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Fewer Acts Planning Big Fall Tours

By ROMAN KOZAK

NEW YORK—After what has been described as a glutted and "hit or miss" live concert scene over the summer, fewer acts appear to be going out on the road this fall.

Not that it's going to be all that quiet. Billy Joel, Stevie Wonder, Lionel Richie, AC/DC, Robert Plant, Men At Work, Genesis, Black Sabbath, Loverboy, Talking Heads, the Police and Joan Jett, among others, will all be working. However, say a number of agents surveyed, this is still considerably less than the number of artists out during the summer, when an overcrowded schedule was among the factors blamed for several top acts being forced to either cancel shows or play to disappointing crowds.

According to the agents, Men At Work, Stevie Nicks, Stray Cats, Rick Springfield, Marvin Gaye, Robert Plant, the Hollies, Asia, Styx and others all suffered through less than

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OCTOBER RELEASE SCHEDULES

Labels Fire Hot Product Salvo

By PAUL GREIN

LOS ANGELES—The holiday sales drive gets under way in earnest this month, with labels set to release new albums by more than two dozen gold or platinum acts. Included are the studio followups to top-charting albums by John Cougar Mellencamp (as he's now billed), the Rolling Stones, Paul McCartney, Stevie Wonder and Lionel Richie.

Also expected in October: Barbra Streisand's soundtrack to "Yentl," Paul Simon's "Hearts And Bones" (which was until recently going to be a Simon & Garfunkel album), and the Carpenters' "Voice Of The Heart," a collection of previously unreleased studio material cut between 1976 and June, 1982 by the late Karen Carpenter, who died Feb. 4.

October's flood of superstar releases also includes hits collections by Barry Manilow, the Alan Parsons Project, Elvis Presley and Kenny Rogers (a two-record, 20-song set covering his Liberty career); live sets by the Doors and Sammy Hagar; and solo debut albums by former Eagle Don Felder and Queen's Brian May

(pending finalization of May's expected signing with Capitol). Also due: the Qwest debut of James Ingram, who sang lead on two top 20 hits on Quincy Jones' platinum album "The Dude" and also had a No. 1 gold single earlier this year with Patti Austin.

Epic plans a mid-month release for Culture Club's "Colour By Numbers," the band's followup to the gold "Kissing To Be Clever," which was the first debut album in nearly two decades to spawn three top 10 hits. Two other key new music releases are

planned for the end of the month: untitled studio sets by the Pretenders and Thomas Dolby.

Leading the list of the month's top releases is John Cougar Mellencamp's "Uh-Huh," the followup to last year's triple platinum "American Fool," which spawned back-to-back gold singles. Also, the Rolling Stones, who've reached No. 1 with all eight of their previous studio albums on Rolling Stones/Atlantic, will issue their final studio album through that distributor on Halloween.

Paul McCartney, who returned to

No. 1 with his last album, "Tug Of War," is due Oct. 27 with "Pipes Of Peace." The album features two duets with Michael Jackson, in much the same way that McCartney's last album featured two duets with Stevie Wonder.

Wonder is also expected at mid-month with "People Move Human Plays," his first studio set since 1980's platinum "Hotter Than July." And Motown colleague Lionel Richie is due Oct. 6 with "Can't Slow Down," which was originally set for

(Continued on page 68)

Urban Contemporary Vidclip Shows Booming

By LAURA FOTI and NELSON GEORGE

NEW YORK—The number of outlets for urban contemporary video clips is exploding, as programmers, mostly local and many tied in with radio stations, discover this new source of programming material.

In the last few months, a number of shows have been created, while

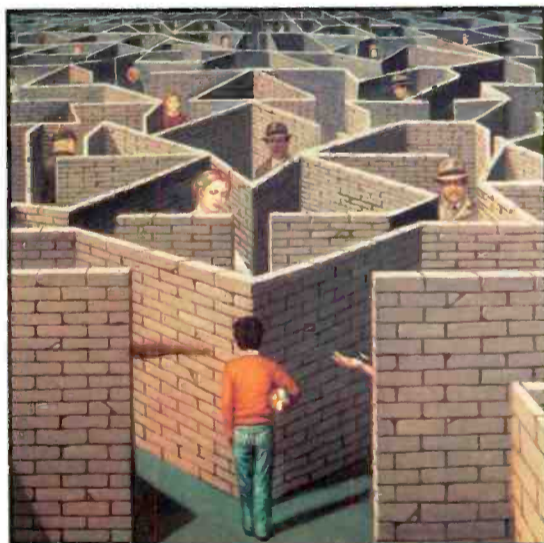
others have expanded. They program with record company-supplied video clips, live performances, interviews and computer graphics, and many are hosted by local radio personalities.

Nationally, there are still very few shows programming urban videos extensively, although all but the most rock-oriented include a small percentage. Turner Broadcasting's

"Night Tracks" on Friday and Saturday nights uses urban clips, as do ATI Video's "Night Flight," "FM-TV" and "Radio 1990."

Among the urban-oriented national shows are the syndicated "Gavin & Lott Show: A Black Music Magazine" and Black Entertainment Television's "Video Soul." The former, a 30-minute weekly series, has been

(Continued on page 62)



Hot on the heels of "LOVE IS THE KEY" and "NEVER LET YOU DOWN," the new single by MAZE FEATURING FRANKIE BEVERLY is "WE ARE ONE" (B-5285). The third hit from the smash album, "WE ARE ONE" (ST-12262). On Capitol. (ADVERTISEMENT)

—Inside Billboard—

• **THE HOME COMPUTER INDUSTRY** is perceived as excessively volatile by many retailers, who are reporting extremely conservative hardware buying patterns. Page 3. At the same time, a number of record/tape chains say they are wary of the dedicated video game business as they head into the crucial final quarter. Retailing, page 24.

• **"GAMERADIO"** is the new format at Media-com's WNIR Akron. It's a way to "take the excitement of game shows and adapt them to radio," according to Media-com's national marketing director, Bill Klaus. The company is now in the process of syndicating the concept. Radio, page 12.

• **KMET'S MIKE HARRISON**, an eight-year veteran of the Los Angeles AOR outlet, has been named program director, succeeding Sam Bellamy. GM Howard Bloom says the appointment of Harrison does not signal a change of direction at the Metromedia station. Radio, page 12.

• **RCA'S FIRST COMPACT DISCS** are being solicited, with 12 titles set for U.S. release next month and another 12 due in November. Meanwhile, more details have emerged on the CD promotional parties set for next month sponsored by WEA, PolyGram, Sony and High Fidelity magazine next month. Page 3.

• **NARM WILL MOVE** its offices to Los Angeles and establish its first New York satellite wing as part of a reorganization announced at last week's retailer advisory committee gathering in Carlsbad, Calif. Page 3.



"ROCK ROLLS ON" for MICHAEL BRUCE, former guitarist of the original ALICE COOPER BAND, & songwriter of such Alice Cooper classics as "NO MORE MR. NICE GUY" & "SCHOOLS OUT". Michael's solo debut LP spotlights new originals, "TOO YOUNG" & "GINA", plus a remake of everyone's favorite, "FRIDAY ON MY MIND". Available on LP & cassette from EURO TEC RECORDS (ET 4-27-1). Produced by Bruce Caplin & Michael Bruce. (ADVERTISEMENT)

**NEW
Feature**
This Week's Album

EXCLUSIVE INTERVIEW WITH WAS (NOT WAS):

Q: Why did you decide to call your album *Born To Laugh At Tornadoes*?

A: We found the title at the beach.

Q: What was it like to work with Mel Torme, Mitch Ryder and Ozzy Osbourne in the stu-

dio? How did that musical marriage come about?

A: Well, we all met at the YMCA and decided that one day we'd like to do an album in much the same way as we play basketball together, individuals in search of one common goal.

Realistically speaking, we think we've achieved what we set out to achieve.

Q: Your live appearances are few but legendary. Will you tour to support this album?

A: Yeah, if you'll call up somebody who's very rich and will

give us the money. We were thinking of a holographic tour ensemble with a real-dimensional quadroplectic sound system—small venue dates in support of secondary markets and arena shows throughout the major crossover cities.

Q: What exactly is your "target audience"?

A: Siamese twin mid-gets born under the sign of Aries who have watched a minimum of 300 hours of either Perry Mason, Global Zobel or The Ernie Kovacs Show.

Born To Laugh At Tornadoes Is The Amazing New Album From Was (Not Was)



Believe In The Music...Redeem Your Soul."

Introducing a voice that needs no introduction.



As the former lead singer of one of
the world's most popular groups,

Glenn Shorrock

was responsible for writing and
performing more than just a few of
Little River Band's greatest hits.
Now he's on his own and you should hear
the hits he's making.
Again.

Villain of the Peace

ST-12222

The solo album debut from
Glenn Shorrock.
Featuring the single,
Don't Girls Get Lonely? B-5267
It's a reputation lived up to.



Produced by John Boylan
Management: Glenn Wheatley



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On Records and High Quality XDR Cassettes

Dealers Cautious On Computer Buys

By FAYE ZUCKERMAN

NEW YORK—Retailers, who have not forgotten last year's video game debacle, perceive the computer industry as too volatile, and are reporting extremely conservative hardware buying patterns. They are also complaining about the hardware companies, which have yet to deliver new product.

As for manufacturers, Mattel has announced a \$156 million loss for its fiscal quarter. Software maker Activision, now ending its second quarter, reports that a \$3 to \$5 million loss after taxes is likely, and video game producer Imagic has announced it will lay off 40 white collar workers. Other companies, like Atari, which were hoping to be in the black by year's end, say they only expect to break even.

Coleco and Commodore, though the only majors reporting earnings, have angered many retailers—Commodore because of its price slashing, and Coleco because it has yet to deliver its new home computer system, Adam. Coleco reports it has received some 500,000 orders for its new computer system.

Bruce Shortz, vice president of retail for the more than 100-unit Hastings Records based in Amarillo, notes: "It's nearly October, and we have not received (Coleco hardware) products. They say that this year was to be the Christmas of the home computer. It looks like it may be next year."

The electronics store chain Pied Piper Music sold out of all its Atari 400/800 computers "weeks ago," says Bob Hofstetter, the audio/video division manager for the West Vir-

ginia stores. He is waiting to receive Atari 600XLs and 800s.

"Stereos are much nicer," Hofstetter says. "The whole computer industry is nuts. I only buy a few Commodores at a time. My experience with that company is (that) they drop the price continually."

Because of Commodore's inconsistent pricing philosophy, Hofstetter has made special consignment deals with his hardware distributor. "It's either feast or famine with that company," he adds. In the end, he says, he can only sell Commodore hardware at a 12% markup.

In fact, a spokeswoman for Commodore explains that as a result of the company's documented price-slashing philosophy, it will no longer give out any suggested retail prices. She also assures that the company is making disk drives for its Commodore 64 machine now. "We had underestimated the demand. I assure you that we will be shipping them this week," she says.

The disk drive is currently being advertised in the Best Product Inc. catalog, one of the largest in the country, for \$259. But discounters' price is only \$200. Additionally, the 64 sells for \$199, while the Commodore VIC-20 is being sold for \$78.

Interestingly, the Coleco Adam does not appear in the company's 1983-84 catalog or in Sears' Catalog. A spokesman for the more than 190 Best stores reports that Best is only placing "modest orders" for the machine. "Our buyer is skeptical about even getting the Adam in stock for the Christmas selling season."

Buyers for both Best and its 17 regional Jefco stores in the Pacific Northwest, say they find the computer industry extremely young, volatile

and in turmoil. Because the home computer market has become susceptible to reversals, they report that they are placing conservative orders.

Meanwhile, J.C. Penney's and Service Merchandise's newest catalogs have the Adam advertised as an expansion module for ColecoVision game units selling at about \$450. And at a slightly higher price, the catalogs include an Atari home computer system: a \$500 offering on its memory expansion system and \$100 for its 99/4A computer after a \$50 rebate.

Atari is promising to start shipping its 800XL machine by October. Its
(Continued on page 62)

NARM To Move Its Headquarters To Los Angeles

By EARL PAIGE

CARLSBAD, Calif.—In a vigorous reorganization, the National Assn. of Recording Merchandisers will move its offices to Los Angeles by mid-March and establish its first New York satellite wing. The plans, including a new merchandising program centered on gold LP product, were revealed here Wednesday (21) during a radically streamlined retailer advisory committee gathering.

Hailing the NARM board decision, president Lou Fogelman of Show Industries said the move is part of an "orderly transition" by which former executive vice president Joe Cohen has transferred leadership to Dan Davis, now officially holding this title. Cohen will be an outside
(Continued on page 62)



WINNING FRIENDS—Atlantic Records chairman Ahmet Ertegun greets Laura Branigan at a party following her recent Carnegie Hall debut.

RCA Starts Soliciting First CDs

11 Red Seal Titles, 'Hooked On' In Initial Release

By IRV LICHTMAN

NEW YORK—RCA Records has started solicitation of the initial 12 Compact Disc titles to be marketed by the label in the U.S. next month (Billboard, Aug. 13). An additional 12 releases, leaning heavily on the label's top pop attractions, is scheduled for November marketing.

The October release consists of 11 Red Seal titles, plus the first volume of RCA's best-selling "Hooked On Classics" series. Offered in a prepak of 30 CDs, each Red Seal title will carry a wholesale price of \$12.50, while pop product will be sold at \$11.70. The label is adopting a no-list policy already established by PolyGram, CBS and WEA, all of which have marketed CD product here over the past several months. During a "launch period," said to run through the end of the year, there will be no returns privileges, while open stock ordering will be accepted by the end of the year.

In terms of dealer availability, RCA CDs will be offered to all accounts. The label thus takes the same position as WEA did after initially limiting orders to key accounts (Billboard, Sept. 17).

While PolyGram continues to sell to a select universe of accounts, some observers of the CD scene in the U.S. view the all-account WEA and RCA approach as a sign of some disappointment in the current movement of CD software, citing lagging sales of the high-cost CD player as a main reason. RCA sales chief Larry Gallagher, however, says RCA considers "all of our customers 'flagship' customers."

In announcing RCA's introduction of CD product here, label president Bob Summer acknowledged "the importance of classical music to the audiophile segment of the mar-

ket," but further stressed a desire to reach pop and country music fans. This is evidenced in the November titles, including albums by Alabama, John Denver, Eurythmics, Ronnie Milsap, Kenny Rogers, Diana Ross, Rick Springfield and Taco.

Denver's new album, "It's About Time," is his 21st for the label and his second to be recorded digitally. He is the sole pop artist on RCA with a CD recorded digitally, although Summer notes that CDs drawn from analog masters will be digitally remastered on digital editing and digital rerecording equipment under the supervision of RCA Studio engineers in New York.

Although the initial batch of RCA CDs, housed in 6-by-12-inch transparent blister packs, do not specify whether the product is digitally recorded or taken from analog sources, a spokesman for the label says the company is "leaning" toward a cover statement on future CDs that could read, when applicable, "From A Digital Source."

RCA establishes a first in the world of original cast albums with the scheduled November release of the CD version of "La Cage Aux Folles," already one of the label's top-selling analog albums (see separate story, page 6).

(Continued on page 61)

STATIONS, VENUES SET IN 17 CITIES

CD Listening Galas Ready To Roll

By SAM SUTHERLAND

LOS ANGELES—Seventeen U.S. markets have been set to host Compact Disc promotional listening parties sponsored by WEA, PolyGram, Sony and High Fidelity magazine next month. The CD galas, to be co-sponsored with local radio stations, represent the opening volley in efforts to spread awareness of the new digital configuration to the youth market for recorded product (Billboard, Sept. 24).

Under the promotion's "Date With Digital" banner, 18 FM radio stations will provide on-air promotion for the events along with limited invitations via station giveaways. Key CD retail accounts, comprising both record/tape outlets and audio hardware dealers, will also give away the customized invitations.

The parties, expected to last up to three hours, will be held at area

clubs, concert halls, hotels or other suitable venues, where the principals will create special hardware/software display areas with customized fixtures, stepdowns and a variety of in-store merchandising aids. Additional signage will plug area hardware and software stores where players and CDs can be purchased.

Sony will meanwhile provide three CDP-101 Compact Disc players for each part, including one unit to be given away as a grand prize for a winning attendee announced at the end of the event. The other players will be used for demonstrating CD titles. Sony will also provide other audio hardware prizes for use in the giveaway at each party, along with T-shirts emblazoned with "Sony Digital Audio" for the first 200 attendees at each party.

Other prizes offered will include a selection of CD software and ten free subscriptions to High Fidelity per

event. That publication will also distribute three different handouts, including a 16-page booklet, "A Basic Guide to Compact Discs."

Participating stations will also field top radio personalities in each market to act as emcees for the events. Radio Stations involved are primarily pop- and AOR-formatted, with the exception of Denver's KVOD. That market will be unique in its selection of two separate radio sponsors; the other outlet slated to participate is rock-oriented KBPI.

Following are the markets, radio outlets and venues now planned, listed by date:

Oct. 10: San Francisco—KMEL, at Wolfgang's; Denver—KBPI/KVOD, at Turn Of The Century; Cleveland—WMMS, at The Agora; Minneapolis—WLOL, at Summerfields.

Oct. 11: Boston—WBCN, at The Paradise; Houston—KSRR, at Rockers; Detroit—WRIF, at The Main Act.

Oct. 13: Dallas—KZEW, at Tango's; Seattle—KISW, at Astro Park.

Oct. 18: New York—WNEW-FM, at The Ritz; Philadelphia—WMMR, at Quincy's (Adam's Mark); Miami—WSHE, at Button's South.

Oct. 19: Washington, D.C.—DC101 (WWDC-FM), at Bayou (Georgetown).

Oct. 27: Chicago—WXRT, at the Museum of Contemporary Art, Atlanta—WKLS, at Timothy Johns.

Oct. 30: Los Angeles—KLOS, at S.I.R. rehearsal studios.

Nov. 1: San Diego—KGB, at Islandia Hotel.

New Billboard Production Facilities

Readers of Billboard this week will notice changes in the appearance of certain charts and editorial matter. These are the result of a switch in typesetting and composition functions, from Billboard Publications' own graphic arts division in Cincinnati to an outside service bureau, R.R. Donnelley & Sons Co. in New York.

The move marks the beginning of a new program to upgrade the magazine's content and presentation. It is designed to reflect the evolving needs of Billboard's readers in all aspects of the music and home entertainment industries. Further chart improvements will be announced in next week's issue.

Donnelley is a publicly held printing company, the

largest of its kind in the U.S., with sales currently in excess of \$1 billion. Among the publications it handles are Time, Life, Money, Sports Illustrated, Car & Driver and People.

Billboard has its own magazine composition module within Donnelley's East Coast composition and preliminary facility. Formed three years ago to service the periodical industry, this facility is located at 80 Pine St. in the financial district of New York.

Billboard Publications Inc. has phased out its graphic arts division in Cincinnati, where Billboard itself was founded in 1894. The magazine will continue to be printed by United Color Press of Dayton, Ohio.

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IN CALIFORNIA, ARIZONA

Regional One-Stops Join Forces

By JOHN SIPPEL

LOS ANGELES—Regional one-stops have formed an informal association, aimed at providing stronger cooperation among its members in California and Arizona.

At its first meeting here Tuesday (20), representatives of one-stops decided to form a credit wing under the supervision of the National Credit Managers' Assn. In addition, primary problems facing one-stops were probed so that Pat Moreland of City 1-Stop here can bring a unified opinion to the Nov. 2-4 NARM one-stop conference in Scottsdale, Ariz. The regional group intends to hold its

first credit-oriented meeting in October, with Sy Student of the NCMA present.

Among problems agreed upon to present at the NARM national one-stop meet were irregular visits from manufacturer reps; revision of return privileges to provide a necessary cushion for one-stops; and deferred billing for catalog purchases.

The meeting agreed that up to 10 years ago, one-stops generally enjoyed a 10% spread over retailers in that they purchased goods, warehoused them, then sold them and waited up to 60 days for payment,

where industry retailer customers, they claim, buy goods and are able to sell them off more quickly for cash.

Present at the first one-stopper meet were: Moreland, Sam Ginsberg and Ginger Beattie, City 1-Stop; John Jackson, John's Music; Bob Williams, W&W Wholesale; Bob McNellis, Music Brokers; Jim Hoag, Brown Records; Buddy Robinson, Music Operators' Service; Bruce Ogilvie, Abbey Road; George Morte, Sun State Distributing; Al Coscia, Sounds Good; Jim Callon, JDC Records; and Nash Lazalde, California Music.

Counterfeiters Targeted In Calif.**New State Trademark Law Provides Stiff Penalties**

LOS ANGELES—Persons convicted in California courts on charges of making, selling or displaying counterfeit goods now will be liable for payments of up to three times their profits and three times all damages incurred through their conduct.

This severe punishment meted out to guilty parties is provided for by Assembly Bill 1555, proposed by Assemblyman Gray Davis (D-Beverly Hills) and signed into law Aug. 25 by Gov. George Deukmejian.

Davis, appearing Tuesday (20) before the opening meeting of the 1983-84 monthly gatherings of the Califor-

nia Copyright Conference, stated that California's \$8 billion share of the estimated \$16 billion annual counterfeit trade worldwide led him to introduce the statute. The bill was written with the aid of the state bar association and the Coalition Against Counterfeiters, he said.

"One out of every five albums is counterfeit," Davis said. He also pointed out the important application of the law on the large number of alternative merchandise items, such as shirts and other artist-licensed merchandise. Counterfeit mechanical parts, meanwhile, have contributed

to 11 helicopter crashes in the U.S., while more than 300 heart pumps were found to contain defective, counterfeit parts, he said.

Under provisions of the new trademark law, a state judge can issue a seizure order without notice to suspected pirates. Previously, when such a notice was received by a counterfeiter, it enabled him often to move out or conceal illicit goods from enforcement officers when they arrived with a search warrant. The measure also aids in the arrest of nomadic peddlers, such as those who illegally sell counterfeit licensed artist goods at concerts, Davis noted.

Davis said that his staff is working with state officials, hoping to create a form which will make it easier to institute action against an alleged counterfeiter.

Pat Radan, legislative assistant to Davis, said the legislator's office has received communications from many persons and organizations in the U.S. and abroad, seeking information enabling them to initiate a similar counterfeiting deterrent.

The law specifically sets forth stringent measures against persons who cause the seizure of goods which are not counterfeit. Such an offender would incur costs against defending such a seizure of non-counterfeit goods, any damages incurred by persons having an interest in the seized goods, and punitive damages if warranted.

proved the keyboard and the memory module, it suspended its testing because it was missing some key components and software. The company quickly supplied the government agency with the needed parts.

Al Kahn, senior vice president of marketing for the Hartford, Conn. company, says Coleco has some 400,000 orders for the product. "We plan to go ahead with our advertising and marketing strategy for the system," he adds.

The advertising and marketing plans include some five tv commercials. (Continued on page 61)

Coleco's Adam Computer Receives FCC Approval

NEW YORK—The Federal Communications Commission Thursday (22) approved Coleco's complete home computer system, the Adam. The company plans to start shipping the product the first week in October, and the Adam is expected to sell for a \$700 suggested retail price.

The FCC approval, after testing for radiation levels, comes nearly 45 days after the original shipment for the Adam. Delays are being blamed not on the FCC, but on Coleco, which was spending the extra time to further test the system. Earlier in September, after the FCC had ap-

EIGHT-MONTH FIGURES**ASCAP Posts Gain In Revenues**

LOS ANGELES—ASCAP's total receipts of \$136,538,000 for the first eight months of 1983 showed a gain of \$11,689,000 or 9.36% over the \$124,849,000 accrued over the same period in 1982 (Billboard, Sept., 24, 1982).

That the world's largest licensing organization maintains a thrifty house was evidenced by a decrease of .03% in operating expenses as a percentage of total revenue.

Strongest support to the ever-climbing ASCAP receipts this year was revenue from domestic licensees. The financial report, released to a membership meeting here Wednesday (21), showed domestic licensees contributing \$114,681,000, a rise of 10.5% or \$10,900,000, over 1982's \$103,781,000.

Interest from investments dipped 21.6%, from last year's \$3,337,000 to \$2,615,000. For the first eight months of 1983, membership dues

were \$484,000, up \$7,000 or 1.4% over 1982's \$477,000.

Total domestic receipts were \$117,780,000 this year, up \$10,815,000 or 9.4% over last year's \$107,595,000. Receipts from foreign societies for the first two-thirds of calendar 1983 were \$18,758,000, an increase of \$1,504,000 or 8.7% over 1982's \$17,254,000.

Distribution for the first eight months this year amounted to \$88,089,000, of which \$75,447,000 was from domestic sources and \$12,642,000 was from foreign sources. Chronological distribution from domestic sources was: February/March, \$26,500,000; May/June, \$32,697,000, and August (writers only), \$16,250,000.

Members received a foreign distribution of \$12,642,000 July 11, from the following foreign affiliates for 1981: England, \$6,866,000; France,

\$2,909,000; Germany, \$1,752,000; Sweden, \$598,000; and South Africa, \$351,000. Included was another \$166,000 from miscellaneous countries for unidentified time periods.

Members were told to expect another distribution from foreign sources amounting to \$15 million in December.

Salaries for the New York headquarters and 20 branches was \$10,734,000, compared to \$9,979,000 in 1982. The average number of employees in 1983 was 781, compared to 761 in the prior year. Expenses for the 21 offices totalled \$13,414,000 this year as opposed to \$12,138,000 the year before. Total overhead, salaries plus expenses, was \$24,148,000 in 1983, compared to \$22,117,000 in 1982. Operating cost as a percentage of total revenue was 17.69% for the first eight months of 1983, compared to 17.72 in 1982.

JOHN SIPPEL



ORCHESTRATING THE DEAL—Confirming a worldwide representation contract between the Glen Miller Orchestra and the Jim Halsey Company are, from left, the company's president, Jim Halsey; Glenn Miller Productions president David MacKay; and Richy Barz, managing director of the Halsey Company's New York office.

Executive Turntable**Record Companies**

At Atlanta-based MDJ Records, **Dave Mack** has been named executive vice president. He was handling country promotion for Warner Bros. Records there . . . **Harold Sulman** has joined MCA Records in Los Angeles as vice president of sales. He was director of sales and distribution for GRP Records . . . Epic/Portrait/Associated Labels has promoted **Lennie Petze** to vice president and senior



Mack



Sulman



Petze



Rothman

manager of a&r for Epic and Portrait in its New York Headquarters. He was vice president and general manager of Portrait . . . **Robin Rothman** has been appointed director of label operations for Geffen Records in Los Angeles. He was national marketing director for Starstream Communications Group.

Sparkle Kemp has been named merchandising manager for RCA Records in New York. She was head of Sparkel Productions . . . Island Records, New York, has recruited **Bobby Ghossen** as national director of dance music promotion. He was with RFC/Atlantic . . . PolyGram Records has added two to its New York staff. **Cynthia Badie** joins as East Coast region promotion manager for the Label's black music division, and **George DeVito** has been named a&r manager for PolyGram special projects. Badie was part of RCA's promotion staff. DeVito was an a&r executive for Columbia House.

Ron Fair has been appointed director of West Coast a&r for Chrysalis Records in Los Angeles. He was West coast manager of a&r for RCA Records . . . EMI America/Liberty Records has named **Jamie Cohen** West Coast a&r director in its Los Angeles headquarters. He was vice president of Slash Records . . . Allegiance Records, Hollywood, has promoted **Marty Goldrod** to executive vice president and general manager. He was general manager.

Publishing

Barbara Marcus has been named executive director of Songwriters Resources & Services in Hollywood. She was publicist for UCLA Extension's entertainment industry programs.

Video/Pro Equipment

CBS/Fox Video has made two promotions in its New York headquarters. **Len White**, formerly vice president of sales, moves up to senior vice president of sales and marketing, North America. **Jerry Sobczak** has been promoted to director of sales and marketing administration. He was sales administration manager . . . **Susie Peterson** assumes the new position of director of new product development for MCA Home Video in Universal City, Calif. She was director of public relations for MCA Home Video and Universal Pay Television . . . **Don Johnson** has been named director of program development for Eye & Ear Telecorp Inc. in Chicago. He was a producer for WBBM-TV.

Related Fields

The Los Angeles-based promotion firm Back To Back Entertainment has appointed **Ray White** national director of artist relations. He continues as president of White Lightning Productions . . . Stage One Entertainment, Elizabeth, N.J., has appointed **Roger Abramson** producer and talent buyer. He was vice president of Belkin Productions.

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JOSE LUIS RODRIGUEZ "EL PUMA" ON TOUR.

DATES

CITIES

OCT	1	CONCORD PAVILLION, SAN FRANCISCO, CA.
	6-8	GREEK THEATRE, LOS ANGELES, CA.
	9	PACIFIC AMPHITHEATRE, COSTA MESA, CA.
	12	MCCALLEN HIGH SCHOOL, FOOTBALL STADIUM, MCCALLEN, TX.
	13	CIVIC CENTRE AUDITORIUM, NUEVO LAREDO, TX.
	15	TRINITY UNIVERSITY/LAURI AUDITORIUM, SAN ANTONIO, TX.
	16	SUMMIT THEATRE, HOUSTON, TX.
	20	BILLY BOB'S, FORT WORTH, TX.
	22-23	HOLIDAY STAR THEATRE, MERRILLVILLE, IND.
	28-30	RADIO CITY MUSIC HALL, NEW YORK, N.Y.
NOV	3-6	THEATRE OF PERFORMING ARTS, MIAMI BEACH, FL

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DISTRIBUTOR & ONE-STOP

Paulson Launching Wholesale Operation

LOS ANGELES—A new independent label wholesaler opens Oct. 3 when former Pickwick Distributing senior vice president Eric Paulson launches his Navarre combine as a distributor and one-stop for records, tapes and computer software.

The 20-year wholesaling veteran will head a three-pronged Minneapolis-based company. Former Pickwick, Arista and Jet Records promo/marketing executive Jerry Bix will top the record/tape/accessories area. Melody Sweetin, last with the Great American Music/Wax Museum chain as buyer, will head purchasing for the indie distribution wing.

Navarre's computer software distribution from all major third-party manufacturers, along with correlated

Fast Start For 'La Cage' LP

NEW YORK—RCA Records says its cast album of the hit musical, "La Cage Aux Folles," has a better track record in sales after 30 days on release than three of its all-time best-sellers had in their first 90 days on the market.

The album, cut prior to the show's opening on Broadway Aug. 21 and released that day, has sold 130,000 copies over the past month, the label reports. On Billboard's Top LPs & Tapes listing this week, the album moves from 179 to 81 with a bullet.

RCA cites sales figures after 90 days for its three all-time best-selling Broadway albums: "Hair," 53,000; "Fiddler On The Roof," 78,000; and "Hello, Dolly!," 150,000. "Hair" is RCA's all-time best-selling Broadway caster at five million so far; "Fiddler" is second with two million; and "Hello, Dolly!" ranks third at 1.5 million.

accessories, will be headed by an executive to be named next week, along with a chief buyer.

Doug Ackerman, former national one-stop director for Lieberman Enterprises, will be Navarre's record/tape/computer software/accessories one-stop boss. Marilyn Gabbert, Paulson's executive secretary at Pickwick, will act as administration manager.

Navarre will be housed in a 12,000 square foot facility at 7300 32nd Ave. N., Chrystal, Minn.; phone: (612) 535-8333.

Paulson says that he will also be announcing a new controller, warehouse manager and promotion persons late this week. He anticipates a staff of from 25 to 30. Key Navarre executives will be involved in a company stock participation program, Paulson says.

"We will be covering Minnesota, Iowa, Nebraska and the Dakotas," Paulson adds. "We think the marriage of recorded product and computer software is a natural. They are counter-cyclical." JOHN SIPPEL



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 28.

Chartbeat
Joel Totally Eclipsed By Tyler

Rob Hoerburger minds the charts this week for Paul Grein, who has enrolled in a detoxification center for chart addicts.

Bonnie Tyler's "Total Eclipse Of The Heart" knocks Billy Joel's "Tell Her About It" from the top of the Hot 100 this week, giving Columbia successive chart-toppers for the second time this year. Men At Work's "Down Under" and Toto's "Africa" exchanged places at the top in January.

In recent years, it's been rare for one label to place successive No. 1 singles on the Hot 100. The last label before Columbia to do so was EMI America, which scored in 1981 with Sheena Easton's "Morning Train" and Kim Carnes' "Bette Davis Eyes." Columbia did it in 1980 with hits by Joel and Paul McCartney, and RSO had back-to-back number ones in 1978 with records by John Travolta/Olivia Newton-John and Andy Gibb. Earlier in the year, RSO strung together an incredible six No. 1 singles.

"Eclipse" is the fifth record to reach the top this year in both the U.S. and the U.K., following "Down Under," Michael Jackson's "Billie Jean," David Bowie's "Let's Dance" and the Police's "Every Breath You Take." Spandau Ballet's "True" could become the sixth; it reached No. 1 in Britain in April, and makes a strong move from 13 to seven this week in America.

Although British acts have taken a large chunk of American chart activity since the original Invasion in 1964, Tyler is one of an elite group of British women to reach No. 1 or even the top 10. Olivia Newton-John dominates with eight of the top 20 records by British women since 1964. Not counting multinational groups or duos, here is a list of those records and artists, followed by peak position, weeks at that position, and year:

1. "Physical," Olivia Newton-John, #1-10, 1981
2. "To Sir With Love," Lulu, #1-5, 1967
3. "Magic," Olivia Newton-John, #1-4, 1980
4. "Morning Train," Sheena Easton, #1-2, 1981
5. "Downtown," Petula Clark, #1-2, 1965
6. "I Honestly Love You," Olivia Newton-John, #1-2, 1974
7. "My Love," Petula Clark, #1-2, 1966
8. "Have You Never Been Lonesome," Olivia Newton-John, #1-1, 1975
9. "Total Eclipse Of The Heart," Bonnie Tyler, #1-1 so far, 1983
10. "Right Back Where We Started From," Maxine Nightingale, #2-2, 1976
11. "Heart Attack," Olivia Newton-John, #3-4, 1982
12. "Hopelessly Devoted To You," Olivia Newton-John, #3-2, 1978
13. "It's A Heartache," Bonnie Tyler, #3-2, 1978
14. "Please Mr. Please," Olivia Newton-John, #3-2, 1975
15. "A Little More Love," Olivia Newton-John, #3-2, 1978
16. "I Know A Place," Petula Clark, #3-1, 1965
17. "This Is My Song," Petula Clark, #3-1, 1967
18. "For Your Eyes Only," Sheena Easton, #4-4, 1981
19. "You Don't Have To Say You Love Me," Dusty Springfield, #4-1, 1966

20. "Lead Me On," Maxine Nightingale, #5-2, 1979

Tyler is the first Welsh act to reach No. 1 in the U.S. Tom Jones got as high as two with "She's A Lady" in 1971, and Shirley Bassey reached eight with "Goldfinger" in 1965. Acts from England (Police, David Bowie) and Ireland (Dexy's Midnight Runners) have topped the American chart so far in 1983, leaving Scotland the only part of the British Isles to go without an American No. 1.

Finally, on the album chart, Tyler's "Faster Than The Speed Of Light" vaults nine notches to number eight. The album chart has proved even tougher territory for British women. Only Julie Andrews (on the soundtracks from "Mary Poppins" and "The Sound Of Music") and Olivia Newton-John have reached the top. The highest peak of Petula Clark was 21, Lulu 24, Sheena Easton 24 and Maxine Nightingale 45. Even the legendary "Dusty In Memphis" got no higher than 99.

★ ★ ★

Stayin' Alive (and well): The Bee Gees may be having problems with their own singles lately, but Kenny Rogers & Dolly Parton's "Islands In The Stream," written by the Gibb brothers and produced by Barry

Gibb, Karl Richardson and Albhy Galuten, rockets into the top 10 this week. This is the eighth consecutive year that a Gibb production has reached the top 10, and that's something that not even Phil Ramone has done (yet).



FRIENDLY FELLOWS—Pictured at the signing of a new distribution agreement between MCA Distributing and AVI and Nashboro Records are, from left, label consultant George Greif; AVI and Nashboro president Ray Harris; MCA Distribution president AL Bergamo; and Michael Frechette, director of financial operations for Nashboro.

Cable Watch

Sid Bernstein Back In The Limelight

By LAURA FOTI

Not since he booked the Beatles into Shea Stadium has Sid Bernstein received as much recognition as he is receiving now. His program on cable in Manhattan and Long Island, "Sid Bernstein Presents: Careers On The Line," has people stopping him on the street. "They haven't done that since the Beatles—and that was for tickets, of course," he says.

The show grew out of an appearance Bernstein made on another local cable show, "The Phil Schapiro Show." On his new show, which is produced and directed by Fred Dukes, viewers call in with questions such as how to get a recording contract. Singers and other artists make appearances, and others in the entertainment business discuss their jobs.

"I see this as a place to launch and discover talent," Bernstein says. "I know there's a large audience out there, and an enormous number of talented people. Reaction has been marvelous." Upcoming guests include Dee Anthony, manager of Peter Allen.

★ ★ ★

The word "uptown" connotes sophistication and style, and that's just the approach Group W is taking to its five-year-old pay channel by the same name. Billed as "Manhattan's Moviechannel," "Uptown" serves Manhattan cable subscribers above 79th St.

"In 1982 we saw that the service wasn't growing and that, in fact, people were dropping it," says Janet Foster, vice president of programming. "We did some research and found the neighborhood had changed since we started up, and we weren't changing with it."

FBI Seizes 200 Alleged Pirate Videos

NEW YORK—More than 200 alleged pirate video cassettes of feature films and concert performances were seized at a retail store in Del City, Okla., according to the FBI in Oklahoma City. The FBI says a federal search warrant was executed at Jim and Mary's TV and Appliances store Sept. 15.

No arrests were made, according to the FBI, and the investigation is said to be continuing. Cooperating in the action were the RIAA anti-piracy unit and the Motion Picture Assn. of America security office.

Among the videocassettes seized were live concert performances of the Go-Go's, the Beach Boys, Elvis Presley and Tom Jones. Some of the films, such as "The Empire Strikes Back" and "Warlords Of Atlantis," had not yet been released in video-cassette form.

"Uptown" had started as a "B" movie channel, showing "drive-in-type" movies, according to Foster. "We found there was no longer an audience for kung fu movies." There was, however, an audience for foreign films and limited-distribution art films such as "Eating Raoul."

"We made the change, but we wanted to make sure our existing subscribers were happy before we began promoting the service to new subscribers," says Foster. Recent market research data verifies the success of the channel's new look, and a strong promotional push has begun.

Current programming ties in with the annual New York Film Festival, as "Uptown" shows titles from previous festivals. There is also a promotion offering free tickets to the Broadway show "La Cage Aux Folles," tied in with a showing of the original movie, and festivals featuring the films of Hitchcock and Bergman.

"The individual films are the draw, and that's how we've designed our ad campaign," Foster says. "A lot of people talk about going to see these films, and never actually get to the theatre. They're the kind of movies everyone feels they should have seen, and with 'Uptown' they can wipe out 10 in a month."

Belwin-Mills Joins Forces With 'Music Of Your Life'

NEW YORK—A line of folio publications will be offered specifically to listeners of 160 "Music Of Your Life" radio stations as part of a joint venture established by Belwin-Mills Publishing Corp. and Al Ham's radio programming and marketing organization.

The agreement, reached here Thursday (22) between Ham and Belwin-Mills president Martin Winkler, also calls for a "first phase" development of a "Music Of Your Life" journal, to be offered free to some 750,000 members of a "Music Of Your Life" club. Total "Music Of Your Life" audience is estimated at seven million.

Geared toward the big band, melodic music format of the Ham stations, the folio line will be launched via a \$14.95 "Top Fifty Favorites From 'The Music Of Your Life,'" based on a playlist consensus provided by the chain of syndicated stations.

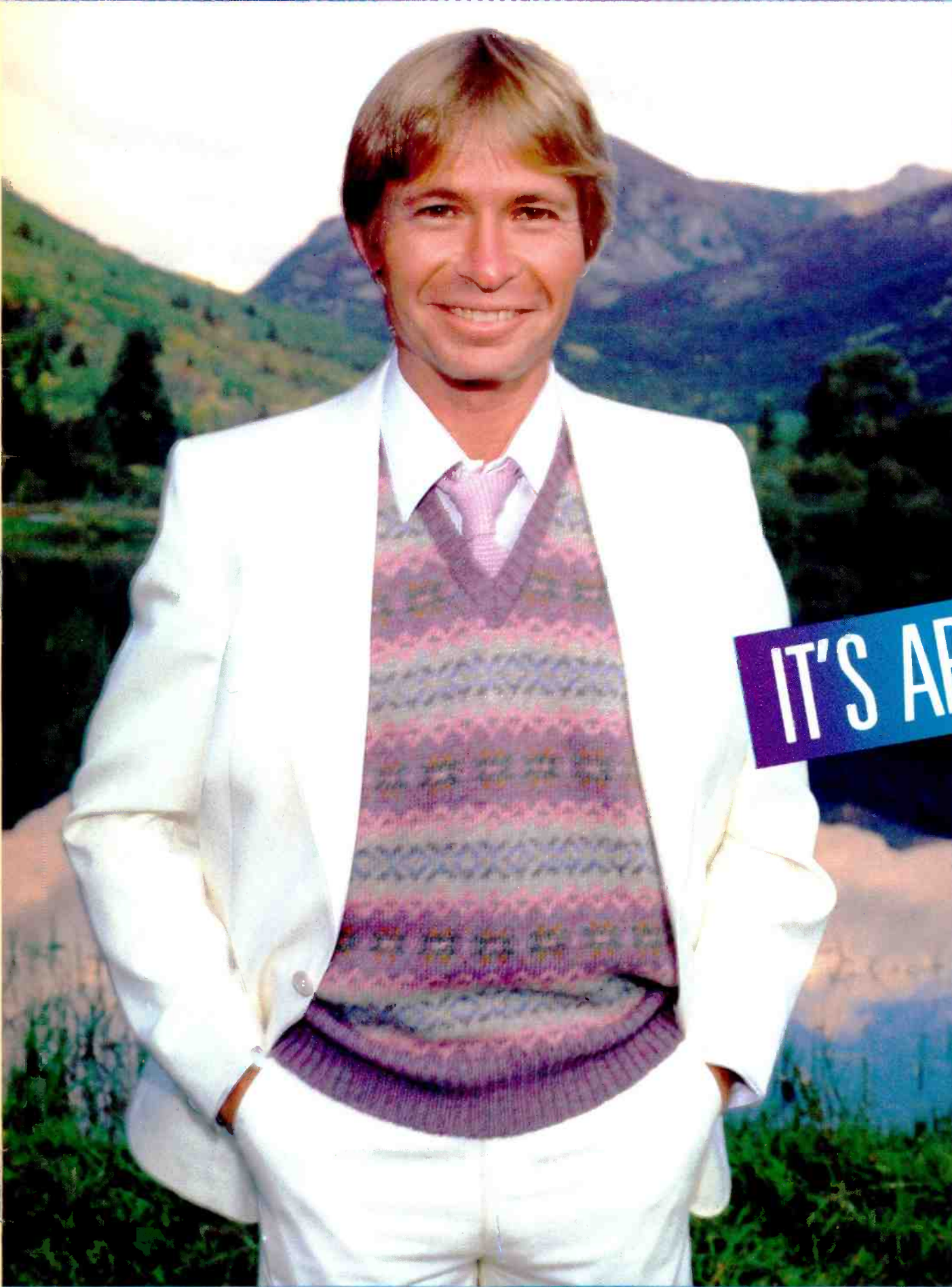
Russ Martens, former chief of the Big 3 print division who recently

joined Belwin-Mills, has been appointed director of publication activities for the joint venture. Plans call for the journal to be individually customized for each station in each market through a flexible center section devoted to their local news and local promotions. Martens also indicates that the national journal will be gradually positioned to attract national advertising "consistent with the interests of 'Music Of Your Life' stations and their audience."

Martens envisions a first journal mailing to selected markets this fall, with quarterly issues anticipated in 1984. Assisting Martens in the joint venture is marketing veteran Jay Leipzig, while Martens will be interfacing with Joseph Restifo, vice president and national operations manager of Al Ham Productions Inc., in the station-to-station drive to implement the national journal. Dom Cerulli, the music feature writer and former label executive, has been named contributing editor of the journal.

IRV LICHTMAN

JOHN DENVER



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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."

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DAZZLING DISPLAY—Members of Toto bask in the glow of 17 gold and platinum awards from 14 countries at a presentation made by CBS Records International President Allen Davis, center, in Los Angeles. Group members, from left, are David Paich, Steve Lukather, Mike Porcaro, Bobby Kimball, Steve Porcaro and Jeff Porcaro.

Peter Tosh Signs For Swaziland Show

JOHANNESBURG—Reggae singer Peter Tosh has been signed by South Africa's Minc Promotions to play a single concert in Swaziland Dec. 17, ending a year of negotiation.

Now the 18-month-old booking agency hopes to lure Kool & the Gang to the same venue, the Swazi national football stadium in Mbabane, for a show next year. It's a 16,000-seat arena, but by using the open playing field Minc looks to accommodate a crowd of 25,000, charging a flat \$9 ticket price.

Tosh, who moves to Swaziland after two concerts in Zimbabwe, has reportedly sold a total of 500,000 units of his last five albums in South Africa, mainly to black buyers. CCP, an EMI subsidiary which deals mainly in black music, says his latest album, "Mamma Africa," has topped the platinum award level of 40,000 units four months after its release.

Tosh's latest single, "Johnny B. Goode," is in the top 10 here. The chart is based mainly on returns from selected white sales outlets. The single has been featured on all the top

television pop shows, black and white.

Tosh's visit to Mbabane is considered significant. This is the most central point for South African promoters who wish to bring artists to southern Africa who, for political reasons, refuse to perform in South Africa itself. It's located some four hours' drive from both Johannesburg and Durban.

Robbie Mann, Minc Promotions partner, says he has obtained permission from the Swazi government to have all border posts kept open for an extra three hours on the day of the concert. He adds that he doesn't think the prescribed cholera injection for Swaziland entrants will affect attendance figures.

Minc has put shows together in most of the major South African centers, but Tosh is its first international signing. As the concert is in the middle of the traditional thundery period of the summer, he's invested \$9,500 to insure, for \$105,000, against rain. Two Swazi bands and three black

(Continued on page 57)

Japanese Copyright Changes Urged Committee Urging Gov't Action On Rental, Copying

TOKYO—A copyright council committee is to advise the Japanese government's cultural affairs ministry that copyright holders should be given the legal right to give or withhold permission for record and video software rental businesses to use their works.

The group also suggests that record companies and artists might be given that right for a specific period of one year after release of the product. And it is seeking legal guidelines for firms involved in copying and

dubbing operations. The committee's overall aim, it says, is to protect the copyright holder from the "serious damage" caused by the still-escalating ways of coping with the controversial rental and copying business in Japan.

A special bill to amend the Japanese copyright act is being prepared and is likely to be debated in the national parliament around the end of January. The committee has been studying weaknesses in existing copyright law since early this year, hoping

nesses here, which are currently flourishing with virtually no regulations curbing them.

In a proposed revision of the copyright act section which permits reproduction of works for private use, the committee is proposing a stipulation obliging copying and dubbing companies to pay royalties for reproductions. If that goes through parliament, rental/copying firms will have to first obtain approval from copyright holders, then pay royalties.

KSAYS GROUP "IS IN GOOD SHAPE"

Anderson Denies Abba Rumors

By MIKE HENNESSEY

STOCKHOLM—Abba manager Stig Anderson describes as "irresponsible and ill-informed" a rash of stories in the European press saying that he and the group are in serious financial difficulties and that Abba has definitively disbanded.

"Abba is in good shape and our financial investments are sound. The group is worth about \$75 million and will certainly be recording again," Anderson says.

Conjectural stories alleging that the Anderson/Abba empire was in ruins and that the whole enterprise was facing bankruptcy first appeared in the Swedish papers following suspension by the Stockholm Stock Exchange of trading in the company Kuben AB, in which Anderson and Abba have a 20% stake.

Says Anderson: "There were problems with Kuben because the company was borrowing money at high interest rates to buy up other enterprises. However, the problems have been resolved, a new president has been appointed and, in any case,

it represents only a small part of our investment portfolio."

Kuben AB was originally 100% owned by Polar Music Invest, the holding company of the Anderson/Abba empire, but 70% of PMI was sold off last October. Anderson and Abba also have a 40% interest in Stockholms Badhus, a real estate company worth \$100 million, and in Infina, a leasing company; Monark, a cycle manufacturer, and Stiga, which makes lawnmowers.

Anderson admits that he and the group lost more than \$5 million in speculative dealings in the oil spot market. But he says this is insignificant set against Abba's turnover from record sales, films and personal

appearances over the years, which he estimates at \$150 million. And he dismisses as "ludicrous" and "pure invention" press stories that Abba had suffered huge losses by doing barter deals with East European companies and accepting payment in Russian oil and Polish coal and potatoes.

"I did consider barter deals at one time," Anderson says. "But the commodities I was offered could not have been sold in Western countries, so I abandoned the idea. Instead we got paid in Western currency by countries like Poland in return for giving them the rights to press a certain number of Abba albums."

(Continued on page 57)

ANTIPIRACY 'BREAKTHROUGH'

London Cassette Factory Raided

By PETER JONES

LONDON—Police raiding East London factory premises as a finale to a concerted investigation into a multi-million-dollar counterfeit perfume racket say they also "happened upon" a fully-equipped factory, in full operation, producing illegal audiocassettes.

The British Phonographic Industry (BPI) was notified of the discovery at lunchtime on Sept. 16, and two hours later had obtained Anton Pillar "search-and-seize" orders against four men. Those orders were executed that evening at various addresses in London.

The factory was cleared under the terms of the warrant. A full range of duplicating equipment and "a very substantial number of cassettes" was removed, along with inlay cards, side labels, cassette boxes and art work, plus "important documents," according to police.

Says Patrick Isherwood, BPI legal adviser: "We see this as a very important breakthrough in our anti-piracy fight here. We've been investigating this particular piracy ring for 18 months, and it's been a long, hard and expensive operation. This factory was extremely well-equipped and capable of producing very substantial quantities of illegal cassettes." Four men are to appear in the High Court on Oct. 7 in connection with the raid.

Though the BPI has been very successful in tracking down counterfeit cassettes at the retail level during the past year or so, particularly in the street-trader, open-air market field, it's the first time a manufacturing source of this size has been uncovered. The raided perfume factory, said by police to be a potential \$40 million counterfeiting operation, was on premises near the cassette factory.

Isherwood says that in the week prior to this "big" raid, BPI had seized thousands of illegal pirate cassettes by such name artists as David Bowie, Duran Duran, Michael Jackson and Culture Club, mainly from

street traders under a Class Injunction granted earlier this year in the High Court under which the trade watchdog organization can act against anyone believed to be trading in illegal recordings, even if names and addresses of traders aren't known.

Apart from the actions against individual traders, BPI says police in the west of England have acted on its fed-through information to seize bootleg tapes of live performances by top acts as well as duplicating equipment and blank tapes. Court appearances will follow.

More Low-Price CD Players Due

TOKYO—Sony, NEC Home Electronics, Toshiba and Hitachi are lined up with marketplace launch dates for new lower-priced Compact Disc players, following the lines already unveiled by Matsushita, Nippon Gakki and Pioneer. All these new players are aimed at the "man-in-the-street" audio fans rather than the up-market hi fi buffs.

The use of integrated circuits has led to the price reduction of the players to the \$450-\$695 range in the Japanese market, taking the exchange rate of 245 Japanese yen to the U.S. dollar.

Sony's CDP-11S, smallest yet of the Sony hardware range, is due out Oct. 1, priced at \$470. The company's CDP-501 ES follows on Oct. 21, selling at \$685, with remote control. NEC Home Electronics will sell its CD-705 (\$685) beginning Oct. 21 and claims its 16-bit digital filter helps audio strength in low frequency and clarity in the high frequencies.

Toshiba's XR-Z70 (\$570) will hit the market Oct. 16, followed by the XR-Z70K (\$695) in mid-November. Hitachi's DAD-3000 (\$449) will bow Nov. 1 and is smaller by a fifth than the company's earlier models.

PRODUCTION.



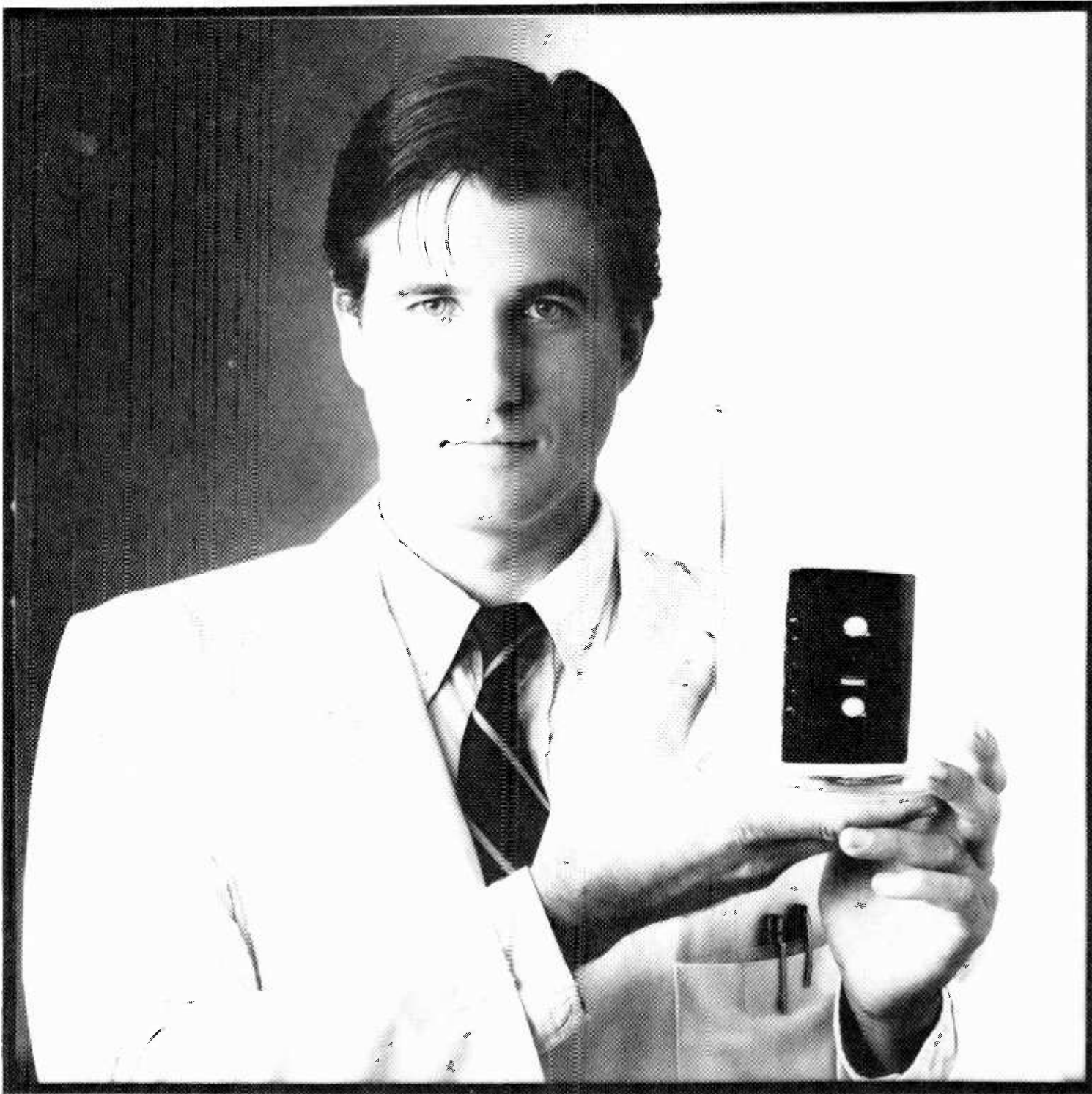
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'Audio Arcade' Aired In Akron

Media-com Syndicating WNIR's Game-Show Concept

LOS ANGELES—The games people play are being played on the radio daily in Akron, as Media-com, Inc., the owner of WNIR has come up with a new format. "Gameradio, America's Audio Arcade." The company is in the process of syndicating the concept.

The idea evolved out of a need perceived by former WNIR PD and Media-com national marketing director Bill Klaus. "The Cleveland/Akron ADI has over 40 stations," he explains. "We had to come up with a unique idea." WNIR, a class A FM facility licensed to Kent, decided to try talk, while its AM counterpart, the logical choice for that programming, remained country.

"As the format started to catch on, we noticed that unlike the AMs (which were plagued with upper-demo listeners) our callers were younger people in their late 20s and 30s," Klaus says. Even so, the ratings picture a year ago showed WNIR, which does not subscribe to Arbitron, far from a success at 2.9, 12 plus.

"We wanted to be more in synch with our younger listeners and decided upon a 'talk of the future' type of format," Klaus says. "The straight, informative issues-oriented approach seemed to us to be the news/talk format of the '60s. Looking at talk in the '80s, we were trying for a sound that was entertaining to listen to, period."

Amidst the "light fun conversa-

tion" of morning drive and the "dial-a-date" evening fare. Media-com stumbled upon the "Gameradio" concept. "We experimented with the idea on the weekend earlier this year, and it did so well we now have it on daily from 3-8 p.m." Last spring's Arbitron showed WNIR up to a 4.6, 12 plus.

Hosted by Bob Roberts and Joey Harper, "the idea of 'Gameradio' is really to take the excitement of tv game shows and adopt them to radio," says Klaus. Admitting the concept is hard to grasp, he describes one card game, Eliminator Blackjack, as "having two to six contestants on the line competing against each other and the house." The games have been set up so the listener at home feels as if he were a part of the action, while the caller on the line has a chance at a prize.

"Every game has a winner," he continues, "anywhere from a \$25 dinner to a trip to Hawaii, and 'Gameradio' gives listeners a chance to participate, something tv game shows can't." Prizes, which Klaus says run in the neighborhood of \$10,000 a year, are often traded out with participating sponsors.

"What we supply (for syndication)," says Klaus, "is the total package except the local host, and we do provide training for them." Klaus also provides game cards, support materials and the research to make it all work—research that is both time-

and cost-prohibitive for a local station to undertake. "The research in a facts game, for instance, is exhaustive. You not only have to come up with the questions, but the answers must be documented as well. We do all that."

Klaus, who can be reached at WNIR, is a man with plans. "We expect to be on satellite-delivery nationwide in the future with this," he says. But for now, he's content to plan his next move. "We'll have families challenging each other—whole companies..." **ROLLYE BORNSTEIN**



STYX GET WHIPPED—WNET Chicago's Jim Corboy, left, lays it on thick for Styx member Tommy Shaw's 30th birthday. Jim Cahill of Front Line Management, right, arranged the sticky celebration.

Vox Jox

Riley Back at WIBC Indianapolis

By ROLLYE BORNSTEIN

Riley is back doing afternoons at WIBC Indianapolis. But before all you Chuck Riley fans reach for your radios, please note that Chuck is alive and rich in Los Angeles, cleaning up in the voice-over biz (you can hear him on everything from Coors Light to 'Entertainment Tonight,' while the Riley filling Chuck's former drive shift is Pat Riley, who makes the move from Storz' KXOK St. Louis.

Seems KXOK has been having its share of turmoil since its switch to news/talk (rumors that it's for sale have been flatly denied by Storz), but Riley was able to continue to add some music to his drive time show "for the time being." Well, the time has come and gone, and word is that Riley isn't the only name leaving.

★ ★ ★

Wilkie-in-the-morning is back in area code 314. Earlier this year, Gannett transferred Wilkie (Robert E. Wilkinson) from his morning post at KSD St. Louis (as they brought in Lee Sherwood) to the same shift on Cleveland's WWWE. No sooner did he arrive than the announcement was made that the North Coast's Cowboys and Indians outlet would abandon the country for AC. Sensing opportunity, WIL-AM St. Louis brought him back to do mornings, as Kevin Kitchens moves to middays, with Dan Wiese leaving the country outlet.

Over at KSHE, Jack Silver was promoted to PD about a minute and a half before the sale from Century to Emmis was announced. Just after that announcement but unrelated to it, was Mark Klose's move. Mark, who's been an air personality at the AOR outlet for the past 12 years, has gone conservative, joining KMOX across town as half of the afternoon block. The other half is 20-year station vet Bob Osborne, who fossil rockers will remember from his WI days... Across town at KMJM, VP/GM Barry Baker has made a stellar move. Defecting to radio-with-pictures, Baker is the new GM at KPLR-TV, a nice independent V on Channel 11 with about 100 CATVs on line.

★ ★ ★

At Inner City's KGFJ Los Angeles, morning jock Levi Booker adds to his duties as PD, taking over the long vacant shift from J.B. Stone, who programs Stevie Wonder's KJLH across town.

★ ★ ★

Now that Mark Coppola's a movie star (we'll go to that one on the next page), he's no longer with WPLJ New York, and if there were any doubts in your mind that the ABC FM outlet was playing the hits, his top 40 replacement, Peter Bush will put them aside. Bush, who now does Coppola's old night shift was formerly at New Haven's WKCI... Speaking of KC101, former PD Curt Hansen will be joining Vince Cremora's new company when it officially takes over Westport's class B FM outlet,

WDJF, later this year.

★ ★ ★

Tom Baker's replacement at Boston's WROR has been announced. Joining the RKO FM there as VP/GM is Joe Kelly, the former GM of Multimedia's WAKY/WVEZ in Louisville. Coming up from the ranks of sales, Kelly's background includes VP/director of national sales development for Broad Street (Insilco) as well as management and sales posts with Storz and Bartell.

★ ★ ★

Some high-altitude movement, as CBS Inc. has realigned the guys at the top. Reporting to president Gene Jankowski are four executive VPs, as follows: Neal Pilson in charge of sports and the radio division (which means that CBS Radio president Bob Hosking now reports to him), Thomas Leahy running the television network and entertainment division, Van Gordon Sauter in charge of news and the owned stations division, and James Rosenfield as senior executive VP/finance operations and development... Joining the CBS Radio division as VP/controller, reporting to Hosking, is Michael O'Neal.

★ ★ ★

Sandusky president Toney Brooks won't have much time to enjoy the California sunshine. He'll be back on the fixing line for the time being as GM of the company's KEGL Dallas, while Wayne Walker becomes VP/sales for the AOR outlet. Coming in as VP/operations is KFRC local sales manager Norm Rau. Actually, this cuts down on Walker's midday commute time, as the "Eagle's" studios in Arlington are more than a stone's throw from the sales offices in Dallas. (Continued on page 21)

FROM HENRY TO MALRITE

Mitchell Moves To KLAQ/KPPL

LOS ANGELES—"My main interest in going into management is to be in a position to protect the product we work so hard to build," says programmer Robin Mitchell, operations manager of Portland's KYTE/KRCK. Thus he turned down an opportunity to manage a soon-to-be-acquired classical outlet within his own company to become operations manager of Malrite's KLAQ/KPPL Denver.

The last three years in Portland have been unusual for Mitchell, a native of the city whose programming background includes PD stints at Seattle's KOL, Boston's WRKO and Cincinnati's WSAI before he returned to the Pacific Northwest to help Pat O'Day sign on KYYX in 1976. "We've been through GM and format changes and new owners," he notes.

Nonetheless, Mitchell was looking forward to working with Charlton H. Buckley's Henry Broadcasting (the "H" is for Henry, he reveals). A new president/CEO, Bob Fauser, was coming to Portland to manage both properties as the company looked to expand (KYTE/KRCK are Buckley's first stations).

But just as Fauser was getting used to his office, Mitchell walked in and explained the Malrite offer. "I hit him with this on the first day he was on the job, but it was a decision that couldn't wait," Mitchell says.

Fauser, knowing of Mitchell's aspirations was able to offer him a management position at KQOD, the station Buckley is purchasing ironically, also in Denver. "But the station is classical and will remain classical," a format not within Mitchell's objectives, he points out.

"When Jim (Wood, Malrite national program director) called me, I got that old adrenaline rush. KPPL is the top-rated AC in the market, and

Malrite is prepared to do whatever it takes to make it even more dominant. There's nothing wrong with the station. I'll just define and implement a program of long-range goals and work to develop a station personality."

Regarding personalities, KPPL boasts some of Denver's better known names, including morning man Chuck Buell and KHOW's Scott Fisher in afternoons.

Former KPPL PD Roger White remains with the station and has been offered the job of programming KLAQ. "We've done a lot of research on KLAQ (which is now nostalgia/MOR-formatted), and people

still perceive it as sports and country. (The sports are still there.) If people think that's what it is, maybe that's what it should be. Whatever it becomes, it will surprise a few people," Mitchell says.

A successor for Mitchell, who will remain in Portland through October 7, has not been named. "I wanted to wait until Bob (Brooks, KRCK assistant PD) returned from vacation."

Brooks, who was out of the country and unaware of Mitchell's move, is said to be a front-runner for the job.

Mike Harrison Is Named To PD Post At KMET

LOS ANGELES—While some called it "a left field pick" and others considered it "a natural progression," one thing is clear: the appointment of Mike Harrison as program director of KMET here last week had everyone talking.

"I talked to a number of very prominent people," says Howard Bloom, GM of the legendary Metro-media AOR. "But I was looking for a particular puzzle part, and I found it in Mike." He didn't have to look far. For the past eight years, Harrison has served as a personality and talk show host, anchoring the weekend "Harrison's Mike" feature.

Bloom, who confirms that consultant Lee Abrams will continue to be involved in the station's plans, says the change from former PD Sam Bellamy to Harrison does not signal a change in direction at the station. "That's part of the reason I selected Mike. He was familiar with KMET's philosophy," Bloom says.

"One thing's for sure," says Harrison, who was WNEW-FM New York morning man in the early '70s. "A station such as this is a team effort, and that's something that neither I nor any other program director should ever forget about really meaningful radio. KMET has a deep relationship with the Southern California community, and my goal is to see it evolve gracefully, but not at the expense of its wonderful and valuable legend."

Harrison, who coined the phrase "AOR" while programming San Diego's KPRI, is the president and director of Goodphone Communications, a production, publishing and consultation company he formed in 1978. A former managing editor of Radio & Records magazine, Harrison is also the past publisher of Goodphone Weekly, which was acquired by Billboard Publications in 1980.

This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 28.

KISS

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Pro-Motions

STATION: KADE-AM Boulder, Col. (AOR)

CONTACT: David Rahn promotion director

CONCEPT: James Watt sees the Beach Boys

EXECUTION: What started out as a topical on-the-air joke became a full-fledged promotion as KADE morning man Michael Butts invited interior secretary James Watt to see the Beach Boys perform at Mile High Stadium, July 24. Butts first sent a letter to Watt enclosing everything he'd need to attend: hotel reservations, plane tickets and passes to the event. He followed up the invite with several telephone calls, which netted him no response but plenty of on-air humor. Once he received the official turn-down from the secretary's secretary, he then made the same offer to President and Mrs. Reagan, "because Nancy loves the Beach Boys." As time went on and the concert drew near, Butts turned to the Denver phone book where he located another James Watt, who, along with his mother, thoroughly enjoyed the show. Cost of the entire promotion: "\$10.97 for an express mail envelope," says David Rahn. Of course, there was the outside chance the price would be significantly higher if Watt had attended. "If he did, it would have been worth it, but as it was, 10 bucks got us nationwide newspaper coverage."

STATION: KDKE Phoenix (AOR)
CONTACT: Cindy Spodek, promotion director



GOING FIRST CLASS—Two lucky WSYP Philadelphia listeners enjoy newly acquired floor seats at a recent ZZ Top concert. By wearing anything with "WSP" on their bodies, the boys got spotted and relocated as part of the station's "Ticket Upgrade" promotion.

CONCEPT: Give a ticket to the police

EXECUTION: In a rather unusual tie-in, KDKA paired the Arizona Department of Public Safety with its upcoming rock concert in its "Give a Ticket To The Police" promotion. Listeners were asked to submit a letter describing something good a Phoenix police officer had done for them or a friend. The five letters chosen were read on the air, and the writers and the policemen cited each received tickets to the recent Police concert.

STATION: WYSP Philadelphia

(AOR)

CONTACT: Marie Lucidi, promotion director

CONCEPT: Ticket upgrades

EXECUTION: While tickets to rock concerts are not usually hard to come by, good ones are in great demand. Rather than just give them away on the air, 'YSP started an "upgrade" feature. In order to qualify, listeners must wear anything with 'YSP' on their bodies (see photo, above). When spotted by someone from the station, they are escorted to a prime location, like this guy enjoying ZZ Top.

ROLLYE BORNSTEIN

Washington Roundup

The powerful chairman of the House Commerce Committee, Rep. John D. Dingell (D-Mich.) has given Communications Subcommittee members an Oct. 15 deadline to come up with a suitable broadcast deregulation "consensus" bill if they are to proceed with plans to pass such a measure this session.

"Right now, there really isn't a complete bill," says a staff member, "but we're working like hell on it, both staff and the members." The subcommittee is working toward having a consensus bill finished by the end of the month. It will include main elements of the Tauke-Tauzin and Swift bills, and must include public interest standards, to get Dingell's support.

Broadcasters, notably the National Assn. of Broadcasters (NAB), have continued to marshal co-sponsor support for the Tauke-Tauzin bill.

They need 218 members; they have 191. Broadcast deregulation has been stalled in the House since May. A Senate version passed in February.

★ ★ ★

Last Thursday, (22) the Federal Communications Commission, which wants to loosen restrictions on multiple ownership of stations, opened up the proposal to comment from the public at its regular weekly meeting. The FCC rules currently limit ownership to seven AM stations, seven FM stations and seven tv outlets. Whether rules will be eliminated entirely depends on response and Commission caution in determining identification and percentage of ownership in companies.

★ ★ ★

The National Religious Broadcasters (NRB) will be holding its annual convention here January 29-Feb. 1.

President Reagan, who spoke last year, has been invited to speak again, according to the NRB. Also planned is an NRB Media Expo with a host of exhibitors.

★ ★ ★

The NAB, mulling over in-house restructure suggestions—two separate organizations, one radio, one tv—has retained an outside management consultant "to give guidance" for a "thorough report" to its structure study committee. Outgoing board member and NBC executive Peter B. Kenney, who made the suggestion earlier this year, has also been invited to talk with the committee. The restructure tips are not thought of very highly by the NAB brass at this time.

★ ★ ★

The chairman of the group checking out alternative financing schemes for public broadcasting, FCC Commissioner James Quello, has once again gotten the message that commercial advertising "is inconsistent with the essential nature" of public broadcasting, and that the bottom line solution to funding problems must be found back where it all started—in the halls of Congress.

"Adequate levels of federal funding" is the answer, according to the NAB's task force on public broadcasting funding. The task force's study backstops the first report of the temporary commission itself.

★ ★ ★

WBBY, the jazz station in Westerville, Ohio, lost its license in an FCC comparative renewal decision Sept. 16. Administrative Law Judge John Conlin ruled that Mid-Ohio Communications Inc., present owner of the station, is to be denied renewal and has granted the application of a competing broadcast company, Metro Broadcasting Inc., on the basis of its integration proposal of ownership interest in management positions.

www.americanradiohistory.com

WTKS Unveils Surprise: Easy Listening, Not News

By BILL HOLLAND

WASHINGTON—In yet another chapter in one of the more confusing and complicated ownership-and-format-change stories of the year, the Outlet Co.'s Washington station WTKS (102.3 FM), bought last January for \$2.1 million with the expressed plan of turning it into an all-news FM adjunct of sister station WTOP here, hit the airwaves Friday (23) with a surprise easy listening format instead.

Station executives at both stations had no comment on the surprise move. But some sources say the format, provided by Carson Radio Services, would be less expensive than an all-news format with a corps of editors and reporters.

On deck for mornings will be former WASH jock Jerry Clark, along with WTOP operations manager Kurt Henschen. Michael Douglass is vice president and general manager of both stations. A source says Outlet has applied for new call letters for the station: WRLX, as in relax.

The decision follows a series of hard-to-follow corporate actions, the most recent being the sale of the entire Outlet Co. empire for \$322 million last May to Rockefeller Center Inc. That deal has yet to receive final approval from the FCC.

WTKS-FM, until this year, was WHFS, the last of the renegade "no-format" progressive rock stations, programming an eclectic blend of new wave, reggae and cult-favorite mainstream rock and jazz. Some of the WHFS stockholders last May signed a deal to buy WEAM, an AM Station in Arlington, VA., for \$1 million, and plan to put the old WHFS format back on the air in AM stereo. Plans to move forward with the change have been impeded by the actions of a listener group that is protesting that format change from big band music to rock.

In addition, sources say there are indications that yet another broadcaster has attempted to negotiate the sale option for WEAM.

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 "Uptown Girl," Billy Joel, Columbia	58	83
2 "Love Is A Stranger," Eurythmics, RCA	30	66
3 "Automatic Man," Michael Sembello, Warner Bros.	29	52
4 "Love Is A Battlefield," Pat Benatar, Chrysalis	28	47
5 "My Town," Michael Stanley Band, EMI-America	27	28
BLACK (94 Stations)		
1 "Fix It," Teena Marie, Epic	32	32
2 "Forever By Your Side," Manhattans, Columbia	28	36
3 "Up Front," Diana Ross, RCA	27	31
4 "All Night Long (All Night)," Lionel Richie, Motown	24	76
5 "On Target," Jones Girls, RCA	20	39
COUNTRY (124 Stations)		
1 "Houston (Means I'm One Day Closer To You)," Larry Gatlin and the Gatlin Brothers, Columbia	36	76
2 "Queen Of My Heart," Hank Williams Jr., Warner Bros.	34	34
3 "Black Sheep," John Anderson, Warner Bros.	33	78
4 "Heartache Tonight," Conway Twitty, Warner Bros.	32	92
5 "Tell Me A Lie," Janie Fricke, Columbia	24	102
ADULT CONTEMPORARY (84 Stations)		
1 "All Night Long (All Night)," Lionel Richie, Motown	20	60
2 "Spice Of Life," Manhattan Transfer, Atlantic	15	52
3 "Uptown Girl," Billy Joel, Columbia	14	21
4 "A Little Good News," Anne Murray, Capitol	11	36
5 "Trouble In Paradise," Al Jarreau, Warner Bros.	10	40



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—THE NEW YORK TIMES

"Here's a big-noise guitar band from Britain that blows the knobs off all the synth-pop diddlers and fake-funk-frauds who are cluttering up the charts these days. Big Country mops up the fops with an air-raid guitar sound that's unlike anything else around."

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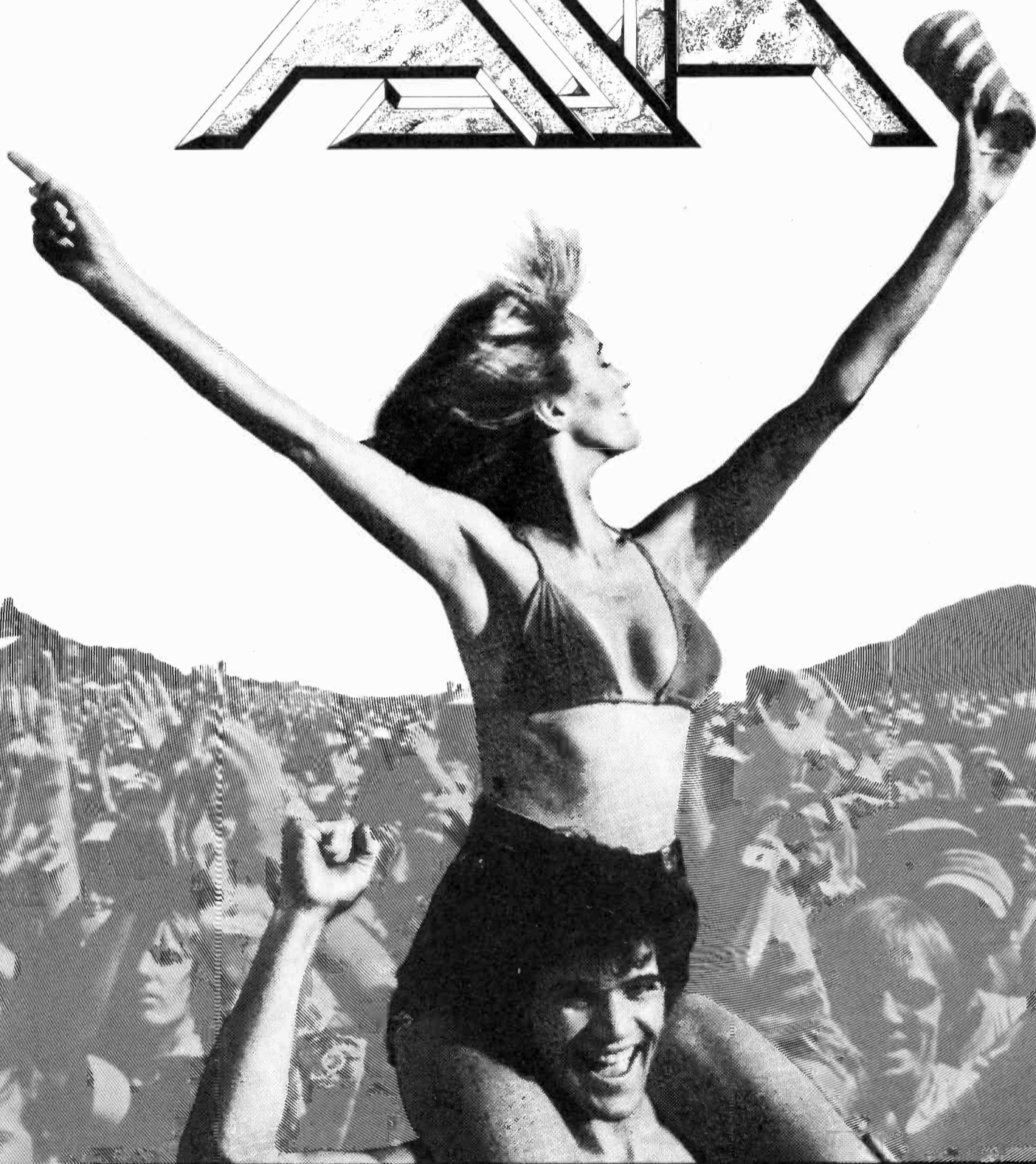
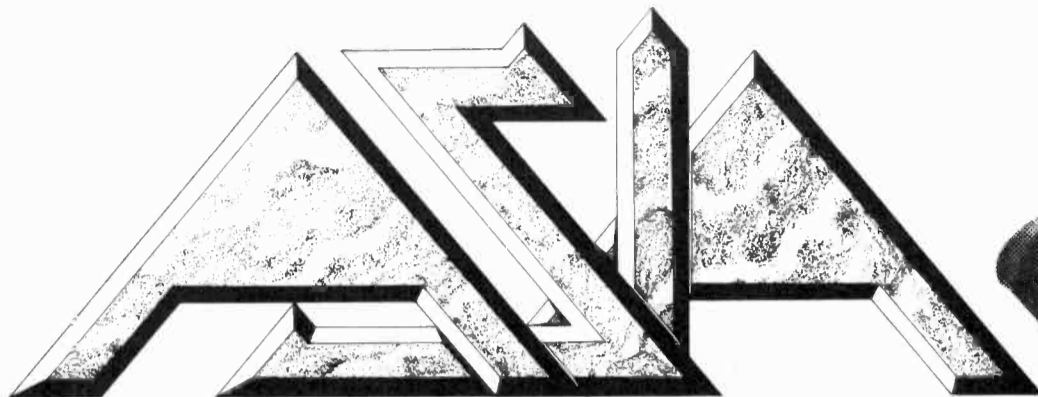
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Radio

Featured Programming

Now soap opera addicts can get a quick one-minute radio fix, as six Chicago voice-over talents have banded together to produce the 13-week, 65-episode series "Party Line."

Then there's the bad guy, Peter Moreno, a shady character who's been involved with Christy and now has this on-and-off thing "so to speak, as it were," with Cathy, proving that the complicated combinations between six people, who only speak on the telephone for one minute a day, can multiply geometricaly.

A couple of Thanksgiving specials announced by Mutual: "The Great Entertainers," an annual country tradition, features candid interviews/recorded live at the CMA Awards Banquet interspersed with the music of each CMA "entertainer of the year" from 1970-83.

Contemporary stations can pick up on three hours of Fleetwood Mac, with Stevie Nicks and Chicago, hosted by Dick Clark.

New to the ABC Contemporary Network is "Father Harry: God Squad" hosted by Father Harry Schlitt, well-known for his radio specials dealing with the problems that plague young people.

Bob Benson moves up from his post of VP/ABC news and sports, radio, to the newly created post of VP/senior executive, ABC Radio Networks, reporting to Ed McLaughlin.

CBS Radio's coverage of the 1983 World Series begins Tuesday (11), and the network has compiled a world class broadcast team for the event including Jack Buck's play-by-play and Detroit manager Sparky Anderson's analysis, complemented by CBS' Win Elliot.

(Continued on page 55)

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

- Sept. 25-28, Van Halen, Rockweek, Continuum Radio Network, one hour.
Sept. 25-Oct. 1, Robert Palmer, BBC Rock Hour, London Wavelength, one hour.
Sept. 25-Oct 1, Thompson Twins, OMNI/Penthouse Magazine College Rock Concert, London Wavelength, one hour.

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TOP 50

Adult Contemporary

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

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee), WEEKS AT #1. Lists top 50 songs like 'Tella Her About It' by Billy Joel, 'Making Love Out of Nothing at All' by Air Supply, etc.

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Retailing

Chains Cutting Back On Vidgames

Many Say They're Stuck With Excess Merchandise

By EARL PAIGE

LOS ANGELES—A number of record/tape retail chains are wary of the dedicated video games business as they head into the crucial final quarter. Most indicate they will stock only the hits and abandon catalog.

Several chains surveyed admit they are still hung with excess merchandise caused by too much depth and breadth. Many agree that their buying policies will have to be adjusted.

Mitch Perliss of 26-unit Music Plus here describes one of the most restrictive buying policies. "We're going only with arcade-type games," he says, reflecting the need for a cross-merchandising and arcade track record. He adds that the chain is now reducing prices on catalog and trimming down. Activision's "Decathlon" is one of the few non-arcade titles he is stocking, Perliss says.

Like several chain executives surveyed, Ben Bartell of Big Daddy's Home Entertainment Store says the 10-unit Chicago chain will approach video games of the console type, as opposed to computer games, "with

great caution and trepidation. We're watching inventories like a hawk."

Big Daddy's strategy for the coming final quarter is to carry no catalog and feature "very thin" lists. "If it's a top 15 or a top 20, then that's it," Bartell says. While he expects competition will find him still "blowing it out at between \$22.95 and \$27.95, we won't be giving it away as we did last year. I intend to maintain a selling price that will support the inventory we have to sustain."

Bartell acknowledges the chain's policy will make Big Daddy's unpopular with some distributors. "We won't be expecting the large amounts of advertising allowances we had before. Sure, there will be some wholesalers who will be unhappy with us. But I think there are just as many unhappy wholesalers regardless. Two approached us this week," he says.

"The amounts of inventories out there on Imagic and Mattel is outrageous. I don't think the public is likely to buy some of the merchandise even at \$5.99, Bartell says. He adds that the video games business stopped dead May 1.

As with several chain spokespeople, Bob Tolifson of San Francisco's 30-unit Record Factory, says he finds that many buyers were ill-equipped for the volatility with which the video games business initially exploded. Record Factory has changed buyers, he notes.

Record Factory patiently stayed with video games despite many disappointments, Tolifson says. Moreover, the chain aggressively moved into computer games. "That will represent the majority of our direction, though we also carry educational and business computer software," he says.

As for dedicated video games, Record Factory is toying with the idea of purchasing some distress titles and having a trailer truckload sale in a parking lot. "We've even talked of pricing it by the pound the way Western Merchandising did at its wholesale warehouse Amarillo sale," Tolifson says.

Tolifson maintains that Record Factory has carved out its own niche. "We understand the business, and many of our competitors have either gotten out of video games or never were in it. He contends that Record Factory has pushed dedicated games all along. "Our ads are well rounded. We'll mention everything Atari has. The ad allowance money has been sufficient, too, often 25%. It's just that there seemed to be as many cut-outs as there were new releases coming out," Tolifson says.

Buyers at 32-unit Tower Records are no longer buying "sixes of everything that comes out," says Robby McDonald, manager of Tower's new Sunset Strip video specialty store, reflecting the careful attitude that is now widespread among record/tape chains.

However, because the Sunset Tower Video store is totally new, McDonald (Continued on page 26)

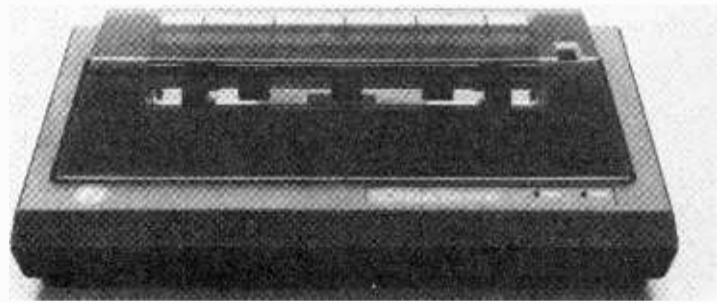
New Products



This compact disc player, the Model XL-V1 from JVC Company of America, features front-loading and random track selection. The unit offers unparalleled frequency response of 5Hz to 20KHz, plays up to 75 minutes per compact disc and retails for \$1,000.



The originator of "Mister Disc," a personal portable phono system, Audio Technica U.S. Inc. of Stow, Ohio, is offering a package of sales promotion aids to its dealers, included is a chrome counter-top display stand, four-color poster, easel-back counter card and counter mat.



Leading Edge Products, Inc., Canton, Mass., matches the downward spiral of microcomputer prices with the Gorilla Banana printer, a dot-matrix, tractor-feed printer priced at \$249.95. The Banana prints 50 characters per second with graphics capability.

AS KXYZ SWITCHES FORMAT Texas Dealer Comes To Rescue

LOS ANGELES—Dave Brichler, vice president and general manager of Texas Tapes & Records, South Houston, went all out last week to help KXYZ there switch its programming thrust to 20% pop/rock and 80% Hispanic.

The longtime Hispanic station decided to split its time between Latin and pop, causing program director Eleazar Garcia to call Brichler for assistance. Brichler suggested Garcia get Billboard's top singles for the past 30 months as a basis for the library. Brichler contacted Nancy Ehrlich of Billboard's New York office, who mailed monthly copies of the singles charts for the period.

Brichler delivered about half of the essential library from the large Houston suburban store's inventory and special-ordered the rest with delivery expected this week.

Brichler regularly works closely with Houston FMers KLOL, KSRR and KPFT in finding necessary record product which has not been sent to the stations by labels.

Video Dealers Intensify Fight On First Sale

LOS ANGELES—Video specialty retailers are stepping up the pace in their battle against First Sale Doctrine repeal, as vowed at the Video Software Dealers Assn. (VSDA) conference in late August. Four meetings have been or will be held in Arizona alone.

Among the more dramatic moves is a plan by the Southern California VSDA chapter to place a full-page ad in the Orange County Register inviting consumers to visit stores and sign petitions. VSDA treasurer John Pough, a Santa Ana dealer, says the ad will be timed for the anticipated Oct. 25-27 hearings on video rental bills in Congress. VSDA plans to hold an Oct. 26-27 board meeting in Washington.

VSDA board member Bob Bigelow of Minneapolis was in Arizona for meetings Sept. 14-15 following the Southern California chapter meeting Sept. 13. Bigelow organized a meeting set for Wednesday (21) in Minneapolis, at which he expected 100 dealers.

Tucson dealer Jim Talkington and Phoenix dealer Art Lauer organized meetings set for Sept. 22 and 28, the latter at Phoenix's Hotel Westcourt, where U.S. Senator Dennis Diconcini's office will make a presentation.

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Coupons Pay Off For Rainbow

By EARL PAIGE

SAN FRANCISCO—The idea of a coupon redemption promotion is such a traditional concept that many record/tape chains tend to forget it can be used over and over to generate store loyalty and added volume. This is the view of Rolf Filosa at 18-unit Rainbow Records here, which is currently in the midst of its second coupon promotion.

"The record labels may not see this as increasing their volume all that much, but for us it helps to identify us from the other stores," explains Filosa, the chain's controller. "It's just one more way to get people to come to Rainbow more often."

Rainbow ran the promotion for six months last year and is into it once again for a similar time span. Some chains, however, stay with a coupon program continually, claims Mark Finell, vice president of Leber-Krebs, the packager supplying Rainbow, who mentions Waxie Maxie in Washington as one example.

At Rainbow, Filosa characterizes the main theme of the promotion as the offer of "free records." Essentially, the coupon redemption program is simple for the consumer. A coupon holder sheet, about nine inches long, has 15 spaces. One is filled in by Rainbow. The color scheme is magenta and blue with a "Give The Gift Of Music" logo at the top.

"The customer receives a coupon for every \$5 spent in the store, regardless of what it is," Filosa explains. A short-term redemption of-

fers a \$5.98 list LP for 10 coupons filled in, an \$8.98 list LP if the whole sheet is full.

Filosa, who was a corporate financial officer before joining Rainbow three years ago, is enthusiastic about the way the program can be tracked. Each coupon is numbered in series, he explains. "We do a weekly control sheet. We know what each store is doing, and we can work with managers where, say, the program falls off for any reason," he says.

Leber-Krebs can customize the printed message to the consumer, and Rainbow's goes right to the main benefit for both consumer and store. "Why are we giving away free records and tapes?" is a headline. Then the text says that Rainbow appreciates the customer's business and wants to keep it.

Leber-Krebs' Finell, who notes that Strawberrys and Record World are among the other chains using the

(Continued on page 28)

Universal Distrib Opens Video Arm

LOS ANGELES—Universal Distributing, Philadelphia's oldest independent label distributorship, is opening a separate division devoted to video software and accessories.

Lenny Rakliff, longtime Universal executive, has been appointed vice president of the new wing by Harold Lipsius, Universal president. He had been general manager.

As in audio products, the video division will distribute as well as one-stop products. Thus far, Rakliff says, Universal is a distributor for USA, Vestron, Embassy, MGM/UA, Warner Bros., Caballero, Family Home Entertainment and Monterey software.

Universal also intends to handle accessories. TDK, Memorex and Maxell blank video tape and LeBo and Allsop accessories are being stocked.

The new video department is housed in a separate 20,000 square foot building behind the Universal warehouse. Rakliff expects to employ from 30 to 40. Seven will be salespersons, under an as yet to be appointed sales manager. Rakliff is currently doing the buying but expects to appoint others to handle this assignment.

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Now Playing Industry Expects Price Stability

By FAYE ZUCKERMAN

Computer giant Texas Instruments' and software publisher Rocklan Corp.'s recently announced price drops on software titles were viewed by most with less than a moment's notice. Bruce Entin, vice president of corporate communications for Atari, called the price drops a "non-event."

Perhaps if Rocklan and Texas Instruments made top-selling titles, then their price adjustments would have an effect, Entin suggests. Atari has no plans to change its current software price structure. Neither do the computer software makers.

But while fear of kamikaze price-cutting still abounds, companies like Synapse Software assure that price changes take six months to plan and none are being discussed.

Retailers continue to buy conservatively, observes Mike Kelley, video sales manager for Danjay Music & Video, a one-stop based in Denver. This summer, he reports, Thorn EMI, Sirius Software and Synapse trimmed about \$5 off their suggested retail price list. "I think that for the remainder of the year software will hover at the \$25-\$29 price range," he says.

According to software distributors SKU and Softsel, prices have already come down slightly. "Prices can change at any time," says Bob Leff, president of Softsel. "It depends on the market and what is needed to make a decent profit." Leff adds that dropping prices to spur sales is a common marketing strategy. "I would question product quality of a company choosing such a marketing plan."

Rocklan's Jim Gonzalez explains that the new pricing is an attempt to bring stability to an increasingly volatile software industry. "We reduced prices to foster sales, and to not have to take returns," he says. Rocklan, he adds, wants its policies to be more like the record industry, which only takes back defects. "The responsibility to move product should be the dealer's."

The new prices: Texas Instruments' suggested retail will range from \$24.95 to \$39.95. Previous prices were \$29.95 to about \$69.95. Some 38 selected titles in the software educational, information management and recreational categories received the price adjustment.

As for Rocklan, its new structure includes \$34.95 for its 16K cartridges, \$24.95 on 8K products and \$29.95 for floppy-based programs.

Chains Cut Back On Vidgames

• Continued from page 24

ald says, "We're going to give it an extra shot at this store. We'll be bicycling some of our overstock from other units in here. We'll have more catalog, at least through Christmas, and hopefully we can sell through some of the items the other stores had trouble moving."

As major record/tape chains alter their buying habits, at least one distributor spokesman reflects the kind of unhappiness Bartell mentions. Barry Furman, co-owner of R&S Distributing, Bridgeport, N.J., says, "It's (video games) a different business than the record business." He suggests that catalog and more breadth is required.

Educational software is reduced to \$34.95.

★ ★ ★

Ingram Book Co. of Nashville will begin to ship computer software and video games from its City of Industry, Calif. warehouse in an attempt to get product to the Western states and Hawaii faster. Ingram, said to be the largest distributor of trade books in the U.S., distributes video games and computer software to an estimated 4,000 retail clients. The company now boasts of carrying some 1,300 software titles in its catalog.

★ ★ ★

Coming soon: GCE's long-awaited 3-D imager and 3-D "Mine Storm" will not arrive at stores until October.

They originally had a September shipping date. "Melody Master," as well as 3-D "Pole Position" and "Narrow Escape," will also have October releases.

New products from Sirius Software include "Bandits" and "Final Orbits," a 3-D simulated battle in space that comes with a free game called "Bumper Bash," a pinball simulation program. These games are being released for Commodore computers.

Finally, Electronics Arts is looking toward October release dates for its Commodore versions of "Worms" and "Axis Assassin." Versions of these packages for other machines are due in November.


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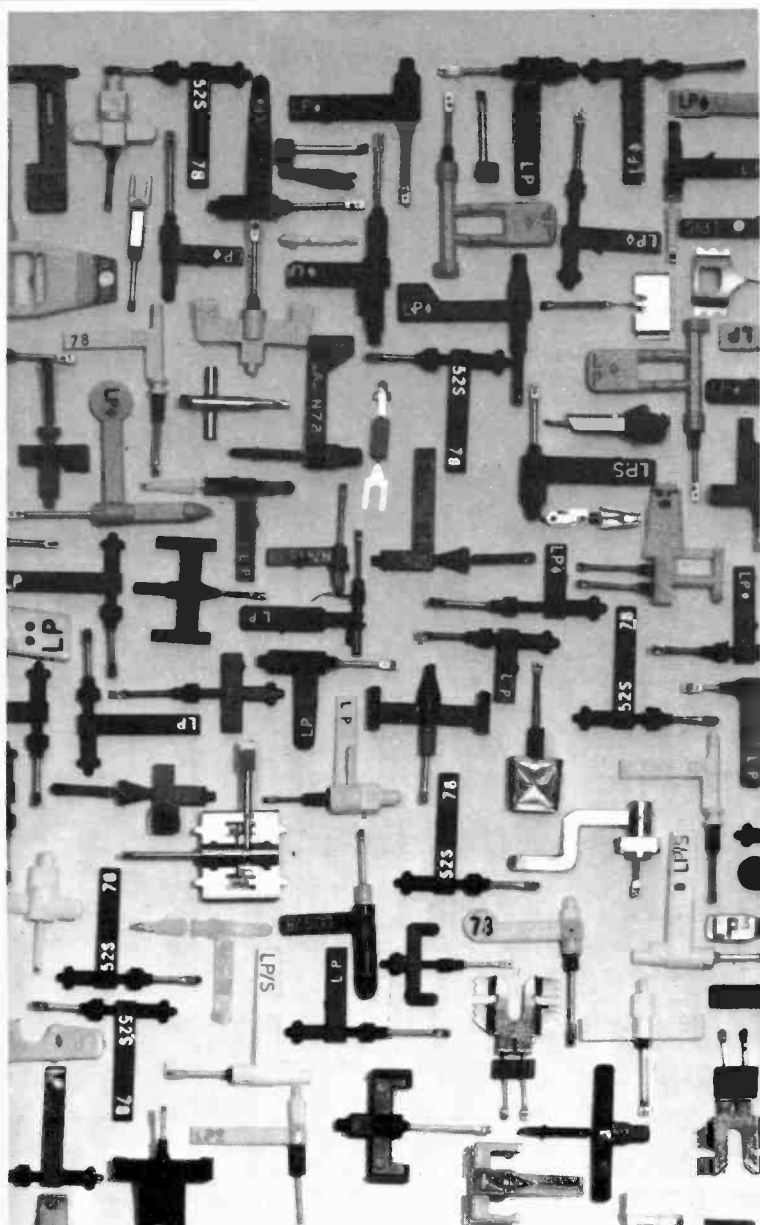
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A FREE CD—Jerry Gladioux, right, walks away from a Camelot Enterprises sales convention as the winner of a Magnavox CD player and a collection of CDs from John Harper of PolyGram Classics. Gladioux is Camelot's vice president of marketing.



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Top 25 Video Games

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	7	Q-BERT	Parker Brothers 5360	•	•	•	•	•
2	5	13	BURGER TIME	Intellivision 4549	•	•	•	•	•
3	2	17	ENDURO	Activision AX-026	•	•	•	•	•
4	6	7	POLE POSITION	Atari CX 2694	•	•	•	•	•
5	4	27	CENTIPEDE	Atari CX 2676	•	•	•	•	•
6	8	11	JUNGLE HUNT	Atari C-2688	•	•	•	•	•
7	7	11	ROBOT TANK	Activision AX-028	•	•	•	•	•
8	3	31	MS. PAC-MAN	Atari CX 2675	•	•	•	•	•
9	14	5	DECATHLON	Activision AZ 030	•	•	•	•	•
10	9	53	PITFALL	Activision AX-108	•	•	•	•	•
11	12	5	KANGAROO	Atari CX 2689	•	•	•	•	•
12	13	55	FROGGER	Parker Brothers 5300	•	•	•	•	•
13	11	37	RIVER RAID	Activision AX-018	•	•	•	•	•
14	10	21	KEYSTONE KAPERS	Activision AX 025	•	•	•	•	•
15	16	13	MINER 2049	Tigervision 7008	•	•	•	•	•
16	20	29	DONKEY KONG JR.	Coleco 2601	•	•	•	•	•
17	23	31	PHOENIX	Atari CX 2673	•	•	•	•	•
18	25	55	DONKEY KONG	Coleco 2451	•	•	•	•	•
19	19	13	GALAXIAN	Atari CX 2684	•	•	•	•	•
20	17	5	CRACK POTS	Activision AX 029	•	•	•	•	•
21	15	29	ZAXXON	Coleco 2435	•	•	•	•	•
22	22	3	PLAQUE ATTACK	Activision AX 027	•	•	•	•	•
23	18	55	PAC-MAN	Atari CX 2646	•	•	•	•	•
24	NEW ENTRY		MR. DO!	Coleco 2622	•	•	•	•	•
25	21	15	LOOPING	Coleco 2603	•	•	•	•	•

*Denotes cartridge availability for play on hardware configuration.

Retailing

Jury Out On Computers, Video Some Chains Still Mulling Additions To Product Mix

By FAYE ZUCKERMAN

NEW YORK—Major record/tape chains are having mixed reactions to the idea of inventorying computer and video programming. Some chains, such as San Francisco's Record Factory and the Minneapolis-based Musieland, have successfully merchandised computer products, while others, like Tower Records, cite poor sales figures for software.

A number of major record/tape chains—Houston's Cactus Records, Denver's Budget Records & Tapes and Great American Music/Wax Museum—say they are scrutinizing the software arena, but have no immediate plans to jump in.

Most record stores still plan to carry video games. They say they are hoping sales will pick up as the flat summer comes to an end. But many are finding they can't compete with mass merchandisers' heavily discounted video game prices. The record stores have already compressed their margins to less than a 25% markup, they say. Previously, they were getting 30% to 35%.

Meanwhile, many retailers have started to rent and sell video. Most have found this product area easy to merchandise and a boon to sales, and plan to delve deeper into video.

Record Factory has been test marketing video at one store for nearly six weeks. The store carries some 400 titles; children's programming is the only category of video product "not

moving," according to Sterling Lanier, president of the chain.

As for computer software, he observes, "Customers seem content buying software at a convenient location. It doesn't seem to be that price sensitive. It seems that consumers are not price-shopping software."

Currently, he reports that the markup on computer programs for his stores is about 30%. "Prices vary from about \$20 to \$50," he adds.

Although Record Factory is just now entering into the merchandising of video software, Tower Records has some eight locations which rent and sell video. These locations are either separate storefronts near a Tower Records store or are located inside the store. Stan Goman, division manager for the 33 Tower stores, notes that the video stores tend to rent more video than they sell. Music-related videos have become a consistent top seller.

However, he adds, "We did sell about 100 'Flashdance' videos in a week. Laserdisk and CED are also selling."

But, Goman admits, "We failed miserably at selling computer software. I hate to have to say that. We tried everything, but we couldn't get (computer) software to work for us."

Tower stores will continue to have software in their product mix until January. If sales have remained flat, the plan is to discontinue carrying such product. "We found that selling computer software was too labor in-

tensive," Goman says.

Additionally, video games are not selling as expected. "Our margins (on video games) are compressed. We can't compete with the mass merchandisers. They offer the product as a loss leader," he states.

David Blumstein, executive vice president of Softsel, one of the largest computer software distributors, explains that in order for stores to successfully merchandise such product, they first need to make a commitment by hiring appropriate salespeople, and then need to look closely at the market already being serviced. "My impression of Tower Records is that they do not really attract the everyday computer consumer," he notes. "They seem to be more like a late night place to buy records."

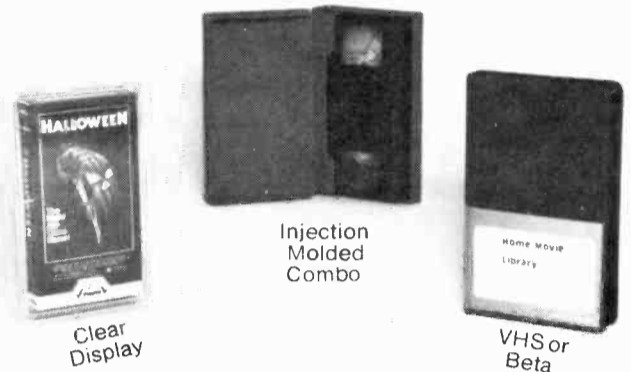
As for the Great American Music/Wax Museum stores, based in Minneapolis, they do not carry video or computer software. They do, however, sell video games. According to Jan Jordan, vice president in charge of purchasing and operations, "We are looking at computer software closely. The industry is still forming. We are waiting for the dust to settle before entering that market."

In respect to selling video programming, Jordan says the company is unlikely to carry such product. "We are not sure we want to be in the rental business," she adds. As for video games, which the stores have been selling for about two years, "it's cut-

(Continued on page 55)

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Record Bar Outlook 'Healthy'

Finance VP Surles Presents Encouraging Picture

By KIP KIRBY

DURHAM, N.C.—Given the combined demise of video games and an apparent upswing throughout the record industry, Record Bar's economic projection for the coming year is "very healthy."

That's the outlook from Dan Surles, senior vice president of finance for the retail chain, who was interviewed during Record Bar's recent convention here. "Our inventories are up \$1 million, and our accessories inventory is up more than \$1 million," says Surles. "At the same time, Record Bar's accessories have exploded, with sales now up 61% over 1982." Surles says he thinks the boom in personal stereo equipment is partly responsible for the escalation.

Individual stores, drawn into the new Record Bar philosophy of "participatory management," play a much stronger role in determining their function within the company. Managers are now handling their own budgeting and preparing their own profit-and-loss statements. They are also sharing in a heavily revamped profit program in which they are able to receive benefits from their stores' own profits regardless of how the rest of the chain profiles financially. Surles says that an internal audit program has been developed this year. At the convention, president Ron Cruickshank unveiled a restructured benefits plan for all employees.

The chain has committed itself to providing each employee within its operation 16 hours of training annually. It plans to prepare a special video training film to be used toward this goal. Additionally, as part of its new human resources department, Record Bar has hired Ethan Levine, a training specialist, to work in-house with managers and supervisors in an ongoing company-wide communications program.

Surles says he expects the anticipated success of Record Bar's newest venture, Napoleon's Grocery, to account as well for increased dollar volume within the operation. The first Napoleon's gourmet mall outlet opens Nov. 1 in Charlotte, N.C., and the company hopes to have a sales projection by Dec. 25 based on initial response.

Assuming the idea takes off, the growth for Napoleon's calls for three

stores operating at a 7% profit margin with a volume of \$800,000 by Oct. 31, 1984, the end of Record Bar's fiscal calendar year. Another five to 10 stores would then be launched in 1985 with a projected sales total of \$4 million and an 8% profit. If the concept takes hold, by 1988 there could be as many as 70 Napoleon's Grocery outlets in national mall locations, bringing Record Bar approximately \$45 million dollars in sales at 9% profit.

Barrie Bergman, chief of the chain, says he came up with the concept for the gourmet food centers two or

three years ago, "when the record industry was at its worst and I was looking for new ways to diversify as well as use our people in a new creative way." If the mall gourmet chain prospers, he says, he envisions a time when Napoleon's and Record Bar outlets housed in the same mall might be supervised jointly by one manager.

"I see this as a way to provide opportunity for advancement within the company," says Bergman. "We want to be able to reward our employees and give them new ways to continue moving up in Record Bar."

Purchaser Bennett Sees Slow Software Movement

By KIP KIRBY

DURHAM, N.C.—Record Bar will move "cautiously" in the area of home computer software in the next 12 months, but blank videotape and Compact Discs are likely to become even more important to the chain. That's the analysis provided by Steve Bennett, director of purchasing, who also notes that cassette sales have now moved several percentage points ahead of LPs throughout the chain.

Bennett says that there are no plans for entering the video rental field, and that Bar's current inventory of video game titles will probably be phased out gradually. "We don't feel that a mall site is a good potential for video rental," he comments.

Compact Discs are now offered in about 20 Record Bar outlets, although fewer than 10 of the stores actually stock complete title inventory. CD sales appear to be strongest in the chain's "better Southeastern mall stores," according to Bennett.

Bennett says he is seeing "a substantial increase in 12-inch product," up considerably from last year, a growth he attributes to the revival of dance music plus better graphics and packaging by manufacturers in this format. However, EPs and mini-LPs from major labels have not done particularly well in the chain, he says.

Record Bar is going even more heavily into employee incentive programs, with clerks and managers be-

ing offered spiff on a variety of items through special promotions. In addition to ongoing blank audio and videocassette incentives, there will be a full-scale incentive campaign throughout the chain for Christmas; employees can make as much as \$5 on higher priced items, such as portable tape recorders and "boom boxes," in addition to other items.

Record Bar carried a limited line of telephones this past year but is now reevaluating the situation, according to Bennett. "We aren't sure about telephones," he says. "Our priority is to become a full-service home entertainment store with an emphasis on music-related items."



STORE GOES MAD—Madness members make an appearance at Strawberry Records & Tapes' Copley Square, Boston outlet. While there, they filmed an interview for "Video Beat," a local video music tv show. Pictured from left are the program's VJ Cindy Balin and Madness members Mike Barson and Lee Thompson.

Coupons Click For Rainbow

• Continued from page 25

program, points out that coupon collections can boost loyalty: "Once the customer has four, five, six coupons, he won't be lured away even by a sale on an LP he wants. He may wait to buy the LP at the store with the coupons."

As a packager, Leber-Krebs supplies the whole program: coupon books, posters, ad support, buttons and counter cards.

Neither Finell nor Filosa will go into details involving cost. But Filosa does volunteer, "If every customer redeemed coupons, we'd lose a couple of points of gross profit margin." But of course, he adds, not all customers do redeem: "They take the slip home, lose it, whatever."

Nevertheless, Filosa maintains, the coupon promotion provides a powerful and constant incentive. "Say the ring-up is an odd figure, \$9 or so," he points out. "The customer picks up a butterfly for a single, or any other kind of accessory, to get the sale to \$10 and two coupons."

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Video Music Programming

As of 9/21/83

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

NEW VIDEOS ADDED:

Pat Benatar, "Love Is A Battlefield," Chrysalis
Berlin, "Masquerade," Geffen
Cheap Trick, "I Can't Take It," Epic
Billy Joel, "Uptown Girl," Columbia
Tim Finn, "Made My Day," Oz
9 Ways To Win, "Close To You," Atlantic
Southside Johnny & the Jukes, "Trash It Up," Mirage
Taxxi, "Gold And Chains," Fantasy

HEAVY ROTATION (maximum 4 plays a day):

Asia, "The Smile Has Left Your Eyes," Geffen
David Bowie, "Modern Love," EMI America
Def Leppard, "Foolin'," Mercury
Ronnie Dio, "Rainbow In The Dark," Warner Bros.
Fixx, "One Thing Leads To Another," MCA
Genesis, "Mama," Atlantic
Heart, "How Can I Refuse," Epic
Billy Idol, "Dancing With Myself," Chrysalis
Billy Joel, "Tell Her About It," Columbia
Kansas, "Fight Fire With Fire," CBS Associated
Huey Lewis, "Heart And Soul," Chrysalis
Loverboy, "Queen Of The Broken Hearts," Columbia
Men Without Hats, "Safety Dance," Backstreet
Moody Blues, "Sittin' At The Wheel," Threshold
Naked Eyes, "Promises Promises," EMI America
Robert Plant, "Big Log," Atlantic
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
Rainbow, "Street Dreams," Polydor
Frank Stallone, "Far From Over," RSO
Stray Cats, "Sexy + 17," EMI America
Talking Heads, "Burning Down The House," Sire
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Alarm, "The Stand," IRS
Animals, "The Night," IRS
Big Country, "In A Big Country," Mercury
Coney Hatch, "First Time For Everything," Mercury
Jim Capaldi, "Living On The Edge," Atlantic
Elvis Costello, "Everyday I Write The Book," Columbia
Dave Edmunds, "Information," Columbia
Eurythmics, "Love Is A Stranger," RCA
Mick Fleetwood, "I Want You," RCA
Helix, "Heave Metal Love," Capitol
Joan Jett, "Everyday People," MCA
JoBoxers, "Just Got Lucky," RCA
Elton John, "Kiss The Bride," Geffen
Kinks, "Don't Forget To Dance," Arista
Eric Martin Band, "Sucker For A Pretty Face," Elektra
Graham Parker, "Life Gets Better," Arista
Peter Schilling, "Major Tom," Elektra
Spandau Ballet, "True," Chrysalis
Michael Stanley, "My Town," EMI America
Neil Young, "Wondering," Geffen

LIGHT ROTATION (maximum 2 plays a day):

A Flock Of Seagulls, "Talking," Jive
Axe, "Heat In The Street," Atco
Aztec Camera, "Oblivious," Sire
Peter Baumann, "Strangers In The Night," Portrait
Cobra, "Blood On Your Money," Epic
Dave Davies, "Mean Disposition," Warner Bros.
Howard Devoto, "Rainy Season," A&M
ELO, "Sweet Messages," Jet
Cee Farrow, "Should I Love You," Rocshire
Fastway, "We Become One," Columbia
Flestones, "Right Side Of A Good Thing," IRS
Grand Alliance, "Helpless," A&M
Eddy Grant, "I Don't Wanna Dance," Portrait
Herbie Hancock, "Rockit," Columbia
Joey Harris & the Speedsters, "You Never Call Me," MCA
Human League, "Mirror Man," A&M
Inxs, "To Look At You," Atco
Kagney & the Dirty Rats, "Dirty Rats," Motown
Nils Lofgren, "Across The Tracks," Backstreet
Minor Detail, "Canvas Of Life," Polydor
Oingo Boingo, "Nothing Bad Ever Happens To Me," A&M
R.E.M., "Radio Free Europe," IRS
Ramones, "Time Has Come Today," Warner Bros.
Roman Holliday, "Don't Try To Stop It," Jive
Tim Scott, "Swear," Warner Bros.
Spys, "Midnight Fantasy," EMI America
Rod Stewart, "What Am I Gonna Do," Warner Bros.
Tears For Fears, "Pale Shelter," Mercury
Translator, "Un-Along," Columbia
Twisted Sister, "You Can't Stop Rock & Roll," Atlantic
Units, "Girl Like Me," Epic
Mari Wilson, "Just What I've Always Wanted," London

Bar's Levy Points To Boom In Accessories

DURHAM, N.C.—Special products continue to be a major source of income for Record Bar, according to newly named special products manager Bruce Levy. Accessories now account for 15% of total sales in the chain's 148 stores, and Levy projects that by the end of fiscal 1984, these lines could account for a hefty 20% of total Bar volume.

The chain will be taking a much more aggressive sales approach in the coming year with accessories. Key items in growth are personal stereos and "boom boxes" which already account for roughly 3%-4% of sales throughout Record Bar.

In fact, says Levy, the phenomenal growth of special products is creating the need for complete reevaluation of the Record Bar merchandising, ordering and fixture system. "The number of products we are now carrying has actually outgrown the system we've been using. Music-related accessories will be given a heavy push

As a result, inventories are coming under closer monitoring. New cash registers, installed store-wide in July, allow for individual sales breakdown by category in each store, plus the ability to track cost of goods sold in each location.

Levy indicates that store display materials are also being evaluated, with slat-wall fixtures becoming a staple piece of equipment. Their flexibility makes them ideal, he explains, for spotlighting all kinds of merchandise, including t-shirts, blank audio and video cassettes and graphics tied in with hot prerecorded product.

Another shift in emphasis for the retail operation is the entrance of higher ticket product. "Several years ago you wouldn't have seen us stocking items with \$100 price tags," Levy comments. "Now we're finding that people are more interested in buying quality items such as personal stereos. Pricing does not seem to be as critical a factor."

Video

Music Clip Boom In Full Swing Industry Ranks Swell As Number of Outlets Grows

By LAURA FOTI

NEW YORK—The gold rush is on. The explosion of the video music industry can be documented by the increasing numbers of its ranks, the attraction to it of those in related fields, and the number of new firms offering support services.

More video music is being produced now than ever, and there are more outlets for it on television and in venues. Companies have sprung up that offer video installations and programming for clubs, colleges and other outlets and that make recommendations to record companies about the best utilization of the opportunities provided by video.

Management companies that previously only represented artists are now seeking work for their "video directors." Commercial, film and television directors have experimented with the genre, with some offering their services at substantially reduced

rates or even at no charge.

Former record company staffers by the score have set up small firms to market video clips, service clubs, produce and direct clips and represent artists and directors. Some recommend budgets and personnel for various projects.

Radio station program directors and DJs, too, are getting into the video act, and tying in with local television channels to co-produce programs.

Some symptoms of a burgeoning business:

Randy Hoek, formerly director of national promotion marketing at Arista, has gone out on his own, representing video directors and providing marketing input to record companies. He is based in New York.

Kort Falkenberg and Kimberly Bellman, formerly in-house video producer/director and a&r administrator, respectively, for Chrysalis, have formed a film and video produc-

tion company, Reel Magic, in Woodland Hills, Calif.

Videomusic Arts, a division of Perkins-Hill Productions in New York, has been formed to represent artists and directors and provide artistic services to the music industry.

Instant Replay, based in Coconut Grove, Fla., has emerged as a steady supplier of support services for those in the field, with an emphasis on music news on video, provided to MTV, among others.

Music Vision, in Memphis, is a new two-hour-per-week television show headed by David Less, formerly with Atlanta's Video Music Channel. Other new shows start almost daily, with many others planned for the coming months.

Cracken Productions, in Forest Hills, N.Y., offers "montage video" for songs that have no accompanying video. Bob Macken is marketing his technique to record companies and tv programmers.



POINTERS FOR PONTY—Jean-Luc Ponty and members of the Joffrey Ballet get some tips from the producer of Ponty's latest video, Ken Walz, right. Looking on is director Adam Friedman.

Sales Figures Surprise Record Factory Outlet

NEW YORK—As the first Record Factory outlet to merchandise videocassettes, the Colma/Daly City, Calif. store stands out from all others in the 30-store San Francisco chain (Billboard, Sept. 17).

Since July 15, when the store introduced video software, sale and rental business has been better than expected.

In fact, Ginger Martin, the manager of the store, says, she had originally expected only to rent titles. "We didn't even put the list price on the products. We had to keep looking the prices up. I never expected to sell that much product," she says.

Since the introduction of video, she says she has noticed a new kind of customer frequenting the store. "It seems like families are coming into the store and an older clientele. With the new product, we have increased the demographics of our customer base."

But it wasn't that easy for the store to get established as a marketer of video products. Its biggest competition was a Warehouse Records store across the freeway that was rumored to be doing "record" rental and sales for the entire chain of more than 100 stores.

To date, only about 1% of the store's total sales comes from the videocassettes. Nearly 72% of the sales are records and tapes—with some 15% accounted for by computer software and video games. "If we sell four movies a week we have done well," says Martin.

As this store gets established as a seller of video software, Martin believes that sales and rentals will continue to rise. "We are finding more of our traditional record and tape customers becoming involved with video," she says.

Embassy Launches New Children's Line

LOS ANGELES—Embassy Home Entertainment, following the lead of MGM/UA, Vestron, RCA/Columbia Pictures and some others, has launched a new line of children's programs for the home video market. The line, "Children's Treasures," premieres in October.

Special packaging will give this line a unique identification, according to Bob Cook, Embassy's vice president sales and marketing. Release will be staggered, beginning with "The Further Mis-Adventures of Ichabod Crane" and "Raccoons And The Lost Star" on Oct. 14.

In November, Embassy will release a collection of Christmas stories on Videodisk as well as cassette. After the Christmas season, Embassy will release one or two titles per month. Prices will start at \$24.95.

Video Gems Sets Series

LOS ANGELES—Video Gems has become the second videocassette duplicator/distributor in this area to take on the disbursement and copying of music programming in Beta Hi-Fi and Dolby VHS stereo. The firm joins Video Associates of

Los Angeles, which duplicates "Police Around The World" in stereo and is hoping to get limited distribution in non-traditional video outlets for the long-playing video.

Video Gems has acquired the exclusive marketing rights to 22 original music features put out by Genesis Home Video, Beverly Hills. Initial releases will be "Blues I," featuring B.B. King and Linda Hopkins, and "Rhythm & Blues I," hosted by Billy Eckstine, with performances by Ruth

Brown, Billy Preston and Gloria Lynne.

The series is entitled "America's Music," with a suggested list price of \$49.95 on each hour-long videocassette. The series was taped live at A&M Records' studio.

Joseph C. Infante, president of Video Gems, explains that historic footage, clips and original live performances are used to document and showcase American music. In addition to those two titles, jazz, folk, country, soul and gospel programs will be forthcoming. Patti Page, Doug Kershaw, Razy Bailey, Eddie Dean, Sylvia, Jerry Lee Lewis, Moe Bandy, Terry Gregory and Ricky Skaggs are slated to appear in upcoming videos.

SCHEDULE BEING FINALIZED

New Panelists For Billboard Meet

NEW YORK—Panel members and ancillary activities for Billboard's fifth annual Video Music Conference are being firmed up, and a number of new appointments have been made.

The conference runs Nov. 17-19 at the Huntington-Sheraton Hotel in Pasadena, Calif.

Opening the conference on Thursday, Nov. 17 will be keynote speaker Bob Pittman, a founder of MTV and currently executive vice president and chief operating officer of Warner Amex Satellite Entertainment Co. A second keynote speaker, to be announced, will open Friday's sessions.

Pittman's address will be followed by a presentation entitled "A History of Visual Music," which will trace the combination of music and visuals from ancient times through the 1950s. Presenter is Bill Moritz, a visual music art historian, lecturer, writer and filmmaker.

Three hours of presentations by television programmers follow. Producers of local, syndicated and national programs have been invited to show samples of their programming, discuss their policies and philosophies and answer questions.

In the evening, conference registrants are invited to a reception sponsored by MTV and to showcases of the latest video music product.

Friday's panels are:

- "Parts Of The Whole: Lighting,

Choreography & Art Direction," moderated by Jefferson Graham of the Hollywood Reporter. New panelist is Sam Nicholson, owner of Xenon, a Hollywood-based production company.

- "The Computer Age: Graphics & Animation," moderated by Jim McCullough of Software Merchandising. Panelists are: Robert Abel of Robert Abel & Associates, Mark Allen of Pilot Productions, Rebecca Allen of the New York Institute of Technology, David Catzel of Catzel Thomas & Associates, Peter Conn of Homer & Associates, Mike Cotton of Capitol group the Tubes and Brian Ross of Image West.

- "Fix It In The Mix: Audio & Video Pre- & Post-Production Techniques," moderated by David Schwartz of Mix Magazine. New panelists are Tim Boyle of the Record Plant, Lou Casabianca of Speed Of Light Communications, Ken Ehrlick of Ken Ehrlick Productions and Jim Lautz of Positive Video.

- "A Unique Vision: Artists & Directors," moderated by Laura Foti of Billboard. New panelists are Gerald Casale of Warner Bros. group Devo, Jeff Porcaro of Columbia group Toto and director Simon Fields of Lime-light Productions.

Saturday's panels are:

- "An Hour Or More: The Future For Long-Form Programs," moderated by Bruce Apar of Home Viewer

Magazine. New panelists are Jeff Abelson of Parallax Communications and Betty Bitterman of Home Box Office.

- "On The Beam: Satellite Delivery," moderated by special events producer Vicki Lynn. Panelists are: Jack Calmes of World Show Vision Network, Peter Gerwe of UNUSON, Kevin Hamburger of Warner-Amex, Nyhl Henson of Nyhl Henson Enterprises, Robin Rothman of Geffen Records and Gary Worth of Wold Communications. Joseph Pelton of Intelsat will be present via a videotaped speech.

- "Selling The Artist: Video As Promotion," moderated by Adam White of Billboard. New panelists are Len Eband of PolyGram, Bill Gerber of Lookout Management and Pat Morrow of Nocturne, Inc. Mike Greene of Atlanta's Video Music Channel replaces Cathy Roszell of the same company.

- "Making The Scene: Clubs & Campuses," moderated by Faye Zuckerman of Billboard. New panelists are Ed King of Sound Unlimited Systems, Dave Hershenson of the Red Onion chain, Jack Millman of Video Music International and Sven Risom of Sony.

Special events will be announced later. For more information, contact Kris Sofley in Billboard's Los Angeles office at (213) 273-7040 or Laura Foti in New York at (212) 764-7427.

www.americanradiohistory.com

'STRAWBERRY' TIE-IN

'Oz' Bonus From MGM/UA

NEW YORK—MGM/UA Home Video's philosophy seems to be, if you're going to sell one videocassette, why not sell two? The company last month offered a reduced price to distributors on the movie "Fame" for each copy of "The Kids From Fame" purchased. Now that practice has been extended.

This month, in a promotion entitled "The Bonus Of Oz," MGM/UA will offer distributors a special price on "The Wizard Of Oz." For every copy of the new "Strawberry Shortcake's Housewarming Party" bought, distributors may buy "Oz" at a price that will allow dealers to offer the title for a \$39.95 retail price.

"We think 'Strawberry Shortcake' will be strong for Christmas," says Saul Melnick, vice president of sales. "It's a proven seller, and 'Oz' is a good title to tie in with. We've never offered 'Oz' at a reduced price before." The regular list price of "Oz" is \$59.95.



SMOKEY SPOOF—British guitarist Richard Thompson shoots his first video, "Wrong Heartbeat," at Videowest Productions in San Francisco. Erik Nelson directs this takeoff on rock video cliches.

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Videocassette Top 40

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SALES

RENTAL

These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.
TITLE
Copyright Owner, Distributor, Catalog Number

These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of retailers and wholesalers.
TITLE
Copyright Owner, Distributor, Catalog Number

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	WEEKS AT #1	This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	WEEKS AT #1
1	1	14	48 HOURS Paramount Pictures, Paramount Home Video 1139	Paramount Pictures, Paramount Home Video 1139	11	1	1	13	48 HOURS Paramount Pictures, Paramount Home Video 1139	Paramount Pictures, Paramount Home Video 1139	11
2	NEW ENTRY		FLASHDANCE Paramount Pictures, Paramount Home Video 1454	Paramount Pictures, Paramount Home Video 1454		2	2	7	PORKY'S CBS-Fox Video 1149	CBS-Fox Video 1149	
3	2	72	JANE FONDA'S WORKOUT (ITA) KVC/RCA, Karl Video Corporation 042	KVC/RCA, Karl Video Corporation 042		3	12	2	BAD BOYS Thorn/EMI 1633	Thorn/EMI 1633	
4	3	7	PORKY'S CBS-Fox Video 1149	CBS-Fox Video 1149		4	10	3	THE OUTSIDERS Warner Brothers Pictures, Warner Home Video 11310	Warner Brothers Pictures, Warner Home Video 11310	
5	10	3	THE OUTSIERS Warner Brothers Pictures, Warner Home Video 11310	Warner Brothers Pictures, Warner Home Video 11310		5	3	11	THE VERDICT CBS-Fox Video 1188	CBS-Fox Video 1188	
6	4	32	AN OFFICER AND A GENTLEMAN (ITA) Paramount Pictures, Paramount Home Video 1467	Paramount Pictures, Paramount Home Video 1467		6	6	15	SOPHIE'S CHOICE (ITA) CBS-Fox Video 9076	CBS-Fox Video 9076	
7	5	14	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309	Warner Brothers Pictures, Warner Home Video 11309		7	5	13	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309	Warner Brothers Pictures, Warner Home Video 11309	
8	18	3	BAD BOYS Thorn/EMI 1633	Thorn/EMI 1633		8	4	20	FIRST BLOOD (ITA) Thorn/EMI 1573	Thorn/EMI 1573	
9	12	4	THE BEASTMASTER MGM/UA Home Video 80026	MGM/UA Home Video 80026		9	9	6	THE BEASTMASTER MGM/UA Home Video 800226	MGM/UA Home Video 800226	
10	16	5	YOU ONLY LIVE TWICE CBS-Fox Video 4526	CBS-Fox Video 4526		10	7	16	THE TOY RCA/Columbia Pictures, Home Video 10538	RCA/Columbia Pictures, Home Video 10538	
11	11	11	THE VERDICT CBS-Fox Video 1188	CBS-Fox Video 1188		11	14	31	AN OFFICER AND A GENTLEMAN (ITA) Paramount Pictures, Paramount Home Video 1467	Paramount Pictures, Paramount Home Video 1467	
12	8	15	ALICE IN WONDERLAND (ITA) Walt Disney Home Video 36	Walt Disney Home Video 36		12	8	10	MAD MAX Vestron V-4030	Vestron V-4030	
13	21	5	STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315	Paramount Pictures, Paramount Home Video 2315		13	20	31	ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181	Warner Brothers Pictures, Warner Home Video 11181	
14	9	21	FIRST BLOOD (ITA) Thorn/EMI 1573	Thorn/EMI 1573		14	15	3	STILL SMOKIN' Paramount Pictures, Paramount Home Video 2315	Paramount Pictures, Paramount Home Video 2315	
15	7	11	DURAN DURAN Thorn/EMI TVD 1646	Thorn/EMI TVD 1646		15	16	21	JANE FONDA'S WORKOUT (ITA) Karl Video Corporation 042	Karl Video Corporation 042	
16	6	12	MAD MAX Vestron V-4030	Vestron V-4030		16	NEW ENTRY		FLASHDANCE Paramount Pictures, Paramount Home Video 1454	Paramount Pictures, Paramount Home Video 1454	
17	19	22	AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489	Paramount Pictures, Paramount Home Video 1489		17	11	15	FRANCES Thorn/EMI 1621	Thorn/EMI 1621	
18	20	17	THE TOY (ITA) RCA/Columbia Pictures, Home Video 10538	RCA/Columbia Pictures, Home Video 10538		18	22	4	THE FINAL COUNTDOWN Vestron V-4047	Vestron V-4047	
19	14	7	PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203	CBS-Fox Video 6203		19	13	6	SIX WEEKS RCA/Columbia Pictures Home Video 91001	RCA/Columbia Pictures Home Video 91001	
20	25	11	PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255	CBS-Fox Video 6255		20	28	11	SAVANNAH SMILES Embassy Home Entertainment 2058	Embassy Home Entertainment 2058	
21	26	16	SOPHIE'S CHOICE (ITA) CBS-Fox Video 9076	CBS-Fox Video 9076		21	26	4	YOU ONLY LIVE TWICE CBS-Fox Video 4526	CBS-Fox Video 4526	
22	13	11	WINNIE THE POOH (ITA) Walt Disney Home Video 025	Walt Disney Home Video 025		22	NEW ENTRY		THE MAN FROM SNOWY RIVER CBS-Fox Video 1233	CBS-Fox Video 1233	
23	22	30	BLADE RUNNER (ITA) Embassy Home Entertainment 1380	Embassy Home Entertainment 1380		23	21	17	MY FAVORITE YEAR MGM/UA Home Video 800188	MGM/UA Home Video 800188	
24	33	10	THIS IS ELVIS Warner Brothers Pictures, Warner Home Video 11173	Warner Brothers Pictures, Warner Home Video 11173		24	NEW ENTRY		THE KING OF COMEDY RCA/Columbia Pictures Home Video 191200	RCA/Columbia Pictures Home Video 191200	
25	15	21	GREASE (ITA) Paramount Pictures, Paramount Home Video 1108	Paramount Pictures, Paramount Home Video 1108		25	18	18	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265	Warner Brothers Pictures, Warner Home Video 11265	
26	28	45	STAR TREK II: THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180	Paramount Pictures, Paramount Home Video 1180	6	26	29	34	NIGHT SHIFT The Ladd Co., Warner Home Video 20006	The Ladd Co., Warner Home Video 20006	
27	17	7	DISNEY'S STORYBOOK CLASSICS Walt Disney Home Video 121	Walt Disney Home Video 121		27	36	5	PLAYBOY VIDEO VOLUME 3 CBS-Fox Video 6203	CBS-Fox Video 6203	
28	32	18	MY FAVORITE YEAR MGM/UA Home Video 800188	MGM/UA Home Video 800188		28	37	26	CREEPSHOW Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	Laurel Show Inc./Warner Brothers Pictures, Warner Home Video 11306	
29	23	32	ROAD WARRIOR ● Warner Brothers Pictures, Warner Home Video 11181	Warner Brothers Pictures, Warner Home Video 11181		29	17	17	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433	Paramount Pictures, Paramount Home Video 1433	
30	39	20	STAR TREK: THE MOTION PICTURE (ITA) Paramount Pictures, Paramount Home Video 8858	Paramount Pictures, Paramount Home Video 8858		30	30	14	I, THE JURY CBS-Fox Video 1186	CBS-Fox Video 1186	
31	38	19	LOVESICK ● Warner Brothers Pictures, Warner Home Video 20011	Warner Brothers Pictures, Warner Home Video 20011		31	31	2	DURAN DURAN Thorn/EMI, TVD 1646	Thorn/EMI, TVD 1646	
32	40	11	SATURDAY NIGHT FEVER (ITA) Paramount Pictures, Paramount Home Video, 1307 A, 1113A	Paramount Pictures, Paramount Home Video, 1307 A, 1113A		32	34	10	THAT CHAMPIONSHIP SEASON Cannon Films, Inc., MGM/UA Home Video 800221	Cannon Films, Inc., MGM/UA Home Video 800221	
33	34	4	THE MISSIONARY Thorn/EMI 1605	Thorn/EMI 1605		33	23	14	KISS ME GOODBYE CBS-Fox Video 1217	CBS-Fox Video 1217	
34	30	18	AIRPLANE! (ITA) Paramount Pictures, Paramount Home Video 1305	Paramount Pictures, Paramount Home Video 1305		34	39	10	PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6355	CBS-Fox Video 6355	
35	35	33	STRAWBERRY SHORTCAKE IN BIG APPLE CITY (ITA) Family Home Entertainment, MGM/UA Home Video 338	Family Home Entertainment, MGM/UA Home Video 338		35	19	16	CLASS OF '84 Vestron V-5022	Vestron V-5022	
36	24	4	SIX WEEKS RCA/Columbia Pictures Home Video 91001	RCA/Columbia Pictures Home Video 91001		36	25	19	AIRPLANE II-THE SEQUEL Paramount Pictures, Paramount Home Video 1489	Paramount Pictures, Paramount Home Video 1489	
37	37	11	SAVANNAH SMILES Embassy Home Entertainment 2058	Embassy Home Entertainment 2058		37	27	13	THE STING II Universal City Studios Inc., MCA Distributing Corp. 71015	Universal City Studios Inc., MCA Distributing Corp. 71015	
38	27	2	VIGILANTE Vestron V-4063	Vestron V-4063		38	32	29	BLADE RUNNER (ITA) Embassy Home Entertainment 1380	Embassy Home Entertainment 1380	
39	29	18	LORDS OF DISCIPLINE Paramount Pictures, Paramount Home Video 1433	Paramount Pictures, Paramount Home Video 1433		39	33	17	STILL OF THE NIGHT CBS-Fox Video 4711	CBS-Fox Video 4711	
40	31	24	PLAYBOY VIDEO VOLUME 2 ● CBS-Fox Video 6202	CBS-Fox Video 6202		40	24	5	THE MISSIONARY Thorn/EMI 1605	Thorn/EMI 1605	

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

Video

Music Monitor

• **Contestants Ready:** A combination game show and live concert debuts in New York Saturday (1) at 1:30 p.m. on Channel 7. Entitled "The Pop 'N' Rocker Game," it is hosted by Jon "Bowzer" Bauman of Sha Na Na. Irene Cara and Oingo Boingo are slated to appear in the first show. Look for Tommy Tutone, America, Ashford & Simpson and the Plimsouls to appear in upcoming shows.

• **Premiere Video:** Alligator Records of Chicago launched its first video clip, featuring Big Twist & The Mellow Fellows, an R&B band. Production and direction were headed by Michael Dawson. The clip portrays Twist and the fellows turning participants of a seemingly stuffy cocktail party into R&B fanatics. It was filmed at the Crystal Ballroom of Chicago's Blackstone Hotel.

• **And For Another Twist:** Chuck Francour's video clip, "Prisoner of Rock 'N' Roll," was produced by Gary Prato and Paul Brooks.

• **Trick Or Treat:** Astro Rock TV's "You Party Animal" by Robin Diamond will premiere on music television stations this Halloween.

• **Firefighting:** Kansas has completed a video clip for the song "Fight Fire With Fire," the single from their latest CBS Associated album, "Drastic Measures." Shot at

the Charlie Chaplin soundstage at A&M Studios in Hollywood by director Don Orlando of Pendulum Productions, the clip incorporates special effects, animation and surreal imagery.

• **Just Folk:** CSI Productions of Compton, Calif. shot three clips for Joan Baez, for release on European television in conjunction with her current tour. The three-camera shoot captured Baez performing "Warriors Of The Sun," "Children Of The '80s" and "It's Over."

Chart Repeat

Due to production difficulties, the Videocassette Top 40 (sales and rental) on this page is a repeat of the chart published last week. Billboard will bring this information up to date in next week's issue.

Music Titles From Monterey

LOS ANGELES—Monterey Home Video, an arm of Family Home Entertainment, is releasing three new music titles: the country program "A Celebration," "The Tubes... Live At The Greek" and "Boogie Assault," featuring Canned Heat. All titles are an hour long and list for \$39.95.

"A Celebration" is an hour-long benefit concert staged at the Forum in Los Angeles for the late country performer/songwriter Dorsey Burnett. It features Glen Campbell, Kris Kristofferson, Tanya Tucker, Gary Busey and Maureen McGovern.

"Live At The Greek" features such Tubes songs as "White Punks On Dope," "Don't Touch Me There" and "Remote Control." The Canned Heat title is the first from that group and is timed to reach the market at the same time as their new album of the same name.

All titles are available in VHS stereo and Beta Hi-Fi.

Videotape Rental Set At Provi-Soir Chain

MONTREAL—Logascope Inc. will soon start renting videotapes through the Provi-Soir 24-hour convenience store chain in Quebec.

Logascope spokesman Jean-Claude Grunler says the move won't pose much competition to existing video rental outlets, since only about 15 titles will be available through the 185-store chain. Titles will be renewed each month, and Logascope hopes to garner about 20% of the Quebec market by the end of 1984 through this and other marketing efforts.

Meet The Rutles Via Pacific Arts

LOS ANGELES—It's not "The Compleat Beatles," but Pacific Arts Video Records is hoping to attract some of the same audience with its November release "The Rutles."

Monty Python member Eric Idle created the comedy film, which stars the Rutles, a nonexistent band that looks like the Beatles, but isn't; sounds a lot like them, but isn't; has similar adventures; and somehow achieves the total demolition of all Beatle mythology, while at the same time reminding the audience of those

times. Songs in the program include "The Fool On The Pill," "Your Mother Should Go" and "Tragical History Tour."

Idle stars, along with Neil Innes, John Halsey and Rikki Fataar. Guests include George Harrison, Bianca Jagger, Gilda Radner, Dan Aykroyd, John Belushi and Michael Palin. Directors were Gary Weiss and Eric Idle; executive producer was Lorne Michaels. The 70-minute film, originally shown on NBC-TV, will list for \$59.95.



TWISTIN' THE NIGHT AWAY—Big Twist & the Mellow Fellows in production on the first video for their label, Alligator Records. The clip, "300 Pounds Of Heavenly Joy" from their "Playing For Keeps" LP, was filmed at Chicago's Blackstone Hotel.

Pro Equipment & Services

Texas Studios Aim To Diversify Operators Eye Music Video, CD To Avoid Slumps

By MARTHA FISCHER

DALLAS—Texas-based recording studio operators are taking a hard look at potential areas of diversification to help them through difficult economic periods such as the recent recession in the music industry nationwide.

Echoing the sentiments of many of his competitors all over the state, Russell Whitaker of Dallas Sound Labs states that he will never again rely exclusively on the recording industry, or on a single studio operation, to keep his business solvent.

"Henceforth we will offer auxiliary services to attract business from a variety of markets including feature films, industrial movies, jingles, album production, tv commercials and interlock sweetening," he says.

One area of potential business that is riveting the attention of the Texas studio owners is the Compact Disc. "Once it takes hold it will signal an economic boom for the recording industry," says Gordon Perry of Goodnight Audio, Dallas.

Les Studdard of January Sound, Dallas, agrees: "I'm looking forward to the Compact Disc; it's obviously a product that is going to have positive implications for the studio industry."

Michael Borvsky of Free Flow Productions in Austin says that demand is already outstripping supply. "It's a great concept, and soon it will be portable, too."

Many Texas studio operators are also hoping to capitalize on the mushrooming music video business. However, they contend that a great number of acts will have to foot the cost of production of their own music video clips. "It will be the price they have to pay for breaking into the big time," says Paul Christensen, president of Omega Audio, Dallas. He says that the introduction of the payment of residuals on the use of music videos will eventually help some of the groups to offset production costs.

Steve Wiener of Third Coast Video, Austin, worries that music video outlets like MTV are not yet turning profits, and that the burden of paying residuals would be tough on them, with the ripple effect feeding back down to the recording studios.

At the risk of hurting his own business, which is hoping to share in the music video recording pie, Hughie Meaux of Sugar Hill Studios, Houston, warns performing artists that over-exposure to the music video medium may result in a fall-off of attendance at live concerts. He also argues that it is unfair to bands to use their video clips and not pay them residuals.

As the feature film industry builds in Texas, more and more recording

studios are offering film makers audio-to-film and audio-to-video capabilities. As Whitaker explains, "They (film industry operators) can do all their scoring at once at our Dallas Sound Labs. They can start with a spotting session in our viewing theatre, go off and write the score, then come back and record it, mix it and finish it here."

Allied Film Labs is scheduled to move its facilities into the Dallas Entertainment complex, and Whitaker says that when this move is accomplished, "It will be possible to do a film from start to finish at the complex with everything but optical effects."

Other areas that the Texas studios are targeting include:

- Country music videos.
 - Startup bands with relatively small budgets for audio and video recordings.
 - Working closely with large and small cable tv companies on the development of music videotapes for their markets.
 - Actively soliciting labels that offer contemporary Christian music.
 - The production of music and commercials for the Latin market.
- The Texas studio operators feel that additional strides can be made if the music industry offers:
- Better written songs.
 - A greater volume of artists and a wider variety of music in the charts.
 - A more realistic approach to the business instead of the prevailing "megadollars" attitude.
 - A sharper focus on consumer needs.
 - The establishment, by a major record label, of an a&r office somewhere in Texas.
 - More local radio backing for local artists.

Many Texas studio operators agree that while strides are being made in their efforts to overcome the economic malaise of the past few years, these gains are being threatened by skyrocketing union fees, excessive perks and the age-old problem of bands getting their music charted.

They say that in some concert halls, union fees for the videotaping of live concerts have tripled. Malcolm Harper of Reelsound Recording, Austin, charges that this attempt to cash in on the music video production boom is resulting in project cancellations.

Studio operators are also charging that some competitors are using ex-

pensive perks such as video games and whirlpool baths to lure customers. They claim that it is wasteful and succeeds only in jacking up the cost of studio time.

Also troubling the studios is the ongoing problem of groups needing to have a hit on the audio or video charts before being able to get airplay.

EECO Bows Vid Editing System

SANTA ANA, Calif.—EECO Inc. has begun full production of its Intelligent Video Editing System (IVES). Delivery of production units of the system will begin immediately, according to George Swetland of EECO.

Swetland states that the unit is being marketed through the firm's distributor network in the U.S. and Canada. EECO distributors are located in Los Angeles, Elk Grove Village, Ill.; Rockville, Md; Needham Heights, Mass.; Mountain Lakes, N.J.; New York City; Portland, Ore.; Philadelphia; Seattle, and Toronto.

The IVES system is a complete time code video editing machine designed as a self-contained package to provide turnkey post-production capabilities. Swetland says that it offers affordability and performance as well as a host of user friendly features. "The system performs precision single-source record SMPTE, or control track editing, and provides all the necessary pre- and post-edit functions," he adds.

Among the features incorporated in IVES are:

- EECO's VideoMaster control, which allows the performance of seven different motion control and edit preview functions from a single control.
- A one-button command that performs a direct copy from the play recorder to the record VTR, or vice-versa.
- A one-button command that automatically strips the record tape with continuous SMPTE time code, control track pulses and video black.
- An internal audio mixer and monitor which can blend audio inputs from a microphone jack or an auxilliary audio line jack with the audio track of the play VTR for recording on to the record VTR audio track.



PREPARING CASH—Columbia artist Johnny Cash goes over his sheet music with producer Brian Ahern, left, as the two prepare to record the final track for Cash's new LP, "Johnny 99," at Enactron Truck Studio, Los Angeles.

Schubert Group Adds Innovative

GARDENA, Calif.—The Schubert Systems Group, based here, has acquired the assets of Innovative Audio Inc., in a move aimed at expanding Schubert into a full-service sound reinforcement company.

Schubert Systems was formed in 1979 by Dirk and S. Roy Schubert, and has, in the past, provided electronics, monitors and PA systems for such acts as Toto, Willie Nelson and the Doobie Brothers. This season the expanded company is on the road with Willie Nelson, Paul Anka, Christopher Cross and the Hollies.

According to David Morgan, the newest partner and manager of Schubert Systems, the firm develops or customizes many of its own products, including mixing consoles, cross-overs, equalizers, intercoms and snake systems. In addition, Schubert intends to introduce its own line of programmable mixing consoles by 1985.

The current complement of equipment owned and operated by Schubert Systems includes consoles by Jim Gamble, (modified to Schubert specifications), JBL biamped monitor systems, JBL four-way phased PA systems driven by Schubert transformerless minimum delay crossovers, and Cerwin Vega Metron amplifiers. Schubert also provides a full range of analog and digital effects, including two new Lexicon model 224X digital reverbs with Larc remote controls.

A.F. Associates Building Facility

NEW YORK—Manhattan Transfer, a recently formed company based here, has retained A.F. Associates Systems Division to design and build a film-to-tape/tape-to-film facility.

According to Richard Sirinsky, vice president and general manager of A.F. Associates, the new facility will house two innovative color correction suites for film-to-tape transfers. These will be centered on the Rank Cintel Mark IIIC digital telecine and the Rank Ferrit magnetic sound system. The facility's third suite will house a Teledyne Kinescope recording system for the transfer of tape in all formats to 35 and 16 mm film.

Sirinsky claims that, when completed, Manhattan Transfer will be the first facility in this country with the ability to transfer videotape directly to 35mm negatives. He says that the facility will also be equipped with Ampex model VPR3 VTRs.

Tom Canavan, manager of A.F. Associates, explains that many of the innovative uses of equipment and space in the new company were in response to specific requirements stipulated by Howard Burch, head of Manhattan Transfer. Burch was formerly with EUE/Editel here.

Manhattan Transfer is located on Fifth Avenue. The facility is expected to be operational by mid-fall.

Seminar To Focus On Sony Digital Processor

NEW YORK—A seminar on the use of the Sony PCM F-1 Digital Processor in professional audio applications will be held here Wednesday (28). The seminar, which is sponsored by Audio-Techniques Inc., will be in Studio A at RCA Recording Studios, 1133 Ave. of the Americas.

The program will include demonstrations of the PCM F-1 in several different systems along with presentations of F-1 applications in video, film, disc mastering, Compact Disc and remotes. Seminar leaders will include Tom Steele of Frankford Wayne Disc Mastering; Gus Skinas of Sony Digital; David Smith, Audio manager, Editel; and Tom Jung, independent producer/engineer.

Fee for the seminar is \$60. Lunch and beverages will be served to all participants.

Frank Zappa Buys Sony Digital System

NEW YORK—Frank Zappa has acquired a Sony PCM-3324 digital recording system. Zappa already owns a Sony PCM-1610 two-track digital audio mastering system.

Zappa, believed to be one of the few recording artists in the world to own a complete digital system, will use the equipment to record "Zappa, Volume One," an LP of orchestral compositions, which will be released on his own Barking Pumpkin label. The compositions, written by Zappa between 1968 and 1979, will be performed by the London Symphony under the direction of Kent Nagano, assistant conductor of the Oakland Symphony and music director of the Berkeley Symphony.

Zappa states that his decision to buy digital equipment was based on the "astounding difference between digital and analog."



JOHNNY'S MIRAGE—Southside Johnny, second from right, is a portrait in concentration as he listens to a playback of his latest recording, "Trash It Up," recently released on Mirage Records. In the studio with Southside Johnny are, from left, guitarist and associate producer Billy Rush, producer Nile Rodgers, and engineer Jason Corsaro.

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Pro Equipment & Services

Studio Track

By ERIN MORRIS

LOS ANGELES

At **The Complex**, Jive/Arista recording act **Q-Feel** mixing the second single from their latest album with producers **Martin Page** and **Brian Fairweather**. **George Massenbourg** is engineering. **Joyce Kennedy** is tracking her solo LP for A&M, with **Jeffrey Osborne** producing and **Tom Vicari** engineering. **Murray Dvorkin** is seconding.

Producer **Gordon Mills** is mixing **Tom Jones'** upcoming album release at **Britannia Studios**. **Greg Venable** is behind the board. **Bill McClure** is producing **Delores Beard**, with **Russ Bracher** engineering and **Kent Luck** assisting. **Shelly West** laying tracks for new LP with producers **Snuff Garrett** and **Steve Dorff**. **Ken Suesov** is at the console, with Bracher assisting. **Dorff** producing **Allan Frizzell's** latest effort, with Bracher and Luck engineering.

At **Mars Studio**, **Curtis Nolen** is producing **Rockwell** for Motown. **Arne Frager** is behind the board. **Dana Meyers** is producing the **Spinners'** next album. **Scot Skidmore** is engineering. **Al Daniels** and Frager are co-producing **Catch** for Variety International. Frager and Skidmore are at the board.

Current activity at **Eldorado Recording Studio** includes **Burning Sensations** finishing mixes on their upcoming Capitol LP, with **Tom McGovern** and **David Jerden** co-producing. Jerden is engineering. **Atlantic** artist **Marc Jordan** cutting tracks for his upcoming album. Jordan is producing with **John Capek**, and Jerden is at the controls. **A&M** act **Color Me Gone** is finishing its next LP with producers **David Anderle** and **Liam Sternberg**. **Ed Stasium** is engineering.

Teena Marie is producing herself for her first Epic LP at **Larrabee Sound**. **Bobby**

Brooks is engineering, with assistance from **Sabrina Buchanek** and **Car Johnson**.

Jimmy Jam and **Terry Lewis** are co-producing **Cheryl Lynn's** newest LP, with **Taavi Mote** at the console. **Ron Kersey** is producing an album by **Avis Harrel**. **Barry Rudolph** is at the board, with assistance from **Brad Coker**. **Solar** recording group **The Dells** has been working on its latest project under the production of **Reggie Calloway**. The effort is being engineered by **Steve Hodge** with assistant **Judy Clapp**. Producer **Chuck Jackson** has been dubbing strings for the upcoming **Dells** LP, to be released on **Larc**. **Carmine Rubino** is engineering.

At **Skip Saylor Recording**, **Donnie Barren** is working on a self-produced project for **City Lights**. The EP is being engineered by **Jon Gass**. Producer **Ian Ainsworth** is mixing **the Brat**, with Ainsworth and **Skip Saylor** sharing engineering duties. **Shooter** is tracking four sides with producer **Mark Cutsforth** and engineer **Tom McCauley**.

ELSEWHERE

In **Sausalito, Calif.** at **The Plant Studios**, **Ron Nevison** producing and engineering **Grace Slick's** new solo album for **RCA**. **Rick Sanchez** is assisting. **Ted Nugent** recording and mixing his upcoming Atlantic project. **Ashley Howe** is producing and engineering, with assistance from **Kevin Eddy**. **Slash Records** artist **Bonnie Hayes** is producing **Robin & the Rocks**, with **Ann Fry** engineering and **Ross Williams** seconding.

Silent Treatment is recording its first EP with producer **Tom R. Duncan** at **Desitrek Studios** in **Portland, Ore.** **Doug Debrow** is engineering.

Mastering at **Criteria Studios** in **Miami** includes **Gang of Four's** latest **EMI** London release. The album was produced by **Ron &**

Howard Albert and was mastered by **Mike Fuller**. **Brian Lawrie** is cutting single tracks with producer **Mike Lewis** and engineer **Dennis Hetzendorfer**. **Jim Sessody** is seconding.

Roma cutting tracks at **Orange Entertainment Center** in **Orange, Calif.** **Bob Heinlein** is producing, with **Jim Melonakos** engineering. The group is finishing an LP.

Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.



NEW TEAM—Team Records artist **Big Al Downing** works on tracks at **Woodland Sound Studio** in **Nashville** with new producer **Ray Baker**, center. Looking on, right, is engineer **Les Ladd**.

AT AES CONVENTION

Encore For dbx 'Digital Tour'

NEWTON, Mass.—The professional products division of **dbx** will give audiences at the upcoming **Audio Engineering Society** convention an encore performance of the "dbx Digital American Tour 1983," according to **Lance Korthals**, director of marketing and sales for the company.

The "tour" includes a multimedia presentation covering the advent of **dbx's** new digital audio technology.

It also highlights what **Korthals** describes as the significance of the firm's model 700 digital audio processor in the marketplace. **Korthals** will make the presentation with the assistance of **Les Tyles**, **dbx's** head of engineering.

The "tour," which stopped in six major cities nationwide this summer, will be presented several times during the run of the **AES** convention. It will be conducted at the facilities of **Studio Instrument Rentals**, not far from the **New York Hilton** hotel site of the **AES** convention.

dbx's model 700 Digital Audio Processor utilizes the **Companded Predictive Delta Modulation (CPDM)** approach to digital processing. **Korthals** explains that **dbx's** aim in designing a digital audio processor was to achieve a sound quality and dynamic range better than what is offered by the **PCM** systems. The unit is priced at about \$5,000, and **Korthals** says that this pricing "will allow most studios to get into digital recording."

Other products to be shown by **dbx** at the **AES** convention include noise reduction systems as well as several products from the **dbx OEM** line, including the model 2150 series of voltage-controlled amplifiers, the 221 series of tape noise reduction cards, and the 321 series of satellite noise reduction cards. Ongoing demonstrations of the entire **dbx** line of professional recording and broadcast equipment will be located in the firm's booth on the convention floor.

BILLBOARD AT AES
The Audio Authority

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FOR WEEK ENDING OCTOBER 1, 1983

Billboard® TOP LPs & TAPE®

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THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	14	THE POLICE Synchronicity A&M SP3735	▲	8.98		30	27	11	TACO After Eight RCA AFL1-4818	8.98			59	55	66	MEN AT WORK Business As Usual Columbia ARC 37978	▲		
2	2	41	MICHAEL JACKSON Thriller Epic QE 38112	▲	BLP 2		31	30	46	PRINCE 1999 Warner Bros. 1-23720	10.98	BLP 21		60	53	13	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	8.98		
3	3	23	SOUNDTRACK Flashdance Casablanca 8114921 Polygram	▲	9.98	BLP 20	32	32	10	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	8.98	BLP 7		61	59	24	EDDY GRANT Killer On The Rampage Portrait/Ice B6R 38554 (Epic)	●		BLP 44
4	4	35	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	▲			33	31	39	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	●	BLP 45		62	60	21	ZEBRA Zebra Atlantic 80054			
5	5	7	BILLY JOEL An Innocent Man Columbia QC 38837				34	36	4	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)		BLP 15		63	64	6	BETTE MIDLER No Frills Atlantic 80070	8.98		
6	6	6	ASIA Alpha Geffen GHS 4008 (Warner Bros.)				35	35	8	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	8.98			64	76	4	JUICE NEWTON Dirty Looks Capitol ST-12294	8.98		
7	12	24	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)				36	33	23	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	●	BLP 8		65	67	34	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	●		CLP 2
8	17	9	BONNIE TYLER Faster Than The Speed Of Light Columbia BFC 38710				37	34	33	DURAN DURAN Duran Duran Capitol ST-12158	8.98			66	69	5	RUFUS AND CHAKA KHAN Live-Stoppin' At The Savoy Warner Bros. 1-23679			BLP 13
9	9	19	THE FIXX Reach The Beach MCA 5419	●	8.98		38	39	11	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	8.98			67	70	4	CHEAP TRICK Next Position Please Epic FE-38794			
10	10	10	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)				39	40	5	ZAPP Zapp III Warner Bros. 1-23875	8.98	BLP 12		68	68	4	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	8.98		
11	8	7	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)				40	58	3	SHEENA EASTON Best Kept Secret Epic America ST-17101	8.98			69	61	10	ARETHA FRANKLIN Get It Right Arista AL8-8019	8.98		BLP 10
12	7	14	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)				41	41	8	KANSAS Drastic Measure CBS Associated QZ-38733				70	82	25	NAKED EYES Naked Eyes EMI-America ST 17089	8.98		
13	13	9	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)				42	44	16	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	●			71	65	25	JARREAU Jarreau Warner Bros. 1-23801	●		BLP 27
14	14	7	AIR SUPPLY Greatest Hits Arista AL 8-8024				43	54	3	HEART Passionworks	8.98	BLP 19		72	72	20	GLADYS KNIGHT AND THE PIPS Visions	●		

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FOR WEEK ENDING OCTOBER 1, 1983

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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	2	12	TOTAL ECLIPSE OF THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	33	39	4	IF ANYONE FALLS —Stevie Nicks (Jimmy Iovine), S. Stewart; Modern 7-99832(Atco)
2	1	10	TELL HER ABOUT IT —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012	34	37	7	IT MUST BE LOVE —Madness (Clive Langer, Alan Winstanley), Siffre; Geffen 7-29562
3	3	15	THE SAFETY DANCE —Men Without Hats (Marc Durand), J. Steinman; Columbia 52232(MCA)	35	24	13	HUMAN TOUCH —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13576
4	5	10	MAKING LOVE OUT OF NOTHING AT ALL —Air Supply (Jim Steinman), J. Steinhman; Arista 1-9056	36	33	11	LADY LOVE ME —George Benson (Arif Mardin), D. Paich, J.N. Howard; Warner Bros. 7-29563
5	9	9	(SHE'S) SEXY + 17 —Stray Cats (Dave Edmunds), B. Selzer; EMI-America 8168	37	42	5	THIS TIME —Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A & M 2574
6	11	6	KING OF PAIN —The Police (Hugh Padgham, Police), Sting; A & M 2569	38	41	6	WHAT AM I GONNA DO —Rod Stewart (Rod Stewart, Jimmy Iovine, Tom Dowd), Stewart, Davis, Brock; Warner Bros. 7-29564
7	13	9	TRUE —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42720	39	20	14	I'LL TUMBLE 4 YA —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03912
8	4	18	MANIAC —Michael Sembello (Phil Ramone, Michael Sembello), M. Sembello, D. Matkosky; Casablanca 812506-7(Polygram)	40	51	3	MODERN LOVE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8177
9	17	6	ISLANDS IN THE STREAM —Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, M. Gibb, RCA 13615	41	32	12	DON'T YOU GET SO MAD —Jeffrey Osborne (George Duke), J. Osborne, M. Sembello, D. Freeman; A&M 2561
10	12	10	FAR FROM OVER —Frank Stallone (Johnny Mandel), F. Stallone, V. DiCola; RSO 815023-7(Polygram)	42	56	3	DR. HECKYLL & MR. JIVE —Men At Work (Peter McLean), C. Hay; Columbia 38-04111
11	10	10	DON'T CRY —Asia (Mike Stone), Wetton, Downes; Geffen 7-29571	43	47	6	CAN'T SHAKE LOOSE —Agnetha Faltskog (Mike Chapman), R. Ballard; Polydor 815230(Polygram)
12	14	12	PROMISES, PROMISES —Naked Eyes (Tony Mansfield), P. Brynes, R. Fisher; EMI-America 8170	44	46	7	EVERYDAY I WRITE THE BOOK —Elvis Costello & The Attractions (Clive Langer, Alan Winstanley), E. Costello; Columbia 38-04045
13	16	14	HOW AM I SUPPOSED TO LIVE WITHOUT YOU —Laura Branigan (Jack White), M. Bolton, D. James; Atlantic 7-89805	45	50	5	FOOLIN' —Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 814178-7(Polygram)
14	8	15	PUTTIN' ON THE RITZ —Taco (PSP, David Parker), Berlin; RCA 13574	46	49	8	MIRACLES —Stacy Lattisaw (Narada Michael Walden), G. Benson, F. Wildhorn; Cotillion 7-99855(Atco)
15	7	11	HUMAN NATURE —Michael Jackson (Quincy Jones), S. Procar, J. Bettis; Epic 34-04026	47	52	5	UNCONDITIONAL LOVE —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 814088-7(Polygram)
16	6	21	SWIFT —A.M.E. (Anthony Malone, Eddie Rabbitt)	48	48	6	THE NIGHT —The Tubes (David Mallow), D. Pfanner, R. Giles; Warner Bros. 7-28519
				65	74	3	OLD TIME ROCK & ROLL —Bob Seger & The Silver Bullet Band (Bob Seger, Muscle Shoals Rhythm Section), G. Jackson, T. Jones III; Capitol 5276
				66	67	7	FREAK-A-ZOID —Midnight Star (R. Calloway), V. Calloway, R. Calloway, B. Simmons; Solar 7-69828(Elektra)
				67	87	2	SEND HER MY LOVE —Journey (Mike Stone) S. Perry, J. Kain; Columbia 38-04151
				68	54	18	STAND BACK —Stevie Nicks (Jimmy Iovine), S. Nicks; Modern 7-99863
				69	79	2	TENDER IS THE NIGHT —Jackson Browne (Jackson Browne, Greg Ladanyi) R. Kunkel, D. Kortchmar, J. Browne; Asylum 7-69791(Elektra)
				70	82	3	CUM ON FEEL THE NOIZE —Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha 4-04005(Epic)
				71	81	3	BREAK MY STRIDE —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113(Epic)
				72	NEW ENTRY		MY TOWN —Michael Stanley Band (Michael Stanley Band) M. Stanley EMI-America 8178
				73	60	7	BAD BOYS —Wham-U.K. (Steve Brown), G. Michael; Columbia 38-3932
				74	76	4	ROCKIT —Herbie Hancock (Material, Herbie Hancock), H. Hancock, B. Laswell, M. Beinhorn; Columbia 44-03978
				75	80	3	ONLY YOU —The Commodores (M. Williams), M. Williams; Motown 1694
				76	NEW ENTRY		TAKE ANOTHER PICTURE —Quarterflash (John Boylan) M. Ross; Geffen 7-29523(Warner Bros.)
				77	45	18	CHINA GIRL —David Bowie (David Bowie, Nile Rodgers), D. Bowie, I. Pop; EMI-America 8165
				78	85	3	A LITTLE GOOD NEWS —Anne Murray (Jim Ed Norman), Black, Bourke, Rocco; Capitol 5264
				79	NEW ENTRY		MIRROR MAN —The Human League (Martin Rushent, Human League) Oakey, Callis, Burden; A&M 2587
				80	NEW ENTRY		THE MONKEY TIME —The Tubes (David Foster) C. Mayfield; Capitol 5254
				81	83	4	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (David Mallow), D. Pfanner, R. Giles; Warner Bros. 7-28519

17	21	6	ONE THING LEADS TO ANOTHER —The Fixx (Rupert Hine), Curmin, Woods, West-Oram, Greenall, Agies; MCA 52264	55	4	HEART AND SOUL —Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chin; Chrysalis 4-42726	83	4	BABY, WHAT ABOUT YOU —Crystal Gayle (J. Bowen), J. Leo, W. Waldman; Warner Bros. 7-29582
18	23	10	BURNING DOWN THE HOUSE —Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565(Warner Bros.)	53	4	EVERYDAY PEOPLE —Joan Jett And The Blackhearts (J. Jett, R. Cordell, K. Laguna), S. Stewart; Blackheart/MCA 52272	84	2	MAJOR TOM (COMING HOME) —Peter Shilling (Peter Shilling, Armin Sabol) P. Shilling, D. Lodge; Elektra 7-69811
19	25	7	TELEPHONE (LONG DISTANCE LOVE AFFAIR) —Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8172	70	2	UPTOWN GIRL —Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149	85	NEW ENTRY	WHEREVER I LAY MY HAT —Paul Young (Laurie Latham) N. Whitfield, M. Gaye, B. Strong; Columbia 38-04071
20	15	18	EVERY BREATH YOU TAKE —The Police (Hugh Padgham, The Police), Sting; A & M 2542	63	3	LOVE IS A STRANGER —Eurythmics (Stewart, Williams), Lennox, Stewart; RCA 13618	86	94	DON'T GIRLS GET LONELY —Glenn Shorrock (John Boylan) S. Davis, C. Whitesett; Capitol 526
21	30	5	DELIRIOUS —Prince (Prince); Warner Bros. 7-29503	27	19	(KEEP FEELING) FASCINATION —The Human League (Martin Rushent, Human League), Dakley, Callis; A&M 2547	87	90	YOU KNOW WHAT TO DO —Carly Simon (Mike Manieri) C. Simon, J. Brackman, P. Wood, M. Manieri; Warner Bros. 7-29484
22	22	15	DEAD GIVEAWAY —Shalamar (L.F. Sylvers, III), J. Gallo, M. Dare, L.F. Sylvers, III; Solar 7-69819(Elektra)	65	3	QUEEN OF THE BROKEN HEARTS —Loverboy (Bruce Fairbairn), P. Dean, M. Reno; Columbia 38-04096	88	93	SHOULD I LOVE YOU —Gee Farrow (Andy Lunn) C. Farrow, Krell; Rocshire 95032(MCA)
23	31	13	TONIGHT I CELEBRATE MY LOVE —Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242	64	4	SPICE OF LIFE —Manhattan Transfer (Richard Rudolph), R. Temperton, D. Bramble; Atlantic 7-89786	89	NEW ENTRY	FOUR LITTLE DIAMONDS —ELO (Jeff Lynne) J. Lynne; Jet 4-04130(Epic)
24	18	19	SHE WORKS HARD FOR THE MONEY —Donna Summer (Michael Omartian), D. Summer, M. Omartian; Mercury 812370-7(Polygram)	59	6	JUST BE GOOD TO ME —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris III; Tabu 4-03955(Epic)	90	NEW ENTRY	DON'T TRY TO STOP IT —Roman Holiday (Peter Collins) B. Bonhomme; Jive/Arista 1-9092
25	26	9	KISS THE BRIDE —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29568(Warner Bros.)	40	10	COLD BLOODED —Rick James (Rick James), R. James; Gordy 1687(Motown)	91	NEW ENTRY	AIN'T NOBODY —Rufus With Chaka Khan (R. Tittleman) H. Wolinski; Warner Bros. 7-29555
26	29	9	BIG LOG —Robert Plant (Not Listed), Plant, Blunt, Woodroffe; Es Paranza 7-99844(Atlantic)	61	5	FIGHT FIRE WITH FIRE —Kansas (Kansas, Neil Kernon), J. Elefante, D. Elefante; CBS Associated 4-04057	92	95	CANVAS OF LIFE —Minor Detail (Billy Wheelan) J. & W. Hughes; Polydor 815329-7(Polygram)
27	28	8	TELL HER NO —Juice Newton (Richard Landis), R. Argent; Capitol 5265	38	14	IT'S A MISTAKE —Men At Work (Peter McIan), C. Hay; Columbia 38-03959	93	NEW ENTRY	MAMA —Genesis (Genesis, Hugh Padgham) Banks, Collins, Rutherford; Atlantic 7-89770
28	43	3	ALL NIGHT LONG (ALL NIGHT) —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1698(MCA)	73	2	AUTOMATIC MAN —Michael Sembello (Phil Ramone) M. Sembello, D. Batteau, D. Sembello; Warner Bros. 7-29485	94	96	LIFE GETS BETTER —Graham Parker (David Kershbaum) G. Parker; Arista 1-9065
29	19	13	LAWYERS IN LOVE —Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne Asylum 7-69826	69	4	JUST GOT LUCKY —JoBoXers (Alan Shacklock), Bostock, Wayne; RCA 13601	95	NEW ENTRY	GUNS FOR HIRE —AC/DC (AC/DC) Young, Young, Johnson; Atlantic 7-89774
30	35	5	SUDDENLY LAST SUMMER —The Motels (Val Garay), M. Davis; Capitol 5271	78	2	LOVE IS A BATTLEFIELD —Pat Benatar (Neil Geraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732	96	NEW ENTRY	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; MCA 52257
31	36	5	SITTING AT THE WHEEL —The Moody Blues (Pip Williams), J. Lodge; Threshold 604(Polygram)	72	4	TROUBLE IN PARADISE —Jarreau (Jay. Graydon), G. Mathieson, J. Graydon, T. Veitch; Warner Bros. 7-29501	97	62	HOLD ME 'TIL THE MORNIN' COMES —Paul Anka (Denny Dante), Paul Anka, D. Foster; Columbia 38-03897
32	34	7	DON'T FORGET TO DANCE —The Kinks (Ray Davies), R. Davies; Arista 1-9075	44	8	HOW CAN I REFUSE —Heart (Keith Olsen), A. Wilson, N. Wilson, H. Lesse, M. Andes, D. Carmassi, S. Ennis; Epic 34-04047	98	57	TAKE ME TO HEART —Quarterflash (John Boylan), M. Ross; Geffen 7-29603(Warner Bros.)
							99	58	YOU'RE DRIVING ME OUT OF MY MIND —Little River Band (Little River Band, Ernie Rose), B. Birtles, G. Goble; Capitol 5256
							100	71	RAINBOW'S END —Sergio Mendes (Sergio Mendes); D. Freeman, D. Batteau; A&M 2563

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The ad deadline for
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15	11	12	▲	9.98	POL	▲	44	52	11	SPANDAU BALLET True Chrysalis BGV-41403	CBS			73	74	15	DIO Holy Diver Warner Bros. 1-23836	WEA	8.98	
16	15	23	▲	8.98	CAP	▲	45	47	5	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	BLP 16		74	79	7	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA	8.98	
17	18	4		8.98	WEA		46	46	7	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA	8.98		75	71	28	ALABAMA The Closer You Get RCA AHLL-4663	RCA	8.98	▲
18	21	4		8.98	CAP		47	38	9	SHALAMAR The Look Solar 60239 (Elektra)	WEA	8.98	BLP 22	76	77	24	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS		
19	20	6		8.98	MCA		48	50	9	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	8.98	BLP 4	77	75	82	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	8.98	●
20	16	14	▲	8.98	CBS	▲	49	48	19	FASTWAY Fastway Columbia BFC 38662	CBS			78	62	15	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA	8.98	
21	22	24	▲	8.98	WEA	▲	50	42	17	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	8.98		79	66	8	SPYRO GYRA City Kids MCA 5431	MCA	8.98	
22	19	15	●	8.98	WEA	●	51	49	17	THE KINKS State Of Confusion Arista A1 8-8018	RCA	8.98		80	81	26	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA	8.98	
23	23	19		8.98	RCA		52	114	2	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	8.98		81	179	2	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824	RCA	9.98	
24	25	8		8.98	CBS		53	45	33	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	8.98	▲	82	73	71	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS		▲
25	63	2		8.98	RCA		54	57	6	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS	BLP 9		83	78	25	KROKUS Head Hunter Arista AL 8005	RCA	8.98	
26	24	12	●	8.98	POL	●	55	43	49	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	8.98	▲	84	96	7	WHAM-U.K. Fantastic Columbia BFC 38911	CBS		
27	29	4		8.98	POL		56	56	29	U2 War Island 90067 (Atco)	WEA	8.98	●	85	86	6	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA	8.98	
28	26	33	▲	8.98	CBS	▲	57	37	12	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA	8.98	●	86	83	17	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	8.98	●
29	28	22	▲	8.98	CBS	▲	58	51	16	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA	5.98		87	85	18	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS		BLP 5

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Country

Things Looking Up For Indies Small Nashville Labels See New Cause For Hope

By KIP KIRBY

NASHVILLE—Is there life outside the majors? Yes, say the majority of independent country record labels, who claim that the horizon is starting to look brighter for them. The indies, buffeted by economic gale forces and distribution woes over the past three years, now think they're headed toward a new period of growth and prosperity.

Leading the list of reasons for this optimism is the changing face of independent distribution. Almost every label expresses the view that indie distributors are suddenly assuming greater interest in small labels.

"The whole picture's shifted since Arista and Motown pulled their distribution to the majors," says AMI Records president Michael Radford. "The indie distributors are turning

around completely in their attitude toward us. They're being cooperative and courteous. They're paying quicker. In fact, they seem to be making a real effort to keep accounts paid in 60 days. It's too early to tell, but it's beginning to look like a brand new game."

In the past year, such labels as Union Station, AMI, Team, Noble Vision, Avion, BMH, Dimension, Gervasi, Mesa, NSD, F&L, Moon Shine, Primero, Door Knob, Southern Tracks and Audiograph have all managed to chart records in country without the benefit of major label distribution. MDJ Records was reactivated by its colorful president Larry McBride after a period of dormancy following its meteoric launch of supergroup Alabama.

Other independents, such as Viva (Warner Bros.), Churchill (MCA), Main Street (MCA), Compleat (PolyGram) and Permian (MCA) affiliated themselves through p&d deals with major labels to give a distribution edge to their product.

The road for indies, with or without major distribution links, remains inherently rocky. The majority of their product in country reaches mid-chart and stops. Retailers are often reluctant to stock non-bar coded product. However, indies still maintain that with the right act and/or the right record, they can crack tight playlists and sell product. They point to the success of unknown group Atlanta on MDJ, which streaked into the national top 10 with its debut re-

lease this spring, "Atlanta's Burn-in"; to Compleat Records' success with Vern Gosdin, who also hit the top 10 when still on AMI Records; and to Lynn Anderson on Dallas-based Permian Records.

Some labels accept their fate as artist development tools whose most successful acts will move on to major record companies. That's the strategy of Atlanta-based Southern Tracks, which broke Albert Coleman & the Atlanta Pops' "Hooked On Country" regionally and signed him to Epic. Certain small labels, such as Noble Vision (Jim Glaser), Mesa (Karen Taylor-Good), Cardinal (Serra) and Gervasi (Wyvon Alexander), are financed primarily to launch a particular artist's career. Noted Nashville producer Bob Montgomery has just formed BTB Records for singer Freddy Weller.

Other indies refuse to consider themselves as mere launching pads. They insist that with proper financing and product, they can develop new talent which will stay with them. One of these is Scott Tutt, president of two-act Union Station Records, who says he's been approached by artists who were dropped from major labels and want to release their product through his company. Tutt says that isn't the route he wants to take: "I think new acts are the way we can attract national attention and establish ourselves."

Three years seems to be the mini-
(Continued on page 44)



WAYLON TELETHON—Escorted by Nashville sheriff Fate Thomas, Waylon Jennings makes a rare local tv appearance in support of the Labor Day Muscular Dystrophy telethon on Nashville's WTVF. Shown discussing charity ball contributions for the RCA artist are, from left, WTVF anchors Chris Clark and Brenda Blackmon, Jennings and Thomas.

Nashville Scene

Steve Wariner Changes His Sound

By KIP KIRBY

On the road recently in Durham, N.C. to cover Record Bar's annual convention for its store managers and executives, Scene has an opportunity to see Steve Wariner for the first time with a band. He's had the group together for more than a year, and the change in Wariner since switching from quiet solo act to fronting a powerhouse road band is electrifying.

Who would have suspected that Wariner is a pop/rocker at heart? Who would have suspected that, freed from his center-stage stool and electric guitar, this performer takes over a stage like a junior Rick Springfield? His set was tight and uncluttered by the inane between-song patter that usually breaks up an audience's concentration. For someone who hadn't seen Wariner deviate from smooth, MOR ballads in solo opening act appearances, the new high-energy change is mesmerizing. This isn't to imply Steve Wariner doesn't still do country; but with the revision in his live show, he no longer comes off like a cross between Glen Campbell and John Denver. It's a



great career change, and one that ought to win him a lot more fans outside his former sphere of influence.

Speaking of the Record Bar convention (which also featured Earl Thomas Conley along with Wariner on its "country night"), Marshall Crenshaw's road manager Steve Vando made more than a few enemies on the evening his artist played. Vando was rude and heavy-handed during the afternoon with the sound personnel handling audio for the four-day convention, then got ugly during the performance with a local tv station cameraman who had come to film a bit of Crenshaw's set for media coverage (with Record Bar's prior approval). Vando's abusive language, swinging fists and unpleasant demeanor were totally unnecessary and detrimental to Crenshaw. Too bad people like Vando are allowed to set the tone for performers who themselves couldn't be any nicer.

★ ★ ★

We know that many of you have been holding your breaths waiting for the sequel to "Kenny Rogers as The Gambler." We know that seeing him create the leading role in a celluloid version of writer Don Schlitz's celebrated song was a highlight for you, and that you've been anxiously awaiting "Part II." We know that you probably are big fans, too, of Linda Evans, and watch her in "Dynasty" every single week, and could think of nothing better than a movie which would pair her up with Kenny.

Ken Kragen knew all this about you as well. So he's got Kenny, Linda and Bruce Boxleitner together in "The Gambler, Part II" airing on CBS Monday, Nov. 28 and Tuesday, Nov. 29. Mark those dates down. For those of you without television sets: go listen to "The Gambler" 45 again and get your friends to give you capsulized versions instead.

★ ★ ★

Chet Atkins, who takes a back seat to no one on the guitar, recently allowed Nashville tv station WSMV to tape a special segment with him and George Benson before Benson's concert at the Opry House. The usually reserved Atkins was uncharacteristically talkative and enthusiastic as he described his admiration for Benson's guitar and vocal talent; then they did some informal jamming together for the cameras. Later, Atkins asked the station for a dub of their

impromptu performance because he'd enjoyed it so much. Meanwhile, Chet takes off this month to team up with French guitarist Marcel Dadi for a nine-city European tour in France, Belgium, Norway and England.

"We'll perform material like we have on our records," says Atkins
(Continued on page 44)

AT OCT 14 MEETING

CMA Sets Elections, Awards

NASHVILLE—Awards presentations, the president's report by Joe Galante and the board of directors election are scheduled for the annual Country Music Assn.'s membership meeting 8:30 a.m., Oct. 14 at the Opryland Hotel.

Awards to be made include presentation of the Founding President's Award and separate awards to the producers of the CMA's album and single of the year. During the election process, one director in each of 12 membership categories will be chosen, along with three directors-at-large.

Members will also vote on an amendment to the bylaws recommended by the CMA's board of directors during the July meeting held in Toronto. This proposal more clearly defines criteria for CMA membership.

The following director nominations have been made by the CMA board; additional nominations may be sustained from the floor at the time of the general membership meeting. Nominees include:

Advertising agency: Kathy Gangwisch, Kathy Gangwisch and Associates, Kansas City; Jack Walz, BDA/BBDO, Atlanta.

Artist/musician: Charlie Daniels, the Charlie Daniels Band; Randy Owen, Alabama; Richard Sterban, the Oak Ridge Boys.

Artist manager/agent: Tony Conway, Buddy Lee Attractions, Nashville; Jim Halsey, the Halsey Co. International, Tulsa; D.J. McLachlan, APA, New York; Jim Morey, Katz-Gallin-Morey, Los Angeles.

Audio/video: Betty Bitterman, HBO, New York; Reg Dunlap, Multimedia Entertainment, Nashville; Peter Kauff, DIR Broadcasting, New York.

Composer: Blake Mevis, Pride Music Group, Nashville; Bob Morrison, Combine Music, Nashville; Ben Peters, Ben Peters Music, Nashville.

Disc Jockey: Lee Arnold, WHN New York; Len Bliss, WLJB Valparaiso, Ind.; Dale Turner, WMC Memphis; Lynn Waggoner, KEBC Oklahoma City.

International: Deniss Brown, Joe Brown Enterprises, U.S.A./Honolulu/New Zealand; Mervyn Conn, Mervyn Conn Promotions, London; Greg Rogers, RCA Records, London.

Publication: Lon Helton, Radio & Records, Los Angeles; Howard Lander, Amusement Business, Nashville.

Publisher: David Conrad, Almo-Irving, Nashville; Dean Kay, Welk Music Group, Los Angeles; Buddy Killen, Tree International, Nashville; Bob Montgomery, Writers House Music, Nashville.

Record Company: Rick Blackburn, CBS Records, Nashville; Joe Galante, RCA Records, Nashville; Frank Jones, PolyGram Records, Nashville; Lynn Shults, Capitol/EMI America/Liberty Records, Nashville.

Record merchandiser: Barrie Bergman, the Record Bar, Durham, N.C.; Jim Schwartz, Schwartz Bros., Lanham, Md.

Talent buyer/promoter: Harry
(Continued on page 44)

Hyland Forms Publicity Firm

NASHVILLE—Mike Hyland has left Monument Records to form The Hyland Company, a publicity and public relations agency geared toward the entertainment industry. Among his clients are Country Radio Broadcasters Inc. (which stages the annual Country Radio Seminar), Southside Management, Music Publishing Consultants, and radio station WKDF's "Reel, Rock & Row Fishing Tournament."

Hyland is a former Billboard reporter and has also worked for Atlantic Records, Capricorn Records as director of publicity, and Elektra/Asylum Records as press manager. He co-founded Network Ink, a Nashville-based public relations firm, and most recently served as director of creative services for Monument Records.

The Hyland Company's phone number is (615) 385-0431.



JOHNNY'S JINGLES—Epic Records' Johnny Rodriguez, third from left, listens to the playbacks of the bilingual commercials he is doing for a national beer company. With Rodriguez are, left to right, Amy Buske, assistant producer, Backer & Spielvogel advertising agency; Tom Griffith, music director for the agency; Stanley Kahan, Sherman & Kahan Assocs., developer of the tracks for the spots; and Ray Baker, producer.

Billboard® Hot Country Singles™

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	7	13	NEW LOOKS FROM AN OLD LOVER—B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petwood, ASCAP, Cleveland International 38-03985 (CBS)	31	33	8	THE LADY, SHE'S RIGHT—Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood, Window, BMI; RCA 13584	67	57	18	WAY DOWN DEEP—Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat 108 (Polygram)
2	2	11	DON'T YOU KNOW HOW MUCH I LOVE YOU—Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Keiso Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	32	5	15	NIGHT GAMES—Charlie Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542	68	68	4	EVERY BREATH YOU TAKE—Rich Landers (B. Fisher) Sting; Magnetic/Reggatta/Illegal, BMI; AMI 1316 (NSD)
3	4	12	PARADISE TONIGHT—Charley McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land Of Music/Blue Texas, BMI; Epic 34-04007	33	37	7	BABY I LIED—Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	69	NEW ENTRY		I WONDER WHERE WE'D BE TONIGHT—Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat 2081 (Polygram)
4	6	12	WHAT AM I GONNA DO—Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	34	38	6	THE BOY GETS AROUND—Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589	70	65	17	DREAM BABY (HOW LONG MUST I DREAM)—Lacy J. Dalton (B. Sherrill) C. Walker; Combine, BMI; Columbia 38-03926
5	9	10	NOBODY BUT YOU—Don Williams (J. Jarrard, J.D. Martin) D.E. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	35	39	7	LOVELY BUT ONLY FOR YOU—Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin; Chappell/ASCAP/Tri-Chappell, SESAC; Atlantic America 7-99847	71	81	3	HAVE I GOT A HEART FOR YOU—Chantilly (L. Morton, D. Morgan) K. Stegall, M. Morrow; April, ASCAP/Blackwood, BMI; F & L 527
6	7	13	HOW COULD I LOVE HER SO MUCH—Johnny Rodriguez (R. Albright) H. Moffatt; Keiso Herston, Boquillas Canyon/Atlantic, BMI; Epic 34-03972	36	41	4	HOLDING HER & LOVING YOU—Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596	72	NEW ENTRY		QUEEN OF MY HEART—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500
7	11	10	SCARLETT FEVER—Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503	37	16	16	WHY DO I HAVE TO CHOOSE—Willie Nelson (C. Monan) W. Nelson; Willie Nelson, BMI; Columbia 38-03965	73	87	2	KEEPIN' POWER—Crystal Gayle (A. Reynolds) R. Cook, B. Wood; Roger Cook/Chriswood, BMI; Columbia 38-04093
8	13	7	LADY DOWN ON LOVE—Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	38	42	6	THE MAN IN THE MIRROR—Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Visions 103	74	NEW ENTRY		STILL IN THE RING—Tammy Wynette (G. Richey) M. Garvin, B. Jones; Tree/BMI/Cross Keys, ASCAP; Epic 34-04101
9	10	11	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	39	43	7	HIGH COST OF LEAVING—Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041	75	76	2	I'M RAGGED BUT I'M RIGHT—Johnny Cash (B. Ahern) Not Listed; Song Of Cash, ASCAP, Columbia 38-04060
10	12	12	TOO HOT TO SLEEP—Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567	40	48	3	A LITTLE GOOD NEWS—Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	76	NEW ENTRY		DANCE LITTLE JEAN—Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507
11	15	8	YOU GOT A LOVER—Ricky Skaggs (R. Staggs) S. Russell, Shake Russell/Bug, BMI; Epic 34-04044	41	45	5	OUTSIDE LOOKIN' IN—Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	77	85	2	DIDN'T WE DO IT GOOD—Brenda Lee (J. Crutchfield) B. Rice, M.S. Rice; Swallowford/April, ASCAP; MCA 52268
12	1	12	BABY WHAT ABOUT YOU—Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	42	46	6	MOVIN' TRAIN—The Kendalls (B. Mevis) T. Rocco, C. Black; Bibio (Weik Music)/Chappell, ASCAP; Mercury 814-195-7	78	NEW ENTRY		DIET SONG—Bobby Bare (B. Bare) S. Siverstein; Evil Eye, BMI, Columbia 38-04092
13	20	5	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	43	49	4	STRONG WEAKNESS—The Bellamy Brothers (J. Brown, D. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	79	79	3	ANYTIME YOU'RE READY—Narvel Felts (J. Morris) J. Foster, J. Morris, M. Severs; J. Morris/Jerry & Bill, BMI/J. Foster, ASCAP; Evergreen 1011
14	17	10	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	44	25	15	LET'S GET OVER THEM TOGETHER—Moe Bandy (Featuring Becky Hobbs) (R. Becker) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970	80	83	2	THE LETTER—Ronnie Reno (W. Carson) W. Carson; Rosebridge, BMI; EHM 0024
15	8	14	FLIGHT 309 TO TENNESSEE—Shelly West (S. Garrett, S. Dorff) R. Scott; Peso/Mighty, BMI; Viva 7-29597	45	47	5	STRANGER AT MY DOOR—Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265	81	73	4	BABY, WHEN YOUR HEART BREAKS DOWN—Kix Brooks (D. Gant) K. Brooks; Golden Bridge, ASCAP; Avion 103
16	24	9	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	46	51	4	DON'T COUNT THE RAINY DAYS—Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield, Tree/Ensign/United Artists/Idea Of March, BMI/ASCAP; Liberty 1505	82	82	2	AIN'T YOUR MEMORY GOT NO PRIDE AT ALL—Ray Charles (R. Charles) R. Lane, R. Porter, B. Jones; Tree, BMI/Cross Keys, ASCAP; Columbia 38-04083
17	23	8	MIDNIGHT FIRE—Steve Warner (M. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends/Silverline, BMI; RCA 13588	47	52	4	WHEN THE NEW WEARS OFF OUR LOVE—The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	83	NEW ENTRY		THE SIGN OF THE TIMES—Donna Fargo (S. Silver) D. Fargo; Prima-Donna, BMI; Columbia 38-04097
18	19	12	WHAT I LEARNED FROM LOVING YOU—Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	48	54	3	TELL ME A LIE—Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	84	NEW ENTRY		NOTHIN' BUT YOU—Steve Earle & The Dukes (R. Dea, P. Carter) S. Earle; High Chaparral, ASCAP; Epic 34-04070
19	21	9	IF IT WAS EASY—Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251	49	55	4	DIXIE DREAMING—Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	85	NEW ENTRY		IF YOU BELIEVE—John Schneider (M. Stanton) M. Stanton, Kari Lee, ASCAP; Scotti Bros. 4-04064
20	22	9	HOLD ON, I'M COMIN'—Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter; Irving/Cotillion, BMI; RCA 13580	50	26	11	BABY I'M YOURS—Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB	86	NEW ENTRY		LET'S SING ABOUT LOVE—Big Al Downing (T. Bongiovi, L. Quinn) B. A. Downing, L. Quinn; Mataphor, BMI; Team 1003
21	28	7	SOMEBODY'S GONNA LOVE YOU—Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	51	58	2	HEARTACHE TONIGHT—Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther; Cass County/Red Cloud/Gear/Ice Age, ASCAP; Warner Bros. 7-29505	87	60	5	YOU'VE GOT THAT TOUCH—Lloyd David Foster (B. Montgomery) T. DuBois, D. Robbins; Warner House Of Music, BMI/WB Gold, ASCAP; MCA 52248
22	27	8	GUILTY—The Staller Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	52	30	17	HEY BARTENDER—Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)	88	70	19	LOST IN THE FEELING—Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636
23	14	13	WILD MONTANA SKIES—John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562	53	40	17	A FIRE I CAN'T PUT OUT—George Strait (B. Mevis) D. Staedler; Music City, ASCAP; MCA 52225	89	67	10	HOT TIME IN OLD TOWN TONIGHT—Mel McDaniel (H. McCullough) H. McCullough; Bibio/Partnership/Weik, ASCAP; Capitol P-B-5259
24	29	6	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	54	61	5	KISS ME DARLING—Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; Oak 1060	90	59	10	EVERYTHING FROM JESUS TO JACK DANIELS—Tom T. Hall (T.T. Hall) C. Atkins C.G.P.; Hallnote, BMI; Mercury 812835-7
25	32	5	YOU PUT THE BEAT IN MY HEART—Eddie Rabbitt (D. Malloy) D. Pfirmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512	55	69	2	BLACK SHEEP—John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	91	80	17	SHOT FULL OF LOVE—Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Weik Music Group, BMI; Liberty 1499
26	31	8	ANYBODY ELSE'S HEART BUT MINE—Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP; MCA 52252	56	64	2	HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)—Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-04105	92	78	9	A COWBOY'S DREAM—Mel Tillis (H. Shedd) C. Miller, J. Bowman; Sawgrass, BMI; MCA 52247
27	18	15	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	57	44	17	YOU'RE GONNA RUIN MY BAD REPUTATION—Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946	93	84	8	A FREE ROAMIN' MIND—Sonny James (H. James) C. Smith, S. James; Marson, BMI; Dimension 1045
28	35	5	YOUR LOVE SHINES THROUGH—Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Idea Of March/Jensong, ASCAP; Epic 34-04018	58	50	14	BREAKIN' DOWN—Waylon Jennings (W. Jennings) J. Rainey; Glentan, BMI; RCA 13543	94	89	19	IT AIN'T REAL (IF IT AIN'T YOU)—Mark Gray (B. Montgomery, S. Buckingham) M. Gray, F. Sotter; Irving/Down N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893
29	36	4	TENNESSEE WHISKEY—George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082	59	63	6	WILDWOOD FLOWER—Roy Clark (R. Clark) A.P. Carter; Peer International, BMI; Churchill 94025 (MCA)	95	93	16	EYES OF A STRANGER—David Wills (B. Mevis) S. Davis; Dick James, BMI; RCA 13541
30	34	8	AFTER YOU—Oan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504	60	53	15	GOIN' DOWN HILL—John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585	96	NEW ENTRY		LOVE THE ONE YOU'RE WITH—Brentwood (R. Alves) S. Stills; Gold Hills, ASCAP; Hot Schatz 0051
				61	74	2	LOVING YOU HURTS—Gus Hardin (R. Hall) A. Aldridge, C. Richardson; Muscle Shoals Sound, BMI; RCA 13597	97	91	18	LOVE SONG—The Oak Ridge Boys (R. Chaney) S. Runkle; Youngun, BMI; MCA 52224
				62	77	3	LOVERS ON THE REBOUND—James & Michael Younger (R. Chaney) F. Koller, G. Timm; Old Friends, BMI; MCA 52263	98	97	2	HONKY TONK CRAZY—Tommy Bell (T. DeVito) D. Dillon, F. Dycus; Tree, BMI/Golden Opportunity, SESAC; Gold Sound 8016
				63	62	6	DON'T CALL ME—Karen Taylor-Good (T. Sparks) K. Taylor-Good, Berke, Sparks; Bit-Kar, SESAC; Mesa 1115 (NSD)	99	86	3	SOUTHERN WOMEN—Owen Brothers (M. Daniel, J. Dowell) K. Blazy, M. Hiter, J. Mohead; New Albany/Protones, BMI; Audiograph 45-470
				64	66	5	LET'S FIND EACH OTHER TONIGHT—Jose Feliciano (R. Jarrard, J. Feliciano) J. Feliciano; Jobete/Deedle Dytte, ASCAP, Motown 1674	100	72	20	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
				65	56	16	POOR SIDE OF TOWN—Joe Stampley (R. Baker) J. Rivers, L. Adler; EMP, BMI; Epic 34-03966				
				66	71	3	FLAMES—Brice Henderson (S. Tutt) M. True; Good Token, ASCAP; Union Station 1003				

● 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).

OCTOBER 1, 1983, BILLBOARD

DISCOVER COUNTRY
THE COUNTRY MUSIC ASSOCIATION AWARDS
PRESENTED BY
KRAFT

CO-HOST ANNE MURRAY
CO-HOST WILLIE NELSON

OCTOBER IS COUNTRY MUSIC MONTH!

★ ★ ★

BE SURE TO WATCH THE COUNTRY MUSIC ASSOCIATION AWARDS SHOW

Monday, October 10

9:30 PM EDT

On CBS - TV

Stereo Radio Simulcast on Mutual Broadcasting System

HANK'S FORGING THE HITS.

In this age of plastic,
Hank Williams, Jr. remains
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While others mold their
tunes to changing fashions,
Hank continues to forge
his own musical path.

Man Of Steel is Hank's
latest album, igniting radio
and retail with "Queen Of
My Heart," the first single.

Featuring

"Queen Of My Heart"⁷⁻²⁹⁵⁰⁰

"Lovesick Blues" (with Leon Redbone)

"Orange Blossom Special"

"Now I Know How George Feels"

Produced and Recorded by Jimmy
Bowen and Hank Williams, Jr. for
Jimmy Bowen Productions, Inc.

Shipping September 28 on
Warner/Curb Records and
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cassette package, which features
liner notes and special graphics at
no additional cost.



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Country Nashville Scene

• Continued from page 41

with his shy grin. "We'll do each other's songs and tell a few jokes—if the crowds understand English." (If they don't, Chet, better leave the jokes to Marcel.) At the conclusion of the tour, Atkins will conduct a guitar seminar for the Chet Atkins Guitar Appreciation Society, a London-based fan club organization now in its third year of existence.

Have you been wondering what's happened to Gary Stewart? He and Dean Dillon are no longer an RCA duet; and we can't recall the last time we got a Gary Stewart solo LP across our desks for review. We miss his music; and though we don't know what he's been up to lately, we do know that he was slated to appear Sept. 22 on "Nashville Now," the Nashville Network's nightly live cable program with Ralph Emery. (If we can't have records, we suppose we'll have to settle for tv.)

The True Story Of How Eddie Rabbitt Wrote "Drivin' My Life Away": "We got a call from someone in L.A. who asked us if we'd write a song for the motion picture, 'Roadie,'" recalls Rabbitt. "A driving kind of song, not particularly a truck driving song or a car driving song, but a song that was just simple... about driving. It's not easy writing a song about driving without mentioning a truck, a car or a bus, but three days later we wrote what we thought was a great song. 'Drivin' My Life Away' sounded so good to us that we decided to include it in the 'Horizon' album, even though originally it was a side project."

The True Story Of How Eddie Rabbitt Wrote "Someone Could Lose A Heart Tonight": "We wanted a type of 'Halloween-Valentine' kind of song—spooky but romantic. Until we got it right it always sounded like

Jack the Ripper was on the loose."

Jamboree USA in Wheeling, W. Va., now celebrating its 50th anniversary, has issued a beautiful commemorative edition book chronicling the history of its longtime country music tradition. With pictures, historical tidbits and biographical information, it's a wonderful behind-the-scenes look at an event which has drawn more than 5 million fans to its weekly Saturday night broadcasts.

New Mercury/PolyGram group Savannah was very visible during Georgia Music Week festivities, singing at the Univ. of Georgia football game backed by the college's 100-plus-member orchestra. Savannah also performed at Lake Lanier outside Atlanta with Albert Coleman's Atlanta Pops, as well as at Bill Lowery's annual Georgia Music Week party, where the five-piece band was made honorary citizens of Hot Lanta. Savannah's debut single for Mercury is "Back Street Ballet."

Loretta Lynn has reportedly broken an all-time attendance record at the Yellowstone Exhibition Fair in Billings, Mont., drawing more than 20,000 people to a two-show engagement there. And Alabama, which thrives on breaking boxoffice figures everywhere it plays, supposedly drew a total of 16,851 fans to the Mid-State Fair in Paso Robles, Calif., which has a capacity of only 15,506, for a "near-record gross." Let's see, if Alabama drew 16,000 fans to a place that only held 15,000, wouldn't that qualify as more than a "near-record gross"?

EMH Records in Nashville has chartered a paddle-wheel riverboat for a Cumberland River cruise with lunch and entertainment for Thursday, Oct. 13, beginning at noon. It's EMH's way of saluting CMA Week in Nashville, and it plans to showcase Jack Greene, Ronnie Reno, Ray Pennington, Billy Walker and Jesse Shofner along with the New Jolly Greene Giants on the two-hour sail.

Glen Campbell flew into Nashville a couple of weeks ago to sing a duet for Mel Tillis' second album since resigning with MCA Records. Harold Shedd (who's also working on Alabama's next LP) is producing the project.

And here's this week's favorite quote, which was uttered in all seriousness by a finalist in the recent Miss America Pageant. Said the wide-eyed charmer, when asked about her career hopes: "The thrill of performing on the Grand Ole Opry would be second only to the thrill of singing here tonight on this stage." It's the first time in our memory that a Miss America contestant has named the Opry as a goal; wait 'til Roy Acuff hears about this! (P.S. No, she didn't win.)

John Anderson's "All The People Are Talkin'," Gail Davies' "What Can I Say," Emmylou Harris' "White Shoes," T.G. Sheppard's "Slow Burn," Gary Morris' "Why Lady Why," Johnny Lee's "Greatest Hits" and Crystal Gayle's "Cage The Songbird."

The sales program begins Oct. 10 (the date of the annual CMA Awards Show) and runs through Nov. 11. Promotional materials will include

CMA Meet Set For Oct. 14

• Continued from page 41

(Hap) Peebles, Harry Peebles Agency, Kansas City; C.K. Spurlock, KS Productions, Nashville; Joe Sullivan, Sound Seventy Corp., Nashville.

Directors-at-large: Sal Chiantia, National Music Publishers' Assn., New York; Tom Collins, Tom Collins Productions, Nashville; Jim Foglesong, MCA Records, Nashville; Chuck Kaye, Warner Bros. Music, Los Angeles; Sam Lovullo, Gaylord Programming Services, Los Angeles; Harold Moon, PRO Canada, Toronto; Stan Mores, Scotti Bros. Artists Management, Santa Monica, Calif.; Ralph Peer, Peer-Southern Organization, Los Angeles; Cliffie Stone, Cliffie Stone Productions, Los Angeles; Bill Utz, Steele & Utz, Washington; Roy Wunsch, CBS Records, Nashville.

Proxy forms have been mailed out to all CMA members.

Warner Bros. Unveils Oct. Marketing Program

NASHVILLE—A special marketing program will tie Warner Bros. country releases into "Country Music Month," as well as into NARM's "Discover Country" theme running during the month of October.

The sales program will offer discounts to accounts, supported by an advertising effort spotlighting 10 different Warner country titles. Also involved will be a display contest for national accounts, with prizes to include a video camera and an expense-paid trip to next year's Fan Fair in Nashville.

Warners' CMA month program will give 5% discounts on initial orders of the following new product: Shelly West's "Red Hot," Hank Wil-

Movie Theatre Push Using Alabama Videos

NASHVILLE—In conjunction with Alabama's current tour schedule, RCA Records is purchasing advertising time in mall-area movie theatres to show the band's two videos, "The Closer You Get" and "Dixie-land Delight." The cinema campaign will be used before, during and after Alabama concert appearances in specific markets and will tie in with mall retail outlets to promote the group's LP catalog.



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FEATURES
COUNTRY MUSIC**

★ Jack Greene

★ Ray Pennington

★ Ronnie Reno

★ Jesse Shofner

★ Billy Walker

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COUNTRY QUEENS—Loretta Lynn, guest host Brenda Lee, and Kitty Wells sit centerstage to field questions from the studio audience during a live telecast of "Nashville Now" on The Nashville Network.

Billboard® Hot Country LPs™

Survey For Week Ending 10/1/83

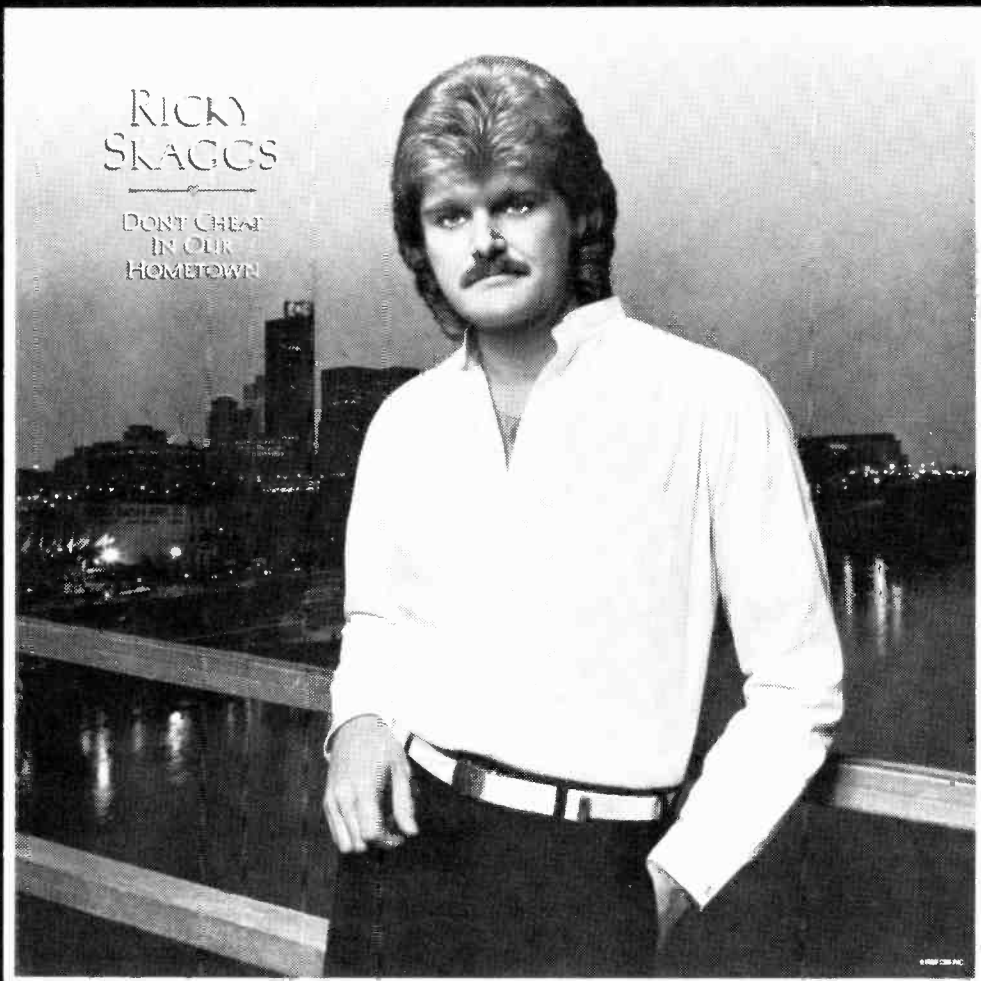
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	2	35	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS	38	25	11	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS
				39			JUICE NEWTON Dirty Looks Capital ST-12294 (CAP)
2	1	28	ALABAMA The Closer You Get, RCA AHL 1-4663 RCA	40	30	28	WILLIE NELSON Tougher Than Leather, Columbia QC 38248 CBS
3	3	23	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA	41	35	21	CHARLY McCLAIN Paradise, Epic FE 38584 CBS
4	4	27	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	42	56	2	MARTY ROBBINS A Lifetime Of Song 1951-1982 Columbia C2-38870 (CBS)
5	6	18	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	43	49	1	JOHNNY RODRIGUEZ For Every Rose Epic FE-38806 (CBS)
6	5	20	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS	44	38	21	VERN GODDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL
7	7	11	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	45	45	2	LEE GREENWOOD Inside Out, MCA 5304 MCA
8	40	1	KENNY ROGERS Eyes That See In The Dark RCA-AFL1 4697 (RCA)	46	41	16	GUS HARDIN Gus Hardin, RCA MHL1-8603 RCA
9	10	20	DAVID ALLAN COE Castles In The Sand, Columbia FC 38535 CBS	47	59	2	MOE BANDY Devoted To Your Memory Columbia FC-38726 (CBS)
10	9	15	SYLVIA Snapshot, RCA AHL1-4672 RCA	48	43	106	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
11	11	16	DOLLY PARTON Burlap & Satin, RCA AHL1-4691 RCA	49	42	173	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
12	14	57	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	50	46	44	CRYSTAL GAYLE True Love, Elektra 60200 WEA
13	13	50	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	51	51	45	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS
14	8	30	THE OAK RIDGE BOYS ● American Made, MCA 5390 MCA	52	47	24	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA 5384 MCA
15	22	5	BARBARA MANDRELL Spun Gold, MCA 5377 MCA	53	50	18	ED BRUCE You're Not Leaving Here Tonight, MCA 5416 MCA
16	17	17	THE STALLER BROTHERS Today, Mercury 812-184-1 POL	54	48	30	KENNY ROGERS We've Got Tonight, Liberty LO 51143 CAP
17	16	22	GEORGE JONES Shine On, Epic FE 38406 CBS	55			SISSY SPACEK Hangin' Up My Heart Atlantic/America 7-90100 WEA
18	21	25	B.J. THOMAS New Looks, Cleveland International FC 38561 CBS	56	58	2	THE KENDALLS Movin' Train Mercury 812-779-1 (Pol)
19	18	81	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA	57	53	7	GUY CLARK Better Days, Warner Bros. 23880 WEA
20	12	27	SHELLY WEST West By West, Warner/Viva 23775 WEA	58			CHARLEY PRIDE Night Games RCA AHL-4822 (RCA)
21	15	12	JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889 WEA	59	44	22	MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS
22	19	50	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	60	52	154	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP
23	37	3	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	61	66	5	LYNN ANDERSON Back, Permain PR-8205 MCA
24	26	52	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS	62			LOUISE MANDRELL Too Hot To Sleep RCA AHL1-4820 (RCA)
25	32	22	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	63	57	100	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
26	20	23	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL1-4673 RCA	64			TERRI GIBBS Over Easy MCA 5443 (MCA)
27	61	2	JOHN CONLEE In My Eyes MCA 5434 (MCA)	65			GEORGE STRAIT Strait From The Heart MCA 5320 (MCA)
28	34	80	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	66	55	11	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
29	29	133	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA	67	67	152	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150 MCA
30	28	31	HANK WILLIAMS JR Strong Stuff, Elektra/Curb 60223 WEA	68	54	12	DAVID FRIZZELL On My Own Again, Viva 23868 WEA
31	24	49	JOHN ANDERSON Wild And Blue, Warner Bros. 23721 WEA	69	69	32	LOUISE MANDRELL Close-Up, RCA MHL 1-8601 RCA
32	23	26	RONNIE McDOWELL Personality, Epic FE 38514 CBS	70	70	54	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA
33	27	14	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA	71	75	282	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
34	31	22	DON WILLIAMS Yellow Moon, MCA 5407 MCA	72	62	41	BOXCAR WILLIE Best Of Boxcar Volume 1, Main Street ST 73002 (Capitol)
35	36	4	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS	73	60	41	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA
36	33	14	LACY J. DALTON Dream Baby, Columbia FC 38604 CBS	74	64	3	TANYA TUCKER Changes, Arista ALB-8032 RCA
37	39	14	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA	75	68	52	TOM JONES Tom Jones Country, Mercury SRM-1-4062 POL

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Talent & Venues

Nederlander Enters L.A. Concert Fray

By ETHLIE ANN VARE

LOS ANGELES—In an unpredictable concert season where many top acts have been playing to half-full houses around the country (separate story, page 1), Southern California has been enjoying a boom year.

And that has meant more competition among the area promoters, with the nationwide Nederlander Organization jumping into a market already fought over by Avalon Attractions, the Universal Amphitheatre and West Coast Concerts.

"Rick Springfield may have played to two-thirds empty houses elsewhere," says Universal Amphitheatre's entertainment director Larry Vallon, "but he sold out five nights here." The 6,250-seat Amphitheatre also sold out Berlin, Richard Pryor, Elvis Costello, Donna Summer and the Tubes on multiple-night engagements.

"From May to September," says Avalon Attractions' Roger Shepard, "we've had an arena show every Sunday. We probably could have done as well with two-thirds as many shows; they wouldn't have affected each other so much." Avalon has brought Journey, Styx, Def Leppard, ZZ Top, Iron Maiden, Jackson Browne, the Grateful Dead and David Bowie into the area this season.

"It's been a healthy year for the acts," says West Coast Concerts' Kenny Scher. "But from the promoter's standpoint, there were just too many acts out."

"The problem with the touring business is that there is no traffic cop," says Vallon. "Every couple of summers, it seems like every act that ever picked up a musical instrument decides to go out. And they all bump heads, to the detriment of everybody."

The biggest bumping of heads was the scheduling of the Police/Fixx/Berlin/Thompson Twins show three days before the David Bowie/Go-Go's/Madness show. Bowie sold 70,089 of a possible 73,000 at the Anaheim Stadium; the Police did 55,402 at Hollywood Park racetrack out of a potential 65,000 to 70,000.

The Police/Bowie conflict may have been a turning point in the Southern California concert promotion balance of power. Bowie was promoted by the area Goliath, Avalon Attractions. And the Police show was a first-time outside promotion by a firm that itself can hardly be called a David: the Nederlander organization.

The Los Angeles concert promo-

tion scene has been in metamorphosis lately. It was at one time dominated by Jim Rismiller, who is now contentedly teaching at UCLA. The new power became West Coast Concerts, but most observers claim they folded their tents this season and stole away. Not so, according to Kenny Scher, who cites West Coast shows from Gladys Knight to U2. It is true, however, that West Coast is far less felt as a power that it was a year ago. And now, either jumping into the fray or filling the vacuum (depending on whom you talk to), comes Nederlander.

Nederlander is the largest promotion firm in the country, handling everything from symphony orchestras to legitimate theatre to new wave rock. The firm owns or leases 38 venues around the country, including more than 30,000 seats in Southern California: the Greek Theatre, the Wilshire Theatre, the Pantages, San Diego's Fox and the new 18,765-capacity Pacific Amphitheatre in Costa Mesa. Hollywood Park was the company's first large-scale outside promotion.

"FBI (Frontier Booking International) was looking to present the Police in this market," says Nederlander vice president Allan Bregman, "and they approached us to see if we would be interested."

"We checked into the Coliseum and the Rose Bowl and all the facilities around," says broker Andy Hewitt, who comes to Nederlander from West Coast, "and eventually came up with Hollywood Park."

"There were just no other facilities available in Southern California," says FBI vice president John Huie. "No one would let us in. And I didn't have the time to do a week at the Forum. I needed an outside facility, and Nederlander came up with one when no one else could. It was a real coup."

The race track had never been used for a musical presentation before, and the logistical problems were enormous. Every seat in the hall had to be hand counted, as no manifest existed. Horses had to be worked around.

"We were very happy with 55,402," says Hewitt, "on a three-week promotion on Tuesday afternoon right after Labor Day with David Bowie playing three days later."

Does this mean that Nederlander

(Continued on page 48)



RYDER HEADLINES—Mitch Ryder takes a vocal break during his energetic set at the recent Electric Cowboy Pop Festival held during Labor Day Weekend in Columbia, Tenn. Ryder and his band opened the three-day outdoor musical event hosted by Wolfman Jack.

Headliners Making Las Vegas Comeback

LAS VEGAS—The entertainment scene here has solidified after a summer of flux, with the trend away from production shows and toward the reuse of headliners, albeit modified in some cases by stricter financial and production arrangements.

When the recession began to affect this resort town, many hotels decided to drop their high-priced headliners in favor of production shows whose costs could be amortized over a period of months or years. The Las Vegas Hilton, for example, dropped its star policy in September, 1982 and introduced "Bal du Moulin Rouge de Paris." But the show lacked a focal point and drew poorly, so management brought in Suzanne Sommers to star in the show for a limited time. The concept worked, and Sommers, who left after her contract expired, will return to the show Dec. 14. ("Moulin Rouge" currently spotlights the talents of Charo, through Dec. 14).

Caesars Palace, which abandoned its star policy after Diana Ross closed on April 27 and brought Broadway's

"42nd Street," has given up the Great White Way to return to headliners, with Barry Manilow leading the star comeback on Aug. 19. Caesars Palace will, however, retain its policy of charging for drinks separate from the show charge (with some exceptions).

The hotel has also been experimenting with outdoor concerts. "Concerts Under The Stars" features such performers as Merle Haggard, Kenny Rogers, the Beach Boys and Chicago in the hotel's outdoor stadium, which seats 9,200. The series has been successful and will feature George Benson Sept. 27, Kenny Loggins Oct. 1, and Johnny Cash and Glen Campbell Oct. 7.

Broadway has been successful for the Desert Inn, which has presented such winners as "The Best Little Whorehouse In Texas," "A Chorus Line" and "Sophisticated Ladies." Now it is borrowing a show from the Dunes Hotel, "Dream Street," and will give it the backing for a long run in the tradition of its Broadway presentations. The Desert Inn has agreed to a "two-wall" arrangement with the show's producers in which the producers pay a sum to the hotel which then provides the showroom and its staff and a budget for advertising the show. The producers and the hotel share in the profits.

The Dunes Hotel, which has experienced a brief management deal with Clifford and Stuart Pearlman (formerly with Caesars Palace) and a possible purchase by them (now complicated by legal and financial difficulties), has tentatively scheduled various comedy stars to perform in its showroom when "Dream Street" leaves for the Desert Inn.

The Sands Hotel, which saw a closing of the famed Copa Room and a remodeling under new ownership (Inns Of America), has now been returned to the Summa Corp., which is pursuing a "four-wall" policy. An agent will bring a headliner to the room, pay for the room, and then keep all profits. According to Sands spokesman George Stamos, "We're trying to bring in as top quality caliber acts as that (policy) can allow." Booked through Sept. 25 is a "Salute To The '50s" starring O.C. Smith, the Imperials, Cornell Gunter & the Coasters and Timi Yuro. Gallagher comes in Oct. 4.

The Riviera Hotel never abandoned its star policy because of the (Continued on page 50)

Rock'n'Rolling

Bonnie Tyler Eclipses Her Career Problems

By ROMAN KOZAK

Bonnie Tyler is back atop the singles chart with "Total Eclipse Of The Heart," and her "Faster Than The Speed Of Night" LP isn't doing badly either. But there have been some changes since "It's A Heartache."

For one thing, there's been a change of labels. It's now Columbia where it used to be RCA. But more importantly, she says, it's "now music that I want to do."

Tyler says that after the huge international success of "It's A Heartache," she was under both a management and songwriting contract with the authors of "Heartache" and she was obligated to record their material for six more records, none of which was exactly a superstar followup. Consequently, her career floundered.



"I felt I had to make a change, and what I really wanted to do was make an exciting album. When my contract finished I was on my own. They wanted me to resign, but they also wanted me to be more country than I already was. So I said no to that. I found myself a new manager who wasn't a songwriter, and we got songs from all over London, and all of a sudden I had a big song selection where before I would just get a cassette of 10 songs to choose from," she says.

She says she and her new manager, David Asden, put together a demo tape which Muff Winwood at CBS in Britain liked. The next step was getting a producer.

"I fancied the idea of having Phil Collins or Tom Dowd, but my manager suggested Jim Steinman. I didn't think that Jim Steinman would say yes. I thought it was a shot in the dark to ask him, but the manager said, why not, he can only say no. So we asked him, and he said no.

"I wasn't surprised at all. He said he was too busy writing screenplays and things. It was probably his polite way of saying that we didn't have anything in common.

"But we didn't give up, we sent him the demos anyway, and he rang back a couple of weeks later. I think the demo must have changed his mind. He asked if I could meet him, and I came over last April," she remembers. "When I met him, he played me two songs, John Fogerty's 'Have You Ever Seen The Rain' and Ian Hunter's 'Going Through The Motions.' He tells me now that if I hadn't liked these two songs, it would not have worked out between us."

Tyler says she liked the songs, and Steinman said that he would put the band together for the album. And he did, getting Rick Derringer, Roy Bitten, and Max Weinberg of Springsteen's E Street Band to play on the session, among others. "I could never

(Continued on page 48)

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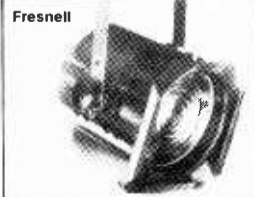
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Talent In Action

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Universal Amphitheatre, Los Angeles
Tickets: \$15, \$13

Hello, who's this guy with the glasses on-stage here? The friendly one, who chats with the audience, performs for two all-out hours, and thanks us for coming? Surely it can't be rock's angry young man, Elvis Costello.

Elvis Costello it was at the Universal Amphitheatre on Sept. 18, the first of two sold-out nights, in one of the best shows of the summer concert season. Backed by the Attractions, the TKO Horns and the Afrodiziak singers, Costello gave 120% through a 90-minute set and two long encores, proving himself both a confident crooner and a hot stripped-down rocker.

Amid a cunning stage set of nine vertical screens and colored lights, Costello performed a selection of material reaching back to "Alison" and up to "Every Day I Write The Book" (which he introduced by giving its Billboard chart position). Alongside "Watching The Detectives," "Man Out Of Time," "Shabby Doll," "Clubland" and "Clown Time Is Over," Costello worked snatches of familiar covers into the set: "Back Stabbers," "Working In A Coal Mine," "Friday On My Mind" and his namesake's "His Latest Flame."

Costello's voice was firm, assured, and if he still stands stock still to perform, that is counterbalanced by elfin piano player Steve Nieve's leaping back and forth between two banks of five keyboards. Bruce Thomas played bass like it's a lead instrument, and Pete Thomas (no relation) thumped that drum kit on "Pump It Up" as if his life depended on it.

The horns and backup singers stepped out four numbers into the set, and rejoined toward the end of the 27-song performance. The mid-section proved that the Attractions are as potent a rock'n'roll band as any working today, much more than a canvas for Costello's pungent lyrics. The crowd was ecstatic, giving a long standing ovation and rushing the stage.

Opens Aztec Camera have been running an ad campaign saying that bandleader Roddy Frame is the man Costello considers to be his fiercest competition. In that case, why did he invite them to open? At the moment, Costello has little to fear from Frame, a young songwriter who insists on hogging the spotlight from his band and who, so far, remains in the realm of

"has potential." The single "Oblivious" sounded good, as did the acoustic "Boy Wonders" and some of the other songs from the band's Sire LP "High Land, Hard Rain."

ETHLIE ANN VARE

ROBERT PLANT

Madison Square Garden, New York
Tickets: \$13.50

True to his word, Robert Plant focused on his burgeoning solo career when he made his triumphant visit to a sold-out Madison Square Garden on Sept. 12. In an age when many rock performers play it safe for the money, it was uniquely refreshing to see Plant perform with his own sidemen, singing his own songs in his own way. It would have been very easy for him to go out and pander by performing Led Zeppelin classics. It never happened, and remarkably the mostly teenage audience seemed quite willing to give the fiery Englishman a chance to show his mettle without the incessant cries for "Kashmir" and "Black Dog."

Plant's band was sharp and crisp, but never overwhelming. The players read like a who's who of rock. There was Phil Collins on drums, Robbie Blunt on guitar, Jezz Woodroffe on keyboards plus bassist Paul Martinez. The "sixth" man on the stage was super session musician Bob (Foreigner) Mayo. The mix was perfect.

Plant opened the show with "In The Mood," a soft, melodic rocker from his current best-selling album, "The Principle Of Moments." From the outset, it was evident the SRO audience was in for something special. Plant has been acknowledged as one of the finest singers in the world, and with good reason. His voice, strong and piercing, booms out with an energy and wattage which must be experienced in person. Jimmy Page used to joke that once a mike broke and Plant kept singing and that no one knew the difference!

Other Garden highlights included "Messin' With the Mekon," "Moonlight In Samoa," "Other Arms" and a super-charged non-stop version of "Horizontal Departure" segued into Bob Marley's classic, "Lively Up Yourself."

Rockers of the future will owe this man a great deal for his honesty of performance and artistic integrity, unequalled in pop music today.

LOU O'NEILL JR.

AIR SUPPLY HENRY GROSS

Radio City Music Hall, New York
Tickets: \$17.50, \$15.50, \$13.50

Air Supply is a group with an image problem. To a large degree, they are thought of as the "kings of adult contemporary." But those who go to an Air Supply concert will realize that these guys can rock.

They opened their 90-minute set Sept. 6 with a classical music introduction. But after a minute or so, the band burst into their first song, the upbeat "So Many People." Soon they began their long string of hits, including "Even The Nights Are Better," "Lost In Love," "Here I Am" and "Sweet Dreams." A new song, "You're Only In Love," was performed for the first time.

Russell Hitchcock's falsetto vocals carried well and were well received on both the hits

and the rockers. Co-founder Graham Russell's musicianship easily matched Air Supply's studio sound. The duo now has a five-member backing unit. Leaning towards a rock edge, it features synthesizer player Ken Razick and former Babys member Wally Stocker on guitar.

Air Supply can take an audience of all ages and get them moving. The high point of the evening was when they performed "All Out Of Love" and the current single "Making Love Out Of Nothing At All." They proved they can perform their hits with as much emotion as on their records as well as playing well-liked upbeat music.

Opening act was one-time Sha Na Na member Henry Gross. Gross, who had a few chart singles circa 1976, at first appeared unknown to the audience. He played predominantly fresh material, with a standout being "Everybody Works In China." Recognition of Gross surfaced toward the end of his 30-minute set as he went into his top 10 triumph "Shannon." He planned the placing of his biggest hit well, as he captured his audience for the remainder of his performance.

ROB WALDMAN

More Concerts, Less Theatre At Radio City

NEW YORK—Radio City Music Hall is putting more emphasis on contemporary music concerts, tv and special events, and is moving away from traditional theatrical presentations, following a reorganization that has seen 25 people lose their jobs.

"We will now have more time on the calendar and more long-running concert arrangements here. We now have more of an opportunity to grow in that direction, and we are excited about that," says Scott Sanders, vice president and executive producer of the concert division at the 6,200-capacity venue.

Neil Friedman, newly named head of publicity for Radio City, says that there will still be a Christmas special and a summer special at the landmark venue. The Rockettes are not being disbanded, though they will probably be spending more time on the road, doing special and industrial shows and occasional appearances with headliners.

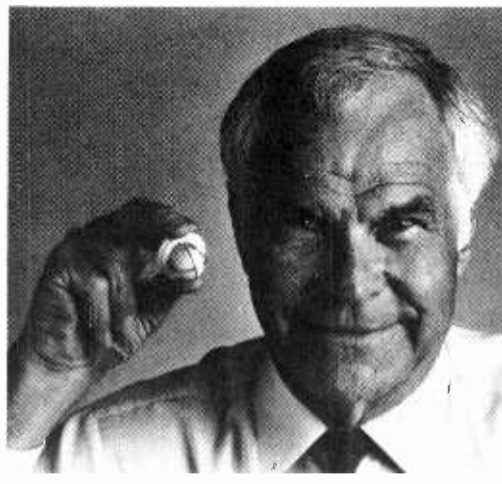
And, stresses Friedman, Radio City will not become a "rock palace," though rock acts will be booked—for instance Rush, which has sold out six dates. Friedman says, however, that mostly it will continue to be adult contemporary, r&b and Latin shows that will predominate. He says that, as of now, nothing is planned at Radio City from next January to May, except concerts.

Acts scheduled to appear at Radio City in the coming months include Al Jarreau (three shows), Linda Ronstadt (two shows), Engelbert Humperdinck (three shows), Lionel Richie (three shows), Stevie Wonder (eight shows), Jose Luiz Rodriguez (one show), Kool & the Gang (five shows) and Johnny Mathis (four shows).

Most dramatic of the staff changes is the new role of Bernard Gertstein, who was the executive producer at the venue, and who now remains only as consultant. Leaving are Patricia Roberts, vice president of corporate affairs and assistant to the president, and publicity director Gloria Ciaccio.

Since it was saved from demolition and designated an official historic landmark in the late '70s, Radio City has concentrated on "family entertainment," including a recent revival of "Porgy and Bess" and a musical revue titled "Five, Six, Seven, Eight, Dance."

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Talent & Venues

Rock 'n' Rolling

• Continued from page 46

have gotten that band on my own," confesses Tyler.

The album was finished by October, and the single was released by CBS internationally in February, almost immediately becoming an international smash. The LP came in April. But it was not until July that CBS released it here, where the single and LP took off as well.

Tyler was in New York recently to

work with Steinman, doing a song for a soundtrack he is recording. She hopes to do a world tour at the end of the year, and she says it will not be a "Mickey Mouse tour."

"This time things will be done right, because I have the right songs," she says. "I've toured before and it's been absolutely awful. I didn't have the right band and I didn't have the right songs. Even when I was recording the songs I've done in the past, I didn't like them.

So I was the worst person to go out and promote them. But I couldn't do anything about it. I had to finish my contract, and that was it."

★ ★ ★

Chris De Burgh, who was opening for Asia until that tour was pulled off the road, is not exactly a household name here, even though his "Don't Pay The Ferryman" song and video have gotten him some notice. But around the world, especially in Europe, he's a major act, doing 90 headline shows in Canada and across the Continent this year.

When he played with Supertramp earlier this year in Europe, it was pretty much equal billing in Germany and France, he says, adding that he doesn't especially like being an opener in the U.S.

"There are different ways of making it abroad," he says. "There is far less radio, but there is more of a concert profile. I also do a lot more tv in Europe and some major press stuff, so people know who I am. But in America you need a wide radio profile before people start knowing you. And your song has to fit the radio format of the time, which really makes it the luck of the draw, I think."

De Burgh, who lives in Ireland, says that his career first broke in South America, then in Canada, and then "like a rash" elsewhere around the world. His first hit was "Fly," a six-and-a-half-minute song that made No. 1 in Brazil, a few years back.

★ ★ ★

Nederlander Enters L.A. Concert Fray

• Continued from page 46

is jumping into Southern California arena promotion with both feet? "If the proper show comes along," says Bregman, "definitely. But everything we do is on a selective basis. We're not a volume organization. We don't promote for the sake of promoting."

The bottom line is that the Police show was profitable, despite the set-up costs. And Nederlander feels that there is room for another major promoter in the market.

"This market is able to rebound quickly," says Hewitt. "The kids still come up with the money to see their favorite acts."

While Avalon's Shepard concedes that both Bowie and the Police would have sold out if they had been a few days further apart, he is not worried about Nederlander stepping on his revenue. "We've always had competition in this market," he says. "We flourish in competition."

Universal, which became a major competitor in the market when it enclosed for year-round operation in 1982, also went outside to promote the Simon and Garfunkel show at Dodger Stadium. Larry Vallon, looking at the Police shows, comments "One concert does not an outside promoter make."

"There are fewer and fewer acts playing the enormous venues," says Scher. "The corporations have taken over the mid-size halls. That's what this market is becoming: a series of

corporate situations."

Nederlander, though, even with its own mid-size venues to play with, feels that there will always be a need for the single monster arena show. "Sometimes," says Bregman, "no financial inducement can cause a band to play multiple dates. They just don't want to spend that much time in a particular market."

So the floor is open to both the corporate structure and the independent broker—"and there's always room for another good promoter," says Bregman. "There's no doubt in my mind that we will be doing a lot more."



Photo by Chuck Pulin

LAST SHOW—Boy George leads Culture Club through the season finale of the concert series sponsored by Miller Beer at Pier 84 in New York this summer.



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Billboard Dance / Disco Top 80

Survey For Week Ending 10/1/83

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	6	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	40	40	4	JUST IN TIME—Raw Silk—West End (12 Inch) 22159
2	2	14	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SR1-23883	41	65	2	ALL SHOOK UP—Orbit—Quality (12 Inch) QUS 047
3	3	11	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956	42	42	4	SHINE ON ME—One Way—MCA (LP Cut) MCA 5428
4	4	12	ROCKIT—Herbie Hancock—Columbia (12 inch)	43	49	3	AM I GONNA BE THE ONE—Colors—First Take (12 Inch)
5	7	7	MAJOR TOM (Coming Home)—Peter Shilling—Elektra (12 Inch) 0-66995	44	34	7	LIES—Ben Steele and His Bare Hands—Vanity (12 Inch) VAN 3031
6	6	6	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916	45	45	4	ONE DAY—APB—Import (12 Inch)
7	10	8	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	46	51	2	LOVE TEMPO—Quando Quando—Factory (12 Inch) OSNY 5
8	9	9	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)	47	43	6	FAR FROM OVER—Frank Stallone—RSO (12 Inch) 8153431
9	5	8	BUILD ME A BRIDGE—Adele Bertei—Geffen (12 Inch) 0-20128	48	61	2	CRISIS—Rhett Hughes—Aria (12 Inch) AR 1210
10	8	7	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts) 8110221	49	64	2	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110
11	14	6	PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 42904073	50	27	9	EVERY BREATHE YOU TAKE—Otis Liggett—Emergency (12 Inch) EMDS 6538
12	12	6	SLANG TEACHER/CHICKEN OUTLAW—Wide Boy Awake—RCA (12 Inch) PD 13503	51	73	2	HUMAN TOUCH—Rick Springfield—RCA (12 Inch) PD 13617
13	13	10	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)	52	39	17	SO MANY MEN, SO LITTLE TIME—Miguel Brown—TSR (12 Inch) TSR 828
14	20	6	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503	53	33	12	GET IT RIGHT—Aretha Franklin—Arista (12 inch) Ad 19043
15	15	5	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213	54	54	8	DOUBLE DUTCH—Malcolm McClaren—Island (12 Inch) 96999
16	19	6	ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989	55	68	2	NIGHTLINE—Randy Crawford—Warner Bros. (12 Inch) 20138-0A
17	17	9	COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG	56	58	5	CHEAP THRILLS—Planet Patrol—Tommy Boy (12 Inch) TB 835
18	21	5	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	57	71	2	IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
19	11	12	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124	58	48	8	HIGH NOON—Two Sisters—Sugarscoop (12 Inch) SS 424
20	23	5	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722	59	22	15	SWEET DREAMS—Eurythmics—RCA (12 Inch) PD 13502
21	16	16	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121	60	44	15	SHE WORKS HARD FOR THE MONEY—Donna Summer—Mercury (7 Inch) 8123707 (12 Inch*)
22	28	3	IT'S ALRIGHT—NV—Sire (12 Inch) 20133	61	NEW ENTRY		HOLD IT—Tin Tin—Sire (12 Inch) 20142
23	31	3	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005	62	57	11	DEAD GIVEAWAY—Shalamar—Solar (12 Inch) 0-66999
24	18	10	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114	63	59	10	PIECES OF ICE—Diana Ross—RCA (12 Inch) PD 13568
25	38	4	FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION—Claudia Barry—Personal (EP Cuts) 59801	64	NEW ENTRY		ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)
26	26	5	SWEEPSTAKES—Nursery School—Epic (12 Inch) 49-04023	65	50	8	STOP AND GO—David Grant—Chrysalis (12 Inch)
27	55	2	TELL ME LOVE—Michael Wycoff—RCA (12 Inch) PD 13586	66	60	4	HOT SUMMER NIGHTS—Love Club—West End (12 Inch) 22158
28	29	8	BAD BOYS—Wham U.K.—Columbia (12 Inch) 44-03933	67	52	13	I'LL TUMBLE 4 YA—Culture Club—Epic (12 Inch) 49-03913
29	47	3	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115	68	NEW ENTRY		DEEPER IN LOVE—Tavares—RCA (12 Inch) PD 13612
30	30	5	WHAT I GOT IS WHAT YOU NEED—Unique—Prelude (12 Inch) D663	69	NEW ENTRY		EVERYDAY PEOPLE—Joan Jett And The Blackhearts—Blackheart/MCA (12 Inch) 13073
31	32	5	FIRST, LAST FOR EVERYTHING—Endgames—Flip (12 Inch) FL801	70	NEW ENTRY		LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629
32	24	12	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)	71	75	2	MANDOLAY—Art Attack—B.M.O. (12 Inch) 4W904017
33	35	5	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791	72	74	2	GIMME GIMME GOOD LOVIN'—Roxy Perry—Personal (12 Inch) PR49802
34	36	10	GUILTY/ANGEL EYES/ON THE GRID—Lime-Prism (12 Inch) 1020	73	76	2	STRANGERS IN THE NIGHT—Peter Bauman—Portrait (12 Inch) 4R904029
35	NEW ENTRY		LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	74	72	6	GET WET—C- Bank—Next Plateau (12 Inch)
36	37	6	DANCE SISTER—New York Citi Peech Boys—Island (12 Inch) 0-76993	75	56	11	DO IT AGAIN BILLIE JEAN MEDLEY—Slingshot—Quality (12 Inch) QUS 044
37	25	12	STAND BACK—Stevie Nicks—Modern (7 Inch) 7-99863 (12 Inch*)	76	53	10	TO SIR WITH LOVE—Vicki Sue Robinson—Profile (12 Inch) PRO-7025
38	41	5	PROMISES, PROMISES—Naked Eyes—EMI—America (12 Inch)	77	77	16	I.O.U.—Freeze—Streetwise (12 Inch) SWR2210
39	46	4	ROCK THE BEAT—Chill Town—A&M (12 Inch) SP-012071	78	69	15	MANIAC—Michael Sembello—Casablanca (7 Inch) 8125167 (12 Inch*Remix)
				79	62	10	A.E.I.O.U. (Sometimes Y)—EBN/OZN—Elektra (12 Inch) 67915
				80	63	4	BUILD ME UP BUTTERCUP—Torch—Pacific (12 Inch) SAP 1XX

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

Dance Trax

By BRIAN CHIN

New albums: Was (Not Was), the Detroit aggregation that's been responsible for some of the most interesting records of the past four years (Sweet Pea Atkinson, Orbit, Felix and Jarvis), has out their first album in over a year, "Born To Laugh At Tornadoes" (Ze/Geffen). Their guest lineup includes hard rocker Ozzy Osbourne on an improbably sing-song "Shake Your Head (Let's Go To Bed)" and ex-Knack Doug Fieger on an off-center rock-wave "Smile." Much of the album demonstrates August Darnell-like psychological insight: compare the danceable pop-rocker (and likely single candidate) "Professor Night" or "(Return To The Valley Of) Out Come The Freaks" to "Cherchez La Femme." Or don't bother comparing and just notice how disquietingly Smokey-sounding Harry Bowens is on the latter. "Tornadoes" is the most sustained and accessible album yet by this group.

The title of Slave's "Bad Enuff" (Atlantic) is nothing but the truth: it's a fine return to form by the Dayton group which was splintered by the exit of its lead singer and drummer last year. Steve Arrington's style does cast a long shadow into the album, and Jimmy Douglass continues to produce both acts. But we won't quibble with cuts as good as the uptempo "Steppin' Out" and the deep grooving, cool-and-hot "Turn You Out (In And Out)."

The n.y.c. Peech Boys' first Island album, "Life Is Something Special," represents about two years' worth of diverse music-making, and comes off amazingly well-rounded. "Don't Make Me Wait" and "Special" are here in remixed versions, and new cuts "Love Kills Pain On Contact," a wave/rock; a loose, seductive "Warm Summer Nights," and the foggy, subdued "On A Journey" are all successful experiments in broadening the dance riffs of last year's 12-inchers.

★★★

Album cuts: Lillo Thomas' first album on Capitol, produced by Paul Lawrence Jones III, is firmly in the vein established by Jones' Melba Moore work, and Kashif's list of successes. One cut really breaks the mold, though: "Who Do You Think You Are," picked up on radio in New York already, is harder, weirder and even more obsessively listenable than its many precedents... Michael Sembello's "Bossa Nova Hotel" (Warner Bros.) refers to a host of good West Coast sources, like Stevie Wonder, Michael MacDonald and Ray Parker; its best dance cut, "Automatic Man," latches a dynamic Simmons drum beat onto a Doobie-ish track. The rest is merely fine songwriting (especially "First Time"), and while there isn't another "Maniac" here, someone else has provided one (see below).

★★★

Singles: Sharon Redd, whose "Redd Hot" was one of last year's longest-running hits, returns with "Street"-beat Linn drums in "Love How You Feel" (Prelude 12-inch), an equally insistent, almost funny work-your-body double entendre... Peter Godwin's "Baby's In The Mountains" (Polydor 12-inch promo) is a smoother, more commercial record than his previous cuts, which were used mostly as unidentified rhythm breaks; this one's prime crossover material

... Figures On A Beach's "Swimming" (Metro America 12-inch) wins this week's freaky-but-accessible award with its "Maniac" tempo and strange subject matter... Joachim Witt's "Tri-Tra-Trulala" (WEA International 12-inch, through Jem) is a record we'd keep out of the "freaky" category by insisting that foreign-language records be considered mainstream from here on in. This one has a great, smacking rock riff, with insistent German chanting, but registers somehow as very mellifluous.

New chartmakers not mentioned here previously: Shannon's "Let The Music Play" (Emergency 12-inch), hip-hop mechanicity which comes off best in the unusually melodic dub; Tin Tin's second effortless groove record (with nasal British-invasion vocal), "Hold It" (Sire 12-inch); Tavares' "Deeper In Love" (RCA), which, like the recent Gladys Knight record, recruits Solar production updating (by Dana Meyers and Wendell Potts Jr.) of a traditional vocal group sound.

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New Theatre Opening Within Philly Spectrum

By MAURICE ORODENKER

PHILADELPHIA—The 19,500-seat Spectrum, local entertainment and sports complex, will soon expand its appeal as a venue for rock concerts and other entertainment by setting up within itself a Showcase Theatre seating between 6,000 and 7,000. The full seating has been primarily for major rock concerts, circuses, ice shows and other spectacles. The newly designed, wedge-shaped Showcase Theatre within the Spectrum itself will utilize a three-sided curtain that will block off the rest of the arena.

"The Spectrum realized a need for a middle-sized venue in the Philadelphia marketplace," says Spectrum president Aaron Siegel. "Our intention is to provide patrons with a more intimate, theatre-like atmosphere in which to enjoy concerts, family shows and other events."

The Showcase Theatre has scheduled its premiere for Wednesday, Oct. 26, when Hot Tuna will take to the new stage. The theatre concept, designed by vice president of operations Bruce Birkholz, will incorporate all three levels of the facility, including the floor. In order to isolate the theatre from the full arena, curtains will extend outward in a fan-shaped fashion from both sides of the stage. A third curtain will be situated behind the stage.

Act-ivities

Lionel Richie is on a major U.S. solo tour that will have him out on the road until mid-December, but his old buddies, the Commodores aren't being idle either. Richie's past and maybe someday future band is on its own major tour of Europe, playing England, Holland, and Germany before returning to the U.S. in mid-October. Is Richie's split with the Commodores permanent? Official word from the Richie camp is that it's a "separation, not a divorce" and a "special event" could bring them together again.

A mini tour of the Southeast by Todd Rundgren was cancelled when Rundgren fell and broke his right arm doing a stunt for "The Ever Popular Tortured Artist Effect" tv special for Britain... Electro Harmonix sponsored a free rock 'n' roll concert and jam session in front of the Sam Ash Music Store on 48th St. in Manhattan.

s.n.a.f.u., the rock cabaret in Manhattan, is the scene of a weekly half-hour show seen on Manhattan Cable Thursday afternoons and Saturday nights... "New York's coolest garage groups," will be on the bill at the Dive in Manhattan on Friday (30). Appearing are the **Vipers**, the **Fuzztones**, the **Mad Violets**, and the **Out To Place**.

"The Nylons have become the only a capella quartet in the world with a platinum album, thanks to the 100,000 copies they've sold of 'One Size Fits All,' their second LP on Attic Records," says Attic Records in Canada... Glen Shorrock, ex of Lit-

tle River Band, is taking a breather before the release of his Capitol Records solo LP by doing a documentary of the Australian yachting team during the current America's Cup races.

Maze got the keys to the city of Philadelphia during a return to their hometown recently, playing the Schubert for two dates... **Javelosa of Los Microwaves** has left the band for a solo career, teaming up with **Knox Chandler of the Swollen Monkeys**... Miller Beer is sponsoring the music at the Big E, state fair in West Springfield, Mass. Appearing are **Sylvia, Dave Rowland & Sugar, Louise Mandrell, Clay & Sally Hart**, and the **South Philly Mummies**.



Photo by Chuck Pulin

ZEBRA SHOW—Randy Jackson of Zebra opens for Loverboy at the Byrne Arena at the New Jersey Meadowlands.

Headliners Making Las Vegas Comeback

• Continued from page 46

recession. But according to Riviera entertainment chief Peedee Leavitt (recently replaced due to an executive reshuffling), "We have in some instances gone back to one show a night or gone dark on one night, but that is only because business did not warrant it and a lot of hotels in town are doing it." Leavitt has been one of the more innovative entertainment directors, bringing in groups that traditionally have not played the strip, including the Village People and Paul Revere & the Raiders.

Another hotel that has never abandoned its star policy is the MGM Grand, and it remains the only hotel in town to present both a headliner and a major production show, "Jubilee," twice nightly, seven nights a week, in two different showrooms. Entertainment chief Bernie Rothkopf balances his bookings between "traditional" Vegas acts, such as Dean Martin and Liberace, and relative newcomers such as Melissa Manchester, as well as introducing entertainers who have never played the strip, like Julio Iglesias.

Paul Lowden, who took over the Sahara Hotel from the Del Webb Corp. in August, 1982, says the hotel

"will not abandon star policy." But the Sahara will also experiment with alternative presentations, such as putting in a production show or some other type of presentation other than a star attraction for the early show,

and then featuring the headliner on the late show. Or they may experiment with offering a "Dream Street" show midweek as a dinner show and then have stars on weekends. Lowden is committed to an experimental policy, which includes presenting contemporary acts such as Kool & the Gang in the main showroom.

The Aladdin Hotel, which reacted to the high price of headliners by going to a production show, "C'est Magnifique," has returned to a star policy and will continue it despite financial problems with note holders. Booked through Oct. 3 is Sammy Davis, with Bill Cosby coming in Oct. 5.

Not all hotels have abandoned production shows. The Flamingo Hilton continues with its successful "City Lites," the Frontier Hotel with "Beyond Belief" starring Siegfried & Roy, the Silver Slipper with its popular low-priced "Branded" and "Boylesque," the Stardust with "Lido de Paris," the Tropicana with its new version of "Les Folies Bergere" and the Union Plaza (downtown) with its low priced Broadway and Hollywood productions (currently featuring "What The Butler Saw").

But the stars are definitely back, and even if they are getting paid less than before, or share the risk of the showroom, or only work one show a night, it's a positive sign for the people who come to Las Vegas and want to see a "name."

Seeing the Music

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Jazz

FIRST INDUCTIONS Hall Of Fame Events Set

CHARLOTTESVILLE, Va.— The first inductions into the National Jazz Hall of Fame highlight the events planned during a week-long program of special events here Oct. 9-16.

The Hall of Fame, chartered last February as a non-profit educational foundation by the Commonwealth of Virginia, will initially be housed at Bayly Museum at the Univ. of Virginia, where ceremonies will be held Oct. 14 to name the first two musicians to be honored. That same day will see author, critic and jazz historian Leonard Feather offering a lecture, while an Oct. 12 concert by the Airmen Of Note from Bolling Air Force Base is also scheduled.

Inductees for the Hall of Fame have been selected by a NJHF panel, and will be additionally honored through the loan of two portraits of the musicians for temporary display during the event.

The National Jazz Hall of Fame is seeking a permanent site here for a museum and performing arts center. Providing partial funding for the various events— part of Jazz History Week, as proclaimed by Charlottesville Mayor Frank Buck—is being provided by the Virginia Foundation for the Humanities. Co-sponsors include the McIntire Department of Music and the Afro-American Affairs office of the Univ. of Virginia.

Fort Worth Arts Center Keying On Avant-Garde

FORT WORTH, Tex.—Avant-garde jazz artists will find a new performing home here Thursday (29) with the grand opening of Caravan Of Dreams, an ambitious \$5 million arts facility that will launch operations with four days of shows by Ornette Coleman, including world premieres for two major works by the Fort Worth native.

Included in Coleman's schedule are the first performance of the unabridged version of the saxophonist's first symphony, "Skies Of America," at the Tarrant County Convention Center, followed by a reception at Caravan Of Dreams, a sprawling arts center combining jazz club, avant-garde theatre, experimental movie house, restaurant and cactus preserve -- all housed in an eclectic renovation of a turn-of-the-century building at 312 Houston St.

Coleman will also unveil a new string quartet, "Prime Design," dedicated to R. Buckminster Fuller, on Oct. 2, and perform with his own Prime Time Ensemble on the evenings of Sept. 30 and Oct. 1 at the new center.

The four nights of Coleman's works underline the ambitions of the Caravan's creators, the seven partners in Decisions Team Ltd. (DTL). Formed 10 years ago as an offbeat coalition of businessmen and artists,

DTL has already invested in such ventures as an ecological plantation in Australia.

If the aspirations behind DTL include a concern for fusing ecological and cultural issues reflected in the Caravan Of Dreams' own preserve, housed in a rooftop geodesic dome, the initial lineup of talent for its club and theatre indicates artistic director Honey Hoffman already has present-day jazz well in hand: scheduled for October are shows by Jack DeJohnette & Special Edition (6-8), Mingus Dynasty (13-15) and the Phil Woods Quartet (20-22), while artists promised for November include the Art Ensemble of Chicago, McCoy Tyner and Betty Carter. With jazz attractions to primarily play the Caravan's club, theatrical productions will span lectures, experimental films including retrospective programs, modern dance and drama.

And, as daring as some of the center's "known" attractions might seem, the DTL members say they'll program even more esoteric events, ranging from Third World magicians to poets and writers.

The facility itself will augment its primary entertainment and arts areas with additional technical resources. The theatre will be equipped for film and audio recording as well as live performance.

SERIES REVIEW

'Bowl' Paces Verve Reissues

LOS ANGELES—The bell-cow item in PolyGram's latest series of old Verve reissues is a two-record, attractively packaged "Jazz At The Hollywood Bowl" entry with Louis Armstrong, Ella Fitzgerald, Art Tatum, Oscar Peterson, Roy Eldridge and other celebrated mainstream acts generously spotted.

The concert dates back to 1956. Norman Granz was the producer/announcer, and 20 tunes are offered, all capably performed but dulled, to a degree, by a climactic jam finale to the beat of "When The Saints Go Marching In," the most overplayed, trite and dismally meretricious tune in the world's jazz repertoire.

From 1967, backed by Grady Tate, Lonnie Smith and Ron Boykins, the late Roland Kirk plays flute, tenor, strich and manzello on eight titles in a package tagged "Now Please Don't You Cry, Beautiful Edith." Equally entertaining is "The Astrud Gilberto Album," in which the pert Brazilian singer serves up 11 songs taped in 1965 with Marty Paich's orchestra.

Gilberto is not a vocalist without flaws, but there is undeniable appeal in her gentle, heartfelt caroling.

"Stan Getz Plays" showcases the tenor saxophone virtuoso's solos with Jimmy Raney, Duke Jordan, Frank Isola and Bill Crow on 12 distinguished standards taped in 1952. A choice LP.

"The Trio" is comprised of seven melodies played by Oscar Peterson, Ed Thigpen and Ray Brown, dating back to 1961. "Torme" has 12 selections sung by the one-time "Velvet Fog" with attractive accompaniment by Paich's ensemble, recorded in 1958.

The current batch of French Verve pressings is being distinguished from PolyGram's Japanese Verve product as "the French Line," but likewise restores original graphics and liner notes, the latter ranging from good to sketchy. On balance, the collection—which also includes key works from Dizzy Gillespie, Tal Farlow, Billie Holiday and Jimmy Smith—is a welcome and highly saleable issue.

DAVE DEXTER JR.

Concord Label's Outlook Upbeat Jefferson Predicts 35% Increase In Sales For 1983

By SAM SUTHERLAND

LOS ANGELES—With projected sales through the rest of 1983 expected to show an estimated 35% increase, Concord Jazz Records' Carl Jefferson contends the past year's shakedown in independent distribution has proven more of a boon than a bane for his Northern Californian label.

In town to produce the latest album for transplanted Brazilian pianist and vocalist Tania Maria, the outspoken Jefferson adds that his current sales forecast actually represents a slight cooling-off from an even more bullish growth pattern during the first six months of this year—the same period that saw industry observers bemoaning the defection of key pop indie labels to branch deals, and mulling the aftermath of Pickwick's shutdown of its independent distribution arm.

"It was overblown," Jefferson dryly notes of the latest cycle of epitaphs for independent distributors. Pickwick, he says, departed the trade largely as a result of its own business problems, rather than larger issues endemic to the distribution sector. "Pickwick's going out will probably prove to be a blessing for us. We were the bottom of the barrel for them anyway."

"We've picked up replacement deals as needed in those territories, as we did when Pacific Records & Tapes went under," he continues. "Frankly, I couldn't be happier with the situation in my major markets."

Jefferson suggests that the loss of larger pop independent customers has forced distributors to eye smaller established labels like Concord Jazz with fresh commitment. "Those of us who keep coming out with good product can only benefit—we've seen some interesting increases in those markets where the distributor lost a Motown or a Chrysalis."

Indeed, Jefferson reports his most serious distribution snags this year weren't here, but in the Latin American territories where currency devaluations and erratic services yielded a disappointing return for his growing catalog of Latin jazz via Concord's Picante label subsidiary. More upbeat developments include cassette sales, which Jefferson, like other jazz entrepreneurs, now sees undergoing a belated surge.

After its busiest annual release schedule to date, Concord Jazz will likely revert to a more selective stance in its product flow. "The intent has been to build a strong catalog," Jefferson explains. With current retail acceptance for his catalog reportedly strong, the veteran producer and businessman suggests the more restrained output of new titles is a natural development for the label.

Given Jefferson's long-standing emphasis on premium LP pressings and prerecorded tapes, it's interesting that Concord Jazz has no immediate plans for further digital recordings. Although the label has experimented with both digital and direct-disk techniques, its founder doesn't yet see digital as a necessity, despite the early emphasis by European and Japanese CD manufacturers on jazz and classical repertoire as consumer hooks.

"I suppose CD will take over eventually," comments Jefferson, "but for specialty labels like myself, the volume's too small right now, and the market for our music will survive regardless of the configuration. Digital is only as good as the engineer using

it, anyway; you're still using analog boards, microphones, amps and other gear at either end. With the pressing quality we can get, generally speaking our stuff is already good enough in LP."

With other label works in progress including another pairing for Mel Torme and George Shearing, a new Tito Puente album, and a new studio outing for acclaimed young guitarist Emily Remler, Jefferson offers his own private suspicion that a different type of "new music" could be building as an adult market—classic acoustic jazz by a new generation of players, aimed at a once rock-oriented youth market now pushing into adult demographic sectors. Apart from his own label's steady growth, Jefferson sees such offbeat label successes as the Windham Hill line, with

its own hybrid chamber instrumental style, as evidence that there's more than synthesizers and digital percussion in the music market's future.

"There's a far deeper change going on in music than is evidenced by the media," he concludes. "And our music is valid as a brand new market in that sense." His own cautionary note is that jazz entrepreneurs will need to keep rhythmic, danceable jazz as part of their repertorial mix, suggesting that the genre's move away from that stronghold during the '50s was one central force in its commercial decline.

Recent Concord Jazz releases have included an all-star Woody Herman package and an album of Scott Joplin compositions performed by Brazilian acoustic guitarist Carlos Barbosa-Lima.

Survey For Week Ending 10/1/83										
Billboard® Best Selling Jazz LPs™										
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart
1	1	13	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	28	30	42	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215			
2	3	7	SPYRO GYRA City Kids MCA 5431	29	29	23	LONNIE LISTON SMITH Dreams Of Tomorrow, Doctor Jazz FW 38447 (CBS)			
3	2	23	JARREAU ● Jarreau Warner Bros. 1-23801	30	28	15	TANIA MARIA Come With Me, Concord Jazz CJ 200			
4	4	13	PAT METHENY GROUP Travels ECM 23791-1 (Warner Bros.)	31	26	23	WILTON FELDER Gentle Fire, MCA 5406			
5	7	5	JEAN-LUC PONTY Individual Choice Atlantic 80098	32	33	21	STEPS AHEAD Steps Ahead, Musician 60168- 1 (Elektra)			
6	6	7	RONNIE LAWS Mr. Nice Guy Capitol ST-12261	33	34	64	DAVID SANBORN As We Speak, Warner Bros. 1- 3650			
7	5	21	EARL KLUGH Low Ride Capitol ST-12253	34	36	46	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST- 12247			
8	8	13	WYNTON MARSALIS Think Of One Columbia FC 38641	35	46	31	DAVE GRUSIN AND THE NEW YORK/ L.A. DREAM BAND Dave Grusin And The New York/ L.A. Dream Band. GRP A 1001			
9	19	3	HERBIE HANCOCK Future Shock Columbia FC 38814	36	38	7	RICKIE LEE JONES Girl At Her Volcano, Warner Bros. 1-23825			
10	10	13	RAMSEY LEWIS Les Fleurs Columbia FC 38787	37	37	19	RARE SILK New Weave, Polydor S10028- 1Y1 (Polygram)			
11	12	25	GEORGE WINSTON Autumn, Windham Hill C-1012	38	39	149	GROVER WASHINGTON JR. ● Wineflight, Elektra 6E-305			
12	14	42	GEORGE WINSTON December, Windham Hill C-1025	39	40	3	MAYNARD FERGUSON Storm Palo Alto PA 8052-N			
13	13	7	HIROSHIMA Third Generation, Epic FE 38708	40	41	50	SPYRO GYRA Incognito, MCA MCA-5368			
14	11	15	LARRY CARLTON Friends, Warner Bros. 1-23834	41	31	19	CARLOS SANTANA Havana Moon, Columbia FC 38642			
15	15	17	THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1	42	44	3	PHYLLIS HYMAN Goddess Of Love Arista AL 8021			
16	18	109	AL JARREAU ● Breakin' Away, Warner Bros. BSK 3576	43	45	64	BOB JAMES Hands Down, Columbia/Tappan Zee FC 388067			
17	9	11	JOHN MCLAUGHLIN, AL DIMEOLA, PACO, DELUCIA Passion, Fire & Grace, Columbia FC 38645	44	35	5	ERIC GALE Island Breeze, Musician 60199-1 (Elektra)			
18	17	23	JOE SAMPLE The Hunter, MCA 5397	45	32	29	WEATHER REPORT Procession, Columbia FC 38427			
19	24	3	JACO PASTORIUS Invitation Warner Bros. 23876-1	46	47	35	HERBIE HANCOCK Quartet, Columbia C2-38725			
20	20	17	MILES DAVIS Star People, Columbia FC 38657	47	48	42	LEE RITENOUR Rit/2, Elektra 60186			
21	25	65	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	48			BOB MOSES When Elephants Dream Of Music Gramavision GR 8203 (PolyGram)			
22	23	69	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)	49			ELLA FITZGERALD Ella Fitzgerald Sings The George & Ira Gershwin Song Book Verve 2615063 (PolyGram)			
23	16	17	BOB JAMES The Genie, Columbia FC 38678	50	42	119	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM- 1-1190 (Warner Bros.)			
24			HERB ALPERT Blow Your Own Horn A&M SP-4949							
25	21	15	CHUCK MANGIONE Journey To A Rainbow, Columbia FC 38686							
26	22	13	B.B. KING Blues 'N Jazz, MCA 5413							
27	27	96	GEORGE BENSON ● The George Benson Collection, Warner Bros. ZHW 3577							

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Billboard® **Black LPs**

Survey For Week Ending 10/1/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	5	RICK JAMES Cold Blooded, Gordy 6043GL (Motown) MCA	38	37	10	ONE WAY Shine On, MCA 5428 MCA
2	2	41	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	39	39	10	DIANA ROSS Ross, RCA AFL1-4577 RCA
3	4	8	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	40	38	7	KURTIS BLOW Party Time, Mercury 82175-1 (Polygram) POL
4	3	20	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205 CBS	41	48	3	LILLO Let Me Be Yours, Capitol ST-12290 CAP
5	7	13	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	42	41	14	THE O'JAYS When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS
6	15	3	GAP BAND Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL	43	42	16	DAVID BOWIE ▲ Let's Dance, EMI-America SQ-17093 CAP
7	9	9	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	44	45	30	CULTURE CLUB ● Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
8	8	7	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	45	47	26	NONA HENDRYX Nona, RCA AFL1-4565 RCA
9	12	5	ZAPP Zapp III, Warner Bros. 27875-1 WEA	46	46	35	ANGELA BOFILL Too Tough, Arista AL 9616 RCA
10	13	3	RUFUS AND CHAKA KHAN Live-Stompin' At The Savory, Warner Bros. 23679-1 WEA	47	44	25	EDDY GRANT Killer On The Rampage, Portrait/Ice B6R 38554 (Epic) CBS
11	5	18	THE ISLEY BROTHERS ● Between The Sheets, T-Neck FZ 38674 (Epic) CBS	48	53	42	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND
12	6	20	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	49	50	49	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA
13	11	12	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram) POL	50	52	4	HIROSHIMA Third Generation, Epic FE 38708 CBS
14	14	8	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	51	51	23	DENISE LASALLE A Lady In The Street, Malaco 7412 IND
15	16	4	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	52	NEW ENTRY		COMMODORES 13 Motown 6054ML(MCA) MCA
16	10	9	ARETHA FRANKLIN Get It Right, Arista AL8-8019 RCA	53	43	8	RENE & ANGELA Rise, Capitol ST-12267 CAP
17	18	4	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL	54	54	3	NATALIE COLE I'm Ready, Epic FE 38280 CBS
18	17	19	MAZE We Are One, Capitol ST-12262 CAP	55	59	2	HERB ALPERT Blow Your Own Horn A&M SP-4949 RCA
19	19	15	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744 WEA	56	40	51	DE BARGE ● All This Love, Gordy 6012GL (Motown) MCA
20	24	4	PHILIP BAILEY Continuation, Columbia FC 38725 CBS	57	57	20	SERGIO MENDES Sergio Mendes, A&M SP 4937 RCA
21	22	8	SHALAMAR The Look, Solar 60239 (Elektra) WEA	58	58	21	JONZUN CREW Lost In Space, Tommy Boy TBLP 1001 IND
22	30	3	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP	59	49	30	O'BRYAN You And I, Capitol ST-12256 CAP
23	25	13	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	60	NEW ENTRY		TAVARES Words And Music RCA AFL1-4700 RCA
24	20	22	SOUNDTRACK ▲ Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	61	56	86	Z.Z. HILL Down Home, Malaco MAL 7406 IND
25	23	26	KASHIF Kashif, Arista AL 9620 RCA	62	60	14	B.B. KING Blues 'N' Jazz, MCA 5413 MCA
26	21	46	PRINCE ▲ 1999, Warner Bros. 23720-1 WEA	63	63	11	BOBBY BLAND Tell Mr. Bland, MCA 5425 MCA
27	27	25	JARREAU ● Jarreau, Warner Bros. 23801-1 WEA	64	61	15	PHYLLIS HYMAN Goddess Of Love, Arista AL8-8021 RCA
28	28	9	THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS	65	65	6	THE REDDINGS Back To Basics, Believe In A Dream FZ 38690 (Epic) CBS
29	26	9	STACY LATTISAW Sixteen, Cotillion 90106 (Atco) WEA	66	69	21	EARL KLUGH Low Ride, Capitol ST-12253 CAP
30	31	27	WHISPERS Love For Love, Solar 60216 (Elektra) WEA	67	62	46	CON FUNK SHUN To The Max, Mercury SRM-1-4067 (Polygram) POL
31	33	5	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tamla 6064TL (Motown) MCA	68	68	6	STONE CITY BAND Out From The Shadow, Gordy 6042GL (Motown) MCA
32	NEW ENTRY		KLIQUE Try It Out MCA 39008 MCA	69	64	6	TOM TOM CLUB Close To The Bone, Sire 23916-1 (Warner Bros.) WEA
33	34	21	LAKESIDE Untouchables, Solar 60204-1 (Elektra) WEA	70	55	4	THE TALKING HEADS Speaking In Tongues, Sire I-23883 (Warner Bros.) WEA
34	32	18	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622 CBS	71	71	22	CAMEO Style, Atlanta Artists 811072-1 M-1 (Polygram) POL
35	35	9	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261 CAP	72	72	27	CHAMPAIGN Modern Heart, Columbia FC 38284 CBS
36	29	20	MTUME Juicy Fruit, Epic FE 38588 CBS	73	67	16	BOB MARLEY & THE WAILERS Confrontation, Island 90085-1 (Atco) WEA
37	36	5	EURHYTHMICS Sweet Dreams Are Made Of This, RCA AFL1-4681 RCA	74	70	13	FENIS HENDERSON Finis, Motown 6036ML MCA
				75	66	31	STEVE ARRINGTON'S HALL OF FAME Steve Arrington's Hall Of Fame, Atlantic 80049 WEA

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Black

Brooklyn Dealers Join Forces Buying Cooperative Looking For Low-Price Deals

NEW YORK—J.M. One-Stop and nine black-owned Brooklyn retailers have formed a buying cooperative called M&P Record Stores. M&P is short for "mom and pop."

The operation has been in existence since Sept. 1, when a half-page ad, sponsored by WEA, appeared in the Daily News advertising the nine stores. Subsequently, PolyGram has sponsored another co-op ad with M&P.

The stores involved are John's Discount Records, Dynamo Records, Buysomething Records, Discount House of Sound, Jeffrey Electronics, Network Records, Pippin's Place, Soul Shack, and Birdell's Records. Most of the stores are in the predominantly black areas of Bedford Stuyvesant, Crown Heights and East Flatbush.

J.M.'s president Marva Stanislaus, J.M.'s sales manager Rafael Sepulveda, and Birdell's owner Joe Long were the driving forces behind M&P's formation. "It took us a few months to get it organized," says Sepulveda. "Then we talked to all the labels. WEA was the first to want to get involved. Their cooperation has made the other labels more receptive to what we're doing."

"The concept behind M&P is simple; we just want to get the same kind of deals Crazy Eddie and the Wiz (major New York retailers) get. With those places getting the low-price deals, it is difficult for us to draw people into our stores."

Sepulveda says he is satisfied "so far" with response to the Daily News ads, though he feels "some of the companies are a little skeptical. This

has been done before and hasn't worked out. We have to show them we're doing it right, that we're into selling records and not just buying meals."

Long, however, is still not completely happy with the prices M&P has been offered. "We have been getting product at \$4.99 and selling at \$5.25, which is still not as sweet as I'd like to see it," he says. As a result, Long and the other members of M&P are looking to add other stores, both in Brooklyn and elsewhere around New York, to the cooperative to increase their leverage.

"Our idea is to get an ad from every major from now through November and then get a full-page ad in December with all the labels," Sepulveda says.

STRATEGIC TOURING PAYS OFF

Rick James Relies On The Road

By STEVE IVORY

LOS ANGELES—For Rick James, current marketing tools like videos are fine, but the Motown artist has chosen to lean heavily on a more conventional procedure for selling records: strategic touring.

"Videos are a great way to sell records, and I enjoy making them," says James. "But I believe the biggest lure to sell my records is me and my band."

According to Jerry Ade, vice president of the Norby Walters booking agency coordinating James' "Cold Blooded Unity Tour," 50% of the tour's first 23 dates have been sellouts. The idea of the tour, which began Aug. 9 in Warwick, R.I., was to bolster interest in James' current "Cold Blooded" album by playing smaller venues in major markets before the album's release.

Apparently, the strategy has worked. "Cold Blooded," certified gold in less than a month after its re-

lease, has been holding down the No. 1 position on Billboard's black album chart for three weeks, having bumped Michael Jackson's "Thriller" from that position after 31 weeks at the top. The single, "Cold Blooded," has been at No. 1 on Billboard's black singles chart for five weeks.

"We felt that we would have a hot album by the time the first leg of the tour was over," Ade says. "But Rick was out there before the album's release. He had a single, but no album. The concept, then, was to prepare audiences for the coming LP via marginal-sized halls."

The second phase of the tour strategy goes into action Oct. 6, when James returns to many of the same markets to play larger halls. "Rick did three nights at the Universal Amphitheatre in L.A., which is like playing the Forum in that same city," says Ade. "But he did so because that town is a big market for him and the single was moving by the time he got there."

For James, the first leg of this tour was also designed to maximize the exposure of his female singing group, the Mary Jane Girls. "There's nothing phony or studio-induced about their abilities. My girls go out there and they entertain you for the duration of their set. They're not a hoax," James says.

James implies that this tour, which wraps Nov. 5 at Baton Rouge's Riverside Central Plex, may be his last for a while. The artist plans to devote his time to the production of his first movie, based loosely on an autobiographical story he wrote, tentatively titled "Spice of Life."

"I'm looking for new horizons to conquer," says James. "I'm a little bored with the cycle of touring, recording and touring again. It's like anything else—once you're out there, everything is great. But I'm ready to give my time to other facets of entertainment."

The Rhythm & The Blues Juluka Raises Some Questions

By NELSON GEORGE

Juluka is an integrated band from South Africa with an album on Warner Bros. Records, presenting a combination of facts that raises a number of questions: How can an integrated band exist in South Africa? Does the government suppress them? Is this six-member band actually a tool of the government, being used to help improve its image and combat the cultural boycotts?

These questions were recently posed to the founders of Juluka, black South African Sipho Mchunu and white South African Johnny Clegg, who are visiting the United States in support of their first American release, "Scatterlings Of Africa." Their music has a definite Western flavor, though its backbone is the musical interplay of Mchunu and Clegg's amplified acoustic guitars played in the traditional Zulu style. Clegg became enchanted with the Zulu style as a child in Johannesburg, learned how to play guitar and dance Zulu style

from migrant workers, and later became known around the city as "the white guy who played Zulu music." Mchunu, in the tradition of the Zulus, challenged Clegg to a battle of dueling guitars that resulted in their musical collaboration.

For about ten years they played as a duo, forming Juluka (Zulu for sweat) in 1980. Clegg answers most of the questions, since Mchunu is shy about speaking English. Whenever Clegg answers, Mchunu usually nods in agreement. (Continued on page 53)



BLUE PHOTOS—Sonny Bivins (left) and Winfred "Blue" Lovett of the Manhattanans chat with Cal DuPree on Atlanta's Video Music Channel in support of their "Forever By Your Side" album.

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News

Things Looking Up For Indies

• Continued from page 41

mum point for indie labels to break even financially. Some Nashville indies operate custom labels to help defray expenses, but the more serious companies interested in competing on the open market do not. Money is a constant problem: a number of small firms disappeared in the last year, and two more publicized labels that have currently ceased to function are Elliot Mazur's U.S. Records and Fred Foster's financially-plagued Monument Records (though its product still remains in the CBS pipeline).

MDJ's McBride admits to having in excess of \$1.3 million already invested in Atlanta, and he says he isn't through yet. However, McBride adds, "I had a million invested in Alabama before they went to RCA, and now they're making up to \$90,000 a night with a concessions business doing \$800,000 a month. You've got to pick a potential \$50,000-\$100,000 a night act to support this kind of investment."

The key to indies' longevity lies in convincing distributors and radio programmers that the companies will still be in business a year from now. "Radio stations say to us right up front, 'Why should I play your Brice Henderson record?' 'Why should I take up a spot on my playlist for an artist whose record company may not be around six months from now when I could give it to a major label artist instead?'" says Scott Tutt. "We have to convince them we're in this for the long run."

AMI Records spent considerable funds building a new state-of-the-art 24-track recording facility at its Hendersonville, Tenn. headquarters to reduce studio costs on its roster (and rents time out for extra revenue). Union Station is releasing its product on Quiex vinyl; its singles are issued in both 7-inch and 12-inch configurations.

MDJ's McBride shot Atlanta's en-

tire album live on video, then shipped out 500 videocassettes to national radio, media, tv booking directors and club owners. He expects to recoup the \$250,000 investment if Atlanta becomes a hit act. Moon Shine Records has added two well-known country names, Rex Allen Jr. and Margo Smith, in recent weeks. Main Street relies heavily on television marketing to balance its bottom line, although it plans to release both Boxcar Willie and Penny DeHaven product through regular channels. Lee Stoller's LS Records (which launched Cristy Lane to Liberty) is combining out-of-the-box tv marketing with standard promotional methods to break its new talent.

Curb Records in Los Angeles is one of the industry's most successful independent label operations, having managed to affiliate itself with almost every major record company in a joint logo situation. West Coast-based Vivz Records, distributed by

Warner Bros., got off to an immediate advantage in its first year when it saw "You're The Reason God Made Oklahoma" hit No. 1 for David Frizzell and Shelly West.

Now the newest Ricky Skaggs album, "Don't Cheat In Our Home Town," is being issued under the unprecedented Epic/Sugar Hill Records logo. The LP was originally cut but unreleased by Skaggs while he was still under contract to the North Carolina indie. When Skaggs signed with Epic in Nashville, he still owed Sugar Hill an album. To fulfill this obligation, Epic has agreed to release the new LP as a regular CBS package, and Skaggs contributed new cuts, remixes and graphics for the cover.

Sums up MDJ's McBride: "The term 'independent' bothers me: we're the most dependent people in the world. But if you combine us, we're bigger than the majors."

Featured Programming

• Continued from page 23

receptor at Schulke Radio Productions for the departing Phil Stout (Billboard Sept. 10) is SRP's Dave MacFee... Greg Spraul, the former GM at Ventura, Calif.'s KZTR, becomes regional manager of the radio division of San Diego-based Peters Productions... "The Golden Age Of Radio," a nightly, one-hour program hosted by KMGK-Portland GM Vic Ives and featuring vintage radio shows, now boasts over 400 affiliates and a new Phoenix address. You can reach Golden Age Of Radio Theatre president Robert L. Bowen at 17021 Enterprise Dr., Suite 8, Fountain Hills, Ariz. 85268; (602) 837-1401... With the signing of six new affiliates including KDAL Duluth,

the Minnesota News Network now covers 100% of the state from its home base in St. Paul.

★ ★ ★

And now this word from your local station: San Francisco-area public station KCSM presents Audiophile Audition Monday nights from 8-11. Host John Sunier affords listeners the opportunity to hear the latest in technology before purchase. The show, which has a large following of audiophiles, features high-tech pressings in all formats (musically and technically), and is now available in a one-hour version to both commercial and non-commercial stations. For more info contact Sunier at 21 Stetson Ave., Kentfield, Calif. 94904; (415) 457-2741.



LOVE'S LONE RANGER—Captain Kendall takes a pit stop with the WWVL Miami Beach (Love 94) morning team, from left, Keith Allen, Joe Johnson and Dave Caprita. An auto mechanic with Kendall Toyota there, the Good Samaritan of the Highways roams the expressways rescuing stranded motorists and providing live reports for the station from the scene of his roadside repairs.

CMA Offering European Viewpoint

NASHVILLE—Jana Talbot, manager of the Country Music Assn.'s London office, will be in Nashville Oct. 10-21 to meet with people in the business who want a better understanding of the European markets for country music.

Talbot has met recently with music industry leaders in England, Holland and Germany, the last of which she describes as "one of the three largest record markets in the world." Appointments with Talbot can be made through the CMA's Nashville headquarters.

Jury Out On Computers, Video

• Continued from page 27

throat. Our margins are squeezed so tightly."

Cactus Records in Houston and Denver's Budget Records & Tapes are also closely scrutinizing the computer software market. They have been selling video games for nearly two years as well. Cactus stores have just started to merchandise video.

Mike Duncan, general manager of the retail division for the five Cactus stores, observes that movie titles are easier to deal with, and that music video has become a "natural" product for a record store.

"Video games are treated like ac-

cessory items here. There is little promotion and no discounting," he notes. As for computer software, for now, Duncan says he is watching hardware sales closely. Perhaps in a year, he says, the stores will be adding computer software products.

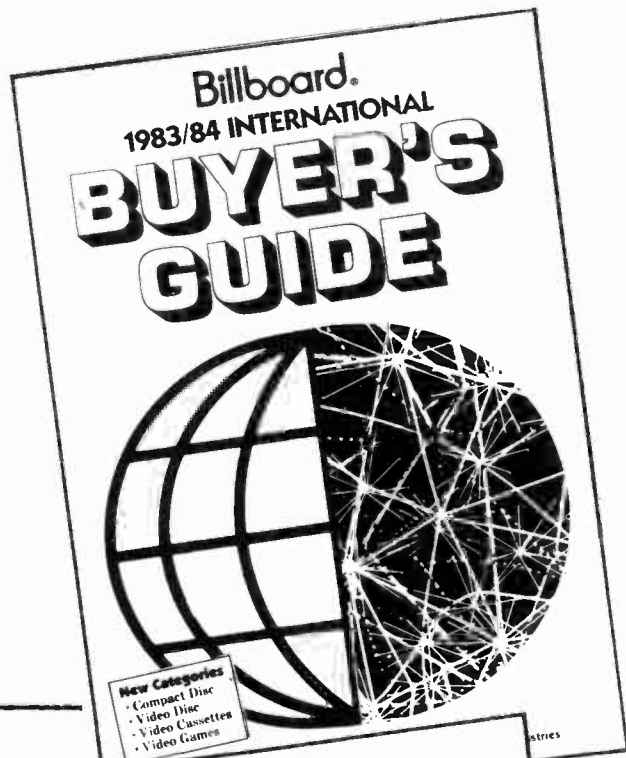
Evan Lasky, president of Budget Records & Tapes, says he, too, is discussing the possibilities of selling computer software. "I'm waiting to see the depth of hardware penetration. We are just beginning to get a feel for the product," he says.

Although the summer months showed poor video game sales, Lasky

notes that as the fall approaches sales seem to be climbing. He admits that his margins are compressed, adding, "We used to be able to get 35% markup." This fall, he hopes to see more video game "hits" to spur sales on.

As for computer software, many companies remain unsure how to approach this new kind of product. Many record stores say they will be studying the software market this Christmas season. Some stores note they may jump into the software arena this October if sales on hardware start to skyrocket.

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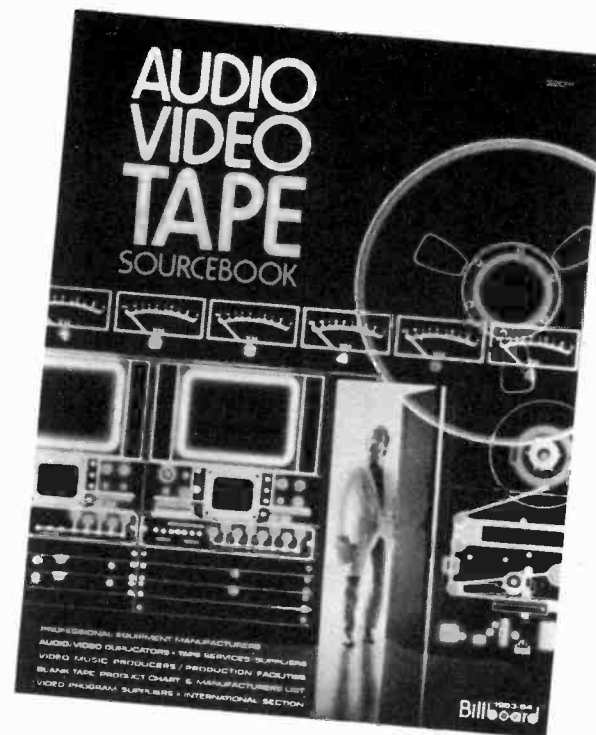


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CURRENCY PROBLEMS CITED

Portugal Won't Allow Iglesias To Give Concert

By FERNANDO TENENTE
LISBON—In what's seen here as a landmark decision, the Portuguese government has refused permission for a planned open-air concert by Spanish singer Julio Iglesias this fall. He was expected to pull around 30,000 fans to Lisbon's Restelo Stadium.

It's the first time in local show business history that such a move has been made. Portugal's foreign exchange problems are being cited as the key reason for the decision.

Some \$290,000 worth of escudos currency would have left the country to pay for the concert. But, according to the ministry of work affairs, the necessary Bank of Portugal authorization for this transaction was not included in the contract drawn up by promoter Alexandre Basto. So although the event had already (and illegally) been publicized, there had been no formal ministry clearance for the contract.

Basto argues that bank authorization was irrelevant since payment would actually have been made overseas through third parties. He points to other transactions that have gone through without problems: Rod Stewart's concert in the same stadium last July and the import of star footballers to join the local Benfica team. "I suppose all those contracts were paid in bottles of port or in different kinds of fruits," he notes

ironically.

Speaking from Spain, Julio Iglesias says: "There is no basis for the non-authorization of the show, and I don't understand the Portuguese attitude." However, the DGE entertainment/copyright body in Lisbon, which announced the cancellation, has given an additional reason in that the Iglesias contract was signed by Basto's mother, who lives in London. Neither she nor Basto are registered with the DGE, as is required by Portuguese law.

Discussing the situation on local television, culture minister Coimbra Martins confirmed the various reasons and added that the government is concerned over the balance of cultural interchange with other nations. He promised a new policy which would support overseas performances by Portuguese artists instead of forfeiting foreign exchange by bringing in foreign artists of "doubtful cultural value."

But ramifications of the decision are already being felt. Iglesias has cancelled a charity concert he was to have given at Casino de Estoril in support of the League Against Cancer. And Basto has announced that another of his promotions, involving a Lisbon concert by reggae artist Peter Tosh, has been cancelled after the ministry of work affairs failed to approve the contract.

Anderson Denies Abba Is In Financial Trouble

• Continued from page 9

On the question of the future of Abba as a group, Anderson insists that they will continue to work together and will be recording a new album for release before Christmas next year. "The reason they are not together at present is that Bjorn Ulvaeus and Benny Anderson are completing work on a musical called 'Chess' with Tim Rice, Agnetha is promoting 'Wrap Your Arms Around Me' with press interviews and television appearances, and Anni-Frid is preparing a new album to be produced in Paris by Phil Collins."

Anderson says that Bjorn and Benny have written more songs than can be used in the musical, and these will form the basis of the new Abba album, to be released in the fall of 1984. The musical "Chess" will be premiered in London in May, 1985. This November, Ulvaeus and Anderson will be in the Polar Music studios in Stockholm to record a double album of the score. Singers are currently being selected, and the album will be released next August.

"In the meantime, there may be a couple of singles from Abba," says Anderson. "We haven't yet decided how the musical will be cast, but we are sending out letters to major record companies in the U.S. and U.K. to get their reactions."

Another project involving Abba songs is a musical called "Abbacadabra," which will be staged at the Lyric Theatre in Hammersmith, West

London, for eight weeks beginning in mid-December. New lyrics are being written by Duncan Wood and Mike Batt, and Batt is recording an EP of some of the material for November release.

Anderson says he believes much of the speculation about the break-up of Abba was triggered when Anni-Frid Lyngstad decided to move to London and sold her shares in the financial empire for around \$1.2 million. "The only reason Anni-Frid sold out," he explains, "was because she had to under Swedish law."

"There's a hiatus at the moment because the members of the group are all doing different things," Anderson continues. "But they'll be back together. They're still the best of friends, and the girls have a great respect for the musical creativity of Bjorn and Benny. As soon as they get back into the studio together, the old electricity will start to flow again."

Swedish Firm Develops New DMM System

STOCKHOLM—Swedish company Europa Film is marketing a new plating system for Direct Metal Mastering (DMM) developed by its record division in collaboration with the West German Teldec operation.

First equipment was delivered this July, and Europa claims international interest is strong, with trade already up on last year's levels. The company has more than 200 customers worldwide, with some 800 plating units installed in U.S., Soviet Union, China, Japan, Nigeria, Australia and other countries.

Swaziland Show

• Continued from page 9

groups from South Africa will play in support of Tosh, with 60% of his fee paid into a U.S. bank account and the rest handed over after the concert.

NO CROSS-OWNERSHIP, SAYS CRTC

CFCN's License Is Renewed

OTTAWA—Concerns among broadcasters that last year's federal directive against cross-ownership in the media would lead to widespread forced divestment in the industry have so far proven unfounded.

The Canadian Radio-Television & Telecommunications Commission, in its fifth decision on the issue Sept. 13, renewed the license of CFCN-TV and radio in Calgary, even though the stations are owned by Maclean Hunter Ltd., which controls 49.7% of the Calgary Sun. Because only two Maclean Hunter executives could be appointed to the 12-member board of the publishing firm controlling the Sun, the CRTC said there was not "effective control" of the newspaper by Maclean Hunter and no cross-ownership.

In four other cases in recent weeks, the CRTC has either made a similar exception to the rule barring cross-ownership or ruled that license denials would not be in the public interest because service would be disrupted. Observers say the commission is likely to make similar rulings every time it is confronted with enforcing a directive from the federal government.

The directive was issued as part of the intended government response to a royal commission on newspapers two years ago which found that concentrated ownership was not in the public interest. So far, the only tangible response has been the directive, which has yet to be enforced. A bill affecting the newspaper industry has not yet been tabled in the House of Commons, even though the government released its details this summer.

In its other rulings, the commission renewed licenses for CHSJ-TV Saint John, owned by a firm controlled by the Irving newspaper family in New Brunswick; CFPL radio and television in London, controlled by the Blackburn family, which publishes the London Free Press; CKNX

Wingham, also controlled by the Blackburns; and Cablevue (Quinte) Ltd., a cable firm partly controlled by the Thomson family, which publishes a newspaper in the same area.

While public hearings on the issue were stormy earlier this year, the way in which the commission has rendered its decisions so far has been well-received by the newspaper and broadcast industries.

In its ruling on CFCN, the CRTC noted that there was an agreement between the Toronto Sun Publishing Corp., which sold part of its holdings last year, and Maclean Hunter. It

prevented Maclean Hunter from buying more of the publishing firm, which owns the Toronto, Edmonton and Calgary Sun papers. Maclean Hunter must also support any slate of directors nominated by the Sun and can only be represented by two people on the board. The agreement will be in effect until 1992, the commission said.

The radio station's license was renewed until Sept. 30, 1987, while the television facility was given a license renewal until that time next year in an attempt to force increased Canadian content on the station.

Tories Name Shadow Communications Critic

OTTAWA—Former Toronto mayor and party leadership candidate David Crombie has been appointed the Progressive Conservative communications department critic in new Tory chief Brian Mulroney's shadow cabinet.

The move is being interpreted two ways on Parliament Hill. It may be a demotion for the moderate Crombie, who is at ideological odds with Mulroney, or it may signal a strengthened emphasis on communications policy for the Conservatives through the appointment of a high-profile MP to the shadow post.

Crombie was first elected to the Commons in 1979 and was labor minister in Joe Clark's short-lived government of 1979-80. He ran unsuccessfully for the party leadership earlier this year and was seen as the most left-leaning of the candidates in the race. Still, Crombie is seen as a pivotal figure for the party if it is to fare well in Toronto, where many think the next federal election may be won or lost for the Conservative party.

Mulroney's aides have said public-

ly that the new boss treats shadow cabinet roles "in the British way," meaning they are preparation for those ministerial roles if the party assumes power. For that reason, Crombie is bound to be the object of concerted lobbying by the country's cultural industries in coming months, since an election looms as a possibility in the spring.

Mulroney's appointment of his shadow cabinet following his June victory of the leadership over Clark also signalled a break-up of previous Tory shadow cabinet roles for the cultural and communications branches of the communications department. Former communications critic Perrin Beatty now is revenue critic, while culture critic John Bosley has been shifted to the external relations portfolio.

Crombie is going to have much to say in coming months as the federal government moves ahead with strategy papers on the recording industry, the broadcasting industry and the CBC, the film sector and copyright revisions.

GRANTED SHORT-TERM LICENSE RENEWAL

CKOI Criticized For 'Shortfalls'

MONTREAL—CKOI-FM, the progressive rock station in this market vying with CHOM-FM for the market, has been severely criticized by the federal broadcast regulator and given a short-term license renewal of six months as a signal to meet its promise-of-performance commitments.

The Canadian Radio-Television & Telecommunications Commission said on Sept. 12 that CKOI's promises at hearings last December show "continuing shortfalls," and that the station would not receive the usual five-year renewal.

The commission said the station

had not made good on commitments to upgrade "spoken word content, especially in the foreground format programming and enrichment categories, which are essential elements in the production of quality FM programming. Some deficiencies also persist in French-language vocal music requirements."

The move aggravates a situation in the Montreal market for which CHOM and CKOI have for years been seeking redress. Essentially, CHOM wants to be allowed more French and CKOI wants more English to better reflect the broad audi-

ence in the market. They dislike stringent conditions which seem to aim them only at either of the two language groups in the bilingual Montreal market.

The CRTC approved a reduction in CKOI's enrichment programming to 9% from 10.3% and a maximum repeat factor of 18 per week. It also gave CKOI a significant break in reducing the amount of French language music required to 55%, down from the previous requirement of 65%.

"The commission recognizes the special situation of CKOI-FM in the Montreal region, where it is the only French-language station broadcasting in a progressive music format, which calls for wide use of very recent musical selections which have not yet attained hit status, with the majority of such selections available only in the English language," it said in its decision. But it wants the station to submit detailed plans of its efforts to promote and develop French-language talent locally.

The station's license was renewed only until next March 31, before which the CRTC will hold additional hearings on a license renewal. Last January, the commission said it would make special exceptions for certain French-language broadcasters imperiled by competition in their markets, but this decision indicates there may not be as much flexibility as was first thought.

Maple Briefs

Dave Tollington has been upped at WEA Music of Canada to the newly-created post of Canadian product manager. He will retain some of his former duties as national press director.

Rumors have it there are two plans on the drawing boards for Compact Disc manufacturing plants in Canada. Neither plan involves record firms; both are from financial groups looking to invest. Several industry firms have been approached about cooperative measures on the technology.

CHRW flicked the switch Sept. 12 and joined the increasing brigade of AM stereo stations in Canada. The CHUM-owned top 40 station has coordinated a massive giveaway with Sony of nearly 150 AM stereo radios. CHED Edmonton and CKLC Hamilton are among the other stereo stations that have made the jump, assured that recent receiver technology developments will allow consumers to hear them in stereo.

The Nylons are the world's first a capella platinum act, with 100,000 sales reported on their "One Size Fits All" album on Attic in Canada.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music & Video Week)
As of 9/24/83

SINGLES	
This Week	Last Week
1	3
2	1
3	2
4	6
5	4
6	5
7	9
8	NEW
9	11
10	7
11	12
12	33
13	8
14	10
15	20
16	30
17	17
18	13
19	34
20	37
21	NEW
22	14
23	15
24	16
25	18
26	38
27	19
28	27
29	NEW
30	40
31	39
32	25
33	32
34	23
35	22
36	35
37	21
38	24
39	NEW
40	26

Impression	
26	36
27	20
28	25
29	22
30	27
31	21
32	NEW
33	NEW
34	30
35	NEW
36	NEW
37	33
38	26
39	NEW
40	24

CANADA

(Courtesy Of The Record)
As of 10/3/83

SINGLES	
This Week	Last Week
1	2
2	1
3	3
4	5
5	6
6	7
7	4
8	19
9	8
10	14
11	12
12	15
13	10
14	NEW
15	13
16	18
17	NEW
18	11
19	20
20	17

ALBUMS

This Week	Last Week
1	1
2	3
3	4
4	2
5	5
6	6
7	7
8	8
9	9
10	11
11	12
12	13
13	16
14	14
15	NEW
16	10
17	15
18	17
19	NEW
20	19

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/26/83

SINGLES	
This Week	Last Week
1	1
2	2
3	5

SINGLES	
This Week	Last Week
1	1
2	2
3	5

Carrere/DGG	
4	3
5	9
6	4
7	7
8	20
9	8
10	18
11	10
12	6
13	NEW
14	NEW
15	13
16	NEW
17	17
18	11
19	15
20	14

ALBUMS

This Week	Last Week
1	3
2	1
3	2
4	5
5	4
6	14
7	10
8	7
9	6
10	8
11	NEW
12	11
13	NEW
14	NEW
15	16
16	9
17	15
18	13
19	18
20	12

JAPAN

(Courtesy Music Labo)
As of 9/26/83

SINGLES	
This Week	Last Week
1	2
2	1
3	3
4	NEW
5	5
6	6
7	4
8	11
9	12
10	8
11	9
12	7
13	10
14	14
15	NEW
16	13
17	19
18	15
19	16
20	20

ALBUMS

This Week	Last Week
1	1

Polystar	
2	2
3	3
4	4
5	8
6	7
7	6
8	5
9	9
10	10
11	NEW
12	NEW
13	15
14	12
15	11
16	18
17	16
18	14
19	20
20	13

ITALY

(Courtesy Germano Ruscitto)
As of 9/19/83

ALBUMS	
This Week	Last Week
1	1
2	2
3	3
4	7
5	8
6	NEW
7	6
8	11
9	5
10	18
11	NEW
12	15
13	10
14	9
15	16
16	NEW
17	12
18	13
19	14
20	19

AUSTRALIA

(Courtesy Kent Music Report)
As of 9/26/83

SINGLES	
This Week	Last Week
1	1
2	7
3	5
4	4
5	15
6	3
7	11
8	2
9	10
10	6
11	9
12	18
13	8
14	13
15	14
16	19
17	20
18	NEW
19	12
20	NEW

ALBUMS

This Week	Last Week
1	2
2	1
3	3
4	4
5	7
6	6
7	5
8	NEW
9	9
10	8
11	10
12	12
13	11
14	18
15	15
16	14
17	16
18	NEW
19	20
20	13

SWEDEN

(Courtesy GLF)
As of 9/21/83

SINGLES	
This Week	Last Week
1	2
2	1
3	3
4	NEW
5	5
6	4
7	10
8	6
9	7
10	NEW

ALBUMS

This Week	Last Week
1	2
2	1
3	5
4	3
5	6
6	7
7	4
8	NEW
9	NEW
10	NEW

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 9/24/83

SINGLES	
This Week	Last Week
1	1
2	5
3	10
4	4
5	6
6	2
7	3
8	NEW
9	9
10	NEW
11	1
12	5
13	10
14	4
15	6
16	19
17	20
18	NEW
19	12
20	NEW

Billboard

Billboard's Fifth International Video Music Conference November 17-19, 1983/Huntington Sheraton Hotel/Pasadena, California

A G E N D A

Thursday, November 17th

9:00AM — 5:00PM
2:00PM — 2:30PM
2:30PM — 5:30PM

Registration

Welcoming Remarks

"Let's Get It On: The Hows and Whys of Programming"

The Conference opens with three hours of presentations of music oriented television shows and channels by their programmers, who will discuss their philosophies and explain how decisions are made.

Welcoming Cocktail Reception

6:00PM — 8:00PM

Friday, November 18th

9:00AM — 5:00PM
9:30AM — 10:00AM
10:00AM — 10:30AM
10:30AM — 12:00PM

Registration

Continental Breakfast

Introduction & Keynote Address

"Parts Of The Whole: Lighting, Art Direction and Choreography"

Experts in the field explain how, through their talents, different moods can be created and problems solved. Plenty of time for questions and answers.

12:00PM — 1:30PM

"The Computer Age: Graphics and Animation"

Computer graphics and animation are creating a brave new world of video art to accompany music.

1:30PM — 3:00PM

Luncheon

3:00PM — 4:30PM

"Fix It In The Mix: Audio and Video Pre- and Post-Production Techniques"

What preparations can be made before shooting takes place, and what miracles can be worked in the editing suite.

4:30PM — 6:00PM

"A Unique Vision: Artists and Directors"

Top names in video music discuss their craft.

6:00PM — 8:00PM

VIDEO EXHIBITS — open to the industry

8:00PM — 11:00PM

VIDEO MUSIC SHOWCASES — open to the industry

Saturday, November 19th

9:00AM — 5:00PM
9:30AM — 10:00AM
10:00AM — 11:30AM

Registration

Continental Breakfast

"An Hour or More: The Future For Long-Form Programs"

Marketing music on videocassette, videodisc, and selling rights to cable and other outlets.

11:30AM — 1:00PM

"On The Beam: Satellite Delivery"

Satellites are opening up the entire globe for concerts and other special events.

1:00PM — 2:30PM

Luncheon

2:30PM — 4:00PM

"Selling The Artist: Video As Promotion"

Label executives and managers discuss different uses for video to further an artist's career.

4:00PM — 5:30PM

"Making the Scene: Clubs and Campuses"

How is video used to keep the party spirit going? Top "VJs" and other programmers offer their tips.

5:30PM — 7:30PM

VIDEO EXHIBITS — open to the industry

7:30PM — 8:30PM

VIDEO SHOWCASES — open to the industry

8:30PM — 10:00PM

Billboard's VIDEO MUSIC AWARDS CEREMONY — open to the industry

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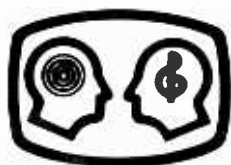
FIRST NAME OR NICKNAME FOR BADGE _____

COMPANY _____

ADDRESS _____

PHONE _____

CITY _____ STATE _____ ZIP _____



Billboard

Pop

THE MOTELS—Little Robbers, Capitol ST-12288. Produced by Val Garay. The sleeker production finish and atmospheric pop elements that boosted their last album into heady chart territory continues in this second pairing with producer Garay, now their manager as well. Thus, it's Martha Davis' sultry vocal presence that is dramatized here, abetted by a crisp, uncluttered attack from her partners. Sequels to their biggest hit, "Only The Lonely," lead off with another ballad, "Suddenly Last Summer," already clicking as a single, but there's also fresh evidence of the band's knife-sharp uptempo clout, typified by "Where Do We Go From Here" and the title track.

CARLY SIMON—Hello Big Man, Warner Bros. 23886. Produced by Mike Mainieri. Simon returns to the expansive pop style associated with her biggest hits, a strategy given musical validity by a large, blue-chip cast of supporting players and some well-crafted new songs. The emphasis is on rhapsodic midtempo love songs studded with sharp details, exemplified by the opening "You Know What To Do" and the affecting title song, capped by an alto sax solo from David Sanborn. Elsewhere, she adds delicate reggae elements ("Such A Good Boy"), flexes her sexy growl ("Damn You Get To Me") and offers fresh promise for pop and AC currency.

ALDO NOVA—Subject, Portrait FR 38721 Produced by Aldo Nova. Writer, arranger, producer and virtual one-man band, Nova has already made a splash as one of the more promising of the latest wave of hard rockers. Here he broadens his often gothic, widescreen guitar rock to allow gentler pop grace notes, without diluting the metal-edged fury of more uptempo moments. The themes are themselves hardy rock fare—snippets of sci-fi and psychedelia spicing otherwise familiar romantic hooks—but that won't faze the AOR faithful, who'll take tracks like "Armageddon" and "All Night Long" to heart.



First Time Around

REBA McENTIRE—Behind The Scene, Mercury 812-781. Produced by Jerry Kennedy. This will become a milestone career-making album for McEntire, because it's clear evidence of how far she's come as an artist. At last she's got songs to live up to her potential; and the harsh edges have been replaced by a new sensitive maturity. Everything works: the instrumentation, the material, and most of all, McEntire who's deservedly considered one of country's premier stylists.

ANNE MURRAY—A Little Good News, Capitol ST 12301. Produced by Jim Ed Norman. This good news is that Murray is finally taking some chances again, stretching out away from the comfortable-but-boring serenity of her trademark ballads. More attention seems to have been spent choosing material to showcase the singer's various vocal colorations, ranging from the gritty "That's Not The Way (It's S'posed To Be)" to "I'm Not Afraid Anymore" with its defiant stance.

WAYLON JENNINGS—Waylon And Company, RCA AHL 4826. Produced by Waylon Jennings. When Jennings says "Company," he isn't kidding; Hank Williams Jr., Emmylou Harris, Jerry Reed, Ernest Tubbs, Mel Tillis, Tony Joe White, Jessi Colter, actor James Garner and of course Willie Nelson are all on board. This isn't a modern classic of the caliber of George Jones' legendary "My Very Special Guests," but it's interesting for the assortment of talent Waylon has chosen for duets. Some numbers work better than others: these include "The Conversation," "Mason Dixon Lines" and "Spanish Johnny."

LEFTY FRIZZELL—The Legend Lives On, Columbia FC38938. Produced by David Frizzell. It began with this man, a vocal style which even today lives on through artists like Haggard and Anderson. The vocals are original, but all the tracks have been redone to give a fresh, more contemporary feel. It works beautifully; now the question is, will Lefty give brothers David and Allen a run for their money on the charts? There are plenty of potential singles here on an LP that is a must-listen for anyone claiming to be a country music buff.



Jazz

SHADOWFAX—Shadowdance, Windham Hill WH-1029(A&M). Produced by Chuck Greenberg. While sharing the lacy guitar classicism favored by so many of their label mates, this fusion ensemble, now a six-piece, taps enough rock, jazz and Third World elements to straddle more conventional commercial jazz formats. In addition to new originals from lyricist, tenor sax and flute player Greenberg and guitarist G. E. Stinson, the band also taps Don Cherry ("Brown Rice/Karmapa Chenno"). And, on "New Electric India," they could even lure rock play.

DALLAS HOLM & PRAISE—Signal, Greentree R03947. Produced by Phil Johnson. It is obvious from this album that Dallas Holm and Praise have been on the road a lot. The album has plenty of images and laments of the road weary, especially the song "Hittin' The Road." Musically, Holm branches out, adding a touch of Buffet on "You Rescued Me" and a solid country number "I Love Him More Each Day." Holm has a large, loyal following and is a consistent seller so this album represents him stretching out artistically. There's no "Rise Again" but what's here is good, solid stuff.



EPs

THOR—Unchained, Mongol Horde Mongol 3 (Brain Eater). Produced by Thor. After a more than five-year hiatus from recording Thor is back with his brand of muscle bound heavy metal. Actually, on this six-song EP, Thor shows that he is closer to melodic pop rock than the sword and sorcery trappings would suggest. Anyway, Thor heaves mightily at the songs here.

ALFIE SILAS—Be Yourself, RCA MFLI-8510. Produced by Larry Graham. Producer/songwriter/balladeer Graham is turning out strong new talent, and Alfie flies high for her sparkling debut on the electrifying "Just A Little Bit." No doubt about the rich voice filling the grooves, and Graham covers the rest. Six-song debut can forge dance-urban link that will bring this artist to full attention.

COMBO AUDIO—EMI American DLP-19005. Produced by Ian Taylor & Dana Walden. Combo Audio delivers with new music immediacy on "Romanticide," a track that can take off dance and rock like this year's Flock of Seagulls. John Kollogg is the singer/songwriter supported brilliantly by Rick Neuhaus and Angus Thomas. Flashing hard rock highly polished as a cut gem, CA's four-song debut will make a sharp impression.

CRIES—Between The Bricks, Walter Music Group SG00001. Produced by Alan Silverman & Crisis. Cries is a three-man band, based in Hoboken, N.J., which plays mostly college dates around the Northeast. Their music is urbane dance pop done with an admirable level of sophistication and intelligence. And the four songs here work well. Contact: (201) 420-7848.



Country

MICHAEL SEMBELLO—Bossa Nova Hotel, Warner Bros. 23920. Produced by Phil Ramone. It's his first album as the front man, but guitarist, songwriter and vocalist Sembello is a seasoned studio and stage veteran with a solid base in pop and r&b. With no less than Phil Ramone behind the console, Sembello's debut arrives with a smash No. 1 hit, "Maniac" (from "Flashdance"), a promising followup in "Automatic Man," and enough complimentary newer material to augur a splash with pop and urban contemporary fans attracted to his high-tech style and offbeat sense of melodrama, which here salutes "Godzilla" and "Superman" among other icons.

THE LITTLE HEROES—Watch The World, Capitol ST-12303. Produced by Rupert Hine. Augmenting their de rigueur mix of keyboards and synthesizers with restrained but pointed twin guitars, this British quintet should fare well with updated AOR formats, and could score points with rock traditionalists as well. If the world-weary lyric twists occasionally turn on one cliché too many, the crisp melodic flow and Rupert (Fixx, Saga) Hine's spacious production compensate nicely. Key tracks include "Modern Times," "Painting Pictures" and the title song.

JoBOXERS—Like Gangbusters, RCA AFL1 - 4847. Produced by Alan Shacklock. Combining the verve of Elvis Costello, the nervous energy of Joe Jackson, and vitality of Men At Work, the U.K. five are already winning chart status with the plucky "Just Got lucky." Singer-songwriter Dig Wayne is the creative focus here, driving the band through classic rock'n'roll flavored with rockabilly, swing, bop and new music. "Crosstown Walk Up" and "Full Booked" signal a bright group on the way up.

BOYS BRIGADE—Boys Brigade, Capitol ST-12278. Produced by Geddy Lee. Produced by Rush's Lee, the neo-psychedelic rock 'n' roll of the Bo from Toronto offers unique slants on love in "The Pass of Love," "Melody" and "The Cut-Up." Though keyboardist Malcolm Bu is the main singer/songwriter, the band is what's most important here, for music and lyrics are woven together by Tony Lester's guitar synth, Billie Brock's drums/vo and Wayne Lorenz' bass. Though pretentious at times, the stylized bard-rock of the Boys is metal with mettle for the charts.

Billboard's Recommended LPs

pop

TAXXI—Foreign Tongue, Fantasy F-9628. Produced by Phil Kaffel. Crisp, well-crafted rock that employs classic rock guitar as well as up-to-the-minute synthesizer and keyboard textures dominates this latest foray for this trio, which could make new friends in both AOR and new music camps thanks to the balance of moody mid-tempo pieces ("Maybe Someday") and harder rock songs ("Best In The West").

RAY MANZAREK—Carmina Burana, A&M SP-4945. Produced by Philip Glass & Kurt Munkacs. Manzarek's label debut is a daring new treatment of Carl Orff's vivid late '30s work that preserves most of its essential features, including a Latin vulgate and middle German text. An AOR automatic, it clearly isn't—but Manzarek and ally Philip Glass have nonetheless captured the forceful drive of the piece.

X—More Fun In The New World, Elektra 60283. Produced by Ray Manzarek. The Los Angeles quartet hasn't compromised its brash, full-throttle guitar attack to curry favor with techno-pop strategies, a fact underlined by references to "glitter-disco-synthesizer" music in "I Must Not Think Bad Thoughts." As before, the music here is laced with sharp imagery, an arresting thematic daring, and some exhilarating rock dynamics.

DEPECHE MODE—Construction Time Again, Sire 239001 (WB). Produced by Daniel Miller & Depeche Mode. Depeche Mode is a techno pop band in the sense that it plays accessible pop rock songs using electronic instrumentation. But it's "More Than A Party" for this English four-man band. They don't do nice dance tunes, but rather play somber songs about men, work, and the way it changes the world. Things are serious out there, and these guys know it.

J.J. CALE—#8, Mercury 811 152. Produced by Audie Ashworth & J.J. Cale. Cale's laconic but tough mix of blues, country and pop gains a slightly crisper feel here for a program of new hard-luck fables and cautionary musings. As always, the musicianship is quietly sensational, and the points of view compelling.

black

CASHMERE—Let The Music Turn You On, Philly World PWR-L2001. Produced by Nick Martinelli, Bruce Weeden. Vocalist Dwight Dukes' style owes more than a little to Michael Jackson, while most of the tracks suggest Quincy Jones' work without his sonic widescreen touch. Nevertheless, the songs are good and the performances solid, including the act's current 45, "Try Your Lovin'".

MILLIE JACKSON—E.S.P. (Extra Sexual Persuasion), Spring SPR-33-06740, Produced by Millie Jackson, Brad Shapiro. Jackson continues to explore and extol the joy of sex, and with sufficient humor to prevent it all becoming too predictable. Highlights are "Too Easy Being Easy," featuring a spicy monologue; "Sexercise," a two-part, energetic workout, and "I Feel Like Walking In The Rain," an atmospheric ballad.

country

DOC & MERLE WATSON—Doc & Merle Watson's Guitar Album, Flying Fish 301. Produced by Mitch Greenhill. These two perennials have been playing together for years, delighting audiences with their complementary guitar work—Doc's signature flat-picking, Merle's sizzling slide. Few musician teams work better than this father-son duo: in this 12-cut package, it's easy to see why. Material ranges from "Take Me Out To The Ballgame" to

"Going To Chicago Blues." Some cuts feature vocals.

CRASH CRADDOCK—Greatest Hits, Capitol ST-12304. This package includes such singles as "I Just Need You For Tonight," "Love Busted," "If I Could Write A Good Woman's Love."

religious

THE CHUCK WAGON GANG—Keep On Keepin' On Copperfield CB-LP-1115. Produced by Jack Eubanks. The Chuck Wagon Gang is an institution in gospel music with their solid, down home basic country sound. This continues to be their mainstay as they pull no surprises on this album but deliver more of the same kind of music that has kept them popular for over 30 years. This is a new label and they debut in fine style.

jazz

VARIOUS ARTISTS—The Jazz Trumpet, Vol. 2, Prestige P24112. Reissue produced by Orrin Keepnews. Another intriguing two-LP set starts with Dizzy Gillespie's 1953 "Salt Peanuts" and concludes with Freddie Hubbard's 1980 "Manha De Carnaval," with Navarro, Davis, Brown, Terry, Byrd and Cherry, among others, also featured. The album is a worthy companion to the Vol. 1 compilation of old-timers and, of course, generally better recorded.

BILL EVANS TRIO—Time Remembered, Milestone M47068. Reissue produced by Orrin Keepnews. Flanked by Chuck Israels, bass and Larry Bunker's drums, the late pianist exhibits his keyboard skills on 16 entertaining cuts covering four LP sides. Bassist Israels is the annotator. Almost all the titles are delectable evergreens, taped in 1963 at Shelly's Manne Hole in Hollywood. No jazz pianist in history pilled with more sensitivity than Evans and these sides reflect that quality effectively.

VARIOUS ARTISTS—The Jazz Trumpet, Vol. 1, Prestige P24111. Reissue produced by Orrin Keepnews. A double LP offers 21 renowned horn men, starting with the 1923 Oliver-Armstrong "Chimes Blues" and concluding with Joe Newman's 1960 "Jive At Five." Bix, Muggsy, Bunny, Cootie, Rex, Buck, Sweets and others are represented in a fascinating collection intelligently annotated by Stanley Dance. An ambitious anthology of immense artistic and historical interest.

GEORGE SHEARING/MEL TORME—Top Drawer, Concord Jazz CJ-219. Produced by Carl E. Jefferson. The second label pairing for Torme's velvety vocals and Shearing's eloquent piano builds on the strengths of its Grammy-winning predecessor. With Shearing's new partner, Don Thompson, on bass, the magic extends to a fascinating program of familiar standards ("Stardust") and neglected classics ("How Do You Say Auf Wiedersehen?" and "Here's To My Lady"), as well as some pure jazz.

SPOTLIGHT—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **PICKS**—Predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Predicted to hit the second half of the chart in the format listed; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273 7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).



BIG DEBUT—Stuart Adamson, right, leader of Mercury/PolyGram group Big Country, relaxes backstage after one of two exclusive performances at the Ritz in New York. Congratulating him, from left, are Jerry Jaffe, senior vice president of PolyGram's rock division, and the label's marketing vice president, Jim Lewis.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Sept. 26-30, **Video Expo New York**, The New York Passenger Ship Terminal, 55th St. and the Hudson River.

Sept. 29-Oct. 2, **Third Annual San Francisco Computer Showcase Expo**, Brooks Hall, San Francisco.

Sept. 30-Oct. 2, **NARM Independent Distributor's Conference**, Hyatt Palm Beaches, West Palm Beach, Fla.

★ ★ ★

Oct. 2-3, **International Tape/Disc Assn.** third annual European Home Video Seminar, New Palais des Festivals, Cannes, France.

Oct. 2-5, **National Radio Broadcasters Assn.** annual convention, Hilton Hotel, New Orleans.

Oct. 3-7, **VIDCOM '83**, Palais des Festivals, Cannes.

Oct. 7-9, **Great Southern Computer & Electronics Show**, Orlando Expo Center, Orlando.

Oct. 8-12, **74th AES Convention**, Hilton Hotel, New York City.

Oct. 9-13, **Talent Buyers Seminar**, Opryland Hotel, Nashville.

Oct. 10, **17th Annual CMA Awards Show**, Grand Ole Opry House, Nashville.

Oct. 10-16, **Grand Ole Opry Birthday Celebration**, Nashville.

Oct. 11-13, **Internecom U.K.**, Metrople Exhibition Centre & Brighton Exhibition Centre, Brighton, England.

Oct. 15-17, **Fifth annual Hong Kong Consumer Electronics Show**, Regent Hotel and New World Hotel, Hong Kong.

Oct. 18, **Southern California Cable Assn.** luncheon meeting, Airport Hilton Hotel, Los Angeles.

Oct. 19-22, **National Broadcast Assn. for Community Affairs** convention, Sir Francis Drake Hotel, San Francisco.

Oct. 23-25, **Televent 83**, second annual international telecommunications conference, Maison des Congres, Montreaux, Switzerland.

Oct. 27-30, **Amusement Music Operators Of America Show**, the Rivergate, New Orleans.

Oct. 31-Nov. 2, **NARM Rack Jobbers Conference**, LaPosada, Scottsdale, Ariz.



ALL OVER HIS FACE—Ronnie Dyson puts the finishing touches on his latest Atlantic/Cotillion LP, "Ronnie Dyson Brand New Day," at the Starr Recording Studio in Philadelphia. Pictured from left are studio owner Dave Starobin, engineer Dirk Devlin, Dyson and producer Butch Ingram.

Japan In Video Talks

BRUSSELS—A team of European Commission "trouble-shooting" civil servants from this European Economic Community headquarters city is in Tokyo for talks with the Japanese about creating a voluntary restraint deal on VCR and television component exports to Europe.

There's been widespread EEC ire about the weight of Japanese exports. But the Tokyo talks are shrouded in secrecy, both by the Department of Trade in London and by top brass at the European Commission center here.

It's understood, however, that the "exploratory" talks hinge on the question of European import quotas where the Japanese are concerned. The export restraint agreement reached earlier this year has created a series of problems. One up-market British television manufacturer is reported to have been unable, under the terms of the deal, to get vital components which were available only from Japan.

Under the deal, a 1983 ceiling of Japanese exports to EEC countries of 4.55 million VCRs and 900,000 color tv tubes was agreed on. But hassles

have stemmed from Japanese manufacturers operating in the U.K., using local work forces, and both Japanese and British manufacturers dependent on key components not available anywhere in Europe.

FCC Approves Adam Computer

Continued from page 4
cials and a number of magazine inserts. Total budget is estimated at \$25 million.

The firm would not comment on how many ColecoVision game units it has in stock or how many orders it gets regularly for the game machine. Earlier this summer, Kahn notes, the company produced the number of game units it estimated it would need through this Christmas season to clear the factory lines for the Adam home computer system. Production on the ColecoVision has stopped.

The Adam system, which includes a printer, keyboard and memory module with a digital disk drive, costs about \$450 as add-ons to the ColecoVision. According to Kahn, although the ColecoVision version of Adam only looks different than the Adam system, "It has the exact capabilities."

Concert Series

NASHVILLE—The Nashville Network will debut a new concert series, "Church Street Station," early next year. Among the artists selected for performances on the new show are Terri Gibbs, Gene Watson, Gail Davies, Razy Bailey, Tanya Tucker, Charlie Rich, Dave Rowland & Sugar, T.G. Sheppard, Danny Davis & the Nashville Brass, Freddy Fender, Rex Allen Jr. and Sr.

Vox Jox

Continued from page 21

Another Denver to LA move: **Al Brady Law** has imported KJZ salesman **Chris Beck** to fill **Allen Gantman's** GSM shoes at the southern California Metromedia country outlet.

★ ★ ★

Richard Reis, GM of Katz's WFTQ Worcester, takes over as VP/GM for both 14WFTQ and its FM counterpart, rocker WAAF. He replaces senior VP/GM **Steve Marx**, who now handles sales development for Katz Broadcasting, a newly created position which has him overseeing management and sales systems at the nine company-owned facilities. Also moving up is **Gerald Tabio**. The former promotion director for WFTQ now serves as station manager.

With the addition of a new GM and GSM at KRKR/KFKF, the management team is now complete at Sconnix' newest properties in Kansas City. Joining the country outlets as GM is former WLTT Washington

Canadian Trade Group Studying Cassettes, Video

By KIRK LAPOINTE

TORONTO—Looking to further capitalize on the two clear growth areas of the business, the Canadian Recording Industry Assn. has announced the formation of an industry video council and a comprehensive marketing survey on cassette packaging.

The 11 largest record companies have founded the CRIA video council to "administer the orderly growth of a new and burgeoning aspect of our industry," association president **Brian Robertson** said in a prepared statement.

"The production and distribution of promotional videos has undergone an enormous growth cycle in the last two years and many of our members felt that it was important that an industry structure be put in place that would allow the growth to continue in an orderly and healthy manner," he said.

Details of the council's role were still unclear last week, but its establishment comes at a time when pressure is bound to be exerted on the in-

dustry to step up video production, particularly as the development of a Canadian equivalent to MTV looms as a possibility in the next year.

At the same time, the association announced it will launch a comprehensive consumer market survey on packaging of cassettes. The announcement follows a year of meetings by the association's marketing committee and extensive discussions with retailers and rackjobbers in Canada, who have continually expressed dissatisfaction with different configurations.

The association has developed a prototype 4- by 12-inch cassette package and will use it and others in the study of consumer preferences.

"The prerecorded cassette is the only area of major growth in our industry at the present time, and our marketing committee has shared the unanimous view that we should efficiently explore all the packaging and merchandising opportunities that are available to support this format," Robertson said.

sales manager **Tom Bresnahan**, while **Rich Green** transfers in as GSM from Sconnix' Charleston top 40 outlet WSSX . . . KRKR will soon become KFKF-AM, as the station makes plans to simulcast the morning show. Across town at Fairbanks' new AM/FM combo, they've dropped a note to the Commission requesting that KCEZ become KCMO-FM . . . While we're at it, WIFI Philly is no more. The Beasley urban/top 40 outlet is now WXTU . . . KLOK San Jose owner **Bill Weaver** has asked for KLLK in San Francisco as KGO-FM fades to black.

Moving up at Miami's WTMI is VP/GSM **Sam Rosenblatt**, who now calls the shots at the classical outlet. Rosenblatt replaces **Maurice Loewenthal**, who recently departed as GM. He has been in various sales capacities for the past nine years at

the station, where local sales manager **Marvin Cedar** becomes GSM and PD **Alvis Sherouse** is upped to VP/director of broadcast operations.

If the ink has just dried on your new Rolodex for **Dave Anthony**, get out your eraser. Anthony, who for the past few minutes has been assistant PD at Doubleday's Peake (KPKE) in Denver, is back with Western Cities as PD for Las Vegas' KLUC . . . What's **Chuck Martin** up to these days? He's gone from PD to PhD, sort of. The former KHJ and KWST L.A. PD is now teaching a broadcasting class at Orange County's Chapman College . . . And if you were planning to fly over to London for **Lee Abrams'** "State Of The American Music Market" seminar, cancel your reservations. The \$1000-a-head event has been postponed 'til further notice.

RCA Soliciting First 12 CDs

Continued from page 3

As previously reported, RCA has reached a multi-year manufacturing agreement with Nippon Columbia of Japan to meet RCA's North American and global needs. The deal calls for Nippon Columbia to press about one million CDs annually for RCA. Some 100,000 disks will be pressed by the company for the October-November release. A portion of the plant's output will bolster RCA's volume in areas outside North America, complementing the label's flow from PolyGram's plant in Hanover, Germany.

Red Seal CD product being offered by RCA over the next several months includes digital recordings previously made available by the label in its higher-priced digital LP and cassette format. They include among others, performances by Julian Bream, James Levine with the Chicago Symphony Orchestra, Eduardo Mata with the Dallas Symphony Orchestra, and Vladimir Horowitz.

Audicom Seeks Approval For Coding System

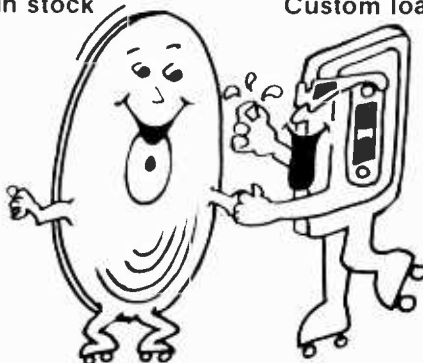
NEW YORK—Audicom Corp. here has developed a system of sub-audible coding of audio material on disk or tape which it plans to promote initially to broadcasters and advertisers and later to copyright owners and recording companies.

The system, now undergoing approval testing at the FCC, will provide "positive proof" of performance, its backers declare, and so enable rapid and accurate billing for commercials aired on radio or television.

An earlier version of the Audicom system was tested and approved as workable by an engineering committee of the RIAA in the mid-1970s as a method for identifying pirated recordings. Record labels, however, chose not to adopt the system.

Bob Engelke, president of Audicom, says a more sophisticated system to combat record piracy will be proposed to the recording industry at a later date. He also intends to approach ASCAP and BMI to explore the music-performance logging potential of the Audicom system.

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News

Urban Contemporary Video Clip Shows On The Rise

• Continued from page 1

cleared in 35 markets, including NBC-owned and -operated outlets in New York, Chicago and Washington. The latter, a two-hour program, is an expanded version of a show that has been around for some time. It airs Mondays, Wednesdays and Fridays and is hosted by Donnie Simpson, program manager and DJ at NBC's WKYS Washington, and Sheila Banks, news correspondent and anchor for Washington PBS affiliate WETA.

"The Gavin & Lott Show," co-hosted and produced by Walt Gavin and Bob Lott, has received considerable support from the black music community. Grover Washington Jr., Billy Paul and Melba Moore appear at the beginning of each show. Other acts, including George Clinton and Nona Hendryx, introduce their own videos.

Though the number of recent videos by black artists is small, "There is enough of a library of black videos, most that never before received exposure on commercial television, that

we find we have plenty of material," says Gavin. He and Lott are optimistic that the growth of programs like theirs will stimulate the creation of more black clips.

The duo does worry, however, that the charging of fees by record companies will inhibit the growth of black music video. "There need to be more shows like ours," says Lott. "MTV has been here two years. Black video programming is just getting off the ground."

Additional new urban programs include "The Beam," a local Dallas show set to begin Nov. 4 for one hour each Friday and Saturday night. Originally planned as a series through Warner Amex's QUBE system, "The Beam" will now air on PBS channel KERA.

"The Beam" is tied in with KKDA-AM-FM, which will supply DJs and promotional air time. "There has to be a radio tie-in, something to give the show credibility with the record companies, because they receive so many demands for their videos. Unless you've got some-

thing other than just another show there's no chance," says the program's Laura Cain.

"There are a ton of black videos out there," she adds, "although not as many as we'd like. A lot of labels are so bogged down supplying rock videos that they're not emphasizing black." She names Columbia, Epic, Island, PolyGram and RCA Records as particularly in touch with the needs of urban video programmers.

"It's a two-edged sword," she explains. "The labels are trying to get their black videos on, so they're supportive, but on the other hand, they figure why should they waste their time with black videos when rock is so much easier to exploit. Some companies spoil me with videos and press and promotional materials, while others take the attitude of, 'We're too busy; don't bother us.'"

Cain suggests that even one airing of a video can have a promotional effect, that rotation is not necessary to sell records. "Urban fans are very loyal. They're a diverse audience, and big record buyers. One exposure

might not do it for a rock clip, but it will for an urban clip," she says.

New Orleans' "Video Tracks" is hosted by WAIL program director/air personality Barry Richards and has been on the air since September, 1982. Richards is contemplating syndication for the local show, and points out, "Our new station, WWL-TV, has spent \$22,000 on the set alone."

Richards' only complaint is that "there are still not enough black videos available. I show videos by some white acts, like Culture Club, Men At Work and David Bowie, who fit the format, because I don't want to show the same videos over and over. Many of the black videos are not as well made as those by white artists because the money isn't being spent on them."

Richards also notes, "The record companies don't make clips on black acts fast enough, usually not until the record is already a hit." As examples, he cites Mtume's "Juicy Fruit" and Ashford & Simpson's "High Rise," both of which were made after the record had already peaked. Richards cites Lionel Richie's "All Night Long" as a rare example of a black video coinciding with a single's release.

"Uptown," broadcast on two cable outlets in the Jacksonville, Fla. area, reaches approximately 120,000 homes, according to producer/host T.J. Sheppard. The 30-minute program started a year ago in an hour-long format, "but we cut it to 30 minutes when we found there weren't enough black videos available," says Sheppard.

He adds, "We have seen an increase in the number and quality of black artists' videos. The companies seem much more committed to getting the material out there, especially on established acts. I think this is the start of a real boom in the use of music videos to market black music."

To increase "Uptown's" impact on record sales in Jacksonville, Sheppard is using sales at a major local black retail outlet, to compile a local top 10 listing and help program his show.

"Dancin' On Air," out of Philadelphia, has been on the air two years, according to producer Mike Nise. Each week is dedicated to a tie-in with a different radio station: WDAS, W. CAU and Power 99. Promotional elements include the use of DJs on-air and simulcasts. The show is on every day in Philadelphia and reaches about 2.5 million people through cable, says Nise. A studio audience is used.

"Backstage By The Bay" comes out of San Francisco and is produced by Walter Richardson. He says 90% of its programming consists of black artists. "There was a lull in product availability from the labels," he remarks, "but they're becoming more aware that there are the outlets for that type of programming."

Even existing programs that have now used music in the past are taking advantage of video. "On The Street," out of Indianapolis, is a community affairs/news program that will add video clips this month. Al Hobbs, station manager of radio station WTLC, is host.

Other new shows include an hour-long weekly syndicated series entitled "R&B TV," out of Los Angeles; "Soul Beat," out of San Francisco; "Starbase," out of Dallas over the QUBE system; "Street Beats," out of White Plains, N.Y.; "Studio 31 Video Party," "Music Vision," "Dance Videotheque," "New Music Plus" and "It's Only Disco" in New York; "Black Music Profile" in Richmond, Va.; and "Music Video Connection" in Washington.

First Born Syndication in Cincinnati also offers two black video programs: "TopSoul," a half-hour weekly program featuring a top 10 countdown of black singles and jazz, and "WBUZ-Cable," a late-night weekly program consisting of clips supplied by record companies. WCIN-AM DJ Michael Davis will host the former. The latter is programmed around a fictional station, WBUZ, and area jocks will be featured.

NARM Moving Offices To L.A.

• Continued from page 3

consultant helming the New York satellite office.

NARM, evolving from its original headquarters at Bala Cynwyd, Pa., has operated out of Cherry Hill, N.J. for years. Davis said staff there have all been invited to move. In detailing what will be a return home for him, Davis indicated that in addition to the importance of Los Angeles in the record/tape business, NARM is also

Robbins, Spielman Co. Adds Bruce Slayton

NEW YORK—With the addition of Bruce Slayton, the accounting firm of Robbins, Spielman & Co. CPA here has changed its name to Robbins, Spielman, Slayton & Co.

Prior to joining the specialists in the music and entertainment industry, Slayton was on his own, providing business and financial management for touring bands as well as other artists, writers and publishers.

considering the burgeoning growth of its affiliated organization, the Video Software Dealers Assn. (VSDA). "Ninety-five percent of the VSDA's industry is in Hollywood," noted Davis.

NARM's newest merchandising program, joining three ongoing concepts keyed to music for gifts, country music and Grammy Awards, was outlined by Stan Gortikov, executive director of the Recording Industry Assn. of America (RIAA), who said the "full potential has never been realized" in terms of capitalizing on gold certification of product, which commenced in 1958.

Plans, still sketchy, include a retail test period, possibly in 90 days in cities provisionally listed as Boston, Los Angeles, Cleveland, Dallas, Atlanta and Denver. A multi-faceted plan involving "no massive cost," Gortikov insisted, would include trade paper double pages suitable for in-store merchandising revolving around each month's gold LPs.

Since 1958, 2,200 pieces of product have been certified. The NARM/

RIAA program will eventually key to catalog sales as well. RIAA's board is expected to approve the plan, previewed for Los Angeles labels Tuesday (20) after liaison with New York label personnel.

In outlining the retailer advisory committee agenda, 1983 chairman Evan Lasky of Danjay Music & Video/Budget Tapes & Records, Denver reiterated NARM's determination to push "Gift Of Music," restated the objectives of the retail advisory panel and called its "sense of rapport with labels unique."

In comparison to two days and 17 topics last Oct. 7-8 at Houston, the program here was reduced and compacted to 10 topics in more than 12 hours on Thursday (22), allowing New York delegates to make early Friday flights. Full details on the program will appear in next week's Billboard.

Dealers Cautious On Computers

• Continued from page 3

16K 600XL is said to have started shipping to major department stores. Bruce Entin, vice president of corporate communications for the company, says that all retailers should get the machines by the first week of October.

As for the Mattel Aquarius computer, the company has announced that only a limited number of retail outlets will be selling that computer system. It is seeking licensing to sell the computer internationally, and the U.K. is said to be receiving the bulk of the machines now manufactured.

Many retailers are still formulating their year-end stocking plans in light of how late into the fall they are shipping. Hastings Records' Shortz notes, "Computers are the ultimate in volatility. The manufacturers talk of a softening—it has become a lot more severe than just a softening."

As for the video game industry, he adds, "I have a hunch that video games will die unless manufacturers come to terms and offer the right price point. I think the games will thrive at \$9.95."

According to Jim Levy, president of video game/computer software maker Activision, "At this point, in September, it appears that retailers and distributors are still cautious about stocking new inventory as they

continue to work down existing levels."

Levy blames the company's expected second quarter losses on "lingering inventory problems." He suggests that some retail buyers are holding back orders in an attempt to sort through all the new software offerings.

In agreement with Levy is Dwight Montjar, video software buyer for the Camelot Music stores based in North Canton, Ohio. He is carefully select-

ing titles. "I plan to only carry the 'hits,'" he says.

As for the hardware, he says the stores will continue to sell video game machines through the Christmas season. "After Christmas, I haven't made any decisions about software and video games," he adds.

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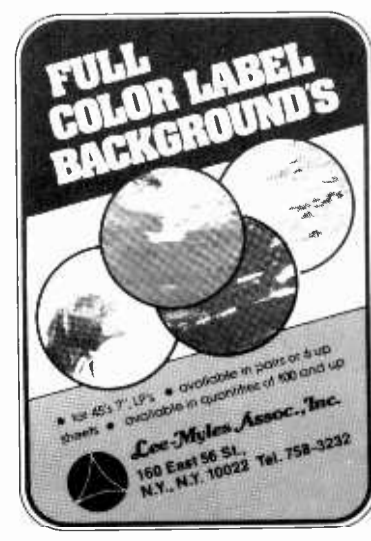
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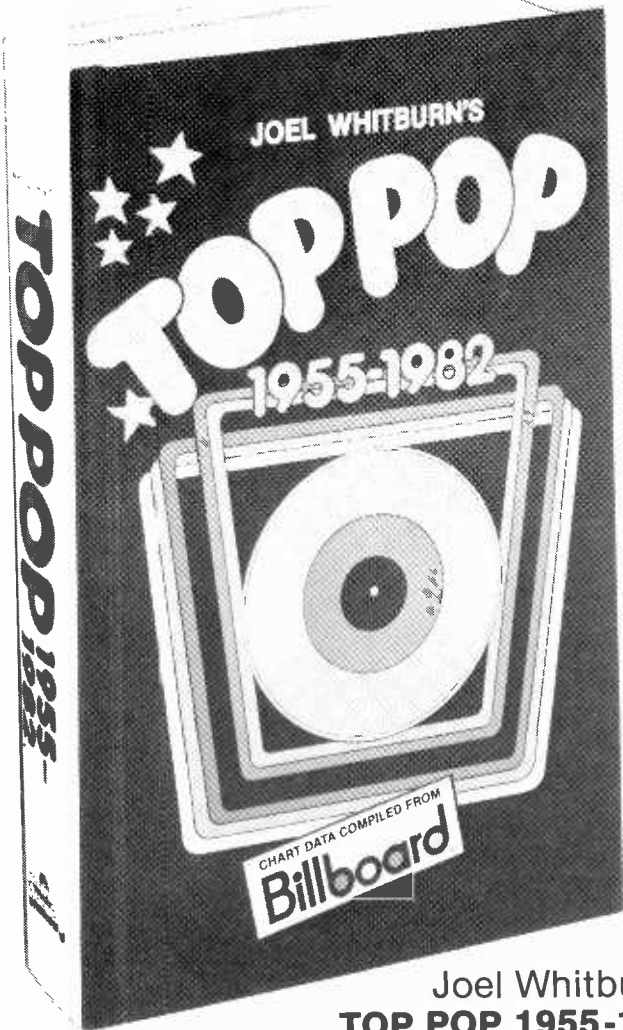
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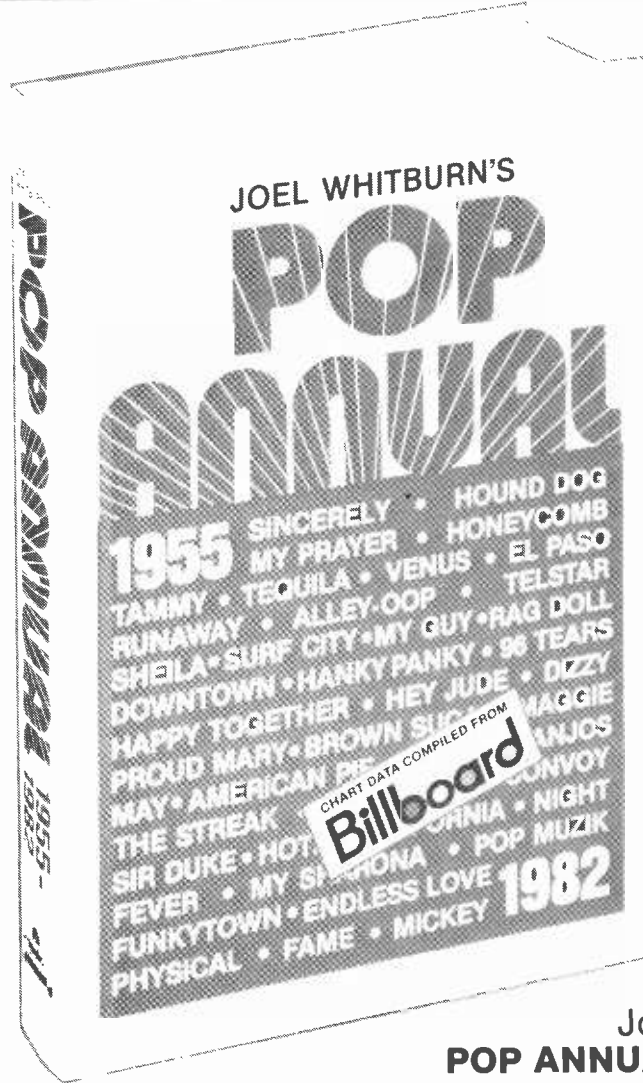
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Billboard TOP LPs & TAPE

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THIS WEEK			LAST WEEK			Suggested List Prices LP, Cassettes, 8 Track	RIAA Symbols	Black LP/Country LP Chart	THIS WEEK			LAST WEEK			Suggested List Prices LP, Cassettes, 8 Track	RIAA Symbols	Black LP/Country LP Chart							
Rank	Artist	Album	Rank	Artist	Album				Rank	Artist	Album	Rank	Artist	Album										
1	THE POLICE	Synchronicity	1	THE POLICE	Synchronicity	8.98			35	35	8	PEABO BRYSON/ROBERTA FLACK	Born To Love	8.98			70	82	25	NAKED EYES	Naked Eyes	8.98		
2	MICHAEL JACKSON	Thriller	2	MICHAEL JACKSON	Thriller	8.98	▲	BLP 2	36	33	23	RICK SPRINGFIELD	Living In Oz	8.98			71	65	25	JARREAU	Jarreau	8.98		BLP 27
3	SOUNDTRACK	Flashdance	3	SOUNDTRACK	Flashdance	9.98	▲	BLP 20	37	34	33	DURAN DURAN	Duran Duran	8.98			72	72	20	GLADYS KNIGHT AND THE PIPS	Visions			BLP 3
4	DEF LEPPARD	Pyromania	4	DEF LEPPARD	Pyromania	8.98	▲		38	39	11	STEVIE RAY VAUGHAN	Texas Flood	8.98			73	74	15	DIO	Holy Diver	8.98		
5	BILLY JOEL	An Innocent Man	5	BILLY JOEL	An Innocent Man	8.98			39	40	5	ZAPP	Zapp III	8.98		BLP 12	74	79	7	GRAHAM PARKER	The Real Macaw	8.98		
6	ASIA	Alpha	6	ASIA	Alpha	8.98			40	58	3	SHEENA EASTON	Best Kept Secret	8.98			75	71	28	ALABAMA	The Closer You Get	8.98		CLP 1
7	QUIET RIOT	Metal Health	12	QUIET RIOT	Metal Health				41	41	8	KANSAS	Drastic Measure				76	77	24	EDDIE MURPHY	Eddie Murphy			
8	BONNIE TYLER	Faster Than The Speed Of Light	17	BONNIE TYLER	Faster Than The Speed Of Light				42	44	16	GEORGE BENSON	In Your Eyes	8.98		BLP 19	77	75	82	DEF LEPPARD	High & Dry	8.98		
9	THE FIXX	Reach The Beach	9	THE FIXX	Reach The Beach	6.98			43	54	3	HEART	Passionworks				78	62	15	ROD STEWART	Body Wishes	8.98		
10	ROBERT PLANT	The Principle Of Moments	10	ROBERT PLANT	The Principle Of Moments	8.98			44	52	11	SPANDAU BALLET	True				79	66	8	SPYRO GYRA	City Kids	8.98		
11	JACKSON BROWNE	Lawyers In Love	8	JACKSON BROWNE	Lawyers In Love	8.98			45	47	5	HERBIE HANCOCK	Future Shock			BLP 16	80	81	26	LAURA BRANIGAN	Branigan 2	8.98		
12	STEVIE NICKS	The Wild Heart	7	STEVIE NICKS	The Wild Heart	8.98			46	46	7	NEIL YOUNG	Everybody's Rockin'	8.98			81	179	2	ORIGINAL CAST	La Cage Aux Folles	9.98		
13	MEN WITHOUT HATS	Rhythm Of Youth	13	MEN WITHOUT HATS	Rhythm Of Youth	8.98			47	38	9	SHALAMAR	The Look	8.98		BLP 22	82	73	71	JANE FONDA	Jane Fonda's Workout Record			
14	AIR SUPPLY	Greatest Hits	14	AIR SUPPLY	Greatest Hits	8.98			48	50	9	JEFFREY OSBORNE	Stay With Me Tonight	8.98		BLP 4	83	78	25	KROKUS	Head Hunter	8.98		
15	SOUNDTRACK	Staying Alive	11	SOUNDTRACK	Staying Alive	9.98	▲		49	48	19	FASTWAY	Fastway				84	96	7	WHAM-U.K.	Fantastic			
16	DAVID BOWIE	Let's Dance	15	DAVID BOWIE	Let's Dance	8.98	▲	BLP 42	50	42	17	IRON MAIDEN	Piece of Mind	8.98			85	86	6	JEAN-LUC PONTY	Individual Choice	8.98		
17	AC/DC	Flick Of The Switch	18	AC/DC	Flick Of The Switch	8.98			51	49	17	THE KINKS	State Of Confusion	8.98			86	83	17	ELTON JOHN	Too Low For Zero	8.98		
18	STRAY CATS	Rant 'N' Rave With The Stray Cats	21	STRAY CATS	Rant 'N' Rave With The Stray Cats	8.98			52	114	2	BIG COUNTRY	The Crossing	8.98			87	85	18	THE ISLEY BROTHERS	Between The Sheets			BLP 5
19	RICK JAMES	Cold Blooded	20	RICK JAMES	Cold Blooded	8.98		BLP 1	53	45	33	BRYAN ADAMS	Cuts Like A Knife	8.98			88	87	21	MARY JANE GIRLS	Mary Jane Girls	8.98		BLP 6
20	LOVERBOY	Keep It Up	16	LOVERBOY	Keep It Up		▲		54	57	6	THE S.O.S. BAND	On The Rise			BLP 9	89	89	52	OLIVIA NEWTON-JOHN	Olivia's Greatest Hits Vol. 2	8.98		
21	ZZ TOP	Eliminator	22	ZZ TOP	Eliminator	8.98			55	43	49	DARYL HALL & JOHN OATES	H2O	8.98			90	84	12	ELO	Secret Messages			
22	THE TALKING HEADS	Speaking In Tongues	19	THE TALKING HEADS	Speaking In Tongues	8.98		BLP 55	56	56	29	U2	War	8.98			91	106	4	PHILIP BAILEY	Continuation			BLP 24
23	EURYTHMICS	Sweet Dreams Are Made Of This	23	EURYTHMICS	Sweet Dreams Are Made Of This	8.98		BLP 36	57	37	12	JOAN JETT AND THE BLACKHEARTS	Album	8.98			92	80	29	STYX	Kilroy Was Here	8.98		
24	ELVIS COSTELLO	Punch The Clock	25	ELVIS COSTELLO	Punch The Clock				58	51	16	THE HUMAN LEAGUE	Fascination	5.98			93	NEW ENTRY	LINDA RONSTAOT	What's New	8.98			
25	KENNY ROGERS	Eyes That See In The Dark	63	KENNY ROGERS	Eyes That See In The Dark	8.98		CLP 40	59	55	66	MEN AT WORK	Business As Usual				94	92	22	SERGIO MENDES	Sergio Mendes	8.98		BLP 57
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28	JOURNEY	Frontiers	26	JOURNEY	Frontiers		▲		62	60	21	ZEBRA	Zebra	8.98			97	93	7	TOM TOM CLUB	Close To The Bone	8.98		BLP 64
29	MEN AT WORK	Cargo	28	MEN AT WORK	Cargo		▲		63	64	6	BETTE MIDLER	No Frills	8.98			98	101	41	BILLY IDOL	Billy Idol			
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33	CULTURE CLUB	Kissing To Be Clever	31	CULTURE CLUB	Kissing To Be Clever		●		67	70	4	CHEAP TRICK	Next Position Please				102	107	50	LIONEL RICHIE	Lionel Richie	8.98		BLP 50
34	GAP BAND	Gap Band V-Jammin'	34	GAP BAND	Gap Band V-Jammin'	8.98		BLP 15	68	68	4	THE ANIMALS	Ark	8.98			103	88	23	MADNESS	Madness	8.98		
									69	61	10	ARETHA FRANKLIN	Get It Right	8.98		BLP 10	104	95	8	YAZ	You And Me Both	8.98		

● Bullets are awarded to those products demonstrating the greatest 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).

Labels Ready Big Guns For October LP Releases

• Continued from page 1

release in September. The album's first single "All Night Long (All Night)", is a pop, black and adult contemporary smash.

One of the month's big question marks is Barbra Streisand's soundtrack to "Yentl," due Oct. 27. The album, featuring songs by Michel Legrand and Marilyn & Alan Bergman, is Streisand's first collection of new material since 1980's multi-platinum "Guilty." Its producer is the red-hot Phil Ramone, who also supervised Streisand's smash "A Star Is Born" soundtrack. But the fate of the album may hinge on the success of the film, which is considered Streisand's biggest commercial gamble to date.

Paul Simon's "Hearts And Bones," which at one point was going to be a Simon & Garfunkel album, will instead be Simon's first studio re-

lease since 1975's Grammy-winning "Still Crazy After All These Years." Simon's subsequent releases have included the "One Trick Pony" soundtrack and a live Simon & Garfunkel album.

Genesis is due Oct. 24 with its first studio album since the platinum "Abacab." And Ozzy Osbourne is expected three days later with his first studio release since "Diary Of A Madman" and "Blizzard Of Oz" went platinum in 1982.

Polydor has set an Oct. 11 release date for Robin Gibb's "How Old Are You," his first solo album since 1969's "Robin's Reign." The first single from the album will be "Juliet," which was No. 1 recently in several European territories.

Other key October releases: Bob Dylan's "Infidels" on Columbia, Yes' "80102" on Atlantic and Kim Carnes' "Cafe Racer" on EMI America.

EMPHASIS ON NEW ARTISTS

A&M Handling Goldberg Label

LOS ANGELES—Veteran manager and label chief Danny Goldberg has launched Gold Mountain Records as a new custom label marketed and distributed through A&M Records. The deal got off the ground last week with the release of the first Gold Mountain album, by British band Horizontal Brian.

Goldberg confirms that his new venture also marks a realignment at Modern Records, the Atlantic-distributed logo he formed about four years ago with former Bearsville executive Paul Fishkin. Goldberg will continue to consult to Modern with respect to Stevie Nicks, that line's initial signing, while Fishkin will otherwise take over.

Gold Mountain will be based on the A&M lot, where Goldberg has al-

ready added former Elektra/Asylum promotion executive Burt Stein as vice president and general manager and administrative coordinator Lin Brown. The blueprint calls for the release of one new album monthly, and Goldberg stresses that his new label will focus primarily on new artists.

Goldberg projects a roster split between rock and black styles, with the former area to span traditional AOR, new music and heavy metal. A&M's role will be critical, he feels, noting that he took pains to insure that Gold Mountain product would in fact be viewed internally as part of the Alpert/Moss empire. Although Goldberg's office will oversee all a&r activity, all other A&M departments will be involved in marketing and promoting Gold Mountain product.

Hot Album Release Schedule: Oct.

Twenty-seven albums are set for release in October by acts that have hit gold or platinum in the past 12 months, or with their last LPs. All are single-disk studio albums listing for \$8.98 unless otherwise designated. Albums postponed from a previous release schedule are marked with an asterisk.

ARTIST	TITLE	LABEL	DATE	FORMAT
Blue Oyster Cult	untitled	Columbia	Oct. 13	Studio
Culture Club	Colour By Numbers	Virgin/Epic	Oct. 13	Studio
DeBarge	Love In A Special Way	Motown	Oct. 6*	Studio
Doors	Alive, She Cried	Elektra	Oct. 10*	Live
Don Felder	Airborne	Asylum	Oct. 24	Studio
Genesis	Genesis	Atlantic	Oct. 24	Studio
Robin Gibb	How Old Are You?	Polydor	Oct. 11	Studio
Sammy Hagar	Live 1980	Capitol	Oct. 14	Live
James Ingram	It's Your Night	Qwest/Warner	Oct. 5	Studio
Evelyn King	untitled	RCA	mid-Oct.	Studio
Kool & the Gang	In The Heart	DeLite	Oct. 17	Studio
Barry Manilow	Greatest Hits, Vol. II	Arista	Oct. 27*	Hits
John Cougar Mellencamp	Aha	Riva/Mercury	Oct. 11	Studio
Eddie Money	Where's The Party?	Columbia	Oct. 13	Studio
Paul McCartney	Pipes of Peace	Columbia	Oct. 27	Studio
Willie Nelson	Without A Song	Columbia	Oct. 27	Studio
Oak Ridge Boys	untitled	MCA	Oct. 20	Studio
Ozzy Osbourne	Bark At The Moon	Jet/Epic	Oct. 27	Studio
Ray Parker Jr.	untitled	Arista	Oct. 27	Studio
Alan Parsons Project	Best Of	Arista	Oct. 27	Hits
Elvis Presley	A Legendary Performer, Vol IV	RCA	mid-Oct.	Hits
Lionel Richie	Can't Slow Down	Motown	Oct. 6*	Studio
Kenny Rogers	20 Greatest Hits	Liberty	Oct. 17	Hits
Rolling Stones	untitled	Rolling Stones/Atlantic	Oct. 31	Studio
Paul Simon	Hearts & Bones	Warner Bros.	Oct. 5	Studio
Barbra Streisand	Yentl	Columbia	Oct. 27	Soundtrack
Stevie Wonder	People Move Human Plays	Tamla	mid-Oct.	Studio

After 'Glutted' Summer, Fewer Acts Plan Fall Tours

• Continued from page 1

SRO performances. Nevertheless, they point out, though some acts stiffed on some shows, overall the gross concert dollars were not down, with agency business ranging from "pretty good" to "great."

What happened, they say, was that with so many acts out on the road, both old and new, somebody was bound to suffer. Also, some speculate, this summer's two mega-tours, by David Bowie and the Police, may have siphoned off some ticket dollars that would have otherwise been divided among the other acts. They also note that some acts, notably Stevie Nicks and Robert Plant, went out before their latest albums had gained much media exposure, and consequently suffered disappointing early concert dates, with later dates looking much better.

"Overall we made it pretty well through the summer, but it could have been disastrous," says Jim Gosnell of Agency of the Performing Arts. "There was a lot of traffic out there, and a lot of acts didn't do the business. Many of the cities were overworked, but the secondary markets did OK."

Gosnell says that there do not appear to be that many acts going out this fall. Acts going out for APA include Manhattan Transfer, Frankie

Valli, the Bellamy Brothers, Tony Bennett, Johnny Cash, the Captain & Tennille, Vic Damone and Dottie West.

Nick Caris, chairman of the Detroit-based DMA agency, predicts that 1984 will be the biggest year since 1978 for the concert business, while the fall traffic appears normal. Going out for DMA this fall are Quiet Riot, Alvin Lee, Nazareth, the Romantics, Mitch Ryder and Gene Pitney.

"Everybody was out there touring this summer, but there is only so much money out there. But if you look at how the money was spent, the total gross ticket sales, then things aren't so bad at all," says John Huie, vice president of Frontier Booking International.

Going out on the road for FBI in the fall are the Police, in November, Joan Jett, to Europe before doing two months with Loverboy; Marianne Faithfull, Peter Tosh, the Fixx, Adrian Belew, Oingo Boingo, R.E.M., Mari Wilson, Howard DeVoto and the Lords Of The New Church.

"Live within your means and double check before you jump into the fire," Huie advises. "There is so much choice out there, and everybody is a bit jaded now. Why see the same act again and again, especially now, when you can see such and such

and such a new act? I know that after this tour the Police need to take a couple of years off and stay away."

Although some arena acts had their problems this summer, Shelly Schultz, vice president, concerts, for ICM, says the summer festivals did very well as a whole. He says a reason for that may be that they are more comfortable for the customers.

"A lot of promoters will have to start making sure that it is as important to think about the comfort of those in front of the stage as of the artists backstage," he says. "There are a lot of venues where you can look at some very unhappy faces. You can see the same rough security guys, the same funky toilets and the kids being mishandled. And then you go to the summer venues, and there's no hassles. There must be a reassessment of what goes up in front of the stage."

With Black Sabbath, Loverboy, Air Supply, Heart and the Kinks out on the road this fall, Schultz does not see this as a light period, and he predicts the summer's "glut" will return in the winter. Going out this winter for ICM alone are Adam Ant, Culture Club, Tom Jones, Eddie Murphy, Sammy Hagar, James Taylor, Marshall Tucker, Charlie Daniels, Jefferson Starship, Rick Springfield/Quarterflash and Eddy Grant.

"The concert dollars are the same, but the number of shows are increasing. The number of small artists is increasing. So the kids have to make more choices," says Wayne Forte, head of the International Talent Group, which booked the recent Bowie tour. Going out for ITG this fall are Robert Plant, Genesis, Billy Idol, Depeche Mode, Translator and Marshall Crenshaw, with Forte predicting that 75% of the agency's working artists will be out next year.

"This fall we do not have that many things," says Fred Bohlander, vice president of Monterey Peninsula, which will have Michael Stanley, Huey Lewis, T-Bone Burnett, Taxi and Kansas on the road. Bohlander, who expects 1984 to be an active year, says that a solution to the concert glut that would also give better value for the ticket dollar would be for more top acts to pair up for tours. He points to the proposed Heart/Kansas tour as an example of what he means.

Dennis Arfa, vice president of the contemporary music department of William Morris, says that this fall, at least through November, is the lightest he's seen in years, at least for contemporary acts. This follows a summer where a lot of adult contemporary and r&b acts did "pretty good" but "for a lot of arena

acts it was hit and miss," he says. Going out in the fall for William Morris are Billy Joel, Stevie Wonder, Englebert Humperdink, Men Without Hats, Joe Cocker, Julio Iglesias, Ronnie Dio and Rodney Dangerfield.

However, Arfa says he expects business to pick up in the winter, which he says is an optimum time, despite the weather, for bands to tour because there is less competition, not just from other bands, but from other leisure activities as well. "There are just more diversions in summer," he notes.

"We never had so many acts going out as we had this summer," says Richard Marks, director of business affairs at Regency Artists, who adds that business was "great" for the agency. However, he does acknowledge that not all dates did as well as they could have.

"There was a lot of competition, and people are more selective for their \$20. They are not going to see every show that comes into town," he explains, pointing out that concerts were especially effected in economically depressed areas of the country.

Out on the road this fall for Regency are Men At Work, Little River Band, Kenny Loggins, Henry Mancini, Ray Charles, Mental As Anything, Juluka, Mel Torme, Atlantic Starr and the Pointer Sisters.

TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
105	102	77	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
106	105	22	TEARS FOR FEARS The Hurting Mercury 8110391 (Polygram)	POL		8.98	
107	134	3	QUEENSRYCHE Queensryche EMI-Ameri a DLP-19006	CAP		6.98	
108	103	19	MTUME Juicy Fruit Epic FE 38588	CBS			BLP 29
109	108	27	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98	
110	99	21	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		6.98	
111	125	4	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
112	109	76	TOTO Toto IV Columbia FC 37728	CBS	▲		
113	110	20	THE B-52'S Whammy Warner Bros. 1-23819	WEA		8.98	
114	113	121	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
115	128	5	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 14
116	112	70	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
117	91	7	KING SUNNY ADE Synchro System Mango MLPS-9737 (Island)	IND		8.98	
118	120	19	A FLOCK OF SEAGULLS Listen Jive/Arista JLS-8013	RCA		8.98	
119	122	6	DAVID BOWIE Golden Years RCA AFLI-4792	RCA		8.98	
120	116	41	THE FIXX Shattered Room MCA 5345	MCA		8.98	
121	155	3	AGNETHA FALTSKOG Wrap Your Arms Around Me Polydor 813242-1 (Polygram)	POL		8.98	
122	119	82	ALABAMA Mountain Music RCA AFLI-4229	RCA	▲	8.98	CLP 28
123	115	16	LITTLE RIVER BAND The Net Capitol ST-12273	CAP		8.98	
124	126	5	SMOKEY ROBINSON Blame It On Love And All The Great Hits Tamla 6064TL (Motown)	MCA		8.98	BLP 33
125	117	27	JULIO IGLESIAS Julio Columbia FC38640	CBS			
126	118	17	KAJAGOOGOO White Feathers EMI-American ST 17094	CAP		8.98	
127	133	81	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 34
128	130	28	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL		8.98	
129	98	8	RONNIE LAWS Mr. Nice Guy Capitol ST-12261	CAP		8.98	BLP 35
130	104	19	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 17
131	142	2	HERB ALPERT Blow Your Own Horn A&M SP-4949	RCA		8.98	BLP 59
132	121	26	KING SUNNY ADE Ju Ju Music Mango MLPS 9712(Island)	IND		8.98	
133	131	34	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
134	149	3	STEPHANIE MILLS Merciless Casablanca 811364-1(Polygram)	POL		8.98	BLP 18
135	127	15	PETER GABRIEL Plays Live Geffen 2GHS 4012 (Warner Bros.)	WEA		10.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
136	124	13	JOE WALSH You Bought It, You Name It Full Moon/Warner Bros. 1-23887	WEA		8.98	
137	136	26	KASHIF Kashif Arista AL 8001	RCA		8.98	BLP 23
138	NEW ENTRY		COMMODORES 13 Motown 6054ML (MCA)	MCA		8.98	BLP 52
139	148	2	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP		8.98	
140	144	38	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol ST 12254	CAP	▲	8.98	
141	137	66	STRAY CATS Built For Speed EMI-AMERICA ST-17070	CAP	▲	8.98	
142	139	113	JOURNEY Escape Columbia TC 37408	CBS	▲		
143	135	11	CHARLIE DANIELS BAND A Decade Of Hits Epic FE 38795	CBS			
144	141	73	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
145	147	7	HIROSHIMA Third Generation Epic FE 38708	CBS			
146	145	153	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 45
147	151	9	LOUISE TUCKER Midnight Blue Arista AL8-8088	RCA		8.98	
148	138	487	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
149	154	65	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
150	158	5	ROMAN HOLLIDAY Roman Holiday Jive/Arista JLM 5-8086	RCA		5.98	
151	162	4	AZTEC CAMERA High Land, Hard Rain Sire 1-23899 (Warner Bros.)			8.98	
152	170	2	SOUNDTRACK Mike's Murder A&M SP-4931	RCA		8.98	
153	160	4	Y&T Mean Streak A&M SP-6-4960	RCA		6.98	
154	NEW ENTRY		THIRD WORLD All The Way Strong Columbia FC38687	CBS			
155	156	4	DINGO BOINGO Good For Your Soul A&M SP-4959	RCA		8.98	
156	178	5	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	
157	157	18	VARIOUS ARTISTS 25 # 1 Hits From 25 Years Motown 6308 ML2	MCA		9.98	
158	161	4	AXE Nemesis Atco 90099	WEA		8.98	
159	NEW ENTRY		INXS Dekadance Atco 7-90115	WEA		4.98	
160	150	29	INXS Shabooh ShooBah Atco 90-90072	WEA		8.98	
161	163	6	STACY LATTISAW Sixteen Cobillion 90106 (Atco)	WEA		8.98	
162	167	3	TIM FINN Escapade A&M SP-4972	RCA		8.98	
163	165	26	KENNY ROGERS We've Got Tonight Liberty L0-51143	CAP	●	8.98	CLP 48
164	164	6	TWISTED SISTER You Can't Stop Rock 'N' Roll Atlantic 80074	WEA		8.98	
165	152	20	DAVE EDMUNDS Information Columbia FC 38651	CBS			
166	146	27	WHISPERS Love For Love Solar 60216 (Elektra)	WEA		8.98	BLP 31
167	173	132	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 29

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
168	140	22	EARL KLUGH Low Ride Capitol ST 12253	CAP		8.98	BLP 69
169	123	17	SOUNDTRACK Return Of The Jedi RSO 422811767-1 (Polygram)	POL		9.98	
170	129	14	RICKIE LEE JONES Girl At Her Volcano Warner Bros. 1-23805	WEA		5.99	
171	175	15	PAT METHENY GROUP Travels ECM 1-23791 (Warner Bros.)	WEA		14.98	
172	132	41	DEBARGE All This Love Gordy 6012 GL (Motown)	RCA	●	8.98	BLP 40
173	159	34	SIMON AND GARFUNKEL The Concert In Central Park Warner Bros. BSK 3654	WEA	●	8.98	
174	171	16	PETER TOSH Mama Africa EMI-America SO-17095	CAP		8.98	BLP 72
175	180	4	CRYSTAL GAYLE Greatest Hits Columbia FC 38803	CBS			CLP 36
176	NEW ENTRY		EDDIE RABBITT Greatest Hits-Vol.II Warner Bros. 1-23925	WEA		8.98	
177	166	7	ASIA Asia Geffen GHS 2008 (Warner Bros.)	WEA	▲	8.98	
178	184	47	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA	●	8.98	CLP 13
179	143	7	DFX 2 Emotion MCA 36000	MCA		5.98	
180	168	14	BOB MARLEY & THE WAILERS Confrontation Island 90085-1 (Atco)	WEA		8.98	BLP 67
181	NEW ENTRY		RAINBOW Bent Out Of Shape Mercury 815035-1M1 (Polygram)	POL		8.98	
182	185	3	NATALIE COLE I'm Ready Epic FE-38280	CBS			BLP 54
183	182	18	DENICE WILLIAMS I'm So Proud Columbia FC 38622	CBS			BLP 32
184	187	10	THE ALARM The Alarm I.R.S. 7-0504 (A&M)	RCA		5.98	
185	NEW ENTRY		SOUTHSIDE JOHNNY AND THE JUKES Trash It Up Mirage 90013 (Atco)	WEA		8.98	
186	174	14	AMERICA Your Move Capitol ST-12277	CAP		8.98	
187	169	8	PAUL ANKA Walk A Fine Line Columbia FC-38442	CBS			
188	153	22	MARTIN BRILEY One Night With A Stranger Mercury 810332-1M-1 (Mercury)	POL		8.98	
189	191	8	THE CURE The Walk Sire 1-23928 (Warner Bros.)	WEA		5.99	
190	NEW ENTRY		MINOR DETAIL Minor Detail Polydor 815004-1 (Polygram)	POL		8.98	
191	195	2	ERIC MARTIN BAND Sucker For A Pretty Face Elektra 60238	WEA		8.98	
192	196	33	BERLIN Pleasure Victim Geffen GHSP 2036	WEA		6.98	
193	197	46	PAT BENATAR Get Nervous Chrysalis FV-41396	CBS	▲	8.98	
194	NEW ENTRY		ROBIN TROWER Back It Up Chrysalis FV41420	CBS			
195	NEW ENTRY		ADRIAN BELEW Twang Bar King Island 90108 (Atco)	WEA		8.98	
196	NEW ENTRY		T-BONE BURNETT Proof Through The Night Warner Bros. 1-23921	WEA		8.98	
197	198	116	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
198	188	45	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98	
199	181	19	LEE GREENWOOD Somebody's Gonna Love You MCA 5403	MCA		8.98	CLP 4
200	176	13	WYNTON MARSALIS Think Of The One Columbia FC 38641	CBS			

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

A Flock Of Seagulls.....118	Culture Club.....33	Herbie Hancock.....45	Loverboy.....20,100	Philip Bailey.....91	Stephanie Mills.....134
AC/DC.....17	Daryl Hall & John Oates.....55	Hiroshima.....145	Madness.....103	Pink Floyd.....148	Steve Nicks.....12,101
Adrian Belew.....195	Dave Edmunds.....165	Human League.....58	Madonna.....156	Police.....1,105,114,133,144	Stevie Ray Vaughan.....38
Agnetha Faltskog.....121	David Bowie.....16,119	INXS.....159,160	Martin Briley.....188	Prince.....31	Stray Cats.....18,141
Air Supply.....14	Def Leppard.....4,77,128	Iron Maiden.....50,96	Mary Jane Girls.....88	Quarterflash.....80	Sly.....32
Alabama.....75,122,167	Deniece Williams.....183	Isley Brothers.....87	Maze.....130	Queensryche.....107	T-Bone Burnett.....196
America.....186	DFX 2.....179	Jackson Browne.....11	Men At Work.....29,59	R.E.M.....110	Taco.....30
Animals.....68	Diana Ross.....95	Jane Fonda.....82	Men Without Hats.....13	Rainbow.....181	Talking Heads.....22
Arianna Franklin.....69	Oingo Boingo.....155	Jamaa.....71	Merle Haggard/Willie Nelson.....65	Rick James.....19	Tears For Fears.....196
Ashford & Simpson.....99	Dio.....73	Jean-Luc Ponty.....85	Michael Jackson.....139	Rick Springfield.....36	The Alarm.....184
Asia.....6,177	Donna Summer.....26	Jeffrey Osborne.....48	Michael Stanley Band.....139	The Cure.....189	The Fixx.....9,120
Axe.....158	Duran Duran.....37,116	Joan Jett And The Blackhearts.....57	Michael Jackson.....139	The Fixx.....9,120	Third World.....154
Aztec Camera.....151	Eddie Murphy.....176	Joe Walsh.....136	Midnight Star.....32	Tim Finn.....162	Tom Tom Club.....97
B-52's.....113	Eddie Rabbitt.....176	Journey.....28,142	Minor Detail.....190	Toto.....112	Tubes.....109
Barbara Streisand.....149	Eddy Grant.....61	Juice Newton.....64	Moody Blues.....27	Twisted Sister.....164	U2.....56
Berlin.....192	ELO.....90	Julio Iglesias.....125	Mtume.....108	Various Artists.....157	Wham-U.K.....84
Bette Midler.....63	Elton John.....86	Kajagoogoo.....126	Naked Eyes.....70	Willys Nelson.....127	Wynton Marsalis.....200
Big Country.....52	Eric Costello.....24	Kansas.....41	Natalie Cole.....182	Y&T.....153	Yaz.....139
Billy Idol.....98,111	Eric Martin Band.....191	Kashif.....137	Neil Young.....46	Zapp.....34	Zebra.....62
Billy Joel.....5	Eurythmics.....23	Kenny Rogers.....25,146,163	New Edition.....115	ZZ Top.....21	
Bob Marley & The Wailers.....180	Fastway.....49	King Sunny Ade.....117,132	Olivia Newton-John.....89		
Bob Seger And The Silver Bullet Band.....140	George Benson.....42	Kinks.....51	Orignal Cast.....81		
Bonnie Tyler.....8	Gladys Knight & The Pips.....72	Krokus.....83	Pat Benatar.....193		
Bryan Adams.....53	Graham Parker.....74	Laura Branigan.....80	Pat Metheny Group.....171		
Charlie Daniels Band.....43	Hank Williams Jr.....178	Lee Greenwood.....199	Paul Anka.....187		
Cheap Trick.....67	Heart.....43	Linda Ronstadt.....93	Peabo Bryson/Roberta Flack.....35		
Commodores.....138	Herb Alpert.....131	Lionel Richie.....102	Peter Dinklage.....135		
Crystal Gayle.....175		Little River Band.....123	Peter Tash.....174		
		Louise Tucker.....147	Phil Collins.....198		

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.

CBS Talking Tough On Non-Authorized Returns

NEW YORK—CBS Records has taken a tough stance against customer returns of recordings it deems non-authorized.

As of Oct. 1, states Terry Powley, director of operations and customer service for Columbia Records Sales in a letter dated Sept. 13, such product will be "scrapped, will not be kept or returned as in the past and will not be credited to your account." The lineup of such product, the letter continues, includes "non-CBS product, promo records, unsaleable merchandise, Columbia Special Products, Columbia House or imported product." All configurations, including CD product, are involved.

Powley notes that in recent years CBS has set in motion automated returns processing capability to shorten the time span in which legitimate returns are authorized. But he adds, "Unfortunately, we are finding some accounts are returning to us non-CBS product, shopworn or used product, and other non-authorized items and this is interfering with our ability to service customer returns as efficiently as the new system would otherwise permit."

The letter also serves to "remind" customers that on May 23, 1983 they were advised that requests for exchange of any product not included

in CBS' January, 1983 catalog had to be received by July 1, and shipment had to arrive at CBS' facility in Carrollton, Ga. by July 29. Thus, the letter states, any such product received after that date "has been and will be considered unauthorized and will be treated in the same manner described above, i.e. scrapped, and no credit will be issued." IRV LICHTMAN

Directory Lists Record Dealers

NEW YORK—A "1983 Record Dealers Directory," containing more than 10,000 names compiled from the U.S. Yellow Pages telephone directories, has been published by American Business Directories, based in Omaha. Dealer listings are arranged by state, with cities listed alphabetically within states and dealers listed alphabetically within cities. Price is \$99.

• Billboard also provides information about U.S. music/home entertainment retailers, in lists that are available for rental from the magazine's circulation department in New York.

Lifelines

Births

Boy, Jamison Drew, to Kathy and Mark Hartley, Sept. 12 in Los Angeles. He is a principal in the management firm Fitzgerald-Hartley Co. there.

★ ★ ★

Boy, J. Trevor, to Renee and William Schulte, Sept. 2 in Grosse Point, Mich. He is PolyGram's Detroit branch manager.

★ ★ ★

Petze Planning New A&R Thrust At Epic/Portrait

NEW YORK—In a reorganization of the Epic Records a&r department, Lennie Petze, former vice president and general manager of Portrait Records, moves over to the newly created position of vice president and senior manager, Epic and Portrait a&r (Executive Turntable, page 4).

Petze says the move will not mean the demise of Portrait, though he will be less involved in its overall administration. "Portrait has a certain feel about it, and I have a responsibility to the artists on it," he says. "We will keep its roster small, but there will be a balance. If I feel Portrait needs a heavy metal band, and Epic already has one, then I'll sign it to Portrait."

In his new job, Petze will be responsible on a nationwide basis for all a&r activities for the Epic and Portrait labels. He will also be working with CBS International in bringing to the U.S. artists from around the world. He will soon be adding more staff to the Epic/Portrait a&r department, he says.

Petze has been in charge of Portrait since 1980. He has brought Aldo Nova, Eddy Grant and Saga to the label.

Girl, Laura Rebecca, to Ann and Bill Leiff, Sept. 7 in Miami. Both are executives at the 17-store Spec's Music retail chain. Grandparents are Dorothy and Martin Spector, founders of the chain.

★ ★ ★

Girl, Meghan Irene, to Jack and Nancy O'Neil, Sept. 6 in San Carlos, Calif. He is a district manager for Record Factory.

★ ★ ★

Marriages

Kenny Schlager to Robin Solomon, Sept. 25 in Long Island, N.Y. He is associate features editor for the New York Post. A former Billboard employee, she is an administrative assistant at Columbia Records in New York.

★ ★ ★

John Schmiemeier to Debbie Buechel, Sept. 24 in St. Louis. He is manager of Contemporary Productions there.

★ ★ ★

Burt Kleinman to Carol Provisor, Aug. 28 in Pacific Palisades, Calif. They co-produced the recent US Festival as well as Westwood One programs "Spaces And Places" and "Star Trek Profiles."

★ ★ ★

Dave Kane to Kathy Jo Bartel, Sept. 4 in Rochester, N.Y. He is music director of WCMF there.

★ ★ ★

Deaths

Montague Horace Hackett, 80, of heart failure Sept. 8 in White Plains (N.Y.) Hospital. He was an advertising executive who introduced such artists as Fred Astaire, Bing Crosby, Jack Pearl and Bert Lahr to radio audiences in the '30s. He is survived by his wife Flavia, two sons and four grandchildren.

Inside Track

MCA To The Rescue: Starting in December, MCA Records initiates every-six-months 3% to 5% discount grams on catalog, with goods shipping in January and deferred billing June, 1984. The precedent-setting semi-annual booster catalog plan comes, Track hears, after more than 18 months of market study. The program covers such series as the \$3.98 Midlines; the \$4.98 Jazz Heritage and Collectibles; and the \$5.98 Past Performances, Gospel Golden Greats, Impulse Jazz and Platinum plus. Included will be multi-pocket albums that list for as much as \$10.98 within these series. Both Al Bergamo and Sam Passamano Sr. were unavailable for comment at presstime.

The landmark protection offered by MCA comes at a time when important industryites like Pat Moreland of City 1-Stop, John Marmaduck of Western Merchandisers and Ben Bartel of Big Daddy's are puzzled over the stagnancy of shelf inventory. An indication of the lack of catalog turnover is seen in the Pickwick rackjobbing division's conversion of Des Moines, Dallas and Denver warehouses from catalog to Hot 100 album depots. Track mistakenly reported those sites closing. An RCA source reportedly told accounts that its hot-album satellite warehouses cross country contribute more than 80% of album volume, with Indianapolis deep-catalog accounting for remaining 20%. An RCA spokesman's comment was, "It's the same as it was a year ago."

Currently, MCA has just started a two-pronged album stocking program, effective through Oct. 21. "The Greatest Hits" series provides a 10% cassette and 6% LP discount, with billing due Jan. 10, 1984. On all other catalog, there is no discount, but Feb. 10, 1984 billing is offered. Minimum unit order ranging from 200 to 800 pieces are required, depending on the account's classification... United, Eastern, Western, Texas Air and American airlines have banned personal computers on flights, fearful of possible interference they might cause to planes' electronic systems.

Word from the WEA travelling troupe was that the fall stocking program would include 200 of the best \$6.98s at 5%; a selection of key \$8.98 catalog at 10%, and some current hits at 5%. Track has not learned whether there will be dating, but it can be expected... Look for some fire from the smoke that's developing as M.S. Distributing's Johnny Salstone and Great American Music's Ira Heilicher confer over possible distribution in the five upper Midwest states.

Capitol Returns: Effective Oct. 1, Capitol takes the WEA lead (Billboard, Sept. 24) and will show directly on each invoice a 1.35% "returns allowance" for retailers and a 1.65% r.a. for "wholesalers." The new "returns charge" will be 7.5% of the price in effect at the time of the return for both retailers and wholesalers. If retailers keep their returns at 18%, they break even under the Capitol plan, while wholesalers even up at a 22% return rate. The revised terms do not apply to seven-inch and 12-inch singles, which remain 100% exchangeable.

Meanwhile, back at the LaCosta ranch, where NARM's retail advisory committee was huddling at deadline, cassette packaging was the key topic. John Marmaduck described the lack of industry packaging unanimity as "blind people feeling an elephant. You feel store space problems, we feel fixture problems and so on." Poly-

\$200 MILLION '83 GROSS SEEN

ASCAP Predicts Record Income

LOS ANGELES—Buoyed by total receipts during the first three quarters of 1983, ASCAP's executive team is forecasting a record year-end tally of \$200 million in gross income this year.

That rosy prediction was coupled with an update on pending copyright legislation and the unresolved Buffalo broadcasting dispute as ASCAP president Hal David and Sen. Charles Mathias (R-Md.) shared the podium for last Wednesday's (21) West Coast ASCAP membership meeting at the Beverly Hilton Hotel here.

David was unable to provide much fresh detail on the Buffalo controversy, beyond confirmation that legal briefs from both broadcast plaintiffs and defendants in the performing rights sector had been filed with the second circuit Court of Appeals in New York. Any anxiety over that issue was apparently masked by David's upbeat summary of ASCAP's gross receipts to date (separate story,

page 4).

Sen. Mathias then reviewed his own efforts as author of the record rental bill already confirmed by the Senate and slated for hearings before the House on Oct. 5, the companion video rental bill, and other pertinent legislation brought before the Senate subcommittee on patents, copyrights and trademarks.

Acknowledging that the major 1976 revision of the Copyright Law has already been outpaced by ongoing technological change, he cited the history of jukebox copyrights as typifying "all the tensions between the creator's historic rights and new technology." Recalling how jukeboxes were originally exempted from copyright protection owing to their initial legal coupling with other coin-operated arcade machines, Sen. Mathias reviewed the introduction of Senate bill S. 1734 to replace the annual \$50 operator's fee established in a 1980 royalty tribunal adjustment with a one-time \$50 payment.

gram's Harry Losk lamented the decline of midline catalog volume, explaining that labels can only produce so much good product at the lowered price. Artist vanity and royalty problems block lots of good compilations of hits by different artists, Losk pointed out. "We lost a price point to the consumer with midline," is the way Music Plus' Lou Fogelman put it. "In the beginning it was \$3.98 and \$4.98, but WEA's \$6.98 is not midline."

CBS Records' Paul Smith on several occasions flayed retailers for not keeping goods in browser bins long enough to warrant manufacturers providing extra discount, billing and advertising allowance. Musicland's Jeff Lynn stated, "We can now isolate by Stock-Keeping-Unit, where a year-and-a-half ago we couldn't do that." The Record Shops' Mary Ann Levitt asked for more simple deletion notices from labels.

Tillis Purchase: The long-expected sale of Nashville's Cedarwood Publishing appears likely within a fortnight. Grapevine has Mel Tillis, who wrote such Cedarwood copyrights as "Ruby Don't Take Your Love To Town," "No Love Have I," and "Detroit City" early in his career for the Denny firm, as buyer for around \$3 million. Tillis already owns Sawgrass Music, and it's not known whether it would be merged with Cedarwood. It's also uncertain as to whether Mrs. Dolly Denny and Bill and John Denny, principals in Cedarwood, would part with the Music Row building currently occupied by the company.

Track found industry oldtimers Chet Wood and Herbie Dale. Wood is a video game salesman in the New Jersey area for Abco Distributing, while Dale runs Cassettes Unlimited, Studio City, Calif., a cassette-only schlock house. Dale says he will soon distribute Lift Off, a new solvent which easily loosens stickers from album covers or shrink wrap... At the recent MCA Records U.K. sales conference, managing director Stuart Watson revealed that Irv Azoff has instructed the British company to step up its a&r activity, following the U.S. success of the Fixx and Musical Youth. Among new British acts signed are Cutting Edge, Jacqui Brooks, Perfect Crime, Dance Class and Paparazzi.

After a Wednesday palaver by the UJA-Federation committee organizing the Oct. 29 tribute to Barbra Streisand at the Sheraton Centre in Gotham, committee member Juggy Gayles was surprised with a 70th birthday cake. At Streisand's request, her tribute meal will consist of kosher Chinese cuisine (?)... AGAC/The Songwriters Guild pays cocktail party Tuesday (27) to WNEW New York program director/DJ Jim Lowe at O'Neals... Island Music prexy Lionel Conway; John Guarnieri, a&r for IRS Records, and Craig Leon, producer/artist, dissect new music trends at the opening meeting of the Assn. of Independent Music Publishers at Gio's, Hollywood, Wednesday (28). Call Anita at (213) 463-1151 for reservations.

The Federal Communications Commission's 30 year old "7-7-7" rule limiting individual corporate ownership of radio and tv stations to seven video, AM and FM outlets may be dropped or altered. FCC commissioners voted 3-to-1 Thursday (22) to seek public comment on the matter. The public debate would cover a 90-day period, following publication of the FCC notice in the Federal Register, expected in several weeks.

Edited by JOHN SIPPEL

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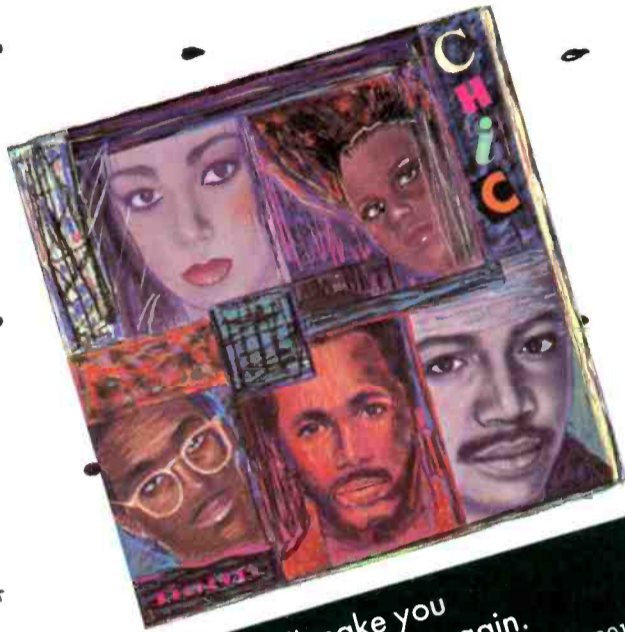
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