magic that sells."

The retailer advised his peers to analyze their stores and all aspects of their image—logos, signs, store layout, catalog, newsletter, etc.—for effectiveness and appeal. Additional recommendations included strong use of public relations and studio supplied point-of-purchase materials, as well as spiffs, bonuses and profit-sharing to encourage retail staff members.

HBO To Air Bowie Concert

NEW YORK—Home Box Office has confirmed an agreement with David Bowie for a forthcoming HBO pay-cable special to be taped during his Sunday and Monday (11/12) shows in Vancouver, B.C.

The special, expected to air early next year, will mark the artist's pay cable debut. Anthony Eaton will produce the program for HBC while David Mallet will direct. The Vancouver shows, to be held at the Pacific National Exhibition Coliseum, are part of Bowie's current "Serious Moonlight" global concert tour.

Need To Work Together Is Stressed by Speakers

SAN FRANCISCO—Opening remarks at the VSDA convention from the group's president Frank Barnako and keynoter Cy Leslie reinforced the theme of working together to build a strong industry.

"This conference is a resource center," retailer Barnako remarked, pointing out that dealers could use their three days here to learn merchandising and promotion tips,

as well as information about the future of the business.

"We and the studios disagree on the issue of First Sale, and at our VSDA board meeting we agreed to make our first objective the continuing fight in Washington," Barnako said.

His comments were followed with a speech by MGM/UA chairman Leslie, who said, "I ask for no dilution or diminution of competition. But I do seek a halt in the devastating forms of conflict that impede opportunities for achievement and fulfillment of our self-interest. The time wasted is too precious."

Leslie called for more communication between retailers and video software suppliers. "The manufacturers need your structure, and you, the retailers, would be foolish not to recognize the enormous and growing investment values of their product, advertising, promotion, merchandising and marketing skills which help create the opportunity for your success," he said.

On the subject of adding a royalty to the price of hardware and blank tape to compensate copyright holders for home taping, Leslie stated, "Maybe some reasonable royalty ac-

tually would be acceptable for VSDA, as long as it's reasonable and serves the purpose of growth and profitability. Perhaps some reasonable royalty would not curtail blank tape or equipment sales, but would meet some genuine needs of those who provide the recorded raw materials—the creativity—which we will need to stay in business and insure each other's future."

These remarks, delivered to an audience consisting almost entirely of retailers, met with no resistance—and no applause.

Leslie also remarked, "As certain as you sit here, you will see a world of video sale evolving, coexisting with the reality of rentals but with a better and more profitable ratio developing, skewed more to sales than to rental." Contributory factors to increased sales cited by Leslie included high-speed duplication, smaller cassettes, lower tape cost and a larger consumer base.

Music Video Guide Now Being Compiled

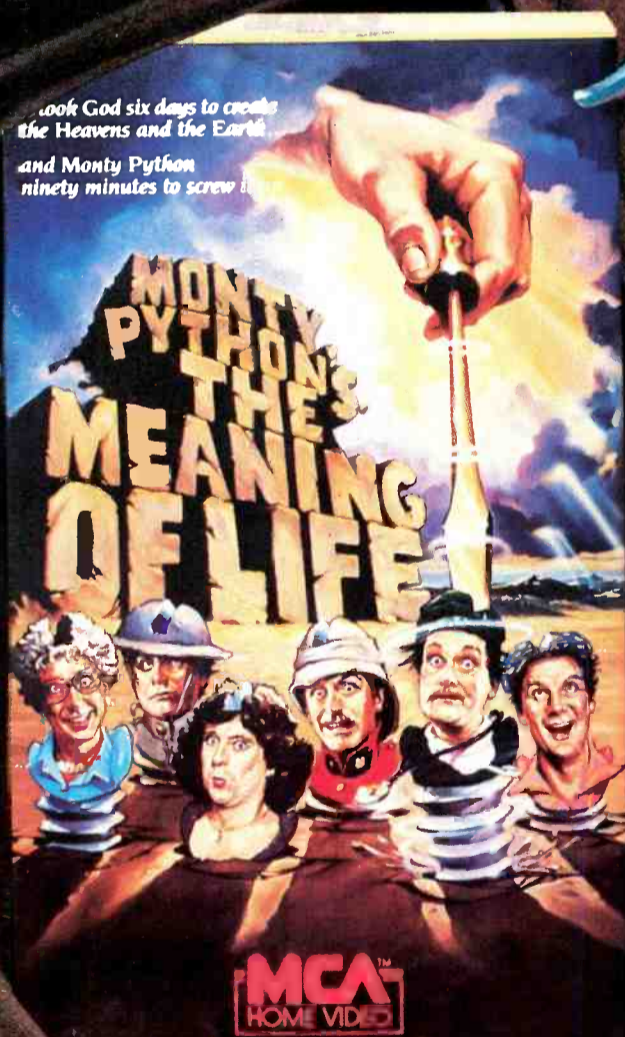
LOS ANGELES—A directory of producers, directors and distribution outlets currently serving the music video field is being compiled by a firm in Petaluma, Calif. Richard Lowenberg, the compiler, notes that to date he has more than 300 names, addresses and phone numbers.

Anyone interested in being listed should contact Lowenberg at Music Video Director's Guide, 327½ English St., Petaluma, Calif. 94952. The phone number is (707) 762-5072.



PICKING PARTNERS—Lyricist/author/cartoonist Shel Silverstein, right, tapes a segment of The Nashville Network's "Bobby Bare & Friends" show with Bare. Other segments of the show's fall schedule feature Barbara Mandrell, Charlie Daniels and Willie Nelson.

**PSSST! HEY, BUDDY!
GET 'THE MEANING
OF LIFE' BEFORE
IT'S TOO LATE.**



...took God six days to create
the Heavens and the Earth
and Monty Python
ninety minutes to screw it

**AVAILABLE ON MCA LASER AND
CED DISC AND VIDEOCASSETTE.**



Monty Python, the wacky British comedy sextet that delighted audiences with *The Life Of Brian* and *The Holy Grail* are now revealing *The Meaning Of Life* to anyone who will watch. With typical Pythonesque tastefulness, they tackle religion, birth control, death, war and anything else that strikes their fancy in the new hit movie *Time Magazine* calls, "An exhilarating experience!"

It's the kind of inspired lunacy your customers will want to buy so they can watch it again and again. So call your MCA representative and stock up today with what your customers are clamoring for. *The Meaning Of Life*. Available in all software formats. And laugh all the way to the bank.



70 Universal City
Universal City, CA 91608
© 1983 MCA Home Video, Inc.

Photo News



Left: E. Fritz Friedman, marketing manager (left), confers with Gary Khammar, director of sales, at the RCA/Columbia Pictures Home Video exhibit.

Right: Panelists speaking at the manufacturers' session were (left to right) Lawrence Hilford, CBS/Fox; Mel Harris, Paramount; Gene Giaquinto, MCA; Rob Blattner, RCA/Columbia; Micky Hyman, MGM/UA; Warren Lieberfarb, Warner Home Video; Nick Santrizos, Thorn EMI; and moderator Arthur Morowitz of Video Shack.



Far Left: At the 3M exhibit, Don Grunsted, senior account representative, discusses new product with technical service engineer Dick Skare.



Left: Vestron Video president Jon Peisinger examines material on the company's new Children's Video Library line.

Below: Jan Lifshutz, president of VideoMat International, demonstrates operation of the unit.



SEPTEMBER 17, 1983, BILLBOARD

Above: Regional manager Bob Blay holds down the fort at the Embassy booth.
Right: Len Levy, marketing vice president for Caballero Control Corp., is seen at that company's exhibit.

VSDA



Left: It was Christmas in August as Disney promoted its "Wrapped & Ready To Give" program.
Above: Seen in conference at the Warner exhibit are Dennis O'Malley, branch sales manager, video products for WEA and Dave Mount, national sales manager, video products for WEA.

Video

Manufacturers Ready Fall Blitz

• Continued from page 62

As for CBS/Fox Video, it's looking for a happy ending with the release of "Faerie Tale Theatre," a series of 15 hour-long modern-day depictions of several fairy tale classics. Starring Shelley Duvall, Elliot Gould, Robin Williams, Christopher Reeve, Jeff Bridges, Jean Stapleton and Mick Jagger, the series was originally made for video, but first aired on Showtime. It will be available on videocassette and videodisk.

The price of this series has not been announced. It is among the first video series to be released with closed captions for the hearing impaired.

Horror and comedy will dominate the titles due this October from Warner Home Video. New releases include Steve Martin's "The Man With Two Brains"; "Stroker Ace," starring Burt Reynolds and Lon Anderson; and "Deadly Eyes," a shocker about man-eating rats. Hitchcock's "Strangers On A Train" and the comedy "Blue Skies Again" are also due from Warner this fall, to be priced at about \$69 for cassette and \$34.98 for CED and laser disks.

Thorn EMI's major new release is "Tender Mercies," starring Robert Duvall as a country singer. The film will be available Sept. 21 at \$79.95. RCA/Columbia Pictures Home Video is looking toward a September release of "Gandhi" at \$79.95. Also coming this September from the Burbank-based company will be "Pavarotti In London" at \$29.95. Other releases, including "Spring Break," "Querelle," "The Devil At 4 O'Clock" and "Trial Of The Catonsville Nine," will sell for \$59.95.

RCA/Columbia's "He-Man" cartoon series, which was heavily promoted at the VSDA conference, will continue to be the focal point for company promotions and point-of-purchase materials.

MGM's lion will roar the opening of its new collector's releases via MGM/UA Home Video. The "Golden Age Of Television" series, "Fame," "Pink Floyd: The Wall," "Midnight Express," "The White Rose" and "Days Of Wine And Roses" will be issued, with a \$39.95 price point for the Pink Floyd feature.

Disney Home Video has wrapped up plans for its Christmas 1983 promotion. The promotion will feature seven titles priced at \$29.95 and \$39.95 that include "Tron," "The Black Hole," "Dumbo" and "The Adventures Of Chip 'N' Dale." Video merchandisers will receive gift boxes that can be displayed in a free-standing display featuring an old-fashioned Christmas village populated with Disney characters.

Media Home Entertainment will be releasing a 60-minute documentary chronicling the life of John F. Kennedy for \$39.95. Other releases from the Los Angeles company will

be two mystery suspense films, "Stone Cold Dead" and "The Fifth Floor," for \$59.95. Horror titles "Beyond The Door II" and "To All A Goodnight" are also due.

Worldvision Home Video has introduced three cartoon titles, a television mini-series and a science fiction series. The cartoons are Hanna-Barbera's "Casper And The Angels II," "Winsome Witch" and "Squiggly Diddly." The network TV "mini-series," "Holocaust," is

seven hours long and stars Meryl Streep, Michael Moriarty, Fritz Weaver, Joseph Bottoms and George Rose. It was filmed throughout Germany and Austria, and won eight Emmy awards. David Janssen stars in "Moon Of The Wolf," a two-hour science-fiction thriller.

"Hi! We're Wrapped and Ready to Give... Videocassettes from \$29.95*"

We've helped make your holidays easier... seven of our hottest titles are on sale... wrapped and ready to sell! Each videocassette comes elegantly wrapped in a silver embossed gift box and includes a matching gift card. Also included is a FREE 1983 limited-edition Mickey Mouse Christmas ornament. You'll find all seven

specially priced titles available in VHS and Beta formats during Disney's "Wrapped and Ready to Give" Sale. Contact your local authorized Disney distributor or call us toll-free at 1-800-423-2259. In California, Alaska and Hawaii, call collect: 1-213-840-1859.

The Black Hole
\$39.95*
Reg. Price \$69.95

A Walt Disney Christmas
\$29.95*
Reg. Price \$49.95

Kids Is Kids
starring Donald Duck
\$29.95*
Reg. Price \$49.95

On Vacation with Mickey Mouse and Friends
\$29.95*
Reg. Price \$49.95

The Adventures of Chip 'n' Dale
\$29.95*
Reg. Price \$49.95

Dumbo
\$39.95*
Reg. Price \$84.95

Tron
\$39.95*
Reg. Price \$84.95

Running Time 95 Minutes
\$39.95 wrapped and ready to give*
retail price

*Suggested retail prices. Offer expires January 31, 1984.

WALT DISNEY HOME VIDEO

© 1983 Walt Disney Productions. Walt Disney Home Video distributed by Walt Disney Telecommunications and Non-Theatrical Co., Burbank, CA 91521. Printed in U.S.A.

SEPTEMBER 17, 1983 BILLBOARD



Photo by Chuck Pulin

WHAT HE WANTS—Randy Jackson of Zebra tries to resist the charms of dancer/actress Ronnie Margolis in the group's latest video clip, "Tell Me What You Want." Juliano Woldman directed for Cherbutti Films in New York.

Bookstore Sales Are Eyed By British Firm Longman

By NICK ROBERTSHAW

LONDON—Britain's retail book sellers may soon be stocking and selling video software in direct com-

petition with specialist outlets. The instability of the market and the high cost of entering it have deterred all but a handful until now, but with major distributors slashing prices to

generate straight sale and video stores reluctant to stock non-movie product, the potential benefits may soon be seen to outweigh the risks. Some suppliers, notably those

without a close allegiance to the record industry, have long seen a natural connection between the video and book trades. BBC Video, for instance, has from the outset re-

ferred to its video releases as "videobooks." Thorn EMI Video's marketing manager Jonathan Martin said at the recent London Book Fair: "We have always sought to encourage booksellers to stock our product." And Longman Video's managing director Jan Maulden predicts: "As the video market settles down an increasing sector will become more and more akin to bookshop product."

Longman may be a natural candidate to lead this trend. Set up a year ago by media giant Pearson Longman, whose interests include top paperback imprint Penguin Books, the video arm has concentrated on just the kind of upmarket, steady-selling material that may attract booksellers, with a catalog divided between opera and ballet (retail price \$60), children's programming (\$45) and art-house movies. It already has an agreement with print wholesale Bookwise, and a number of bookshops, including London's Foyle's, have begun stocking its video cassettes.

"We are confident that the numbers will grow," says Longman's Maulden. "Video has many similarities with book promotion and distribution. Direct sale, for instance, is something most book publishers are involved in which at the moment is very little used for video product. But a good part of the business for our opera and ballet titles, which are only distributed to about 100 retail outlets, comes from direct sales which we advertise mostly through the specialist classical music papers."

"Another thing is point-of-sale. The video industry is quite far behind the book trade in that respect for most video distributors, promotion seems to stop at buying posters in the trade press."

Highbrow and specialized programming like the National Video Corp. opera titles Longman distributes can command only a tiny share of a U.K. video market still dominated by feature films, but the company has never aimed at the mass market and immediate returns. "Much of the video industry is very fast-moving, like the record industry: quick sale and quick death. But in the area where we want to operate the product has a long shelf life and the market is very solid, very loyal with steady month-by-month sales and a high proportion of repeat purchases," Maulden says.

Longman Video is a producer, as well as a distributor, of programming. Several children's projects are under way, but the major work in progress is an electronic encyclopedia to be compiled in conjunction with U.S. publisher Grolier Inc. Videodisk is the target carrier, and Maulden foresees a series of videodisks to be marketed on the lines of continuity book publishing.

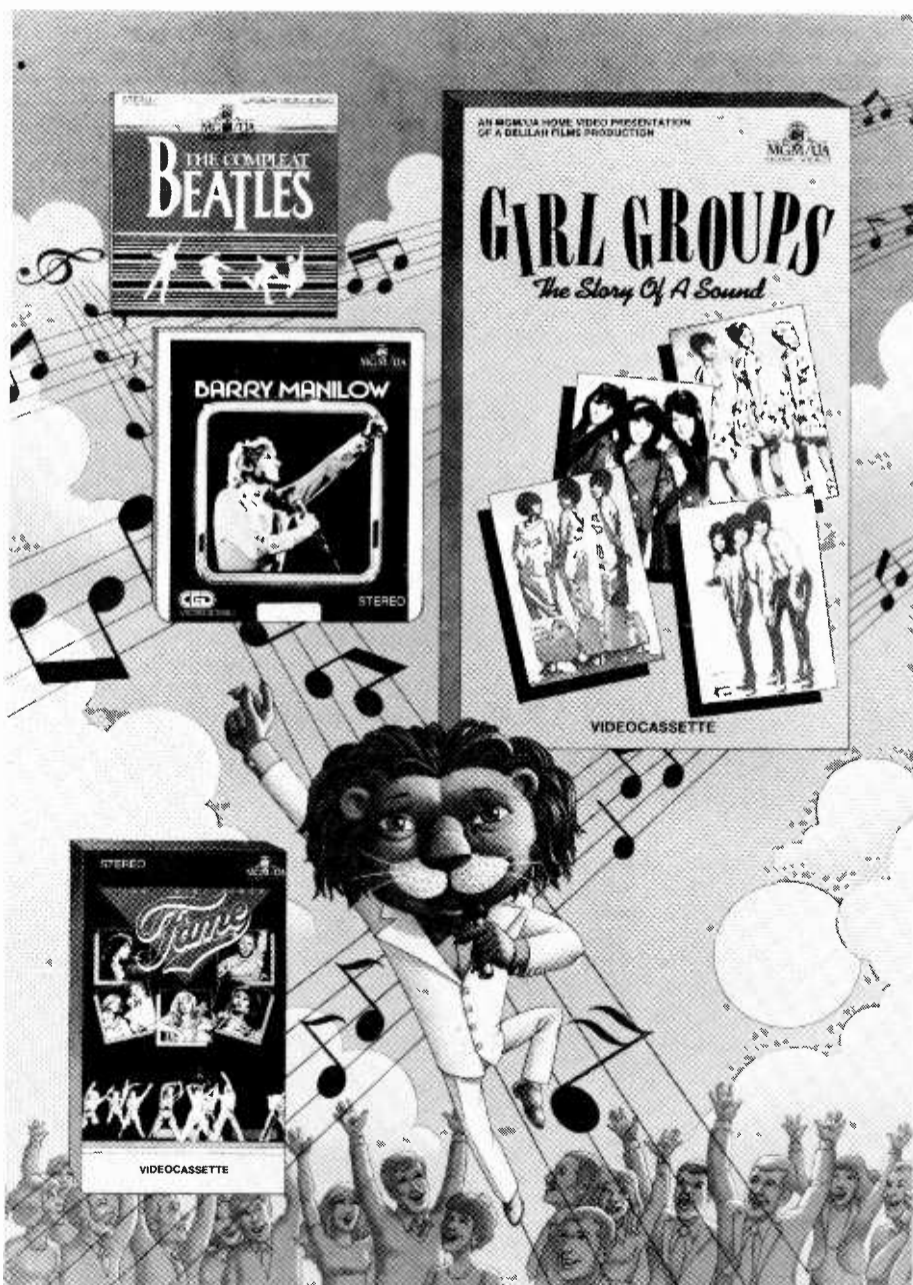
New Ending Is Something 'Xtro'

LONDON—A new ending has been filmed and passed by the censors for PolyGram Video's release of "Xtro," a science fiction thriller, so that the videocassette's storyline is different from that of the version screened in the cinemas here.

When the movie was first seen in the U.S., critics and public seemed agreed that the original ending was "inconclusive," so a new closing sequence was shot, but not in time for the movie's theatrical release here. It's believed to be the first time that theatre and video versions have differed to this extent in the U.K.

Oh Boy. "Girl Groups" & More.

MGM/UA Exclusive: yesterday's biggest moneymakers in music, today's newest moneymakers in home video.



You saw *The Complete Beatles* go gold last year, now watch *Girl Groups* do it.

With never-before levels of promotional support—from the actual stars on tour to great premium tie-ins like the big illustrated book and the hit Motown soundtrack album from this new feature.

It includes best-selling hits like "Maybe" by the Chantels, "Will You Still Love Me Tomorrow?" by the Shirelles, "Please Mr. Postman," "Be My Baby" and 20 other big recordings.

Your customers will thrill to their lives and their sound. Order now from your MGM/UA Home Video distributor.

For more merchandising material, just call our new Toll-Free Hot-Line: 1-800-468-7600.

The MGM/UA Home Video Great Sounds Collection:

Girl Groups. The Story of a Sound
*The Complete Beatles**
*Carole King: One to One**
Elvis on Tour
*The First Barry Manilow Special**
*Kids from Fame**
*Fame**

*Stereo

The
Greatest Film Studio of Them
 All brings it home to you.

MGM/UA
HOME VIDEO

1350 Avenue of the Americas, New York, NY 10019

See our exciting and comprehensive insert in this week's issue.

Videocassette Top 40

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SALES

RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	13	1	1	12
48 HOURS Paramount Pictures, Paramount Home Video 1139 WEEKS AT #1 10			48 HOURS Paramount Pictures, Paramount Home Video 1139 WEEKS AT #1 10		
2	2	71	2	2	6
JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042			PORKY'S CBS-Fox Video 1149		
3	4	6	3	3	10
PORKY'S CBS-Fox Video 1149			THE VERDICT CBS-Fox Video 1188		
4	3	31	4	6	19
AN OFFICER AND A GENTLEMAN ▲ (ITA) Paramount Pictures, Paramount Home Video 1467			FIRST BLOOD (ITA) Thorn/EMI 1573		
5	5	13	5	5	12
HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309			HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309		
6	13	11	6	4	14
MAD MAX Vestron V-4030			SOPHIE'S CHOICE (ITA) CBS-Fox Video 9076		
7	10	10	7	9	15
DURAN DURAN Thorn/EMI TVD 1646			THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538		
8	6	14	8	8	9
ALICE IN WONDERLAND (ITA) Walt Disney Home Video 36			MAD MAX Vestron V-4030		
9	12	20	9	7	5
FIRST BLOOD ● (ITA) Thorn/EMI 1573			THE BEASTMASTER MGM/UA Home Video 800226		
10	15	2	10	29	2
THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310			THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310		
11	7	10	11	14	14
THE VERDICT CBS-Fox Video 1188			FRANCES Thorn/EMI 1621		
12	14	3	12	NEW ENTRY	
THE BEASTMASTER MGM/UA Home Video 80026			BAD BOYS Thorn/EMI 1633		
13	16	10	13	10	5
WINNIE THE POOH (ITA) Walt Disney Home Video 025			SIX WEEKS RCA/Columbia Pictures Home Video 91001		
14	11	6	14	13	30
PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203			AN OFFICER AND A GENTLEMAN (ITA) Paramount Pictures, Paramount Home Video 1467		
15	18	20	15	16	2
GREASE ● (ITA) Paramount Pictures, Paramount Home Video 1108			STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315		
16	8	4	16	30	20
YOU ONLY LIVE TWICE CBS-Fox Video 4526			JANE FONDA'S WORKOUT (ITA) Karl Video Corporation 042		
17	26	6	17	19	16
DISNEY'S STORYBOOK CLASSICS Walt Disney Home Video 121			LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433		
18	30	2	18	15	17
BAD BOYS Thorn/EMI 1633			BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265		
19	17	21	19	26	15
AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489			CLASS OF '84 Vestron V-5022		
20	19	16	20	11	30
THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538			ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181		
21	9	4	21	12	16
STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315			MY FAVORITE YEAR MGM/UA Home Video 800188		
22	22	29	22	27	3
BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380			THE FINAL COUNTDOWN Vestron V-4047		
23	27	31	23	24	13
ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181			KISS ME GOODBYE CBS-Fox Video 1217		
24	32	3	24	32	4
SIX WEEKS RCA/Columbia Pictures Home Video 91001			THE MISSIONARY Thorn/EMI 1605		
25	21	10	25	22	18
PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255			AIRPLANE II—THE SEQUEL Paramount Pictures, Paramount Home Video 1489		
26	24	15	26	28	3
SOPHIE'S CHOICE ● (ITA) CBS-Fox Video 9076			YOU ONLY LIVE TWICE CBS-Fox Video 4526		
27	NEW ENTRY		27	21	12
VIGILANTE Vestron V-4063			THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015		
28	25	44	28	20	10
STAR TREK II—THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180			SAVANNAH SMILES Embassy Home Entertainment 2058		
29	38	17	29	17	33
LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433			NIGHT SHIFT The Ladd Co., Warner Home Video 20006		
30	20	17	30	18	13
AIRPLANE! ▲ (ITA) Paramount Pictures, Paramount Home Video 1305			I, THE JURY CBS-Fox Video 1186		
31	36	23	31	NEW ENTRY	
PLAYBOY VIDEO VOLUME 2 ● CBS-Fox Video 6202			DURAN DURAN Thorn/EMI, TVD 1646		
32	28	17	32	36	28
MY FAVORITE YEAR MGM/UA Home Video 800188			BLADE RUNNER ▲ (ITA) Embassy Home Entertainment 1380		
33	23	9	33	25	16
THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173			STILL OF THE NIGHT CBS-Fox Video 4711		
34	33	3	34	31	9
THE MISSIONARY Thorn/EMI 1605			THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221		
35	31	32	35	35	39
STRAWBERRY SHORTCAKE IN BIG APPLE CITY (ITA) Family Home Entertainment, MGM/UA Home Video 338			ROCKY III ● (ITA) CBS-Fox Video 4708		
36	40	47	36	23	4
THE COMPLETE BEATLES ● MGM/UA Home Video 700155			PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203		
37	35	10	37	39	25
SAVANNAH SMILES Embassy Home Entertainment 2058			CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306		
38	39	18	38	37	17
LOVESICK ● Warner Brothers Pictures, Warner Home Video 20011			LOVESICK Warner Brothers Pictures, Warner Home Video 20011		
39	29	19	39	38	9
STAR TREK: THE MOTION PICTURE ▲ (ITA) Paramount Pictures, Paramount Home Video 8858			PLAYBOY'S PLAYMATE REVIEW CBS-Fox 6355		
40	34	10	40	33	17
SATURDAY NIGHT FEVER ● (ITA) Paramount Pictures, Paramount Home Video, 1307 A, 1113A			TIMERIDER Pacific Arts, Video Records; MCA Distributing Corp. 528		

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

Video

'The Buck Stops' At Manufacturer Panel

SAN FRANCISCO—The manufacturers' panel at the VSDA meet Aug. 30 was dubbed "The Buck Stops Here" by moderator Arthur Morowitz, owner of Video Shack in New York, who saw to it that panelists responded quickly and completely to questioning.

Questions involved co-op advertising funds, anticipated sales levels, the future for non-theatrical programming, distribution practices, pricing, promotion and formats. Panelists were Lawrence Hilford of CBS/Fox Video, Mel Harris of Paramount Home Video, Gene Giacchino of MCA Home Video, Robert Blattner of RCA/Columbia Pictures Home Video, Micky Hyman of MGM/UA Home Video, Warren Lieberfarb of Warner Home Video and Nick Santrizos of Thorn EMI Home Video.

VSDA Report

In general, panelists were in agreement that video software sales would rise between 200% and 300% over the next five years. CBS/Fox's Hilford predicted that the most dramatic growth would come in the area of original programming.

MGM/UA's Hyman said, "It's true that made-for-video titles are hot. Sales are already happening in that area." Others suggested that such sales were still a year or two away.

Promotional activities sponsored by suppliers include toll-free phone numbers, newsletters, point-of-purchase materials and advertising. Hyman remarked, "The home video market has developed to the point where you can address the consumer directly, via magazine and television advertising." And Paramount's Harris said he believed in the type of advertising that says, "See it in the theatre, buy it on videocassette"—such as Paramount is using for "Flashdance."

Morowitz asked Warner's Lieberfarb why that company had released only three titles at the \$39.98 price point, and no more. "The gross profit of what we would have earned at the higher price point was about the same as what we earned at \$39.98," he replied, pointing out that the additional duplicating and inventorying required made the lower price point not viable. He added, however, that Warner Home Video would consider releasing certain col-

lectible titles at \$39.98.

Harris had a different point of view. "The 300% increases we're talking about depend on keeping the industry stimulated. Consumers don't want to wait around; they want titles now for rent or sale. We need to be in a high-volume business with pricing that's popular at the consumer level." This remark met with enthusiastic audience response.

Thorn EMI's Santrizos said his company had achieved success with the high-priced "First Blood" and "Frances." The latter title, he pointed out, made only \$6 million at the box office, but has sold more than 25,000 cassettes to date—at \$69.95.

On the subject of videodisks, Hyman remarked, "The CED buyer is a consistent user of product. Many titles—not even necessarily the blockbusters—do better on CED than on videocassette. These consumers library titles, and that's an exciting concept. Dealers have to watch the disk market closely and decide which format to support; the market will not support two." RCA/Columbia's Blattner said he was also "optimistic" regarding CED.

"More disks than cassettes are sold now, with a smaller machine base," Harris said. "That makes for a very strong market."

LAURA FOTI

Vestron Debuts Australian Firm

NEW YORK—Vestron Video of Stamford, Conn. has launched a new Australian subsidiary to market a catalog of more than 130 feature films, concerts and specialty programs for the home video markets in Australia, New Zealand and the South Pacific islands.

Vestron Video Australia will utilize the sales and distribution network of Video Classics Ltd., Australia's leading independent home video distributor. Walter Lehne is managing director of that company. The initial release package of 10 titles includes "Fort Apache, The Bronx," "Benji," "El Cid," "Passione D'Amore" and "Rust Never Sleeps."

In the past, Vestron has licensed many titles for international video markets, but the new subsidiary marks the first Vestron label outside the U.S.

VIDEOPLEX

PRODUCTIONS

where the newest technology provides superior quality music video at a lower cost.

(212) 807-8211
530 WEST 25 ST., N.Y.C. 10001

SEPTEMBER 17, 1983, BILLBOARD



INTERNATIONAL TAPE/DISC ASSOCIATION

The World's Largest International
Audio/Video Trade Association With More
Than 450 Member Companies Worldwide

PRESENTS
ITA THIRD ANNUAL

EUROPEAN HOME VIDEO SEMINAR

New Palais des Festivals — Cannes, France — October 2-3, 1983

In Conjunction with VIDCOM '83

Covering Home Video Equipment, Pre-Recorded Video Cassettes and Discs, Blank Tape, Video Games, Home Computers, Computer Software, Cable, Direct Broadcast Satellite, New Technologies.

Topics to be discussed by experts in the field include:

- THE EUROPEAN MARKET FOR HOME VIDEO/A Study: VCRs, Blank Tapes, Accessories, etc.
- 8mm, HI FI, DIGITAL, AND OTHER NEW DEVELOPMENTS IN VIDEO CASSETTE RECORDERS
- LOWER PRICES FOR PRE-RECORDED VIDEO CASSETTES/ Will They Succeed In Creating a Sales Market in Europe?
- SALES OF HOME COMPUTERS, COMPUTER SOFTWARE AND VIDEO GAMES IN EUROPE/A Research Report
- MOUNTING TAX PROBLEMS/Will They Inhibit the Growth of Home Video?
- THE VIDEO GAME MARKET IN EUROPE/Learning From the American Experience
- WHAT DOES IT TAKE TODAY TO SECURE PROGRAM RIGHTS FOR HOME VIDEO/Advances, Royalty Rates, Length of Term, Theatrical Exhibition, etc.
- HOME COMPUTERS AND THEIR RELATIONSHIP TO HOME VIDEO
- THE BOOMING VIDEO BLANK TAPE MARKET
- CABLE AND DIRECT BROADCAST SATELLITE/Where Do They Stand and How Do They Compete With Home Video?
- VIDEO DISCS/CED Arrives in Europe
- THE EUROPEAN MARKET FOR COMPUTER SOFTWARE
- BRINGING MUSIC TO HOME VIDEO
- THE COMPACT AUDIO DISC How Long Before It Becomes a Business? How Will It Compete With The Video Disc? How Will It Affect Tape?
- THE POTENTIAL MARKET FOR LICENSED PUBLIC EXHIBITIONS OF PRE-RECORDED CASSETTES AND DISCS
- THE PRE-RECORDED VIDEO RENTAL MARKET IN JAPAN
- UPDATE ON PIRACY

Speakers and Panelists Will Include:

Mel Harris, President, **PARAMOUNT HOME VIDEO** (U.S.) • Peter Kuyper, President, Ancillary Rights, **MGM/UA HOME ENTERTAINMENT GROUP** (U.S.) • David Gray, **ECONOMIST INTELLIGENCE UNIT** (U.K.) • Christian Blanckaert, Managing Director of **SDRM for THOMPSON-BRANDT** (France) • Yukichi Ohashi, Director, **JAPAN VIDEO ASSOCIATION** (Japan) • Dr. Jay J. Brandinger, Division V.P. and General Manager, **RCA "SELECTAVISION" VIDEODISC OPERATIONS** (U.S.) • Itaru Watanabe Deputy General Manager, TV, Audio and Video Products Div., **HITACHI, LTD.** (Japan) • Wim Markvoort, Marketing Manager, Video, **N.V. PHILIPS' GLOEILAMPENFABRIEKEN** (Netherlands) • Frank Lipsik, President, **TELE CINE VIDEO** (Italy) • Denis Bieber, President, **HIGHGOLD INTERNATIONAL** (South Africa) • Victor Bialek, President, **VIP FRANCE** (France) • Datty Ruth, **VCL VIDEO SERVICES GmbH** (W. Germany) • Heinz Hantschel, Product Manager, **3M EUROPE S.A.** (Belgium) • Francois Dierckx, Managing Director, Hi Fi, **N.V. PHILIPS' GLOEILAMPENFABRIEKEN** (Netherlands) • John O'Donnell, National Manager, Video Software Operations, **SONY CORPORATION OF AMERICA** (U.S.) • Rex Moorfoot, Consultant (U.K.) • Henry Aujard, **PHILIPS SA** (France) • Elizabeth Greenspan, European Antipiracy Counsel, **MOTION PICTURE EXPORT ASSN. OF AMERICA** (U.K.) • Joseph Roizen, President, **TELEGEN** (U.S.) • James H. Levy, President, **ACTIVISION** (U.S.) • David Hockman, Managing Director, **POLYGRAM VIDEO, POLYGRAM MUSIC VIDEO** • Charles J. Digate, Eur. Mgr., Home Computers, **TEXAS INSTRUMENTS** (France) • Tim Baskerville, Publisher, **VIDEO MARKETING** (U.S.) • Stephen Race, Director Int'l. Marketing, **ATARI INC.** (U.S.)

The Seminar will start with a welcoming cocktail reception Saturday evening, October 1. There will also be cocktail receptions October 2 and 3.

IMMEDIATE REGISTRATION IS SUGGESTED, ATTENDANCE IS LIMITED TO 300.

This is the preliminary program. Additional topics and speakers to be announced. SIMULTANEOUS TRANSLATIONS IN FRENCH, GERMAN AND ENGLISH.

ADMISSION TO VIDCOM '83 EXHIBITION IS FREE WITH THE EXCEPTION OF THE HOME VIDEO PROGRAM MARKET. ITA SEMINAR REGISTRANTS WILL BE ENTITLED TO A 50% DISCOUNT OF THE ADMISSION FEE PER COMPANY TO THIS MARKET.

Registration Form "ITA EUROPEAN HOME VIDEO SEMINAR — 1983" October 2 - 3, 1983 ... New Palais des Festivals ... Cannes, France

ITA U.S.A. OFFICE:
KAREN DOVE
10 Columbus Circle, NEW YORK, NY 10019, USA
Tel: (212) 956-7110 — Telex: 421 508

ITA EUROPEAN OFFICE:
Mr. Arnold NORREGAARD, Bellevue Studio A/S
Dortheavej 71, DK 2400 COPENHAGEN NV, DENMARK
Tel.: (01) 192 000 — Telex: 22226

Registration Fee: NON-ITA MEMBERS, \$475 US. ITA MEMBERS, \$395 US. Fee includes Cocktail Receptions, Seminar Participation, Coffee Breaks, Workshop Materials. ITA SEMINAR registrations must be accompanied by full payment via check or bank draft in US dollars or the equivalent in the currency of your country. You may also charge them to your American Express, Diners Club or Carte Blanche credit card. Registration fee does not include hotel accommodations; hotel reservations must be made through VIDCOM. Acknowledgment of ITA registrations will be accompanied by a VIDCOM form listing available hotels and rates. For more than one registrant, list names and titles on letterhead.

NON-MEMBER FEE \$475 US. MEMBER FEE \$395 US. ENCLOSED IS CHECK OR DRAFT PAYABLE TO "INTERNATIONAL TAPE/DISC ASSOCIATION" IN US DOLLARS OR THE CURRENCY OF MY COUNTRY FOR _____ ATTENDEES.
 AMERICAN EXPRESS DINERS CLUB CARTE BLANCHE

Card No. _____ Exp. Date: _____

NAME OF REGISTRANT _____ TITLE _____
(Type, Print or Enclose Business Card)

COMPANY NAME _____ PHONE _____ TELEX _____

COMPLETE MAILING ADDRESS _____

BADGE LISTING AS YOU WANT IT TO APPEAR: _____

COMPANY NAME _____ REGISTRANT _____

Cancellations prior to September 1, 1983 receive 75% refund. No refunds after September 1.

ADMISSION TO VIDCOM '83 EXHIBITION IS FREE WITH THE EXCEPTION OF THE HOME VIDEO PROGRAM MARKET. ITA SEMINAR REGISTRANTS WILL BE ENTITLED TO A 50% DISCOUNT OF THE ADMISSION FEE PER COMPANY TO THIS MARKET. CHECK HERE IF YOUR COMPANY WISHES THIS DISCOUNT:

CBS, RCA SCHEDULE RELEASES

Labels Moving Cautiously With CDs

By KIP KIRBY

NASHVILLE—Despite initial industry excitement over the introduction of Compact Discs, a survey of major record labels indicates they are moving cautiously into the field with country releases.

Only CBS and RCA now have country product ready for release in CD form this year. A recent compilation CD sampler from PolyGram includes three country cuts—"Flowers On The Wall" by the Statler Brothers, "Green Green Grass Of Home" by Tom Jones, and "It's Hard To Be Humble" by Mac Davis—but the label has no plans at this time for a full country CD release.

MCA, Warner Bros. and Capitol/EMI/Liberty report no country CDs scheduled through early 1984, though heads of the labels' Nashville divisions say they expect to become involved with the format during the coming year.

CBS Records is initially releasing two Willie Nelson LPs, "Always On My Mind" and "Stardust," in CD form, plus Ricky Skaggs' "Highways And Heartaches." These will be packaged as part of 12-title sets con-

taining pop, rock, classical and country due out by the end of this year. Another country title, "Big City" by Merle Haggard, is now being prepared for CD release in January, according to CBS marketing director Jerry Shulman.

Artists to be featured on Compact Disc are drawn from a list of suggestions from division heads, according to Shulman. Senior vice president Rick Blackburn of CBS Nashville says he made his initial selections on research profiling the country consumer.

"We've got traditional country buyers, new listeners who've converted to country, and then we've got the mainstream buyer who purchases a variety of music," Blackburn says. "The mainstream buyer likes middle-of-the-road country and buys what's popular. This is the buyer we're trying to reach with the Compact Disc series in country.

We're excited about positioning Nashville into the CDs."

Shulman says that CBS has no plans to advertise or promote CDs in special campaigns. "We will not be promoting one musical format over another," he says. "We're leaving most of the advertising up to the hardware people."

He adds that thus far, CD demand by consumers "far exceeds the supply," and he anticipates that CBS will be "doing far more with country titles in this format."

RCA Nashville has four titles by country or quasi-country acts slated for release by the end of the year. They include Ronnie Milsap's "Keyed Up," Alabama's "Mountain Music," Elvis Presley's "Elvis' Golden Records," and Kenny Rogers' debut package for the label, "Eyes That See In The Dark," featuring his duet with labelmate Dolly Parton, "Islands In The Stream."



COMBINED SALUTE—Songwriter Darrell Staedtler, left, is congratulated on his first No. 1 single, George Strait's "A Fire I Can't Put Out," by MCA Nashville president Jim Foglesong, center, and Combine Music Group president Bob Beckham, right.

Nashville Scene

Three Years Later, Staedtler's 'Fire' Is Hot

By KIP KIRBY

There's an ironic twist to the behind-scenes story of George Strait's most recent No. 1 hit, "A Fire I Can't Put Out." The song was written by Darrell Staedtler, a longtime country songwriter who finally tired of the uncertainty of the music industry in 1980 and gave it up to begin selling real estate in Texas (or more accurately—since it's Texas—to start selling ranches).

The twist is that back in 1977, while Staedtler was still living in Nashville, he brought George Strait here to try to get him a record deal. Staedtler cut six demos on Strait and was subsequently turned down, he recalls, by 10 different labels. Strait returned to San Marcos, Tex., where he was playing at a club owned by Kent Finley; Staedtler continued in Nashville for three more years before becoming discouraged and moving away. (Among his best-known cuts were two top 10 singles for the Wilburn Brothers, "It's Another World" and "I Can't Keep Away From You," as well as Billy "Crash" Craddock's "I Love The



Blues And Boogie Woogie.") "A Fire I Can't Put Out" wasn't one of the six original demos Staedtler produced on Strait—the song wasn't written until 1980—but another tune titled "80 Proof Bottle Of Tear Stopper" was; now this song has just been cut by Strait's new producer, Ray Baker, for the artist's next MCA album.

Staedtler was in Nashville two weeks ago to celebrate the thrill of his first No. 1 hit. It was his first trip here in nearly five years. He says that he left Nashville in 1975 after spending a number of years here writing independently for such companies as Combine, Chappell, Terrace, Coal Miner's and Surefire (owned by the Wilburn Brothers) to investigate what appeared to be a developing music scene in Austin.

"It didn't take too long to figure out that Austin was basically a 'live music' scene," Staedtler recounts. "There weren't many studios or record companies, so I gave up there and opened a chili parlor instead. It went under, so I started teaching school. I quit writing altogether in 1980 and went into selling ranches. I wanted to get out of the business long enough to evaluate it without trying to make a living at it."

Staedtler says, "A Fire I Can't Put Out" was one of the last songs he wrote. He gave it to Combine Music on a per-song arrangement. It isn't the first cut Staedtler has had by George Strait, though: on Strait's debut album for MCA, the young Texan recorded Staedtler's "Blame It On Mexico."

Now that he has his first No. 1 country hit under his belt, is Staedtler considering revoking his self-imposed writing hiatus and picking up the guitar and tape recorder again? He's not sure. He admits he's tempted, "but I'm not going to stop selling real estate, either." The vagaries and uncertainties of the industry still concern him. While in Nashville, Staedtler was honored at a "No. 1 luncheon" hosted by Combine's Bob Beckham; he also used the visit to pare down his catalogs at various publishing offices. "I've been writing songs since I was 15, and I'm 42 now," he points out. "Not

(Continued on page 72)

'Round Table' Is Set For Talent Seminar

NASHVILLE—The forthcoming 1983 Talent Buyers Seminar here will offer registrants a two-hour open "round table" featuring 24 industry leaders tracing the evolution of an act's career from pre-contract negotiations to post-concert autograph sessions. This forum takes place Oct. 13 from 10 a.m. to noon at the Opryland Hotel, with each leader conducting three 30-minute sessions.

Chairman of the panel is Bette Kaye. Participants include artists Lynn Anderson and Razy Bailey; Debbie Banks, Epic Records; Steve Bassett, Media International; Mickey Bryant, Gelfand, Rennett & Feldman; Paul Corbin, programming director, the Nashville Network; Dan Fleenor, Fleenor Productions; Joe Galante, RCA Nashville; Kathy Gangwisch, Kathy Gangwisch & Associates; Jim Harris, Harris & Leach; Ginger Hennessey, Top Billing International; David Johnson, Media International; John Lemke; Tom Pitts, Performance magazine; and Tom Powell, Amusement Business.

Also participating will be Joel Raab, WHN Radio; Mack Sanders, WJKZ Radio; "Ramblin'" Lou Schriver, WXRL Radio; Sonny Simmons, Century II Promotions; Art Stone, Charon Enterprises; Bob Walker, Stanislaus County Fair; Ed Stone, Opryland USA; Lon Varnell, Varnell Enterprises; and Trisha Walker, Trisha Walker International.

Former presidential press secretary Jody Powell will deliver the annual Talent Buyers Seminar keynote address. This year marks the first time this event has been held at Opryland and incorporated into the activities of Country Music Week.

Registration begins Oct. 9, with a party hosted by Amusement Business scheduled for that evening. Official dates of the 1983 Talent Buyers Seminar are Oct. 11-13.

Radio Broadcasters Elect Nine To Expanded Board

NASHVILLE—In an expansion of its board of directors, Country Radio Broadcasters Inc. has added non-radio/non-record company executives for the first time. Nine new members were elected at the CRB's recent two-day meetings in Nashville, bringing its total board of directors to 20, the largest yet for the organization. Another board representative will be added during the March, 1984 board meeting.

The CRB met at BMI's offices to work on the agenda and panelists for its upcoming 15th annual Country Radio Seminar, slated for March 1-3 at the Opryland Hotel. Jim Ray, president of the Country Radio Broadcasters, and Charlie Cook, agenda chairman, led the sessions.

Newly elected to serve on the CRB board are: Carl Brazell, president, MetroMedia Inc.; Don Boyles, general manager, WHRK Memphis; Bob English, president, Broadcast Programming International; Steve Hicks, president, Hicks Communications; Gene Hughes, president, Gene Hughes Promotions; Ellen Hulleberg, executive vice president, McGavren Guild; Peter Moore, president, Torbet Radio; Tom Phifer, program director, KRMD Shreveport; and Jeff Walker, president, Aristo Music Associates.

Current directors now serving

12 Acts To Play At Talent Seminar

NASHVILLE—Twelve acts have been confirmed for the Country Music Assn. Talent Buyers Seminar, Oct. 11-13. The performers will appear at two showcases: Oct. 12, from 2 to 5 p.m. at the Grand Ole Opry House, and Oct. 13, from 7 to 10 p.m. at the Opry House, at the Opryland Hotel.

Scheduled to appear are Rex Allen Jr., Earl Thomas Conley, Vern Gosdin, Kieran Kane, Johnny Lee, Charly McClain, Connie Smith, Tanya Tucker, Steve Wariner, Shelly West, the Whites and James & Michael Younger.

Information on registering for the seminar is available through the CMA here.

terms on the board are Mac Allen, WKQS Hollywood, Fla.; Joe Casey, CBS Records Nashville; Charlie Cook, KLAC Los Angeles; Al Greenfield, KYSR El Paso; Bob Heatherly, RCA Records Nashville; Gerri McDowell, Capitol/EMI/Liberty Records, Dallas; Mike Oatman, Great Empire Broadcasting; Joe Polidor, PolyGram Records Nashville; Jim Ray, KOKE-FM Austin; Bill Sherard, WPKX Alexandria, Va.; and Roy Wunsch, CBS Records Nashville.

Clogging Contest Set For Opryland In Oct.

NASHVILLE—The first annual Hee Haw International Clogging Championship contest will be held at Opryland Oct. 19-22. The folk-dancing competition will have four entry divisions: team, duet, individual and novelty.

Registration is \$32.50 for each participant. Winning entrants will be featured on the syndicated country music television show, "Hee Haw." Details are available from the Opryland customer service division.



ALLEN ART—New RCA artist Deborah Allen goes over artwork for her debut LP, "Cheat The Night," with Joe Galante, left, division vice president, RCA Nashville. Looking on are Rafe VanHoy, Allen's songwriter husband; and Randy Goodman, right, RCA manager of merchandising.

Billboard® Hot Country Singles

Survey For Week Ending 9/17/83

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SEPTEMBER 17, 1983, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer; Publisher, Licensee; Label & Number (Dist. Label)	
★	3	13	NIGHT GAMES —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.O., ASCAP; RCA 13542	35	21	14	POOR SIDE OF TOWN —Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966	68	78	3	KISS ME DARLING —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; Oak 1060	
2	1	13	I'M ONLY IN IT FOR THE LOVE —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231	★	41	6	ANYBODY ELSE'S HEART BUT MINE —Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP; MCA 52252	69	58	6	A FREE ROAMIN' MIND —Sonny James (H. James) C. Smith, S. James; Marson, BMI; Dimension 1045	
3	4	14	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	★	44	6	THE LADY, SHE'S RIGHT —Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood; Window, BMI; RCA 13584	70	56	11	MY FIRST COUNTRY SONG —Dean Martin (J. Bowen) C. Twitty; Twitty Bird, BMI; Warner Bros. 7-29584	
4	5	12	FLIGHT 309 TO TENNESSEE —Shelly West (S. Garrett, S. Dorff) R. Scott; Peco/Mighty, BMI; Viva 7-29597	★	46	3	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Pfrimmer, R. Giles; Malven/Cottonpatch/Dajamas, ASCAP; Warner Bros. 7-29512	71	75	3	PLEASURE ISLAND —David Frizzell & Shelly West (S. Garrett, S. Dorff) R. Hellard, C. Putman, B. Jones; Tree, BMI/Cross Keys, ASCAP; Viva 7-29544 (WEA)	
★	7	10	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	★	43	6	AFTER YOU —Dan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504	72	70	4	SCOTCH & SODA —Ray Price (J. Garrett) D. Guard; Beechwood, BMI; Viva 7-29543	
★	9	9	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Kelo Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	★	40	31	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926	★	73	NEW ENTRY	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia-38-04091	
★	8	11	NEW LOOKS FROM AN OLD LOVER —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	★	49	3	YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Jensong, ASCAP; Epic 34-04018	★	74	55	12	HOMEGROWN TOMATOES —Guy Clark (R. Crowell) G. Clark; GSC/April, ASCAP; Warner Bros. 7-29595
★	11	10	PARADISE TONIGHT —Charley McClinton & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land of Music/Blue Texas, BMI; Epic 34-04007	★	48	5	BABY I LIED —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	★	75	83	2	EVERY BREATH YOU TAKE —Rich Landers (B. Fisher) Sling; Magnetic/Regatta/Illegal, BMI; AMI 1316 (NSD)
★	13	10	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	★	52	4	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA-13589	★	76	87	3	LET'S FIND EACH OTHER TONIGHT —Jose Feliciano (R. Jarrard, J. Feliciano) J. Feliciano; Jobete/Deedle Dyle, ASCAP; Motown 1674
★	10	12	LET'S GET OVER THEM TOGETHER —Moe Bandy (Featuring Becky Hobbs) (R. Baker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	★	59	2	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082	★	77	88	2	BABY, WHEN YOUR HEART BREAKS DOWN —Kix Brooks (D. Gant) K. Brooks; Golden Bridge, ASCAP; Avion 103
★	14	11	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt; Kelo Herston, Boquillas Canyon/Atlantic, BMI; Epic 34-03972	★	45	8	HOT TIME IN OLD TOWN TONIGHT —Mel McDaniel (H. McCullough) H. McCullough; Bibo/Partnership/Welk, ASCAP; Capitol P-B-5259	★	78	63	15	SHOT FULL OF LOVE —Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement/Welk Music Group, BMI; Liberty 1499
★	16	8	NOBODY BUT YOU —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	★	51	5	LONELY BUT ONLY FOR YOU —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC; Atlantic/America 7-99847	★	79	61	9	CHEAP THRILLS —David Allan Coe (B. Sherrill) B. McDill; Hall-Clement/Welk, BMI; Columbia 38-03997
★	18	9	SOMETIMES I GET LUCKY AND FORGET —Gene Watson (R. Reeder, G. Watson) E. Rowell, B. House; Blue Creek/Booth & Watson/On the House, BMI; MCA 52243	★	54	4	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision-103	★	80	67	18	OVER YOU —Lane Brody (T. Bresh, L. Brody) A. Roberts, B. Hart; Colgems-EMI/Fathers, ASCAP/BMI; Liberty 1498
★	20	8	SCARLETT FEVER —Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503	★	53	5	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041	★	81	NEW ENTRY	FLAMES —Brice Henderson (S. Tutt) M. True; Good Token, ASCAP; Union Station-1003	
★	15	17	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	★	49	16	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compeat-108 (Polygram)	★	82	NEW ENTRY	LOVERS ON THE REBOUND —James & Michael Younger (R. Chancey) F. Koler, G. Timm; Old Friends, BMI; MCA-52263	
★	19	10	TOO HOT TO SLEEP —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	★	60	3	STRANGER AT MY DOOR —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265	★	83	80	17	IT AIN'T REAL (IF IT AIN'T YOU) —Mark Gray (B. Montgomery, S. Buckingham) M. Gray F. Setser; Irving/Down 'N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893
★	17	2	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	★	57	4	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Mercury 814-195-7	★	84	62	7	SAY YOU'LL STAY —Wayne Massey (J. Dowell, M. Daniel) K. Blazy, J. Dowell, T. Dubois; WB Gold, Hoosier, New Albany, ASCAP/BMI; MCA 52246
★	22	5	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	★	52	8	EVERYTHING FROM JESUS TO JACK DANIELS —Tom T. Hall (T.T. Hall) C. Atkins C.G.P.; Hallnote, BMI; Mercury 812835-7	★	85	89	2	TRUE LOVE'S GETTING HARD TO FIND —Wickline (R. & B. Wickline, S. Gavin) B. Wickline; Cascade Mountain, ASCAP; Cascade 3030
★	23	6	YOU GOT A LOVER —Ricky Skaggs (R. Skaggs) S. Russell; Shake Russell/Bug, BMI; Epic 34-04044	★	55	2	LOST IN THE FEELING —Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636	★	86	NEW ENTRY	ANYTIME YOU'RE READY —Marvel Felts (J. Morris) J. Foster, J. Morris, M. Severs; J. Morris/Jerry & Bill, BMI/J. Foster, ASCAP; Evergreen-1011	
★	20	6	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedter; Music City, ASCAP; MCA 52225	★	64	3	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596	★	87	NEW ENTRY	HAVE I GOT A HEART FOR YOU —Chantilly (L. Morton, D. Morgan) K. Stegall, M. Morrow; April, ASCAP/Blackwood, BMI; F&L-527	
★	25	8	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE —Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP; Mercury 812632-7	★	56	14	OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	★	88	NEW ENTRY	SOUTHERN WOMEN —Owen Brothers (M. Daniel, J. Dowell) K. Blazy, M. Hiter, J. Mohead; New Albany/Profones, BMI; Audiograph 45-470	
★	22	9	BABY I'M YOURS —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB	★	57	16	EYES OF A STRANGER —David Willis (B. Mevis) S. Davis; Dick James, BMI; RCA 13541	★	89	84	3	SATISFIED MIND —Con Hunley (S. Dorff) J. Rhodes, J. Hayes; Fort Knox, BMI; MCA 52259
★	27	10	WHAT I LEARNED FROM LOVING YOU —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	★	58	2	LOVE SONG —The Dak Ridge Boys (R. Chancey) S. Runkle; Youngun, BMI; MCA-52224	★	90	66	12	IT'LL BE ME —Tom Jones (G. Mills, S. Popovich) J. Clement; Knox, BMI; Mercury 812-631-7
★	28	7	IF IT WAS EASY —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251	★	71	2	STRONG WEAKNESS —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	★	91	68	7	I SPENT THE NIGHT IN THE HEART OF TEXAS —Marlow Tackett (H. Shedd) B. Mevis, D. Willis, D. Pfrimmer; Jack & Bill, ASCAP; RCA 13579
★	29	7	HOLD ON, I'M COMIN' —Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter; Irving/Cotillion, BMI; RCA 13580	★	74	2	WHEN THE NEW WEARS OFF OUR LOVE —The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	★	92	90	12	SO SAD (TO WATCH GOOD LOVE GO BAD) —Emmylou Harris (B. Ahern) D. Everly; Acuff-Rose, BMI; Warner Bros. 7-29583
★	26	15	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543	★	76	2	DON'T COUNT THE RAINY DAYS —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP; Liberty 1505	★	93	91	19	YOUR LOVE'S ON THE LINE —Earl Thomas Conley (M. Larkin) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13525
★	30	6	MIDNIGHT FIRE —Steve Wariner (N. Wilson, T. Brown) L. Anderson, D. Gibson; Did Friends/Silverline, BMI; RCA 13588	★	61	50	A COWBOY'S DREAM —Mel Tillis (H. Shedd) C. Miller, J. Bowman; Sawgrass, BMI; MCA 52247	★	94	92	16	LEAVE THEM BOYS ALONE —Hank Williams Jr. (J. Bowen, H. Williams Jr.) D. Dillon, H. Williams Jr., G. Stewart; Tree/Forest Hills/Tanya Tucker, BMI; Warner/Curb 7-29633
★	32	7	THE WIND BENEATH MY WINGS —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532	★	63	NEW ENTRY	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol-5264	★	95	93	21	PANCHO & LEFTY —Willie Nelson & Merle Haggard (C. Moman, W. Nelson, M. Haggard) T. Van Zandt; United Artist/Columbia, ASCAP; Epic 34-03842
★	37	3	ISLANDS IN THE STREAM —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers, Unichappell, Admin./BMI; RCA 13615	★	64	18	HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN) —Janie Fricke (B. Montgomery) J. Silbar, L. Henley; Bobby Goldsboro, Warner Bros. Gold Music, ASCAP/House Of Gold, BMI; Columbia 38-02899	★	96	81	6	STROKER'S THEME —The Charlie Daniels Band (J. Boylan) C. Daniels; Music Corp. of America, BMI; Epic 34-03918
★	30	13	GOIN' DOWN HILL —John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585.	★	79	3	YOU'VE GOT THAT TOUCH —Lloyd David Foster (B. Montgomery) T. DuBois, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; MCA 52248	★	97	69	8	POOR GIRL —Rick and Janis Carnes (J. Carnes, R. Carnes, C. Hardy) C. Hardy; Elektra/Asylum, BMI/Refuge, ASCAP; Warner Brothers 7-29656
★	35	6	GUILTY —The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	★	85	2	DIXIE DREAMING —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	★	98	77	5	YOU'D BETTER BELIEVE IT —Rod Rishard (J. Gibson) D. Dickson; Hitkit, BMI; Soundwaves 4715 (NSD)
★	36	5	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	★	72	4	DON'T CALL ME —Karen Taylor-Good (T. Sparks) K. Taylor-Good, Berke, Sparks; Bil-Kar, SESAC; Mesa-1115 (NSD)	★	99	96	10	DON'T SEND ME NO ANGELS —Wayne Kemp (D. Walls, W. Kemp) W. Kemp; Tree, BMI; Door Knob 83-200
★	33	15	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	★	65	73	WILDWOOD FLOWER —Roy Clark (R. Clark) A.P. Carter; Peer International, BMI; Churchill-94025 (MCA)	★	100	82	10	A LITTLE AT A TIME —Thom Schuyler (D. Malloy) T. Schuyler, L. Byron; Debdave/Briarpatch, BMI; Capitol 5239
★	40	4	ONE OF A KIND PAIR OF FOOLS —Barbara Mandrell Tom Collins R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP; MCA-52258	★	66							

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



"HARVEST MOON" is an incredible new album by an incredible new artist.

JOE WATERS

FOR DEE-JAY COPIES CALL: (800) 848-6000 · IN OHIO (614) 663-4030



Carrying The Tradition Forward.

**AMERICAN
COUNTRY
COUNTDOWN**
WITH BOB KINGSLEY

ABC Watermark abc

3575 CAHUENGA BLVD. WEST
SUITE 555
LOS ANGELES, CA 90068
(213) 980-9490

Dottie West and Shelly West
photographed for American Country
Countdown by Les Leverett.

© 1989 ABC Watermark

Nashville Scene

• Continued from page 69

all those songs are competitive today."

But a lot still are, he thinks. He thinks the success of the three-year-old "A Fire I Can't Put Out" proves it. "Everybody keeps talking about crossover country and country pop," says Staedtler. "Yet when you look at the top of the charts, it's traditional artists right up there—Merle Haggard and Ricky Skaggs and George Jones and George Strait. People are still hungry for real country songs; I know, because I deal with the public every day." And he shows no signs of giving up his day job to lose that opportunity.

In the Duets We've Always Wanted To Hear Dept., Ray Charles has Joe Cocker as one of the musical guests for his upcoming syndicated special, "Ray Charles: A Man And His Soul," airing this month and through October. The gravelly-throated twosome duet on "You Are So Beautiful," and Cocker sings "Crazy In Love" by himself. Also on the program will be Lou Rawls, Stevie Wonder, Glen Campbell, Dotie West, Mickey Gilley, James Cleveland, Andrae Crouch and Englebert Humperdinck. During his lengthy, varied career, Ray Charles has earned a total of 10 Grammy awards; this special ought to show why.

Singer Katy Moffatt, a talented artist who's been out of the spotlight for several years, is reemerging, thanks to a new recording deal with Permian Records in Dallas and a production situation with Jerry Crutchfield. Her first single is "Under Loved And Over Lonely," written by Max D. Barnes and Kent Westberry. Moviegoers who managed to glimpse a film called "Hard Country," with Michael Murphey's music, also saw Moffatt, who had a cameo role.

We aren't sure if it's contagious or not, but there's evidence of a definite "baby boom" going on right now in country. Crystal Gayle gave birth to her first child Aug. 22 in Nashville (a girl named Catherine Claire). She was preceded by Eddie Rabbitt's wife Janine, who gave her husband a son (Timothy Edward) Aug. 12. Michael Murphey (or Michael Martin Murphey, as he's now sometimes billed) is a proud father of a daughter he and wife Mary named Laura. Meanwhile, Kris Kristofferson and

bride Lisa are expecting their first arrival within weeks, and at the gold album party CBS Records tossed two weeks ago for Ricky Skaggs, it was announced that Ricky and wife Sharon White (of the Whites) will welcome their first child sometime next April.

John Anderson's gold certification for "Swingin'" makes his record the only country single out of 35 certifications so far this year. Not bad for a performer to whom the word "crossover" carries less meaning than "traditional."

Sometimes the loss of one long-time industry can devastate a town. When International Harvester shut its doors in Forth Wayne, Ind. not long ago, 12,000 people lost their jobs. Unemployment in that area rose to 14%. But the tragedy wasn't lost on the city fathers, who decided to treat its populace to a music concert and lift their collective spirits.

Fort Wayne invited Tammy Wynette to headline its free "Labor Fest" concert just before the Labor Day weekend began. Thousands of people turned out, we heard, for the 90-minute concert. Music isn't money, but sometimes it can help assuage hard times and empty pockets.

Congratulations to Ed and Patsy Bruce, whose walking horse "It's A Matter Of Pride" was named champion in its class at the 45th annual Walking Horse Celebration, held recently in Shelbyville, Tenn. The Bruces' horse was among 3,000 entries participating in this year's event.

Guest Lineup Set For CMA Awards Show

NASHVILLE — Joining hosts Willie Nelson and Anne Murray on the Oct. 10 live telecast of the CMA Awards Show will be Dolly Parton, Kenny Rogers, Alabama, Crystal Gayle, Lee Greenwood, Merle Haggard, Eddie Rabbitt, the Oak Ridge Boys, Ricky Skaggs, T.G. Sheppard, George Strait, Shelly West, Reba McEntire, Brenda Lee, Janie Fricke and Julio Inglesias.

This year's annual awards program will close out the CMA's 25th anniversary celebration. CBS will televise the 90-minute special, while the Mutual Broadcasting System will air the radio simulcast.

Journalist Assn. Plans October Nashville Meeting

NASHVILLE—The National Entertainment Journalists Assn. will hold a day-long seminar at Blair School of Music here Oct. 1, with proceeds earmarked for the organization's scholarship fund. Registration fees for "Entertainment Journalism Facts & Fallacies" is \$20 for students and NEJA members and \$25 for others.

Teddy Bart, a talk show host on the Nashville Network and news anchor for a Nashville tv station, will give the opening remarks. He will be followed by Grand Ole Opry star Minnie Pearl's keynote address on "A Celebrity Speaks Out On Interviews."

The panels and panelists for the rest of the day are: "The Tools Of An Entertainment Journalist"—Kip Kirby, Billboard; Dolly Carlisle, People Weekly; Rick Bolsom, Country Song Roundup; Cynthia Spencer, publicist for RCA Records; and Mike Hyland, independent publicist.

"How To Be A Professional Freelancer"—Edward Morris, Billboard, and freelancers Margaret Dick (magazines), Ellen Brooks (magazines), Tom C. Armstrong (plays and scripts), Biff Collie (syndicated radio shows) and Mike Price (tv scripts).

"Advertising Vs. Editorial"—Bruce Hurt, Country News; Bob Millard, Nashville Banner; Sharon Allen, Radio & Records; David Ross, Music Row; Jim Sharp, Cash Box; Robert K. Oermann, the Tennessean; and John Lomax III, Country Rhythms.

"The Writing & Marketing Of Celebrity Biographies & Other Entertainment Books"—Bob Allen, author of a forthcoming bio on George Jones; John Dew, "Minnie Pearl" and "Stand By Your Man"; Stacy Harris, "Comedians Of Country Music" and "The Carter Family"; Peggy Russell, "Sing Me Back Home"; Lola Scobey, "Willie Nelson, Country Outlaw"; and Mike Kossler, "How To Become A Successful Nashville Songwriter."

Following lunch, the Country Music Assn. will show a number of its promotional videos. Gerry Wood, former editor-in-chief of Billboard and current editor of Nashville!, will give the closing address, "Your Future In Entertainment Journalism."

Billboard® Hot Country LPs™

Survey For Week Ending 9/17/83

Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	33	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS	38	38	28	KENNY ROGERS We've Got Tonight, Liberty LO 51143 CAP
			ALABAMA The Closer You Get, RCA AHL-14663 RCA	39	42	42	CRYSTAL GAYLE True Love, Elektra 60200 WEA
			RONNIE MILSAP Keyed Up, RCA AHL-14670 RCA	40	43	20	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
			LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	41	39	104	WILLIE NELSON Greatest Hits, Columbia JC 237542 CBS
			WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC-38562 CBS	42	40	14	GUS HARDIN Gus Hardin, RCA MHL-8603 RCA
			T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	★	65	2	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
			THE OAK RIDGE BOYS American Made, MCA 5390 MCA	44	44	171	ALABAMA My Home's In Alabama, RCA AHL-13644 RCA
			DOLLY PARTON Burlap & Satin, RCA AHL-14691 RCA	45	47	16	ED BRUCE You're Not Leaving Here Tonight, MCA 5416 MCA
			DAVID ALLAN COE Castles In The Sand, Columbia FC-38535 CBS	46	41	10	DAVID FRIZZELL On My Own Again, Viva 23868 WEA
			EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL-14713 RCA	★	56	22	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA-5384 MCA
			SYLVIA Snapshot, RCA AHL-14672 RCA	48	48	5	GUY CLARK Better Days, Warner Bros. 23880 WEA
			SHELLY WEST West By West, Warner/Viva 23775 WEA	★	NEW ENTRY		MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 (CBS)
			GEORGE JONES Shine On, Epic FE 38406 CBS	50	50	72	LEE GREENWOOD Inside Out, MCA 5304 MCA
			THE STATLER BROTHERS Today, Mercury 812-184-1 POL	51	52	152	KENNY ROGERS Greatest Hits, Liberty L00 1072 CAP
			JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889 WEA	52	51	9	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
			HANK WILLIAMS JR. Greatest Hits, Elektra/Curb 60193 WEA	53	53	98	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
			THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	54	37	9	JERRY REED Ready, RCA AHL-14692 RCA
			WAYLON JENNINGS It's On y Rock & Roll, RCA AHL 4673 RCA	55	45	39	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA
			ALABAMA Mountain Music, RCA AHL 14229 RCA	56	49	9	DEAN MARTIN The Nashville Sessions, Warner Bros. 23870 WEA
			JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	57	54	39	BOXCAR WILLIE Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol) CAP
			JOHN ANDERSON Wild And Elue, Warner Brothers 23721 WEA	★	66	43	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS
			WILLIE NELSON Tougher Than Leather, Columbia JC 38248 CBS	59	57	49	DOLLY PARTON Greatest Hits, RCA AHL-14422 RCA
			RONNIE McDOWELL Personally, Epic FE-38514 CBS	60	59	30	LOUISE MANDRELL Close-Up, RCA-MHL-18601 RCA
			B.J. THOMAS New Looks, Cleveland International FC-38561 CBS	61	60	54	GEORGE JONES Anniversary, Ten Years Of Hits, Epic KE 38323 CBS
			CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS	62	61	10	MERLE HAGGARD & LEONA WILLIAMS Heart To Heart, Mercury 812-183-1 POL
			THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA	★	68	32	MERLE HAGGARD Merle Haggard's Greatest Hits, MCA 5386 MCA
			DON WILLIAMS Yellow Moon, MCA 5407 MCA	★	NEW ENTRY		TANYA TUCKER Changes, Arista-AL8-8032 (RCA)
			LACY J. DALTON Dream Baby, Columbia FC 38604 CBS	65	58	18	MARTY ROBBINS Some Memories Just Won't Die, Columbia FC-38603 CBS
			HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb-60223 WEA	66	55	7	RAY PRICE Master Of The Art, Viva 23782 (WEA)
			RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	67	67	66	SYLVIA Just Sylvia, RCA AHL-1-4263 RCA
			CHARLY McCLAIN Paradise, Epic FE-38584 CBS	68	70	52	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine, Epic FE-38203 CBS
			WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS	69	69	47	EDDIE RABBITT Radio Romance, Elektra 60160 WEA
			ALABAMA Feels So Right, RCA AHL-1-3930 RCA	★	75	50	TOM JONES Tom Jones Country, Mercury SRM-1-4062 POL
			VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL	71	62	3	LYNN ANDERSON Back, Permian PR-8205 MCA
			CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA	72	63	150	THE OAK RIDGE BOYS Greatest Hits, MCA 5150 MCA
			BARBARA MANDRELL Spun Gold, MCA 5377 MCA	73	72	280	WILLIE NELSON Stardust, Columbia JC 35305 CBS
			MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS	74	71	11	CONWAY TWITTY Classic Conway, MCA 5424 MCA
				75	64	52	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA

★ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

BMIH

RECORDS
FEATURES
COUNTRY MUSIC

- ★ Jack Greene
- ★ Ray Pennington
- ★ Ronnie Reno
- ★ Jesse Shofner
- ★ Billy Walker

38 Music Sq East
Nashville, TN 37203
(615) 255-3009



TAKING THE REINS—Producer Jim Ed Norman, seated, takes to the guitar to illustrate a lick for the Osmonds at a recent studio session for the group's forthcoming Warner Bros. LP.

Promoting your business is our job.

Fast-paced development in all the media fields today means rich new opportunities in the varieties record market. That's why dynamic promotion is increasingly important in order for professionals to keep up - and forge ahead - in this challenging industry.

The best place to accomplish that goal is at Midem 84 - The International Record and Music Publishing Market.

Midem 84: the power of an international sales market

Midem's job is to stimulate the negotiations that will help you promote your business. You will benefit from direct and easy exchange with the varieties professionals who buy, sell and distribute. You will meet top executives from the large national and international companies as well as indepen-

dent producers and varieties publishers from 55 countries around the world.

Midem 84: the impact of international promotion

Helping you enhance your public relations is also Midem's job. At the Market, you will have direct access to the whole range of public opinion leaders: international journalists, radio and television spokesmen, and other key professionals.

Contacts and contracts - that's what Midem offers you at first hand. In 1984, make your office at Midem your base for new business and rewarding promotional operations.

For details on events scheduled, galas, Market publications and reservation of your office-stand at Midem 84, simply return the Coupon below. Today.

copexen

MIDEM '84

18th International Record and Music Publishing Market

Palais des Festivals, Cannes - France - 23-27 Janvier 1984.



BBD

Please send me without any obligation, information for "Participant".

Name: _____ Position: _____
Company: _____
Main activity of this Company: _____
Address: _____ Tél.: _____

Please return this coupon to:

Commissariat Général: 179, Avenue Victor-Hugo 75116 Paris (France) - Tél.: (33) (1) 505.14.03 - Télex 630.547 MIDORG
U.S. representative Harvey Seslowsky - Perard Associates (Syosset Office) 100 Lafayette Drive, Syosset, N.Y. 11791 - Tél.: (516) 364.3686 - Télex 6852011
U.K. representative Jack Kessler - International Exhibition Organisation Ltd 9 Stafford Street, London W1X 3PE - Tél.: (01) 499.23.17 - Télex 25230

MIDEM

© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SEPTEMBER 17, 1983, BILLBOARD

BRITAIN

(Courtesy of Music & Video Week) As of 9/10/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the BRITAIN SINGLES chart. Includes entries like 'RED RED WINE, UB40, Dep International' and 'WINGS OF A DOVE, Madness, Siff'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the BRITAIN ALBUMS chart. Includes entries like 'THE VERY BEST OF THE BEACH BOYS, Capitol' and '18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar'.

Table with columns 'This Week' and 'Last Week' for the CANADA SINGLES chart. Includes entries like 'BAT OUT OF HELL, Meat Loaf, Epic' and 'THE HURTING, Tears For Fears, Mercury'.

CANADA

(Courtesy of The Record) As of 9/5/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the CANADA SINGLES chart. Includes entries like 'MANIAC, Michael Sembello, Casablanca/PolyGram' and 'EVERY BREATH YOU TAKE, Police, A&M'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the CANADA ALBUMS chart. Includes entries like 'SYNCHRONICITY, Police, A&M' and 'THRILLER, Michael Jackson, Epic/CBS'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/12/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the WEST GERMANY SINGLES chart. Includes entries like 'SUNSHINE REGGAE, Laid Back, Metronome' and 'SAFETY DANCE, Men Without Hats, Virgin/Ariola'.

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA SINGLES chart. Includes entries like 'THE CROWN, Gary Byrd, Motown, Bellaphon' and 'WRAPPED AROUND YOUR FINGER, Police, A&M/CBS'.

AUSTRALIA

(Courtesy Kent Music Report) As of 9/17/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the AUSTRALIA SINGLES chart. Includes entries like 'AUSTRALIANA, Austen Tayshus, Regular' and 'FLASHDANCE, Irene Cara, Casablanca'.

JAPAN

(Courtesy Music Labo) As of 9/12/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the JAPAN SINGLES chart. Includes entries like 'FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion' and 'BOHEMIAN, Yuki Katsuragi, Radio City/Yamaha'.

ALBUMS

Table with columns 'This Week' and 'Last Week' for the JAPAN ALBUMS chart. Includes entries like 'FLASHDANCE, Soundtrack, Polystar' and 'HATSUKOI, Kozo Murashita, CBS-Sony'.

Table with columns 'This Week' and 'Last Week' for the SWEDEN SINGLES chart. Includes entries like 'ARASHIO YOBU OTOKO, Soundtrack, RVC' and 'DEAR, You Hayami, Taurus'.

SWEDEN

(Courtesy GLF) As of 9/6/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the SWEDEN SINGLES chart. Includes entries like 'FLASHDANCE, Irene Cara, Casablanca' and 'MANIAC, Michael Sembello, Casablanca'.

Table with columns 'This Week' and 'Last Week' for the SWEDEN SINGLES chart. Includes entries like 'FLASHDANCE, Irene Cara, Casablanca' and 'MOONLIGHT SHADOW, Mike Oldfield, Virgin'.

DENMARK

(Courtesy BT/IFPI) As of 9/6/83 SINGLES

Table with columns 'This Week' and 'Last Week' for the DENMARK SINGLES chart. Includes entries like 'FLASHDANCE, Irene Cara, Casablanca' and 'MOONLIGHT SHADOW, Mike Oldfield, Virgin'.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 9/10/83c SINGLES

Table with columns 'This Week' and 'Last Week' for the NETHERLANDS SINGLES chart. Includes entries like 'DOLCE VITA, Ryan Paris, Carrere' and 'VAMOS A LA PLAYA, Rigueira, Ariola'.

ITALY

(Courtesy Germano Ruscitto) As of 9/6/83 ALBUMS

Table with columns 'This Week' and 'Last Week' for the ITALY ALBUMS chart. Includes entries like 'MIXAGE, Various, Baby/CGD-MM' and 'SYNCHRONICITY, Police, CBS'.

Orchestrating your success.

In 1983, a new entry into the growing classical music market was opened up with the first Classical Midem - The International Market of Classical Music and Video. The 1984 Midem promises even greater participation and the opportunity for you to make the contacts which spell increasing success for your music enterprise.

The people you need to meet.

The number of people who enjoy classical music is growing every day. To help you satisfy the demands of this burgeoning market, the Classical Music Midem facilitates your negotiations with music publishers and record manufacturers, as well as producers of television and video music programs.

The concerts you will want to hear.

Four classical music concerts will be given daily, enabling you to discover today's talents - and the stars of tomorrow.

The public information that will promote your business.

Journalists from the international press and trade publications will be at Midem 84 to act as invaluable spokesmen for you vis-à-vis all those who love classical music. Come to the 1984 Classical Music Midem - an international music meeting place unlike any other - and orchestrate the contacts which mean musical success.

For details on scheduled events, concerts, meeting facilities, publications and reservation of your office-stand at the Midem 84, simply return the Coupon below. Today.

copexen

Midem Classique

INTERNATIONAL MARKET OF CLASSICAL MUSIC AND VIDEO
Palais des Festivals, Cannes - France - 23-27 Janvier 1984.



BBDC

Please send me without any obligation, information for "Participant".

Name: _____ Position: _____

Company: _____

Main activity of this Company: _____

Address: _____

Tel.: _____

Please return this coupon to:

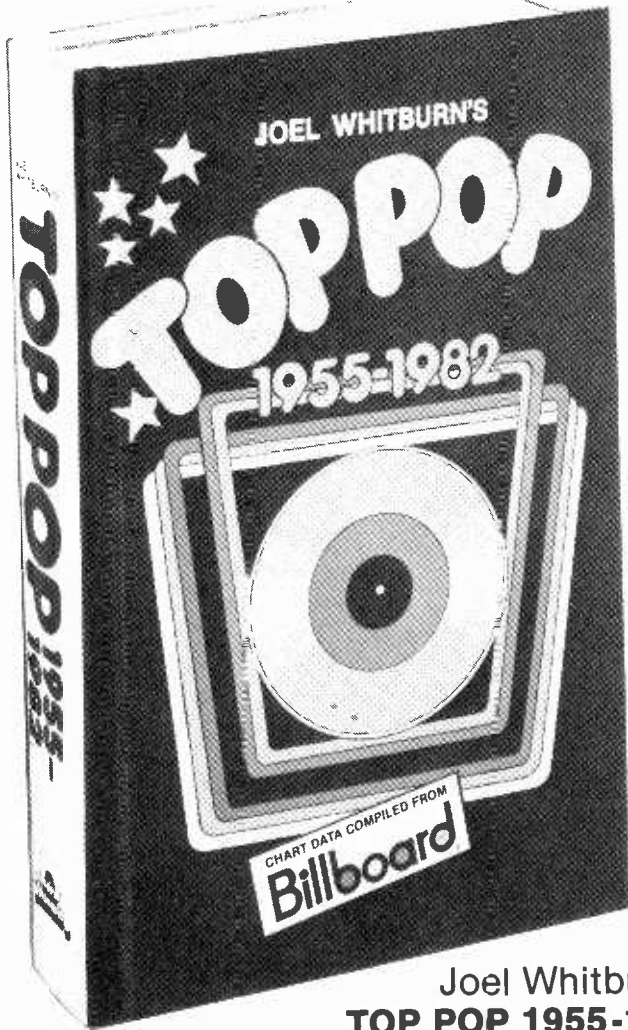
Commissariat Général: 179, Avenue Victor-Hugo 75116 Paris (France) - Tél.: (33) (1) 505.14.03 - Télex 630.547 MIDORG
U.S. representative Harvey Seslowsky - Perard Associates (Syosset Office) 100 Lafayette Drive, Syosset, N.Y. 11791 - Tél.: (516) 364.3686 - Télex 6852011
U.K. representative Jack Kessler - International Exhibition Organisation Ltd 9 Stafford Street, London W1X 3PE - Tél.: (01) 499.23.17 - Télex 25230

MIDEM

Catch two new hits by a pair of pop favorites!

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

ARTIST BY ARTIST



Joel Whitburn's
TOP POP 1955-1982

Complete chart data for **every** record to ever hit the "Hot 100", arranged by Artist. **COMPLETE ARTIST SECTION:** Lists in chronological order each artist's charted records, and shows for each record: Date record first charted; Highest position reached on Billboard's "Hot 100" chart; Total weeks charted; Total weeks record held the #1 and #2 position; Record label and number.

Also indicated are all RIAA-certified Million & Platinum sellers; all Top 10 titles in bold type; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records — and more.

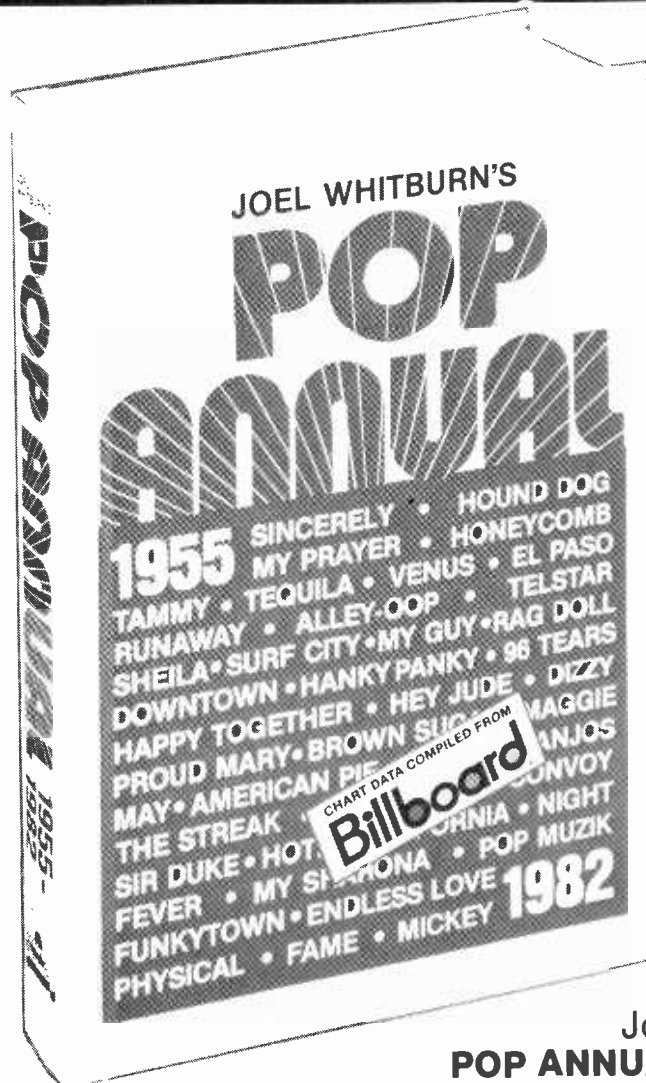
NEW FEATURES!

- New!** All records listed in chronological order by **date first charted**
- New!** Artist trivia appears directly below artist's name
- New!** Title trivia appears directly below title
- New!** Broadway show and movie soundtrack titles are indicated
- New!** Numerical listing of each artist's hits

PLUS:

- Complete Title Section** with all titles cross-referenced alphabetically and showing highest position record reached, year of peak popularity, and more.
- Top Artist & Record Achievement Section**
- Chronological Listing of All #1 Records**
- Top 100 Artists**
- Deluxe Hard Cover 696 Pages

YEAR BY YEAR



Joel Whitburn's
POP ANNUAL 1955-1982

A wealth of information on **every** "Hot 100" hit of 27 years, arranged by Year.

COMPLETE YEAR BY YEAR SECTION: Lists all charted records in rank order (Pos. #1-#100) for each year, and shows for each record: Date attained peak popularity; Total weeks Charted; Final ranking for entire year; Highest position reached on Billboard's "Hot 100" chart; and Artist's name.

Also indicated are all RIAA-certified Million & Platinum sellers; and all Christmas, Instrumental, Novelty, Comedy, Spoken, and Foreign Language records — and more.

NEW FEATURES!

- New!** Date record attained peak position
- New!** Total weeks record held peak position (for all positions)
- New!** Symbols indicating which pop chart was used to determine peak position (prior to "Hot 100" debut in 1958)
- New!** Title trivia

PLUS:

- Complete Title Section** (Identical to title section in Top Pop 1955-1982)
- Top 100 Records of Each Decade & of All Time Academy Award and Grammy Award Winners**
- Special Christmas Section**
- Deluxe Hard Cover 684 Pages

Order yours today!

- TOP POP '55-'82..... copies x \$50 each = _____
 - POP ANNUAL '55-'82..... copies x \$50 each = _____
- BOOKS Complete your Record Research collection!**
- TOP POP RECORDS '40-'55..... copies x \$25 each = _____
 - BUBBLING UNDER THE HOT 100 '59-'81..... copies x \$30 each = _____
 - TOP LP's '45-'72..... copies x \$30 each = _____
 - Complete LP's set with 10 supplements thru '82..... set x \$100 each = _____
 - TOP COUNTRY & WESTERN RECORDS '49-'71..... copies x \$25 each = _____
 - Complete C&W set with 10 supplements thru '82..... set x \$100 each = _____
 - TOP RHYTHM & BLUES RECORDS '49-'71..... copies x \$25 each = _____
 - Complete R&B set with 10 supplements thru '82..... set x \$100 each = _____
 - TOP EASY LISTENING RECORDS '61-'74..... copies x \$25 each = _____
 - Complete E.L. set with 8 supplements thru '82..... set x \$80 each = _____
 - Complete Record Research Set (all 8 books plus 38 supplements — save \$200!)..... set x \$440 each = _____
 - YEARLY SUPPLEMENTS (through 1982)..... copies x \$10 each = _____
- Please indicate supplements desired: _____

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



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

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

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

Name _____
Address _____
City _____ State _____ Zip _____

New features!
Fully updated!
Over 16,000 titles!
Now in stock \$50 each!

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

**The Music and Performing Arts Division,
Anti-Defamation League of B'nai B'rith
And the Music and Performing Arts Lodge, B'nai B'rith**

Cordially Request the Pleasure of Your Company for the Presentation of



The Human Relations Award

To

Ken Kragen

President, Kragen and Company

The Lifetime Achievement Award

To

John Kaplan

Retired Executive Vice-President
of the Handleman Company

At A Luncheon

Wednesday, September 28, 1983, 12:00 Noon,

Waldorf-Astoria Hotel, New York City

\$200 Per Person

\$2,000 Per Table

\$3,000 Sponsor's Table

Guardian of Human and Civil Rights Table \$5,000

Walter R. Yetnikoff

Honorary Chairman

Cy Leslie, Ira L. Moss, Henry Rosenberg

Chairmen

Al Feilich

President, Music and Performing Arts Lodge B'nai B'rith

For Information and Reservations, please call:

Sidney Geller, ADL Coordinator, (212) 490-2525, ext. 329

TOP LPs & TAPE POSITION 106-200

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Black LP/Country LP Chart. Rows 106-152.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Black LP/Country LP Chart. Rows 153-200.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8-Track, Black LP/Country LP Chart. Rows 106-200.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Table listing artists and their chart positions: AC/DC (20), Bryan Adams (42), Air Supply (16), Alabama (70, 113, 178), Alarm (193), America (131), Animals (73), Paul Anka (156), Joan Armatrading (177), Ashford & Simpson (157), Aala (6, 166), Aze (169), Aztec Camera (168), B-52's (104), Phillip Bailey (136), Pat Benatar (200), George Benson (44), Berlin (197), Angela Bofill (183), David Bowie (13, 99), Laura Branigan (84), Martin Briley (153), Jackson Browne (8), Peabo Bryson/Roberta Flack (36), Charlie (195).

Table listing artists and their chart positions: Cheap Trick (88), Natalie Cole (188), Phil Collins (194), Coney Hatch (190), Elvis Costello (25), Marshall Crenshaw (184), Crosby, Stills, & Nash (199), Culture Club (29), Cure (179), Charlie Daniels Band (114), Debarge (109), Def Leppard (4, 59, 134), DFX2 (147), Dio (85), Thomas Dolby (155), Duran Duran (185), Sheena Easton (31, 110), Dave Edmunds (135), ELO (62), Eurythmics (26), Agnetha Faltskog (176), Fastway (34), Tim Finn (173), Flock Of Seagulls (97), Jane Fonda (72), Aretha Franklin (57), Peter Gabriel (122), Gap Band (60), Crystal Gayle (186).

Table listing artists and their chart positions: Eddy Grant (53), Lee Greenwood (154), Merle Haggard/Willie Nelson (66), Daryl Hall & John Oates (35), Herbie Hancock (175), Hiroshima (149), Human League (46), Ian Hunter (141), Billy Idol (102, 148), Julio Iglesias (115), Inxs (151), Donnie Iris (198), Iron Maiden (38, 79), Isley Brothers (81), Michael Jackson (2, 187), Rick James (22), Al Jarreau (150), Joan Jet And The Blackhearts (32), Billy Joel (5), Elton John (87), Jon And Vangelis (162), Rickie Lee Jones (123), Jonzun Crew (196), Journey (21, 129), Kajagoogoo (94), Kansas (45), Kashif (119), King Sunny Ade (93, 111), Kinks (43), Earl Klugh (143).

Table listing artists and their chart positions: Gladys Knight & The Pips (75), Krokus (71), Lakeside (189), Stacy Lattisaw (183), Ronnie Laws (101), Little River Band (117), Loverboy (12, 95), Madness (90), Madonna (181), Barbara Mandrell (140), Manhattans (130), Bob Marley & The Wailers (126), Wynnton Marsalis (180), Mary Jane Girls (56), Maze (70), John McLaughlin, Al Dimeola, Paco DeLucia (81), Men At Work (27, 54), Men Without Hats (14), Sergio Mendes (64), Pat Metheny Group (150), Bette Midler (68), Midnight Star (39), Stephanie Mills (160), Moody Blues (49), Mtume (92), Eddie Murphy (65), Naked Eyes (86), Willie Nelson (121), New Edition (139), Juice Newton (133).

Table listing artists and their chart positions: Olivia Newton-John (77), Stevie Nicks (9, 105), One Way (164), Oingo Boingo (159), Jeffrey Osborne (37), Graham Parker (98), Pink Floyd (146), Robert Plant (11), Police (1, 96, 118, 138, 145), Jean-Luc Ponty (89), Prince (28), Quarterflash (47), Queensryche (182), Quiet Rio (15), R.E.M. (91), Lionel Richie (103), Smokey Robinson (132), Kenny Rogers (144, 167), Roman Holiday (170), Diana Ross (78), Rufus And Chaka Khan (82), Bob Seger (128), Shatamar (40), Simon And Garfunkel (152), S.O.S. Band (63), Soundtracks: Flashdance (3), Return Of The Jedi (120), Staying Alive (7), Spandau Ballet (67), Rick Springfield (33).

Table listing artists and their chart positions: Spyro Gyra (69), Rod Stewart (50), Stray Cats (30, 142), Barbra Streisand (158), Shy (74), Donna Summer (18), Taco (23), Talking Heads (19), Tears For Fears (107), Tom Tom Club (76), Peter Tosh (137), Toto (116), Tubes (106), Louise Tucker (127), Twisted Sister (172), Bonnie Tyler (24), U2 (58), Various Artists 25 #1 Hits (161), Stevie Ray Vaughan (41), Joe Walsh (108), Wham-U.K. (112), Whispers (124), Deniece Williams (174), Hank Williams, Jr. (192), Y & T (165), Yaz (83), Neil Young (48), ZZ Top (17), Zapp (51), Zebra (52).

SEPTEMBER 17, 1983, BILLBOARD

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

JIMMY BUFFETT ONE PARTICULAR HARBOUR

Jimmy's Brand New Album

JIMMY
BUFFETT
ONE
PARTICULAR
HARBOUR

...and there's that *One Particular Harbour*
sheltered from the wind
where the children play on the shore each day
and all are safe within

SEA RECORDS

MANAGEMENT: BUCKLE UP MANAGEMENT

THIS IS ADVERTISING?

WARNER BROS.

Record Whirl



HEADS WILL ROLL

Talking Heads



Hits of the Week

SINGLES

MICHAEL SEMBELLO, "AUTOMATIC MAN" (prod.: Ramone) (writers: Sembello-Batteau-Sembello) (3:57) This hunk of state-of-the-art pop and roll spotlights crackling production from Phil Ramone, who also twirled knobs for Sembello on the monster "Maniac" from the mega-hit *Flashdance*.

JAMES INGRAM, "PARTY ANIMAL" (prod.: Jones) (writers: Ingram-Vieha-Page) (3:45) Insiders' tip-of-the-week: when this chart shredding tune hits the streets, pundits predict a fast ride to the top. Multi-format programmers: Make Room for James Ingram—this song demands playlist space.

CHARLY SIMON, "YOU KNOW WHAT TO DO" (prod.: Mainieri) (writers: Simon-Brackman-Wood-Mainieri) (4:16) Carly's latest hitbound instant classic, produced once more by marvelous Mike Mainieri. CHR and AC programming prophets—You Know What To Do. Air immediately!

ADDRESS, "IT MUST BE LOVE" (prod.: Lan-ger-Winstanley) (writer: Siffre) (3:24) Just down the block from "Our House" is the newest charter from England's favorite Nutty Boys. High-stepping vocals and horn-happy riffs make this tune an AC/CHR shoe-in. If it's a smash, it must be Madness.

SLEEPERS

THE B-52s, "WHAMMY!" A band with more hooks than a fisherman's vest, these new music pioneers are going to be selling big, long after the competition fades. Put the gold record machine on automatic—the latest single, "Song For A Future Generation," has arrived. WB 1-23819 (8:98)

YAZ, "YOU AND ME BOTH" Attention, multi-for-matters: Don't walk away from "Walk Away From Love." The tune features earthy vocals from a gal named Alf who puts funky frosting on the scintillating synthesizer work of these English masters. Hitbound? Take it from us. Sire 1-23903 (WB) (8:98)

WAS (NOT WAS), "BORN TO LAUGH AT TOR-NADOES" Sneak previews are grinning for the latest from the St. Was Bros. Their newest calls on an outrageous supporting cast including Ozzy Osbourne, Mel Torme, Mitch Ryder and Doug Fieger. Geffen 4016 (WB) (8:98)

JULUKA, "SCATTERLINGS" Wake up Mr. and Mrs. AOR and Dance Music Pro-grammer! This gaggle of inspired African rhythm-inducers is creating tomorrow's sound right now. It's time to book the title cut for a non-stop express. Destination: Hitsville. WB 1-23898 (8:98)

ALBUMS

TALKING HEADS, SPEAKING IN TONGUES Heads are talking. Tongues are speaking and people are listening! The Heads are "Burning Down The House" nationwide with a hit single, a 12" maxi single (see back cover box), the hottest tour of the year and their best-selling album to date. Sire 1-23883 (WB) (8:98).

AZTEC CAMERA, HIGH LAND, HARD RAIN Aztec Camera is getting perfect exposure on tour with Elvis Costello, who's declared this the Album of the Year. Led by 19-year-old singer/songwriter Roddy Frame, Aztec Camera is developing the new music picture. Sire 1-23900 (WB) (8:98).

DEPECHE MODE, CONSTRUCTION TIME AGAIN Known for on-time delivery, the "Just Can't Get Enough" band leads off its latest with the riveting "Everything Counts." From a hit-laden foundation, the band pours it on for progressive programmers. A 6-week U.S. tour starts next month. Sire 1-23900 (WB) (8:98).

GANG OF FOUR, HARD A funk/dance beat drives this album of synth-free rock. Sure to appeal to the band's "Love A Man In A Uniform" following, sleek vocals sock home G4 message to insure AGR support. Gang of Four's single question—"Is It Love." Our answer—it certainly is. WB 1-23936 (8:98).

