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Jackson, Joel Top Billboard Vid Nominees

NEW YORK—Michael Jackson and Billy Joel are the most nominated performers for Billboard's first annual Video Music Awards. Submitted by a panel of 14 television programmers and journalists, the nominations cover video clips in 15 categories, and long-form home video music programming in one category.

The winners will be announced at Billboard's fifth annual Video Music Conference Nov. 17-19 at the Huntington Sheraton Hotel, Pasadena, Calif. Ballots are being mailed out Monday (24) to more than 4,000 members of the video music industry.

Michael Jackson's promotional clips for "Beat It" and "Billie Jean" received 11 nominations in eight categories. Billy Joel received nine nominations in eight categories for four songs: "Pressure," "Allentown," "Goodnight Saigon" and "Tell Her About It."

Other artists receiving multiple nominations are David Bowie, (Continued on page 74)

HOME MARKET SURGE Adam, IBM Spur New Software Plans

By FAYE ZUCKERMAN

SAN FRANCISCO—The expected early arrival of Coleco's Adam and the rumored November launch of a new low-cost IBM home computer have business software vendors eyeing new opportunities in the home computer marketplace. These major firms have already started adapting professional programs in financial planning, word processing, management and electronic filing for home computers.

This latest chapter in the evolving consumer microcomputer arena was revealed at the first National Software Show, held last Wednesday through Friday (19-21). Ashton-Tate, Lotus Development Corp., Peachtree Software, Microsoft and Digital Research reported that in addition to their already available packages, more products slated for home use will be forthcoming.

In essence, if IBM is about to

attempt to conquer the consumer market, then its third party makers should as well, argues James Johnson, president of Human Edge Software Corp., a new entry to the home management software arena. "The introduction of the rumored IBM computer and Adam has changed the nature of software publishing," he said.

The idea of an IBM home computer provides a "great" incentive for its software makers to tackle this large market, explained Burt Bralliar, director of strategic marketing for Georgia-based Peachtree Software, which recently acquired educational software firm Eduware. "It's easy for us to scale down our already existing programs for the new IBM." He added that it is estimated nearly 300,000 people have money put aside to buy a computer, and are waiting to purchase only IBM's.

(Continued on page 70)

U.S. Appeals Court: Publishers Lose \$\$ On Recaptured Songs

By IRV LICHTMAN

NEW YORK—In what has been hailed as a major victory for songwriters, a three-judge Federal Appeals Court panel has unanimously decided that authors are entitled to a full publisher's share of mechanical royalties when they recapture their copyrights.

The decision, handed down here Wednesday (19), affects income on thousands of old copyrights, and reverses a July, 1982 ruling by U.S. District Court Judge Edward Weinfeld, who declared that a publisher can continue to receive his share of mechanicals on pre-termination licenses even if a song is later recaptured by its authors or estate (Billboard, July 31, 1982).

In reversing Judge Weinfeld's decision, Judges James Oakes, Richard Cardamone and Lawrence Pierce held, contrary to Judge Weinfeld's opinion, that the "derivative works" (e.g. recordings) exception in the 1976 Copyright Act did not "pre-

serve the music publisher's rights to share song royalties from derivative works in the form of sound recordings licensed by it and prepared by sound recording companies before termination of the original grant by the authors' heirs.

"Although the matter is one on which reasonable minds may well differ," the judges held, "we believe the scales tip in the favor of the author's heirs, and that the music publisher/middleman, having already had the benefit of a renewal term, is without recourse upon termination."

Both the reversal and Judge Weinfeld's decision were an outgrowth of a suit in 1981 instituted by the Harry Fox Agency, the mechanical collection arm of the National Music Publishers' Assn., against Mills Music. The Fox office was seeking a determination on how to disperse mechanical income on one-third of writer Ted Snyder's share in the copyright.

(Continued on page 70)



ATLANTIC STARR sums up their new album in two words. YOURS: because they have you to thank for their first three # 1 records. FOREVER: because their music's made to last. YOURS FOREVER (SP-4948). Their new album featuring their latest hit, "Touch A Four Leaf Clover" (AM-2580). Produced by James Anthony Carmichael. ATLANTIC STARR'S YOURS FOREVER. On A&M Cassettes & Records. (Advertisement)

- Inside Billboard -

- **WCOZ BOSTON**, which was John Sebastian's crowning AOR achievement three years ago, has become the latest station to drop that format in favor of a more mass appeal approach. Program director Frank Holler cites demographics as the key to the move. Radio, page 14.
- **RECORD/TAPE RENTAL LEGISLATION** is near passage in Japan, following agreement between the government and opposition parties on key points of the proposed law. Page 3.
- **COMPUTER SOFTWARE** and hardware exhibits from some 250 U.S. and European high technology firms will be on show at Comdex in Amsterdam this week. About 10,000 attendees are expected at the event, which focuses on home management and business computer products. A special pre-show report appears on pages 31-32.
- **COMPACT DISC DEALERS** report that classical product is outselling other music categories by a wide margin, according to a survey conducted by PolyGram a month after its initial CD release. The survey also found that most dealers have yet to establish merchandising liaisons with CD hardware outlets. Page 3.
- **PRERECORDED VIDEO** is becoming an increasingly important part of the product mix at the Camelot Enterprises stores, with 125 of the chain's 141 units now selling popularly priced videocassettes. Retailing, page 26.
- **SPANISH-LANGUAGE PROGRAMMING** has replaced "Music Of Your Life" at KFJZ Fort Worth, which has changed its call letters to KSSA ("Casa") to reflect its new block-programmed approach, aimed squarely at the area's 330,000 Mexican residents. Radio, page 14.



EARTHA KITT—"WHERE IS MY MAN?"
An International Star, whose electrifying career has spanned theater, films, nightclubs and television. Now on **STREETWISE RECORDS**. Produced by Jacques Morali; Executive Producer—Henri Belolo. SWRL 2217. (Advertisement)

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DONNA SUMMER PUT HER FINGER ON THE TRIGGER. AND FIRED OFF THE ALBUM THAT EARNED HER A SCOTTY.

It was 1975 when Donna Summer released her first album *Love To Love You Baby*.

And the record-buying public has loved to love her ever since.

She's won just about every award a recording artist can win. Gold albums. Platinum albums. Even double and triple platinum. Not to mention the 1977 Grammy and Oscar for *Last Dance*.

Now Donna has a Scotty to add to her impressive list of accomplishments, awarded to her 1982 gold album *Donna Summer*, featuring the hard-driving street beat and honest, forthright vocals that have become a Donna Summer trademark. This is rhythm and blues at its best. And that's why the six judges on the Scotty Board of Governors have honored it with our latest Scotty award.

We congratulate Donna Summer, her producer Quincy Jones, engineer Bruce Swedien, and West Lake Audio for their impressive work on this album. And we're proud that Scotch® Recording Tape was part of their effort.

To qualify for a Scotty, an artist must be a super achiever in any category of music. His or her album must go gold or platinum by RIAA standards and be mastered on Scotch Recording Tape.

So that Scotty winners get to share their experience with someone less fortunate, we award a generous donation in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Jamie Loff.

We also award a \$5,000 music scholarship to a promising new artist chosen by the top Scotty winner of the year.

You can nominate a music super achiever for this year's Scotty competition. Just contact your 3M Field Representative for details and forms. And you'll be helping the Muscular Dystrophy Association, too. Because we'll make a donation for every qualified nomination we receive.

Not every nominee can win a Scotty. But the artist you nominate just might end up in the company of hitmakers like Donna Summer.

Magnetic A/V Products Division/3M



Jamie Loff
Reno, Nevada
MD Association

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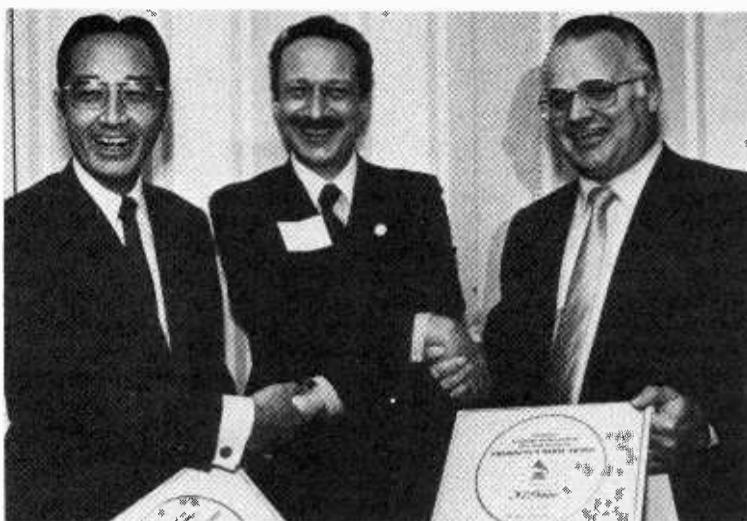
3M

Karaoke Craze Heads For U.K.

LONDON—The craze for Karaoke singing machines, whose Japanese sales now exceed musical instrument spending, is about to hit Britain. Instrument firm Rose Morris is to market the portable Song Machine made by Japanese group Clarion, best known for its car radio systems.

Following a successful test run at a seaside holiday camp this summer, Rose Morris' Peter Clarke flew to Japan earlier this month to negotiate franchises and supplies. He says he expects to launch the machine, complete with a catalog of over 400 accompaniment tapes, at around \$900, aiming at the pub and club market.

The Watneys brewery will give the Karaoke machine a trial in 50 pub locations this winter.



CD CEREMONY—NARAS president Mike Melvoin, center, presents an award to the Sony Corp. and N.V. Phillips Audio Division in recognition of their combined efforts in developing the Compact Disc during the recent Audio Engineering Society conference in New York. Masaaki Morita, deputy president of the Sony Corp., left, and J.J.G.C. Van Tilburg, senior managing director of Phillips, are the happy representatives.

AT ANNUAL CONFERENCE

BMA Taking Look At 'Exclusion'

By NELSON GEORGE

NEW YORK—A discussion by leading black musicians of their alleged exclusion from pop/rock radio and video formats will be among the highlights of the sixth Black Music Assn. conference, to be held Nov. 4-6 at the Sheraton Centre Hotel here. Also on the BMA agenda is a tribute to Miles Davis at Radio City Music Hall.

On Nov. 5 at 10 a.m., a panel discussion titled "Black Music Artists Summit" will, according to executive director George Ware, "present the artists' side of the question of black music's exclusion from AOR radio

and MTV." Bootsy Collins, James Mtume, Bobbi Humphrey, Nile Rodgers and George Clinton are among the musicians scheduled to participate.

"We have invited figures from a variety of areas to respond to what the artists have to say," Ware says. National Assn. of Broadcasters vice president for minority and special services Dwight Ellis, MTV vice president Les Garland, WDas Philadelphia program director Joe "Butterball" Tamburro, RCA vice president for black a&r Robert Wright, and Rep. William Gray (D-Pa.), as well as representatives from the Federal Communications Commission, the Federal Trade Commission and the National Assn. of Recording Merchandisers, are also expected to attend.

"We are particularly interested in having Rep. Gray and several other members of Congress monitor this dialog," says Ware. "In the way that black acts have been kept from competing in the general market by racist programming practices, there may be some form of federal legislation that can be drafted to combat it. That is also the reason we're hoping to have the FTC and FCC people there. The panel is being videotaped so that it can later be shown to people in Washington."

The Miles Davis tribute, set for Nov. 6 at 8 p.m., is the BMA's second celebration of a major black American musician; Count Basie was honored in 1981. Among the performers so far scheduled to appear are Cicely Tyson, Mtume, the Whispers, George Benson, Peabo Bryson, Herbie Hancock, Grover Washing-

ton Jr., Quincy Jones, Charles "Honi" Coles, Angela Boffill, Chris Connor and an aggregation of ex-Davis sidemen called the Miles Davis Alumni Orchestra. The production has been organized by Barbra Israel, staged by Reed Jones and written by Clayton Riley.

The conference begins Nov. 4 at 2 p.m. with opening remarks from WBLS New York program director Frankie Crocker (who is the BMA's official "host" in New York), Ware and BMA president Dick Griffey, followed by a question and answer session on the state of the BMA. At 3:30 p.m., there will be three "special

(Continued on page 62)

TEMPORARY MEASURE

Japan Rental Law Imminent

By SHIG FUGJITA

TOKYO—New legislation to control record/tape rental in Japan is now expected to be voted into law during the current session of Parliament, following agreement by government and opposition parties on two key points. Parliament's Lower House approved the legislation Oct. 11.

The points, agreed on by the rental record subcommittee of the Lower House cultural affairs committee Oct. 7, are that the proposed bill will be only a temporary measure, effective until the country's Copyright Law is revised, and that the period for which record rental operators must seek copyright owners' clearance will be not one year, as originally proposed, but "a period to be decided by government ordinance."

PolyGram CD Study Finds Classical Titles Way Ahead Of Pop

By IS HOROWITZ

NEW YORK—In a survey conducted one month after retailers received PolyGram Records' first release of Compact Discs in mid-summer, classical product was found to be outselling other music categories by a wide margin, and most dealers had yet to establish merchandising liaison with CD hardware outlets.

The poll run by PolyGram quantified the early experience of 137 stores across the country. Classical CDs paced sales in 74% of the stores, with pop leading in 21% and rock in 5%. Most stores priced their product at \$18 to \$19.99 for both pop and classical titles, although pop sold generally at 50 cents to \$1 less than classics, a pattern that emerged for CDs released by PolyGram as well as competitive labels.

Of the stores checked, only 37% had initiated cross-merchandising programs with audio stores, or declared intentions to do so. Thirty-one percent were demonstrating CD in-store, and 11% were also marketing CD players.

About 38% of the stores surveyed stocked 200 or fewer CDs; 31% carried as many as 300 units; and a surprising 13% stocked 500 or more pieces of product.

Most stores, some 56%, displayed their CDs in bins, with 15% using pegboards, and the remainder a variety of displays, including greeting card racks, glass cases, and in some cases custom-built wall racks. Poly-

Gram product, like that of WEA and CBS, is being shipped in enhanced 6-by-12-inch packaging.

Where stores used CD players for demonstration or sale, Sony units figured in most responses, with Hitachi and Denon following in order.

Although some stores had received product too recently at survey time for meaningful results, early patterns showed 18% of the outlets with a sell-through of less than 10%, 28% at 10% to 30% of stock delivered, and 11% at a 50% or greater.

Hottest titles in the PolyGram release were "Chariots Of Fire" and "The Planets" by Holst as conducted by Herbert von Karajan. The survey placed "Fame" as runner-up. A third group of best-sellers included titles by Rush, Sir Georg Solti, Kiri Te Kanawa, the Boston Pops Orchestra and I Musici.

Another survey of retailers will be held shortly, says John Harper, PolyGram marketing executive.

Still earlier CD survey results by Sony reinforce expectations that first buyers of players are mature and in a comfortable economic bracket. Just made available, the Sony survey of response cards, packaged with players, shows that most purchasers are 35 years or older, earn \$40,000 or more, prefer classical music, bought eight to 12 CDs with their player and expected to buy an additional 50 or more disks within a year.

The survey by Sony, assembled last spring, tallied 1,500 responses.

FTC Looking At WCI-PolyGram Merger Plans

By BILL HOLLAND

WASHINGTON—Warner Communications Inc. has confirmed reports that the Federal Trade Commission (FTC) is looking into the anticipated merger of Warner and PolyGram, and that the FTC, in what is called a "second request," has asked WCI for more documentary data concerning the merger.

Warner Communications vice president Jeff Holmes confirmed Wednesday (19) that the FTC has asked for more documents in making its non-public investigation.

The move will give WCI a 20-day delay in the proceeding, and follows CBS/Records Group president Walter Yetnikoff's admission that CBS representatives have been in contact with government authorities here and abroad to raise the possibility of antitrust consequences of the proposed merger (Billboard, Oct. 22). Yetnikoff also stated that if the FTC approves the merger, CBS would follow suit and enter negotiations with one or more major record companies.

Officials at the FTC, however, would neither confirm nor deny the second request, or even that an investigation was underway. "I'm afraid all this is under the umbrella of a non-public investigation," says an FTC spokesman. "But feel free to ask the companies, because they are not bound by these rules."

'81 Canada Sales Jump Reported

By KIRK LaPOINTE

OTTAWA—A just-revealed Statistics Canada study of the recording industry's activities in 1981 shows domination by foreign-controlled firms and a healthy increase in sales of Canadian-content recordings.

The government's information agency, in its annual survey, reports that 1981 sales of Canadian records and tapes grew 27% to \$37.3 million, based on a survey of 63 of 76 reporting companies. That is still a small slice of the estimated \$320 million market in 1981, but represented a major jump compared to the overall 7% hike in business that year over 1980.

Of 76 firms Statistics Canada polled, 66 were foreign-controlled.

The 76, it is estimated, comprised about 90% of the business.

Wages paid out by reporting firms remained at about \$43 million in 1981, but the agency pointed out there had already been "a decline in the number of full-time employees and a stabilization in part-time staff." The survey does not reveal how many employees the business has, but it should be noted the study came before the general reduction in activity due to the economic recession of last year and this year.

The eight-page study says that sales of prerecorded tapes rose 25% between 1980 and 1981 and that "it is reasonable to assume that most of the tapes were cassettes." Figures compiled monthly since then have shown

dramatic increases in the last year of more than 50% in production and shipments, but the sales figures are compiled considerably later.

But 1981 was not a big year for recording in Canada by foreign-controlled firms. Their recording costs decreased 49%, while Canadian companies' increased 19%.

Even though only 10 firms are foreign-controlled, they made up most of the business in terms of sales. The figures in the study show foreign companies had \$210 million of the \$247.4 million worth of record and tapes sales that year.

There was about \$25 million in estimated sales from unreporting firms and \$47.5 million in imports.

In This Issue

BLACK	62
CANADA	64
CLASSIFIED MART	40, 42
COMMENTARY	10
COUNTRY	54
GOSPEL	61
INTERNATIONAL	9, 64
JAZZ	35
PRO EQUIPMENT & SERVICES	37
RADIO	14
RETAILING	26
TALENT & VENUES	44
VIDEO	48

FEATURES

Chartbeat	6
Executive Turntable	4
Industry Events	72
Inside Track	74
Lifelines	72
Most Added Records	16
Nashville Scene	54
Now Playing	30
Stock Market Quotations	72
The Rhythm & The Blues	62
Rock 'n' Rolling	44
Video Music Programming	33
Vox Jox	14
Yesterhits	23

CHARTS

Hot 100	68
Hot LPs & Tape	71, 73
Black Singles, LPs	63, 62
Computer Software	30
Country Singles, LPs	56, 60
Radio Singles Action	20, 21, 22
Rock Albums/Top Tracks	24
Adult Contemporary Singles	25
Bubbling Under	72
Hits of The World	65
Videocassette Rentals, Sales	53, 51
Dance/Disco Top 80	47
Jazz LPs	35
Videodisk	48
Video Games	26
Spiritual	61

REVIEWS

Album Reviews	66
Singles Reviews	67



STRONG HORN SECTION—The songwriting team of Holland/Dozier/Holland reunites while producing several tunes for Herb Alpert's latest LP, "Blow Your Horn." Pictured at the A&M studios are, from left, Lamont Dozier, Alpert, and Edward and Brian Holland.

FIRST RELEASE: NINE CTI TITLES

A&M Introduces Audiophile Line

By SAM SUTHERLAND

LOS ANGELES—A&M Records is launching its own premium LP and cassette line, the Audio Master Plus series, with an initial release of nine albums originally produced for the label by Creed Taylor under his CTI production logo. Also in the maiden Audio Master Plus line, which shipped last Tuesday (18), is a discount-priced sampler album featuring tracks from those nine titles.

According to David Steffan, vice president of sales, "The bulk of the first release was produced by Creed Taylor, but future releases will not be limited to Creed Taylor projects." The label plans to augment the series, list-priced at \$9.98 in both disk and cassette, with new audiophile versions of catalog perennials selected from its entire lineup of acts.

All LPs in the series will be half-speed mastered and pressed on an audiophile compound formulated for A&M by Vitec, producers of the Quix high-end compounds used for premium pressings elsewhere. Cassettes are being duplicated on BASF

chromium dioxide tape, previously used by the label for recent albums by Supertramp, the Police and Herb Alpert.

Cassettes will also employ Dolby's HX Professional headroom extension system, purported to yield cleaner high-end response without requiring special playback circuitry. The Dolby HX system has recently been added by both Capitol and WEA Manufacturing as a duplicating service. Cassettes will also feature a "chrome-notch" shell enabling properly equipped home decks to automatically switch to the correct equalization setting.

Among the titles in the initial release are two each by George Benson ("Tell It Like It Is" and "The Shape Of Things To Come") and Wes Montgomery ("A Day In The Life" and "Down Here On The Ground"), along with Quincy Jones' "Walking In Space," Paul Desmond's "Summertime," Nat Adderley's "You Baby," Antonio Carlos Jobim's "Wave" and "Israel," by J. J. Johnson and Kai Winding. The special sampler, featuring tracks from each,

RCA Earnings Jump By 34%

NEW YORK—Record and tape sales helped RCA Inc. post a 34% rise in third quarter earnings on all-time high sales of \$2.26 billion for the quarter.

"Earnings for the three months ended Sept. 30, 1983 amounted to \$63.9 million, equal to 57 cents per common share, compared with \$47.6 million, or 40 cents a share, in the third quarter of 1982," says RCA. "Sales for the latest quarter rose to a new high of \$2.26 billion from \$1.98 billion a year ago.

"Government Systems continued to set quarterly sales and earning records, while the RCA Service Co., RCA Records and the Solid State Division posted higher profits," continues the firm in its less-than-detailed financial statement.

will carry a \$6.98 list.

Apart from an emphasis on quality control in manufacturing disks and tapes, Steffen says A&M will also stress packaging. All titles in the first release will feature the original artwork and packaging, including gatefold covers; LP sleeves are also being double-laminated for a high gloss finish. Packaging will also include poly inner sleeves and heavy-gauge, loose shrink wraps, perforated at one edge for easy opening. All pressing will be done at The Pressing Plant in Irvine, Calif.

Another 10 titles in the series are promised within 60 days, and Steffen reports that catalog offerings will be augmented by albums that will appear for the first time as part of the Audio Master Plus project. These are expected to include previously unreleased anthologies by such artists as Chuck Mangione and Gato Barbieri.

All reissues in the series will retain their original catalog numbers, augmented by a special 9 prefix.

Michael Jackson Video For Sale

NEW YORK—Vestron Video here plans a pre-Christmas release of an all-format video presentation of "Michael Jackson: Making Of The Thriller Video." The one-hour program will carry a list price of \$29.95, according to Vestron's Jon Peisinger.

The planned release confirms speculation of a commercial presentation of the basic 10-minute "Thriller" video shot in Los Angeles by film director John Landis at a budget said to be \$500,000 (Billboard, Oct. 22). In addition to this project, the Vestron release contains footage of the shooting process, plus "major elements" of Jackson's "Billie Jean" and "Beat It" clips, as well as video footage shot for Jackson's "Off The Wall" album.

as the background theme for the gymnastics of Olympian Nadia Comaneci in a documentary.

Because original promos didn't carry his credit, DeVorzon claimed that when his Arista album, based on the popular melody, was released, it bombed, whereas the A&M compilation album, released earlier in 1976, sold 461,000 units. The single topped one million unit sales in the U.S. on A&M.

Counsel for A&M Records said the label has not yet determined whether it will appeal the Superior Court verdict. **JOHN SIPPEL**

MUSIC DIVISION INCOME UP

WCI Earnings Drop Again; Atari Blamed For Losses

NEW YORK—An 80% increase in operating income for the recorded music division was only a glimmer of light in an otherwise dismal third quarter report by Warner Communications, Inc. which saw a \$122 million loss for the quarter and an after-tax loss of \$424.7 million for the first three quarters of this year.

Atari was blamed for the massive losses, with the consumer electronics division, of which Atari is a part, reporting losses of \$180,287,000 for the quarter on revenues of \$187,751,000 compared to an operating income gain of \$109,595,000 on revenues of \$528,858,000 for the quarter last year. Consumer electronic losses for the first nine months of 1983 were \$536,348,000 on operating revenues of \$753,642,000, compared to an operating income gain of \$322,040,000 for the same period last year on operating revenues of \$1,410,742,000.

This contrasted sharply with the performance on the recorded music side, which saw an operating income of \$14,720,000 for the third quarter on revenues of \$186,237,000, up 80% from last year's third quarter operating income of \$8,192,000 on operating revenues of \$174,286,000. For the nine-month period ending Sept. 30, operating income was \$35,976,000 on revenues of \$545,704,000, down slightly from last year's operating income of \$36,188,000 on operating revenues of \$539,393,000.

The poor quarterly showing at WCI has resulted in a 30% cut in corporate overhead, says the firm,

which has translated into a reported 250 corporate staffers losing their jobs.

Overall, WCI suffered an after-tax loss of \$122,366,000, or \$1.88 per share, on revenues of \$768,839,000. These figures compare to revenues of \$1,060,168,000, a net income of \$78,685,000 and earnings per share of \$1.21 reported in the third quarter last year. For the first nine months of 1983, WCI had an after-tax loss of \$424,663,000, or a loss of \$6.57 per share, on revenues of \$2,373,253,000. These results compare to revenues of \$2,932,335,000, net income of \$224,803,000 and earnings per share of \$3.46 in the first nine months of 1982.

"The third quarter 32% aggregate increase in operating income from the recorded music, filmed entertainment and consumer products divisions unfortunately did not overcome the substantial operating loss at Atari," says Steven J. Ross, chairman and chief executive officer of WCI. "The continuing chaotic marketplaces for video games, home computers and coin operated games, including distress sales of inventory by companies leaving the business, were the principal contributing factors to Atari's third quarter loss."

The financial report also reveals that the Warner Amex cable operation, which includes MTV, also continued at a loss in the third quarter, though specific figures were not released.

Executive Turntable

Record Companies

Larkin Arnold has been appointed senior vice president, CBS Records Division, based in Los Angeles. He was a&r vice president and general manager of black music . . . Michael Kidd has joined RCA Records in New York as division vice president of black promotion. He was national promotion director for PolyGram . . . A&M Records in New York has promoted Rick Stone to vice president of promotion. He was national singles director . . . Kenneth Reynolds has been named director of r&b product management for Arista Records in New York. He was PolyGram Records' r&b director of press, video and a&r.

Elektra/Asylum, New York, has promoted Sylvia Rhone to national marketing director of special markets. She was Northeast regional promotion and marketing manager for Elektra . . . Liz Heller assumes the newly created position of video services manager for MCA Records, based in Los Angeles. She was part of Epic Records' media relations department . . . Steve Bock has been appointed vice president of marketing and sales for the Benson Co. in Nashville. He was national sales director for CBS/Priority Records.

Marketing

Josh Grier has been named general manager of Record Bar's Dolphin Records label in Durham, N.C. He was manager of the chain's artist management firm, RBI Management. In addition, Record Bar has filled three spots in its human resources department. Patti Murray, formerly senior employment representative at Duke Univ., is now the chain's employment specialist. John Vacek Jr. has been named manager of employment and employee relations. He was an employment manager at Duke. And Ethan Levine has been named manager of training and development. He was a clinical psychologist in private practice.

Publishing

Tommy Cassasa has joined Southern Writers Group USA in Nashville as professional manager and director of writer development. He was a writer, engineer and song plugger for Tree International.

Video/Pro Services

Rob Straight has been appointed vice president of Vestron Video International in Stamford, Conn. He was head of American affairs for CBS Enterprises . . . Newport Beach, Calif.-based Karl Video Corp. has appointed Harold Weitzberg director of sales. He was a video/telecommunications consultant.

The Crescendo Corp., Dallas, has appointed David Dearing corporate vice president and Randy Dodgen audio division manager. Dearing was a manufac-

(Continued on page 72)

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THE NEW SAGA ALBUM:

Saga sold millions of

albums around the world

before their U.S. debut,

"Worlds Apart." And now,

"Worlds Apart" is solidly past

gold even in the U.S.

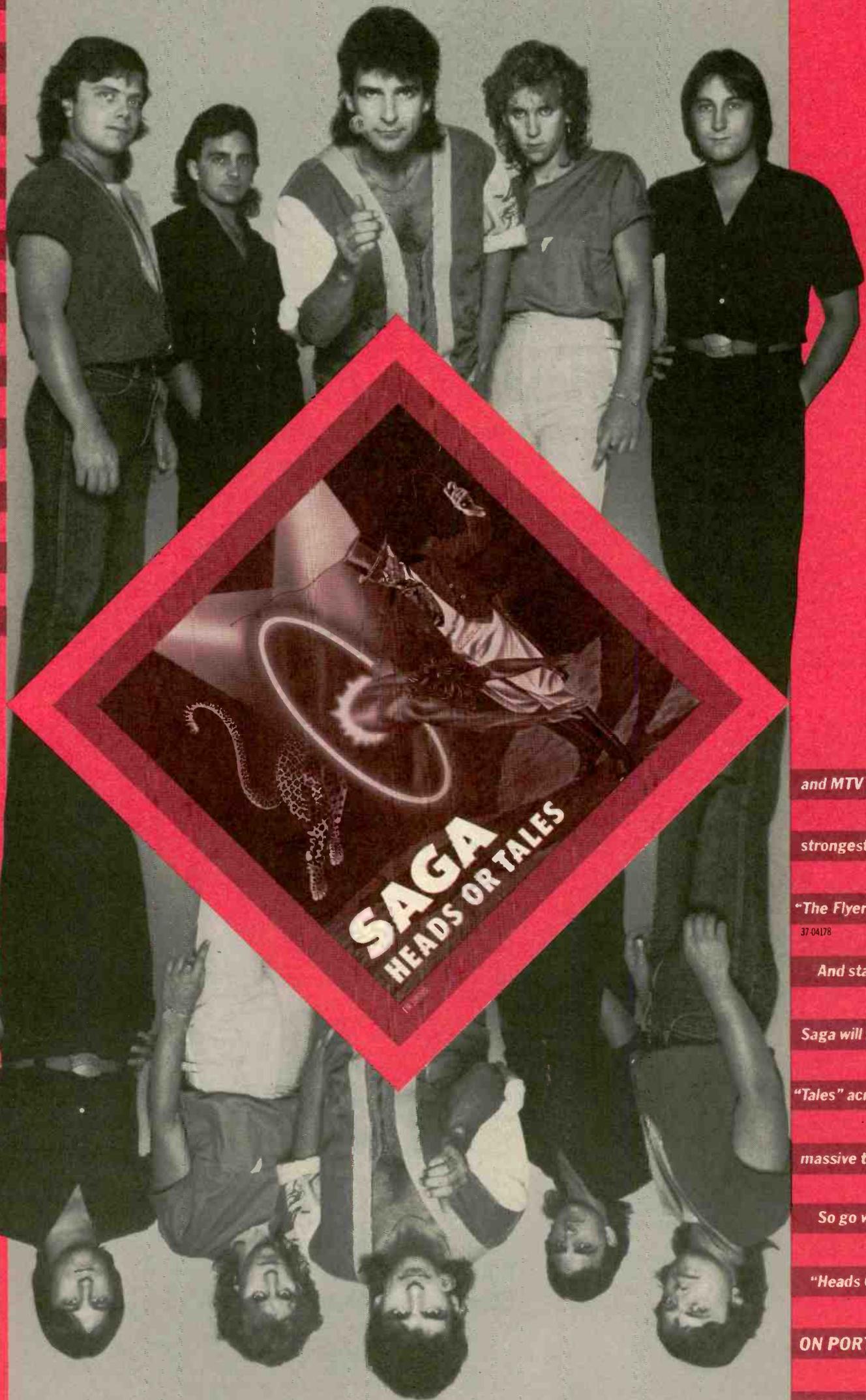
Now, with "Heads Or Tales,"

you're in on the new, exciting

Saga from the start. Watch it

as it "Heads" for platinum!

Leading the way on radio



and MTV™ are two of the

strongest Sagas yet:

"The Flyer" and "Cat Walk."

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And starting in November,

Saga will be moving their

"Tales" across the U.S. with a

massive tour!

So go with a winner.

"Heads Or Tales."

ON PORTRAIT RECORDS

AND CASSETTES.

HEADS YOU WIN. TALES YOU WIN.

Aretha Franklin Sues Arista For Contract Breach

NEW YORK—Aretha Franklin claims that Arista Records breached her contract with the label by improperly accounting for her record sales, according to a suit filed here last week.

The singer, charging that Arista failed to credit her royalty account with sales of 600,000 copies of her "Aretha" and "Love All The Hurt Away" albums, has asked Judge Kevin Duffy of Federal District Court in Manhattan for the option of terminating her pact with the label.

Franklin also asserts that Arista made charges against her recording fund account, instead of her royalty account. She contends that this diminished the amount available to her for the costs of recording.

The label knew her recording account was in a debit position, yet contracted with Luther Vandross to produce her third and fourth Arista albums "for substantial cash advances and royalties," which Arista agreed to without Franklin's consent and which were charged against her recording account, the suit maintains.

The singer would not have agreed to the terms and conditions of the Vandross pact had she been consulted, and would have either sought "more favorable terms" or another producer, according to the complaint. Arista had not answered the complaint at presstime. **LEO SACKS**

Rock Hall Grows

NEW YORK—Five new members have been named to the recently organized Rock and Roll Hall Of Fame Foundation. They are Walter Yetnikoff, Seymour Stein, Jann Wenner, Alan Grubman and David Braun. In addition, John Hammond has joined the rules and nominating committee.

Chartbeat

Gibb Does It Again As 'Islands' Streams To Top

By PAUL GREIN

"Islands In The Stream," Kenny Rogers' duet with Dolly Parton, jumps to No. 1 on Billboard's pop and country charts, and holds at No. 1 on the adult contemporary chart for the third straight week. It's the second No. 1 pop hit for both Rogers and Parton, following "Lady" and "9 to 5," respectively.

"Islands" is also the 16th No. 1 pop hit written or co-written by Barry Gibb, and the first since Barbra Streisand's "Woman In Love" three years ago. Robin and Maurice Gibb have collaborated on all but a few of these hits, namely Frankie Valli's "Grease" and Andy Gibb's "I Just Want To Be Your Everything" and "(Love Is) Thicker Than Water."

Here's a complete list of Gibb's 16 No. 1 pop hits, in chronological order:

1. "How Can You Mend A Broken Heart," Bee Gees, 1971, four weeks.
2. "Jive Talkin'," Bee Gees, 1975, two weeks.
3. "You Should Be Dancing," Bee Gees, 1976, one week.
4. "I Just Want To Be Your Everything," Andy Gibb, 1977, four weeks.
5. "How Deep Is Your Love," Bee Gees, 1977-78, three weeks.

PRODUCER PROFILE

'Good Old Disco' Still Works For Moroder

LOS ANGELES—The continuing success of the "Flashdance" soundtrack—now in its 24th week in the top 10 on Billboard's Top LPs & Tapes chart—proves if nothing else that there's still a market for what producer Giorgio Moroder calls "good old disco music."

Three or four years ago, when the backlash against disco set in, the odds would have weighed against a traditional-sound disco track like "Flashdance...What A Feeling" becoming a smash hit. But the Irene Cara single, which Moroder produced, was that and more, logging six weeks at No. 1.

"A few years ago people were just a little tired of that kind of

sound," says Moroder. "But all it takes is one big album or one big movie and the whole scene changes again. It's good that that kind of music is back. I was always happy and proud to do that kind of stuff. But it's funny because nobody really believed in 'Flashdance,' and now it's been one of the biggest movies of the year."

Moroder is also making noise on this week's chart with two new singles. Joe "Bean" Esposito's "Lady, Lady, Lady," the third single from "Flashdance," jumps to 86, and Irene Cara's "Why Me?" the first single from her upcoming Geffen/Network album "What A Feelin'," sprints to 46.

Moroder's success with Irene Cara continues his pattern of achieving his biggest hits with female artists, namely Donna Summer and Blondie's Debbie Harry. But Moroder says it almost turned out differently. "Joe Esposito sang the demo of 'Flashdance,' and I would have liked him to do the song for the film, but the film company wanted to have a bigger name."

In the wake of his success with "Flashdance," Moroder is pursuing several other film assignments. The first to be released will be Al Pacino's "Scarface," about which Moroder says: "That's going to be

(Continued on page 74)

Entertainment Co. Keys On Video

Koppelman Says 'Fame' Has Inspired New Projects

By ROMAN KOZAK

NEW YORK—The international success of the "Fame" tv program, whose music and albums have been produced by the Entertainment Co., has prompted the record, production and publishing company to look more closely into both the tv/video and international marketplaces, says Charles Koppelman, its president.

"We certainly feel that 'Fame' has demonstrated clearly to the television industry at large that the combination of viable music with free television on a worldwide basis is a terrific vehicle, and we look forward to doing other things in that direction," he explains.

Koppelman claims that the tv show, now being syndicated to 105 U.S. markets, has spawned total sales of four million units of the four "Fame" albums that have been released around the world. "Every

country where we have released our records along with the tv show has created a Fame-mania, and we have many countries left to go. It hasn't run in Japan or Germany, but it's getting ready. It just started in Argentina," he says.

Koppelman says that he has other tv/music projects on tap soon, but he can't yet discuss them. He notes that Barry Fasman, a producer for the Entertainment Co. who does the music for "Fame," has also recently written the title song for "Taking Advantage," a new show in production at Paramount Television.

Apart from its tv/music projects, it's pretty much business as usual at the Entertainment Co. Artists currently on the Entertainment Co./CBS Records label include Eddie Murphy, the Weather Girls and Enid Levine, while Entertainment Co. staff writers and producers work on projects for other labels.

"We are about to release a new Eddie Murphy album," says Koppelman. "We have released a new Weather Girls album called 'Success,' produced by Paul Jabara. We are in the process of working on a television special for them and a 1984 calendar.

"We currently have a record on the black and dance charts with Stephanie Mills via PolyGram, which we hope to cross over. Gary Klein is currently in London putting the finishing touches together for a Nana Mouskouri album. David Wolfert is presently working on an album for Marilyn McCoo, which will be released on RCA.

"In terms of our music publishing," he continues, "we have the new Smokey Robinson single, 'Just Like You.' We have been able to establish

British Wholesaler Suspends Operations

LONDON—Lugton & Co., a major record wholesaler in the East End here, has suspended all dealing. The operation is now in the hands of bank receivers and managers.

The 82-year-old company has long been a leader in Britain's wholesale trade. Managing director Walter Ficker, a veteran of record wholesaling for half a century, says: "Now we can only wait on reports about our situation. We hope to get authority to accept and deliver orders again. We're not just throwing in the towel, but it's impossible even to guess how we can resolve matters."

Lushka, Shepard Unveil Distribbs For New Label

LOS ANGELES—Independent distributors gained another new black label ally last week as veterans Mike Lushka and Bunky Shepard unveiled here their list of distributors for the new Crossroads Entertainment operation (Billboard, Oct. 15).

The two who have a combined 53 years of industry experience, left Highrise Entertainment, Dallas, in August. Lushka is chairman of the board and Shepard president. Former Motown, Casablanca and Destiny financial executive Tony D'Anna is vice president of finance.

Opening acts being released on \$5.98 12-inch singles include the Skoolboyz, a Chicago trio, and Ronnie McNeir, keyboarder with the Four Tops, now pacted to Capitol. Shepard, a&r director for Crossroad Records, acquired masters from McNeir. Shepard intends to release about eight albums a year, with intermittent seven- and 12-inch single releases.

Crossroad will also be distributing Tom DePiero's Airwave Records. The dance-oriented label has released three 12-inch singles: West German singer Linda Kendricks' "Stupid Cupid," Freddie G.'s "Get Up Off The Funk" and Delia Renee & the Originals' "Please Mr. Postman."

Crossroad distributors are: Bib, Charlotte; JEM, Dallas; Stan's, Shreveport; Schwartz Bros., Lanham, Md. and Philadelphia; Progress, Chicago and St. Louis; PIKS, Cleveland and Detroit; Navarre, Minneapolis; Alpha, New York and Boston; with Atlanta and Miami yet to be appointed.

Lushka says he will be welding international ties for the label in the near future.

Heartland Beat

Windy City Solidarity Is NARAS Chapter's Aim

By MOIRA McCORMICK

Chicago's NARAS chapter will attempt to pull together the disparate elements of the Windy City's entertainment community in a Nov. 14 seminar entitled "The Chicago Entertainment Scene In The '80s—The Role Of The Music Industry." NARAS' first such educational forum of the fall season (and its third this year) is to be presented as always in conjunction with the Arts, Entertainment, & Media Management Program (AEMMP) of Columbia College.

NARAS board member Nicholas J. Schmitz says the genesis of the seminar "grew out of practical considerations of local music industry people, which boils down to 'How can I develop more business?' The program will concentrate on overcoming the structural problems of the industry in Chicago." Foremost among those difficulties, says Schmitz, is that old standby "failure to communicate."

Noting that other Chicago artistic subcommunities, such as those involved in theatre, advertising, film, television, and audio/visual, are mutually supportive, Schmitz observes that the local music industry has the potential to enhance all those other areas of local entertainment.

Figuring that Chicago's music business could learn a trick or two from kingpins of the "other" performing arts, the NARAS board has

assembled a Who's Who of local luminaries in theatre, film, video, television and advertising for the seminar.

They include Sheldon Patinkin, former artistic director of Second City and current chairman of Columbia College's theatre/music department; Susie Kellett, director of the Illinois State Film Office; Sterling "Red" Quinlan, director of Chicago Coalition, a tv-oriented interest group; Alan Leder, co-founder and vice president of Independent Film & Video Network; Gary Klaff of ad agency Klaff & Weinstein Inc.; Lois Weissberg, director of the Mayor's Office of Special Events; and moderator E. Leonard Rubin, president of Chicago's non-profit Lawyers for the Creative Arts. The program is to be introduced by Fred Fine, AEMMP Chairman, and Alligator Records' Bruce Iglauer, the only formal music industry representative involved.

Panelists are expected to discuss ways in which those involved in Chicago's music can contribute to their particular areas of concentration. "We'll be assessing where the Chicago music industry stands in the local entertainment scene as well as the possibilities of expansion," explains Schmitz. "We want to broaden the focus of the business, so people can develop contacts in other areas of entertainment."

(Continued on page 70)

A PROFILE: LIONEL RICHIE

BORN: Tuskegee, Alabama

HOME: Southern California

PROFESSION: Musician, Performer, Producer, Songwriter, Recording Artist

CURRENT PROJECT: His first-ever solo tour. 45 grueling days. He loves it.

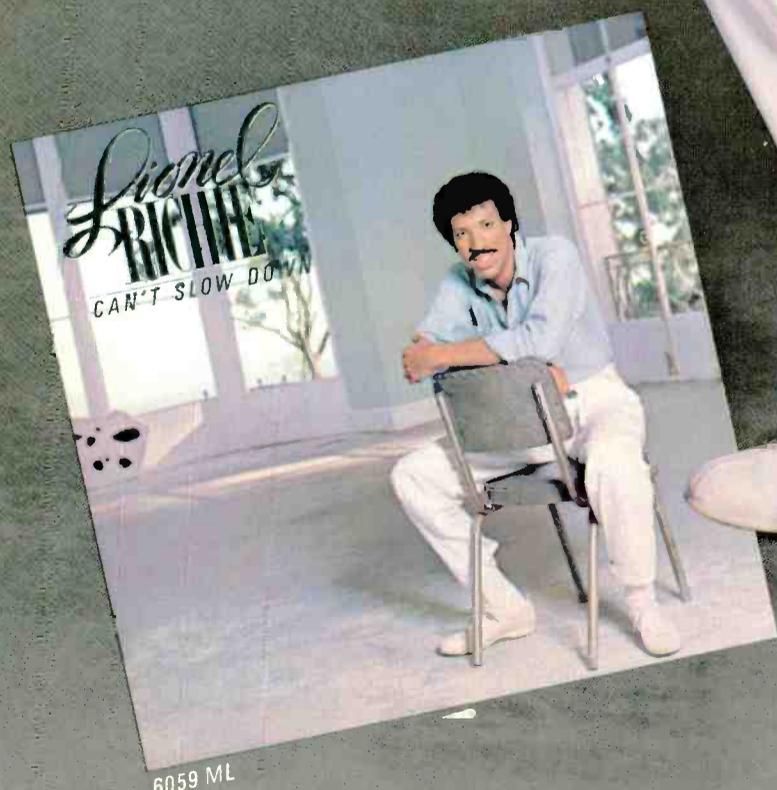
WHY I DO WHAT I DO: "I believe that the words that were given to me are a gift, and the songs I write are all just whispered in my ear, and all my job is that I just put it down on paper and put it on tape and let it go."

LATEST ACCOMPLISHMENT: First solo album, released in 1982, sold more than 4 million copies, putting it among Motown's all-time best sellers.

PROFILE: Works well with people. Great motivator of emotion and enthusiasm.

HIS ALBUM: *Can't Slow Down*. Better late than never.

HIS LABEL: Motown. Where the hits hang their hats and call it home.



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U.K. DEALERS, CONSUMERS TARGETED

EMI Readies Record Token Blitz

LONDON—EMI Record Tokens is spending a record \$600,000 on a television advertising campaign aimed at increasing consumer awareness of the gift vouchers, but also including two-and-a-half-minute commercials directed at record dealers nationwide.

The campaign has been trailed by the dispatch of 5,000 glossy 20-page brochures to record retailers, complete with order forms bannered: "Keep On Keeping The Money In The Record Business."

On Nov. 4, all the commercial break spots in the three news bulletin

segments of the breakfast-time television show "Good Morning Britain" will be filled by a trade-only advertisement telling dealers of the pending consumer campaign. Television advertising to the public starts Dec. 5 and lasts through Christmas Eve.

Last year, EMI Record Tokens switched from press advertising to television. The promotion, though covering only half the country, boosted sales by 40%, claims John Mew, the division's general manager. "As a result, we've doubled the tv spend to cover the whole country," he says.

The costly promotion is a result of wide market research, says Mew. "We found the customers liked record tokens but couldn't always find them in the shops. We found dealers generally liked tokens but looked for more aggressive promotion from us, plus better point-of-sale material."

Mew is telling dealers that record tokens account for 40% of all record-

ed music sales in January, as people "trade in" presents, and for roughly 3% of all record product sold annually.

Dealer resistance to tokens here has traditionally come from the independents, who believe tokens sold by them are redeemed in the multiples, and that they sell more than they exchange. Some say they lose money on tokens exchanged for heavily discounted records.

But Mew insists: "Overriding any problem is the fact that tokens bring people into record shops. Buyers are often people who normally go into the stores. And redeemers nearly always top up the face value of the token with extra money to make a purchase. Cost to the dealer is only 3%, which comes back to us to fund the business."

Last year EMI artist Cliff Richard appeared in the advertising campaign. This year it is veteran disk jockey Alan Freeman.



AUSTRALIAN PERSUASION—WEA Records staff and DJs from Sydney radio station 2SM celebrate 52 weeks of chart action for Inxs' platinum LP "Shabooh Shoobah." Released in the U.S. on Atco, the LP has spawned four hit singles in Australia.

Starblend Moving Into Promotion

U.K. Television Merchandiser Ready To Branch Out

LONDON—Television merchandiser Starblend, set up here a year ago, will launch its own sales promotion company, Sound Advice, with the aim of involving the music industry in cross-promotion of existing and planned compilations.

The move comes as Starblend releases a second batch of five double-albums in its Solitaire Collection series, backed by a \$375,000 consumer advertising push.

Track selection and packaging of these are geared to a predominantly female MOR audience. Tony Harding, managing director, notes: "We have deliberately packaged the product in a similar way to cosmetics companies, and this approach opens up numerous cross-promotion possibilities for other relevant industries like fashion, cosmetics and jewelry."

"Because we're tapping a similar market, there is great scope for leaflet inserts, sleeve advertising, sponsorship, premiums and incentive schemes and other forms of cross-merchandizing."

Branded compilations, either specially produced or using catalog material, are a key possibility for Sound Advice, which is headed by general manager Rowland Deighton. The firm will also make its services available to third parties.

Starblend, whose first release was a '60s nostalgia compilation, "Unforgettable," has adopted the same thematic approach as its successful competitor Tellydisc. Harding says he believes that by getting away from chart topicality and aiming at an older-than-average audience, its product will enjoy "practically unlimited" shelf life.

"We're not using television advertising as a selling medium like the conventional hit compilations which become out of date after about six weeks," he says. "Our strategy is to use television to provide support for the product and to build consumer awareness."

Harding suggests that successful direct response marketing demonstrates the viability of easy listening

product in High Street retail and non-traditional outlets. He adds that promotional scams like a flexidisk giveaway sampler in the popular national magazine Titbits are designed to capture the elusive "missing millions" who, while they are happy to order albums from television, rarely if ever venture into record shops.

Contents of the Solitaire disks is largely licensed material from Motown, Nashville and other sources. But Starblend also originates its own recordings, as is the case with "Musical Fantasy." Featuring the London Symphony Orchestra and recorded on Sony 24-track digital at CBS Studios, this album has just become the first double Compact Disc released by a U.K. company, according to Harding, and also the first tv-merchandized product to be available in the CD format.

Retail price is around \$27.50, while parallel tape and LP versions, first offered earlier this year on direct response, will sell here at around \$10.50.

BPI Firm Fined For Chart Fraud

LONDON—The British Phonographic Industry (BPI) has fined one of its member companies, Eurodisc, \$4,500 for a breach of the industry chart Code of Conduct.

The decision was made after a routine security check by Gallup, the independent research organization that has compiled Britain's national charts since the start of the year, at a chart return store in the Southeast had revealed "apparent irregularities" in its data.

The investigation which followed, says BPI, brought to light the activities of a member of the shop sales staff. The employee is said to have admitted making false returns of Arista product into the dataport system in the store. A representative of the sales and promotion company employed by Arista is reported to have been involved in the falsification.

At the joint request of BPI and Arista, Gallup carried out further investigations in other chart return shops in the sales area involved. No further irregularities came to light.

Says BPI's public relations consultant Chris Poole: "The charts Code of Conduct is very clear indeed on the subject of falsifying data, and BPI member companies are held responsible for the field activities of their sales forces even where individual representatives may be found to be acting outside the express instructions of their employers."

German Industry Reports Special Marketing Boom

By JIM SAMPSON

MUNICH—Special marketing is seen here as one of the few profit centers remaining for traditional record companies. At CBS in Frankfurt, for instance, which has steadily expanded in this area, special marketing profits more than doubled in the last year.

The 1982 annual report of the record industry association Phonoverband notes this phenomenon, with special sales in units of all major record companies via clubs, direct mail and so on jumping 25% over the previous year. During the same period, unit turnover with retailers slipped by 4%.

CBS' share of the German retail market has grown faster in the past two years than that of any other company. But the special marketing division, under Uwe Fendt, still manages to provide an increasing share of CBS revenues: 15% in 1979-80 versus 22% this last year.

The division has three sections: special products, working directly with outside industries; special sales, via clubs, budget distribution, direct mail and so on; and royalty sales, including production for other record companies and television merchandising.

Special products has been especially successful in attracting industrial partners for rock-oriented music pro-

motions. A "Pop Star Gallery" for Coca-Cola earlier this year led to a special album with 40 titles, mostly from CBS artists, plus a second album for direct mail and retail sale, featuring the most popular songs as chosen by Coke customers. Coca-Cola invested a huge amount of advertising money in this campaign, which generated considerable promotion for the artists, not to mention income for CBS Frankfurt.

Special sales has developed a talking greetings card, which CBS plans to begin marketing soon, and is preparing special print marketing of a series of spoken word recordings. CBS currently works with all German record clubs but does not have a club of its own.

Wolf Urban of CBS royalty sales says he has been busy "looking for concepts to develop with the German television stations." He points to a popular album using music from the ZDF-TV series "Ronny's Pop Show," and a benefit album with ZDF's "Dalli-Dalli."

Asked about the key to CBS' special marketing gains, Urban notes the background of Fendt's team, virtually all of whom came to CBS from advertising agencies or professional marketing jobs. "We're all experienced marketing professionals, so we know what our partners are looking for," he says.

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Vol. 95 No. 44

EDITORIAL

Promotion In Perspective

Talk is cheap. Independent record promotion, on the other hand, is expensive and said to be getting ever more costly. Lately, we've been hearing more talk on the subject.

While record companies are traditionally reluctant to speak out openly—after all, they all have heavy in-house promotion staffs of their own—recent months have seen a rising undercurrent of muttering and semi-public complaint. The drain on label resources is becoming excessive, it's said. Too few practitioners are demanding too much, runs the tenor of complaint.

Figures in this area are notoriously sketchy and lacking in documentation. Yet the amounts tossed around in casual conversation are daunting. Indie promotion is costing the record industry anywhere from \$30 million to \$50 million a year, we're asked to believe.

Some express wonder how such huge sums can be justified in view of label retrenchment that has affected tour support, recording budgets for new artists and allowances for retailer advertising, even as video clip costs continue to escalate. Yet these same industry persons continue to cloak indie promotion in a

mystique that parries thrusts at reasoned analysis.

Is it too simple-minded to remind everyone that the hand on the purse-strings still belongs to the record company? Label management must decide whether value received is worth the outlay. They are the ones who must ensure the proper use of these expenditures.

At presstime Friday (21), The Los Angeles Times published a report about independent record promotion. Billboard will comment on this article next week.

If there are excesses, they will level off. They have in the past, and they will again. None can question the continued need for legitimate, hard-working independent promotion people. The trick is one of balance, particularly in an industry that is constantly in the public eye.

Let the talk continue. It's one of the few economical pleasures left to us. But let it also deal less with rumor and speculation, and more with fact and reason.

Cultivating A Farm System

By DAVID LIEBERMAN

My first job in the music business was part-time in the basement returns room of my father's independent distributorship. When I decided that being a college professor was not "my thing," I went to work full-time at the Harold N. Lieberman Co. in North Minneapolis.

I rose from salesman to promotion man, to buyer, to sales manager, to vice president—the usual progress of the boss's son.

I thoroughly enjoyed my 16 years as an independent record distributor. Having been removed from that part of the business for 12 years, I have now developed a detachment that enables me to write about it objectively.

Much has been said and written about the decline and (God forbid) possible demise of independent distribution. It is a truism that indie distribution had always been the most vital force in the prerecorded music industry. And independent labels have always been on the cutting edge of new musical trends, be they folk, jazz, disco, funk, reggae, new wave. Because independent distributors are entrepreneurs, plugged into their own local markets which they know so well, they are more aggressive and closer to the street.

It is for those reasons, not my distributor past, that I am a strong supporter of independent distribution. This support runs

contrary to the selfish economic interest of my company. Independents charge us more for product than major labels do.

It is my position that major labels also have a stake in the survival of independent distribution. While a recent report by Billboard of a NARM distributor meeting (Oct 15) stated that only four of the top 200 albums were distributed independently, my own personal survey shows that 39 of the top 200 are by artists who began their careers on independently distributed labels.

The independents have been the farm system for the major labels and could continue to be a vital force if the following proposal were implemented.

All major labels have been paring their artist rosters. Even after these cuts, label rosters still include many fine musical talents whose record and tape sales do not measure up to their touring success and critical acclaim. I suggest that each of the major companies form a new record label with these artists as the nucleus, and that these labels be marketed through independent distribution.

It is my contention that the increased sales a hungry, aggressive independent distribution network could generate would more than offset the loss of the "double" profit earned on the present sales levels of these artists. Some of the potential new signings that major companies now take a pass on, because their rosters are already too full, could also be assigned to these new labels.

This proposal is not based on nostalgia or pie-in-the-sky idealism, but on the recognition of a real economic opportunity. Try it—Capitol, CBS, MCA, PolyGram, RCA, WEA—you'll like it.

David Lieberman, a past president of NARM, is chairman of Lieberman Enterprises, the rackjobbing firm based in Minneapolis with more than 2,500 outlets across the country.



Lieberman: "Major labels have a stake in the survival of independent distribution."

Letters To The Editor

An Untapped Resource

For the last 20 years or so, record companies have looked for leadership to lawyers, a&r people and promotion men. But they have ignored the greatest untapped resource of all—the shipping clerk.

Who else knows as much about the record business? The shipping clerk has the kind of experience that qualifies him over anyone else. He knows which records are selling. Even better, he knows which are being returned. He knows who to give free goods to and which radio stations get promotional records. He knows what the pressing plants are pressing. He knows it all.

The shipping clerk is subject to call whenever high-priced label executives meet so that he can tell them what records are moving and in what quantities. He often is faster than the computer; by the time the computer registers the sales of a particular record, he already knows what is coming back.

While his bosses are recuperating from a night of entertainment with the stars, the shipping clerk is preparing for the next day's duties. By the time executives arrive, in time for their two-hour, pre-lunch break, the shipping clerk has already completed half a day's work.

If the president of a record company was paid a shipping clerk's salary, which is probably what he should get, it would make easier to bear those mistakes which are due to human error or just plain stupidity. It may be that shipping clerks are over-

qualified to run record companies.

You won't find a shipping clerk taking home a cassette to clear a \$200,000 deal with his nine-year-old kid. For the most part they are underpaid and cannot afford to get married.

Hy Weiss
President, Old-Town Records
Woodbury, Long Island.

Don't Neglect Oldies

This is in response to Steve Warren's article (Oct. 8) titled "Programmers, Take The Time To Listen."

I read such articles with interest and often amusement, for the radio people always seem to be telling us, the listeners, what we want to hear. Well, I've never been asked (nor has my son or his friends), nor have I heard or seen anything of surveys in this part of Indiana.

While I totally agree with Mr. Warren that programmers should listen to the new songs coming out, I definitely do not agree that we are tired of the oldies. There are oldies one never gets tired of. I'd like to see programmers take a little interest in rotating some "new" old songs of the artists they already play. I know there are lots of other great old songs out there that never get on the air. I can list many of them. Perhaps what we need to get back to is a full-time, "dedicated" music programmer/director.

These are the views of a serious listener to country music, and I know they are shared by many who would apply these views to pop music

as well. We have bought many records by artists after hearing their older songs on the radio. So you see, the old ones do sell new ones also.

Marge Belth
Bloomington, Ind.

More On Pete Bennett

Just a note from a couple of us here at the Arts and Entertainment Department of the Kansas City Star to tell you how much we enjoyed the marvelous Pete Bennett special section in the Oct. 8 issue of Billboard.

It was inspired satire, and quite timely considering the current raves that Woody Allen's "Zelig" is receiving. The photos were the crowning touch. Congratulations!

Justin Mitchell
Dean Wright
Kansas City, Mo.

A Welcome Reminder

I was very pleased to see a respected person in the industry such as George Ware remind the readers of this magazine about the enormous appeal of black American music. Yet this music is still way overdue in receiving due commercial respect.

Meanwhile, the pretty accurate and well-deserved article in the commentary section Oct. 8 couldn't have come at a better time. Here's to a better future together.

Darcel Kennedy
New York City

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

CRASH! OR MISS A SMASH!

Eddie Money's last album, "No Control," has sold over 800,000 units...and it's still going strong!

Of Eddie Money's four albums to date, three are gold, one is platinum!

Eddie Money is a red-hot concert draw. So get ready for his big nationwide tour starting December '83 and running thru Spring '84!

Eddie Money has become an MTV™ staple... all three of his "No Control" videos are in heavy rotation!

Eddie Money has hit his stride on the new album, "Where's The Party?" Harder-edged than "No Control," it's destined to become his biggest yet!

**CRASH OR MISS A SMASH!
EDDIE MONEY'S NEW ALBUM,
"WHERE'S THE PARTY?" INCLUDING
THE SINGLE, "THE BIG CRASH."^{38.04199}
ON COLUMBIA RECORDS
AND CASSETTES.**



FC 38862

Produced by Tom Dowd for Tom Dowd Productions and Eddie Money.
Mixed by Andy Johns except "Backtrack" produced by Spencer Proffer for Pasha and Eddie Money. Bill Graham Management.

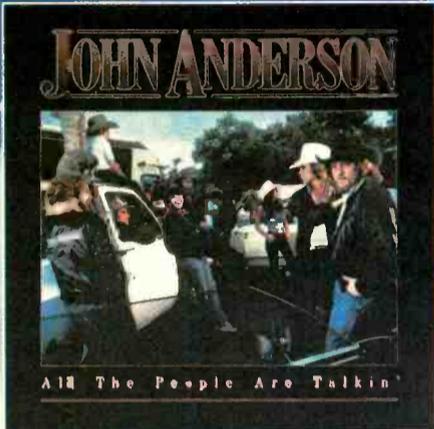


Discover

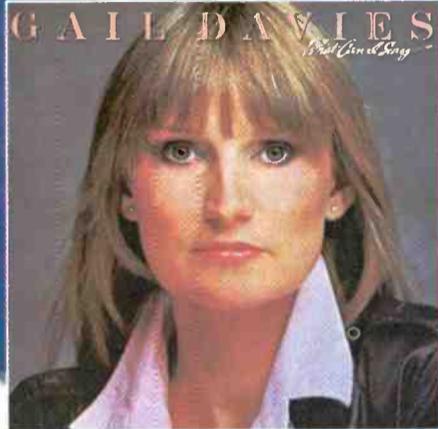


Every Day, Thousands Of People Discover Country.
Watch for "Discover Country" consumer print advertising.

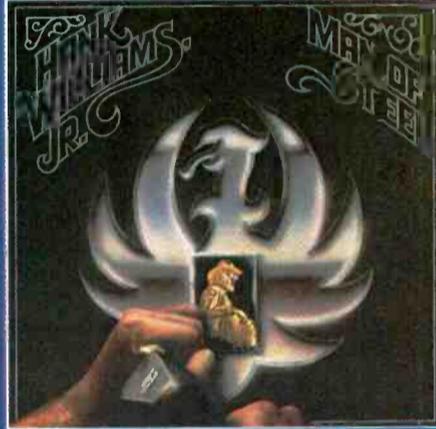
Country



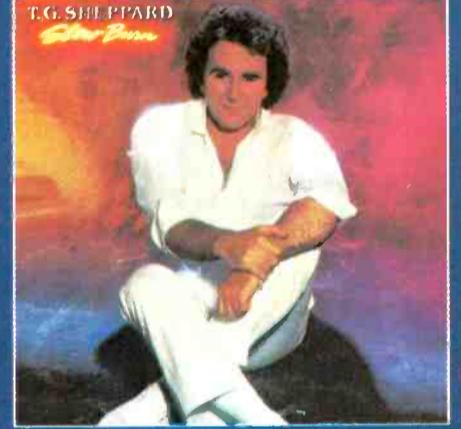
All The People Are Talkin' 1/4-23912 about John Anderson's new album—pure country music from Nashville's hottest young star. The first hit single is "Black Sheep" 7-29497.



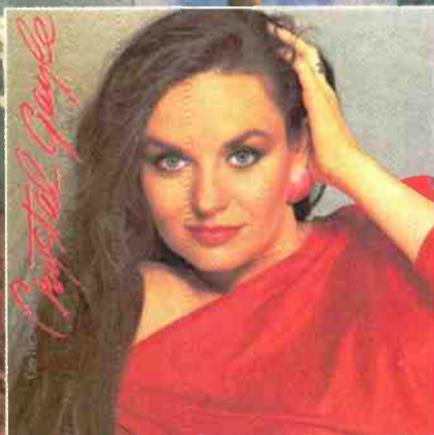
Gail Davies may not know what to say, but she knows exactly what to sing. What Can I Say 1/4-23972 is the latest from this self-produced singer/songwriter; the first single is "You're A Hard Dog (To Keep Under The Porch)" 7-29472.



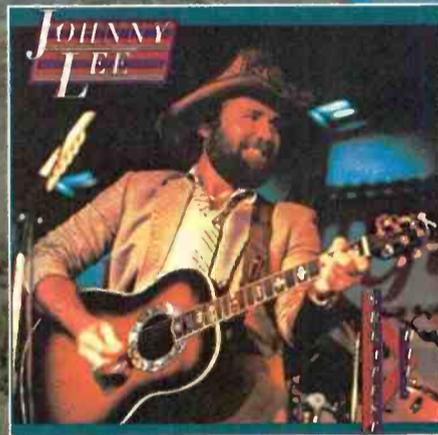
In an age of plastic, Hank Williams, Jr. remains a Man of Steel 1/4-23924. Hank continues to forge his own musical path with this new album and the single "Queen Of My Heart" 7-29500.



T.G. Sheppard's No. 1 hits just keep on coming. The single "Slow Burn" 7-29469 is one of eight tracks produced by Jim Ed Norman; the album Slow Burn 1/4-23911 is catching on fire.



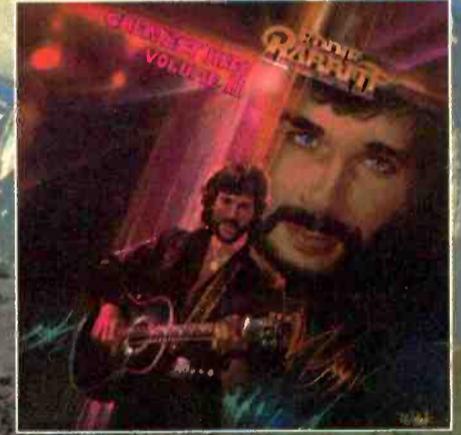
The list of Crystal Gayle's hits is almost as long as her hair. Cage The Songbird 1/4-23958 is the latest album from one of Nashville's genuine stars; her new single, "The Sound Of Goodbye" 7-29452, is out now.



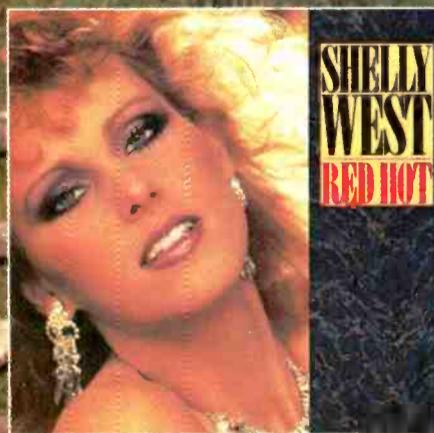
"Lookin' For Love," "Bet Your Heart On Me," "Prisoner Of Hope" and "Hey Bartender" are featured on Johnny Lee's Greatest Hits 1/4-23967. He came into the spotlight with Urban Cowboy, and the light's been following him ever since.



"The Wind Beneath My Wings" 7-29532 is the latest single from Gary Morris, one of four charting hits from Why Lady Why 1/4-29532. On this, his second album, singer/songwriter Morris is sexy and sensational.



Eddie Rabbitt's Greatest Hits, Vol. II 1/4-23925 contains past, present and future smashes—from "Drivin' My Life Away" and "I Love A Rainy Night" to the current hit "You Put The Beat In My Heart" 7-29512 to the forthcoming "Nothing Like Falling In Love."



Shelly West is Red Hot 1/4-23986. Her latest album continues a searing string of solo and duo successes; "Another Motel Memory" 7-29461 is Shelly's new single.



Emmylou Harris takes the "Drivin' Wheel" (7-29443) with a new single and a new disc, White Shoes 1/4-23961. This is Emmylou's first studio album in almost two years—and well worth the wait.



Boston's WCOZ Joins Ranks Of AORs Switching To Mass Appeal

LOS ANGELES—"Economically, even if you have great 12-24 numbers, you can't sell it like you once could," says Frank Holler of WCOZ Boston's former AOR format. Holler is the latest PD to make public his station's shift away from the album oriented format to a more mass appeal contemporary approach.

Wider music appeal is the background that spawned AOR, notes Holler. But, he says, "It's narrowed so much that it's stopped rejuvenating itself with new, fresh artists." That and demographic realities caused Holler to realign the station, which had been John Sebastian's crowning accomplishment three

years ago, giving birth to Sebastian's AOR consultancy.

"Traditional AOR is never going to be much more successful than 12 to 24," says Holler, noting that business is waning. "The record business has declined, and the clubs and beer companies (once a major revenue producer) are faced with raised drinking ages in many areas." Once appealing heavily to 18-24, he notes, "they are now looking at 21 as a bottom end figure."

For Holler, who joined last April from Rochester's WCMF, the need to broaden the station's appeal was evident. "We've been evolving during the past few months," he says of the

switch to an approach positioned somewhere between AC and top 40. "The radio industry has neatly labeled formats that quite often miss the mark in attempting to reach the 25-44 core (WCOZ's current target audience) of the 18-49 demo that is so attractive to advertisers." Holler sees "many adults settling for an AC station that is too soft, an AOR station that is too hard" or a top 40 outlet "going through puberty."

Consequently, he is setting up the following criteria for his playlist: "Current songs that have lyrical content relatable to an adult and a texture and tempo palatable to both a 25-year-old and a 40-year-old," culled from the Hot 100. Catalog selections further must have achieved popularity with the core 25-44 audience.

Those guidelines have Holler featuring Bonnie Tyler, Spandau Ballet, Men At Work and the Motels in current rotation, with oldies from the '70s including songs familiar to both AOR and top 40 audiences, like America's "A Horse With No Name," Gerry Rafferty's "Baker Street," Seals & Crofts and Gary Wright. Going back into the '60s, the Motown catalog will be utilized, and even applicable hits from the '50s will be used.

The air staff, which has been working successfully through the transition, will remain intact. The new thrust marks a return to a mass appeal format for Holler, who has been a jock at Cincinnati's WLW, Chicago's WDAI (now WLS-FM) and more recently Washington's Q107 (WRQX). **ROLLYE BORNSTEIN**

NEW CALLS: KSSA

KFJZ Switches To Spanish Programming

FORT WORTH—New York-based Founders Broadcasting's first acquisition, KFJZ here, sets the direction for the company with the AM facility's switch from "Music Of Your Life" to "Radio Variedades" and a new set of call letters: KSSA ("Casa").

Just as it sounds, "Radio Variedades" will be variety radio, block programmed to the 10% Mexican population, roughly 330,000 people in the Metroplex. According to Founders president John Teeger, the group will be acquiring its next property, in Miami, imminently, and that too will be Spanish-language, aimed at the sizeable Cuban population in South Florida. In fact, the company's goal is to establish Spanish-language facilities in approximately 10 major markets over the next few years.

To that end, Founders has a consulting agreement with Radio Centro, the largest Spanish network in Mexico. "They own 33 stations in Mexico," says KSSA's new GM, Ed Robbins, the former general sales manager for Dallas' KRLD. Admitting to speaking at best "un poquito" Spanish, Robbins says he feels confident that the station, programmed by Javier de la Cerda, is on the right track.

"With 33 stations in the market and only three now doing Spanish (KESS-FM, KUQQ and now "Casa"), this was a niche in the market. It's unusual to find a segment this large" so poorly served, says Robbins.

Teeger describes the targeting of the station as "going for the worker, most likely male worker, from five to nine; nine to two will be housewife time, talk shows, light music; two to seven is aimed at the school kids; and from seven on, it's "Serenada", traditional family entertainment with country and Western Spanish music."

"We're not using any crossover," notes Robbins, who says the station determined the unique music mix "from 5,000 one-on-one interviews with local residents." Having already spent over \$50,000 on research, the company, along with Radio Centro, plans to continue in that area.

Noting that personal contact with the Hispanic listener is important, Robbins reveals massive promotion efforts, including outdoor advertising utilizing popular recording artists endorsing the product, as well as a major door-to-door campaign. "It's the one-on-one approach again," he says. "We'll canvass areas (with high Hispanic concentration) and invite people to listen to us. It's the kind of thing you can't do with adult contemporary radio."

"We're selling the concept (to advertisers) as opposed to share. If we get a three or four, great, but it's not necessary. We had calls on the request line the day we hit (with the format) from people wanting to buy time. The morning we signed on, we had 12 clients. One of the first things we aired was a commercial. It made the owners happy."



WHAT WORDS ARE FOR—Members of Berlin stop by for a chat at KIL0 Colorado Springs Communications Center while in the area for a show. Pictured from left are the group's John Crawford; the station's Alan White; Berlin's Dave Diamond and Terri Nunn; KIL0 PD Rich Hawk; and Michael Linehan of Warner Bros. Records.



ARMOUR'S OUT TO THE BALL GAME—Part of WRKA Louisville's staff is on hand for the one million attendance record set by Redbirds fans with a tent party for listeners prior to the game. Pictured from left are a hot dog lover and his hero Armour Hot Dog and station air personalities Drewe Phinny and Rick Donahue.

WLUP TWITS WMET

Chicago Stations In Vid War

CHICAGO—The relationship between tv video tracks and FM stereo audio is making for some interesting radio battles, but none quite as creative as the goings on here, where WLUP PD Greg Solk got the shock of his life earlier this year when Doubleday bought a spot for WMET which ran in NBC-TV's "Rock 'n' Roll Tonite" and was simulcast on the Loop.

"One night as I'm watching the show and listening to the simulcast, which we promote heavily all week on the air," says Solk "I'm seeing a spot for WMET on tv and I'm hearing it on my radio station." The first airing of the spot caught the jock off guard. Other mentions were deleted, and eventually Solk secured an assur-

ance from the tv station that no competing radio spots would run.

The same assurance wasn't forthcoming when the Loop agreed to simulcast "Friday Night Videos." "The tv station told us we'd have to buy three spots a week at \$2,000 apiece. We couldn't afford that. So each week I'd call the NBC affiliate and make sure no one else was running." The one week Solk didn't call, there it was: a beautifully produced 30-second spot for WMET featuring a nice car, a pretty girl and great graphics.

"We simulcast every bit of that 90 minutes," says Solk. "I sat there trying to figure out what I was going to do. Then I thought, hey, why not (Continued on page 70)

Vox Jox

Tony Maddox Joining KOKE As PD

By ROLLYE BORNSTEIN

KOKE Austin's adult contemporary format gets its official start Nov. 1. That's when Tony Maddox joins as PD and morning man with the Fairwest AC format, consulted by George Johns. The change will be little more than locale for Maddox, whose experience includes Los Angeles' KHJ, San Deigo's KCBQ, WHBQ in his hometown of Memphis, and the PD post at Johns' KOGO in San Diego, which is slated to drop its AC approach and go all-news later this month. KOKE's operations manager during its country days, Mike Richardson, will be leaving.

★ ★ ★

Fritz Beesmyer's former post as general manager at San Francisco's K-101 has been filled now that Price Communications has taken over. Walking uptown into the GM slot is KYUU GSM Jack McSorley, a former Golden West GM at Portland's KQFM. Meanwhile, at KYUU, local sales manager Terry DeVoto is upped to GSM.

Also upped to GSM is WLTT Washington national sales manager, Tom Walker. He replaces Tom Bresnahan, who's now GM at Kansas City's KFKF. Moving up to GSM in Seattle is Jane Wallace, who leaves her sales manager's post at KING-FM there to join GM Dana Horner at Classy (KLSY) in that post for both KLSY and KJZZ, where Angie Ward is now LSM.

While we're in the area, KUBE

promotes Bob Case to PD. Case, who retains his afternoon drive shift at the First Media outlet, replaces Charlie Brown, who has decided to concentrate fulltime on his morning shift. Speaking of First Media, KOPA-AM-FM Phoenix has found a replacement for Steve Rivers, who went to Tampa last month. Coming in as PD is former WAIV Jacksonville programmer Reggie Blackwell.

★ ★ ★

Albert Tedesco (Remember him? He's probably bought and sold more radio stations than any three brokers combined—at one time he owned WIXX-FM Ft. Lauderdale, which later became RKO's WAXY, and Minneapolis' WCOW, which became WISK, and moved to 630 before he sold it to Crowell Collier, who turned it into KDWB) is selling something again. This time it's his Twin Cities flagship, KTCR-AM-FM. Buying the country combo for \$3.45 million is Pacific Communications, which leaves Tedesco with KDUZ-AM-FM Hutchinson, Minn. . . . Meanwhile, in Minneapolis, WL0L now has consultants for its consultants. In addition to Paul Christy, E. Alvin Davis is now lending a hand.

Some changes at Malrite's WZUU Milwaukee: Charlie McCarthy is upped to afternoon drive from his 9 to noon slot, replacing Randy Thomas, who returns to Chicago for personal reasons. That gives Michael St. John an expanded midday shift at the AC station, where WLZZ/WZUU VP/GM Paul LeSage has also exited and is replaced for the time being by

GSM and WLZZ station manager Al Moll.

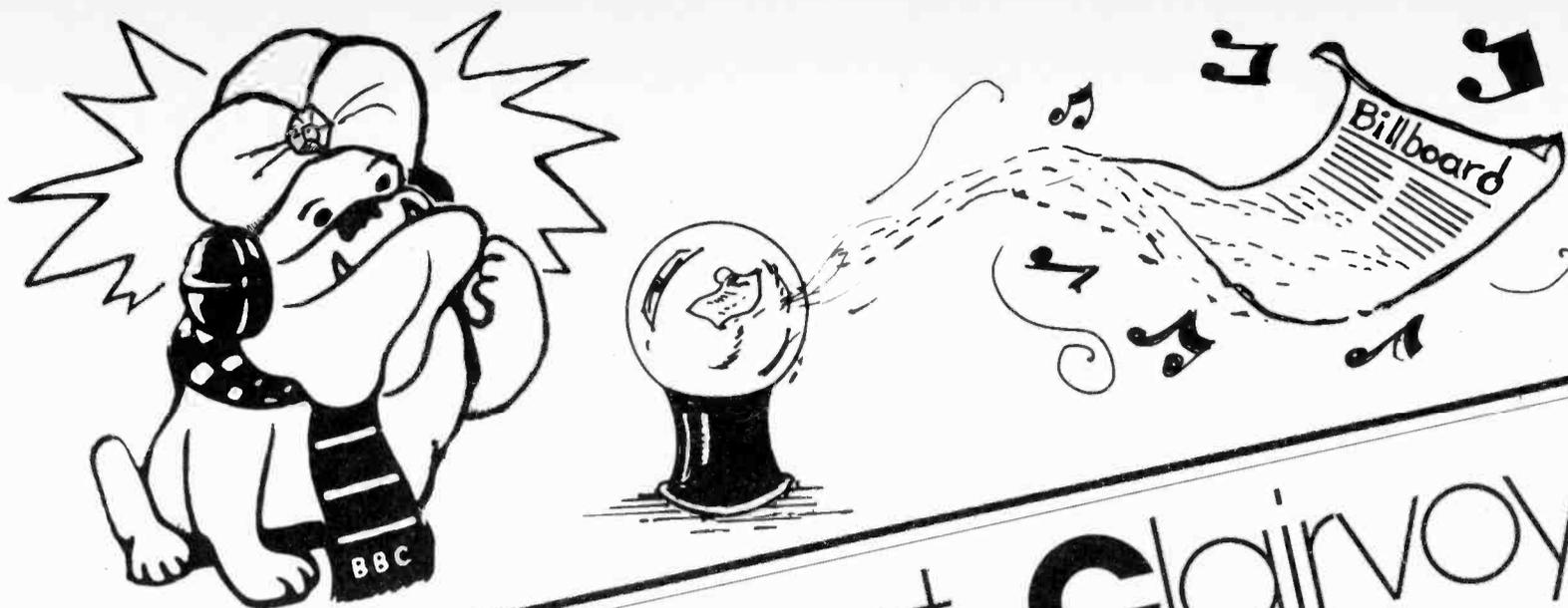
★ ★ ★

"Cox On The Radio" becomes Cox off the radio, as the infamous Don Cox is out as afternoon drive jock at Y-100 (WHYI) Ft. Lauderdale/Miami, replaced by a guy who knows the shift well, PD Rob Walker. Al Chio moves from weekends to middays (1 to 3 p.m.).

Ron Lewis, operations and program manager at suburban D.C.'s WJOK, called to say the joke was on us. The all-comedy outlet has not been victimized by a staff walkout; in fact, the only problem is an inadequate signal, and owner Barto Communications is currently looking for a major market facility. Once found, Barto hopes to syndicate the unique format.

KAZY Denver GM Marvin Rosenberg adds to his duties, becoming VP of Group One Broadcasting, Western division. . . . Congratulations to a couple of broadcasters turned owners: WBZZ (B-94) Pittsburgh operations manager Steve Kingston (who continues in that post) and Don Cavaleri, a former GSM at Washington's WPGC. The two have formed "Music Radio of Nebraska" and are purchasing a class C FM that covers both Lincoln and Omaha, KSRD Seward, which Cavaleri will run. . . . More congrats to Lycoming College's Mike Daily, who scores his first on-air-gig at J-104, WJKR Muncie, Pa.

(Continued on page 23)



Billboard's Best Clairvoyant

A company's ability to predict the Billboard charts is the industry's measurement of excellence. No other radio program has debuted more of the world's rock superstars than the **BBC Rock Hour**.

London Wavelength, the USA's exclusive radio link to the UK, has consistently proven to be an ocean ahead of the rest of the world in presenting new artists to America.

During the 1970's, the Rock Hour was first with...

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- TRAFFIC
- ROXY MUSIC
- FLEETWOOD MAC
- THE KINKS
- JOE JACKSON
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- THE POLICE
- THE MOTELS
- DEF LEPPARD
- THE PRETENDERS
- SQUEEZE

And remains first in 1983 with...

- DURAN DURAN
- U2
- MEN AT WORK
- THE FIXX
- BIG COUNTRY
- A FLOCK OF SEAGULLS
- THE EURYTHMICS
- CULTURE CLUB
- SPANDAU BALLET
- TEARS FOR FEARS
- MADNESS
- THE ENGLISH BEAT

CLAIRVOYANCE? Actually not. After all, who knows more about radio than the BBC?

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Winner 1982 Billboard Award for Excellence in Syndicated Programming

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THREE MAJOR PROPOSALS

FCC Suggests Some Changes

WASHINGTON—The FCC, in three separate important broadcast actions, has amended its multi-city identification rules, is seeking comments on its proposal to increase nighttime power for Class IV stations from 250 to 1,000 watts, and has proposed modifications in broadcast licenses of incumbent stations requesting facilities to newly assigned channels. The Thursday (20) actions are expected to be greeted with enthusiasm by broadcasters.

The first proposal would permit all currently authorized Class IV stations "to increase their power by a factor of four," the FCC said. The second allows broadcasters to include in IDs "the name of any community or communities that it selects, provided the community of license is named first."

The last proposal would amend rules to modify the licenses of stations requesting their facilities be changed to newly assigned channels "despite the existence of other potential applicants." The effect of this proposal, which has not yet been voted on, would be to eliminate filing at the FCC by competing applicants against licensees trying to upgrade where there are additional channels for which newcomers can compete, the Commission explained.

WITH PROGRESSIVE FORMAT

WHFS Graduates Surfacing At WLOM

By BILL HOLLAND

WASHINGTON—Another unexpected but encouraging development in the ten-month saga concerning the future home of WHFS-FM, one of the last maverick progressive format stations, occurred last Wednesday (19) when it was announced that former officials of the station—which went off the air July 15—will put a similar format on WLOM-FM a 50,000 watt Annapolis, Md., mellow rock station in the near future.

Former stockholders of WHFS bought WLOM and WNAV-AM last May for \$7.8 million, and last month the FCC approved the sale.

Jake Einstein, former executive VP of WHFS and present executive VP of the new company that owns the stations, ABW Broadcasting, says that it's "for sure" that they will try the old format on WLOM-FM, and in fact, have applied to the FCC for the WHFS call letters.

The announcement is a turnaround for Einstein and his son, David Einstein, who is a stockholder in another company, Cardinal Broadcasting. Throughout the summer, the younger Einstein had been hopeful to take the format to WEAM, a Washington area AM station. Cardinal Broadcasting bought WRAM last May for \$1 million, but that closing had been held up because of an FCC

review of a petition by WEAM big-band format listeners.

David Einstein says that now that the Annapolis station will take on the format, there are plans to sell WEAM. The older Einstein, also a partner in Cardinal Broadcasting, agrees, and says that there is interest in the station.

In a concurrent development, the FCC has denied the petition of the WEAM big-band listeners as "without merit," citing the Supreme Court ruling affirming an FCC "hands-off" policy concerning interference in format change cases. Lawyer for the petitioners, Barbara Simons, says she plans to appeal to the Commission. This is seen as a stalling move by observers, but it lessens even more the possibility that either the Einsteins or their partners will continue to pursue progressive format plans for WEAM. The FCC denial was released Oct. 19.

There are no plans to change the format of the Annapolis AM contemporary station, but the elder Einstein also announced that former Maryland governor Marvin Mandel has been signed on as director of special events. At the AC outlet, which currently broadcasts the World Series champs Baltimore Orioles' games in Orioles' games in the Annapolis area, as well as the Baltimore Colts' games.

KJR's Hill Moving To KFMK
Named To Program First Media's Houston AC Outlet

LOS ANGELES—Eighteen months ago, KJR Seattle was not unlike many one-time AM top 40 giants. Living off a tremendous image, it was in the volatile position of losing its younger demos to the proliferation of FM and its older listeners to facilities that had less of a "kids' station" connotation.

At that point, Metromedia transferred Ben Hill from its successful Baltimore AC outlet, WCBM, to Seattle to make KJR "like CBM," says Hill, who admits that kind of plan is often doomed from inception. But Hill—whose success at KJR caused First Media to offer him the PD position at the chain's highly successful Houston AC outlet, KFMK, replacing Jim Sumpter, who resigned to go into management in Corpus Christi (Billboard, Oct. 22)—pulled it off.

A casual look at the 12 plus demos shows no significant change; however, a positive demographic shift has taken place as well as an increased cume. "We raised the cume 60,000," Hill notes of the station, which is second only to KIRO in that figure. "Most AM stations are losing that amount each book."

It was the healthy cume that

caused Hill to adopt a cautious plan for change. "Evolve", often a six letter word for failure, proved successful in this case. "We very gradually made the change (from top 40 to AC). We repositioned our music, news and personalities."

No different from most AMs. Why did it work? "Our promotions played a big part," admits Hill, who quickly adds that Metromedia's policy of taking the promotion budget from an individual station's revenue kept them out of massive tv campaigns, or other highly expensive media blitzes.

The one extravagant move Hill made, however, is the one he feels made the difference: "We engaged in a massive direct mail campaign." KJR sent a mailer to every household in Seattle. In it was a credit card with the name and address of the resident embossed on it, and a postage-free reply card to be mailed back to the station if the resident wished to be eligible for various prizes, culminating

with the giveaway of a Porsche.

"That way we were able to mention listeners' names, instead of serial number, but more importantly it gave us an immediate response rate," Hill says. That rate, 28%, is considered high for a direct mail piece.

"We don't use any positioning slogans like 'The station you grew up with,'" says Hill, adding that he's "rarely seen a slogan written down in a diary. And when everyone is playing the same records, the one unique thing you have to plug is your call letters." To that end, Hill uses the old "KJR Seattle Channel 95" jingles.

Seeing the change at KING to news talk as more of a negative ("there's less reason for listeners to our format to stay on the AM band"), Hill finds KOMO, which is positioned MOR, his closest AM competitor, with KUBE, KLSY, KPLZ, KNBQ and KEZX directly affecting him on the FM side.

ROLLYE BORNSTEIN

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 (184 Stations)		
1 "Say It Isn't So," Daryl Hall & John Oates, RCA	102	102
2 "Why Me," Irene Cara, Geffen	40	92
3 "Church Of The Poison Mind," Culture Club, Virgin/Epic	39	94
4 "In A Big Country," Big Country, Mercury	29	52
5 "The Way He Makes Me Feel," Barbra Streisand, Columbia	27	48
BLACK (94 Stations)		
1 "Touch A Four Leaf Clover, Atlantic Starr, A&M	26	64
2 "Why Me," Irene Cara, Geffen	24	24
3 "Keepin' My Lover Satisfied," Melba Moore, Capitol	22	41
4 "Baby I'm Hooked," Con Funk Shun, Mercury	21	32
5 "Time Will Reveal," DeBarge, Gordy	20	70
COUNTRY (124 Stations)		
1 "The Conversation," Waylon Jennings, RCA	33	68
2 "Ozark Mountain Jubilee," Oak Ridge Boys, MCA	27	105
3 "In My Eyes," John Conlee, MCA	27	96
4 "You Made A Wanted Man Of Me," Ronnie McDowell, Epic	23	74
5 "Double Shot (Of My Baby's Love)," Joe Stampley, Epic	19	39
ADULT CONTEMPORARY (84 Stations)		
1 "The Way He Makes Me Feel," Barbra Streisand, Columbia	24	51
2 "Make Believe It's Your First Time," Carpenters, A&M	21	37
3 "What's New," Linda Ronstadt, Asylum	19	32
4 "Say It Isn't So," Daryl Hall & John Oates, RCA	14	14
5 "Say Say Say," Paul McCartney & Michael Jackson, Columbia	12	51

Mutual Releases
Five, Including
News VP Budd

NEW YORK—Don Budd, vice president and assistant director of news for Mutual Broadcasting, was one of five people released by the company last week in a move tied to the fiscal and legal woes of Mutual's parent company, Amway Corp., which manufactures household products.

Danny Flamberg, Mutual's director of public relations, would not say who else was let go. He did note, however, that a director, a manager and two clerical workers were terminated.

The Canadian government, which has slapped Amway with a tax bill in the \$200 million range, recently brought criminal charges against the firm, alleging that Amway designed a complex shipping scheme to avoid duty taxes. The belief is that the Mutual layoffs and others at Amway's subsidiary companies will yield fast cash in the event of a settlement.

White House Aide
Is Named To Fill
Vacancy At FCC

WASHINGTON—As expected, President Reagan has nominated White House personnel official Dennis Patrick to fill the Federal Communications Commission slot vacated by former Commissioner Anne Jones, who resigned in May.

Patrick, 32, is currently assistant director for legal and regulatory agencies, office of presidential personnel, a job he has held since December, 1981. From 1976 until 1981, he worked as an attorney in the firm of Adams, Duque & Hazeltine in Los Angeles. Earlier, Patrick had clerked for Justice William P. Clark of the California Supreme Court.

Reagan's nomination of Patrick, the youngest appointee in FCC history, came Oct. 14. No confirmation hearings have yet been set.

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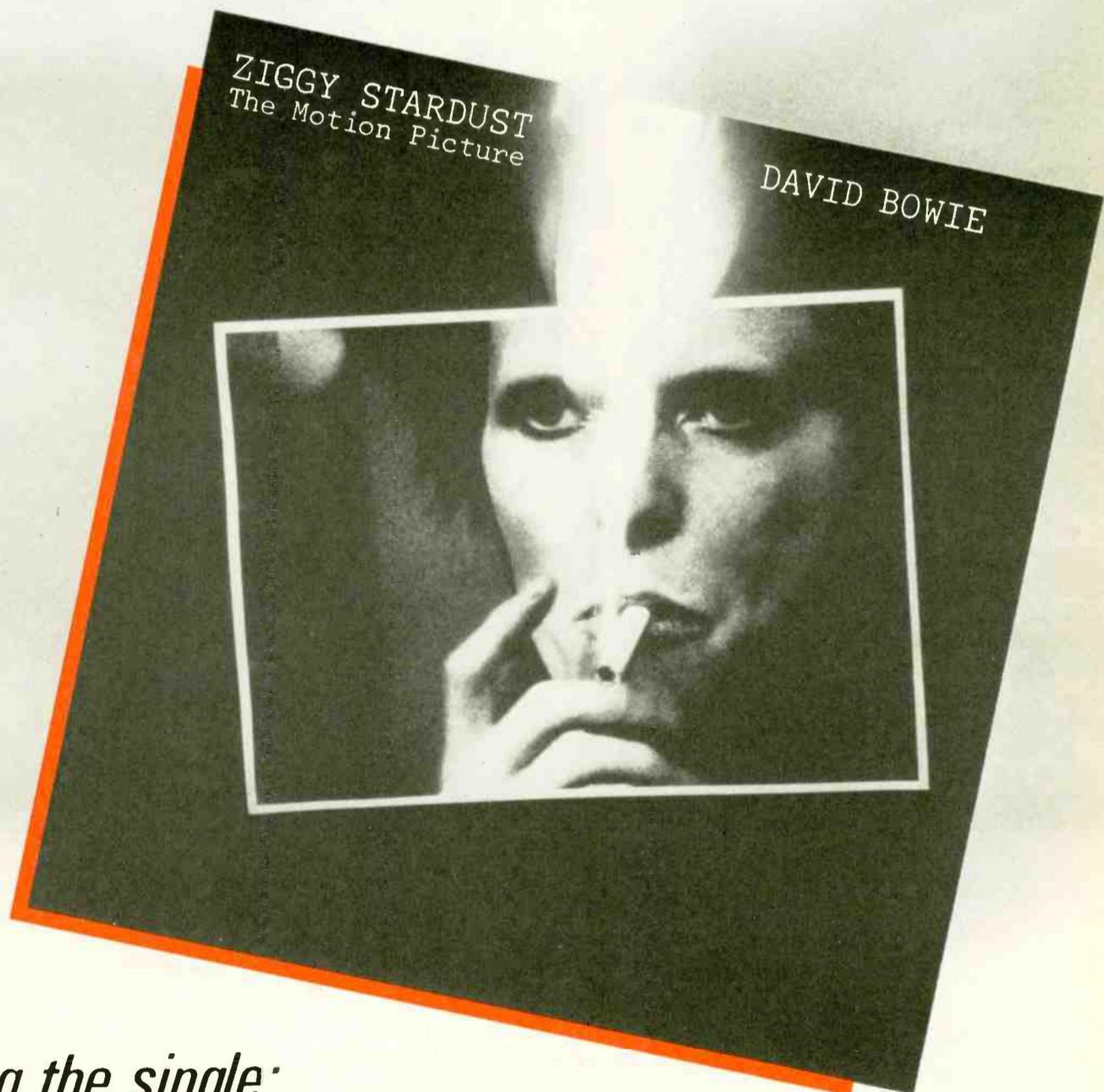
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GOODPHONE COMMENTARY

So What's Wrong With Being 'Just A Jock?'

By NIKKI WINE

The man seated across the coffee-shop table from me was an old friend,

and the archetypal radio story. Almost a direct steal from the title song of "WKRP In Cincinnati": never in one place for very long, always mov-

ing from town to town, up and down the dial. The time-honored Radio Vagabond.

He'd worked some of the biggest

markets in the country, and several of the smallest. In every town, every station, every format, he'd faced the mike with pride and enthusiasm, consistently giving it everything he had. After all the good and bad books, the good and bad breaks, being a DJ was still interesting, challenging and fun; it was still what he wanted to do.

And now, 15 years after he'd begun as an engineer on that small college station in the Midwest, he'd finally landed a gig in Los Angeles. A good shift on a good station. The Big Time. Maybe he could finally put down some roots. Send the kids to the same school for more than one semester in a row. Maybe.

But that pride and sense of hopefulness weren't showing through this morning over coffee. Instead, his face was lined with a melancholy frustration. He recounted a conversation of the previous night. A party thrown by some business friends of his wife, an account executive for a major advertising agency. He'd been introduced to one of the guests, who initially thought my friend was a screenwriter. She immediately cozied up to him. When the misunderstanding was corrected, the partygoer said, "Oh, I see... you're just a jock." Then, rushing through some obligatory small talk, she quickly moved on to the next encounter.

In spite of himself, my friend confided, he was devastated. "Just a jock," he sniffed. "The worst part of it is that's not just the isolated opinion of an uninformed, non-industry person. Even within the radio industry, that attitude has become increasingly pervasive."

I couldn't argue with him; I knew what he said was true. Even within the often incestuous radio community, the pecking order is firmly established and resolutely condescending: full-time jocks look down on the weekend part-timers; PDs look down on jocks; GMs look down on PDs; owners look with some patrician scorn upon their forever taking-a-lunch GMs; they all peer suspiciously at the sales staff. And everyone is looking to get into tv, film or the ever-euphemistic "consultation."

Perhaps the changing face of contemporary radio is responsible for this shift in attitude toward the status and relative value of the airstaff. The fractionalization, the tighter-than-designer-jeans playlists, the dogmatic adherence to format and the dogged insistence upon format-jocks who say little, play the hits (pre-selected for them by station research), and who, on pain of death or immediate termination, inject little or no personality into their on-air rap.

That decreased emphasis on the jock-as-personality has relegated the once-idolized DJ to the role of invisible musical traffic cop. Or perhaps the diminishing status of the DJ has also to do with a larger, even more disturbing development within the large social structure.

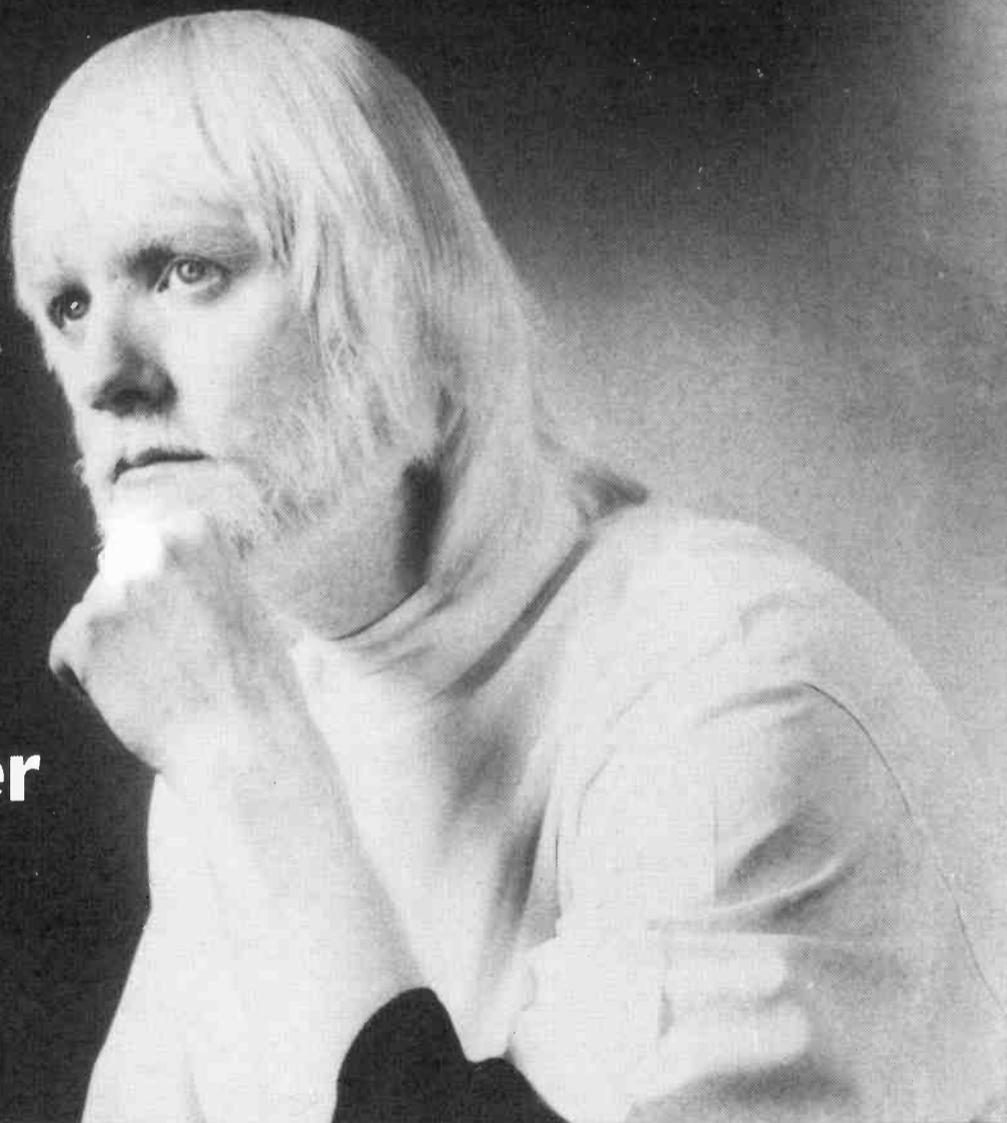
Along with the Great American Dream, some of the Old American Virtues seem to be rapidly fading away, disappearing in the morass of inflation, depression, recession, obsession and windows of vulnerability. One Old American Virtue in particular stands out. It used to be that people took pride in their work, whatever the nature of their particular occupation. A job well done, a dollar fairly earned, held considerable respect in the early days of our republic.

Not so any more. Today's work ethic is more like a Janis Joplin song: get it while you can. And if someone else gets hurt along the way, if you have an opportunity to rip off The Man by doing shoddy work and still getting paid, so much the better.

Of course, that option isn't as easily accessible to the jock. Because he/she works not only for The Boss, but for the public as well. And *their* feelings... positive or negative... are loudly and clearly made known four times yearly by the friendly folks at Arbitron. It's not too easy to slip one by when your voice and talent are

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(Continued on opposite page)

Radio

New Owner Makes Staff Changes At WIIN, WFPG

ATLANTIC CITY, N.J.—When Eastern Broadcasting Co. of Washington announced early this summer it would be selling its WIIN and WFPG here to Allan Roberts of Massachusetts for \$2.5 million, Daniel Diener of Eastern was quoted as saying there would be no changes at the station. But after the takeover of the stations Oct. 14, the new owners cleared the deck of top staff from general manager on down to an air personality who was with the stations for 37 years.

Programming for the AM station

Philly Jocks Go Into The Clubs

PHILADELPHIA—Local radio air personalities here are beginning to move their shows out of the studio to do their spinning remote before a live audience at after-dark clubs. On Saturdays, starting at 7 p.m., Hy Lit now originates his "Hall Of Fame Dance Party" on WSNI-FM from the Ripley Music Hall.

At the same time, Bob Pantano, who hosts "The Saturday Night Dance Party" on WIOQ-FM from 7 p.m. to 2 a.m., will originate his record show from a different club each week. For starters, Pantano brings his gear to the Crazy Horse Saloon across the river in Barrington, N.J. Locations will be on both sides of the river.

'Just A Jock' Isn't So Bad

• *Continued from opposite page*
hanging out there, two to six days a week, for the world to hear. How many of us would be willing to put our job performance, and job security, on the line, up for mass public inspection every three months, as the primary basis for our continuing employment?

The obvious response to that "just a jock" stereotype is the question: What's wrong with being "just a jock?"

So all they do is play records; so they only read spots and OSAs, not great literature; so most jocks will never save lives, run the country or find a cure for cancer. *So what??* The fact is, in the larger cosmic scheme of things, *none* of us, regardless of our profession, are making contributions of earth-or-galaxy-shattering value. Hopefully we *are*, nevertheless, doing the best we can at whatever it is we do.

Take a closer look at your average air personality, and you must acknowledge that they do, indeed, contribute a variety of things of some considerable value to our culture, like the general saving of our individual and collective sanity. They provide necessary and much sought-after diversion from what is increasingly a hostile and sometime intolerable world. They regularly provide useful, interesting, sometimes even vital news information. They keep us in touch with our fellow citizens, with trends and attitudes, and provide us with an important internal link to the cities in which we live.

They entertain us. They inform us. They amuse us. They accompany us. They make the days a little faster, the nights a little shorter. They lessen our inherent human loneliness by some imperceptible but still invaluable degree.

And having contributed all of that, don't they really deserve better treatment than being cavalierly written off as "just a jock"? Just a thought...

Nikki Wine is vice president, director of special projects for Goodphone Communications Inc.

will change next month to a strong news/talk format, according to Dave Klahr, WIIN's new operations manager. The talk format will be expanded around the clock, and the "Beachcomber" music program on WIIN

from midnight to 6 a.m. will be ditched in favor of ABC Talkradio's network hosts Ira Fistell and Ray Breen.

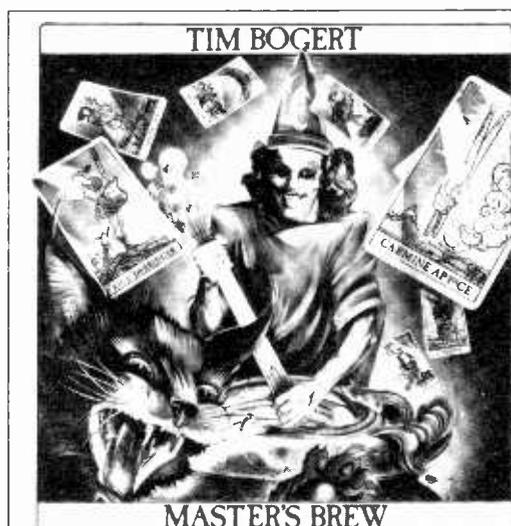
Pink slips went to Cathy Clark, the station's vice president and general

manager; news director Mike Kinslow, and air personality Bruce Morgan, who had survived four different station owners and eight previous program managers over the past 37 years in handling everything from

spinning records to news. It was Morgan who handled the big band dance remotes from the Marine Ballroom at Hamid's Steel Pier here between 1947 and 1969.

Programming will remain the same for WFPG. The FM station leads the local market with its easy listening format.

MOVING & DELIVERING



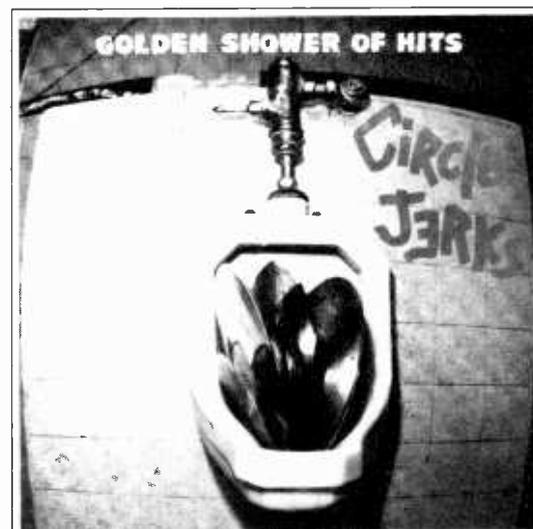
TIM BOGERT "Master's Brew"—TAK-7105
Produced by Richie Wise, Executive Producer Ira Blacker



DONOVAN "Lady Of The Stars"—AV-437
Produced by Jerry Wexler, Dee Robb & Bruce Robb



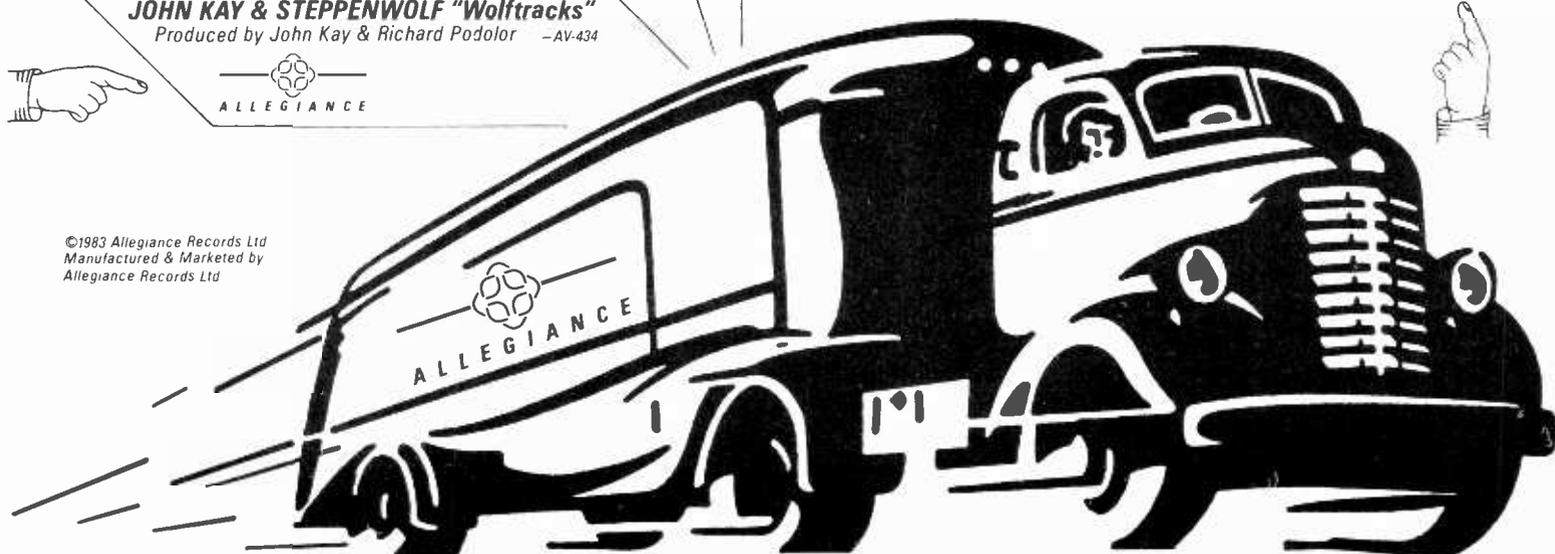
JOHN KAY & STEPPENWOLF "Wolftracks"
Produced by John Kay & Richard Podolor —AV-434



CIRCLE JERKS "Golden Shower Of Hits"—LAX 1051
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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (10/18/83)

PRIME MOVERS-NATIONAL

LIONEL RICHIE-All Night Long (All Night) (Motown)
 BILLY JOEL-Uptown Girl (Columbia)
 PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say (Columbia)

TOP ADD ONS-NATIONAL

CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)
 IRENE CARA-Why Me (Geffen)
 THE HUMAN LEAGUE-Mirror Man (A&M)

BREAKOUTS-NATIONAL

DARYL HALL AND JOHN OATES-Say It Isn't So (RCA)
 ELTON JOHN-I Guess That's Why They Call It The Blues (Geffen)
 STRAY CATS-I Won't Stand In Your Way (EMI-America)

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

★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 29-24
 ★ STEVIE NICKS-If Anyone Falls 16-11
 ★ DAVID BOWIE-Modern Love 20-13
 ★ HUEY LEWIS AND THE NEWS-Heart And Soul 25-19
 ● DEF LEPPARD-Foolin'
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● PAT BENATAR-Love Is A Battlefield
 ● MICHAEL STANLEY BAND-My Town
 ● JOURNEY-Send Her My Love
 ● EURYTHMICS-Love Is A Stranger
 ● PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
 ● THE POLICE-Synchronicity II

● MANHATTAN TRANSFER-Spice Of Life
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● RICK SPRINGFIELD-Souls
 ● SHEENA EASTON-Telephone (Long Distance Love Affair)
 ● IRENE CARA-Why Me
 ● JOHN COUGAR MELLENCAMP-Crumblin' Down
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● JOURNEY-Send Her My Love
 ● EURYTHMICS-Love Is A Stranger

Pacific Southwest Region

★ PRIME MOVERS

LIONEL RICHIE-All Night Long (All Night) (Motown)
 PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say (Columbia)
 SPANDAU BALLET-True (Chrysalis)

● TOP ADD ONS

CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)
 IRENE CARA-Why Me (Geffen)
 THE HUMAN LEAGUE-Mirror Man (A&M)

● BREAKOUTS

DARYL HALL AND JOHN OATES-Say It Isn't So (RCA)

● JOBOXERS-Just Got Lucky
 ● MANHATTAN TRANSFER-Spice Of Life
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● JACKSON BROWNE-Tender Is The Night
 ● THE FOUR TOPS-I Just Can't Walk Away
 ● RUFUS AND CHAKA KHAN-Ain't Nobody
 ● PAUL YOUNG-Come Back And Stay
 ● CYNDI LAUTER-Girls Just Want To Have Fun

KKXX-FM-Bakersfield

(Dave Kamper-M.D.)
 ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 1-1
 ★ LIONEL RICHIE-All Night Long (All Night) 9-7
 ★ THE MOTELS-Suddenly Last Summer 17-12
 ★ QUIET RIOT-Cum On Feel The Noize 19-14
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 30-21
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● IRENE CARA-Why Me
 ● JOHN COUGAR MELLENCAMP-Crumblin' Down
 ● MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
 ● ASIA-The Smile Has Left Your Eyes
 ● THE HUMAN LEAGUE-Mirror Man
 ● KIM CARNES-Invisible Hands

KLUC-FM-Las Vegas

(Dave Anthony-M.D.)
 ★ HUEY LEWIS AND THE NEWS-Heart And Soul 8-5
 ★ THE TALKING HEADS-Burning Down The House 12-7
 ★ LIONEL RICHIE-All Night Long (All Night) 14-8
 ★ QUIET RIOT-Cum On Feel The Noize 23-10
 ★ PAT BENATAR-Love Is A Battlefield 17-12
 ● ASIA-The Smile Has Left Your Eyes
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
 ● MICHAEL SEMBELLO-Automatic Man
 ● IRENE CARA-Why Me
 ● HERBIE HANCOCK-Rockit
 ● RICK SPRINGFIELD-Souls
 ● JOBOXERS-Just Got Lucky

KOAX-FM-Denver

(Allan Sledge-M.D.)
 ● THE POINTER SISTERS-I Need You
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● ASIA-The Smile Has Left Your Eyes
 ● THE HUMAN LEAGUE-Mirror Man
 ● BARBRA STREISAND-The Way He Makes Me Feel
 ● RICK SPRINGFIELD-Souls
 ● RUFUS AND CHAKA KHAN-Ain't Nobody
 ● LOVERBOY-Queen Of The Broken Hearts
 ● ELTON JOHN-I Guess That's Why They Call It The Blues
 ● KIM CARNES-Invisible Hands

KRQQ-FM-Tucson

(Zaplian/Morris-M.D.)
 ★ THE POLICE-King Of Pain 4-1
 ★ PETER SCHILLING-Major Tom (Coming Home) 16-4
 ★ LIONEL RICHIE-All Night Long (All Night) 18-5
 ★ THE MOTELS-Suddenly Last Summer 15-8
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 28-22
 ● BIG COUNTRY-In A Big Country
 ● THE ROMANTICS-Talking In Your Sleep
 ● HUEY LEWIS AND THE NEWS-Heart And Soul
 ● JACKSON BROWNE-Tender Is The Night
 ● BILLY JOEL-Uptown Girl
 ● JOBOXERS-Just Got Lucky
 ● PAUL YOUNG-Wherever I Lay My Hat
 ● JEFFREY OSBORNE-Stay With Me Tonight
 ● DARYL HALL AND JOHN OATES-Say It Isn't So

KRSP-FM-Salt Lake City

(Barry Nell-M.D.)
 ★ QUIET RIOT-Cum On Feel The Noize 2-1
 ★ DEF LEPPARD-Foolin' 8-5
 ★ PRINCE-Delirious 9-8
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 11-9
 ★ MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) 13-11
 ● MIDNIGHT STAR-Freak-A-Zoid
 ● IRENE CARA-Why Me
 ● AGNETHA FALTSKOG-Can't Shake Loose
 ● ASIA-The Smile Has Left Your Eyes
 ● THE HUMAN LEAGUE-Mirror Man
 ● PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● KIM CARNES-Invisible Hands
 ● PETER SCHILLING-Major Tom (Coming Home)

KRTH-FM-Los Angeles

(David Grossman-M.D.)
 ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
 ★ MIDNIGHT STAR-Freak-A-Zoid 3-2
 ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 8-6
 ★ LIONEL RICHIE-All Night Long (All Night) 10-7
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 19-11
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● BARBRA STREISAND-The Way He Makes Me Feel
 ● JOURNEY-Send Her My Love
 ● KLIQUE-Stop Doggin' Me Around
 ● IRENE CARA-Why Me
 ● PETER SCHILLING-Major Tom (Coming Home)
 ● JOHN COUGAR MELLENCAMP-Crumblin' Down

KZZP-FM-Phoenix

(Steve Gozzard-M.D.)
 ★ MEN AT WORK-Dr. Heckyl And Mr. Jive 27-21

XTRA-AM-San Diego

(Jim Richards-M.D.)
 ★ SPANDAU BALLET-True 3-3
 ★ THE TALKING HEADS-Burning Down The House 4-4
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 8-8
 ★ JOBOXERS-Just Got Lucky 15-14
 ★ THE POLICE-Every Breath You Take 17-16
 ● PETER SCHILLING-Major Tom (Coming Home)
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● ASIA-The Smile Has Left Your Eyes
 ● AGNETHA FALTSKOG-Can't Shake Loose
 ● DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
 ● RICK SPRINGFIELD-Souls
 ● IRENE CARA-Why Me
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● KIM CARNES-Invisible Hands

Pacific Northwest Region

★ PRIME MOVERS

LIONEL RICHIE-All Night (Motown)
 PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say (Columbia)
 SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)

● TOP ADD ONS

CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)
 THE POINTER SISTERS-I Need You (Planet RCA)
 JOHN COUGAR MELLENCAMP-Crumblin' Down (Riva/Mercury)

● BREAKOUTS

DARYL HALL & JOHN OATES-Say It Isn't So (RCA)

KBBK-FM-Boise

(Tom Evans-M.D.)
 ★ QUIET RIOT-Cum On Feel The Noize 14-9
 ★ PAT BENATAR-Love Is A Battlefield 18-15
 ★ THE POLICE-King Of Pain 6-3
 ★ DEF LEPPARD-Foolin' 7-4
 ★ PRINCE-Delirious 9-6
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● EYE TO EYE-Lucky
 ● PETER SCHILLING-Major Tom (Coming Home)
 ● BIG COUNTRY-In A Big Country

KCBN-FM-Reno

(Jim O'Neil-M.D.)
 ★ HUEY LEWIS AND THE NEWS-Heart And Soul 10-5
 ★ THE HUMAN LEAGUE-Mirror Man 22-16
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 38-20
 ★ JACKSON BROWNE-Tender Is The Night 30-22
 ★ LOVERBOY-Queen Of The Broken Hearts 31-23
 ● MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
 ● JOBOXERS-Just Got Lucky
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● BIG COUNTRY-In A Big Country
 ● ASIA-The Smile Has Left Your Eyes
 ● KIM CARNES-Invisible Hands
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● IRENE CARA-Why Me
 ● MELISSA MANCHESTER-No One Can Love You More Than Me
 ● EYE TO EYE-Lucky

KCNR-FM-Portland

(Richard Harker-M.D.)
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 10-6
 ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 12-7
 ★ LIONEL RICHIE-All Night Long (All Night) 13-8
 ★ THE FIXX-One Thing Leads To Another 16-12
 ★ THE MOTELS-Suddenly Last Summer 23-18
 ● JACKSON BROWNE-Tender Is The Night
 ● MICHAEL SEMBELLO-Automatic Man
 ● PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love

KFRG-FM-San Francisco

(Kate Ingram-M.D.)
 ★ THE FIXX-One Thing Leads To Another 1-1
 ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 12-4
 ★ DAVID BOWIE-Modern Love 7-6
 ★ PRINCE-Delirious 8-7
 ★ AIR SUPPLY-Making Love Out Of Nothing At All 13-9
 ● RICK JAMES-U Bring The Freak Out
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● THE POINTER SISTERS-I Need You

KJRB-FM-Spokane

(Brian Gregory-M.D.)
 ★ LIONEL RICHIE-All Night Long (All Night) 6-2
 ★ BILLY JOEL-Uptown Girl 14-8
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 23-12
 ● DEBORAH ALLEN-Baby I Lied 24-16

★ MATTHEW WILDER-Break My Stride 25-17
 ● THE POINTER SISTERS-I Need You
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
 ● LANI HALL-Never Say Never Again
 ● WILLIE NELSON WITH WAYLON JENNINGS-Take It To The Limit
 ● THE FOUR TOPS-I Just Can't Walk Away
 ● DEBARGE-Time Will Reveal
 ● BARBRA STREISAND-The Way He Makes Me Feel
 ● JARREAU-Trouble In Paradise
 ● THE MOTELS-Suddenly Last Summer

KNBQ-FM-Tacoma

(Beau Roberts-M.D.)
 ★ THE MOTELS-Suddenly Last Summer 10-8
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 22-10
 ★ BILLY JOEL-Uptown Girl 18-15
 ★ PAT BENATAR-Love Is A Battlefield 23-20
 ★ JOURNEY-Send Her My Love 28-24
 ● T-BONE BURNETT-Baby Fall Down
 ● JOHN COUGAR MELLENCAMP-Crumblin' Down
 ● MICHAEL STANLEY BAND-My Town
 ● DARYL HALL AND JOHN OATES-Say It Isn't So

KSFM-FM-Sacramento

(Chris Collins-M.D.)
 ★ LIONEL RICHIE-All Night Long (All Night) 12-4
 ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 15-5
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 23-15
 ★ SHALAMAR-Over & Over 21-17
 ★ DAVID BOWIE-Modern Love 25-21
 ● IRENE CARA-Why Me
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● JOHN COUGAR MELLENCAMP-Crumblin' Down
 ● DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
 ● DEBARGE-Time Will Reveal
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
 ● JOE "BEAN" ESPOSITO-Lady, Lady, Lady

KTAC-FM-Tacoma

(Rob Sherwood-M.D.)
 ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 2-1
 ★ LIONEL RICHIE-All Night Long (All Night) 6-2
 ★ MANHATTAN TRANSFER-Spice Of Life 16-9
 ★ NAKED EYES-Promises Promises 17-10
 ★ BILLY JOEL-Uptown Girl 18-11
 ● CLIFF RICHARD-Never Say Die
 ● THE POLICE-King Of Pain
 ● DEBORAH ALLEN-Baby I Lied
 ● PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
 ● THE MOTELS-Suddenly Last Summer

KUBE-FM-Seattle

(Tom Hutyler-M.D.)
 ★ THE POLICE-King Of Pain 4-3
 ★ LIONEL RICHIE-All Night Long (All Night) 9-4
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 10-5
 ★ PRINCE-Delirious 13-10
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 25-17
 ● DARYL HALL AND JOHN OATES-Say It Isn't So

KYYA-FM-Billings

(Charlie Fox-M.D.)
 ★ PRINCE-Delirious 15-11
 ★ STEVIE NICKS-If Anyone Falls 19-13
 ★ DAVID BOWIE-Modern Love 20-15
 ★ BILLY JOEL-Uptown Girl 23-17
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 27-21
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● PAT BENATAR-Love Is A Battlefield
 ● MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
 ● JACKSON BROWNE-Tender Is The Night
 ● BARBRA STREISAND-The Way He Makes Me Feel
 ● ELTON JOHN-I Guess That's Why They Call It The Blues
 ● STRAY CATS-I Won't Stand In Your Way
 ● DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
 ● MICHAEL STANLEY BAND-My Town

North Central Region

★ PRIME MOVERS

LIONEL RICHIE-All Night Long (All Night) (Motown)
 BILLY JOEL-Uptown Girl (Columbia)
 PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say (Columbia)

● TOP ADD ONS

RICK SPRINGFIELD-Souls (RCA)
 ASIA-The Smile Has Left Your Eyes (Geffen)
 IRENE CARA-Why Me (Geffen)

● BREAKOUTS

DARYL HALL AND JOHN OATES-Say It Isn't So (RCA)
 BARBRA STREISAND-The Way He Makes Me Feel (Columbia)

WBZZ-FM-Pittsburgh

(Chuck Tyler-M.D.)
 ★ QUIET RIOT-Cum On Feel The Noize 10-6
 ★ DEF LEPPARD-Foolin' 15-11
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 20-15
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 23-12
 ● DEBORAH ALLEN-Baby I Lied 24-16

WCCK-FM-Erie

(J.J. Sanford-M.D.)
 ★ DEF LEPPARD-Foolin' 2-1
 ★ QUIET RIOT-Cum On Feel The Noize 3-2
 ★ LOVERBOY-Queen Of The Broken Hearts 13-7
 ★ PAT BENATAR-Love Is A Battlefield 16-8
 ● BILLY JOEL-Uptown Girl 20-13
 ● THE DOORS-Gloria
 ● SURVIVOR-Caught In The Game
 ● ASIA-The Smile Has Left Your Eyes
 ● AC/DC-Guns For Hire
 ● RUFUS AND CHAKA KHAN-Ain't Nobody
 ● PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
 ● MEN AT WORK-Dr. Heckyl And Mr. Jive
 ● EDDIE AND THE CRUISERS-On The Dark Side
 ● THE FOUR TOPS-I Just Can't Walk Away
 ● ANABEL LAMB-Riders On The Storm
 ● RAINBOW-Street Of Dreams
 ● ELO-Stranger
 ● THE CARPENTERS-Make Believe It's Your First Time
 ● BARBRA STREISAND-The Way He Makes Me Feel
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● STRAY CATS-I Won't Stand In Your Way

WGCL-FM-Cleveland

(Tom Jefferies-M.D.)
 ★ LIONEL RICHIE-All Night Long (All Night) 9-1
 ★ QUIET RIOT-Cum On Feel The Noize 30-15
 ★ THE FIXX-One Thing Leads To Another 6-3
 ★ BILLY JOEL-Uptown Girl 19-8
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 22-9
 ● PAT BENATAR-Love Is A Battlefield
 ● MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
 ● RICK SPRINGFIELD-Souls
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● JACKSON BROWNE-Tender Is The Night
 ● THE HUMAN LEAGUE-Mirror Man
 ● ASIA-The Smile Has Left Your Eyes
 ● PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
 ● IRENE CARA-Why Me
 ● BIG COUNTRY-In A Big Country
 ● BARBRA STREISAND-The Way He Makes Me Feel
 ● DEBARGE-Time Will Reveal

WHTX-FM-Pittsburgh

(Keith Abrams-M.D.)
 ★ THE POLICE-King Of Pain 2-1
 ★ THE S.O.S. BAND-Just Be Good To Me 3-2
 ★ LIONEL RICHIE-All Night Long (All Night) 6-4
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 18-11
 ● MICHAEL SEMBELLO-Automatic Man 20-14
 ● B. E. TAYLOR-Vitamin L
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● THE POINTER SISTERS-I Need You
 ● RDMAN HOLLIDAY-Don't Try And Stop It
 ● IRENE CARA-Why Me
 ● MICHAEL MURPHEY-Don't Count The Rainy Days

WHYT-FM-Detroit

(Lee Malcolm-M.D.)
 ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
 ★ PRINCE-Delirious 4-3
 ★ QUIET RIOT-Cum On Feel The Noize 11-8
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 20-10
 ● BILLY JOEL-Uptown Girl 22-11
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● THE POLICE-Synchronicity II
 ● DEF LEPPARD-Foolin'
 ● EURYTHMICS-Love Is A Stranger
 ● JAMES HOUSE-Steal Your Love Away
 ● ASIA-The Smile Has Left Your Eyes
 ● KIM CARNES-Invisible Hands
 ● RICK SPRINGFIELD-Souls

WHYW-FM-Pittsburgh

(Jay Gresswell-M.D.)
 ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 8-6
 ★ LIONEL RICHIE-All Night Long (All Night) 10-7
 ★ THE MOTELS-Suddenly Last Summer 13-10
 ★ STACY LATTISAW-Miracles 16-12
 ★ BILLY JOEL-Uptown Girl 19-13
 ● MATTHEW WILDER-Break My Stride
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
 ● DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
 ● ALABAMA-Lady Down On Love
 ● JACKSON BROWNE-Tender Is The Night

WKDD-FM-Akron

(Matt Patrick-M.D.)
 ★ THE POLICE-King Of Pain 3-1
 ★ LIONEL RICHIE-All Night Long (All Night) 7-3
 ★ STEVIE NICKS-If Anyone Falls 13-9
 ★ BILLY JOEL-Uptown Girl 20-13
 ★ PRINCE-Delirious 9-7
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
 ● THE HUMAN LEAGUE-Mirror Man
 ● ASIA-The Smile Has Left Your Eyes
 ● KIM CARNES-Invisible Hands
 ● NAKED EYES-When The Lights Go Out
 ● HEART-Allies
 ● THE FOUR TOPS-I Just Can't Walk Away
 ● DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye

WKJJ-FM-Louisville

(Jim Golden-M.D.)
 ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
 ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 2-2
 ★ LIONEL RICHIE-All Night Long (All Night) 12-6
 ★ THE COMMODORES-Only You 13-9
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 15-10

WKQR-FM-Cincinnati

(Tony Galluzzo-M.D.)
 ★ NAKED EYES-Promises Promises 2-1
 ★ LIONEL RICHIE-All Night Long (All Night) 4-3
 ★ THE FIXX-One Thing Leads To Another 10-5
 ★ DEF LEPPARD-Foolin' 13-9
 ● SPANDAU BALLET-True 18-11
 ● PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
 ● BIG COUNTRY-In A Big Country
 ● THE POLICE-Murder By Numbers

WOMP-FM-Bellaire

(Dwayne Bonds-P.D.)
 ★ LIONEL RICHIE-All Night Long (All Night) 4-1
 ★ BILLY JOEL-Uptown Girl 5-3
 ★ MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) 10-4
 ★ BRYAN ADAMS-This Time 11-8
 ★ ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book 20-10
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● IRENE CARA-Why Me
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● THE ROMANTICS-Talking In Your Sleep
 ● ASIA-The Smile Has Left Your Eyes
 ● KLIQUE-Stop Doggin' Me Around
 ● THE POINTER SISTERS-I Need You
 ● RICK SPRINGFIELD-Souls
 ● STRAY CATS-I Won't Stand In Your Way
 ● KIM CARNES-Invisible Hands
 ● SURVIVOR-Caught In The Game

WXGT-FM-Columbus

(Teri Hutter-M.D.)
 ★ LIONEL RICHIE-All Night Long (All Night) 16-9
 ★ BILLY JOEL-Uptown Girl 19-14
 ★ PRINCE-Delirious 21-15
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 15-21
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 28-23
 ● JOURNEY-Send Her My Love
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● QUIET RIOT-Cum On Feel The Noize
 ● HUEY LEWIS AND THE NEWS-Heart And Soul

Southwest Region

★ PRIME MOVERS

LIONEL RICHIE-All Night (All Night) (Motown)
 PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say (Columbia)
 BILLY JOEL-Uptown Girl (Columbia)

● TOP ADD ONS

CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)

● BREAKOUTS

BIG COUNTRY-In A Big Country (Mercury)
 MICHAEL JACKSON-P. Y. T. (Pretty Young Thing) (Epic)

KAFM-FM-Dallas

(Pete Thompson-M.D.)
 ★ DEF LEPPARD-Foolin' 3-1
 ★ PRINCE-Delirious 6-2
 ★ ARCANGE-Tragedy 5-3
 ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say 27-16
 ★ QUIET RIOT-Cum On Feel The Noize 31-19
 ● RUFUS AND CHAKA KHAN-Ain't Nobody
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● JACKSON BROWNE-Tender Is The Night
 ● PAT BENATAR-Love Is A Battlefield
 ● KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
 ● IRENE CARA-Why Me
 ● BIG COUNTRY-In A Big Country

KBFM-FM-McAllen-Brownsville

(Bob Mitchell-M.D.)
 ★ THE POLICE-King Of Pain 2-1
 ★ THE FIXX-One Thing Leads To Another 4-3
 ★ LIONEL RICHIE-All Night Long (All Night) 6-4
 ★ PRINCE-Delirious 9-7
 ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 10-9
 ● CULTURE CLUB-Church Of The Poisoned Mind
 ● DARYL HALL AND JOHN OATES-Say It Isn't So
 ● MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
 ● THE HUMAN LEAGUE-Mirror Man
 ● ASIA-The Smile Has Left Your Eyes
 ● KIM CARNES-Invisible Hands
 ● NAKED EYES-When The Lights Go Out
 ● ELTON JOHN-I Guess That's Why They Call It The Blues
 ● RODNEY DANGERFIELD-Rapping Rodney

(Continued on opposite page)

OCTOBER 29, 1983, BILLBOARD

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Billboard Singles Radio Action

Playlist Prime Movers
★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/18/83)

Continued from opposite page

KILE-AM-Galveston

- ★★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★★ THE MOTELS-Suddenly Last Summer 10-5
- ★ LIONEL RICHIE-All Night Long (All Night) 21-16
- ★ HUEY LEWIS AND THE NEWS-Heart And Soul 22-18
- ★ DAVID BOWIE-Modern Love 26-19
- QUIET RIOT-Cum On Feel The Noize
- BIG COUNTRY-In A Big Country
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- THE HUMAN LEAGUE-Mirror Man
- RICK SPRINGFIELD-Souls
- DARYL HALL AND JOHN OATES-Say It Isn't So
- MANHATTAN TRANSFER-Spice Of Life

KITY-FM-San Antonio

- ★★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★★ LIONEL RICHIE-All Night Long (All Night) 5-2
- ★ HERBIE HANCOCK-Rockit 8-4
- ★ MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) 12-8
- ★ QUIET RIOT-Cum On Feel The Noize 18-9
- JOBOXERS-Just Got Lucky
- DARYL HALL AND JOHN OATES-Say It Isn't So
- NIGUEL BROWN-So Many Men, So Little Time
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- DAVID BOWIE-Modern Love
- RUFUS AND CHAKA KHAN-Ain't Nobody
- DEBARGE-Time Will Reveal

KKQB-AM-Houston

- ★★ LIONEL RICHIE-All Night Long (All Night) 9-5
- ★★ PAT BENATAR-Love Is A Battlefield 22-10
- ★ BILLY JOEL-Uptown Girl 26-14
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 21-15
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 28-17
- THE ROMANTICS-Talking In Your Sleep
- NAKED EYES-When The Lights Go Out
- HUEY LEWIS AND THE NEWS-Heart And Soul
- BOB SEGER-Old Time Rock & Roll
- BIG COUNTRY-In A Big Country
- DEF LEPPARD-Foolin'
- AGNETHA FALTSKOG-Can't Shake Loose
- DARYL HALL AND JOHN OATES-Say It Isn't So
- IRENE CARA-Why Me

KOFM-FM-Oklahoma

- ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 9-5
- ★ LIONEL RICHIE-All Night Long (All Night) 10-7
- ★ BILLY JOEL-Uptown Girl 18-14
- ★ MANHATTAN TRANSFER-Spice Of Life 22-18
- ★ BARBRA STREISAND-The Way He Makes Me Feel
- THE MOTELS-Suddenly Last Summer
- JACKSON BROWNE-Tender Is The Night
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- ANNE MURRAY-A Little Good News
- CLIFF RICHARD-Never Say Die

KROK-FM-Shreveport

- ★★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 37-22
- ★ PAT BENATAR-Love Is A Battlefield 31-23
- ★ DAVID BOWIE-Modern Love 28-11
- ★ STEVIE NICKS-If Anyone Falls 23-14
- ★ BILLY JOEL-Uptown Girl 34-16
- DARYL HALL AND JOHN OATES-Say It Isn't So
- ELTON JOHN-I Guess That's Why They Call It The Blues
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ASIA-The Smile Has Left Your Eyes
- KLIQUE-Stop Doggin' Me Around
- DEBORAH ALLEN-Baby I Lied
- BARBRA STREISAND-The Way He Makes Me Feel
- DEBARGE-Time Will Reveal

KVOL-AM-Lafayette

- ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 12-1
- ★ BILLY JOEL-Uptown Girl 21-13
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 39-33
- ★ JOURNEY-Send Her My Love 29-25
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 39-33
- ★ JAMES INGRAM-Party Animal
- ASIA-The Smile Has Left Your Eyes
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- MATTHEW WILDER-Break My Stride
- THE POINTER SISTERS-I Need You
- ELTON JOHN-I Guess That's Why They Call It The Blues
- KIM CARNES-Invisible Hands
- IRENE CARA-Why Me
- CULTURE CLUB-Church Of The Poison Mind
- CLIFF RICHARD-Never Say Die
- MELISSA MANCHESTER-No One Can Love You More Than Me
- DARYL HALL AND JOHN OATES-Say It Isn't So

KZFM-FM-Corpus Christi

- ★★ THE FIXX-One Thing Leads To Another 6-1
- ★★ THE POLICE-King Of Pain 8-2
- ★ THE MOTELS-Suddenly Last Summer 10-5
- ★ BRYAN ADAMS-This Time 13-7
- ★ MEN AT WORK-Dr. Heckyl And Mr. Jive 17-8
- ★ KLIQUE-Stop Doggin' Me Around
- JOBOXERS-Just Got Lucky
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- ROMAN HOLIDAY-Don't Try And Stop It
- JULUKA-Scatterings Of Africa
- LIONEL RICHIE-All Night Long (All Night)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- PRINCE-Deirious
- BILLY JOEL-Uptown Girl
- GEORGE BENSON-Lady Love Me

WEZB-FM-New Orleans

- ★★ LIONEL RICHIE-All Night Long (All Night) 1-1
- ★★ PRINCE-Deirious 4-2
- ★ STACY LATTISAW-Miracles 10-5
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 17-10
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 26-17
- DARYL HALL AND JOHN OATES-Say It Isn't So
- THE HUMAN LEAGUE-Mirror Man
- QUIET RIOT-Cum On Feel The Noize
- RICK SPRINGFIELD-Souls
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- RUFUS AND CHAKA KHAN-Ain't Nobody
- JENNIFER HOLLIDAY-I Am Love
- BIG COUNTRY-In A Big Country

WFMF-FM-Baton Rouge

- ★★ THE POLICE-King Of Pain 4-1

- ★★ THE FIXX-One Thing Leads To Another 13-9
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 5-3
- ★ BILLY JOEL-Uptown Girl 19-14
- ★ LIONEL RICHIE-All Night Long (All Night) 9-6
- THE TALKING HEADS-Burning Down The House
- JOURNEY-Send Her My Love
- JOHN COUGAR MELLENCAMP-Crumblin' Down

WQUE-FM-New Orleans

- ★★ DEBORAH ALLEN-Baby I Lied 19-15
- ★ JACKSON BROWNE-Tender Is The Night 20-16
- ★ MADNESS-It Must Be Love 23-19
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 24-20
- DARYL HALL AND JOHN OATES-Say It Isn't So
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ASIA-The Smile Has Left Your Eyes
- CULTURE CLUB-Church Of The Poison Mind
- HUEY LEWIS AND THE NEWS-Heart And Soul
- IRENE CARA-Why Me
- KIM CARNES-Invisible Hands
- MICHAEL SEMBELLO-Automatic Man
- BILLY IDOL-Dancing With Myself

WTIX-AM-New Orleans

- ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 6-3
- ★ LIONEL RICHIE-All Night Long (All Night) 13-4
- ★ BILLY JOEL-Uptown Girl 14-6
- ★ STEVIE NICKS-If Anyone Falls 16-10
- ★ BRYAN ADAMS-This Time 19-13
- DARYL HALL AND JOHN OATES-Say It Isn't So
- CULTURE CLUB-Church Of The Poison Mind
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- JARREAU-Trouble In Paradise
- RICK SPRINGFIELD-Souls
- THE POINTER SISTERS-I Need You
- JEFFREY OSBORNE-Stay With Me Tonight
- BOB SEGER-Old Time Rock & Roll
- AZTEC CAMERA-Oblivious
- WILLIE NELSON WITH WAYLON JENNINGS-Take It To The Limit

Midwest Region

PRIME MOVERS

- RUFUS AND CHAKA KHAN-All Night Long (All Night) (Warner Bros.)
- BILLY JOEL-Uptown Girl (Columbia)
- SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)

TOP ADD ONS

- CULTURE CLUB-Church Of The Poison Mind (Virgin/Epic)
- JOURNEY-Send Her My Love (Columbia)
- IRENE CARA-Why Me (Geffen)

BREAKOUTS

- DARYL HALL AND JOHN OATES-Say It Isn't So (RCA)
- BIG COUNTRY-In A Big Country (Mercury)
- ELTON JOHN-I Guess That's Why They Call It The Blues (Geffen)

KBEQ-FM-Kansas City

- THE MOTELS-Suddenly Last Summer
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- ASIA-The Smile Has Left Your Eyes
- KIM CARNES-Invisible Hands
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye

KDVV-FM-Topeka

- ★★ QUIET RIOT-Cum On Feel The Noize 18-8
- ★★ HUEY LEWIS AND THE NEWS-Heart And Soul 19-13
- ★ BILLY JOEL-Uptown Girl 23-15
- ★ PAT BENATAR-Love Is A Battlefield 27-18
- ★ JOHN COUGAR MELLENCAMP-Crumblin' Down 33-14
- ELTON JOHN-I Guess That's Why They Call It The Blues
- DARYL HALL AND JOHN OATES-Say It Isn't So
- IRENE CARA-Why Me
- DEF LEPPARD-Foolin'
- CULTURE CLUB-Church Of The Poison Mind
- JOURNEY-Send Her My Love
- BIG COUNTRY-In A Big Country
- NAKED EYES-When The Lights Go Out
- RICK SPRINGFIELD-Souls

KDWB-AM-Minneapolis

- ★★ SHEENA EASTON-Telephone (Long Distance Love Affair) 11-5
- ★ LIONEL RICHIE-All Night Long (All Night) 16-9
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 20-15
- ★ BILLY JOEL-Uptown Girl 24-16
- ★ ELO-Stranger 27-20
- ★ MATTHEW WILDER-Break My Stride
- PAT BENATAR-Love Is A Battlefield
- THREE DOG NIGHT-I Can't Help It
- IRENE CARA-Why Me

KEYN-FM-Wichita

- ★★ LIONEL RICHIE-All Night Long (All Night) 8-4
- ★★ THE MOTELS-Suddenly Last Summer 14-11
- ★ DAVID BOWIE-Modern Love 17-14
- ★ BRYAN ADAMS-This Time 18-15
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 19-16
- IRENE CARA-Why Me
- KIM CARNES-Invisible Hands
- EURYTHMICS-Love Is A Stranger
- JACKSON BROWNE-Tender Is The Night
- ASIA-The Smile Has Left Your Eyes
- RICK SPRINGFIELD-Souls
- CULTURE CLUB-Church Of The Poison Mind
- BIG COUNTRY-In A Big Country

KFYR-AM-Bismarck

- ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 1-1
- ★★ SHEENA EASTON-Telephone (Long Distance Love Affair) 3-2
- ★ THE POLICE-King Of Pain 5-3
- ★ QUIET RIOT-Cum On Feel The Noize 15-9
- ★ BILLY JOEL-Uptown Girl 16-11

- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- PAT BENATAR-Love Is A Battlefield
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- BARBRA STREISAND-The Way He Makes Me Feel
- ELTON JOHN-I Guess That's Why They Call It The Blues
- STRAY CATS-I Won't Stand In Your Way
- DARYL HALL AND JOHN OATES-Say It Isn't So
- JUICE NEWTON-Dirty Looks

KHTR-FM-St. Louis

- ★★ LIONEL RICHIE-All Night Long (All Night) 8-5
- ★★ BILLY JOEL-Uptown Girl 15-6
- ★★ LOVERBOY-Queen Of The Broken Hearts 19-11
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 21-14
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 22-19
- JOBOXERS-Just Got Lucky
- THE MOTELS-Suddenly Last Summer
- BIG COUNTRY-In A Big Country
- DONNA SUMMER-Unconditional Love
- HUEY LEWIS AND THE NEWS-Heart And Soul
- CULTURE CLUB-Church Of The Poison Mind
- PETER SCHILLING-Major Tom (Coming Home)
- JOURNEY-Send Her My Love
- EDDIE AND THE CRUISERS-On The Dark Side
- ASIA-The Smile Has Left Your Eyes
- THE HUMAN LEAGUE-Mirror Man

KIOA-AM-Des Moines

- ★★ LIONEL RICHIE-All Night Long (All Night) 3-1
- ★★ BONNIE TYLER-Total Eclipse Of The Heart 6-5
- ★ BILLY JOEL-Uptown Girl 11-6
- ★ MANHATTAN TRANSFER-Spice Of Life 15-8
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 24-14
- THE CARPENTERS-Make Believe It's Your First Time
- MELISSA MANCHESTER-No One Can Love You More Than Me
- DEBARGE-Time Will Reveal
- CLIFF RICHARD-Never Say Die
- BARBRA STREISAND-The Way He Makes Me Feel
- THE POINTER SISTERS-I Need You
- LINDA RONSTADT-What's She Got
- THE FOUR TOPS-I Just Can't Walk Away

KKLS-FM-Rapid City

- ★★ THE POLICE-King Of Pain 2-1
- ★ ROBERT PLANT-Big Log 7-5
- ★ THE MOTELS-Suddenly Last Summer 12-7
- ★ THE MOODY BLUES-Sitting At The Wheel 14-11
- ★ DAVID BOWIE-Modern Love 21-15
- ★ MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- IRENE CARA-Why Me
- JOURNEY-Send Her My Love
- DEF LEPPARD-Foolin'
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- CULTURE CLUB-Church Of The Poison Mind
- DARYL HALL AND JOHN OATES-Say It Isn't So

KMGK-FM-Des Moines

- ★★ THE POLICE-King Of Pain 2-1
- ★★ LIONEL RICHIE-All Night Long (All Night) 6-2
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 8-4
- ★ PRINCE-Deirious 10-5
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 15-9
- DARYL HALL AND JOHN OATES-Say It Isn't So
- ELTON JOHN-I Guess That's Why They Call It The Blues
- THE HUMAN LEAGUE-Mirror Man
- IRENE CARA-Why Me
- BIG COUNTRY-In A Big Country
- BARBRA STREISAND-The Way He Makes Me Feel
- PETER SCHILLING-Major Tom (Coming Home)
- MATTHEW WILDER-Break My Stride

KQKQ-FM-Omaha

- ★★ THE POLICE-King Of Pain 1-1
- ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 4-2
- ★ PRINCE-Deirious 6-3
- ★ LIONEL RICHIE-All Night Long (All Night) 8-4
- ★ QUIET RIOT-Cum On Feel The Noize 30-18
- DARYL HALL AND JOHN OATES-Say It Isn't So
- ASIA-The Smile Has Left Your Eyes
- THE HUMAN LEAGUE-Mirror Man
- JOBOXERS-Just Got Lucky
- KIM CARNES-Invisible Hands

KRNA-FM-Iowa City

- ★★ THE FIXX-One Thing Leads To Another 2-1
- ★★ THE TALKING HEADS-Burning Down The House 4-2
- ★ PRINCE-Deirious 5-4
- ★ THE MOTELS-Suddenly Last Summer 7-5
- ★ BILLY JOEL-Uptown Girl 13-8
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- MICHAEL STANLEY BAND-My Town
- ASIA-The Smile Has Left Your Eyes
- JOBOXERS-Just Got Lucky
- BIG COUNTRY-In A Big Country
- NAKED EYES-When The Lights Go Out
- ELTON JOHN-I Guess That's Why They Call It The Blues
- DARYL HALL AND JOHN OATES-Say It Isn't So
- STREETS-If Love Should Go

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

- ★★ BILLY JOEL-Uptown Girl 8-5
- ★★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 12-8
- ★ JACKSON BROWNE-Tender Is The Night 16-12
- ELTON JOHN-I Guess That's Why They Call It The Blues 20-16
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- BARBRA STREISAND-The Way He Makes Me Feel

WCIL-FM-Carbondale

- ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 2-1
- ★★ THE FIXX-One Thing Leads To Another 10-6
- ★ BILLY JOEL-Uptown Girl 15-7
- ★ LOVERBOY-Queen Of The Broken Hearts 28-14
- ★ PAT BENATAR-Love Is A Battlefield 29-18
- DARYL HALL AND JOHN OATES-Say It Isn't So
- EDDIE AND THE CRUISERS-On The Dark Side
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- HUEY LEWIS AND THE NEWS-Heart And Soul
- CLIFF RICHARD-Never Say Die
- THE HUMAN LEAGUE-Mirror Man
- CULTURE CLUB-Church Of The Poison Mind
- RICK SPRINGFIELD-Souls
- STRAY CATS-I Won't Stand In Your Way
- BOB SEGER-Old Time Rock & Roll
- ELTON JOHN-I Guess That's Why They Call It The Blues

WKAU-AM-FM-Appleton

- ★★ THE POLICE-King Of Pain 5-3
- ★★ THE FIXX-One Thing Leads To Another 3-1

- ★★ PRINCE-Deirious 11-6
- ★ LIONEL RICHIE-All Night Long (All Night) 22-11
- ★ BILLY JOEL-Uptown Girl 24-14
- ★ MEN AT WORK-Dr. Heckyl And Mr. Jive 23-17
- CULTURE CLUB-Church Of The Poison Mind
- IRENE CARA-Why Me
- RICK SPRINGFIELD-Souls
- JACKSON BROWNE-Tender Is The Night
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- THE HUMAN LEAGUE-Mirror Man
- BIG COUNTRY-In A Big Country

WKTI-FM-Milwaukee

- ★★ LIONEL RICHIE-All Night Long (All Night) 3-1
- ★★ SPANDAU BALLET-True 2-2
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 12-6
- ★ THE TALKING HEADS-Burning Down The House 13-10
- ★ BILLY JOEL-Uptown Girl 15-11
- DAVID BOWIE-Modern Love
- CULTURE CLUB-Church Of The Poison Mind
- JACKSON BROWNE-Tender Is The Night
- DARYL HALL AND JOHN OATES-Say It Isn't So
- IRENE CARA-Why Me
- PAT BENATAR-Love Is A Battlefield

WKZW-FM-Peoria

- ★★ THE POLICE-King Of Pain 2-1
- ★★ AIR SUPPLY-Making Love Out Of Nothing At All 3-2
- ★ BRYAN ADAMS-This Time 6-5
- ★ LIONEL RICHIE-All Night Long (All Night) 9-6
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 22-11
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- IRENE CARA-Why Me
- CULTURE CLUB-Church Of The Poison Mind
- DARYL HALL AND JOHN OATES-Say It Isn't So

WL0L-FM-Minneapolis

- ★★ AGNETHA FALTSKOG-Can't Shake Loose 6-1
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 11-6
- ★ PAT BENATAR-Love Is A Battlefield 18-14
- ★ LIONEL RICHIE-All Night Long (All Night) 22-15
- ★ HUEY LEWIS AND THE NEWS-Heart And Soul 23-17
- DARYL HALL AND JOHN OATES-Say It Isn't So
- ELTON JOHN-I Guess That's Why They Call It The Blues
- CLIFF RICHARD-Never Say Die
- BIG COUNTRY-In A Big Country
- THE ROMANTICS-Talking In Your Sleep
- THE POINTER SISTERS-I Need You
- CULTURE CLUB-Church Of The Poison Mind

WLS-AM-Chicago

- ★★ BOB SEGER-Old Time Rock & Roll 18-7
- ★★ LIONEL RICHIE-All Night Long (All Night) 38-10
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 4-2
- ★ QUIET RIOT-Cum On Feel The Noize 5-3
- ★ DEF LEPPARD-Foolin' 19-15
- THE MOTELS-Suddenly Last Summer
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- BILLY JOEL-Uptown Girl
- LOVERBOY-Queen Of The Broken Hearts
- JOURNEY-Send Her My Love
- SURVIVOR-Caught In The Game

WLS-FM-Chicago

- ★★ BOB SEGER-Old Time Rock & Roll 18-7
- ★★ LIONEL RICHIE-All Night Long (All Night) 38-10
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 4-2
- ★ QUIET RIOT-Cum On Feel The Noize 5-3
- ★ THE TALKING HEADS-Burning Down The House 11-9
- ★ PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- BILLY JOEL-Uptown Girl
- LOVERBOY-Queen Of The Broken Hearts
- JOURNEY-Send Her My Love
- HUEY LEWIS AND THE NEWS-Heart And Soul
- SURVIVOR-Caught In The Game

WRKR-FM-Racine

- CULTURE CLUB-Church Of The Poison Mind
- DARYL HALL AND JOHN OATES-Say It Isn't So
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ASIA-The Smile Has Left Your Eyes

WSPT-FM-Stevens Point

- ★★ THE FIXX-One Thing Leads To Another 3-1
- ★★ THE TALKING HEADS-Burning Down The House 4-3
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 12-5
- ★ BILLY JOEL-Uptown Girl 27-19
- ★ LIONEL RICHIE-All Night Long (All Night) 31-21
- DARYL HALL AND JOHN OATES-Say It Isn't So
- THE HUMAN LEAGUE-Mirror Man
- PAT BENATAR-Love Is A Battlefield
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- CULTURE CLUB-Church Of The Poison Mind
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ASIA-The Smile Has Left Your Eyes
- SURVIVOR-Caught In The Game
- BIG COUNTRY-In A Big Country

WZEE-FM-Madison

- ★★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★★ MEN WITHOUT HATS-The Safety Dance 2-2
- ★ PAT BENATAR-Love Is A Battlefield 17-6
- ★ QUIET RIOT-Cum On Feel The Noize 21-7
- ★ BILLY JOEL-Uptown Girl 25-11
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- IRENE CARA-Why Me
- MICHAEL SEMBELLO-Automatic Man
- THE ROMANTICS-Talking In Your Sleep
- DARYL HALL AND JOHN OATES-Say It Isn't So
- BIG COUNTRY-In A Big Country
- RICK SPRINGFIELD-Souls
- MANHATTAN TRANSFER-Spice Of Life

WZOK-FM-Rockford

- ★★ AIR SUPPLY-Making Love Out Of Nothing At All 2-1
- ★★ STEVIE NICKS-If Anyone Falls 9-5
- ★ THE MOTELS-Suddenly Last Summer 8-6
- ★ THE MOODY BLUES-Sitting At The Wheel 11-7
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 16-8
- PAT BENATAR-Love Is A Battlefield
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- HUEY LEWIS AND THE NEWS-Heart And Soul

Northeast Region

PRIME MOVERS

- LIONEL RICHIE-All Night Long (All Night) (Motown)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream (RCA)
- THE POLICE-King Of Pain (A&M)

TOP ADD ONS

- CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)
- DEBARGE-Time Will Reveal (Gordy)
- RUFUS AND CHAKA KHAN-Ain't Nobody (Warner Bros.)

BREAKOUTS

- DARYL HALL AND JOHN OATES-Say It Isn't So (RCA)
- ELTON JOHN-I Guess That's Why They Call It The Blues (Geffen)
- STRAY CATS-I Won't Stand In Your Way (EMI-America)

WACZ-AM-Bangor

- ★★ QUIET RIOT-Cum On Feel The Noize 26-19
- ★★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 31-27
- ★ JOHN COUGAR MELLENCAMP-Crumblin' Down 34-29
- ★ MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) 39-35
- ★ THE HUMAN LEAGUE-Mirror Man 40-36
- DARYL HALL AND JOHN OATES-Say It Isn't So
- PAUL YOUNG-Wherever I Lay My Hat
- MATTHEW WIL

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/18/83)

Continued from previous page

- DEBARGE—Time Will Reveal
- BIG COUNTRY—In A Big Country

WPST-FM—Trenton

- (Tom Taylor—M.D.)
- ★ BILLY JOEL—Uptown Girl 14-5
- ★ PRINCE—Delirious 13-6
- ★ PAT BENATAR—Love Is A Battlefield 32-21
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 40-29
- ★ ASIA—The Smile Has Left Your Eyes 48-36
- DARYL HALL AND JOHN OATES—Say It Isn't So
- ELTON JOHN—I Guess That's Why They Call It The Blues
- RICK SPRINGFIELD—Souls
- GLENN SHORROCK—Don't Girls Get Lonely
- KIM CARNES—Invisible Hands
- CEE FARROW—Should I Love You
- RUFUS AND CHAKA KHAN—Ain't Nobody
- CULTURE CLUB—Church Of The Poison Mind
- IRENE CARA—Why Me
- BIG COUNTRY—In A Big Country
- STRAY CATS—I Won't Stand In Your Way

WRCK-FM—Utica Rome

- (Jim Rietz—M.D.)
- ★ QUIET RIOT—Cum On Feel The Noize 3-1
- ★ PAT BENATAR—Love Is A Battlefield 19-9
- ★ BOB SEGER—Old Time Rock & Roll 16-14
- ★ BRYAN ADAMS—This Time 20-15
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul 22-16
- DARYL HALL AND JOHN OATES—Say It Isn't So
- RAINBOW—Street Of Dreams
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- THE HUMAN LEAGUE—Mirror Man
- CULTURE CLUB—Church Of The Poison Mind
- EDDIE AND THE CRUISERS—On The Dark Side
- STRAY CATS—I Won't Stand In Your Way
- DOKKEN—Breaking The Chains
- TIM FINN—Made My Day
- EYE TO EYE—Lucky

WROR-FM—Boston

- (Kay Berkowitz—M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 5-1
- ★ PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love 6-3
- ★ DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye 17-7
- ★ LIONEL RICHIE—All Night Long (All Night) 15-9
- ★ MANHATTAN TRANSFER—Spice Of Life 18-10
- DARYL HALL AND JOHN OATES—Say It Isn't So
- DEBARGE—Time Will Reveal
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- JOE "BEAN" ESPOSITO—Lady, Lady, Lady
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- BARBRA STREISAND—The Way He Makes Me Feel

WSPK-FM (K-104)—Poughkeepsie

- (Chris Leide—M.D.)
- ★ PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say 33-23
- ★ PAT BENATAR—Love Is A Battlefield 36-24
- ★ MICHAEL SEMBELLO—Automatic Man 21-13
- ★ JOBOXERS—Just Got Lucky 23-19
- ★ MEN AT WORK—Dr. Heckyl And Mr. Jive 16-9
- CULTURE CLUB—Church Of The Poison Mind
- CLIFF RICHARD—Never Say Die
- IRENE CARA—Why Me
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- KIM CARNES—Invisible Hands
- THE ROMANTICS—Talking In Your Sleep
- ELTON JOHN—I Guess That's Why They Call It The Blues
- PETER SCHILLING—Major Tom (Coming Home)
- NAKED EYES—When The Lights Go Out
- RUFUS AND CHAKA KHAN—Ain't Nobody
- HEART—Allies
- DARYL HALL AND JOHN OATES—Say It Isn't So

WTIC-FM—Hartford

- (Mike West—M.D.)
- ★ LIONEL RICHIE—All Night Long (All Night) 1-1
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 1-1
- ★ BILLY JOEL—Uptown Girl 15-6
- ★ PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say 23-15
- ★ THE MOTELS—Suddenly Last Summer 20-10
- DARYL HALL AND JOHN OATES—Say It Isn't So
- PAT BENATAR—Love Is A Battlefield
- ELTON JOHN—I Guess That's Why They Call It The Blues

WTRY-AM—Albany

- (Bill Cahill—M.D.)
- ★ SPANDAU BALLET—True 4-3
- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 6-5
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 8-6
- ★ QUIET RIOT—Cum On Feel The Noize 11-7
- ★ LIONEL RICHIE—All Night Long (All Night) 17-12
- DARYL HALL AND JOHN OATES—Say It Isn't So
- BIG COUNTRY—In A Big Country
- CULTURE CLUB—Church Of The Poison Mind
- ASIA—The Smile Has Left Your Eyes
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- BARBRA STREISAND—The Way He Makes Me Feel
- PETER SCHILLING—Major Tom (Coming Home)
- HEART—Allies

WTSN-AM—Dover

- (Jim Sebastian—M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 5-3
- ★ THE FIXX—One Thing Leads To Another 7-5
- ★ PRINCE—Delirious 8-7
- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 16-10
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul 25-16
- ASIA—The Smile Has Left Your Eyes
- LINDA RONSTADT—What's She Got
- BARBRA STREISAND—The Way He Makes Me Feel
- DARYL HALL AND JOHN OATES—Say It Isn't So
- THE HUMAN LEAGUE—Mirror Man

WXKS-FM—Boston

- (Geni Donaghey—M.D.)
- ★ THE POLICE—King Of Pain 5-1
- ★ PRINCE—Delirious 4-3
- ★ LIONEL RICHIE—All Night Long (All Night) 8-4
- ★ STEVIE NICKS—If Anyone Falls 22-15
- ★ JOHN COUGAR MELLENCAMP—Crumblin' Down 27-20
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul
- ★ PAUL YOUNG—Wherever I Lay My Hat
- ★ EDDIE AND THE CRUISERS—On The Dark Side
- ★ KLIQUE—Stop Doggin' Me Around
- ★ GRAND MASTER FLASH AND MELLE MEL—White Lines (Don't Don't Do It)
- ★ PETER SCHILLING—Major Tom (Coming Home)
- ★ MADONNA—Holiday
- ★ CYNDI LAUTER—Girls Just Want To Have Fun

WXTU-FM—Philadelphia

- (Doug Welldon—M.D.)
- ★ KLIQUE—Stop Doggin' Me Around 12-4

- ★ MADONNA—Holiday 15-8
- ★ PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say 21-9
- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 20-15
- ★ RANDY CRAWFORD—Nightline 35-25
- NEW YORK CITY PEACH BOYS—On A Journey
- WEST STREET MOB—Break Dancin'—Electric Boogie
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- CULTURE CLUB—Church Of The Poison Mind
- JEFFREY OSBORNE—Stay With Me Tonight
- THE S.O.S. BAND—Tell Me If You Still Care
- IRENE CARA—Why Me
- RENE AND ANGELA—My First Love
- SLAVE—Shake It Up
- TEENA MARIE—Fix It
- THE POINTER SISTERS—I Need You
- TAVARES—Deeper In Love
- MEN WITHOUT HATS—I Like
- SHANNON—Let The Music Play
- CHEZ JANKEL—Without You
- JAMES INGRAM—Party Animal
- RICK JAMES—U Bring The Freak Out
- DARYL HALL AND JOHN OATES—Say It Isn't So
- ATLANTIC STARR—Touch A Four Leaf Clover

Mid-Atlantic Region

★ PRIME MOVERS

- BILLY JOEL—Uptown Girl (Columbia)
- LIONEL RICHIE—All Night Long (All Night) (Motown)
- HUEY LEWIS AND THE NEWS—Heart And Soul (Chrysalis)

● TOP ADD ONS

- IRENE CARA—Why Me (Geffen)
- JOHN COUGAR MELLENCAMP—Crumblin' Down (Riva/Mercury)
- CULTURE CLUB—Church Of The Poisoned Mind (Virgin/Epic)

BREAKOUTS

- THE POINTER SISTERS—I Need You (Planet (RCA))

WAEB-AM—Allentown

- (Mike Chapman—M.D.)
- ★ LIONEL RICHIE—All Night Long (All Night) 4-1
- ★ BILLY JOEL—Uptown Girl 11-7
- ★ THE COMMODORES—Only You 12-9
- ★ ANNE MURRAY—A Little Good News 18-12
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- THE FOUR TOPS—I Just Can't Walk Away
- CLIFF RICHARD—Never Say Die

WBSB-FM—Baltimore

- (Jan Jefferies—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 5-2
- ★ THE FIXX—One Thing Leads To Another 3-3
- ★ RUFUS AND CHAKA KHAN—Ain't Nobody 4-4
- ★ LIONEL RICHIE—All Night Long (All Night) 7-6
- CULTURE CLUB—Church Of The Poison Mind
- DARYL HALL AND JOHN OATES—Say It Isn't So
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- RICK SPRINGFIELD—Souls
- IRENE CARA—Why Me
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- STRAY CATS—I Won't Stand In Your Way

WCIR-FM—Beckley

- (Bob Spencer—M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 2-1
- ★ THE POLICE—King Of Pain 4-2
- ★ THE FIXX—One Thing Leads To Another 5-4
- ★ BRYAN ADAMS—This Time 7-6
- ★ LIONEL RICHIE—All Night Long (All Night) 8-7
- MICHAEL SEMBELLO—Automatic Man
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- ROMAN HOLIDAY—Don't Try And Stop It
- STACY LATTISAW—Miracles
- DEF LEPPARD—Foolin'
- CEE FARROW—Should I Love You
- ASIA—The Smile Has Left Your Eyes
- DEBARGE—Time Will Reveal
- DARYL HALL AND JOHN OATES—Say It Isn't So
- BARBRA STREISAND—The Way He Makes Me Feel
- MATTHEW WILDER—Break My Stride

WFBG-AM—Altoona

- (Tony Booth—M.D.)
- ★ BILLY JOEL—Uptown Girl 19-12
- ★ BOB SEGER—Old Time Rock & Roll 23-16
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul 25-19
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 32-24
- ★ PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say 39-29
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- MANHATTAN TRANSFER—Spice Of Life
- QUARTERFLASH—Take Another Picture
- IRENE CARA—Why Me
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- CULTURE CLUB—Church Of The Poison Mind
- DARYL HALL AND JOHN OATES—Say It Isn't So
- NAKED EYES—When The Lights Go Out
- MELISSA MANCHESTER—No One Can Love You More Than Me
- ELTON JOHN—I Guess That's Why They Call It The Blues
- KIM CARNES—Invisible Hands
- ELTON JOHN—I Guess That's Why They Call It The Blues
- BARBRA STREISAND—The Way He Makes Me Feel
- TIM FINN—Made My Day

WKRZ-FM—Wilkes-Barre

- (Jim Rising—P.D.)
- ★ THE POLICE—King Of Pain 4-1
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul 12-4
- ★ PRINCE—Delirious 11-7
- ★ BILLY JOEL—Uptown Girl 13-9
- ★ PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love 23-12
- THE POINTER SISTERS—I Need You
- DARYL HALL AND JOHN OATES—Say It Isn't So
- PAT BENATAR—Love Is A Battlefield
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- BARBRA STREISAND—The Way He Makes Me Feel
- LINDA RONSTADT—What's She Got
- ELTON JOHN—I Guess That's Why They Call It The Blues

- BETTE MIDLER—Favorite Waste Of Time
- JENNIFER WARNES—All The Right Moves
- JUICE NEWTON—Dirty Looks

WNVZ-FM—Norfolk

- (Steve Kelly—M.D.)
- ★ DAVID BOWIE—Modern Love 22-13
- ★ PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say 39-33
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul 24-17
- ★ MICHAEL SEMBELLO—Automatic Man 34-29
- ★ JACKSON BROWNE—Tender Is The Night 37-31
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- DEF LEPPARD—Foolin'
- THE HUMAN LEAGUE—Mirror Man
- ASIA—The Smile Has Left Your Eyes
- RICK SPRINGFIELD—Souls
- THE POINTER SISTERS—I Need You
- KIM CARNES—Invisible Hands
- DARYL HALL AND JOHN OATES—Say It Isn't So
- JAMES INGRAM—Party Animal
- KLIQUE—Stop Doggin' Me Around
- STACY LATTISAW—Miracles
- QUIET RIOT—Cum On Feel The Noize

WQXA-FM—York

- (Dan Steele—M.D.)
- ★ MANHATTAN TRANSFER—Spice Of Life 18-11
- ★ STEVIE NICKS—If Anyone Falls 19-12
- ★ BRYAN ADAMS—This Time 20-14
- ★ BILLY JOEL—Uptown Girl 23-19
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul 25-20
- IRENE CARA—Why Me
- KIM CARNES—Invisible Hands
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- JOBOXERS—Just Got Lucky
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- THE HUMAN LEAGUE—Mirror Man
- DARYL HALL AND JOHN OATES—Say It Isn't So
- BARBRA STREISAND—The Way He Makes Me Feel

WRQX-FM—Washington

- (Mary Tatem—M.D.)
- ★ ROD STEWART—What Am I Gonna Do 8-6
- ★ JOURNEY—Send Her My Love 16-13
- ★ THE TALKING HEADS—Burning Down The House 19-16
- ★ BILLY JOEL—Uptown Girl 21-17
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 30-20
- LOVERBOY—Queen Of The Broken Hearts
- PETER SCHILLING—Major Tom (Coming Home)
- THE POINTER SISTERS—I Need You
- IRENE CARA—Why Me

WRVQ-FM—Richmond

- (Bob Lewis—M.D.)
- ★ LIONEL RICHIE—All Night Long (All Night) 6-3
- ★ THE FIXX—One Thing Leads To Another 9-4
- ★ PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say 13-9
- ★ THE TALKING HEADS—Burning Down The House 24-13
- ★ BILLY JOEL—Uptown Girl 28-15
- DARYL HALL AND JOHN OATES—Say It Isn't So
- IRENE CARA—Why Me
- KLIQUE—Stop Doggin' Me Around
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- JEFFREY OSBORNE—Stay With Me Tonight
- RUFUS AND CHAKA KHAN—Ain't Nobody
- PAT BENATAR—Love Is A Battlefield
- EURYTHMICS—Love Is A Stranger
- ROMAN HOLIDAY—Don't Try And Stop It
- THE HUMAN LEAGUE—Mirror Man
- QUIET RIOT—Cum On Feel The Noize
- THE POINTER SISTERS—I Need You
- ASIA—The Smile Has Left Your Eyes
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- MARY JANE GIRLS—Boys
- CULTURE CLUB—Church Of The Poison Mind

WXIL-FM—Parkersburg

- (Paul Demille—M.D.)
- ★ LIONEL RICHIE—All Night Long (All Night) 1-1
- ★ LOVERBOY—Queen Of The Broken Hearts 2-2
- ★ PAT BENATAR—Love Is A Battlefield 13-6
- ★ QUIET RIOT—Cum On Feel The Noize 20-12
- ★ RICK SPRINGFIELD—Souls 21-14
- DARYL HALL AND JOHN OATES—Say It Isn't So
- THE CARPENTERS—Make Believe It's Your First Time
- ASIA—The Smile Has Left Your Eyes
- RUFUS AND CHAKA KHAN—Ain't Nobody
- DEBORAH ALLEN—Baby I Lied
- JOBOXERS—Just Got Lucky
- THE FOUR TOPS—I Just Can't Walk Away
- THE ROMANTICS—Talking In Your Sleep
- STRAY CATS—I Won't Stand In Your Way
- BARBRA STREISAND—The Way He Makes Me Feel
- KIM CARNES—Invisible Hands
- SURVIVOR—Caught In The Game
- RAINBOW—Street Of Dreams

WXLK-FM—Roanoke

- (Don O' Shea—M.D.)
- ★ SPANDAU BALLET—True 2-1
- ★ DAVID BOWIE—Modern Love 5-3
- ★ THE TALKING HEADS—Burning Down The House 7-5
- ★ PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love 8-7
- JOBOXERS—Just Got Lucky 10-9
- DARYL HALL AND JOHN OATES—Say It Isn't So
- KIM CARNES—Invisible Hands
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- LANI HALL—Never Say Never Again
- QUIET RIOT—Cum On Feel The Noize
- CULTURE CLUB—Church Of The Poison Mind
- ASIA—The Smile Has Left Your Eyes
- IRENE CARA—Why Me

WYCR-FM—York

- (J.J. Randolph—M.D.)
- ★ THE MOTELS—Suddenly Last Summer 6-3
- ★ PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love 9-6
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul 21-17
- ★ QUIET RIOT—Cum On Feel The Noize 27-22
- ★ MICHAEL STANLEY BAND—My Town 33-25
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- BIG COUNTRY—In A Big Country
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- MEN AT WORK—Dr. Heckyl And Mr. Jive
- MICHAEL SEMBELLO—Automatic Man
- KIM CARNES—Invisible Hands
- RICK SPRINGFIELD—Souls
- DARYL HALL AND JOHN OATES—Say It Isn't So
- ELTON JOHN—I Guess That's Why They Call It The Blues
- STRAY CATS—I Won't Stand In Your Way
- MEN WITHOUT HATS—I Like

WZYQ-FM—Frederick

- (Kemosabi Joe—M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 1-1
- ★ LIONEL RICHIE—All Night Long (All Night) 8-2
- ★ QUIET RIOT—Cum On Feel The Noize 11-4
- ★ PRINCE—Delirious 5-5

- ★ BILLY JOEL—Uptown Girl 19-7
- DARYL HALL AND JOHN OATES—Say It Isn't So
- STRAY CATS—I Won't Stand In Your Way
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- IRENE CARA—Why Me
- JOBOXERS—Just Got Lucky
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- BIG COUNTRY—In A Big Country
- ELTON JOHN—I Guess That's Why They Call It The Blues
- SURVIVOR—Caught In The Game
- PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love

Southeast Region

★ PRIME MOVERS

- LIONEL RICHIE—All Night Long (All Night) (Motown)
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream (RCA)
- MICHAEL JACKSON—P. Y. T. (Pretty Young Thing) (Epic)

● TOP ADD ONS

- CULTURE CLUB—Church Of The Poisoned Mind (Virgin/Epic)
- THE HUMAN LEAGUE—Mirror Man (A&M)
- IRENE CARA—Why Me (Geffen)

BREAKOUTS

- DARYL HALL AND JOHN OATES—Say It Isn't So (RCA)
- LINDA RONSTADT—Whats New (Asylum)
- STRAY CATS—I Won't Stand In Your Way (EMI-America)

WAEV-FM—Savannah

- (Scott Rodgers—M.D.)
- ★ BRYAN ADAMS—This Time 15-10
- ★ BILLY JOEL—Uptown Girl 19-11
- ★ JACKSON BROWNE—Tender Is The Night 22-12
- ★ PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love 20-14
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye 25-17
- ELTON JOHN—I Guess That's Why They Call It The Blues
- MICHAEL STANLEY BAND—My Town
- IRENE CARA—Why Me
- PETER SCHILLING—Major Tom (Coming Home)
- ROMAN HOLIDAY—Don't Try And Stop It
- THE HUMAN LEAGUE—Mirror Man
- MATTHEW WILDER—Break My Stride
- DARYL HALL AND JOHN OATES—Say It Isn't So
- JEFFREY OSBORNE—Stay With Me Tonight
- LINDA RONSTADT—What's She Got
- RUFUS AND CHAKA KHAN—Ain't Nobody

WANS-FM—Anderson/Greenville

- (Rod Metts—M.D.)
- ★ SPANDAU BALLET—True 1-1
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 2-2
- ★ LIONEL RICHIE—All Night Long (All Night) 7-3
- ★ DAVID BOWIE—Modern Love 17-12
- ★ PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say 31-22
- DARYL HALL AND JOHN OATES—Say It Isn't So
- KLIQUE—Stop Doggin' Me Around
- THE HUMAN LEAGUE—Mirror Man
- ASIA—The Smile Has Left Your Eyes
- DEF LEPPARD—Foolin'
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- JOBOXERS—Just Got Lucky
- BIG COUNTRY—In A Big Country
- DEBARGE—Time Will Reveal

WAXY-FM—Ft. Lauderdale

- (Kenny Lee—M.D.)
- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ LIONEL RICHIE—All Night Long (All Night) 8-3
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 9-4
- ★ THE POLICE—King Of Pain 14-11
- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 15-12
- STEVIE NICKS—If Anyone Falls
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- BILLY JOEL—Uptown Girl

WBBQ-FM—Augusta

- (Bruce Stevens—M.D.)
- ★ LIONEL RICHIE—All Night Long (All Night) 6-2
- ★ PRINCE—Delirious 12-6
- ★ BILLY JOEL—Uptown Girl 23-10
- ★ DAVID BOWIE—Modern Love 21-12
- QUIET RIOT—Cum On Feel The Noize 27-22
- DARYL HALL AND JOHN OATES—Say It Isn't So
- CULTURE CLUB—Church Of The Poison Mind
- RUFUS AND CHAKA KHAN—Ain't Nobody
- IRENE CARA—Why Me
- ASIA—The Smile Has Left Your Eyes
- LINDA RONSTADT—What's She Got
- BIG COUNTRY—In A Big Country
- DEBARGE—Time Will Reveal

WBCY-FM—Charlotte

- (Bob Kagan—M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 1-1
- ★ LIONEL RICHIE—All Night Long (All Night) 3-3
- ★ PRINCE—Delirious 5-5
- ★ BILLY JOEL—Uptown Girl 12-6
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 20-10
- DARYL HALL AND JOHN OATES—Say It Isn't So
- IRENE CARA—Why Me
- HEART—Allies
- STACY LATTISAW—Miracles
- RICK SPRINGFIELD—Souls
- JACKSON BROWNE—Tender Is The Night

WBJW-FM—Orlando

- (Terry Long—M. D.)
- ★ THE POLICE—King Of Pain 1-1
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 5-3
- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 7-5
- ★ THE FIXX—One Thing Leads To Another 14-7
- ★ BRYAN ADAMS—This Time 12-3
- PAT BENATAR—Love Is A Battlefield
- CULTURE CLUB—Church Of The Poison Mind
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- ASIA—The Smile Has Left Your Eyes
- JOHN COUGAR MELLENCAMP—Crumblin' Down

- THE HUMAN LEAGUE—Mirror Man
- IRENE CARA—Why Me

WCGO-FM—Columbus

- (Ralph Carol—M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 1-1
- ★ THE POLICE—King Of Pain 2-2
- ★ THE TALKING HEADS—Burning Down The House 4-3
- ★ PRINCE—Delirious 5-4
- ★ LIONEL RICHIE—All Night Long (All Night) 12-6
- CULTURE CLUB—Church Of The Poison Mind
- RICK SPRINGFIELD—Souls
- MICHAEL STANLEY BAND—My Town
- QUIET RIOT—Cum On Feel The Noize
- JOURNEY—Send Her My Love
- PAT BENATAR—Love Is A Battlefield
- JOBOXERS—Just Got Lucky
- DARYL HALL AND JOHN OATES—Say It Isn't So
- THE COMMODORES—Only You
- JEFFREY OSBORNE—Stay With Me Tonight
- BIG COUNTRY—In A Big Country

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. **Midnight Train To Georgia**, Gladys Knight & the Pips, **Buddah**
2. **Angie**, Rolling Stones, **Rolling Stones**
3. **Half-Breed**, Cher, **MCA**
4. **Ramblin' Man**, Allman Brothers Band, **Capricorn**
5. **Keep On Truckin'**, Eddie Kendricks, **Tamla**
6. **Let's Get It On**, Marvin Gaye, **Tamla**
7. **Paper Roses**, Marie Osmond, **MGM**
8. **Heartbeat It's A Lovebeat**, DeFranco Family, **20th Century**
9. **Who's That Lady**, Isley Brothers, **T-Neck**
10. **Higher Ground**, Stevie Wonder, **Tamla**

POP SINGLES—20 Years Ago

1. **Sugar Shack**, Jimmy Gilmer & the Fireballs, **Dot**
2. **Be My Baby**, Ronettes, **Philles**
3. **Deep Purple**, Nino Tempo & April Stevens, **Atco**
4. **Busted**, Ray Charles, **ABC-Paramount**
5. **Blue Velvet**, Bobby Vinton, **Epic**
6. **Donna The Prima Donna**, Dion DiMucci, **Columbia**
7. **Mean Woman Blues**, Roy Orbison, **Monument**
8. **Washington Square**, Village Stompers, **Epic**
9. **Don't Think Twice It's All Right**, Peter, Paul & Mary, **Warner Bros.**
10. **Cry Baby**, Garnet Mimms, & the Enchanters, **United Artists**

TOP LPs—10 Years Ago

1. **Goats Head Soup**, Rolling Stones, **Rolling Stones**
2. **Brothers & Sisters**, Allman Brothers Band, **Capricorn**
3. **Los Cochinos**, Cheech & Chong, **Ode**
4. **Let's Get It On**, Marvin Gaye, **Tamla**
5. **Goodbye Yellow Brick Road**, Elton John, **MCA**
6. **Innervisions**, Stevie Wonder, **Tamla**
7. **Angel Clare**, Garfunkel, **Columbia**
8. **Deliver The Word**, War, **United Artists**
9. **3+3**, Isley Brothers, **T-Neck**
10. **The Smoker You Drink The Player You Get**, Joe Walsh, **Dunhill**

TOP LPs—20 Years Ago

1. **Peter, Paul & Mary**, Warner Bros.
2. **Bye Bye Birdie**, Soundtrack, **RCA Victor**
3. **My Son, The Nut**, Allan Sherman, **Warner Bros.**
4. **Moving**, Peter, Paul & Mary, **Warner Bros.**
5. **The Second Barbra Streisand Album**, **Columbia**
6. **Ingredients In A Recipe For Soul**, Ray Charles, **ABC-Paramount**
7. **Elvis' Golden Records, Vol. 3**, **RCA Victor**
8. **West Side Story**, Soundtrack, **Columbia**
9. **Trini Lopez At PJ's**, Reprise
10. **Blue Velvet**, Bobby Vinton, **Epic**

COUNTRY SINGLES—10 Years Ago

1. **We're Gonna Hold On**, George Jones & Tammy Wynette, **Epic**
2. **Ridin' My Thumb To Mexico**, Johnny Rodriguez, **Mercury**
3. **Don't Give Up On Me**, Jerry Wallace, **MCA**
4. **Rednecks, White Socks & Blue Ribbon Beer**, Johnny Russell, **RCA**
5. **Sawmill**, Mel Tillis, **MGM**
6. **Paper Roses**, Marie Osmond, **MGM**
7. **You've Never Been This Far**, Conway Twitty, **MCA**
8. **Sunday Sunrise**, Brenda Lee, **MCA**
9. **The Midnight Oil**, Barbara Mandrell, **Columbia**
10. **Country Sunshine**, Dottie West, **RCA**

SOUL SINGLES—10 Years Ago

1. **Midnight Train To Georgia**, Gladys Knight & the Pips, **Buddah**
2. **Get It Together**, Jackson 5, **Motown**
3. **Hey Girl (I Like Your Style)**, Temptations, **Gordy**
4. **Hurts So Good**, Millie Jackson, **Spring**
5. **Funky Stuff**, Kool & the Gang, **De-Lite**
6. **I Can't Stand The Rain**, Ann Peebles, **Hi**
7. **Check It Out**, Tavares, **Capitol**
8. **Space Race**, Billy Preston, **A&M**
9. **Keep On Truckin'**, Eddie Kendricks, **Tamla**
10. **Sexy, Sexy/Theme From "Slaughter"**, James Brown, **Polydor**

• Continued from page 14

Crazy Dave Otto played a limited engagement in Dallas. The former KZZP Phoenix morning man, who left for WRQX (if you're still not used to the calls, it was WFAA) this summer, is once again at large, being replaced at the "Rocks" by **John Forsythe**. Forsythe has been at country-formatted KLIF across town for the past year and a half in the morning shift, until local legend **Bill Mack** swung back into action and took over that slot last month.

Speaking of legends, WFUN Miami's **Bob Gordon**, who most recently was at WKAT there, can now be heard on Miami/Fort Lauderdale's "Music Of Your Life" outlet, WLQY, in the 6 a.m. to 11 a.m. slot.

If you happen to be skiing the Rocky Mountains with your Walkman this winter, you'll notice Grand County, Colo. has discovered radio. Or maybe radio has discovered it. In either case, the ski haven, 71 miles northwest of Denver, will be graced with the adult top 40 sounds of KSKE as of Nov. 1. Depending on where you are (the station has a repeater), you'll hear it at 105.5 or 106.3. **Robert E. Worthington** is president, with **GM John M. Sobczak** pulling down an airshift.

KSMX Fort Dodge, Iowa changes hands and hands-on management; Smithway Communications has sold the FM facility to ABC (no relation) Radio of Fort Dodge Ltd. KJJC Osceola, Iowa sales manager **Douglas J. Neatrou** comes on board as GM, while the station segues from AC to modern country as "92-X" utilizing SMN.

One of our favorite relatives, **Cousin Brucie**, is at it again. Hot on the heels of Sillerman-Morrow's purchase of WHMP-AM-FM Northampton, Mass., Bruce and his partner have agreed to purchase another combo in the state, Sconnix's WOCB/WSOX in West Yarmouth, for \$4.1 million. That will bring their growing chain's total to eight radio, one tv.

WCCO-FM Minneapolis morning personality **Tim Russell** segues over to the powerful AM side of the operation, co-hosting the afternoon show

New WYSP Push:
'Bucks For Blocks'

PHILADELPHIA—WYSP, which finished 10th in the last Arbitron book, just below WMMR, its FM rock rival, has launched an ambitious "Bucks For Blocks" promotion this month to help boost its ratings. Throughout October, WYSP is giving away its entire tv advertising budget of \$94,000 (which coincides with its spot on the FM dial) to its listeners.

Each week, WYSP jocks play "blocks" of three or more songs by an artist/group. Listeners are invited to send in a postcard listing jock, name of artist/group, date and approximate time of the block. Random drawings are held at the end of the week and winners, five each day, are awarded \$94 each.

Along with the on-the-air giveaways, "Bucks For Blocks" also includes visits by WYSP personalities to pre-announced neighborhoods in the area with prizes. In addition, staffer **Steve Wednesday** is going to the same neighborhood as the WYSP personalities each day looking for motorists with bumper stickers on their cars, and giving away \$94 to each lucky motorist he finds.

MAURIE H. ORODENKER

(1-3 p.m.) with **Ruth Koscielak**, whose former evening slot ("CCO At Large") is now hosted by **Jim Rogers**. Meanwhile, **Dan Hertsgaard** returns to the weekend lineup with **Denny Long** doing weekend evenings.

Noble's signed Grand Rapids' WXQT, Battle Creek's WKNR, Oceanside's KEZL and Sierra Vista's KSWA (it's in Arizona, for those of you sans atlas) to the "Great Gold," oldies format.

The first annual Midwest Radio Programming/Management Forum will be held Nov. 4 and 5 at Zopelt Auditorium on the campus of Oral Roberts Univ. It's chaired by ORU's Dr. Thomas Durfey (you may remember him as **Tommy Carl**, a one-time rock jock) and the guy who made our chair legendary, **Claude Hall**, who is now adjunct assistant professor of mass communications at Phillips Univ. in Enid, Okla. The duo has come up with a million-dollar cast for the meeting, including one of the guys who started it all in 1956, **Bill Stewart**. If you'd like to know more, or just want to say hi to an old friend, give Claude a call at (405) 237-4433, ext. 218.

WMKE Milwaukee's **Marce Franklin** now fills the 9 p.m.-1 a.m. slot at KYKY (KY98, the old KSLQ) St. Louis. And while we're on the subject, we forgot to mention **Scott Alexander** last week. Scott, who programmed CBS' KHTR there, is now doing mornings on Doubleday's KWK-AM-FM in town, where he also serves as music director. He's replaced at Hit Radio by the chain's **Bob Garrett**, coming from 'CAU-FM in Philly. More St. Louis movement soon to come. Watch this space.

Ever wonder what happened to the KBOX Dallas call letters? Well, they've wound up in Little Rock, where KXLR's new ownership has adopted both the old top 40 calls and a new top 40 approach. Known as "All Hit Radio," the station is programmed by group operations manager **Ted Jones** and MD **J.D. Black**, with input from The Research Group.

"The A-Team" is waking up Appleton. **Jerry Adams** and **Rich Allen**, that is. Adams joins Allen's morning madness on WKAU from Perry, Fla.'s WPRY, where he did news... The Rockin' Big Daddy (WRBD) in Ft. Lauderdale has a new lineup. **Joe Fisher** handles morning drive, followed by **Dr. J.**, **Charles Mitchell** in afternoons, **Duke Ellington** nights, with **Lou Fisher** and **Stormy Norman** alternating overnights.

Johnny Morgan joins Monterey/Carmel's KIDD/KWST (now you know where the KWST call letters went: up the coast to Carmel, where they belong to an FM country outlet at 101.7) as PD of both stations and morning personality on KWST. He had been PD at neighboring KNRY. Coming on board doing afternoons at KWST and serving as operations director for the FM is **Bob McKnight**, who was doing mornings at Salinas' KTOM (a position Morgan once held as well).

Montreal may never be accused of being the reggae capital of the world, but CJFM (FM96) is having great success with "96 Degrees In The Shade," the city's only reggae feature. Hosted by **Tony Scott** and heard Saturday evenings from 8 to 9, the program welcomes all reggae product... Community radio comes to Tucson in the form of non-com-

mercial blocked programmed (everything from ethnic polkas to legal advice) KXCI 91.7... **Jack Ankerson**, a former ABA executive of the year, joins WTAR Norfolk's sports team of **Bob Rathbun** and **Rick Kiefner**, doing color for the Old Dominion games.

From the "at least she'll remember the call letters" department: **Sandy Shore** (appropriate name for this) leaves K-Wave to join K-Wave. She's departing her midday slot at San Clemente's KWVE to join Monterey's KWAV, doing, as she delicately puts it, "all-night drive"... **Marcie Blumberg** joins WRIF Detroit as assistant director of advertising and promotion... And speaking of promotion, there's a good promotion director gig open at Boston's No. 1 station, WHTT. Call, don't write, PD **Rick Peters** now. He's got a quiz he'll mail you, and if you win, you're hired.

Albert C. Pryor is upped to director of special projects for New Jersey's only national public radio affiliate, WBGO-FM Newark, a fulltime jazz outlet which he formerly programmed... WKSQ "Kiss 94FM" Ellsworth leaves its class A signal behind, and now really covers the Ban-

gor and Bar Harbor markets with 50,000 watts.

Lost Persons Alert: The gang at Music Plus is looking to find **Frank Bennett**, a former KWST L.A. personality, KROQ staffer, Watermark engineer and all-around nice guy. We think he went to Denver, but we don't remember. If you're out there, Frank, let us know. Also inform us if you know the whereabouts of former KSAN San Francisco jock **Bob McClay**; his old buddy **Ken Worthington** wants to say hi.



**RADIO
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July 5-8, 1984
L'Enfant Plaza
Washington, D.C.



LET'S PLAY DJ—Motown recording artist **Finis Henderson**, center, just wanted to thank **KACE Inglewood, Calif.** for its support. Instead, the station's **Don Savage**, left, hands the mike over as Motown's Western regional promo man, **Jesus Garber**, awaits the outcome.

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1			PAT BENATAR—Live From Earth, Chrysalis	1			PAT BENATAR—Love Is A Battlefield, Chrysalis
2	1	19	THE POLICE—Synchronicity, A&M	2	4	4	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
3	3	8	THE MOTELS—Little Robbers, Capitol	3	2	8	THE MOTELS—Suddenly Last Summer, Capitol
4	8	8	RAINBOW—Bent Out Of Shape, Mercury	4	6	6	RAINBOW—Street Of Dreams, Polydor
5	5	6	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	5	5	3	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
6	12	3	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	6	3	8	BIG COUNTRY—In A Big Country, Mercury
7	4	2	GENESIS—Genesis, Atlantic	7	7	12	HEART—How Can I Refuse, Epic
8	11	8	BIG COUNTRY—The Crossing, Mercury	8	15	14	ROBERT PLANT—Big Log, EsPeranza/Atlantic
9	6	15	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	9	10	7	GENESIS—Mama, Atlantic
10	7	9	THE MOODY BLUES—The Present, Threshold	10	11	17	THE POLICE—King Of Pain, A&M
11	14	8	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI-America	11	9	9	THE MOODY BLUES—Sitting At The Wheel, Threshold
12	9	16	JACKSON BROWNE—Lawyers In Love, Asylum	12	8	10	JACKSON BROWNE—For A Rocker, Asylum
13	15	26	QUIET RIOT—Metal Health, Pasha	13	14	7	QUIET RIOT—Cum On Feel The Noize, Pasha
14	17	6	THE ROMANTICS—In Heat, Nemperor	14	12	6	STEVIE NICKS—If Anyone Falls, Modern
15	13	12	ASIA—Alpha, Geffen	15	19	6	MICHAEL STANLEY BAND—My Town, EMI-America
16	10	12	HEART—Passionworks, Epic	16	24	6	PETER SCHILLING—Major Tom (Coming Home), Elektra
17	19	8	PETER SCHILLING—Error In The System, Elektra	17	16	4	GENESIS—It's Gonna Get Better, Atlantic
18	16	5	ALDO NOVA—Subject, Portrait	18	18	15	ROBERT PLANT—Other Arms, EsPeranza/Atlantic
19	21	4	SURVIVOR—Caught In The Game, Scotti Bros.	19	13	11	ASIA—The Heat Goes On, Geffen
20	18	19	STEVIE NICKS—The Wild Heart, Modern	20	28	10	DIO—Rainbow In The Dark, Warner Bros.
21	23	3	SAGA—Heads Or Tales, Epic	21	20	4	ALDO NOVA—Monkey On Your Back, Portrait
22	20	13	KANSAS—Drastic Measures, CBS	22	33	15	TALKING HEADS—Burning Down The House, Sire
23	28	4	KISS—Lick It Up, Mercury	23	21	14	ROBERT PLANT—In The Mood, EsPeranza/Atlantic
24	24	9	AC/DC—Flick Of The Switch, Atlantic	24	23	7	HELIX—Heavy Metal Love, Capitol
25	31	7	DOKKEN—Breaking The Chains, Elektra	25	26	2	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
26	25	19	TALKING HEADS—Speaking In Tongues, Sire	26	46	2	KISS—Lick It Up, Mercury
27	22	24	THE FIXX—Reach The Beach, MCA	27	17	22	THE FIXX—One Thing Leads To Another, MCA
28	NEW ENTRY		EDDIE MONEY—Where's The Party?, Columbia	28	30	17	DEF LEPPARD—Foolin', Mercury
29	32	15	DIO—Holy Diver, Warner Bros.	29	22	5	BILLY JOEL—Uptown Girl, Columbia
30	26	40	DEF LEPPARD—Pyromania, Mercury	30	32	16	THE POLICE—Synchronicity II, A&M
31	NEW ENTRY		THE DOORS—Alive, She Cried, Elektra	31	35	4	TAXXI—Maybe Someday, Fantasy
32	37	19	LOVERBOY—Keep It Up, Columbia	32	38	3	THE ROMANTICS—Talking In Your Sleep, Nemperor
33	35	4	BOYS BRIGADE—Boys Brigade, Capitol	33	59	3	DEF LEPPARD—Billy's Got A Gun, Mercury
34	34	5	SOUNDRACK—Mike's Murder, A&M	34	40	2	KANSAS—Everybody's My Friend, Epic
35	30	6	CHEAP TRICK—Next Position Please, Epic	35	NEW ENTRY		ASIA—The Smile Has Left Your Eyes, Geffen
36	27	7	THE KINKS—State Of Confusion, Arista	36	NEW ENTRY		JACKSON BROWNE—Tender Is The Night, Asylum
37	38	6	Y&T—Mean Streak, A&M	37	37	26	DAVID BOWIE—Modern Love, EMI-America
38	46	2	PAUL McCARTNEY—Pipes Of Peace, Columbia	38	39	3	SPANDAU BALLET—True, Chrysalis
39	36	8	HELIX—No Rest For The Wicked, Capitol	39	25	2	SURVIVOR—Caught In The Game, Scotti Bros.
40	NEW ENTRY		CULTURE CLUB—Colour By Numbers, Virgin/Epic	40	NEW ENTRY		GENESIS—Just A Job To Do, Atlantic
41	29	13	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	41	NEW ENTRY		JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
42	47	2	TOMMY TUTONE—National Emotion, Columbia	42	NEW ENTRY		PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia
43	NEW ENTRY		AXE—Nemesis, Atco	43	NEW ENTRY		GRAND PRIX—Shout, Chrysalis
44	33	12	BILLY JOEL—An Innocent Man, Columbia	44	31	17	THE POLICE—Wrapped Around Your Finger, A&M
45	39	4	THE PAYOLA\$—Hammer On A Drum, A&M	45	34	5	THE KINKS—Don't Forget To Dance, Arista
46	45	2	MOTLEY CRUE—Shout At The Devil, Elektra	46	36	2	THE MOTELS—Little Robbers, Capitol
47	44	4	AGNETHA FALTSKOG—Wrap Your Arms Around Me, Polydor	47	27	12	KANSAS—Fight Fire With Fire, Epic
48	NEW ENTRY		TORONTO—Girls' Night Out, Solid Rock	48	29	17	JACKSON BROWNE—Lawyers In Love, Asylum
49	43	3	SPANDAU BALLET—True, Chrysalis	49	41	12	STRAY CATS—(She's) Sexy + 17, EMI-America
50	40	2	QUEENSRYCHE—Queen Of The Reich, EMI-America	50	43	10	THE ANIMALS—The Night, I.R.S.

Top Adds

1	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury
2	EDDIE MONEY—Where's The Party?, Columbia
3	THE DOORS—Alive, She Cried, Elektra
4	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA
5	BLUE OYSTER CULT—Shooting Shark (EP), Columbia
6	SIMON TOWNSHEND—I'm The Answer, Polydor (12 Inch)
7	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic (12 inch)
8	CLARENCE CLEMMONS AND THE RED BANK ROCKERS—Rescue, Columbia
9	BRIAN MAY AND FRIENDS—Starfleet Project, Capitol
10	AXE—Nemesis, Atco

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

Radio

New On The Charts



HELIX

This Canadian quintet's hell-bent determination has paid off in the charting of their third LP, "No Rest For The Wicked," which battles its way up the Top LPs & Tape chart to 194.

Since their inception nine years ago, Helix has adopted a promotion plan akin to that of heavy metal mates Twisted Sister. The years of making their own newsletters and T-shirts and vending albums from the stage have finally resulted in a worldwide contract with Capitol Records. There were encouraging signs along the way, including positive reviews from the U.K.'s heavy metal manual "Kerrang" and a reported 10,000-unit sales figure for their first self-produced and promoted LP, "Breaking Loose."

With opening sets for such acts as Motorhead, Quarterflash and Meat Loaf already under their belt, Helix is currently opening for Kiss on a national tour. Promotional efforts have not depleted the group's musical energy, as the 10 cuts on the LP pulse with metal melodies reminiscent of a tougher version of Journey. Standout single is "Does A Fool Ever Learn," penned by Eddie Schwartz, who wrote Pat Benatar's "Hit Me With Your Best Shot."

For more information, contact Bill Seit, 104 King St., Waterloo, Ontario, Canada N2J1P5; (519) 885-7670.



THE TONES

While the Tones have had success abroad and locally in Baltimore, their hometown, their Criminal single "One More Time," which moves up the Black chart to 84, marks a first for the trio as far as national recognition.

The Tones (Marvin Brown, Steve Jackson and Elton Lynch) opened for the Miracles' tour of Japan and the Far East back in 1977. That was followed by "The Softones Live In Japan" LP, released there, and a headlining tour of Europe and the Caribbean. Prior to recording for Criminal, the Tones spent five years on the Avco/Embassy label, where they worked with the late Van McCoy and released five LPs.

While sticking to their music, the Tones have cropped up in other media during the last two years. Their appearance on a tv commercial for WJZ Baltimore garnered a national "Cleo" award and led to a cameo spot in the 1982 film "Diner."

The single is taken from the group's "Here's To You" LP, on which the Tones spruce up their old-fashioned harmonies with jive backing vocals and a slow, pulsating beat.

For more information, contact Ardan International Management, P.O. Box 465, Owings Mills, Md. 21117; (301) 356-6986.



THE STYLE COUNCIL

America is heeding the advice of the Style Council, whose Polydor/PolyGram debut "Introducing The Style Council" is parading up the Top LPs & Tape chart to 178.

The Style Council rose from the still smoldering ashes of the English group the Jam, who disbanded last March after six years, leaving leader Paul Weller in need of a new creative outlet. Keyboardist Mick Talbot's work with Dexy's Midnight Runners and other bands met Weller's approval, and the two remain the only solid members of the Council's otherwise open-ended lineup.

Talbot also looks good, which is essential to Weller, who philosophizes, "Style is important, more important than fashion. I want to create this one image, one style, one direction."

The mini-LP has already spawned two top 10 hits on the U.K. charts: the soul tune "Long Hot Summer" and the debut single "Speak Like A Child." D.C. Lee from Wham! U.K. and Zeke from the group Orange Juice round out the record's fluid melodies, which all have taken off from Weller's final compositions with the Jam, most notably "The Bitterest Pill."

For more information, contact John Weller, 45/53 Sinclair Road, London W14, England: (011) 441-602-5094.

Featured Programming

Expect a veritable cast of thousands when an all-new series of 14 half-hour shows starring comedians **Bob Elliott & Ray Goulding** reaches **National Public Radio** stations in January. The series, which won a 1982 Peabody Award, features such Bob & Ray favorites as Lucy Luscius, Tippy the Wonder Dog, Slats Muddelman, Leonard Humphrey, Ralph R. Kruger Jr., and Lloyd Fletch & his All-Male Orchestra.

Funded by the National Endowment for the Arts and the Corp. for Public Broadcasting, and taped before a live audience in New York, sponsors include Einbinder, "the flypaper you've gradually grown to trust over the course of three generations," and the Monongahela Metal Foundry, "makers of steel ingots for home and office use."

Commentary from producer **George Martin**. Material from the Decca demos and live cuts from their shows at the Star Club in Hamburg and the Budokan in Japan. That's right, the **Clayton Webster Corp.** of St. Louis has acquired radio rights from Delilah Communications for "The Compleat Beatles," a two-hour program highlighting the best of the MGM/UA video and Delilah book of the same name. The show, part of Clayton's "Retro Rock" series, is available on a barter basis beginning Nov. 14.

Barbra Streisand is the subject of a two-hour **Westwood One** special tied to the release of her new film, "Yentl." Billed as the superstar's first national interview in more than five years, the show, hosted by **Mary Turner** and sponsored by the Cadillac Motor Division, documents the singer's recording and acting careers and plugs her new soundtrack LP. Look for it starting Nov. 14.

You say you still can't get enough of **David Bowie**? Tune into the **ABC Rock Radio Network** Nov. 5, when **DIR Broadcasting** presents our favorite karma chameleon in concert from the Montreal Forum. The "Let's Dance" show was taped in July.

"**Music & Memories**," which premieres New Year's weekend, has been launched by **Strand Broadcast Services** of Manhattan Beach, Calif. The weekly three-hour show, featuring interviews, news actualities and entertainment items wrapped around the hit music of the '50s, '60s and '70s, is hosted by **KHTZ** air personality **Mike Carruthers**, who, coincidentally(?), owns Strand. Each hour contains 50 minutes of program

material, which Carruthers likens to "rediscovering an old friend," and concludes with a piece of custom music created by **Tuesday Productions** of San Diego.

Our thanks to **Bill Wilson** of UPI for reminding us that Custer's Last Stand was fought in the Black Hills of South Dakota, and not in Texas, as we reported last week in an item about the formation of the Texas AP Network.

Drake Chenault Enterprises has changed the name of its Contemporary MOR format to "Lite Hits" ... **Torbet Radio** has appointed account executives in its Los Angeles and New York offices. They are **Kandice Rae Cinnamon** and **Terrill Weiss** ... **Gayle Miller** has been named vice president and director of music and programming for **London Wavelength** ... And the **Radio Advertising Bureau** has named **Ben Scrimizzi** senior vice president of marketing and sales. **LEO SACKS**

Year-End Special Taking Close Look At Frank Sinatra

PHILADELPHIA—A year-end special on Frank Sinatra and his music will be syndicated nationally by Orange Productions here, which syndicated Sid Mark's weekly two-hour record show on the singer to about two dozen radio stations across the country. Mark recently met with Sinatra in New York to discuss the "Sounds of Sinatra" year-end special.

The show will provide new insight into the life and times of Sinatra, Mark says. In an exclusive interview with Mark, Sinatra will express his views on world conditions and world leaders, his personal contact with the late Don Costa, major influences on his life and career, and his entire 1984 concert schedule. Along with Sinatra's comments, the year-end special will include music ranging from his earliest recordings with Axel Stordahl in January, 1942, to his latest work for Reprise.

Orange Productions, headed by Mark and local attorney Lita Cohen, came into existence as a result of a 1979 Sinatra program on the Mutual Network done by Mark, who had been packaging Sinatra record shows on WHAT and its FM sister WADB here since the '50s. The firm took its name from Sinatra's favorite color.

MAURIE H. ORODENKER

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

- Oct. 24, **Bryan Adams**, Inner-View, Inner-View Network, one hour.
- Oct. 24-30, **J. Geils Band**, Inside Track, DIR Broadcasting Network, 90 minutes.
- Oct. 24-30, **George Strait**, Country Close-up, Narwood Productions, one hour.
- Oct. 24-30, **James VanHeusen**, part one, Music Makers, Narwood Productions, one hour.
- Oct. 24-30, **King Sunny Ade**, **Dave Robinson** of Stiff Records, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Oct. 28-30, **Jo Stafford**, Great Sounds, United Stations, four hours.
- Oct. 28-30, **Daryl Hall & John Oates**, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- Oct. 28-30, **Gene Watson**, Weekly Country Music Countdown, United Stations, three hours.
- Oct. 28-30, **Donna Fargo**, Solid Gold Country, United Stations, three hours.
- Oct. 28-30, **Yes**, The Source, NBC, two hours.
- Oct. 28-30, **Elvis Costello**, Off The Record Special, Westwood One, one hour.
- Oct. 28-30, **S.O.S. Band**, Special Edition, Westwood One, one hour.
- Oct. 28-30, **Moody Blues**, **Robert Plant**, Rock Album Countdown, Westwood One, two hours.
- Oct. 28-30, **Rock Hobbies**, Rock Chronicles, Westwood One, one hour.
- Oct. 28-30, **Big Halloween Show** With Elvira, Dr. Demento, Westwood One, two hours.
- Oct. 29, **George Jones**, **Leona Williams**, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Oct. 29, **Ringo's Yellow Submarine**, ABC FM Network, one hour.
- Oct. 29, **Del Shannon**, Solid Gold Saturday Night, RKO Radioshows, five hours.
- Oct. 29-30, **Johnny Mathis**, Soundtrack Of The 60s, ABC Watermark, three hours.
- Oct. 29-30, **Bryan Adams**, The Hot Ones, RKO Radioshows, one hour.
- Oct. 29-30, **Paul Kantner**, **Paul Rodgers**, **Dickie Betts**, **David Byrne**, Rock USA, Mutual Broadcasting, three hours.
- Oct. 29-30, **Charly McClain**, **Dolly Parton**, **Ronnie Milsap**, **Ricky Skaggs**, **Michael Murphy**, **Lee Arnold** On A Country Road, Mutual Broadcasting, three hours.
- Oct. 29-30, **Countdown America**, RKO Radioshows, three hours.
- Oct. 30, **Duran Duran**, Tubes, BBC Rock Hour, London Wavelength, one hour.
- Oct. 30, **Madness**, Penthouse/Omni College Rock Concert, London Wavelength, one hour.
- Oct. 30, **Ronnie Dio**, **Queensryche**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- Oct. 30, **Dat Benatar** profile, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- Oct. 31, **John Helliwell** of Supertramp, Guest D.J., Rolling Stone Productions, one hour.
- Oct. 31, **AC/DC**, Rockline, Global Satellite, 90 minutes.
- Oct. 31, **Styx**, Inner-View, Inner-View Network, one hour.
- Oct. 31-Nov. 6, **Eddie Rabbitt**, part one, Country Closeup, Narwood Productions, one hour.
- Oct. 31-Nov. 6, **B-52's**, **Neil Spencer** of NME, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Oct. 31-Nov. 6, **James VanHeusen**, part two, Music Makers, Narwood Productions, one hour.
- Nov. 4-6, **Michael Stanley Band**, The Source, NBC, 90 minutes.
- Nov. 4-6, **Stray Cats**, Off The Record Special, Westwood One, one hour.
- Nov. 4-6, **Rock Around The World**, Rock Chronicles, Westwood One, one hour.
- Nov. 4-6, **Johnny Lee**, Weekly Country Music Countdown, United Stations, three hours.
- Nov. 4-6, **Ray Price**, Solid Gold Country, United Stations, three hours.
- Nov. 4-6, **Fifth Dimension**, **Dick Clark's** Rock Roll and Remember, United Stations, four hours.

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)	3
2	3	6	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)	
3	2	11	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)	
4	4	16	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI, ASCAP/BMI)	
5	6	8	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo, ASCAP)	
6	10	5	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)	
7	7	9	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)	
8	5	14	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
9	9	7	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)	
10	13	7	TROUBLE IN PARADISE Jarreau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)	
11	8	12	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)	
12	14	6	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)	
13	22	3	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)	
14	17	4	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)	
15	15	7	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot, BMI)	
16	18	5	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)	
17	19	6	DON'T COUNT THE RAINY DAYS Michael Murphy, Liberty 1505 (Tree/Ensign/United Artists/Idea Of March, BMI/ASCAP)	
18	28	2	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)	
19	12	16	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	
20	11	14	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
21	25	4	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)	
22	27	4	LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)	
23	16	9	YOU PUT THE BEAT IN MY HEART Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)	
24	29	3	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)	
25	NEW ENTRY		WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)	
26	26	4	ONCE BEFORE I GO Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk And Cookies, BMI)	
27	30	3	NEVER SAY NEVER AGAIN Lani Hall, A&M 2596 (Taliafilm, ASCAP)	
28	40	2	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)	
29	36	2	NEVER SAY DIE Cliff Richard, EMI-America 8180 (Sookloozy/Chappell, BMI/ASCAP)	
30	35	2	TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen, ASCAP)	
31	32	3	TAKE IT TO THE LIMIT Willie Nelson And Waylon Jennings, Columbia 38-04131 (Cass County/Red Cloud/Nebraska, ASCAP)	
32	34	4	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)	
33	20	12	PROMISES, PROMISES Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)	
34	24	14	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)	
35	23	15	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)	
36	37	3	YOU KNOW WHAT TO DO Carly Simon, Warner Bros. 7-29484 (C'est/Maya Productions/Redeye, ASCAP/Hythefield, BMI)	
37	38	2	ONLY YOU Rita Coolidge, A&M 2586 (Sonet/Stainless, BMI)	
38	21	13	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)	
39	NEW ENTRY		I NEED YOU Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashina/Orca/Day To Day, ASCAP/Neches River, BMI)	
40	NEW ENTRY		I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)	
41	33	5	KING OF PAIN The Police, A&M 2569 (Magnetic, BMI)	
42	41	12	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 (Kelo Herston, BMI)	
43	42	9	SOMEONE BELONGING TO SOMEONE The Bee Gees, RSO 815235-7 (Polygram) (Gibb Brothers/Unichappell, BMI)	
44	31	10	TELL HER NO Juice Newton, Capitol 5265 (Mainstay, BMI)	
45	39	23	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawanko/Foster Frees, BMI)	
46	43	11	SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy, ASCAP/BMI)	
47	46	20	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)	
48	44	15	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)	
49	48	19	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)	
50	49	9	MANIAC Michael Sembello, Casablanca 812516-7 (Polygram) (Intersong/Famous/WarnerBros., ASCAP)	

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

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Retailing

Camelot Enterprises Stepping Up Its Video Expansion

By EARL PAIGE

LOS ANGELES—Camelot Enterprises is now selling popularly-priced prerecorded videocassettes in 125 of its 141 units in what is one of the largest such expansions into video by a national record/tape chain.

With dedicated video games in all units, video rental/sales departments in nine and plans to open 12 more early next year, videodisks for sale in select units and disk rental being added in nine, the chain is moving into prerecorded video faster and in more directions than any other large retailer, indicates founder Paul David.

Camelot's bullishness on dedicated video games is in sharp contrast to the general negative view of the product among National Assn. of Recording Merchandisers (NARM) leaders in Carlsbad, Calif. for the annual retail advisory committee meetings Sept. 21-23. David was there because NARM's board had a session, too.

The popular retailer also speaks out on X-rated product's importance. He says Camelot will not feature X-rated "first on principle alone, but also because few malls will allow it."

It is Camelot's nearly exclusive mall operation environment that makes the chain's video thrust an assault on at least two conventional wisdoms in retail. One is the theory that malls are not conducive to the fast-paced "7-Eleven" traffic of video rental, despite the success achieved by Wherehouse Entertainment in several West Coast malls.

A second, related theory is that X-rated product is crucial to the overall profitability of video but difficult to

merchandise in malls. Camelot is in malls without any X-rated product. David claims that such titles can be as high as 40% of total volume in video stores "though you'll never hear anybody admit it's that high."

The details of Camelot's newest expansion move are offered by Kevin Kilroy, field coordinator for video, who works out of the firm's offices in Port Richey, Fla., where the pilot video department in the Gulf View Square mall is located.

Kilroy credits Camelot's success in dedicated video games to the specialized buying and merchandising skills of Dwight Montjar, based in the chain's North Canton, Ohio headquarters, who also buys computer merchandise. He says a lean "hit" inventory, smart buys of cutouts and "our overall good program" have maintained video games' status as a chainwide profit contributor.

The chain's move to sales of popularly-priced prerecorded video, including "Flashdance," "Jane Fonda's Workout" and soon "Raiders Of The Lost Ark," will be chainwide soon. "We're warehousing now. We moved 600 pieces of 'Flashdance' in the first few weeks," says Kilroy. He adds that the product is often positioned in stores in the blank tape section but stresses that attractive signing and p-o-p is important. He especially credits Paramount with "furnishing phenomenal point of purchase."

Kilroy acknowledges that Camelot has not maintained the pace of video rental department openings seen earlier this year, when Nashville became

the eighth such outlet. Echoing David's view that the chain is constantly re-evaluating its video move, he says, "We will have St. Louis (actually in East St. Louis, Ill.) open this month, and the pace will pick up." He says Camelot has found it must sharpen its pre-opening research. "We're going to cherry-pick new sites (for video departments)."

"A high volume record/tape unit doesn't necessarily equate to high volume in video rental and sales," Kilroy says. He mentions several factors, from intense video retail competition and transient demographics to VCR ownership and cable television saturation.

Answering one of the most frequently mentioned criticisms of malls, that rental return is inconvenient, Kilroy says Camelot is now using night drops in two sites and is experimenting with several methods to streamline rental return. "We're going to an embossed rental card with phone number and customer number. Our rental form is being redesigned. We're working out the problems most associated with night return."

Camelot still eschews laser videodisks. "We're just not getting the requests from our customers," Kilroy explains. Camelot is going in two directions, Kilroy says. Two test store programs with 250 CED disks for sale only are about to begin in the Miami market. And Camelot is going in nine outlets with videodisk rental at \$3, its standard price for videocassette rental.

Among the eight units now with full-line rental/sales video depart-

ments, Camelot is also going with a "featurette" section, with movies offered for rent at \$1 a day, Kilroy says. "These are generally less than hour-long releases and include a lot of music video, as well as things like 'Strawberry Shortcake's Homecoming.'"

Camelot is continuing throughout the eight stores with its "Road Show," a traveling inventory of about 1,000 basically esoteric titles. The Charlotte store, where the program was recently added, is also a pilot operation in that the video department there in a free standing Grapevine store is the only such department outside a mall environment.

Still other new aspects of Camelot's video involvement are the establishment of a training program under

Randy Chambers in Nashville, the development of a store operation manual for video, and the centralization of buying under Kilroy, with several wholesalers involved.



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Nov. 17-19, 1983
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Pasadena, California

OCTOBER 29, 1983, BILLBOARD

Survey For Week Ending 10/29/83

Billboard® Top 25 Video Games™

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer,	Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
1	1	11	Q-BERT	Parker Brothers 5360	•	•	•	•	•
2	4	11	POLE POSITION	Atari CX 2694	•	•			
3	2	17	BURGER TIME	Intellivision 4549				•	
4	8	35	MS. PAC-MAN	Atari CX 2675	•				
5	7	15	ROBOT TANK	Activision AX-028	•				
6	6	15	JUNGLE HUNT	Atari C-2688	•				
7	5	9	DECATHLON	Activision AZ 030	•				
8	3	21	ENDURO	Activision AX-026	•				
9	13	59	FROGGER	Parker Brothers 5300	•	•		•	
10	12	5	MR. DO!	Coleco 2622	•	•			
11	9	31	CENTIPEDE	Atari CX 2676	•	•			
12	10	41	RIVER RAID	Activision AX-018	•			•	
13	11	57	PITFALL	Activision AX-108	•			•	
14	14	17	MINER 2049ER	Tigervision 7008	•				
15	20	3	BATTLE ZONE	Atari 2681	•				
16	15	9	KANGAROO	Atari CX 2689	•	•			
17	18	33	ZAXXON	Coleco 2435	•		•		
18	17	25	KEYSTONE KAPERS	Activision AX 025	•				
19	16	33	DONKEY KONG JR.	Coleco 2601	•		•		
20	22	3	DEATH STAR BATTLE	Parker Bros. 5060	•				
21	NEW ENTRY		SPACE DUNGEONS	Atari CX 5232			•		
22	23	17	GALAXIAN	Atari CX 2684	•	•			
23	NEW ENTRY		TIME PILOT	Coleco 2679				•	
24	25	19	LOOPING	Coleco 2603				•	
25	24	3	MISSION X	Intellivision 4437					•

Q*BERT'S STILL ON TOP AND HE'S OUT TO KEEP THE COMPETITION HOPPING.

PARKER BROTHERS

Survey For Week Ending 10/29/83

Billboard® Top 25 Video Games™

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10	12	5	MR. DO!	Coleco 2622	•	•			
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24	25	19	LOOPING	Coleco 2603				•	
25	24	3	MISSION X	Intellivision 4437					•

*Denotes cartridge availability for play on hardware configuration.

Retailing

Dance Disks Boom For Distrib Callon's JDC Reports Steady 12-Inch Single Growth

LOS ANGELES—Since composer/guitarist/producer Jim Callon expanded JDC Records in 1978 from a small disco label to a 12-inch dance record wholesaler, his volume has risen about 900%.

The mushrooming growth is characteristic of Callon. While still an undergraduate at UCLA in 1968, Callon entered the industry as leader of the Glass Family. In his senior year, he produced and recorded "The Glass Family Electric Band," an acid rock album released by Warner Bros.

Upon gaining his master's in English literature in the early '70s, he decided he wanted to be an engineer/producer. While working independently, primarily at Hollywood Records, he assisted the likes of Kenny Rogers & the First Edition and George Clinton, who was producing Funkadelic, Parliament and Bootsy's Fubber Band at the time.

In 1976, Callon and his wife Dale formed JDC Records, working out of

their Marina del Rey home. The label's best selling record was the Glass Family's "Mr. D.J.," which he says sold 200,000 mini-albums worldwide, followed by several other Glass Family releases which sold well overseas but not in the U.S.

When the trade announced disco was dead in 1978, Callon decided to buck the trend and moved into 1,500 square feet of warehouse space in San Pedro. Due to his basic work in marketing at the label, he knew stores and accounts that still wanted disco. He also foresaw the 12-inch dance craze.

In that initial calendar year of both wholesaling and running the label, Callon grossed an estimated \$150,000. He dealt with a universe of 50 to 100 customers, primarily disco-oriented dealers across the nation.

JDC Records has recently moved to 7,000 square feet at 567 W. 5th St., San Pedro. It ships 12-inch product and a few hard-to-obtain disco al-

bums to all 50 states, Australia, Mexico, Germany, Hong Kong and the Philippines. Advertising in Billboard and the Disco Dance Report has led Callon to acquire a Telex machine to take wired orders from overseas. He has 15 employees, 11 of whom are full-time. Callon estimates that he distributes about 45 labels.

Callon says that as far as he knows, JDC is the nation's only distributorship devoted solely to 12-inch dance product. His biggest local record as a regional distributor has been the New Edition's "Candy Girl" on Streetwise, which he says sold 27,000 copies.

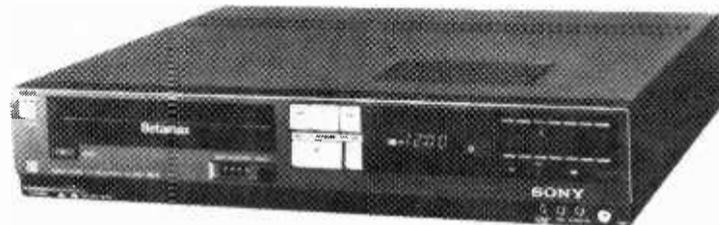
As a national distributor/one-stop, JDC does well with imports. Callon says he's sold over 2,000 pieces of Norma Lewis' "Maybe This Time" on England's ERC Records, and more than 5,000 of "La Noce" by Spain's Azul y Negro. As a one-stop, Callon estimates he carries more than 700 different 12-inch titles.

Callon continues to release product on his own label. He is coming with a master acquired from Rain Records in Holland, "Flashlight" by Rofo. He also plans to release a 12-inch dance single, "Taboo," by local singer Precious Chambers.

New Products



The RomScanner from MarJac Technology of Glendale, Wis., holds 10 Atari 2600 Series VCR cartridges that can be changed instantly by pushing numbered buttons on the control panel.



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THEY ASKED, THEY GOT—Signing an agreement that gives the exclusive marketing license of Don't Ask Computer Products, a voice synthesis software firm, to Tronix Publishing, a home computer software maker, are Don't Ask's president Randy Simon, left, and Tronix president John Reese, right. Bob Freedman, a salesman for Don't Ask, watches.

Cash Problems Blamed In Video Store Closing

WILMINGTON, Del.—Cinema Video, Cinema Video, one of the leading videotape retailers in the area, closed its doors Oct. 8 because of reported cash-flow problems. Mike White, store manager, says the store closed after its three employees, including himself, submitted their resignations. The three decided to leave because their salaries were cut and because the store lost half of its movie inventory, according to White.

Steve Maconi who owns the store with Steve Yates, who recently moved to Texas, would not comment on the store's financial problems.

About 2,000 people had paid \$29.95 for a year's membership in the store's video rental club, says White, who had managed the store since it opened in August, 1981.

White says 1,500 videotapes, or about half of the movie tapes available for rent, were actually owned by the firm's accountant, who leased them back to the store. The accountant removed the tapes because he was concerned about getting paid, White says. Although \$35,000 to \$40,000 worth of tapes remain in stock, White says, he and the other employees were concerned about the drastic reduction in selection.

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CA 5CT 38971.....no list

CLARKE, STANLEY, & GEORGE DUKE
The Clarke/Duke Project 11
LP Epic FE 38934 (CBS).....no list
CA FET 38934.....no list

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Power and The glory
LP Columbia FC 38986 (CBS).....no list
CA FCT 38986.....no list

DUKE, GEORGE
See Stanley Clarke

DYLAN, BOB
Infidels
LP Columbia QC 388 19 (CBS).....no list
CA QCT 388 19.....no list

ENCHANTMENTS
Utopia
LP Columbia FC 38959 (CBS).....no list
CA FCT 38959.....no list

HIATT, JOHN
Riding With The King
LP Geffen GHS-4107 (Warner Bros.)

MCCARTNEY, PAUL
Pipes Of Peace
LP QC Columbia QC 39149 (CBS).....no list
CA OCT 39149.....no list

PENDERGRASS, TEDDY
Heaven Only Knows
LP Philadelphia International Records FZ 38646 (CBS).....no list

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CA MCA-39030.....\$8.98

STRAIT, GEORGE
Right Or Wrong
LP MCA MCA-5450.....\$8.98
CA MCA 5450.....\$8.98

GILLEY, MICKEY
You've Really Got A Hold On Me
LP Epic FE 39000 (CBS).....no list
CA FET 39000.....no list

HAGGARD, MERLE
The Epic Collection
LP Epic FE 39159 (CBS).....no list
CA FET 39159.....no list

NELSON, WILLIE
Special gift edition, 11 LPs
LP Columbia CX 38250 (CBS).....no list
Without A Song
LP Columbia FC 39110 (CBS).....no list
CA FCT 39110.....no list

CLASSICAL

BACH, JOHANN SEBASTIAN
Coffe Cantata, Peasant Cantata
Krisztina Laki
CA Hungaroton MK-12462

DVORAK, ANTONIN
Cello Concerto, Waldesruhe for Cello & Orchestra
Helmerson, Gothenburg Orch., Jarvi
LP BIS BIS 245
CA MC 245

Music for horn & piano
Ib Lanzky-Otto (horn) & Wilhelm Lanzky-Otto (piano)
LP BIS BIS 204

KODALY, ZOLTAN
Hungarian Folk Music
LP Hungaroton LPX 18075/6

LISZT, FRANZ
Les Preludes, Orpheus, Tasso
Hungarian State Orch., Ferencsik
CA Hungaroton MK-12446
The Play Of Daniel
Schola Hungarica
CA Hungaroton MK-12457
Memory of Thomas Becket
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CA Hungaroton MK-12358

MENDELSSOHN, FELIX
Symphonies #4 & 5
Hungarian State Orch., Ivan Fischer
CA Hungaroton MK-12414

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CA Hungaroton MK-12385

PUCCINI, GIACOMO
La Rondine
Kiri Te Kanawa, Placido Domingo, Mariana Niculescu
Ambrosian Opera Chorus, London Symphony Orch., Maazel
LP CBS Masterworks 13M 37852 (CBS).....no list
CA 13T 37852.....no list

ROSSINI, GIOACCHINO
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Lucia Valentini Terrani, Francisco Araiza, Enxo Dara
Male Chorus of Westdeutscher Rundfunk, etc.
LP CBS Masterworks M3 38606 (CBS).....no list
CA M3T 38606.....no list

SIBELIUS, JEAN
Symphony # 3, Suite from King Kristian
Gothenburg Symphony Orch., Jarvi
LP BIS BIS 228

TOKODY, ILONA
Operatic Recital
Arias: La forza del destino; Aida; etc.
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LP Hungaroton SLPD 12478

VERDI, GIUSEPPE
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Jose Carreras, Lopes-Cobos, London Phil Orch
LP Philips 9500 977
CA 7300 977

VIVALDI, ANTONIO
12 Concerti Op.8 (Il Cimento), The Four Seasons
Franz Liszt Chamber Orch.; Rolla
LP Hungaroton SLPD 12465/7

WEBER, CARL MARIA VON
Flute Sonatas
Jean-Pierre Rampal, John Steele
Ritter
LP CBS Masterworks IM 3742 (CBS) no list
CA IMT 37842.....nc list

YO-YO MA
Shostakovich: Cello Concerto #1
Kabalevsky: Cello Concerto #1
Philadelphia Orch., Ormandy
LP CBS masterworks IM 37840 (CBS).....no list
CA IMT 37840.....no list

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LP Concord Jazz CF-229

SOUSA, JOHN PHILIP
Marching Along With John Philip Sousa
LP Bainbridge BT 6251.....\$8.98
CA BTC 6251.....\$8.98

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CANDIDE
Original Broadway Cast Music
LP CBS Masterworks M 38732.....no list
CA MT 38732.....no list

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CA MCA-6125.....\$8.98

STREISAND, BARBRA
Yentl
LP Columbia JS 39152 (CBS).....no list
CA JST 39152.....no list

MISCELLANEOUS

MURPHY, EDDIE
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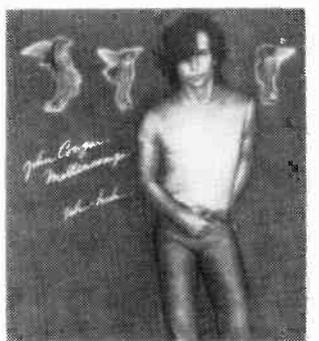
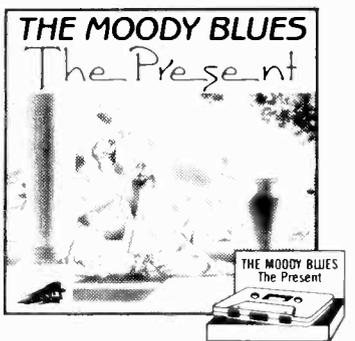
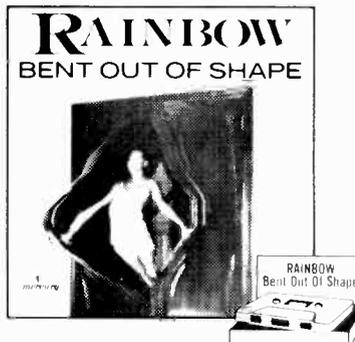


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RECORD BAR REPORTS \$75,000 GROSS

Warehouse Sale Called Success

By JOHN SIPPEL

LOS ANGELES—The first central warehouse sale by Record Bar grossed approximately \$75,000 over a recent three-day weekend.

More important than the profits was the combination of good public relations it brought to the Durham-based retail chain and the enthusiasm of more than 60 non-store personnel who volunteered to staff the event, notes Ed Berson, vice president, purchasing and distribution.

"We asked for volunteers to work in a daily shift," Berson explains. "We selected 30 office people and 30 warehouse employees. In addition, we had about 15 people from the local stores, who normally work less than 40 hours. All were paid. When Sunday closing time of 6 p.m. neared, I was deluged with requests by our workers that we extend the cutoff time."

Martin Grill, 31, a full-time programmer/analyst in accounting, won the prize as "salesman of the sale." He moved more than 100 Unitech personal stereos at \$14.87 in the 13 hours he worked over two days. Grill's only prior experience in retail had been as an undergraduate at the Univ. of West Florida, Jacksonville, where he sold tires and car stereo part-time at a Woolco discount store.

"It was a nice change. Normally, I work at a desk, doing analysis, participating in office meetings and working at my CTR. I am essentially a people person. Working at the sale filled a part of my life I miss," Grill says.

Berson estimates the attendance at the three-day event at over 6,000. "I had uniformed security guards at the

entrance who were equipped with hand counters. At peak times Saturday and Sunday, there were four and five deep at the browser boxes," he states.

Store personnel operated the six cash registers. Only cash and credit cards were accepted. Berson says the crew was only \$31 short when the registers, supervised by store manager Vince Delap, were checked out after the weekend. The office and warehouse people worked the 5,000 square feet of the 18,000 square foot returns warehouse where the event was staged. Fixtures used came from a Record Bar store in Florida which had just closed. Warehouse manager Wallace Cherry closed off the required area Wednesday and had the entire "store space" ready to go Friday at 3 p.m. when more than 100 were waiting to enter.

The 30-hour sale was especially good in moving most of the 19,000 units of "dead wall" merchandise, which Berson describes as inventory on which no return can be made. He ran these albums from 19 cents to \$4.99. In addition, he got approximately 16,000 assorted albums from Big Red, the cutout wholesaler, which he marked at two for \$5 and up to \$4.99.

To stimulate slow movers as the final day wore on, Berson had a PA system announcing markdowns on various categories of albums and accessories. Ron Philips of Ad-Ventures, the Bar's in-house ad department, announced regular hourly contests and promotions to heighten consumer interest. Local FM station WQDR did a remote, and Mike

Cross made an in-warehouse appearance.

To correlate the warehouse sale with regular Record Bar patronage, customers who bought merchandise at the warehouse sale got a \$1-off coupon on the purchase of an album in a Record Bar.

"It was a well-planned event, but took a lot of doing," Berson says of the sale, believed to be an industry first for a national chain. "I don't think we could do it more than once a year."

Mainstream Records in Milwaukee initiated a warehouse sale about five years ago. The event grew so large that it has since been moved to a larger building on the Wisconsin State Fair Grounds, West Allis, where it is staged several times yearly.



RECORD BAR BOUNTY—Some of the more than 6,000 customers who crowded into Record Bar's returns warehouse during a recent three-day weekend sale sift through bins of cutouts and "dead-wall" merchandise. The sale grossed approximately \$78,000, making it the hottest "store" in the 150-outlet chain for that weekend.

Georgia Dealer Gardner Launches Franchise Plan

LOS ANGELES—Dick Gardner has fulfilled a prediction he made two years ago that he would become a retail record/tape/accessories store franchiser.

Gardner, who opened his first Rock 'n' Easy Records store in Brunswick, Ga. in 1977, has sold off his Valdosta and Pinesville, Ga. stores and is currently outfitting a new store in Augusta. All are in shopping centers.

Gardner explains his franchise agreement as one whereby he provides continual supervision and guidance after helping train store personnel, in return for which he receives a "4% royalty on gross sales."

The 3,000 square foot store in Valdosta has been acquired by Bob White, who has been manager of the Rock 'n' Easy store there since it opened in August, 1979. The 2,000

square footer in Pinesville has been purchased by John and Sharon Wallick. The Wallicks recently trained for a month in the Brunswick flagship store.

Gardner is currently in Augusta, where he is outfitting a 1,800 square foot location for franchise owners Frank DeLoach and Herbert Altman, Brunswick businessmen. John E. Brown is training with Gardner to manage the Rock 'n' Easy store there. According to Gardner, franchisees are open to buy from any vendor or source.

Gardner maintains phone liaison with his franchisees on an almost daily basis and will visit the new stores regularly until they are more able to go it on their own.

Gardner expects to open two to four new franchised locations in 1984. His next franchisees will be his accountants since he started in the industry, Dan Coty and Brook Gaudry, who have offices in both Savannah and Brunswick.



BABY TURTLE—The opening of a new Turtle's store in the Atlanta suburb of Conyers is cause for celebration on the part of store employee Amy Eidson and WKLS Atlanta air personality Mark McCain. The store is the 27th for the chain.

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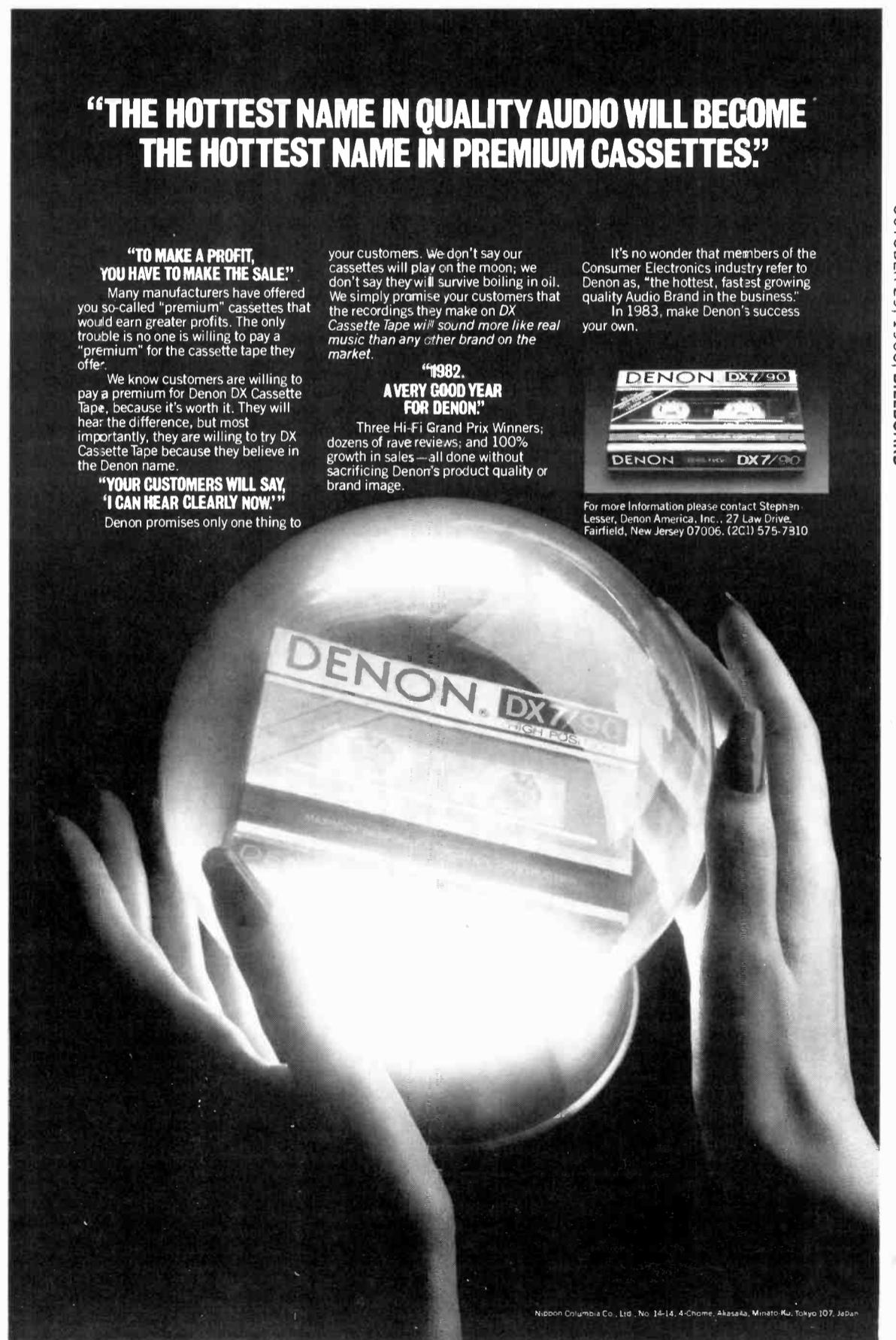
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Survey for Week Ending 10/29/83

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ENTERTAINMENT TOP 20

This Week	Last Position	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
							•	•	•	•	•	•	•	•
1	2	4	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆◆	◆					
2	3	4	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
3	1	4	ZAXXON	Datasoft	Arcade-Style Game		•	◆◆				◆◆		
4	4	4	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game		•							
5	5	4	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆◆						
6	6	4	FORT APOCALYPSE	Synapse	Scrolling Arcade Game			◆◆◆	◆◆					
7	9	4	JUMPMAN	Epyx	Action Strategy Game		•	◆◆	◆◆	•				
8	11	4	MINER 2049er	Big Five	Arcade Game			◆						
9	7	4	LODE RUNNER	Broderbund	Arcade-Style Game		•	•						
10	8	4	FROGGER	Sierra On-Line	Arcade Game		•	◆◆	◆◆	•				
11	14	4	PLANET FALL	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
12	10	4	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		•	◆◆	◆◆	•				
13	12	4	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
14	15	4	EXODUS: ULTIMA III	Origin Systems Inc.	Fantasy Role-Playing Game		•							
15	16	4	DONKEY KONG	Atari	Arcade Game			◆	◆	•	◆			
16	17	4	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•						
17	13	4	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
18	NEW ENTRY		FLIGHT SIMULATOR	Microsoft	Simulation Package				•					
19	NEW ENTRY		STAR LEAGUE BASEBALL	Gamestar	Arcade-Style Game			◆◆						
20	18	4	HARD HAT MACK	Electronic Arts	Arcade-Style Game		•	•		•				

EDUCATION TOP 10

1	1	4	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	3	4	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		•	◆◆	◆◆	•				
3	2	4	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		•	◆◆	◆◆	•				
4	4	4	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		•	•		•		•		
5	5	4	STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen & can be saved.		•	◆◆	◆◆	•				
6	7	4	ALGEBRA I	Edu-Ware & MSA Co.	Teaches basic definitions, number line operations, sets & equation reduction rules. Part 1 of 6 volume series covering first-year course in Algebra.		•			•				
7	6	4	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		•	◆◆	◆◆	•		◆◆		
8	9	3	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		•	•	◆◆					
9	8	4	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.		•	•	•	•				
10	10	2	SNOOPER TROOPS I	Spinnaker	Learning adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective trying to solve the mystery.		•	•	•	•				

HOME MANAGEMENT TOP 10

1	1	4	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
2	3	4	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
3	2	4	PFS:FILE	Software Publishing	Information Management System		•			•	•			
4	6	4	WORDPRO 3+	Professional Software	Word Processing Package				•					
5	7	4	ATARIWRITER	Atari	Word Processing Program			◆						
6	4	4	PRACTICALC	Computer Software Associates	Electronic Spreadsheet				◆◆					
7	8	4	PFS:WRITE	Software Publishing	Word Processing Package		•			•				
8	5	4	PFS:REPORT	Software Publishing	Information Management System		•			•	•			
9	10	4	HES WRITER	HesWare	Word Processing Program				◆					
10	9	3	EASYSRIPT	Commodore	Word Processing Package				•					

Now Playing

Research Firm Sees Substantial Database Growth

By FAYE ZUCKERMAN

Let the computer do your filing: Database manager software turns computers into file cabinets. Databases can store files in the form of lists, records, mailing labels, dates—virtually any subject matter worth keeping. By the year 1987, databasing is expected to show an 80% growth, says a recent market survey by **Creative Strategies**, a research company based in San Jose.

The research company believes that declining prices will continue to fuel user demand for such programs that are not new to the computer industry. Databases are widely used in businesses to save and find information. Only now, however, is the home computer market beginning to use database management software.

In fact, one of **Synapse Software's** first products was a software package called "FileManager" for **Atari** home computers with disk drives. The company created the program nearly one year ago for novice computer users.

"FileManager" comes with instructions that provide a step-by-step description of how to create a file and use the program. The directions show how to enter records, retrieve information, update and delete from already existing files. The addition of "RamDisk," by **Axlon**, can be used to greatly speed up the memory, and allow the files to be formed more quickly than with a regular disk.

While setting up files, the computer has few reservations about informing you of a bad file name with the display "Syntax Error." "Data Too Long" tells you that you have typed in too many letters for a file name, and "File Not Found" means that you probably have not spelled the name of your file correctly.

The typing into the computer of files, lists, mailing addresses or whatever one chooses to store is often long and tedious. But once the information is in the computer, memorized on floppy, there are several commands that can be used to speed up the finding of information. For example, a "character scan" allows searching for specific combinations of letters if a file name is forgotten, or needs to be quickly retrieved.

Also, the information in the database can be sorted into new files. Hence, if a record collection is listed on the computer, it can be put in alphabetical order by name of artist and by title. It can be divided by music genre and format, and also ordered by year.

★ ★ ★

How-to computer on video: A series of video titles from **Understanding Personal Computers**, Stanford, Calif., teaches computer literacy. The videocassettes stress general computer skills rather than training for specific software titles on a machine, the company says.

Each video costs about \$99. The beginning title, "Introduction To Hardware," starts with the basics such as how to turn on a computer. Other videos include "Introduction To Word Processing," "Introduction To Software" and "How To Buy A Personal Computer."

★ ★ ★

Coming attractions on disk: A "preview disk" sales promotion being
(Continued on page 33)

COMDEX Index: User Support Heralds Next Wave

Big As TV In Europe 1990?

By PHILLIP HILL

Home computers by the year 1990 will be as popular and numerous as tv sets in European homes. So says Gordon Curran, who is one of the senior partners of Intelligent Electronics, a Paris-based microcomputer and video-game consulting firm.

Curran and his associate Brigitte Morel predict that while the worldwide market for video games tends to be dropping by some 25%, when compared to 1982, these lost sales will be more than compensated for by an increase in the number of home computers being sold.

Western Europe's sales of video-game consoles numbered 1.5 million this year. Last year it totaled 1.6 million. Worldwide, sales reaching 7.2 million for video games in 1983, numbered some 9.4 million in 1982, the company estimates.

As for home computer sales in Europe, the saga is taking a much different tack. Sales will double in 1983 to 1.6 million units. Curran and Morel believe total sales will reach 7.6 million units worldwide.

Whereas in the U.S. and U.K., the video game boom lasted some two years before the home microcomputer sales began to dominate, Europe will experience a much faster turn of events.

France, for example, saw computer sales in 1982 barely number 25% of the total sales on video game consoles. And the same is certain to hold true for most of Europe, with the exception of Southern Europe—Spain and Italy—which show strong advances in the video game field for this year.

Intelligent Electronics has also discovered through its statistical analysis of the computer market there that multi-million-dollar advertising budgets will be common in Europe. This fall, Curran and Morel predict European computer advertising from most of the major manufacturers will abound.

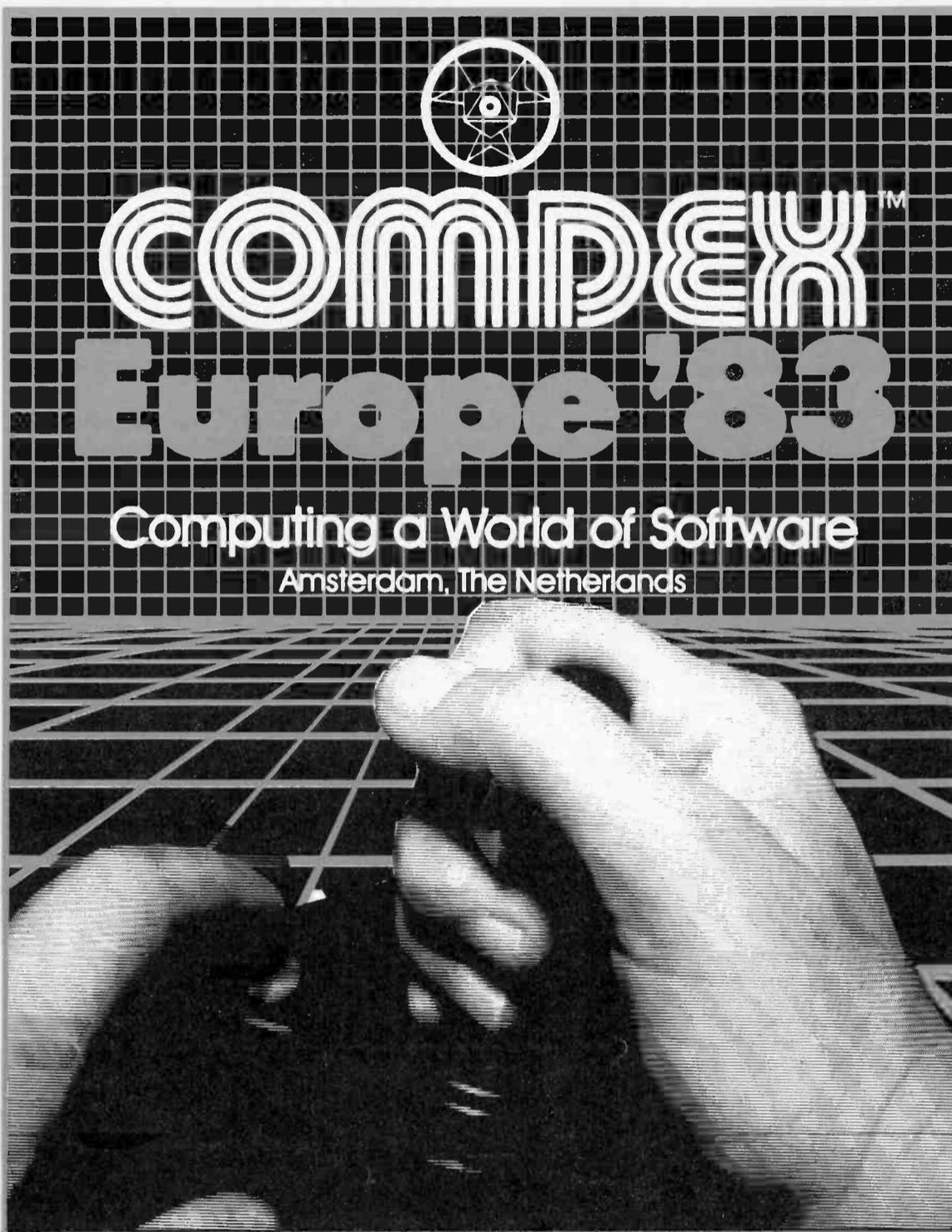
Last Christmas there, video games were heavily promoted in many European countries in only specialized publications. Then a home microcomputer was featured with a picture and that was sufficient advertising, they say. Adds Curran: "Manufacturers want to obtain the highest possible share of the lucrative Christmas sales."

Although new to the field, Curran and Morel are finding that their studies are unique to Europe. "When we started," Curran explains, "We thought that the people who would be most interested in studies on distribution would have been the smaller companies who did not have their own research facilities. In fact, the people most interested have been the big companies, the ones who do not do anything without intense research. The smaller companies are not so prepared to do that."

Intelligent Electronics has been doing consultant work since 1982. It not only is a market forecaster, but a local distribution information company for Europe. It now numbers more than half of the top 10 world computer manufacturers as clients.

Most of the actual work of the company, thus far, has been to carry out multi-client research on specific countries. Instead of selling a report for \$20,000 to one client, which many companies might not be prepared to pay, the multi-client approach means that the cost of the same report to each company is only about \$1,000.

(Continued on page 32)



Cassettes Trigger U.K. Game Boom

For Britain's hard-pressed record retailers about to move into video game software, which has grown from nothing to an estimated \$220 million business within three years, the new market looks increasingly like it may eventually outstrip sales of conventional audio disks and cassettes here.

Major record companies like WEA, CBS, EMI, K-tel and Virgin, together with record industry wholesalers such as Lightning, Terry Blood and, most recently, Wynd-Up, are already involved in the distribution and sale of dedicated game and home computer software and are now making great efforts to woo the record retail sector.

Says Virgin Games' chief Nick Alexander, for instance: "There is a gaping hole in the market that record retailers can fill."

And as long ago as last year, Lightning's chief Ray Laren was asking, "Why shouldn't video games be sold by record and video dealers? Video game customers are basically the same people who go for records, so this has to be a natural area for diversification."

Indeed, it is the marked similarity of customer profiles in the two markets that makes games growth so alarming to music industry dealers. Involved is the same 15-24 age group that has traditionally been the mainstay of pop record sales, and research surveys suggest some teenagers are

spending as much as \$15 a week on computer game cassettes.

Claims Bruce Everiss, general manager of Imagine Software: "The record companies are experiencing a fall in sales because more and more young people are becoming bored with pop and are turning to games instead. Indeed, many record companies are getting into computer games in order to survive."

And he even predicts that by the end of next year sales of computer games software will exceed pop record sales, a forecast that seems far from improbable in the light of Imagine's first year growth to \$7.5 million turnover.

It is the switch from dedicated games consoles with expensive cartridge software to home computers using games programs stored on conventional audio cassettes that is triggering the latest sales explosion in Britain. Experts here give earlier forecasts another year at most.

This does not mean they no longer have market potential. ColecoVision, most sophisticated and expensive of them all, was only launched in the U.K. three months ago and looks set to repeat its Stateside feat of overhauling Atari, with "Donkey Kong" already at the top of the U.K. video games chart.

But it is the games cassette that really attracts dealers. The configuration is familiar, the price (around

\$8.50) is close to album levels, the product is fast-moving and fashion-dependent, like records, and the market as a whole, unlike videocassette software, is based firmly on straight sales.

In relation to the shelf space employed, returns are high, and dealers can order cassettes at the same time as they order audio disks, from the same distributor, with small order facilities and sale-or-return, or an "exchangeability factor" as some prefer to call it, as added protection against errors of judgment in stocking.

In addition, Britain has the highest level of home computer penetration anywhere outside the U.S., with up to 1.5 million units in use, and accounts for more than half of all sales in Western Europe, with its nearest rivals West Germany and France lagging far behind.

The homegrown Sinclair microcomputer range, which accounts for more than 50% of the U.K. market, also boasts the widest range of available game cassettes.

Overall, around one million game cassettes a week are currently being sold in Britain, and no one doubts that without the spectacular breakthrough of cheap home computers (the cheapest Sinclair retails at \$60) the software market could never have reached such levels so soon. Other successful machines include the (Continued on page 32)

Emphasis On Warmware

By FAYE ZUCKERMAN

First there was "hardware," then there came "software," and now we have "warmware." Or, at least the second annual COMDEX/Europe at the RAI Exhibition Centre will be featuring "warmware," a term that has come to signify good manufacturer-dealer relations. And that is the purpose of this European computer exposition that will be attended by retailers and put on primarily by manufacturers and some distributors.

More than 10,000 sellers of computers, peripherals and software will spend four days perusing exhibitions and attending panel discussions that focus on retailing. The keynote, Franco Mariotti, vice president of Hewlett Packard in Europe, will tell of the burgeoning computer market. The proliferation of personal computers goes beyond only being used in small businesses; many European homes have plugged into the high technologies, he is expected to say.

What comes as a surprise to the Interface Group, which planned the COMDEX show, is the significant growth of the show in one year. The number of exhibitors is expected to top 250.

One of the seven panels will specifically focus on warmware and that panel is to be the last one. The panelists will debate manufacturer support, training and manufacturing. "These issues have become major stumbling blocks for manufacturers," says Peter Young of the Interface group. "Last year Jim Finke (who gave the final keynote speech then) introduced us to the expression. I think it has become significant."

The other six panels will focus on computer market trends, the growing impact of computer retailers in Europe, software and hardware selling patterns, new technologies and what products are coming next. Some of the panelists include: David Rouse, with IVC of Copenhagen; Dr. Nico Windgasten, software maker; Rod Dewey, director of ISO International for Wang Laboratory in Lowell, Mass.; and representatives of Accountant Micro Systems, AMI.

Profit margins, sales volumes, price structures, distribution and advertising are apt to become issues discussed at the show, a spokeswoman for the company explains. Additionally, while the conferences are going on they will be translated into German, French and English.

Also, to be discovered at the show is how many of these computer companies, popularly known as sellers of computer products for businesses, are introducing new products to be sold to the consumer market. The burgeoning home computer market that desires more than entertainment software will soon be able to buy low-cost, stripped-down versions of very expensive, high powered business software.

Business software makers, such as Ashton-Tate, Microsoft International, MicroPro, and Digital Research plan to show management and educational titles slated for home or one-to-one people business uses.

Ashton-Tate, Los Angeles, brought out a low-cost, easy-to-use database manager called "Friday" last month. It complements the company's expensive and complicated "dBase II,"

(Continued on page 32)

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, Faye Zuckerman; Art, Anne Richardson-Daniel.

OCTOBER 29, 1983, BILLBOARD

Accessory Action Abroad

By CHERYL PARKER

While the mood is "cautious," the approach to sales is "definitely aggressive," according to computer accessories and peripherals manufacturers exhibiting at this week's COMDEX/Europe '83. Coping with a generally acknowledged European consumer lag of anywhere from 18 months to two years behind the U.S., suppliers here say the action abroad for computer add-ons is just now beginning to heat up, and that they will vie for a piece of this potentially lucrative, but highly price-sensitive home and business aftermarket.

Apart from the competition in printers, power supplies, hand controls, and other add-ons, a separate and particularly fierce struggle is ensuing among makers of blank data cassette tape and disk storage media, with improved technology pushing down the cost of disk-based storage to a point where some companies believe consumers may shift entirely away from cassette tape in the next year or so.

Two wholly-owned TDK subsidiaries, TDK Electronics Europe GmbH and the U.K. group are using the show to kick off the parent company's entry into floppy disk sales on the continent. Product lines on display include TDK's 5¼-inch and 8-inch standard floppy disks, and 3- and 3½-inch micro floppies introduced at the June Consumer Electronics Show in Chicago. Local consumer and retailer promotion and advertising plans will also be announced at COMDEX.

Compatible with existing 5¼-inch disk controllers and software, the 3½-inch format supports Sony, Shugart and Hewlett-Packard hardware, among others, says Frank Kramer, TDK computer products manager in the U.S.

"TDK has begun to withdraw from the standard 100-meter length data cassette area because we perceive it as a market on the decline," he says, adding, "As the home computer installed base grows, disks are becoming more desirable to the consumer because of their greater reliability, speed and storage space."

He believes that the tape business is now largely confined to shorter lengths (10 to 15 minutes) usually used for cheaper computers like the Timex-Sinclair, and that consumers express increasing interest in the newer 3- and 3½-inch floppy disk formats. "Right now there may be more interest in the smaller format in the U.S., but we expect the European market to develop rather quickly in the short term," he says.

According to one estimate, about 40 million of the 220 million diskettes sold worldwide in 1983 will go to the European community.

Sony, developer of the 3½-inch floppy technology, says it expects to produce 500,000 drives for the format in 1984 worldwide, encouraged by such countries as Great Britain, which is actively considering making the diskette an industry standard. The company is showing off its full microcomputer line this week at COMDEX, says a spokesman.

BASF's Sig Tullmann, director of marketing, says the overseas micro market is "in transition," with consumers just starting to venture beyond the low priced game machines and starter "learning computers" into machines with more sophistication, memory and power. "Whereas the U.S. cut its teeth on the \$100 to \$200 game/computer machines before stepping up, the European consumer has barely begun to experience that learning curve. He knows that the \$50 computer is a reality but that he can't easily accomplish much with it. The people are voting with their money, choosing to spend the \$200

or \$300 it takes to get a fully functioning system."

Thus, he says, while the cassette tape market may remain strong for awhile longer, technology and pricing favor the disk drive and floppy disk medium in the long-term. "Marketers have to ask themselves if the cassette tape and drive are just temporary bubbles, and whether a lower cost disk drive will edge out tape in the long run." BASF exhibits its full range of magnetic media products this week, including its Qualimetric FlexyDisks, as well as its European division's disk drives and Winchester rigid disk drives.

Dysan, which is also showing its current line of floppy diskettes at the show, predicts worldwide disk market growth of 20 percent to 40% annually. "There's a very viable overseas market, although it's also highly competitive. We're going after our share aggressively," said a spokesman.

On the other hand, calling the European market for cassette tape and tape drives "very strong," Bob Leff, president of Softsel, the world's largest distributor of software and computer products, stressed that companies focusing exclusively on disk storage may miss a good chunk of existing sales prospects.

"European consumers have a completely different state of mind from U.S. users," he explains. "They're much more cost-conscious and although the pace of computer sales is accelerating, many customers aren't convinced they need a computer at home or even in the office." He says that while the market represents a "wonderful" opportunity to sell all segments of the industry—hardware, software and peripherals, "there is still less disposable income, and the careful consumer will sooner buy a \$13.50 cassette than a \$30 disk, even if the disk offers greater speed and more reliability."

Among printer makers, Durango will introduce the Poppy Writer, a high-quality, dot-matrix printer featuring a letter quality mode and software-loadable print fonts. Doug Shaw, vice president of international sales, says the new printer is compatible with a variety of business systems through Centronics and other standard interfaces. "We see a growing market for quality printers tying into business computers for the small businessman, the individual proprietor and other home and office users," he says. "It's an area that hasn't been addressed sufficiently by the lower-end printer makers."

Cheryl Parker is a New York-based freelance writer specializing in computer merchandising.

Big As TV In Europe 1990?

• Continued from page 31

The company's trump card—the fact they are Europeans who understand their market. "Being European we think we have a feel for the market," Curran says. "American consultancy companies that get involved with Europe simply have not got the feel. What is important is a country-by-country understanding. American companies try to operate Europe as a single market. But it is not—it is 12 markets."

The company's next project is to examine the distribution strategies of 50 computer hardware and software companies, including Apple, Commodore, IBM, Texas Instruments and Sinclair.

Phillip Hill is Billboard's correspondent in Paris.

Mouse Won't Rush Europe

As serious competition in the European market for microcomputer accessories and add-ons gets underway, there's one peripheral segment—the mouse—that won't be joining in the fray, at least not in the short term.

Electronic mice, which are precision pointing devices that supplement the keyboard by allowing users to input, delete and move information around the screen quickly and easily in such applications as word processing and spreadsheets, or draw straight lines for charts, have gained popularity among American computer users since the advent of Apple's LISA machine, which comes equipped with a mouse. Before that, the product spent some 20 years in the industrial and scientific work place. Over a dozen manufacturers of the computer interfaceable unit, which interprets program instructions either optically or digitally, now offer mice in a broad price range, from under \$100 to over \$1,000. The higher-end products are usually bundled with useful software. Among the suppliers are Mouse Systems Corp., Mouse House, Logitech, Microsoft, WICO and Tandy Corp.

"In the U.S., mice are just getting hot, so judging from the rule-of-thumb product lag, it'll take another year or so before Europe gets into the act," says Steve Kirsch, president of Mouse Systems. He adds, "The market will be spurred by all the traditional factors—growth rate of the installed microcomputer base, expansion of useful software, pricing and consumer demand." Although Mouse Systems chose not to exhibit at COMDEX/Europe ("Maybe next year," Kirsch says), the company says it ships about 100 of its PC Mouse Units per month overseas for the IBM PC and anticipates increasing that figure in 1984. "I think in a year we'll be quite active over there," he says.

Swiss-based Logitech, which offers LogiMouse, another model for the IBM PC, is exhibiting at the show. According to Pierluigi Zappacosta, vice president, "We must be competitive. I believe almost all future computers will offer the option of a mouse because it is a much friendlier user interface than the keyboard."

While Mouse House president Jack Hawley agrees with Mouse Systems' Kirsch that the market abroad is still premature, he believes excellent future potential exists just around the corner.

CHERYL PARKER

Hi-Tech Game Era Dawns

By SAMANTHA SANDS

On all four software fronts—recreational, business, educational and home management—new technology and programming developments are replacing the old. To offer increased power and flexibility with less complicated end-user controls is the goal of the manufacturers.

State of the art in entertainment is perhaps the most breathtaking and immediately obvious. Three dimensionality, multiple split screens, altered perspectives, scrolling, enhanced personality characteristics, and improved hi-res graphics are incorporated into many of this season's offerings. Arcade-type, rapid-reflex games like "Zaxxon" and upcomer "Blue Max" are continuing to sell well, as are adventure and fantasy programs, including the "Zork" series and "Temple Of Apshai."

Innovative programming and packaging concepts, as well, are coming from companies like the San Mateo-based Electronic Arts, publishers of strategy program "Archon" and text adventure "Murder On The Zinderneuf." Still selling more than four thousand copies a month is Broderbund's "Choplifter," which, according to company spokeswoman Cathy Carlston, has served as the inspiration for many of their fall releases. Broderbund's "David's Midnight Magic" and SubLogic's "Night Mission Pinball" now bring pinball action to heretofore software-starved Commodore 64 users.

Video game manufacturers Activision and Fox Video Games have recently joined the computer game fray, while Thorn EMI Video is the latest to offer a movie-inspired computer game in its Computer War, based on "War Games."

Among the most prolific computer game companies is Sacramento-based Sirius Software, with over three dozen titles available for the Apple, Atari, IBM, VIC, Commodore 64 and Panasonic 200. In new release "Capture The Flag," company president Jerry Jewell is particularly proud of the real-time, three-dimensional perspective with split screen for two players. Also new, "Gruds In Space" brings increased sophistication to computer gaming with its 157 animated screens, according to Jewell.

"We're seeing more and more movement toward diskette-based games, away from cartridges," he analyzes. "There are more adventure games with animation and arcade sequences. As far as interactivity, the

ability to understand the user is improving. The consumer will definitely get more for his money."

A key business software publisher, San Jose's VisiCorp plans to attend COMDEX Las Vegas, rather than COMDEX Europe. In Las Vegas, company vice-president Jerry Diamond expects to unveil their much-anticipated \$495-list price "Visi On," scheduled for shipping at the end of October. Diamond describes, "Visi On" is an operating environment allowing the user to use several products on the screen simultaneously, just as he/she uses several pieces of paper on the desk at the same time. They can move those papers around on the screen, change the size and location of the windows, and can transfer information from any one window to any other window by simply pointing, using a mouse.

"The major characteristics of state of the art today," he continues, "are tightly coupled, tightly integrated software programs with extreme ease of learning and ease of use. The end-user isn't interested in hardware or software, but in solutions to problems. The last thing they want to learn is different command structures."

In the education field, San Francisco-based DesignWare chief executive officer Dr. James A. Schuyler feels that state of the art programs are combining color-animated graphics with entertaining interactivity and educational payoff values. While most educational software is now manufactured on floppy disks, he anticipates that cartridge-based programs will be forthcoming.

In the home management/productivity realm, Continental Software's top-selling "The Home Accountant" has a new rival in Monogram's (a wholly-owned subsidiary of Tronix) "Dollars & Sense," complete with a demo disk to lead retailers through, and some very vivid graphics, especially on the IBM version.

It seems the prices on computer software from the business-oriented computer companies are coming down. Their once expensive programs are taking a place next to consumer software packages as updated versions of business-oriented programs become easier to use and useful in computer homes.

Samantha Sands is a Los Angeles-based freelance writer specializing in computer software.

Cassettes Trigger U.K. Game Boom

• Continued from page 31

Commodore 64 and VIC-20, the Atari 400/800, the Texas Instruments 99/4A and the BBC "B", all with their own games catalogs.

Successful games titles may well sell up to 20,000 units a month at peak seasons in Britain, with original games showing signs of replacing the home versions of arcade games that dominated the earliest days of the market. Among the top chart titles this fall are "Arcadia" (VIC-20), "Chess" (Sinclair ZX-81), "Crazy Kong" (VIC-20 and Commodore 64), "Dark Crystal" (Atari) and "David's Midnight Magic" (Commodore 64).

First off the mark at retail level have been electronics chains like Rumbelows, Dixons and Laskys, and the giant High Street multiples W.H. Smith, Woolworth and Boots The Chemist. But many less obvious candidates, including general goods outlets like John Lewis and British Home Stores, plus prestige London stores like Harrods and Selfridge's, are also stocking computer products.

Conventional industry wisdom says hardware and software should ideally be sold through the same outlets, and that is the way the U.K. market to date has developed.

Boots, for instance, has over 250 stores carrying computers, peripherals and extensive software selections. Further investment is planned which will put full computer departments in 32 stores, and earnings of \$37.5 million next year are projected.

W.H. Smith also has around 250 outlets selling hardware and software. And with a leading 16% market share, it will no doubt fight hard against Boots' attempt to surpass it.

If large numbers of record retailers move into the same field—and some enterprising independents have already done so—the pattern of single outlets for both machines and games may change. Many distributors feel the majority of hardware-orientated stores are ill-equipped to handle software sales, since they have no experience of fast-moving goods.

First to take the plunge will be the major record chains. HMV has just

opened a games section in its flagship store in London's Oxford Street and is conducting tests in six other branches nationwide.

Warmware

• Continued from page 31

which is a database used by businesses for record keeping, storing information, sorting and filing.

Furthermore, Digital Research, the developers of CP/M operating language, plan to launch "Dr. Logo," a graphics-oriented educational program. It will list for about \$150. The purpose of "Dr. Logo" is to bring simple programming techniques for novice computer users to the IBM Personal Computer.

Additionally, Micro Software International, Bellevue, Wash. will showcase a low-cost word processing package. Already, its "Typing Tutor" has become popular among the home and small business market.

Faye Zuckerman is Billboard's Computer Software & Video Games Editor.

SOFTWARE CHART ANALYSIS

'Choplifter' Flies Back To Top

By FAYE ZUCKERMAN

LOS ANGELES—Arcade-style "Choplifter" moves back to the No. 1 position on the computer software entertainment chart. It previously topped the chart on Oct. 15.

"Zaxxon," last week's top game, drops to three, and "Zork I," a fantasy-role playing game, climbs to number two. These three game titles have been competing for the top position; Zork was No. 1 on the Oct. 8 chart.

"Home Accountant" and "MasterType" meanwhile maintain the top positions on their respective charts for another week. "MasterType" has held onto the No. 1 position on the education chart for three weeks. And Spinnaker Software continues to have five of its titles on the chart.

On the home management chart, six word processing titles, including Broderbund's "Bank Street Writer" and "AtariWriter," maintain positions. But it's a home financial management program that takes the lead for the third week.

Two new entries to the entertainment chart are "Star League Baseball," from Gamestar of Santa Barbara, Calif., and Bellevue, Wash.-based Microsoft's "Flight Simulator." The sports game comes into the chart at number 19, while the flying simulation game enters at 18.

Only one month old, "Star League Baseball" sold nearly 6,000 copies during the first month it came onto the market, according to company president Scott Orr, who authored the game with Dan Ugrin and Bruce Mitchell. It took nearly five months to write, Orr says.

Gamestar was started by three veterans of Arcade Plus, a video game company. The company's founders wanted to develop computer software in the category of sports games only. "We saw a growing demand for sports games, and we wanted to target a segment of the computer owner population," Orr says.

"Baja Buggies," a driving game, was the company's first title. Gamestar markets a football simulation game, and is planning to develop a series of scuba diving, skiing, and other sports-related titles. Conversions of

the baseball game onto Commodore 64 computers will be forthcoming this December.

"Flight Simulator," by Bruce Artwick, is nearly two years old. It has maintained top positions on most industry charts and is only available

for the IBM personal computer through Microsoft. An Apple computer version is marketed by Artwick.

Game action centers on the control panel of a Cessna 182 single-engine plane. The software features working instruments, panoramic views out the window and varying flight conditions. In essence, the user is flying a plane.

The player can choose ability levels which include the "easy flight mode" and the "reality flight mode."

Hard Work Pays Off For Denver Dealer

LOS ANGELES—Independent record/tape retailers can position themselves against the large chains if they work hard enough, says Bob Seifert of two-unit Sweets Records & Tapes in Denver. Another tip he offers: carry a little bit of everything.

Seifert and his wife Margaret opened their first store in 1978 in the southwestern Denver suburb of Littleton. When they opened the 1,000 square foot store, he says, "The wholesalers told me to specialize. I said baloney. Specialization is all right if you can wait 10 years to build up a name, but we wanted to move faster."

Stymied by the sluggishness of the original store's area, the Seiferts' next move was a leap, all the way to Denver's northwest Arvada suburb, where the second store is positioned right across from Target's parking lot. The 2,100 square foot store opened in August, 1979.

A year later, the Seiferts moved the first store into a strip facing the Southwest Mall in Littleton, doubling its space. The two stores are about 20 miles apart. The Arvada store employs three part-time and two full-time staff; the other unit has two full-timers and two part-timers.

Bob Seifert, who was a management executive with Coors before opening Sweets, says the idea to open a store was more or less Margaret's "hobby" until he got totally absorbed. Opening during a tough time for the music business didn't concern them, he says, because "we were new to the business. We didn't have any of the old attitudes."

Plunging right into the usual diversification surrounding records/tapes, accessories, gifts, blank tape and so on, the Seiferts went into video all the way, too. "It was when we weren't sure if you could rent. We had \$10,000 tied up, and they wouldn't sell at those early list prices," Seifert says.

Today, video is a substantial portion of volume in both rental and sales. Sweets has a club, with rental at \$2 for members, \$3 for non-members. "But we'll sell \$4,000 worth of movies a month, too," Seifert says. The stores do not, however, stock any videodisks; it's the one item it seems that never worked out.

Discounting is basic to the Seiferts' philosophy. "The idea Wherehouse had of discounting computer software was something I thought of from day one," says Seifert, speaking

of the stores' latest diversification into computers. Sweets sticks to Commodore, now concentrating on the model 64. The stores stock 35-40 software pieces ranging in price from \$12.99 to \$89.99. "We have this openly displayed, we let them handle it. The section is right next to video, so it's under surveillance."

Seifert says the store takes a "mass merchandiser" approach to computer merchandise. "We discount and we stay away from demonstration and getting our sales people all tied up."

Unlike many record/tape stores, Sweets is still involved in dedicated video games. Atari, Intellivision and Coleco are stocked. "We're taking advantage of the many good buys. The chains are bailing out of games so it's really driving business into us," Seifert says. The store basically sticks to hit titles and deals.

Sweets takes a dramatic approach to records, with a "100 wall" featuring the top 100 LPs from Billboard's "Top LPs & Tape" chart. "We probably do 60% of our volume off that wall," says Seifert. Prices for the chart LPs and new releases range from \$5.99 to \$6.99.

"The wall is important," he adds. "If you disappoint people with new releases and chart items, you'll disappoint them in catalog, too." Sweets stocks around 5,000 catalog items, with \$8.98 list albums selling for \$7.69. "We do enough volume that on most new releases we buy in cases, in both LPs and cassettes."

Cassettes are not displayed as openly and are in special racks. Country cassettes are kept open.

The stores stock 75 deep in singles at \$1.69. Sweets also has a stock of 1,500 audiophile LP titles and around 80 Compact Discs that are sold at \$17.99. Seifert says he buys from six or seven wholesalers and does a good volume in special orders—"from 100 to 200 items a week."

Because of Sweets' volume and diversification, the Seiferts claim they have few problems in ad allowances and advertise aggressively on radio and in print. Surrounded by competition in a very competitive market, Sweets has built a reputation for bargain prices and product selection, Bob Seifert says.

Both stores feature long hours: 10 a.m.-9 p.m. Monday-Friday; 10-8 Saturday; 11 a.m.-6 p.m. Sunday.

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Video Music Programming

MTV Adds & Rotation

As of 10/19/83

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

NEW VIDEOS ADDED:

Duran Duran, "Union Of The Snake," Capitol
Hunters And Collectors, "Talking To A Stranger," Oz/A&M
Icehouse, "Hey Little Girl," Chrysalis
Motley Crue, "Looks That Kill," Elektra
Police, "Synchronicity II," A&M
Lionel Richie, "All Night Long," Motown
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal
Rick Springfield, "Souls," RCA
Style Council, "Speak Like A Child," Polydor
UB40, "Red Red Wine," A&M
Was (Not Was), "Knocked Down, Made Small," Geffen
X, "More Fun In The New World," Elektra

HEAVY ROTATION (maximum 4 plays a day):

Asia, "The Smile Has Left Your Eyes," Geffen
Pat Benatar, "Love Is A Battlefield," Chrysalis
Big Country, "In A Big Country," Mercury
David Bowie, "Modern Love," EMI America
Def Leppard, "Foolin'," Mercury
Fixx, "One Thing Leads To Another," MCA
Genesis, "Mama," Atlantic
Heart, "How Can I Refuse," Epic
Billy Idol, "Dancing With Myself," Chrysalis
Billy Joel, "Uptown Girl," Columbia
Kansas, "Fight Fire With Fire," CBS Associated
Kinks, "Don't Forget To Dance," Arista
Huey Lewis, "Heart And Soul," Chrysalis
Loverboy, "Queen Of The Broken Hearts," Columbia
John Cougar Mellencamp, "Crumblin' Down," Riva/PolyGram
Robert Plant, "Big Log," Atlantic
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
Rainbow, "Street Dream," Polydor
Spandau Ballet, "True," Chrysalis
Talking Heads, "Burning Down The House," Sire
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
Neil Young, "Wondering," Geffen
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Alarm, "The Stand," IRS
Aztec Camera, "Oblivious," Sire
Cheap Trick, "I Can't Take It," Epic
Culture Club, "Church Of The Poison Mind," Epic
Eurythmics, "Love Is A Stranger," RCA
Herbie Hancock, "Rockit," Columbia
Helix, "Heavy Metal Love," Capitol
Joan Jett, "Everyday People," MCA
JoBoxers, "Just Got Lucky," RCA
Paul Kantner, "Planet Earth," RCA
Kiss, "Lick It Up," Mercury
Motels, "Suddenly Last Summer," Capitol
Stevie Nicks, "If Anyone Falls," Modern
Romantics, "Talking In Your Sleep," Nemperor/CBS
Saga, "The Flyer," Portrait
Peter Schilling, "Major Tom," Elektra
Carly Simon, "You Know What To Do," Warner Bros.
Michael Stanley, "My Town," EMI America
Stray Cats, "I Won't Stand In Your Way," EMI America
Survivor, "Caught In The Game," Scotti Bros./CBS
Translator, "Un-Along," 415/Columbia

LIGHT ROTATION (maximum 2 plays a day):

The Beat, "Dance, Dance," Jem
T-Bone Burnett, "The Weapon," Warner Bros.
Kim Carnes, "Invisible Hands," EMI America
Dial M, "Modern Day Love," D&D
Dokken, "Breaking The Chains," Elektra
Eddie & the Cruisers, "On The Dark Side," Scotti Bros./CBS
Elvis Brothers, "Fire In The City," Epic
Gang Of Four, "Is It Love," Warner Bros.
Horizontal Brian, "She Was Only Practicing," Gold Mountain
Human League, "Mirror Man," A&M
Industry, "State Of The Nation," Capitol
Juluka, "Scatterlings Of Africa," Warner Bros.
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
Madonna, "Burnin' Up," Sire
Mental As Anything, "Brain Brain," Oz
Midnight Oil, "Power And The Passion," Columbia
9 Ways To Win, "Close To You," Atlantic
Oingo Boingo, "Nothing Bad Ever Happens To Me," A&M
Payola\$, "Where Is The Love," A&M
Quarterflash, "Take Another Picture," Geffen
Queensryche, "Queen Of The Reich," EMI America
The Rads, "You," EMI America
Real Life, "Send Me An Angel," MCA
Tim Scott, "Swear," Warner Bros.
Southside Johnny & the Jukes, "Trash It Up," Mirage
Taxxi, "Gold And Chains," Fantasy
Y&T, "Meanstreak," A&M
Zebra, "Tell Me What You Want," Atlantic

Now Playing

• Continued from page 30

offered by Epyx, Sunnyvale, Calif., enables prospective consumers to test the company's computer software titles. It costs \$2.50, and is supplied directly from the company.

The preview disk contains segments of "Getaway To Apsahai," "Temple Of Apsahai," "Jumpman Junior," "Jumpman," "Pitstop," "Seawolf" and the newly licensed "Fun Fight."

★ ★ ★

Coming soon: In November, look for IBM versions of "Archon," "Pinball Construction Set," and "Hard Hat Mack" from Electronic Arts on disk. And "Murder On The Zinderneuf" will be available on disk for Apple and Commodore 64 computers, the San Mateo, Calif.-based company reports.

Milton Bradley-owned GCE has shipped its "Lightpen" to be used with its music and art software and on the company's vectrex machine. The 3-D imager should be out this November as well.

Billboard® TOP LPs & TAPE®

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○ Bullsets 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).

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	18	THE POLICE Synchronicity A&M SP3735	▲	8.98		36	33	7	SHEENA EASTON Best Kept Secret EMI-America ST-17101	▲	8.98		72	57	12	KANSAS Drastic Measure CBS Associated QZ-38733				
2	2	45	MICHAEL JACKSON Thriller Epic QE 38112	▲		BLP 3	37	40	14	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)		8.98	BLP 6	73	64	37	DURAN DURAN Duran Duran Capitol ST-12158	●	8.98		
3	3	28	QUIET RIOT Metal Health Pasha BFZ 38443	▲			38	36	16	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	▲	9.98		74	143	2	SOUNDTRACK The Big Chill Motown 6062ML (MCA)		8.98		
4	4	11	BILLY JOEL An Innocent Man Columbia QC 38837	▲			39	42	5	RAINBOW Bent Out Of Shape Mercury 815035-1ML1 (Polygram)		8.98		75	63	29	NAKED EYES Naked Eyes EMI-America ST 17089		8.98		
5	6	13	BONNIE TYLER Faster Than The Speed Of Light Columbia BFC 38710	●			40	34	12	ELVIS COSTELLO Punch The Clock Columbia FC 38897				76	77	13	SHALAMAR The Look Solar 60239 (Elektra)		8.98	BLP 16	
6	7	39	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	▲			41	92	2	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)		8.98	BLP 18	77	69	9	ZAPP Zapp III Warner Bros. 1-23875		8.98	BLP 11	
7	5	27	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	▲			42	37	43	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	●		BLP 62	78	88	4	CARLY SIMON Hello Big Man Warner Bros. 1-23886		8.98		
8	9	11	AIR SUPPLY Greatest Hits Arista AL 8-8024	▲		BLP 33	43	54	4	GENESIS Genesis Atlantic 80116		8.98		79	98	3	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)				
9	12	6	KENNY ROGERS Eyes That See In The Dark RCA A&M 4697	▲			44	50	13	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412				80	81	20	THE HUMAN LEAGUE Fascination A&M 1-2501		5.98		
10	11	5	LINDA RONSTADT What's New Asylum 60260 (Elektra)	●		CLP 1	45	50	13	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940				81	83	24	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	●		BLP 5	
11	8	23	THE FIXX Reach The Beach MCA 5419	●			46	48	32	ALABAMA The Closer You Get RCA AHL1-4663	▲	8.98	BLP 7	82	93	7	QUEENSRÛCHE Queensryche EMI-America DLP-19006		6.98		
12	10	14	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)				47	39	7	HEART Passionworks Epic QE-38800		8.98	CLP 2	83	84	6	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100 CAP		8.98		
13	16	28	ZZ TOP Eliminator Warner Bros. 1-23774	▲			48	49	10	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)			BLP 9	84	85	7	ASHFORD & SIMPSON Highrise Capitol ST-12282		8.98	BLP 14	
14	13	18	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	▲			49	47	26	MEN AT WORK Cargo Columbia QC 38660	▲			85	73	53	DARYL HALL & JOHN OATES H2O RCA A&M 1-4383	▲	8.98		
15	19	19	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	●			50	51	9	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679			BLP 4	86	91	4	X More Fun In The World Elektra 60283		8.98		
16	17	10	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)			BLP 64	51	126	2	BLACK SABBATH Born Again Warner Bros. 1-23978		11.98		87	134	4	KLIQUE Try It Out MCA 39008		8.98		
17	15	8	AC/DC Flick Of The Switch Atlantic 80110			BLP 1	52	53	6	ORIGINAL CAST La Cage Aux Folles RCA H&C 1-4824 RCA		8.98		88	90	56	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	▲	8.98	BLP 17	
							53	59	4	MANHATTAN TRANSFER		9.98									

Jazz

Musician Label Under Scrutiny

Lundvall Fine-Tuning Plans For Future Development

By SAM SUTHERLAND

LOS ANGELES—Having capped the young history of the Musician label with top label honors in both Down Beat and Jazz Times critics polls, Elektra president Bruce Lundvall might reasonably be expected to beat triumphant drums for his labor of love. Instead, the veteran label executive and avid jazz fan proves to be his own most vocal critic.

Reviewing Musician's musical and commercial performances to date, Lundvall is obviously happy with the quick acceptance with which Musician product has met. Yet he also admits that Musician's release activity during the past 10 months has actually obscured an internal slowdown, and adds that he's already revising his plans for Musician's future development.

"Essentially, in January we had to turn the Elektra situation around," he recalls, alluding to the label's relocation to New York under a managerial change bringing Bob Krasnow aboard as Elektra/Asylum's new chairman. "So I couldn't undertake any new signings for Musician, and in a real sense, I had to put the situation sort of on the back burner—our priority at that point had to be moving Elektra to the East Coast."

Thus, Lundvall continues, Musician's unabated flow of new releases has actually reflected material already recorded or commissioned last year. And even as new albums have emanated from Musician, Lundvall

himself has been reassessing his original game plan and arriving at some new conclusions.

"I still want Musician to be a broad-based label, but I think I'll need to focus a bit more narrowly in terms of our regular roster," he contends. "Last year we released 22 albums, and this year we will still release 20. In 1984, however, I'd like to be more selective and release fewer—say 14 or 15."

If Lundvall's greater caution in tackling non-roster projects, coupled with his goal of releasing fewer titles, suggests bottom-line caution, the Musician founder is first to verify that concern by stressing his budgetary conservatism. Yet he's also emphatic in discounting any swing toward more crossover emphasis:

"I'm confident about the jazz market overall, because our sales have been very good, but you have to keep your costs very low as well to insure profitability. I'd suspect that artists like Weather Report and Bob James, who regularly sold a half million units a few years ago, are now selling significantly less."

Thus, instead of seeking out top name fusion or crossover acts, Lundvall's strategy is to concentrate on building rising young stars, and to protect his investments by keeping album budgets below a high estimated at about \$45,000. That figure itself is high for the mainstream and avant-garde jazz projects Musician excels

at, but clearly, Lundvall acknowledges, modest for more elaborate studio projects.

Right now, however, Lundvall admits signing a large number of unknowns is "chancy," despite Musician's success with such new acts as Bobby McFerrin and the acoustic "supergroup" Steps Ahead. Consequently, his roster blueprint for the months ahead balances such new discoveries as French pianist Michel Petrucciani ("He's not signed to us, but I'd love to do something with him on a solo basis") and veteran pianist McCoy Tyner, just pacted to Musician.

Lundvall's commitment to major historical releases remains unchanged, however. "The philosophy there has been to unearth tapes that have never seen release before," he notes. "We've only released one reissue thus far, John McLaughlin's 'My Goal's Beyond'."

Thus, Lundvall reports that current historical projects include a second album taken from live Washington, D.C. club dates by the Orchestra, a crack big band that worked during the '50s. As a follow-up to the highly acclaimed Charlie Parker set from that source, Musician has scheduled a Dizzy Gillespie set cut in 1955—ironically, it happens, on the day after Parker passed away.

Parker himself will be featured in another club setting, this time Boston's Hi-Hat Club, from a 1954 show, while Tony Fruscella, a neglected trumpeter who died in his mid-twenties, will be captured in another previously unreleased recording. Other future archival works will include a second set of Max Roach/Clifford Brown material and an album from Circle, the groundbreaking late '60s avant-garde quartet with Anthony Braxton, Chick Corea, Barry Altschul and Dave Holland.

"I try to have one of these records in every release, if possible," Lundvall says. "The interesting thing is that every one of them has sold well, especially overseas—we've made money back on all of them."

Dixielanders In Chicago Spotlight

CHICAGO—Local Dixieland stylists highlight the fifth annual Festival of Traditional Jazz, to be held here Nov. 4-6 at suburban Rosemont's Holiday Inn O'Hare.

William "Wild Bill" Davison, 77-year-old cornetist, will be featured as honored guest artist, accompanied by bassist Milt Hinton, also 77, who served with Cab Calloway's band from 1936 to 1951.

Other featured guests include trombonist Herb Gardner, author of "Rock And Rag Dust"; clarinetist Kenny Davern; Pud Brown, whose clarinet has been highlighting the musical revue "One Mo' Time," in New Orleans since 1979; drummer Buzzy Drootin, pianist Eddie Higgins and cornetist Tom Saunders.

The three-day event will be set to the music of six bands, three of them established and three formed for the occasion. In the former category are the High Sierra Jazz Band, the Original Salty Dogs and the Chicago Hot Six; in the latter are the Festival Syncoated Swingers, the '83 Festival Chicagoans Jazz Band, and the Festival Big Band.

Performances are scheduled for Friday (4) at noon and 8 p.m., and Sunday (6) at noon. Single session tickets are priced at \$12 each.

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PolyGram Bringing Back Emarcy

LOS ANGELES—The venerable Emarcy label makes a domestic U.S. comeback next month when PolyGram ships two catalog repackaging projects carrying a redesigned version of the Emarcy logo.

Two double-unit albums, "Sarah Vaughan Sings The Gershwin Songbook" and Dinah Washington's "A Slick Chick (On The Mellow Side)," signal the rekindled line, originally launched by the then-Chicago-based Mercury Records. According to Barry Feldman, jazz manager of PolyGram Classics, future reissues of jazz originally released on Mercury's various label subsidiaries will carry the Emarcy label, since "it was the most established jazz line" in the Mercury fold.

The Emarcy line has continued to appear overseas on reissues from licensees, and PolyGram has already imported some Emarcy titles as part of its Verve import marketing effort.

Meanwhile, the same release will bring the next 10 domestically produced Verve titles, all reissues from the "Jazz At The Philharmonic" se-

ries. These will carry a \$5.98 list price, while the Emarcy double sets will list at \$10.98.

Feldman notes that Emarcy's last American appearance came in the late '70s when PolyGram issued a set of anthologies reprising material from those vaults. As for the two albums selected to reintroduce the logo, he's particularly enthused about the Washington package, since it covers the lesser-known early segment of her career when she was reversing the usual white pop cover approach of the day. Washington routinely took white pop hits and covered them for the r&b market, a connection mirrored in the new package's subtitle, "The Rhythm & Blues Years."

Feldman also notes that the November reissues on Emarcy and Verve will introduce more extensive liner data in cassette packages. The Vaughan and Washington albums, which will carry extended essays in their gatefold LP versions, will reproduce most of the same information in their tape forms.

Ornette Coleman Is Focus Of Fort Worth Celebration

FORT WORTH—For his homecoming celebration Sept. 29-Oct. 2, Ornette Coleman performed his symphony "Skies Of America," opened a new 400-seat supper club with his band Prime Time, and premiered "Prime Design" for string quartet and traps drummer. Native son Coleman, an ambitious composer, still controversial jazzman, and perennial champion of the avant-garde, was the logical choice to launch the performing arts program of a new venue here, Caravan Of Dreams.

Patrons in black tie or party costumes paid up to \$50 to hear conductor John Giordano and the 87-piece Fort Worth Symphony Orchestra wrestle with Coleman's 80-minute opus at the sold-out Tarrant County Convention Center theatre. Then the tastemakers of the Fort Worth/Dallas metroplex swarmed to explore

nearby Caravan Of Dreams' four floors of entertainment facilities, which will host music, drama, films, dance and traveling exhibits as well as house a restaurant, several bars, and a rooftop dome sheltering rare varieties of cactus (Billboard, Oct. 1).

"Skies Of America," recorded in (Continued on page 44)

Lecture Series At Carnegie Hall

NEW YORK—Pianist Billy Taylor and critic Martin Williams have inaugurated a monthly series of lecture/demonstrations at Carnegie Recital Hall. The series, called "Highlights of Jazz," is underwritten by Dewar's White Label.

Taylor kicked off the series in September, and Williams followed on Oct. 16 with a presentation entitled "Where's The Melody—What Are Those Jazz Musicians Doing To My Favorite Song?" in which he analyzed the ways in which jazz musicians extemporize on familiar compositions.

Additional lecture/demonstrations will be presented at Carnegie Recital Hall through May. They will be given by, in order, critic Gary Giddins, composer/author Gunther Schuller, Billy Taylor, critic Stanley Crouch, clarinetist John Carter and saxophonist/educator Archie Shepp. The series coincides with a similar set of lectures on classical music being given by pianist/conductor Michael Tilson Thomas.

There is no admission charge, but admission is limited to "young professionals," according to Carnegie Hall officials. Those wishing to attend should write to Janis Zamier, Suite 1200, 110 E. 59th St., New York, N.Y. 10022, indicating their professional affiliation and business telephone number.

Survey For Week Ending 10/29/83											
Billboard® Best Selling Jazz LPs™											
This Week	Last Week	Weeks on Chart	ARTIST	This Week	Last Week	Weeks on Chart	ARTIST	This Week	Last Week	Weeks on Chart	ARTIST
			Title, Label & Number (Dist. Label)				Title, Label & Number (Dist. Label)				Title, Label & Number (Dist. Label)
1	1	17	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744	26	NEW ENTRY		AL DIMEOLA Scenario Columbia FC 38944	27	20	21	THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1
2	2	11	SPYRO GYRA City Kids, MCA 5431	28	29	19	CHUCK MANGIONE Journey To A Rainbow, Columbia FC 38686	29	24	73	PAT METHENY GROUP Iframp, ECM ECM-1-1216 (Warner Bros.)
3	3	9	JEAN-LUC PONTY Individual Choice, Atlantic 80098	29	24	73	PAT METHENY GROUP Iframp, ECM ECM-1-1216 (Warner Bros.)	30	26	100	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577
4	4	27	JARREAU ● Jarreau, Warner Bros. 1-23801	30	26	100	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577	31	31	35	DAVE GRUSIN AND THE NEW YORK/ L.A. DREAM BAND Dave Grusin And The New York/ L.A. Dream Band, GRP A 1001
5	5	17	WYNTON MARSALIS Think Of One, Columbia FC 38641	31	31	35	DAVE GRUSIN AND THE NEW YORK/ L.A. DREAM BAND Dave Grusin And The New York/ L.A. Dream Band, GRP A 1001	32	NEW ENTRY		VARIOUS ARTISTS An Evening With Windham Hill Live Windham Hill C-1026 (A&M)
6	7	7	HERBIE HANCOCK Future Shock, Columbia FC 38814	33	22	17	RAMSEY LEWIS Les Fleurs, Columbia FC 38787	34	25	21	BOB JAMES The Genie, Columbia FC 38678
7	9	46	GEORGE WINSTON December, Windham Hill C-1025	35	33	68	DAVID SANBORN Is We Speak, Warner Bros. 1-23650	35	33	68	DAVID SANBORN Is We Speak, Warner Bros. 1-23650
8	8	17	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)	36	36	23	RARE SILK New Weave, Polydor S10028-1Y1 (Polygram)	36	36	23	RARE SILK New Weave, Polydor S10028-1Y1 (Polygram)
9	10	29	GEORGE WINSTON Autumn, Windham Hill C-1012	37	30	46	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215	37	30	46	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215
10	12	11	HIROSHIMA Third Generation, Epic FE 38708	38	40	19	TANIA MARIA Come With Me, Concord Jazz CJ 200	38	40	19	TANIA MARIA Come With Me, Concord Jazz CJ 200
11	27	3	BOB JAMES Foxy, Columbia FC 38801	39	32	25	STEPS AHEAD Steps Ahead, Musician 60168-1 (Elektra)	39	32	25	STEPS AHEAD Steps Ahead, Musician 60168-1 (Elektra)
12	28	3	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1	40	37	153	GROVER WASHINGTON JR. Winelight, Elektra 6E-305	40	37	153	GROVER WASHINGTON JR. Winelight, Elektra 6E-305
13	13	5	HERB ALPERT Blow Your Own Horn A&M SP-4949	41	34	50	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247	41	34	50	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247
14	21	3	KEITH JARRETT Standards, Vol. 1, ECM 1-23793 (Warner Bros.)	42	39	17	B.B. KING Blues 'N Jazz, MCA 5413	42	39	17	B.B. KING Blues 'N Jazz, MCA 5413
15	15	7	JACO PASTORIUS Invitation, Warner Bros. 23876-1	43	43	11	RICKIE LEE JONES Girl At Her Volcano, Warner Bros. 1-23825	43	43	11	RICKIE LEE JONES Girl At Her Volcano, Warner Bros. 1-23825
16	6	11	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261	44	41	23	CARLOS SANTANA Havana Moon, Columbia FC 38642	44	41	23	CARLOS SANTANA Havana Moon, Columbia FC 38642
17	11	25	EARL KLUGH Low Ride, Capitol ST-12253	45	NEW ENTRY		OREGON Oregon, ECM 1-23796 (Warner Bros.)	45	NEW ENTRY		OREGON Oregon, ECM 1-23796 (Warner Bros.)
18	18	69	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	46	NEW ENTRY		JIMMY McGRUFF Countdown Milestone M-9116 (Fantasy)	46	NEW ENTRY		JIMMY McGRUFF Countdown Milestone M-9116 (Fantasy)
19	35	3	SHADOWFAX Shadowdance, Windham Hill WH-1029 (A&M)	47	NEW ENTRY		STEVE SMITH Vital Information, Columbia FC 38955	47	NEW ENTRY		STEVE SMITH Vital Information, Columbia FC 38955
20	14	19	LARRY CARLTON Friends, Warner Bros. 1-23834	48	38	7	MAYNARD FERGUSON Storm, Palo Alto PA 8052-N	48	38	7	MAYNARD FERGUSON Storm, Palo Alto PA 8052-N
21	NEW ENTRY		MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962	49	50	123	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)	49	50	123	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)
22	17	15	JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion Fire & Grace, Columbia FC 38645	50	45	5	ELLA FITZGERALD Ella Fitzgerald Sings The George & Ira Gershwin Song Book, Verve 2615063 (PolyGram)	50	45	5	ELLA FITZGERALD Ella Fitzgerald Sings The George & Ira Gershwin Song Book, Verve 2615063 (PolyGram)
23	19	21	MILES DAVIS Star People, Columbia FC 38657								
24	16	113	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576								
25	23	27	JOE SAMPLE The Hunter, MCA 5397								

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

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Pro Equipment & Services

New Digital Standard Officially Proposed

By ROB PATTERSON

NEW YORK—The DASH (digital audio stationary head) format for digital audio recording highlighted the AES session on digital recording and broadcasting. Like most of the other sessions dealing with digital at the recent convention here, this seminar attracted a capacity crowd. The DASH system is a joint proposal of Sony/MCI, the Matsushita Electric Corp. and Studer/Revox (Billboard, Oct. 15).

In a paper presented by Misao Kato of Matsushita's research lab, the two major components of this new format were discussed: the development of a recording head and a drive mechanism to accommodate digital information. Matsushita's paper described the new quarter-inch 16-channel digital recorder, which uses a thin-film magnetic recording head with 20 heads, with 16 digital tracks and four analog tracks. Since this head requires increased recording current, the pulse train current recording method was utilized in the driving method.

It was noted that although Sony's current model 3324 digital recorder does not fit the DASH format, a retrofit will make it compatible. With the DASH format, compatible multi-track digital recordings are now possible with the efficiency of quarter-inch tape. All three companies involved will comply with the DASH

standard, with the hope that it will become an industry standard.

Discussion of the DASH format continued in an overview prepared by all three sponsoring companies and presented by R. Lagadec of Studer, who said that all three firms are "cleaning up our act in digital recording." He added, however, that DASH still has the confusion of three different speeds, two different tape densities and two types of recording heads, making it "not a standard, but specifications" for digital recording.

One major stumbling block to the DASH format is the fact that, as Lagadec noted, "The scientific community has yet to agree on a tape for digital recording." He called this situation "deplorable."

Also discussed at the session were a variety of technical improvements on coding, labeling and error correction for digital recording, as well as a paper from Philips Research Laboratories demonstrating the combination of CD audio with LaserVision video, which is compatible with analog under the NTSC format for video, but not under the PAL standard.

In addition, Richard Langhans of RCA American Communications presented a paper outlining a digital audio transmission system for satellite distribution, which is ready for utilization by the radio industry.

Capacity Crowds Attend AES CD Demonstrations

By ARNOLD J. SMITH

NEW YORK—Compact Disc fever brought spillover crowds to two days of CD demonstrations held under the auspices of the Audio Engineering Society (AES) during its 74th convention, held at the Hilton hotel here Oct. 9-12.

The special demonstrations were hosted by Phillips of Holland. The firm loaned the talents of such key personnel as Hans Tendeloo, Bjorn Bluthgen and Bert Gall to field a multitude of questions from the knowledge-hungry audience.

Tendeloo and Bluthgen addressed themselves to the capabilities of the CD system, and what the user should expect if the disks are played on either home or professional systems. Gall, who moderated the sessions, detailed the manufacturing process, and talked about possible performance limitations of the CD.

Many attendees wanted to know whether the sound realism achieved in a controlled environment could be reproduced in the home. The Philips team explained that the Compact Disc, Digital Audio Disc (DAD) as it is known in Japan, may be played on home units with little extra installation. They assured that a 100-watt amplifier with inputs for tape, aux or tuner should suffice for the average user. They cautioned, however, that speaker selection may be critical for the achievement of studio-type sound quality.

The panelists stressed that manufacturers of CD hardware and software are linking forces to achieve compatibility of the systems. Meanwhile, they said, software manufacturers are releasing product based on their ideas of what will sell, and what will make the expensive process economically viable.

Audiences expressed concern over

the use of laser systems in the home. Many attendees wanted to know whether the automatic cutoffs and other safety mechanisms would be sufficient to protect the user should something happen to the beam's protective covering.

In answering, the panel stated that complete safety is virtually assured. They pointed out that in addition to a number of safety features, the system's beam has a low level of intensity, and is virtually free from the effects of any accident.

Videotapes From Magnetic Media

NEW YORK—The Magnetic Media Corp., based here, has introduced a new line of high performance videotapes under the VX name. According to Aaron Wasserstrom of Magnetic Media, the line had been in development for about two years, has been tested under all conditions, "and satisfied the requirements of the video duplicator."

The VX line utilizes a cobalt formulation which Wasserstrom says provides brilliant colors with consistent reproduction. The line is aimed at the duplicator and studio markets, and is available in lengths of 30, 60, 90 and 120 minutes. It is also available in custom lengths. The cassettes are being manufactured under a licensing agreement between Magnetic Media and JVC.

According to Wasserstrom, Magnetic Media has also begun marketing a line of half-inch bulk videotape for loading into VHS and Beta shells. The bulk tape is made from the same formulation used in the firm's videocassettes.

U.K. Manufacturers Receive Aid Trade Board, Engineers Assn. Underwrite AES Role

NEW YORK—The British Overseas Trade Board and the Assn. of Sound & Communications Engineers were responsible for underwriting the participation of 27 British pro audio firms at the 74th Audio Engineering Society convention, which just ended here. Sponsorship of the British contingent was aimed at giving British pro equipment manufacturers and exporters an opportunity to compete in the lucrative U.S. market.

Among those benefiting from the British underwriting program are Neve, Audio Kinetics, Advanced Music Systems, Amek Systems & Controls, Studio Design & Recording, Audio Developments, Brooke Siren Systems, Connectronics, C-Tape Developments, Hill Audio, Industrial Tape Applications, Keith Monks (Audio) Ltd., Klark-Teknik Research, Martin Audio, Midas Audio Systems, Penny & Giles Conductive Plastics, Red Acoustics, Sifam Ltd., Solid State Logic, Soundcraft Electronics, Soundout Laboratories, Studio Sound and Broadcast Engineering, Tannoy, Trident Audio, and Turbosound Sales.

Audio Kinetics was touting its new compact Mastermix Console featuring 600K bytes storage on a five-and-a-quarter-inch floppy disk, and 64K scratchpad RAM. It was also pushing two software packages for the Q-Lock synchronizer. The console is SMPTE-based.

Neve was showing what its engineers claim is the first totally digital console developed and manufactured in the U.K. Also shown was Neve's analog-to-digital and digital-to-analog conversion system, as well as its exclusive fibre optic digital transmission system and elements of the digital console technology.

The firm also exhibited its model 8128 standard analog console, with 56 inputs. The unit, equipped with Necam II, was specifically designed for modern multitrack recording.

Itam showed its model 1610 three-speed multitrack tape recorder with a frequency response of plus or minus 1.5 dB, 30Hz-18KHz at 15 ips.

From Advanced Music Systems came the model DMX 15-80S stereo digital delay/pitch changer with dual channels that can be expanded to give up to 32 seconds of delay at 18 kHz bandwidth, and a 90 dB dynamic range.

Connectronics engineers were demonstrating a range of signal processing equipment including a compressor, noise gate, stereo reverb, dual sweep equalizer, power amplifier and modular patch bay. Also new from the company is the Seck producer, which Connectronics engineers describe as a small budget broadcast mixing console with voice ducking facilities. A line of cables and connectors rounded out the firm's display.

Tannoy showed its dual concentric monitors featuring SyncSource time compensation, which is said to align

high and low frequency sound sources along the single sound axis of the speaker.

From Soundout Laboratories came a modular version of the firm's single-plate mixers. These mesh analog circuitry with digital techniques.

Popular with visitors to the exhibits were Red Acoustics' loudspeakers with integrated amplifiers, while Midal Audio Systems was wooing the crowd with its model PR40 auditorium sound console. According to company officials, this system was designed "for the complete production requirements of major concert performances."

At the Klark-Teknik booth, two new equalizers featured built-in subsonic filters and auto-bypass to prevent performance interruption if the electricity fails during a concert. The units are model DN-300 and model DN-360.

The Hill Audio booth was alive with the sounds of its new series of mixing consoles and amplifiers. Being showcased was the model DX-2000 amplifier, with an "error" circuit that shuts down the appropriate channel in the event of an overload, short-circuit, component failure or overheating.

At Martin Audio, one of the key items was an all-in-one full horn loaded PA system with a three-fourths-way configuration and program power of up to 1,200 watts. C-Tape Developments showed its contact transducer for acoustic in-

struments. This device is said to produce musicians with a studio-quality signal for amplification or direct injection from the instrument.

Turbosound unveiled its model TMS3 compact, full-range modular loudspeaker enclosure. This unit combined "specially developed versions" of the TurboBassDevice and the TurboMidDevice, with a two-inch-high frequency driver and flare.

Solid State Logic showcased a complete audio-for-video control room command center. This display combines an advanced in-line format with centralized master facilities. Solid State Logic engineers say that it enables one operator to control a comprehensive array of signal processing and routing capabilities in a single unit.

The system, model SL-6000E, also provides 24 group outlets for multitrack recording and a six-group post-production mixing matrix. Also being shown was the firm's model SL-4000 E, a totally integrated control room command center.

Trident Audio showed its new line of mixing consoles, and Audio & Design Recording pushed its model S30 Expander/Gate along with its model S31 Compressor/Limiter. There were also rotary faders from Penny & Giles, multitrack mixers from Audio Developments and audio level meters from Sifam Ltd.

All the British products are either already available on the U.S. market or will be by the end of the year.

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ENTERTAINMENT TOP 20

This Week	Last Position	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	2	4	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆◆	◆					
2	3	4	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
3	1	4	ZAXXON	Datasoft	Arcade-Style Game		•	•★				•★		
4	4	4	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game		•							
5	5	4	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			•★						
6	6	4	FORT APOCALYPSE	Synapse	Scrolling Arcade Game			•★◆	•★					
7	9	4	JUMPMAN	Epyx	Action Strategy Game		•	•★	•★	•				
8	11	4	MINER 2049er	Big Five	Arcade Game			◆						
9	7	4	LODE RUNNER	Broderbund	Arcade-Style Game		•	•						
10	8	4	FROGGER	Sierra On-Line	Arcade Game		•	•★	•★	•				
11	14	4	PLANET FALL	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
12	10	4	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		•	•★	•★	•				
13	12	4	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
14	15	4	EXODUS: ULTIMA III	Origin Systems Inc.	Fantasy Role-Playing Game		•							
15	16	4	DONKEY KONG	Atari	Arcade Game			◆	◆	•	◆			
16	17	4	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•						
17	13	4	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
18			FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
19			STAR LEAGUE BASEBALL	Gamestar	Arcade-Style Game			•★						
20	18	4	HARD HAT MACK	Electronic Arts	Arcade-Style Game		•	•		•				

EDUCATION TOP 10

This Week	Last Position	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	4	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•	•			
2	3	4	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		•	◆	◆	•				
3	2	4	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also		•	◆	◆	•				

ELROY ENTERPRISES, INC. 1958 - 1983

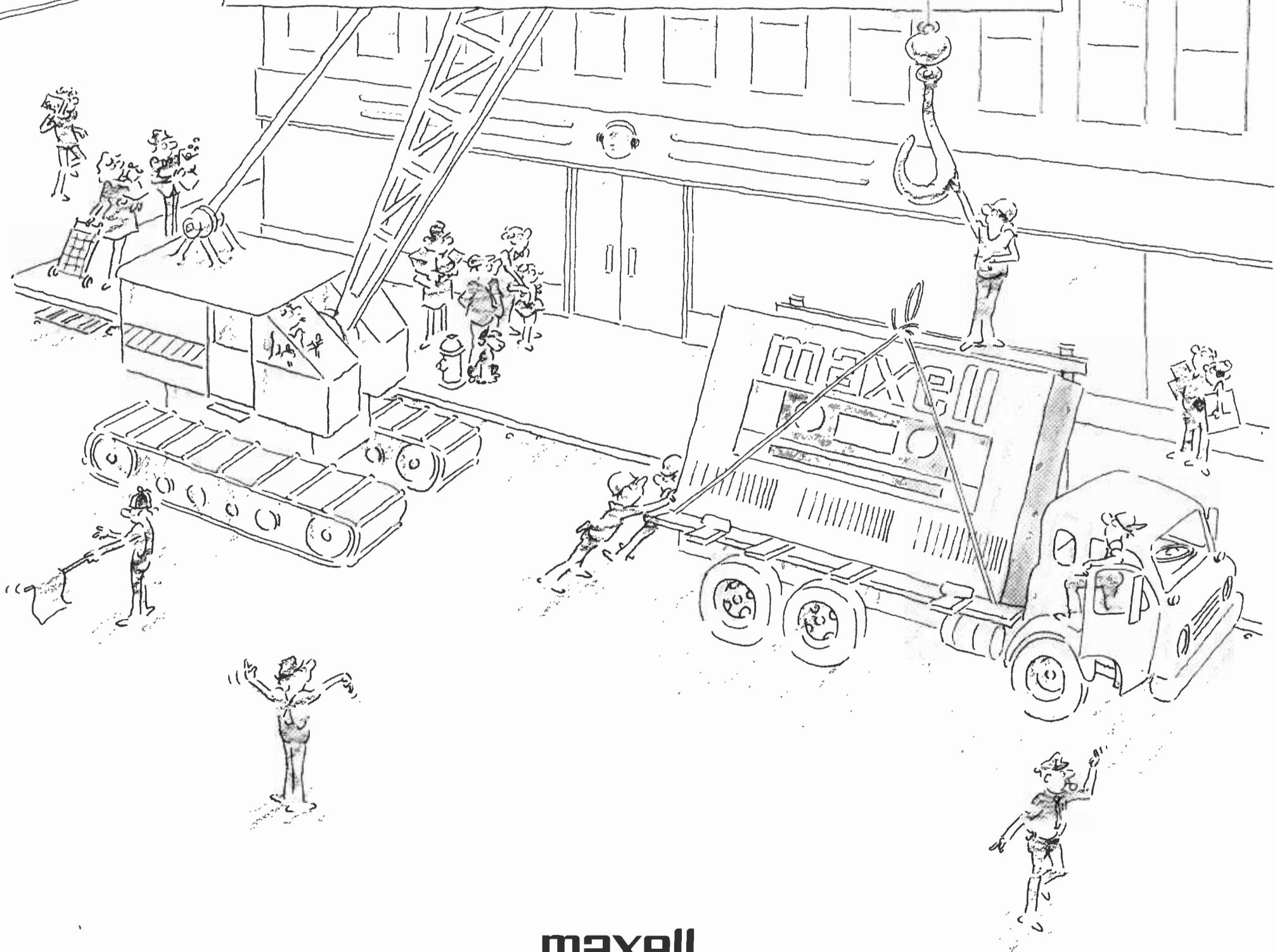
YEARS OF MUSIC



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ON ONE CASSETTE
ALL THE WONDERFUL THINGS SAID
AND ALL THE PRAISES SUNG
ABOUT ELROY ENTERPRISES
WITH ITS RECORD WORLD STORES
AND TSS RECORD SHOPS.
NOW THE QUESTION IS:
HOW DO WE GET IT INTO
THE STORE?**

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Cumings

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ELROY
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Celebrating 25 Years of Growth

year after many years of working out of Freeport, Long Island. This was a move from the Island's South Shore to the North Shore, where accessibility to the Long Island Expressway reduced trucking time by an hour each way. The geographic swatch covered by Elroy includes New York, New Jersey, Connecticut, Virginia, Maryland, District of Columbia and Massachusetts.

According to Elroy veteran Bill Forrest, a certified public accountant who joined the firm in 1973 as financial vice president, the company is represented in this geographic

"We have to ensure that our administrative growth keeps up with our store growth. We tell the people we work with that there is room to grow with this company."

BILL FORREST

area by design. For one, Forrest maintains there's still considerable opportunities in this area. And secondly, says Forrest, "two hundred and fifty miles from Roslyn seems to be a very comfortable area and one that still has many years of growth potential."

In avoiding the need for another central warehouse or the use of truckers other than its own, Elroy now has 45,000 square feet of warehouse at the new location—a far cry from the 15,000 square feet at the Freeport location. In addition, more footage is possible, via additional property near the site as well as growth possibilities within current confines. As Forrest puts it, "we could double our number of units serviced comfortably."

To Imber, keeping a 250 mile radius intact "enables us to control our districts and distribution. We want to keep our lines of communication short."

Observes Forrest, "We project our company growth. We do our homework before signing a lease. New site selection is based on the area and the growth of population in the area. We also examine the economic conditions and the competition in the area. Terms of the lease are also a consideration for mall and store locations."

"The financial planning for our business is like our architect's plans for our stores," continues Forrest. Elroy collects money from its stores, pays its obligations in a timely manner, affording Elroy a grade-A credit reputation, and invests any excess cash in money market funds or comparable investments, Forrest explains.

Hand in hand with Elroy's expansion is administrative growth. "We have to ensure that our administrative growth keeps up with our store growth," asserts Forrest. "We tell the people we work with that there is room to grow with this company."

The Record World/TSS units are noted for their catalog depth in prerecorded audio stock, and while Elroy is taking steps to test the waters of home video in terms of software, a current emphasis on audio recordings—presently about 88% of inventory mix—is likely to stay.

"This is not going to change radically," predicts Imber. "Recorded music is here to stay. The only thing I could see altering that is if you could tell me that everything will come out in video format as a record that you could listen to and/or watch, as your choice might be. Music is something you can be entertained by under a lot of circumstances. With video, you can't do homework, eat, read a magazine, drive a car, or sit in your backyard."

Yet Imber is hardly unaware of developments in home video, both from coverage of video disk inventory in about a third of his stores and via a rack deal for software.

And in an unusual departure from the 3,500 square foot format, Record World planned to open in October a tape-oriented outlet in Atlantic City. The location is a mall built on a pier extension opposite Caesar's Palace. In the Mall, built like

(Continued on page E-22)

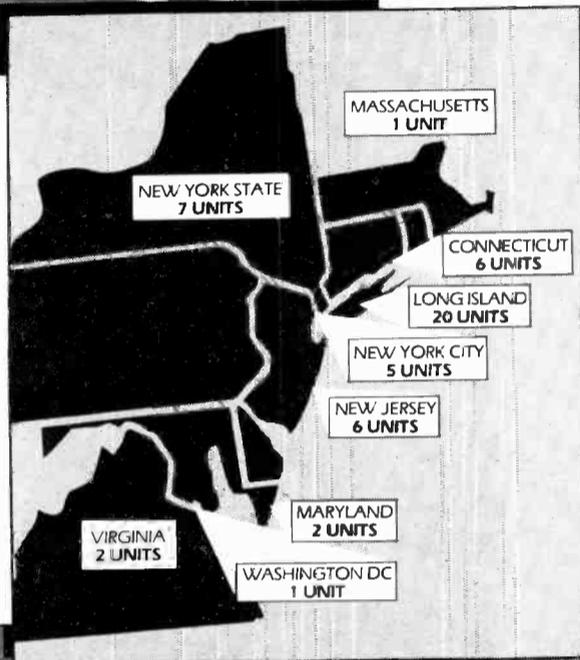
As it celebrates its 25th year, Elroy Enterprises passed another milestone in September with the opening of its 50th retail outlet in Short Hills, N.J.

A privately owned company formed in 1958 by Jack R. Imber, father of current president Roy Imber, Elroy now operates 38 Record World stores and 12 TSS/Seedmans leased departments. But by year's end, the firm expects to move over the 50 store mark, achieving a growth rate of 10 stores this year. This is a good deal over the five to seven openings in past years, but according to Roy Imber, the "normal growth rate" will probably continue through the next two years, with about seven or eight new stores annually averaging some 3,500 square feet.

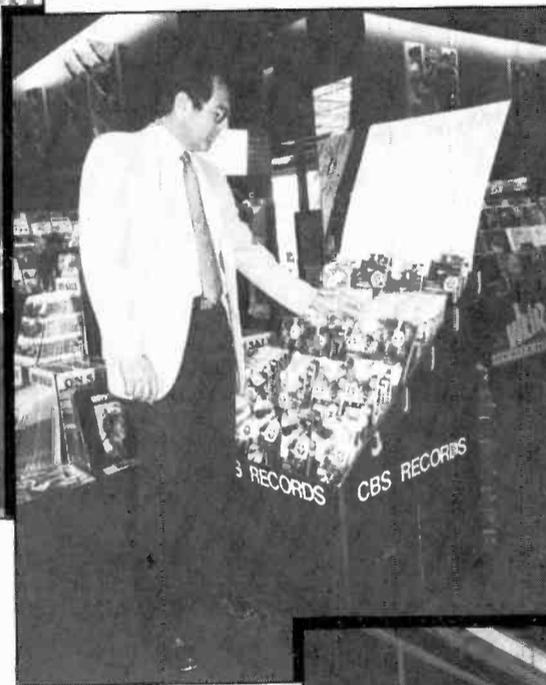
"We don't need more than 3,500 square feet," notes Imber, "to carry the merchandise we feel is necessary to have good, stable, stock." Further, Imber says that the geographic area now covered is likely to remain within 250 miles of its new, larger headquarters and central warehousing facilities in Roslyn, Long Island, which they relocated to last

Top left: Standing, Bruce Imber, executive administrative assistant; seated, Roy Imber, president

Left: Map of Record World and TSS/Seedmans locations

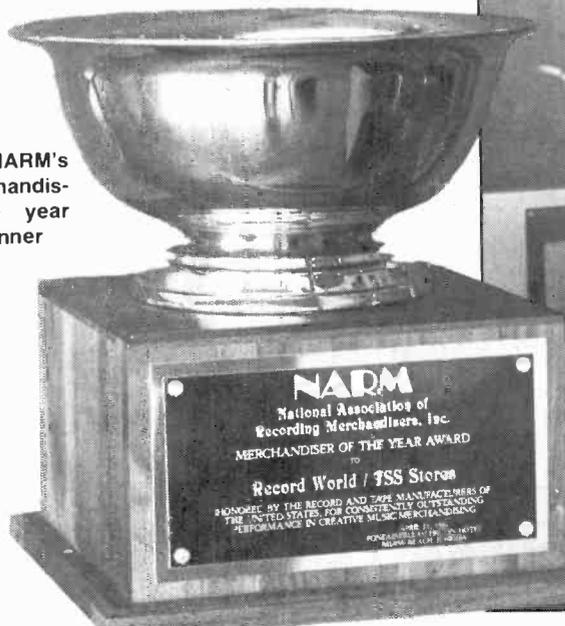


Below: President Roy Imber checks out a CBS cassettes in-store display



Above: Buyers, back row, from left: Bill Forrest, Buzzy Causeman, Mike Lemmo and Mel Goldstein; front row, from left, Mike Wyner, Marty Lerner and Bob Menashe. Not shown: Steven Lerner.

Elroy was NARM's 1983 merchandiser of the year award winner



Above: Warehouse view on Harbor Park Drive in Roslyn, N.Y. Left: Bill Forrest, financial vice president



TEAMWORK IS KEY TO SUCCESSFUL MERCHANDISING

Record World and the TSS Record Shops were recently honored by the National Association of Recording Merchandisers with their acceptance of the Merchandisers of the Year Award. In light of this industry applause, Elroy is obviously a hit in this area.

This award is the direct result of teamwork within the Elroy organization. Heading the merchandising team is Tom Pettit, a 16-year Elroy veteran. Pettit began as a store manager trainee and worked his way up to director of merchandising.

As merchandising director, he divides his time between

"My main priority is to see that all our stores are properly stocked and present all products effectively. Anybody can dump records into a store; we try to do it with some direction to generate sales. Merchandising is an art we take seriously."

TOM PETTIT

management training seminars and supervising existing stores in the development and implementation of merchandising programs. "My main priority," he explains, "is to see that all our stores are properly stocked and present all products effectively. Anybody can dump records into a store; we try to do it with some direction to generate sales. Merchandising is an art we take seriously."

Elroy has created a unique tool for merchandising products which they refer to as "the boat." The boat is a multi-level, three-dimensional platform display located in the front of every store. It is used for highlighting sale product as mass merchandising. Although competitive prices are a priority, special emphasis is put on the presentation of sale product. The boat is especially effective in doing this.

Working closely with label representatives, Pettit can focus on what specific product is being pushed. It is then discussed with the buyers to see a show of interest and determine how much product they can use. Taking this information to the advertising department, the final step is then completed by setting up an ad and getting label support through co-op advertising.

"Testing new products such as the one-sided single and 6 X 12 cassette packaging are examples of efforts by the manufacturers to re-merchandise existing product formats. Introducing the Compact Disc, videodisks and computer software is a challenge indeed. They present problems not only in their positioning, but security problems as well. New products must be merchandised properly in order to introduce the consumer to them. Training all personnel and constant communication is essential to a well-stocked, well-merchandised store."

TOM PETTIT

Pettit communicates this information to the stores through the area supervisors. Weekly meetings are held with the supervisors at which time all new merchandising promotions are reviewed, the monitoring of the amount of sale product on a weekly basis, as well as all other ideas as related to existing and new stores. Periodically reviewed is the percentage product breakdown of sales in each unit. This enables Pettit and the supervisors to exploit strong product lines and work on weaker ones as they pertain to each location. Companywide, singles generate 12% of sales; blank tape, 5%; LPs, 44%; prerecorded tape, 28%; budget/cut-outs, 5%; and other accessory items account for the balance.

Working closely with Roy Imber and Mark Iapaolo, director of new store openings and inventory, Pettit can determine what merchandise and quantities are necessary to stock a store properly. Iapaolo can then supervise the actual layout of a new unit. Based on this information, controlling the stock is then monitored by Pettit monthly, as well as a physical inventory taken in each store and supervised by Iapaolo at a minimum of three times yearly.

"Merchandising is an exciting field due to a constant change of product," says Pettit. "I can remember when there were two areas of product: LP and tape. However, in today's market we see a tremendous change. Testing new products such as the one-sided single and the 6 X 12 cassette packaging are examples of efforts by the manufacturers to re-merchandise existing product formats. Introducing Compact Discs, videodisks and computer software is a challenge indeed. They present problems not only in their positioning, but security problems as well. New products must be merchandised properly in order to introduce the consumer to them. Training all personnel and constant communication is essential to a well-stocked, well-merchandised store."

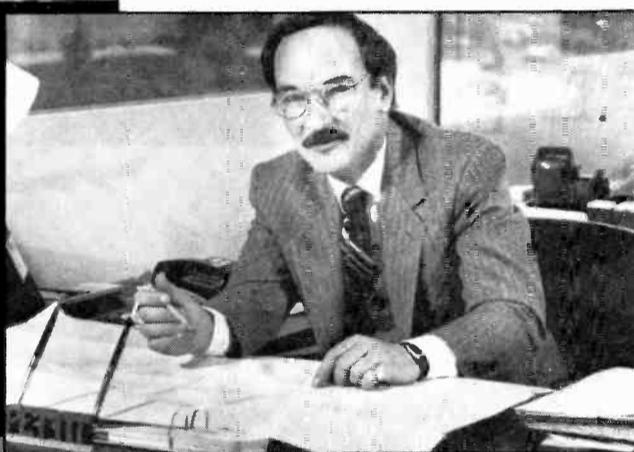
A Billboard Advertising Supplement

OCTOBER 29, 1983, BILLBOARD



Left: Standing, from left, Buzzy Causaman, warehouse manager, and Larry Stangl, assistant warehouse manager. On stairs: Warehouse department heads

Below: Tom Pettit, director of merchandising



Right: In-store displays at Record World's Manhasset location.



Right: Martin Levinsky, coordinator of merchandising and data processing



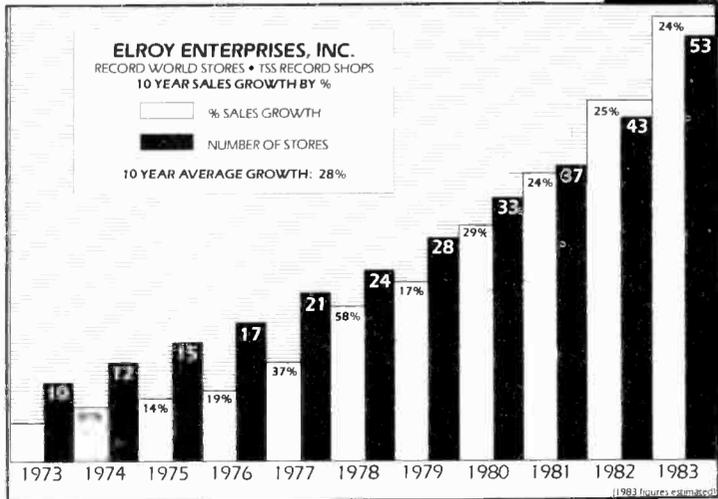
Below: 10 year sales growth chart



"The boat" display, used for merchandising product on sale.



Supervisors, back row, from left: Hank Gelb, Joe Purdy, Joe Helfand, Don Neckemeyer, Mark Iapaolo, Pete Mark and Alan Skolnik; front row, from left: Ken Freedman, Dotty Jones and Sue Phillips



**FOR 25 YEARS
YOU HAVE HAD OUR KIND OF MUSIC.**

*Congratulations
to Roy Imber
and the entire Record World/TSS staff
on your*

25*th anniversary*

and on your



from your friends at

POLYGRAM RECORDS

and

POLYGRAM CLASSICS

25 YEARS

ELROY ENTERPRISES inc.



Above: Roy Imber, president
 Top left: Pauline Corin, director of operations
 Top right: Renee Miller, office manager

Despite the rapid growth of Elroy, Roy Imber keeps the emphasis on maintaining the atmosphere of "the family."
 "We have always run our company on a first name basis, as I feel that a level of informality can aid in the cohesiveness of any size operation. I take great pride in that many of our key executives and store management started as floor salesmen or secretaries and rose up through the ranks," as did Imber himself.
 "When I began in the business," Imber continues, "I did a little bit of everything—buying, selling, and meeting with record people. What I did then and try to do now is to not lose sight of any aspect of the running of the company. Naturally, as a company grows, we give our people more responsibility. However, we work with our people; we don't just turn them loose and hope that they make it. We try to let our people find satisfaction in their jobs and get an opportunity to try out their own ideas, within our guidelines."
 Pauline Corin began with Elroy nine years ago. She worked up through store management to become the director of operations. She is responsible for coordinating and supervising

Elroy Operates With Family Atmosphere

to insure that all Elroy policies and procedures are adhered to in each store.

Much of her time is devoted to review and evaluations, existing personnel with reference to performance, salaries, promotions, and transfers. In addition, part of her duties include organizing company special events, such as annual managers convention, handling customer problems, and re-

"We have always run our company on a first name basis, as I feel that a level of informality can aid in the cohesiveness of any size operation. I take great pride in that many of our key executives and store management started as floor salesmen or secretaries and rose up through the ranks."

ROY IMBER

viewing store expenses and payroll budgets.
 "My intention in running store operations," says Corin, "is to insure that a customer entering any one of our stores will encounter the same high level of quality service. This requires that our people know how to handle a myriad of different situations. Store procedures and policies are formulated at office level. Keeping communication open between office and store is most important in keeping all stores operating uniformly."
 "The first step in achieving this is a thorough training when an individual joins the company. This training involves in-store training conducted by the area supervisor and existing store management. Secondly, Elroy has instituted a formal series of management training seminars conducted by Corin herself and Tom Pettit, director of merchandising. "An on-going training program is paramount to developing the quality of store personnel and management we wish to maintain if our company is to continue its active growth," says Corin.
 The company has an operations manual compiled by Corin. This is given to each store and contains a very specific
(Continued on page E-19)

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CONGRATULATIONS ON 25 YEARS OF KEEPING ON TOP OF THE CHARTS.

CBS Records is proud to join the salute to Elroy Enterprises, Record World Stores and the Record Shops at T.S.S. on their 25th anniversary.

Over the years a spirit of co-operation and support has lead to our mutual growth and helped establish many new CBS artists in the marketplace.

We look forward to a hit-filled future and a relationship of continuing success.

**CBS
RECORDS.**



Advertising Focus is Quality, Catalog And Service

Proper promotion and advertising are two vital tools that keep old Elroy customers interested and bring new buyers into the Record World and TSS stores. Heading up the effort are promotion director Ira Rothstein and Brenda Bauer, who oversees advertising.

Four times a year promotion director Rothstein tours the company's stores to redesign and dress window displays and in-store screens. The entire changeover takes about a month. A 20-year Elroy man, Rothstein began working with the company's original window dresser. "I got involved with what he was doing and found I had to feed him information on what kinds of displays the manufacturer was looking for and then tell him what each label was promoting that quarter."

Rothstein now spends most of his time working on dis-

plays for Record World stores. "TSS outlets," he explains, "present much more of a challenge in trying to create effective displays because they have less display area and wall space."

Working one-on-one with every store, Rothstein spends an average of three hours per window. "Before I leave on a 'tour,' I have to make sure that the labels give us the display material we need to dress the window properly. We take it from there by trying to augment the supplied materials with our own ideas and materials. I don't believe in just covering the available space with album jackets. Effective displays can create additional artist recognition and sales."

Elroy also conducts label-sponsored display contests that help create and then utilize the enthusiasm at store level. Reports Rothstein, "Many innovative display ideas are discov-

"We're more of a general entertainment place now and our ads now have to reflect that we sell such products as Compact Discs, video games and videodisks. We're also introducing a new animated tv ad to reinforce our entertainment image."

BRENDA BAUER

ered in due course of the contests that are later used company-wide at my level." In general, Rothstein will sit down with the record manufacturers and discuss product they want to promote and create a contest. Afterward, display materials and additional product for bulk displays to support the promotion is ordered.

"The individual stores will take pictures of their displays and send them on for the label to judge. They determine the winners and award the prizes. That way they get to see how their product is displayed in the stores. Because prizes are awarded, there is an incentive for the stores to put forth additional effort on the display." The number of contests run per year varies depending on the desires and generosity of the manufacturers. Prizes have ranged from trips to video-disk players to cash awards.

Brenda Bauer supervises all the advertising Elroy places before the "public eye" for both the Record World and the TSS department operations. Elroy is unique in the respect that the leased departments in TSS and Record World units are promoted under a common advertising umbrella. Initiated several years ago, this program has proven very effective. It has afforded many more advertising dollars to promote the TSS leased departments that would not have been available under a segregated policy. Sales have increased in these units since the campaign started.

In the last few years Elroy has initiated several subtle shifts in the way it identifies its stores through promotions. The company's original identification jingle: "We've Got Your Music," is several years old and now instantly identifies both the Record World stores and the TSS outlets. As the company has expanded its product line beyond the traditional records and tapes, it has had to adjust its identifying tag line to read: "We've Got Your Music And More."

"We're more of a general entertainment place now," Bauer explains, "and our ads now have to reflect that we sell such products as Compact Discs, video games, and videodisks. We're also introducing a new animated tv ad to reinforce our entertainment image."

A majority of the company's ad budget is devoted to radio spots followed by equal spending between tv and print. "The

(Continued on page E-19)



Advertising and promotions personnel, from left: Joann Rapanaro, John Sadowski, Ira Rothstein and Brenda Bauer

Congratulations Roy Imber and Elroy Enterprises on your twenty-five most successful years.

Warmest regards from your friends at Alpha Distributing Corporation and ADC Micro Distributors.

MEMO:

TO: ELROY ENTERPRISES

WE SALUTE YOU ON YOUR 25th ANNIVERSARY.

WE ARE HAPPY AND PROUD TO BE A FRIEND AND SUPPLIER.

HERE IS TO CONTINUED SUCCESS.

BUSINESS FORMS AND SYSTEMS

*Roy,
You've proven, once
again, that nice guys
do finish first!*

*Congratulations to all
at Elroy for 25 years
of excellence.*

*Your friends at
RCA, A&M,
Arista and
Associated Labels*

ELROY ENTERPRISES inc.

25 YEARS

LPs Buying Philosophy: 'No Store Shall Ever Run Out Of Front-Line Goods'

Elroy buying offices perform like a well-tuned orchestra under the supervisory baton of purchasing director Martin "Mr. Numbers" Lerner, a 25 year company veteran. So called because he could once recall every title by its catalog number, Lerner supervises record buying for the entire chain. In addition, he buys classical and jazz LPs, occasional big releases, and arranges large promotional buys.

Mike Wyner, formerly Lerner's assistant and a 10 year Elroy employee, buys the remaining LP categories—from rock and r&b, to folk and imports.

While each brings his particular philosophy to buying for the Record World and TSS stores, both share an ultimate commitment: "that no store shall ever run out of front-line goods."

What keeps this buying machine particularly well-oiled is constant feedback through the Elroy chain of command—from the sales people and store manager, to one of nine area supervisors, to the respective buyer, and ultimately to Lerner himself. Each supervisor monitors five to seven stores. Once a week there is a general meeting of buyers and supervisors where information and store reports are exchanged.

Each store tracks sales via a variation on the "Green Sleeve System." Each record is slipped into a clear plastic sleeve with printed space for the album's title, label, artist, category and sales history. Customers bring their selections, in the sleeve, to the cashier where the date of sale is indicated, the record removed, and the sleeve itself becomes the basis for a weekly stock order. This information gives a manager an effective guide of how a catalog item is selling in his or her store. Stock orders can thus be tailored to demand.

According to Lerner, this sleeve system (and a corresponding card technique for tapes) acts as an effective basis for inventory control. "If a title doesn't sell within a reasonable amount of time, we send out a memo to each store and make a callback. If a store manager wants to hold onto the merchandise after we've called it back, that's their prerogative." In addition, both manager and supervisor will periodically review all stock and send back slow moving items. If a customer should want a record not regularly stocked, special orders on any available product are always taken.

Statistics are kept on every store, denoting the percentage of returns (average: 16%) and tracking what titles sell where. "We have to tailor our catalog and the depth in each major category to the clientele of each individual location. For example," Lerner says, "although we don't stock a full

line of classical in every store, in our monetarily upscale outlets, we will carry 95% of all major classical labels. In areas where soul or r&b is popular, those inventories will be skewed higher."

As an LP buyer, Mike Wyner works hard to keep the stores stocked with catalog titles of established artists as well as devoting a great deal of effort to breaking new titles and new groups through the stores.

"My ties to radio are very strong," he says, "and I've developed a number of close relationships with radio people over the years. What's important about this rapport is that we give each other input as to what we're promoting and where our interests lie.

"To break a new artist, I listen to a multitude of promotion-

(Continued on page E-21)



Above: Computer department's Paul Eames, data processing manager, and Brian Drazin



Left: The computer department

A Billboard Advertising Supplement

OCTOBER 29, 1983, BILLBOARD

MME — The Moss Music Group Congratulates —

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Happy Anniversary!

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Martin Bass President

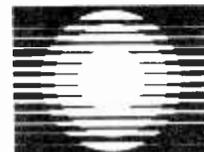
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*...proud to be the
man behind the voice
of
Record World and
the Record Shops at
TSS-Seedman's.*

ELROY'S GOT THE
WORLD'S MUSIC...



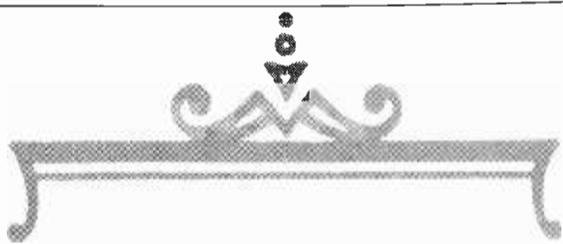
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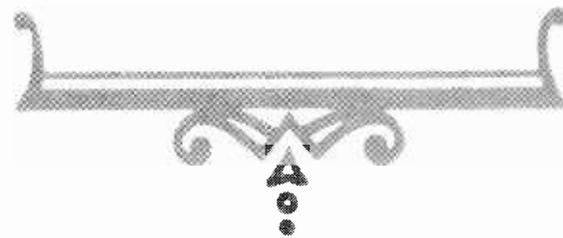


CONGRATULATIONS
and
CONTINUED SUCCESS

and
GROWTH

From

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GREAT ATLANTIC AND PACIFIC
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Congratulations
to
ROY IMBER
and
ELROY ENTERPRISES
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**BEST SELLER
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Bulk to Catalog Ratio 2:1 for Tapes

Warehouse staff



A Billboard Advertising Supplement

"I have always liked business," says Steve Lerner, pre-recorded tape buyer. "I started working with Elroy in 1972 as a part-timer working as a stock boy and doing all the warehouse odd jobs. Then, I fell in love with the record business—because it's perfect for my type of personality. It's aggressive and fast-paced.

"I was going to business college part-time and working in the Elroy warehouse where I decided that working in the business was teaching me things that were common sense and practical. So I decided to stop college and work full-time. I kicked around between the warehouse and the stores, educating myself—learning from working in the warehouse what it took to stock a store and learning from the store what hap-

"I thrive on doing what we're known for—our catalog selection. In the years I've been buying, I've learned how to sell catalog and what people are buying. I have every Beatle recording so that when a customer comes and asks for 'Magical Mystery Tour,' I'll have it. People think you're terrific if you've got the old Perry Como tape that they were looking for."

STEVE LERNER

pened to merchandise after it left the warehouse and how it got sold. Then in 1976, I became the tape buyer for the chain.

"As far as a buying philosophy," Lerner continues, "I try to keep an open mind about ways to position pre-recorded audio tape effectively. I enjoy my position in this business, as it affords new challenges every day."

Lerner buys all the pre-recorded tape the Elroy stores sell, whether it be catalog or top sellers. "I have a strong commitment to catalog," he adds. "When I look at top sellers, to me they are the cream of the crop, but these are a basic business that most stores stock.

"From my point of view, I thrive on doing what we're known for—our catalog selection. In the years I've been buying, I've learned how to sell catalog and what people are buying. I have every Beatle recording so that when a customer comes in and asks for 'Magical Mystery Tour,' I'll have it. People think you're terrific if you've got the old Perry Como tape that they were looking for.

"I think that catalog product is equal in importance to bulk. In sales, in the cassette category I'd say my bulk to catalog ratio is two to one. For every two Michael Jackson tapes, I'll sell something out of the catalog. In records, however, that percentage of top selling LPs is much greater."

The company's expansion has cut down on Lerner's ability to spend as much time as he'd like with the tape managers. "But you can't lose touch with the reality of retail. If you sit back and just order product from behind the desk, the job loses something. You've got to go out on the streets."

As a result, Lerner tries to keep in close contact with store managers over the phone. "A lot of them jot down notes during the day to tell me what they're getting requests for or to ask me if they can get their new release breakout changed on a title."

To track cassette sales, each unit goes on retail shelves with a preprinted inventory card (the counterpart to the sleeve system used for LPs) attached to the tape with a rubberband. The cards function as the basis for stock orders and affords pertinent sales information for inventory control.

Lerner is basically a conservative buyer. "I believe that one has to carefully balance taking risks with new product, which we do, with what one actually thinks will sell. I have to buy sufficient product to give the stores sufficient stock and have backup goods in the warehouse. However, I am aware that we have to turnover our product and live within the credit terms of our suppliers. As far as I'm concerned, although I may occasionally have to break an act I'm not sure of, it's really the bottom line that counts for me."

Congratulations

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WE ARE ALL PROUD
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“Buona
Fortuna”

**TMC Sales
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ELROY ENTERPRISES inc.

25 YEARS



Above: The lower lobby of Elroy's warehouse/headquarters in Roslyn



Left: Bill Forrest studies a Compact Disc display

Elroy Branches Out With CDs and Videodisks

What do videodisks, Compact Discs and LPs have in common? "Other than their shape, not much," says Bob Menashe, Compact Disc buyer for Elroy stores. With the Sam Goody organization for 34 years, Menashe joined Elroy two years ago. Originally Menashe was the assistant to Marty Lerner, the company's director of buying. With the advent of Compact Disc and videodisk, he now heads the buying of this

"Compact Disc is an industry where more and more is starting to happen. The goods are just starting to come in and it's very exciting. I was in on the ground floor when LPs started. So I see the Compact Disc as something like the second coming for audio—something to give the business a boost."

BOB MENASHE

product.

"Buying videodisks is a totally different experience than buying records," Menashe says. "Unlike records, there is no established pattern to buying videodisks. In records you can always go by the artist and make your buying decision based on that particular group or musician's track record. In videodisks there is no track record."

"Buying videodisks still comes primarily from a gut feeling. A lot of old-time buyers have it. You'll be talking with a

manufacturer and he or she will mention a title and something makes your belly rumble and you go for it. If you're good, you are right most of the time."

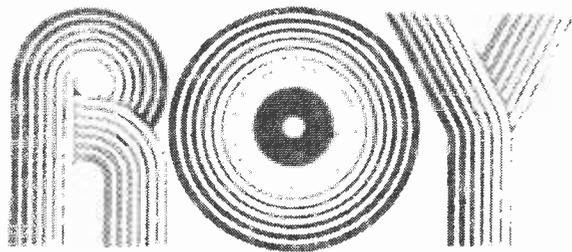
Currently, videodisk software distribution is limited to 12 stores scattered throughout the chain. According to Menashe, the industry is still too young to have a buying rhythm yet, so "we try to pick out the better titles available to us. Our stores carry a good selection that crosses the market. We are finding that the '30s and '40s movies move very well, as do James Bond pictures and children's titles. Oddly enough, something like a 'Sophie's Choice' does not do as well."

"Compact Disc," Menashe adds, "is an industry where more and more is starting to happen. The goods are just starting to come in and it's very exciting. I was in on the ground floor when LPs started. So I see the Compact Disc as something like the second coming for audio—something to

give the business a boost."

Menashe currently stocks 20 stores with Compact Discs and plans to add more stores to the fold as CD supplies increase. "We initially started carrying the Compact Discs in 10 of our stores. As supplies have loosened up, we have added 10 more stores. All of them have everything that the manufacturers have released thus far. We believe in the potential of Compact Discs. Hopefully things will loosen up even more, enabling us to stock all of our stores."

Besides obtaining adequate supplies, the biggest problem is deciding how to display the CDs. "We've had them behind the counter and now they're out in front in browsing bins or displayed in wall racks. A number of companies are working together on displays and on universal packaging to make displaying the software more secure."



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on your
25th

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**Best wishes
for the future.**

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Warehouse Operation is Important Retail Link

An effective, cohesive warehouse operation is an important link in the network of retail outlets comprising the Record World stores and the TSS departments.

At Elroy, Buzzy Causeman, warehouse manager; Larry Stangl, assistant warehouse manager; Paul Eames, data processing manager; and Marty Levinsky, coordinator between warehouse and data processing; are responsible for moving inventory through shipping and receiving and processing store orders.

Elroy's headquarters covers 57,000 square feet. Approximately 43,000 square feet is devoted to warehousing; 14,000 square feet to offices. In charge of warehouse administration and operations, Causeman supervises eight warehouse departments. He also insures adherence to predetermined trucking schedules to assure prompt regular deliveries of merchandise.

Stangl and Causeman conduct physical inventories in the warehouse periodically and, in conjunction with Levinsky, regular check actual physical inventory levels against a computer printout.

Tinkering behind the scenes is the computer administered by Paul Eames. With the Elroy organization for four months, Eames is responsible for designing, implementing and programming the company's new IBM System 36 computer.

Eames is also responsible for the daily supervision of the computer department. Previously, Elroy relied on a smaller IBM computer system and outside computer consultants. In light of the company's growth, Elroy "quadrupled the size of the system" and shifted the computer's focus into an interactive mode as opposed to a batch record keeping orientation.

Eames is also exploring the possibility of using hand-held devices to scan a bar code on a record and permit the information to be held in the computer until it can be processed later that evening when the store closes. That way, he says, when the buyers come in in the morning, the orders will be ready to be sent out.

"We're growing so fast and generating so much information and paper, computers are one way to handle the flood. "The idea," Eames adds, "is to facilitate and coordinate the vast flow of information so that it can be readily available and effectively used for maintaining a high quality of operations."



Buzzy Causeman, warehouse manager, right, and Larry Stangl, assistant warehouse manager

BUYING 45s IS PRECISE ART

Buzzy Causeman wears two hats as Elroy warehouse manager and singles buyer.

With Elroy for almost 11 years, Causeman has perfected the buying of 45s to a precise art involving carefully mixed label desires, airplay status, sales, and area demographics. The result is the most accurate merchandise mix possible to meet customer demand. Causeman sees numerous label representatives on a weekly basis and carefully tracks the paths of 45 titles as they zip up and down the charts.

As a singles buyer, Causeman underscores the importance of bringing in top-of-the-charts merchandise. This requires listening to a myriad of promotional singles in addition to having a fine ear for music. This procedure is tempered depending upon whether the artist involved is new or established as well as upon current trends in music and the label commitment.

This responsibility has become more difficult as Elroy's radius of operation has expanded and as the 45 market itself has evolved. "Now that we have entered the greater Washington D.C. market," says Causeman, "I no longer have direct access to the label reps and radio stations that I do in New York." This requires a more concise review of the needs of this particular area. This is further complicated by the fact that individual stores have specialized requests for soul, rock, adult contemporary, etc. dependent on the demographics of the area. "We are always willing to take special orders for 45s, which is a plus for us," says Causeman, "but the ultimate goal is to have the correct goods in the stores before the customer comes in."

Continued success
to the greatest
group of guys.

**HAPPY
25th ANNIVERSARY**

with best wishes
for many, many more.

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Just as Successful
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MCA RECORDS



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**ELROY
ENTERPRISES**

Happy Silver Anniversary!

*From one 25-year old
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on your
25th
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Wishes You
Many
More Years
of Success

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Cut-out Buying Not For the Weak of Heart

Buying cut-outs is not for the weak of heart or nervous of stomach, according to Michael Lemmo, buyer for budget LP and tape (including cut-outs).

"Front-line product has return privileges," he explains. "In close-outs the flow of goods is strictly one-way. Once we get a shipment, it's ours—for keeps. When you overbuy cut-outs, there's no getting rid of your mistakes."

With Elroy since 1974, Lemmo began working in the stores part-time while attending college. Upon graduation the company offered him a full-time buying position.

"They created this position (cut-out and budget buying) for me. Someone else was handling it as a sideline and other people also shared the buying responsibility, but no one really had it full-time. I buy both LPs and tapes and have turned it, over the years, into a profitable line. This year alone the category will account for over \$2 million in sales."

In cut-outs Lemmo buys across musical categories, selecting titles from the Who, Rolling Stones and Yes to MOR artists such as Engelbert Humperdink and Tom Jones to classical and jazz product. Manufacturers organize a list of product overruns, items that didn't sell up to expectations or titles they want to delete from catalogs and approach the major cut-out distributors. The distributors bid on the product and then approach Lemmo and other dealers.

Deciding what to buy and what to pass by is "the tough part of this job," Lemmo says. "I'd say I rely on my experience, and I also try to track how a title sold when it was available at full price—although that rule of thumb doesn't always hold true. I've found that an item that didn't sell well when it was selling at a full-price \$7.98 can do four or five times the business in the course of a year when it's priced at \$2.99 or \$3.99."

Cut-out sales are an "in/out type of business," he adds. "You've got to keep a constant flow of product in and out of the stores." Most T.S.S. and Record World stores carry simi-

lar inventories of both cut-outs and budget labels, with some exceptions where inventory is tailored to meet a particular location's clientele needs.

Buying budget line goods is a bit more relaxing, according to Lemmo. "These titles and labels are always available to us, so we can keep our inventories a little lean. It's also an in/out business, like cut-outs, but there is a reorder procedure, and we do have return privileges."

Tracking sales, Lemmo uses the same procedure employed for front-line and catalog records and tapes: sleeves for records, cards for tapes. "I also try to work with the area supervisors as much as possible when stocking a store," he says.

Budget/cut-outs are given a separate section in the stores known as "Music Madness." Special stickers are printed up and bulk displays are created for popular goods. "Besides being profitable," says Lemmo, "these goods help complete our full-line image in addition to giving customers the opportunity of buying product at a different price point."



Office staff

ACCESSORIES

This year, Mel Goldstein projects accessory sales will add almost \$5 million to the Elroy coffers. Not bad, he says, for a company that seven-and-one-half years ago was barely into the business.

In 1976, Goldstein joined Elroy as an accessory buyer, doing double duty coordinating the company's invoicing and credit department. Previously, he had spent 13 years with Korvettes and five years working with RCA.

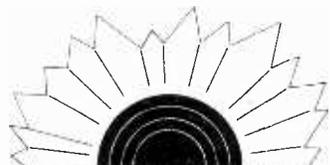
"When I signed on with this company, there were already some accessories in stock at the stores, but no one was doing much with them. Step-by-step, through trial and error, I discovered what would sell and what wouldn't—teaching myself the business as I went."

Currently, both the TSS and Record World stores stock a full inventory of accessories, running the product category gamut: blank tapes, cases, needles, record/tape/video care products, sheet music, posters and assorted audio accessories. Plus the company sells video game cartridges, which are also lumped under accessories.

Every two weeks, Goldstein sends out detailed inventory order sheets which store managers complete and return to him. This affords him a good basis for buying as well as inventory control.

Buying accessories, according to Goldstein, "takes a very basic commitment to the product line and constant follow-up at store level." To that end, he makes a concerted effort to have one-on-one communication with individual managers. "If we're going to work together closely, it's important to get the managers to trust me," he says.

Goldstein takes that commitment to direct lines of communication to his suppliers as well. "Accessories generally enjoy a good profit margin," says Goldstein, "and complement and enhance the full-line catalog image of our stores."



Sunshine Record Distributors, Inc.
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**BEST WISHES
& CONTINUED
SUCCESS
ON YOUR
25th
ANNIVERSARY**

Your Friends at Sunshine

**HOWIE RUMACK
PETE CASTAGNE**

**PAT MONACO
CHUCK TORE**

*Congratulations
&
Best Wishes
on your
25th
Anniversary*

We would like to take
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salutes

**ELROY ENTERPRISES
RECORD WORLD STORES
RECORD SHOPS AT T.S.S.**

on the occasion
of their
25th Anniversary

**All our very best wishes
for many years of
continuing success
and leadership.**

Family Atmosphere

• Continued from page E-6

outline of all policies and procedures. It's designed for new employees but also doubles as a good reference guide.

Elroy has developed an ongoing program of training all personnel in internal and external security. Corin says, "Store security is becoming a larger part of store operations. The goal in this area is the prevention of a security problem rather than having to deal with the problem once it arises."

The main conduit of information between office and store level is through the use of the area supervisors. Each supervisor is in constant communication with both Corin and Pettit as to the operations and merchandising in each unit in these areas. Weekly meetings are held at headquarters involving the supervisors and executive staff. These provide an excellent forum for the exchanging of ideas, resolution of problems, and initiation of new policies.

Having a comprehensive network of oral communication, however, does not negate the need for written communication. Daily sales information is sent into the central headquarters for accumulation and auditing via standardized reports designed by Corin. All accounting and bookkeeping functions for the stores are centralized at Elroy under the supervision of the office manager, Renee Miller.

"We're very fortunate to have the quality management we do," says Corin, "and we feel very strongly about the efforts they put forth on a daily basis. Our basis operations and merchandising policies are a good backbone that our managers build upon, but they are the essential link. We are continually trying to say thank you." The company provides standard benefits and paid life insurance and hospitalization. The company has a policy of year-end bonuses and various ongoing incentive awards programs. Managers are also eligible for profit sharing bonuses geared to sales volume. Executive and supervisory personnel also have profit sharing incentives.

"Any efficient operation requires a lot of input from all concerned. I ask for a lot from our people," admits Corin. "This company can and does work for everybody involved and hopefully also the customer. We run a good company, and we're proud that our people have been successful in putting this across."



Secretarial staff

Advertising Focus

• Continued from page E-8

company tries to obtain as much co-op sponsored advertising as possible," says Bauer, "however, we don't hesitate going into our own pockets to make sure we have proper coverage."

The company's radio advertising mainstay has been rock-oriented formats. "We do push the labels to give us other formatted stations as well," Bauer adds, "because we don't want our stores to be known just as rock outlets. We are a full catalog store, and we don't want to alienate, for example, the classical or jazz customer."

TV usage has "picked up for us," says Bauer. Working through a buying agency, she finds she is able to select a specific demographic group or even a type of person she wants to reach, and the agency determines what station and what time to run an ad.

Bauer determines in what newspapers to run ads based upon circulation and the number of Elroy outlets reached in that paper's geographic area. For example, she explains, "by buying one paper, the Long Island Newsday; I reach the customers in 23 to 25 of our stores—that's half of the chain. So the key for me is to buy in papers that cover as many stores as possible." In stores outside the Long Island area, special care is taken to make sure that adequate coverage is given. "Although we do take supplemental advertising for all of our stores, in the out-of-town areas we make sure that we utilize avenues such as college, local entertainment and regional news print media. In addition, we are always willing to get involved with mall circulars and local promotions."

Price has had to be the focus of most Elroy advertising in the last few years with the existing level of price instability, but that emphasis is shifting. Rather than push low-ball pricing, the company is relying on building a reputation of "quality, catalog, and service" to stimulate consumer interest and invite them into the store.

The WLIR New Music Sections are only in Record World and the Record Shops at TSS-Seedman's because WLIR and Elroy Enterprises have always meant New Music.

Happy 25th, Roy. You have a right to be proud.

Elroy *Jim* *Renee*
Chylli *Julie* *Dina*

AND THE ENTIRE STAFF

IRISH

Mfrs. of Computer, Video & Audio Software since 1950.

CONGRATULATIONS

to our good friends at

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ib Congratulates **ELROY** Enterprises

on **25 years of Success!**

Our continued best wishes to Mr. Imber and staff.
And remember—Mr. Numbers knows the score!!

International Book and Record Distributors
IMPORTS OF DISTINCTION
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Long Island City, N.Y. 11101
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Congratulations

and the best of luck for the future from

Rich Branciforte and Good Times® Magazine
25 Glen Head Rd., Glen Head, NY 11545
—Now in our 15th year—



RECORD WORLD AND TSS RECORD SHOPS LOCATIONS

RECORD WORLD LOCATIONS

Downtown Ansonia Mall, Ansonia, Conn. 06401; 3,000 square ft.; Manager, Bob Brown; Ass't. Manager, Mark Hibbard.
One Atlantic Ocean, Atlantic City, N.J. 08401; 1,300 square ft.; Manager, Steve LeGrand; Ass't. Manager, Scott Loper.
Pathmark Plaza at the Big "H," Huntington, N.Y. 11743; 2,250 square ft.; Manager, Tim Olphie; Ass't. Manager, James Stolba.
Modells Shopping Center, Centereach, N.Y. 11720; 3,400

square ft.; Manager, Steve Anderson; Ass't. Manager, Joseph Logatto.

Huntington Square Mall, E. Northport, N.Y. 11731; 1,900 square ft.; Manager, Penny Levinsky; Ass't. Manager, John Ryan.

Brookfield Rd., Brookfield, Conn. 06804; 4,000 square ft.; Manager, Tom Brodeur; Ass't. Manager, John Powell.

Essex Green Shopping Plaza, W. Orange, N.J. 07052; 2,600 square ft.; Manager, Ray Zanfini; Ass't. Manager, Michael Morrissey.

Fair Oaks, Fairfax, Va. 22033; 3,250 square ft.; Manager,



Warehouse view

Eric Storck; Ass't. Manager, Renee Idoni; Tape Manager, Christa Arnold.

Dutchess Mall, Fishkill, N.Y. 12424; 3,000 square ft.; Manager, Marshall Smith; Ass't. Manager, Mary Lynch; Tape Manager, Michael Hallenback.

Austin St., Forest Hills, N.Y. 11375; 2,400 square ft.; Manager, Ted Goldspiel; Ass't. Manager, Stan Furman.

Georgetown Park, Washington, D.C. 20007; 2,600 square ft.; Manager, Tom Goldfogle; Ass't. Manager, Bruce Wyman; Trainee, Jerry Horton.

Green Acres Shopping Center, Valley Stream, N.Y. 11580; 3,000 square ft.; Manager, Dave Drenzo; Ass't. Manager, Dawn Berrie.

Wheatley Plaza, Greenvale, N.Y. 11548; 2,000 square ft.; Manager, Ron Tedesco; Ass't. Manager, Tony Aiello.

Mid Island Fashion Plaza, Hicksville, N.Y. 11802; 2,900 square ft.; Manager, Bruce Levine; Ass't. Manager, Jackie Tesman.

Sun-Vet Mall, Holbrook, N.Y. 11741; 3,500 square ft.; Manager, Bryan Nicholson; Ass't. Manager, Lori Cherulnik.

Holyoke Mall at Ingleside, Holyoke, Mass. 01040; 3,000 square ft.; Manager, Joe Rufer; Ass't. Managers, Donna Heroux & Tom Choiniere.

Hudson Valley Mall, Kingston, N.Y. 12401; 3,200 square ft.; Manager, Neil Lowy; Ass't. Manager, Cindy Lockwood; Tape Manager, Linda Marshall; Trainee, Bruce Tannin.

Landover Hills Mall, Landover, Md. 20785; 3,850 square ft.; Manager, Pamela McCleave; Ass't. Manager, April McKoy; Tape Manager, Anthony Jamie.

Madison Ave., New York, N.Y. 10017; 3,300 square ft.; Manager, Russ Hornbeck; Ass't. Manager, George Rivera.

Manchester Parkade, Manchester, Conn. 06040; 3,000 square ft.; Manager, Rob Wilson; Ass't. Manager, Tim Yasui; Trainees, Randy Pelletier & Bill Pratt-Tobin.

Americana Shopping Center, Manhasset, N.Y. 11030; 3,550 square ft.; Manager, Nick Margiasso; Ass't. Manager, Donna Deml.

Chapel Square Mall, New Haven, Conn. 06510; 2,600 square ft.; Manager, John Kiernan; Ass't. Manager, John Fry.

New Rochelle Mall, New Rochelle, N.Y. 10801; 2,600 square ft.; Manager, Bob Rizzo; Ass't. Manager, Joe Lepore; Trainee, Mary Ellen Martin.

Orange Plaza Shopping Center, Middletown, N.Y. 10940; 2,600 square ft.; Manager, Dean Grammas; Ass't. Manager, Diana Wendler; Tape Manager, Jeffrey Knight.

Route #17, Paramus, N.J. 07652; 3,300 square ft.; Manager, Randy Rudin; Ass't. Manager, Joseph Hofmann.

The Westchester Mall, Mohegan Lake, N.Y. 10547; 3,000 square ft.; Manager, Mark Santivenere; Ass't. Manager, Mark Freytag; Tape Manager, Robert Madan; Trainee, Tim Jasnau.

The Mall, Poughkeepsie, N.Y. 12603; 2,850 square ft.; Manager, Steve Cohen; Ass't. Manager, Gretchen Smith; Tape Manager, Robert Smith; Trainee, Karen Russ.

(Continued on opposite page)

FELICITACIONES

a un gran vendedor
al por menor
en su vigésimo-quinto
aniversario.

Esperamos servirle
por muchísimos
años mas.

Al-Pan Record & Tape Service

726 Tenth Avenue • New York, N.Y. 10019
(212) 582-0990

Happy 25th
Anniversary to
all our friends at

ELROY ENTERPRISES

From
all your
friends at

Royal Sound
Company, Inc.



200 Industrial Way West
Eatontown, New Jersey
07724
201-542-8400



**Countrywide
Tape & Record
Distributors,
Inc.**

• Continued from opposite page

Riverside Square Mall, Hackensack, N.J. 07601; 3,200 square ft.; Manager, Brad Rossi; Ass't. Manager, Wayne Olsen; Tape Manager, David Gray.

Roosevelt Field Shopping Center, Garden City, N.Y. 11530; 3,800 square ft.; Manager, Marian Roberts; Ass't. Managers, Ed Marks & Scott Edwards; Tape Manager, Andy Doktofsky; Trainee, Peter Muhr.

Seaview Square Shopping Center, Ocean, N.J. 07712; 2,750 square ft.; Manager, Susan Shumard; Ass't. Manager, John McGraw.

The Mall at Short Hills, Short Hills, N.J. 07078; 3,600 square ft.; Manager, Ken Stein; Ass't. Manager, Matt Cegelis.

Downtown Somerville Shopping Center, Somerville, N.J. 08876; 1,800 square ft.; Manager, Nick Lieto.

South Shore Mall, Bayshore, N.Y. 11706; 3,300 square ft.; Manager, Susan Cangelosi; Ass't. Manager, Bill Cowen.

Southbury Plaza, Southbury, Conn. 06488; 2,000 square ft.; Manager, Laura Diachenko; Ass't. Manager, Chris Hughes.

Springfield Mall Shopping Center, Springfield, Va. 22150; 2,600 square ft.; Manager, Jill Hall; Ass't. Manager, Lori Fravel; Trainee, Ted Ayers.

Stamford Town Center, Stamford, Conn. 06901; 3,800 square ft.; Manager, Robert Sievert; Ass't. Manager, Paul Ugalde.

Walt Whitman Mall, Huntington, N.Y. 11746; 4,800 square ft.; Manager, Debra Castagna; Ass't. Manager, James Juenkerkes; Trainee, Gary Mintz.

White Flint Mall, Kensington, Md. 20895; 3,600 square ft.; Manager, Skip Reading; Ass't. Manager, Les Johnson; Tape Manager, Theresa L. Sleyman; Trainee, Eric White.

Central Park Ave., Yonkers, N.Y. 10710; 3,300 square ft.; Manager, Bob Leuner.

Jefferson Valley Mall, Yorktown, N.Y. 10598; 3,000 square ft.; (Planned; 11/1/83).

Towson Marketplace, Towson, Md. 21204; 2,900 square ft.; (Planned).

TSS Record Shops

W. Montauk Highway, Babylon, N.Y. 11704; 2,000 square ft.; Manager, Mike Connor; Ass't. Manager, Mary Beth Brown.

Linden Blvd., Brooklyn, N.Y. 11208; 1,900 square ft.; Manager, Manny Glover; Ass't. Manager, Fred Cabrera.

Bruckner Blvd., Bronx, N.Y. 10473; 2,300 square ft.; Manager, Craig Valle; Ass't. Manager, Dean Brown.

Hempstead Turnpike, Elmont, N.Y. 11003; 1,700 square ft.; Manager, Lenny Bove; Ass't. Manager, Jessica Pine.

Peninsula Blvd., Hempstead, N.Y. 11550; 1,900 square ft.; Manager, Barry Cutler; Ass't. Manager, Joe Addie; Trainee, Fontaine Kelley.

Walt Whitman Rd., Melville, N.Y. 11746; 1,850 square ft.; Manager, Vinny Cacciola; Ass't. Manager, Steve Peters.

Rockaway Turnpike, Lawrence, N.Y. 11559; 1,950 square ft.; Manager, Kevin Reusch; Ass't. Manager, Abby Rubman.

Hempstead Turnpike, Levittown, N.Y. 11756; 2,100 square ft.; Manager, Bob Bland; Ass't. Manager, Joe Addie; Trainee, Richard Bliss.

Metropolitan Ave., Middle Village, N.Y. 11379; 1,800 square ft.; Manager, Arline Fass; Ass't. Manager, Nelson Arucas; Trainee, Dave Chaves.

Route 25, Jericho Turnpike, Middle Island, N.Y. 11953; 1,600 square ft.; Manager, Joe Pellegrino; Ass't. Manager, John Buck.

Long Beach Rd., Oceanside, N.Y. 11572; 2,100 square ft.; Manager, Helen Haltigan; Ass't. Manager, Mark Wilson.

Sunrise Highway, Bohemia, N.Y. 11716; 1,900 square ft.; Manager, Tony Salzano; Ass't. Manager, Gina Ciresi.

LPs Philosophy

• Continued from page E-10

al records as well as talking with label reps and radio people. We exchange ideas and evaluate promising new product as to sales potential. At this point, I'll send out promo copies to each location for in-store play. Along with the record I send a cover letter informing them that this is now a 'work record' and include promotion information. I'll initiate the labels to arrange in-store promotions and advertising to support the particular product.

"Then we put the record on sale and promote it with in-store play and bulk displays. This is often an effective way to generate sales of an unknown artist; even one receiving little or no radio airplay. If I see a positive sales pattern developing and orders coming in from the stores, I relay this information to the label and radio stations."

Wyner maintains close working relationships with the individual store managers. "We work well together," he says, "because we're a family and part of the same company. We all want to increase sales. This requires constant communication and a mutual respect between all levels in the company. Through our coordinated efforts we can truly be an effective force in the retail recording industry."

"I place heavy emphasis on having a strong catalog inventory—generally about 12,000 pieces per unit. We pride ourselves on having built a reputation as a strong catalog operation—not just as a place to buy hits. Our commitment to maintaining a diversified and in-depth inventory in conjunction with stressing personalized service—for example, through special orders, is responsible for this image. That way people who want hard-to-find titles come to us first."



for the
SOUND OF MUSIC

Congratulations
to **ROY IMBER** and



in fond memory of founder
JACK IMBER
who shared his dream with us.

On Your

25th
ANNIVERSARY
from

Dan and Raymonde Causin

ad printing co.
sq blunind co'

Best Wishes
to all
our dear friends
at

ELROY
ENTERPRISES

Don Liberatore
Don Records Corp.

CONTINUED
SUCCESS

Mike, Chuck
and the entire gang
at

ALL RECORDS
DISTRIBUTORS





Celebrating Growth

• Continued from page E-3

a ship's superstructure, the outlet will feature tapes along with approximately 300 best-selling LPs and singles. It's considered an "experiment" by Imber, who sees tourists more likely to buy tapes than LPs. Although both Imber and Forrest document a view of diminishing profit margins in dealing with recording manufacturers, their assessment of danger signals is coupled with a rosy view of industry growth.

The Compact Disc, which debuted this fall at the Record World/TSS stores, is regarded by Imber as "drumming up new excitement" on a par with that of stereo in 1958. When stereo arrived, Imber recalls, "people would re-buy their collections in the new format. There seems to be such technological changes and advances in the Compact Disc that I can see in the next few years the same things happening, with CDs and hardware becoming more available and lower priced."

"The biggest problem," says Imber, "is shrinking margins,

if we are to stay within the manufacturer's suggested list price. Manufacturers have taken it on their own now that it's imperative that they sell their product for more money. We have no reason to argue with that point. We should have the option to price our product to enable us to maintain a normal profit margin." This margin, reports Imber, is imperative in order to sustain the large catalog inventories carried in each store where turnover is slower than in top product.

And in Forrest's view, "I don't see the record business as being terribly different than any other business. All other businesses seem to pass along increases and raise the price to the consumer. We have a product that is not overpriced in today's market and there's a lot of entertainment value for the dollar. There's no reason why a businessman should not enjoy a markup he can live with."

If Imber feels that dealing with today's music manufacturer has evolved into something of a "cut and dry" relationship, he, along with Forrest, expresses confidence in future growth potential for the industry.

"The general economic climate is excellent, and there's no reason to believe it won't be strong through the next (Presidential) election," says Forrest.

And in a more immediate projection, Imber states, "We're looking forward to a booming Christmas."

HAPPY 25th ANNIVERSARY

I've serviced your organization for over 20 years. It's been a pleasure.

TED BUSHMAN

627 Broadway, Massapequa, N.Y. 11758
(516) 798-8590

SIGNS & RECORD DIVIDERS FOR THE MUSIC/VIDEO INDUSTRY

We Salute

ELROY ENTERPRISES

on their 25th Anniversary and wish them future success.

MARK MUSIC SERVICE, LTD.

87 Eads Street
West Babylon, N.Y. 11704



Buying offices

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Directors, Bruce Imber, Elroy Executive Administrative Assistant, and Marcia Golden, a freelance writer based in New York; personnel and warehouse/headquarters photos, Gil Amiaga, Architectural Photography, New York; in-store photos, Irv Lichtman, Billboard Deputy Editor; Cover design and graphs, Elliot Gorlin, Brightspot Advertising; Interior design, Anne Richardson-Daniel.

•••••

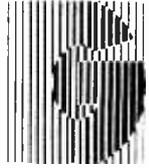
Congratulations

ELROY ENTERPRISES
inc.

25 YEARS OF SERVICE AND FRIENDSHIP

 **K-TEL INTERNATIONAL, INC.**
MINNETONKA, MINNESOTA

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CONGRATULATIONS ROY IMBER & ELROY ENTERPRISES ON 25 GREAT YEARS LOOKING FORWARD TO 25 MORE

ORIGINAL MASTER RECORDINGS™

We Salute A True Original Master of the Music Industry Elroy Enterprises

 **mobile fidelity sound lab**
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Congratulations

**Roy Imber
and
Elroy Enterprises
on
25 Years of Success.**

From
Atlantic, Elektra/Asylum,
and Warner Bros. Records,
and the Warner/Elektra/Atlantic Corporation.

...as we celebrate our Silver Anniversary, we gratefully acknowledge the cooperation and support of our friends and the continued loyalty and dedication of our employees and associates without whom we could never have come this far. May your hearts be filled with music...and more!

Roy



Antique Phonograph Courtesy of the Antlque Phonograph Store, Floral Park, N.Y.

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32	22	16	CAN'T SHAKE LOOSE —Agnetha Faltskog (Mike Chapman), R. Ballard; Polydor 815230 (Polygram)
33	38	6	PROMISES, PROMISES —Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8170
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85	88	3	INVISIBLE HANDS —Kim Carnes (Keith Olsen) M. Page, B. Fairweather; EMI-America 8181
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Pitt. Promoter's Suit Vs. Electric Factory Is Settled

NEW YORK—A five-year-old lawsuit in which Pittsburgh promoter Danny Kresky Enterprises charged Electric Factory Concerts of Philadelphia with antitrust violations has been settled with Electric Factory sending a check for \$72,500 to Kresky.

The payment came after the U.S. Court of Appeals for the Third Circuit ruled in favor of Kresky, upholding a U.S. District Court's permanent injunction against Electric Factory, and reversing the lower court's judgment reversing the damages in the original decision.

According to the Appeals Court summation of the case, "Kresky Corp. . . filed this suit in the U.S. District Court for the Western District of Pennsylvania alleging that Electric Factory used its exclusive arrangement with the Spectrum (in Philadelphia) and its exclusive license for the promotion of concerts at the Cincinnati Riverfront Coliseum to force various concert performers to perform for Electric Factory in Pittsburgh and that it threatened artists, artists' agents, and artists' managers that it would not deal with

them in any market unless it obtained the artists' services in Pittsburgh."

Specifically, Kresky charged that he was unable to bid for two proposed Pittsburgh concerts by Parliament/Funkadelic in 1978 and 1979. Following a jury trial in which Electric Factory was found guilty of Section One of the Sherman Antitrust Act, the firm was permanently enjoined from "entering into a conspiracy with concert artists whereby the artists agree to refrain from entering into promotional agreements with (Kresky Corp.) upon the threat of (Electric Factory) to refuse to promote the artists in the future at the Spectrum Arena in Philadelphia."

The Appeals Court upheld this injunction, and also overturned the District Court judgement on damages, which had vacated the monetary damages awarded to Kresky by the jury. The Appeals Court reinstated the \$5,500 damages and remanded to the lower court the question of legal fees.

According to Kresky, the \$72,500 check represents the final settlement for both the trebled \$5,500 damages and legal fees and expenses.

Milton Bradley Sees \$\$ Drop

NEW YORK—James Shea, Jr., president and chairman of the board for Milton Bradley reports that the company expects only a modest increase in sales for the third quarter of 1983, while net income for the quarter is expected to be less than half the amount reported in the third quarter of 1982.

The Springfield, Mass. firm has been blaming company losses on GCE, a computer company owned by Milton Bradley that was hurt by the computer hardware shakeout earlier this year.

Net income for the quarter will not offset the loss reported in the first half of the year. Shea notes, however, that fourth quarter earnings are expected to be greater than those for the fourth quarter of 1982. But as a result of the losses, earnings for the year will be significantly below those of a year ago, Shea says.

In the meantime, GCE continues to vigorously market its Vectrex computer console. It is expected to announce a keyboard and add-ons that will turn the console into a computer this January.

Midwest Loses Music Magazine

CHICAGO—The Midwest's longest-running weekly music periodical quietly bit the dust the last week of September after some 300 weeks of publication.

The Prairie Sun, which billed itself as "The Midwest Magazine of Music & Current Events," ceased publication Sept. 28, ending a six-year reign as the heartland's most timely alternative publication. "The continued bad local economies of many of our markets" was cited as the main reason for the paper's demise by publisher Bill Knight, who also blamed "declining ad lineage, delinquent advertising accounts and little or no record company advertising" for the Prairie Sun's extinction.

ASCAP In College Agreement

NEW YORK—ASCAP has reached agreement with the Educational Task Force on three-tier performance licenses for colleges and universities.

The society's dealings with the Educational Task Force result from provisions in the 1976 Copyright Act, which took effect on Jan. 1, 1978, widening the scope of educational institutions that must pay for use of ASCAP or BMI music. BMI is currently in negotiation for a similar license, which, like ASCAP's, expired last July 1.

The new ASCAP agreements, for a four-year period from July 1, 1983 to June 30, 1987, retain the established system in which schools may choose from among three forms of license. Only a few provisions of the old agreements, ASCAP says, have been changed to maintain the real dollar amounts of the license fees.

The three forms of license are: the "one-tier" license, calling for a fee based on the number of full-time equivalent students; the "two-tier" license, requiring a lower fee for full-time equivalent students than the one-tier license, plus a fee for each concert presented in which the performers are paid more than \$1,400; and the "minimal user" license,

which is designed for schools with very little music use.

Represented by the Educational Task Force are the American Council on Education, the National Assn. of College & University Business Officers, the Assn. of College Unions—

International, the Assn. of College, University & Community Arts Administrators Inc., the National Assn. for Campus Activities, the National Assn. of Student Personnel Administrators, and the National Assn. of Schools of Music.



ROAD WARRIORS—WKHK executives visit with RCA recording artist Steve Wariner and Bobby Cudd of Don Light Talent at the Westbury Music Fair in Long Island, where the station co-promoted a performance by Wariner and Barbara Mandrell. Pictured from left are WKHK sales manager Barry Shrier, Wariner, Cudd, and George Wolfson, vice president and general manager of the station.

Talent & Venues

Dance, Vid Nights Paying Off For New Haven Club

NEW YORK—High prices and low availability of local acts have turned out to be an opportunity for Toad's Place in New Haven to increase profits and patrons with dance and video nights.

According to owner Mike Spoerndle, the bread and butter of the 600-capacity showcase venue is still signed national acts. Such artists as Bill Bruford & Patric Moraz, Adrien Belew, Graham Parker and Tower Of Power have appeared there in the last month.

But, says Spoerndle, with local bands breaking up, overplaying the market or charging up to \$3,000 a date, a new approach was needed. So he started doing dance nights, for which the club is decorated like a school gymnasium, giving it a sock hop ambience.

Spoerndle says that now there are various theme nights—for example, 25-cent beer nights on Tuesdays—as well as extensive use of video, seen on two giant screens. The club has recently introduced aerobic dancing.

Toad's Place also works with two radio stations, WPLR and KC 101, doing either co-promotions or live simulcasts from the club. The club, which co-promotes some shows with Cross Country Concerts, also does promotional ticket buys, and major artists playing the local arena have been known to drop by the club for after-concert jams.



Photo by Chuck Pulin

FOLK GROUP—The Scottish folk group Silly Wizard makes a rare New York appearance, playing at the Top of the Gate.

Rock 'n' Rolling Cougar Or Mellencamp? The Answer Is 'Uh Huh'

By ROMAN KOZAK

John Cougar Mellencamp was in New York recently, and between the taping of various tv shows we were able to catch up with him for some backstage corridor conversation.

Mellencamp says that Riva/PolyGram, his record company, wasn't too happy with his decision to use his real name, on his new LP, especially when he first suggested dropping Cougar altogether. Then a compromise was reached, using both names.

"I have found that the radio stations, when putting on the new record, still say it's by Cougar, so what the hell," he shrugs. He says that to promote the LP, "Uh Huh," he's doing some tv and syndicated radio shows, and then he's only doing 20 live dates, playing 5,000-capacity venues.

"I hope to do secondary markets because there you get to play in all the old theatres," he says. "But it will only be 20 shows in January, and that's it, because then I have other stuff I'll be doing."

"But you also have to think of the promoters on these things. If I come in to a 12,000-seat hall and sell only 10,000 tickets, with a big guarantee the promoter is not making any money."

"So this way they will make some money. I won't make much, but at this point that doesn't mean that

much to me. To be real honest, three years ago we could barely sell out two shows at the Bottom Line, and I think it's bad to bring anybody up too quickly, on any level. When I started, with the whole Mainman thing, I was some dumb kid, and they threw me to the public and critics, who picked my bones.

"I was the joke of the music industry for years, and it's taken me 10 years to live that down," he says, noting that on this latest release critics have been overall much kinder to him than in the past. "Anyway, I think I'll break into playing arenas very slowly," he adds.

He says that he's been asked to direct some rock videos, and after his tour that is what he plans to do, working with black and new acts. Having just produced Mitch Ryder's comeback LP, Mellencamp readily admits to liking the life behind the scenes in the music industry.

"I like it a lot more than facing the audience," he says. "It's embarrassing for me. I don't take compliments very well, and since the last record it's been that everybody bugs me for a lot of things."

Mellencamp says that the Mitch Ryder LP was successful in getting Ryder back into the public eye. But there were problems, too.

"The thing about the Mitch Ryder record was that Mitch looked at the record as his last big chance. But from the beginning I told him that it was not his last big chance. He's been doing this for 20 years, and why should it stop? Mitch is the type of guy who will be around with or without me, with or without a record company."

"But Mitch was very scared of this record, and I think if he does another one, it will be a lot better. But with this record it was like, 'I'm finally getting back into the mainstream of pop, and what am I going to do?' So he was scared to death."

"And he comes from an era where there was a producer and a singer and a songwriter and they were all different people. And he sang the songs. But today's business is a lot more sophisticated, and he understands all that, but he was real scared of people f**cking with him. Because let's face it, after 'Devil With A Blue Dress On' and you're sitting in Detroit without a dime in your pocket, you have to wonder what the hell happened. He told me a lot of funny stories about that."

"But as far as how the record turned out, it caught the public's eye. (Continued on page 46)



Photo by Chuck Pulin

NEW GUISE—Singing old blues at Tramps in New York is Buster Poindexter, who bears a more than casual resemblance to David Johansen.

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Rock Takes Stage Again At Gotham's Irving Plaza

NEW YORK—Irving Plaza, one of the pioneer new music venues of the late '70s, has reopened under new management as The Stage At Irving Plaza.

Frank Gallagher, talent buyer for Irving Plaza and longtime sound and light man for the Talking Heads, says that he is one of three partners who have leased space from the Polish community organization that owns the building to put on rock shows again. The other partners are Steve Duptula and Charles Terzella.

Gallagher says that the three partners have refurbished the ballroom, put in new lights, sound and sound proofing and sprinkler system, and have met with neighborhood groups in order to ensure a happy working relationship.

First act that was booked at the venue was Howard DeVoto on Oct. 1, followed by the Violent Femmes, Prince Charles, Konk, Green On Red, and others. Gallagher says the 480-capacity venue, initially to be open only on weekends, will be run as a no-video ballroom using a live DJ between sets.

"We have a no-video policy here," says Gallagher. "It's a ballroom, not a club. If you want to watch tv, stay home. But we have imported a DJ, Andy Dunkley, the 'living jukebox,' who has toured with the Clash and the Talking Heads. He will talk between the songs and let people know what's being played."

Gallagher says that he expects to book all sorts of contemporary acts at

the venue, though he says that hardcore bands are not really welcome. Previous hardcore dates at the building have resulted in graffiti and posters plastered all over, and the owners do not want that again, he says.

No Alcohol At New Allentown Mall Rock Club

ALLENTOWN, Pa.—With the opening of The Runaway in the Airport Shopping Center here, there's a rock club in this region for those under 21 years of age. Featuring local rock bands, serving no alcoholic drinks and admitting people of all ages, The Runaway is being operated by the Pennsylvania Assn. of Songwriters, Composers & Lyricists (PASCL).

John Havassey, PASCL president, says he hopes the new club will serve as a showcase for local performers. He adds that PASCL wants to give bands who play original music a place where they can perform without the bar atmosphere. It's also an opportunity for people under 21 to have a place to go, he points out.

Located in a former supermarket, The Runaway can accommodate about 1,000 people. A different band is featured each week, with the urge being the first to take to the stage. The club also provides a showcase for the music of PASCL members. Admission is \$4.50.

Ornette Coleman Is Focus Of Fort Worth Celebration

• Continued from page 35

abridged form by the London Symphony Orchestra for Columbia Records in 1972, alternates notated sections for the orchestra with dense improvisations by Coleman's band Prime Time. That septet, with Coleman on alto saxophone, trumpet and violin leading electric guitarists Charlie Ellerbee and Bern Nix, electric bassists Albert McDowell and Jamaaladeen Tacuma, and percussionists Denardo Coleman and Kamau Sabir, was restrained, trying to match the orchestra's acoustic dynamics. But during four sets over two nights on Caravan Of Dreams' dining room stage, Prime Time proved that raging polyrhythms, bluesy inflections and Coleman's trademark harmonic complexity can excite diners to wild dancing.

In "Prime Design," the members of a traditionally constituted string quartet performed their parts as solos, and announced their combined

theme in strict unison, before embarking on approximately 30 minutes of variations in which they phrased their parts as they chose, over Denardo Coleman's irregularly accented drumming. A powerful unison ending seemed the natural outgrowth of and conclusion to the expanded sonorities created by the players, no less than by composer Coleman.

Filmmaker Shirley Clarke shot a performance of "Prime Design," which Coleman has dedicated to the late inventor R. Buckminster Fuller, in Caravan Of Dreams' geodesic dome, built to one of Fuller's most influential designs. "Prime Design," "Skies Of America," and Prime Time's sets were all recorded by a crew from New York's Power Station studio, and Caravan Of Dreams' artistic director Kathelin "Honey" Hoffman plans to release several albums from Coleman's homecoming concerts in 1984, either independently or by leasing the master tapes.

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Talent In Action

LIONEL RICHIE POINTER SISTERS

Radio City Music Hall, New York
Tickets: \$25, \$20, \$17.50

During the first night of a week-long engagement here, Oct. 11, Lionel Richie displayed the wholesome qualities that have led him to leave one of black pop's most successful bands, the Commodores, for a so far stellar solo career.

Richie's voice, a pleasant cross between country melancholy and soul emotion, was as charming as ever. Few balladeers have managed to sing with as much unabashed sentimentality and make us believe they mean it as much as this Alabama native. His songs are as straight forward in their statements of love or loss as his voice. Their very simplicity makes them great vehicles for the big, powerful arrangements used on "Wandering Stranger" and "Easy."

The key to Richie's live appeal, however, is his likeable personality. Richie is not charismatic, nor is he very exciting. But one endures some corny jokes (like Richie's Michael Jackson impressions) and some overlong intros (for "Still" and "Wandering Stranger") without boredom, since Richie seems more like a good friend than a "star" on stage.

Backed by an exceptional eight-piece band featuring such L.A. session aces as keyboardist Greg Phillinganes and percussionist Shelia Escovito, Richie speeded the tempos on "Sail On" and "Easy," managing to avoid the kind of slow tempo monotony that marked his last tour with the Commodores. As an added treat, the Pointer Sisters, who opened, added backing voices to "Three Times A Lady."

The Pointers, as always, sang well, though June's voice sounded a bit hoarse at the beginning of their set. Two new songs from their upcoming album, "Automatic" and "Jump," showed the sisters moving forcefully into a new wave funk direction that appears to suit both their voices and their temperament.

NELSON GEORGE

IRON MAIDEN QUIET RIOT

Madison Square Garden, New York
Tickets: \$13.50, \$11.50

What a nice girl like this reviewer was doing 10th row center at a place like the Garden amidst throngs of teenagers clad in spiked anklets, slit skirts and profanitized leather jackets, God only knows. But the show must go on, and go on it did, as Pasha group Quiet Riot opened the evening with a 45-minute set of two-ton metal.

"Let's Get Crazy" was an unnecessary invitation to an already crazed crowd that rose to its feet shaking fists and lip synching, tottering chair backs and torching T-shirts during "Bang Your Head." The title cut from the Riot's "Cum On Feel The Noize" LP managed exactly what the name implies, but it took Iron Maiden to sift a little melody into the metal.

Kicking off their first headlining tour, Capitol's British quintet set the rafters rumbling with an hour and a half of mesmerizing metal. The sold-out crowd stood, or tried to, throughout



MAIDEN HEADLINES—Lead singer Bruce Dickinson listens to the crowd reaction during Iron Maiden's debut as a Madison Square Garden headliner.

the deafening performance which touched on the group's four LPs, drawing heavily from their latest, "Piece Of Mind."

"Rough Child," "22" and "To Tame A Lamb" were light and melodic compared to the rest of the show. The group's musical inclinations survived even the beatings of "Die With Your Boots On," "Number Of The Beast" and "Iron Maiden," during which guitarists Adrian Smith and Dave Murray delivered some relatively clean licks, including a National Anthem solo by the latter. Lead singer Bruce Dickinson put forth admirable and appropriate vocals along with an amusing offer to "cut the heads off" of certain New York DJs.

KIM FREEMAN

MOTELS PAYOLAS

Universal Amphitheatre, Los Angeles
Tickets: \$13.50, \$12.00, \$10.50

Sometimes it's a pleasure to be wrong. Like when one goes to a concert that one anticipates to be a wimpy mainstream shadow of what was once a hot, progressive band—only to discover that you can overproduce a record but you can't keep a good neurotic woman down.

Martha Davis still leads the Motels with a nervous energy that translates into the charismatic persona of a being teetering on the edge of emotional breakdown. She is the woman Nelson Algren warned you never to sleep with. If Berlin's Terri Nunn comes on like a fluffy champagne kitten, Martha Davis is a scarred black alley cat.

Her voice was fluid and dynamic as she led the band through a 90-minute set in the second of three well-filled nights at the Amphitheatre. In front of a theatrical backdrop designed as a film noir cityscape, with excellent lighting effects and a clean, quick series of segues from song to song, the group made a most impressive showing Oct. 12.

Davis smoked cigarettes and ran her fingers through her hair as she took the band through a selection from their three Capitol LPs: "Kix," "Apocalypse," "Tragic Surf," "Suddenly Last

Summer," "Little Robbers," "So L.A." Martin Jourard contributed a stunning sax solo on "Total Control," and by the time the set closed with "Only The Lonely" (which actually approximates rock 'n' roll when performed live) the audience was standing and cheering.

The Payolas, a bi-racial Canadian group on A&M, opened the show with half an hour of energetic, blunt, and reasonably predictable music.

ETHLIE ANN VARE

GRAHAM PARKER MENTAL AS ANYTHING

The Ritz, New York
Tickets: \$13.50

True to their name, Mental As Anything presented an alter ego during their opening spot. While their A&M debut LP "Creatures Of Leisure" is a slick, mainly acoustic deal, the Australian quintet displayed an impressive flair for rambunctious rock, as "Working For the Man" set the pace for an hour of '50s-flavored dance tunes. Leader Greedy Smith's endearing vocals rose to frenzied peaks during the set's highlights "Bitter To Swallow" and the group's first single release "If You Leave Me, Can I Come Too?"

Graham Parker was definitely the man the masses came for, and although the tough, defensive edge of his earliest work was absent, the crowd latched right on to his more refined sound as he moved through a two-hour set of sing-along favorites and optimistic new tunes from his latest Arista LP, "The Real Macaw."

Still, lyrical directness remains the most consistently appealing aspect of Parker's style, which surfaced most pointedly on "Fools Gold," "Discovering Japan" and "Love Has Been Twisted." The poprock romanticism of his new LP was well received during "Life Gets Better" and "You Can't Take Love For Granted." Parker's rendition of the Jackson 5's "I Want You Back" was just plain fun.

KIM FREEMAN

BHLT

Moonshadow Saloon, Atlanta
Tickets: \$7.50

There's a distinguished musical pedigree claimed by most of this six-member ensemble: Guitarist Dickey Belts, keyboardist Chuck Leavell, drummer Butch Trucks and bassist David "Rock" Goldflies are former members of the Allman Brothers Band, and lead singer Jimmy Hall made his mark as front man for Wet Willie. The sixth man, Danny Parks, is new to the game but fits in well.

Despite the impressive resume, something is definitely missing. The main criticism would have to be a lack of commercial material. Individually or collectively, this group could easily outplay some current chart-toppers, but structurally, most of the newer BHLT tunes played here Sept. 30, such as "Rock And Roll Love Song" and "Rock And Roll Town," are good-time dated, characterized more by the hot licks playing and churchy singing associated

(Continued on page 47)

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top grosses reported through Oct. 19.

- **GRATEFUL DEAD**—\$386,750, 31,946, \$12.50 & \$10.50, Cross Country Concerts/Monarch Entertainment Bureau, Hartford (Conn.) Civic Center, two sellouts, Oct. 14-15.
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS**—\$255,128, 17,320, \$15.50 & \$13.50, C.K. Spurlock, Omni, Atlanta, sellout, single day house gross record, Oct. 9.
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS**—\$225,342, 14,925 (17,000), \$15 & \$12.50, C.K. Spurlock, St. Louis Arena, Oct. 7.
- **LOVERBOY, ZEBRA**—\$215,820, 16,028, \$13.75, Pace Concerts/Beaver Prods., Summit, Houston, sellout, Oct. 15.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$214,748, 17,000, \$14 & \$12.50, Bill Graham Presents, Greek Theater, Berkeley, Calif., two sellouts, Oct. 7-8.
- **STEVIE NICKS, JOE WALSH**—\$175,025, 13,506, \$13.50 & \$11.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Oct. 4.
- **STYX**—\$164,965, 12,414 (18,599), \$13.75, \$12.65 & \$11.55, Feyline Presents, McNichols Arena, Denver, Oct. 16.
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS**—\$160,428, 10,751 (11,116), \$15.50 & \$13, C.K. Spurlock, Municipal Aud., Mobile, Ala., Oct. 2.
- **OAK RIDGE BOYS, WILLIAMS & REE**—\$156,270, 14,742, \$12 & \$10, Variety Attractions, Bloomburg (Pa.) Gair Grandstand, two sellouts, Sept. 29.
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS**—\$153,053, 10,235, \$15.50 & \$13, C.K. Spurlock, Memorial Coliseum, Jacksonville, Fla., Sept. 28.
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS**—\$150,585, 9,211 (10,584), \$15 & \$12.50, C.K. Spurlock, Civic Center, Albany, Ga., Sept. 30.
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS**—\$138,668, 9,244, \$15, C.K. Spurlock, Mississippi (Jackson) Coliseum, sellout, Oct. 4.
- **MEN AT WORK, MENTAL AS ANYTHING**—\$127,751, 10,000, \$14 & \$12.50, Bill Graham Presents, Cal Expo Amphitheater, Sacramento, sellout, Oct. 9.
- **JOHNNY MATHIS**—\$118,861, 7,364 (10,500), \$17.50, Stanley Theater, Pittsburgh, three shows, Oct. 7-8.
- **GRATEFUL DEAD**—\$109,250, 9,500, \$11.50, Frank J. Russo/Monarch Entertainment Bureau, Cumberland County Civic Center, Portland, Maine, sellout, Oct. 18.
- **OAK RIDGE BOYS, B.J. THOMAS**—\$106,963, 10,187 (11,999), \$12 & \$10.50, Mid-South Fairs, Inc., Mid-South Coliseum, Memphis, Oct. 1.
- **BOB HOPE**—\$101,000, 10,612 (11,470), \$12, \$10 & \$8, in-house, Littlejohn Coliseum (Clemson Univ.), Clemson, S.C., Oct. 8.
- **THE MOTELS, THE PAYOLAS**—\$95,829, 9,417 (12,070), \$15 & \$10, Avalon Attractions, Irvine Meadows Amphitheater, Laguna Hills, Calif., Oct. 15.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$91,925, 7,431 (12,110), \$12.50 & \$10, Double Tee Promotions, Portland (Ore.) Memorial Col., Oct. 6.
- **RICK SPRINGFIELD, QUARTERFLASH**—\$75,000, 6,000, \$12.50, Albatross Prods., Seattle (Wash.) Center Arena, sellout, Oct. 7.
- **JACKSON BROWNE**—\$70,978, 6,927 (9,826), \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, Oct. 16.
- **DIO, QUEENSRYCHE**—\$69,681, 5,961, \$13 & \$11.50, Bill Graham Presents, San Jose (Calif.) Civic Aud., sellout, Oct. 5.
- **SANTANA**—\$62,800, 4,343, \$19.75, \$14.75 & \$12.75, Bill Graham Presents/Avalon Attractions, San Diego State Univ. Amphitheater, Calif., sellout, Oct. 7.
- **JOHN DENVER**—\$60,540, \$100 & \$20, Inline Prods., Saunders Fieldhouse, Grand Junction, Colo., sellout, Oct. 8.
- **AIR SUPPLY, HAROLD PAYNE**—\$60,059, 5,079 (8,500), \$12.50 & \$11.50, Contemporary Prods./New West Concerts, Starlight Theater, Kansas City, Mo., Oct. 11.
- **TALKING HEADS**—\$56,620, 6,320 (9,900), \$10.50 & \$9.50, Sound Seventy Prods., Municipal Aud., Nashville, Oct. 15.
- **AIR SUPPLY, HAROLD PAYNE**—\$54,486, 4,585, \$12.50 & \$11.50, Contemporary Prods., Fox Theater, St. Louis, sellout, Oct. 12.
- **LITTLE RIVER BAND, TOM GRANT**—\$53,350, 4,658 (12,110), \$11.50 & \$10, Double Tee Promotions, Portland (Ore.) Memorial Coliseum, Oct. 9.
- **HANK WILLIAMS JR., EARL THOMAS CONLEY**—\$51,260, 5,153 (8,280), \$10.50, Ruffino-Vaughn/Beach Club Concerts, Winston-Salem (N.C.) Memorial Auditorium, Oct. 15.
- **LITTLE RIVER BAND**—\$35,692, 2,978, \$12.50 & \$11.50, Albatross Prods., Paramount Theater, Seattle, sellout, Oct. 8.
- **MAZE, PHYLLIS HYMAN**—\$33,417, 2,820 (3,500), \$12.75, DiCesare-Engler Prods., Stanley Theater, Pittsburgh, Oct. 14.
- **AL DIMEOLA, JOHN MCLAUGHLIN, PACO DELUCHIA**—\$33,291, 2,412 (3,023), \$13.50 & \$12.50, Pace Concerts, Music Hall, Houston, Oct. 15.
- **AL DIMEOLA, JOHN MCLAUGHLIN, PACO DELUCHIA, STEVE MORSE**—\$31,290, 2,675 (2,947), \$12.50 & \$10, Electric Factory Concerts, Tower Theater, Philadelphia, Oct. 1.
- **GORDON LIGHTFOOT**—\$30,550, 2,534, \$12.50, Fantasma Prods., Bob Carr Performing Center, Orlando, Fla., sellout, Oct. 7.
- **GALLAGHER**—\$30,079, 2,719, \$11.50 & \$9.50, Evening Star Prods., Celebrity Theater, Phoenix, Ariz., sellout, Oct. 16.
- **RONNIE JAMES DIO**—\$29,854, 2,847 (3,023), \$11, Pace Concerts, Music Hall, Houston, Oct. 16.
- **THE MOTELS, THE PAYOLAS**—\$28,848, 2,815, \$10.75 & \$9.75, Rock 'N Chair Prods./Offshore, Cal Poly State Univ., San Luis Obispo, sellout, Oct. 9.

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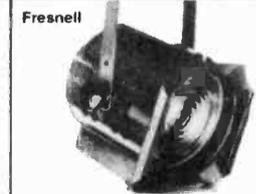
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Talent & Venues

Act-ivities

Def Leppard took a page out of the James Watt school of community relations recently during a concert in Tucson. Lead singer Joe Elliott reportedly told the audience that the band had just come from El Paso, "that place with all the greasy Mexicans." Though Elliott later called El Paso radio station KLAQ to say he was "very very sorry" for the "big mistake," the damage was done, and even an offer to fly two El Paso fans to a Def Leppard concert in Europe was not enough to head off a boycott by the League of United Latin American Citizens, which branded Elliott's

trip offer a "payoff." KLAQ also passed on administering the trip, though it has resumed playing Def Leppard songs.

San Francisco band the Looters made a rare appearance in Nicaragua recently, playing the second annual Festival of the Romantic Song. The band also did three headlining concerts, where they drew a total of about 40,000 fans, according to manager John Hanti. A documentary and a music video clip are now being edited from the trip.

CBGB stands for country bluegrass and blues; for one night big city country returned to the pioneer new wave venue when Snookie & Tish hosted "Country Hayride Around The Bowery." The evening featured a real hayride (in back of a truck), a country fashion show and music by the Rockin' Rednecks, a pickup band fronted by Snookie & Tish and featuring Wayne Kramer, Lenny Kaye and Diana Mae Munch, among others. But the highlight of the evening (even if we say so ourselves) was the pie tasting contest, whose judges were Billboard's own Roman Kozak, Lou O'Neill Jr. and Rob Patterson.

Seen visiting backstage after Marianne Faithfull's performance at the Palace in Hollywood were Iggy Pop, Kathy Valentine of the GoGos, and Clem Burke and Nigel Harrison of Blondie.

Manhattan Transfer will play Radio City Music Hall on New Year's Eve. . . . Barry Manilow has signed a longterm deal with CBS-TV to star in

several variety shows as well as a tv movie based on his hit, "Copacabana."

The English Beat is looking for new vocalists. Send audition tapes clear, with little or no accompaniment to Andy's Auditions, P.O. Box 320, Birmingham 20, England. . . . Despite torrential rains that turned it into a declared disaster area, the Air Supply concert at the open-air Mesa Amphitheatre in Phoenix went on as scheduled, and only 200 people missed the SRO date, the press release says. . . . "Led Zeppelin: Portraits," containing photos by Neal Preston, is being released as limited edition portfolio collection through Mirage Books and Rock At Home Inc., available only by mail order.

Signings: Rail, a four-piece band from Seattle, to EMI America Records after winning the finals of the MTV "Basement Tapes" competition. . . . Tom Petersson, ex of Cheap Trick, to Enigma Records.

Dream Syndicate to A&M Records. . . . The White Animals and Dread Beat Records to the Hyland Co. in Nashville for public relations. . . . The Osmond Bros to Jim Halsey Co. . . . Freddie Hart and Jim Glaser to the Joe Taylor Agency. . . . Zella Lehr to Buddy Lee. . . . Melanie Dyer to Pride Music. . . . Tish Hinojosa to the Management Group. . . . Lloyd David Foster to Encore Talent. . . . Frank Dycus to Canada's Acclaim Records. . . . Dolce Vita to Braineater Records. . . . Maggie Ree to Landslide American for publicity.

ROMAN KOZAK

Rock'n'Rolling

• Continued from page 44

Instead of seeing Mitch Ryder this big in some little paper somewhere, you could open up just about any rock magazine and see him. And he's gone out on tour. He's always done well for himself, and I have no doubt he'll continue doing that," says Mellencamp.

★ ★ ★

Is it getting a little bit difficult to keep up with Altered Images, or Ian Dury, or Geza X, or Liquid Liquid, or 999, or the Residents, or Shriekback, or TSOL? And who are the Amoebas in Chaos, or Comsat Angels, or DMZ, or DNA, or D.O.A., or Felt, or Johnny & the G-Rays, or the Raybeats, or Toiling Midgets?

The answer to these questions, and more, are to be found in "The Trouser Press Guide to New Wave Records," a new book edited by Trouser Press publisher Ira Robbins, which features capsule information and a discography of 1,000 English and American new wave bands, from ABC and A Blaze Colour to Zounds and Z-Rocks. The \$12.95 book is published by Scribner's.

Robbins points out that the material in the book is all new, not a compilation of reviews from the magazine over the years, which gives the book a consistent up-to-date voice. He says he wrote about a third of the 389-page book, with Trouser Press staffers writing the rest.

"We made a list of all the artists we wanted to include and then passed the list around to preferred staff members who could pick and choose their specialties. It wasn't a populari-

ty game, but who knew the material and who had the records. By and large the people who did them understood the concept, which is an improvement for me of a lot of these anthology books where half the people know what's it about and half jack it off in another direction.

"I also gave a lot of guidance. I didn't want any flip putdowns and playing with the group's name or something like that. This was going to be a serious record guide, and unless a band was completely without redeeming value, it was not going to be treated as a joke, which is a problem with a lot of other record guides."

Robbins says the book is geared toward record buyers "of various stripes," adding that "the nature of new wave music is that there is a lot more of it than is covered anywhere. We are about the only magazine that consistently reported on this stuff, and unless you have a complete collection of Trouser Presses and then some, you have no place to refer to.

"And these records do turn up in bargain bins and record sales and things like that. Hopefully people will buy this book who have an interest in any of the new wave genres, from ska to electro-funk, and use it as a guide to know what's good, what's bad, what they should hunt for and not look for. Also, it's a great reference book for writers, radio stations, publications. And it's intended to be useful for the professional and the amateur."

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Talent & Venues

Talent In Action

Continued from page 45

with the declining Southern rock idiom than newer and more successful harmonic approaches and ideas.

By relying more on their technical skills than on their imagination, BHLT at this time must be described as a nostalgia act. It is quite fitting,

then, that most of the capacity audience of more than 650 for the 13-song, 75-minute show reserved strongest applause for old Allman Brothers numbers like "Ramblin' Man," "Jessica" and "Southbound."

The crowd was wall-to-wall, but their numbers pale when compared to the huge throngs

of yore. Without substantial changes in their sound, groups like this will go the way of the dinosaur. Fond memories are one thing, but for this day and age, riff-rock is obsolete. Whether latently talented groups such as BHLT will or can adjust is to be determined.

RUSSELL SHAW

Dance Trax

By BRIAN CHIN

New albums: Planet Patrol's first album, on Tommy Boy, covers all the bases, whether stylistic or commercial. Included is a new nine-minute mix of "Play At Your Own Risk," along with three interesting new cuts. Gary Glitter's oldie "I Didn't Know I Loved You (Till I Saw You Rock And Roll)," transposed here into a hybrid rock-rap, threatens to turn into a full-blown rock medley near its conclusion; "Danger Zone" dips into the semi-classical; "Don't Tell Me" echoes the '70s style social consciousness of Norman Whitfield's Temptations sides.

Also diverse and satisfying: Teena Marie's first album in a good 18 months, "Robbery" (Epic), doesn't have a ready club cut to follow "Fix It"—it's merely a great record. With a harder, weightier mix, its best cut, "Ask Your Momma" (filled with thematic and direct allusions to "Society's Child" and "Does Your Mama Know") might do; here, it fades at the break, when it could be gathering steam. Note also the rock/wave title track, and the very jazzy vocalization of "Playboy." Fix it in the mix?

Culture Club's "Colour By Numbers" (Virgin/Epic) will probably reconfirm this group's ability to get dance play on what are often essentially soul ballads. (Last artist to do this: Barry White!) We hear two potential cuts, which are sequenced together on the album: "Miss Me Blind," a very smooth, pop version of a street-music love song which starts to cook in a late break; and "Mister Man," a reggae-ish funk with some awfully smart lyrics. Overall, the album proves Boy George not a genius interpreter, but a singer whose instincts incorporate a lot of style.

Anyone who is interested in synthesizer music should listen to the "Gazebo" album, released here on Baby, through Quality. It runs in exactly the opposite direction of the recent progressive work by Yello and Herbie Hancock: instead, it offers cut after melodious cut of classy, subtle synthesizer pop, woven through with some flowing acoustic piano. Our unlikely favorite: "I Like Chopin," an international hit single.

Singles: Twilight 22's "Electric Kingdom" (Vanguard 12-inch) is the equal of the best in the beat-box rap genre, and has already been a retail breakout in New York... Elbow Bones & the Racketeers' "A Night In New York" (EMI America 12-inch) is just the Savannah Band followup we wanted years ago—swing-sounding and a strong song, sung with tenderness and wit... The Funk Masters' "It's Over" (RCA 12-inch) bears little or no similarity to "Love Money," the influential dub hit of 1981. However, it should please fans of the Patrick Adams girl-group school, and the B-side "Over" dub is spacey jazz-funk.

Armenta's "I Wanna Be With You" (Savoir Faire 12-inch) is getting all kinds of good talk; it starts as a fairly standard street record, then kicks in with a great pay-off in the vocoder break... Quality is challenging the major labels again with a long cover of "99 Luftballons" and an American-recorded version of "Tour De France."

We also would like to make belated note this week of Greg Riles' move to Streetwise Records as promo man. Riles has been responsible, over the last 18 months, for the major overhauling of the Dance/Disco Top 80 which made it more authoritative than ever; the chart has reflected the crucial crossover of rock into the dance mainstream, and has also become particularly faithful as a measure of the speed with which records actually catch on and burn out in the clubs. Replacing Riles is Darryl Benjamin.

OCTOBER 29, 1983. BILLBOARD

Billboard			Survey For Week Ending 10/29/83				
Dance/Disco Top 80							
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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	3	5	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	41	41	5	DEEPER IN LOVE—Tavares—RCA (12 Inch) PD 13612
2	1	10	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	42	NEW ENTRY		ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68
3	2	11	MAJOR TOM (Coming Home)—Peter Shilling—Elektra (12 Inch) 0-66995	43	27	10	ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989
4	6	9	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	44	44	5	EVERYDAY PEOPLE—Joan Jett And The Blackhearts—Blackheart/MCA (12 Inch) 13073
5	13	6	LOVE TEMPO—Quando Quando—Factory (12 Inch) OSFY 5	45	45	10	ON A JOURNEY/DANCE SISTER/LOVE KILLS PAIN—New York City Peech Boys—Island (LP Cuts) 90094-1
6	7	10	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503	46	56	2	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465
7	4	18	SPEAKING IN TONGUES—Talking Heads—Sire (LP-all cuts) SR1-23883	47	49	4	YOU GOTTA BELIEVE—Love Bug Starski—Fever (12 Inch) TFR 003
8	11	7	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115	48	48	6	GIMME GIMME GOOD LOVIN'—Roxy Perry—Personal/Top Flight (12 Inch) PR49802
9	9	7	IT'S ALRIGHT—NV—Sire (12 Inch) 20133	49	57	3	AND I AM TELLING YOU I'M NOT GOING—Koffie—Pan Disc (12 Inch) RRD 2214
10	5	9	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213	50	52	2	JUST BECAUSE YOU'LL BE MINE—Instant Funk—Salsoul (12 Inch) SG 410
11	8	7	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005	51	51	4	INTO THE NIGHT—Carol Hahn—Nickel (12 Inch) NKL 1221
12	26	3	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220	52	53	3	BREAK DANCIN' (ELECTRIC BOOGIE)—West Street Mob—Sugarhill (12 Inch) SH 460
13	10	12	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	53	54	4	HARMONY/I GOT IT—Jayne Edwards—Profile (12 Inch) 7027
14	14	9	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722	54	61	2	99 LUFTBALLONS—Nena—Epic (12 Inch) 49-04109
15	16	8	FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION—Claudia Barry—Personal 59801	55	59	4	BET'CHA GONNA NEED MY LOVIN'—Latoya Jackson—Larc (12 Inch)
16	17	5	LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629	56	NEW ENTRY		LA CAGE AUX FOLLES—Le Jete—Megatone (12 Inch) MT 119
17	18	6	ALL SHOOK UP—Orbit—Quality (12 Inch) QUS 047	57	58	2	TOUR DE FRANCE—Kraftwerk—Import (12 Inch)
18	20	4	ANGEL EYES—Lime—Prism (12 Inch Remix) PDS 475	58	NEW ENTRY		IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)
19	19	6	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110	59	60	3	FIX IT—Teena Marie—Epic (12 Inch) 49-04125
20	30	6	CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210	60	25	16	ROCKIT—Herbie Hancock—Columbia (12 Inch) 44-3978
21	24	5	ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)	61	68	3	I'VE GOT THE HOTS FOR YOU—T.Z.—Street Sound (12 Inch)
22	38	3	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)	62	66	3	IT'S A JUNGLE OUT THERE—Bone Symphony—Capitol (12 Inch)
23	23	6	HUMAN TOUCH—Rick Springfield—RCA (12 Inch) PD 13617	63	NEW ENTRY		ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (7 Inch) 1698 (12 Inch*)
24	12	10	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916	64	NEW ENTRY		STREET BEAT—Toni Basil—Chrysalis (12 Inch) 4V9 42708
25	29	4	SHOW ME THE WAY—Skyy—Salsoul (12 Inch) SG 408	65	NEW ENTRY		I WANT YOU ALL TONIGHT—Curtis Hairston—Pretty Pearl (12 Inch)
26	34	3	LOVE HOW YOU FEEL—Sharon Redd—Prelude (12 Inch) PRL D667	66	NEW ENTRY		ROCKIN' RADIO—Tom Browne—Arista (12 Inch)
27	31	9	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791	67	NEW ENTRY		AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153
28	28	6	NIGHTLINE—Randy Crawford—Warner Bros. (12 Inch) 20138-0A	68	32	15	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956
29	21	10	PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 42904073	69	47	10	SLANG TEACHER/CHICKEN OUTLAW—Wide Boy Awake—RCA (12 Inch) PD 13503
30	35	5	HOLD IT—Tin Tin—Sire (12 Inch) 20142	70	46	9	PROMISES, PROMISES—Naked Eyes—EMI—America (12 Inch*) (7 Inch -B-8170)
31	15	13	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)	71	62	13	COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG
32	NEW ENTRY		SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	72	33	14	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)
33	39	6	MANDOLAY—Art Attack—B.M.O./Columbia (12 Inch) 4W904017	73	40	11	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts) 8110221
34	42	3	SPICE OF LIFE—Manhattan Transfer—Atlantic (7 Inch) (12 Inch*) 7-89786	74	71	20	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121
35	43	4	CRUSHED BY THE WHEELS OF INDUSTRY—Heaven 17—Arista (12 Inch) AD 19074	75	65	16	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124
36	36	8	ONE DAY—APB—Import (12 Inch)	76	50	7	AM I GONNA BE THE ONE—Colors—First Take (12 Inch) STR 515
37	37	6	IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)	77	69	6	STRANGERS IN THE NIGHT—Peter Bauman—Portrait (12 Inch) 4R904029
38	55	3	TELL HER ABOUT IT—Billy Joel—Columbia (12 Inch Remix) 44-04138	78	78	4	SWEAR—Tim Scott—Sire (7 Inch) 029554
39	22	6	TELL ME LOVE—Michael Wycoff—RCA (12 Inch) PD 13586	79	63	8	ROCK THE BEAT—Chill Town—A&M (12 Inch) SP-012071
40	NEW ENTRY		TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI—America (7 Inch) 8172	80	64	12	BUILD ME A BRIDGE—Adele Bertei—Geffen (12 Inch) 0-20128

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
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European 12"

My Blues Is You—Neon
 Get UP Ready—X-Ray Connection
 Earthquake—Flirtations
 A Taste Of Love—Den Harrow
 Into Battle—Art Of Noise
 Tonight—Mergie May
 Dancin—Joy Michael
 Only You—Fumme
 Remind Me—Candy McKenzie

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Video

LABEL EXECUTIVES GUARDED Clips Sell—But How Much?

By ROB PATTERSON

NEW YORK—Record company executives unanimously agree that video clips help sell records, and cite numerous examples of bands that have been helped by MTV exposure and carefully thought-out exposure on video clip programs and in clubs. Still, they prefer to speak guardedly about the topic and are unable to supply specific figures.

Dan Beck, Epic Records' director of merchandising, remarks, "We all know videos are selling records," and points to feedback from the field to back up his assertion. "When we speak to our branch managers and accounts, all indications are that it's happening."

Elektra's director of national video promotion Robin Sloan, however, cautions, "I don't think a clip shown one time sells a record, but it does help establish a strong visual image. When a clip is shown in heavy rotation on MTV, the repetition really seems to have an effect, as it does with advertising."

MTV alone cannot sell a record, Sloan says, and others echo her remarks that a "media mix" is more effective in breaking records. "The

combination of strong MTV rotation, strong radio play and a solid marketing campaign is what really works," Sloan says. "MTV is a great method of exposure, but you really need all those factors in place to maximize its effects."

Michelle Peacock, national director of press and artist development for Capitol Records, says, "I don't have a piece of paper to back up the fact that videos sell records, but I talk to the programmers of these shows every day. We've had examples of radio stations adding the Helix record after seeing the MTV clips, and after the Burning Sensations video became a top request item at Channel 61 in Phoenix, the record sold even without local radio play."

"You can't say videos aren't having some effect," adds Les Garland, MTV's programming vice president. "But I believe hit songs sell a record, and a well-done, creative video interpretation can help with that process."

Garland cites the Stray Cats as an act that "we stayed with and the record company believed in without much radio airplay at first. Their manager told me he even plotted their tour by the markets MTV

serves, and they sold something like 200,000 records without any significant radio exposure. Once radio kicked in, they took it that much further."

While MTV remains the major outlet for music video exposure, the proliferation of national and regional broadcast and cable outlets for video gives record companies increasing flexibility in getting videos seen. "We look for MTV to provide the rotation, and the other outlets to provide impact and coverage," says Laura Reitman, director of video programming for A&M. "It's really a consolidation of these services that works best."

According to Epic director of video promotion Harvey Leeds, "We'll promote a clip week after week at MTV if we feel it's right for them."

(Continued on page 51)



Photo by Chuck Pulin

LADIES' NIGHT—Getting pumped up about MGM/UA's "Girl Groups" video are, from left, Shirley Aston of the Shirelles, Arlene Smith of the Chantels, promoter Don Kirshner and Ronnie Spector of the Ronettes.

Warning Sounded On U.K. Censorship

By PETER JONES

LONDON—It's "unthinkable" that the British Board of Film Censors should be given statutory powers, as seems likely under proposed legislation, for the censorship of vid-

eo-grams, asserts the British Videogram Assn.

And the trade organization adds: "We're adamant that before it is so designated, the board should be re-named, reconstituted, expanded, made publicly accountable for its policies and have some specific procedure for appeals against its decisions."

BVA chairman Donald McLean says he's concerned, during this lead-in to proposed legislation, including censorship, via a private member's bill being presented to parliament Nov. 11. "In the sense that the proposed bill could put force of law behind our own voluntary classification process of censorship and ratings, it's a welcome step. But we are still apprehensive in that we believe government intervention in a domestic activity is fraught with difficulties," he says.

McLean and BVA chief executive Norman Abbott say their greatest anxiety is to ensure that the bill does not permit prosecution under the 1959 Obscene Publications Act of any videogram that has been classified under the proposed legislation. "If this provision doesn't appear in the bill, it'll create for videograms a situation of double jeopardy which specifically does not apply to broadcast or to public performances in a cinema," McLean says.

He insists there is "increasing evidence" of inconsistent action against

the "reputable majority" of videograms. "Police are seizing properly classified videograms, and prosecutions under the 1959 Obscene Publications Act are being instigated against reputable companies who are trading with scrupulous regard for the British Board of Film Censors categories," he says.

"The decisions of the board, foundation stone of the proposed bill, are right now being flagrantly disregarded," McLean continues. "If order does not fast replace this legal anarchy, then the board will be permanently discredited and the basis of the proposed bill wrecked even before it sees the light of day."

"The BVA has advised the Home Office that it has become impossible for videogram companies whose products are seen by over seven million people in the U.K. each week to know how to trade lawfully. And that's wholly unacceptable to this, or any other, industry."

On the classification of software titles, Abbott says: "On philosophical as well as practical commercial grounds, not only must the categories of classification be the same for both cinema films and videograms, but the manner of applying them must be uniform as well."

"In other words, a title granted an '18' certificate, for viewing only by over-18s, must not be liable for further cuts in order to be released as a videogram classified as '18.'"

RCA Executive Expresses High Hopes For CED Disk

By MIKE HENNESSEY

LONDON—RCA is pinning its hopes on the CED videodisk and the Compact Disc replacing the conventional record. Steve Barnard, managing director of RCA VideoDisc U.K., made this comment at a luncheon here Oct. 17 to launch the CED system in the U.K. (Billboard, Sept. 10).

Introducing guest of honor Thornton F. Bradshaw, chairman of the board and chief executive of RCA Corp., Barnard said he was confident that with a player retailing at around 200 pounds (\$300) and a disk selling at 10 pounds (\$15), the U.K. would prove to be a receptive market.

He noted that the initial software release would embrace 100 titles, including feature films, children's films and musical items featuring Abba, Neil Diamond, Roxy Music, Earth, Wind & Fire and Dexy's Midnight Runners. One third of the titles will be in stereo, and about 1,000 retail outlets will be involved in the intro-

duction of the CED system. A major television advertising campaign was set to start Saturday (22).

Bradshaw told the lunch guests that the outcome of the U.K. launch of the CED system would determine RCA's plans for the rest of Europe. He said he would be "very happy" if U.K. hardware sales up to Christmas reached the 25,000 level, with software unit sales perhaps 20 to 30 times that.

"When we launched in the U.S.," Bradshaw said, "we thought we would sell eight to 10 disks per unit in the first year. Instead, we sold 30."

Bradshaw said RCA's commitment to the CED videodisk system was very much in keeping with the corporation's rediscovered sense of direction. "When I came to RCA two years ago," he said, "it had lost its way and was in some trouble. It hadn't realized that the age of com-

(Continued on page 50)

Billboard Videodisk Top 20

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	4	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	13	2	PSYCHO II	Universal City Studio MCA Home Video	Anthony Perkins Vera Miles	1983	R	CED	34.98
3	7	4	PORKY'S	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
4	2	4	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
5	5	4	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
6	6	4	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
7	4	4	FIREFOX	Warner Bros. Pictures Warner Home Video DC11219	Clint Eastwood	1982	PG	CED	39.98
8	NEW ENTRY		HALLOWEEN III	Universal City Studios MCA Home Video 16031	Tom Atkins Stacy Nelkin	1983	NR	CED	34.98
9	17	4	AN OFFICER AND A GENTLEMAN	Paramount RCA Video Disc 03607	Richard Gere Debra Winger	1982	R	CED	29.98
10	3	4	ROAD WARRIOR	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
11	14	2	THE TOY	RCA Video Disc 03044	Richard Pryor Jackie Gleason	1982	PG	CED	39.98
12	NEW ENTRY		DR. DETROIT	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	NR	CED	29.98
13	NEW ENTRY		MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Home Video 45-16031	Graham Chapman Eric Idle	1983	PG	CED	29.98
14	8	4	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NA	CED	29.98
15	9	3	THE OUTSIDERS	Warner Bros. Pictures Warner Home Video DC 11310	Thomas Howell Matt Dillon	1983	PG	CED	34.98
16	10	3	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	CED	39.98
17	11	4	JAWS	Home Video RCA Home Video 03301	Roy Scheider Robert Shaw	1976	PG	CED	29.98
18	12	4	BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios MCA Home Video 17008	Burt Reynolds Dolly Parton	1982	R	CED	34.98
19	18	2	THUNDERBALL	United Artists CBS-Fox Video 461180	Sean Connery	1965	NR	CED	39.98
20	16	4	JANE FONDA'S WORKOUT	Karl Video Corp. RCA Video Disc 22095	Jane Fonda	1982	NR	CED	29.98

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September Releases

Artist	Song	Label
Elvis Brothers	Fire in the City	EPIC/CBS
Mary Jane Girls	Candy Man	Motown
The Units	Girl Like Me	EPIC/CBS
Haysi Fantayzee	Sister Friction	RCA
Gap Band	Party Train	Total Experience
Peter Bauman	Strangers in the night	EPIC/CBS
Southside Johnny	Thrash it up	Atlantic
Human League	Mirror Man	A & M
Mick Fleetwood	I Want You Back	RCA
Jo Jo Zep	Loosing Game	A & M
The Breaks	She Wants You Back	RCA
Stevie Nicks	Stand Back	Modern
Hunters & Collectors	Talking to Strangers	A & M
X-Pos-A	I Don't Love . . .	Indi
Jo Jo Zep	Taxi Mary	A & M

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Music Monitor

• **An Animated Smile:** "Smile," the second single from the Will Powers album "Dancing For Mental Health," features sophisticated computer animation along the lines of the acclaimed "Adventures In Success." **Rebecca Allen and Lynn Goldsmith** directed.

• **Young In Ohio:** A concert by **Neil Young & the Pinks** was shot in Dayton by One Pass Film and Video of San Francisco for home video and cable tv release. Director **Hal Ashby** and producer **Jeannie Fields** worked with technical director **Norm Levy** and senior video **Bruce Smith**.

• **Jack Mac:** **Michael Jackson** and **Paul McCartney** play two con men selling "Mac & Jack Wonder Potion" in the Southwest in the new video "Say, Say, Say." Shot in the Santa Ynez Valley, near Ronald Reagan's home, the clip is set in the '20s and follows the adventures of a troupe of performers including Linda and Heather McCartney, La Toya Jack-

son and **Bob Giraldi Productions'** **Antony Payne** (executive producer), **Phil Suarez** (Giraldi's partner) and **Dan Quinn** (cinematographer). Giraldi serves as director, and makes his acting debut as a pool hustler.

• **Best Of:** This Saturday night (29), a special edition of NBC'S "Friday Night Videos" will offer a retrospective of the best videos of recent years, as well as interviews with and introduction of clips by artists. The clips shown will be by Michael Jackson, Fleetwood Mac, Billy Joel, Donna Summer, the Eurythmics, John Cougar, David Bowie, Donald Fagen, Duran Duran and Eddy Grant.

• **How Romantic:** **The Romantics**, a Detroit-based rock group, completed a video clip for "Talking In Your Sleep" at the CBS/Fox Video studio in Farmington Hills, Mich. The concept—100 models dressed in sleepwear—was created by producer/director **Bob Dyke** of Magic Lantern Productions.

Hopeful Signs Seen For Spanish Market's Growth

By LAURA FOTI

CANNES—The video market in Spain is mainly handled by pirates, but a recently-enacted law, rising VCR sales, the activities of the Asociacion Videografica Espanola (AVE) and a new program using an antipiracy seal are all combining to make the market more attractive for program suppliers.

At Vidcom here, arrangements to enter the Spanish market were announced by Vestron Video and MGM/UA Home Video. Thorn EMI entered the market last month, and other firms are also beginning to sell in the country.

With a VCR population of about 250,000, Spain holds a great deal of promise for studios and independent program suppliers. But until now, an estimated 80% of the material consumers were buying to satisfy their needs for programming was pirated.

In the two months since the Spanish government announced its new commitment to the legitimate home video industry, the piracy level has dropped off to about 60%, according to Enrique Cerezo of Video Movies International, a major independent distributor and retail store operator.

Currently, every videocassette sold must carry a unique number issued by the ministry of culture. The Spanish police have recently seized numerous titles being sold without such numbers.

Video dealers, or club owners, claim they are being unfairly punished for purchasing materials they didn't know were pirated and are requesting that a time limit be imposed that would allow them to continue to sell off current inventories. The response from legitimate program suppliers, says Cerezo, has been to take the other side.

"The longer the break for store owners, the longer pirated titles will continue circulate, and the public will continue to recognize this product as legitimate," he says. "We want the pirated tapes out now."

Cerezo says that around 30 of the more than 100 video distributors in Spain "could be legitimate, but the stores don't want to know the difference." He adds: "The AVE has published the names of pirate distributors, and stores continue to buy from them."

Apparently, though, major video software manufacturers are encouraged enough about the market's future to take a chance. "How long can you stay out and allow flagrant pira-

cy to continue in a rapidly expanding market?" asks Matt Pasternak, VMI's U.S. representative. "We're hoping that in the next six months things will settle down and a real business emerge."

Vestron Video will market more than 85 of its titles in Spain through VMI, including "Fort Apache: The Bronx," which is now being sold in seven international markets.

Vestron chairman Austin Furst explains that the arrangement with VMI is a distribution deal. The titles will be sold under the Vestron name. President Jon Peisinger adds: "We're excited about the prospects for Spain. VMI has already established an impressive market share and is a natural partner for us."

RCA Disk Launch

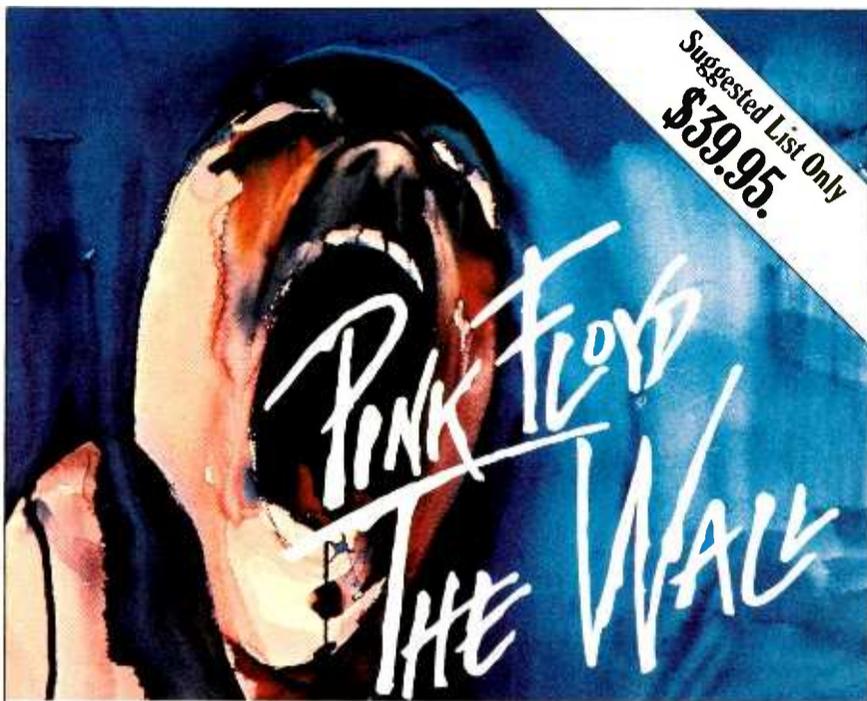
• Continued from page 48

munications and electronics was just dawning, and it had diversified. It had become the largest chicken-plucker in the U.S. and it was into carpets and greetings cards, areas that had no relation to the past history and glory of RCA and its great labs at Princeton, N.J.

"So we have gone back to our roots, roots that were the great strength of RCA: electronics, communication and entertainment. That is what the world wants now. We have shucked off those businesses which have nothing to do with those roots, and today we are financially very viable, which we weren't two years ago.

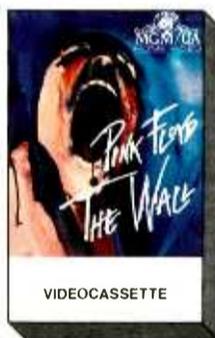
"We have sold off our financial subsidiary for a billion and a half dollars, and the money will be spent on electronics, communication and entertainment. We have to build a new track record, and the videodisk will be a part of this process. We feel we've done all the right things as far as CED is concerned. Now it is up to the consumer."

RCA is reported to be spending around \$3 million on the U.K. launch, and both Bradshaw and Bernard said they are undeterred by the unimpressive response here to the Philips LaserVision system and by the decision of Thorn EMI not to proceed with the JVC VHD system. They said they are setting considerable store by the relatively low price of players and software, compared with the Philips system prices of \$450 and \$30 respectively.



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Video

Labels Executives Guarded About Clips' Sales Value

• Continued from page 48

But now we can also go to cities like Boston, Chicago and Milwaukee and tie in the local tv and radio, and use that to get a record breaking. There are a million ways to go now."

And according to Garland, sales statistics do make a difference in MTV's programming decisions, through the monitoring of some 150 stores a week. "If we pick up a buzz at retail, we'll go with it. For instance, with Quiet Riot we started seeing the sales effect weeks ago—before the record took off in such a big way," Garland says.

But Len Eband, PolyGram's vice president of press and video, observes, "MTV is no longer the instant karma it was a year ago, which is not so much a critical comment as an observation on the maturation of the medium. We find what works best is a national/regional approach," which for Polygram includes servicing compilations of clips to 150 retailers with video installations.

With the smaller regional clip shows, IRS Records doesn't "usually see as direct an influence on radio play as with MTV," says Alicia Culver, the label's national director of college, club and video promotion. "But we do see some impact. What we have seen, though, is that clubs

can sometimes even have more of a sales impact than some of the smaller shows."

But with increased video clip production and competition for tv play, "more marginal acts may have a harder time," Eband suggests. "We're going to have to resolve this through creative and arduous promotion on videos."

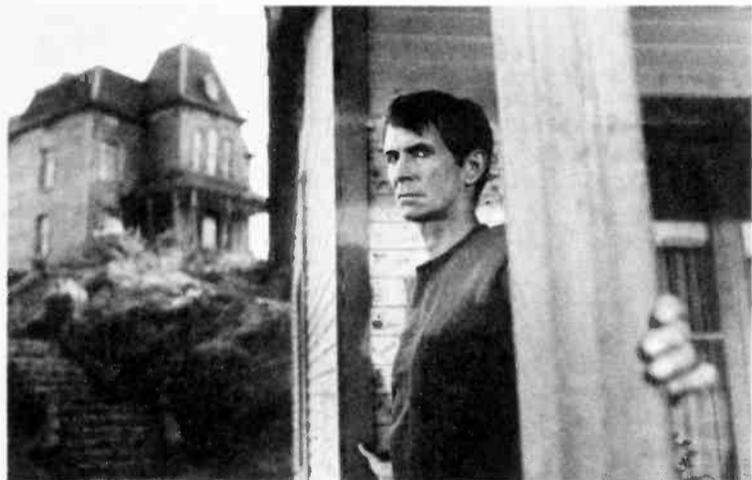
Embassy Pacts For Janus Films

LOS ANGELES—Embassy Home Entertainment has secured the rights to the Janus Films collection of more than 100 titles, mostly international film classics. Titles include "The Seven Samurai," "La Strada," "The Red Balloon," "Rules Of The Game" and "The Seventh Seal," all available for the first time in the home video market.

Embassy will release the titles worldwide in both cassette and disk formats in early 1984. Territorial rights on each film vary.

There are 18 films by director Ingmar Bergman in the package, four by Albert Lamorisse, three by Jacques Tati and seven Japanese samurai films.

New On The Charts



PSYCHO II
MCA Home Video- # 11

This tongue-in cheek sequel to Alfred Hitchcock's classic features original cast members Anthony Perkins and Vera Miles. The plot is full of surprising twists and includes clips of the shower scene and other moments from the original.

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

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Survey For Week Ending 10/29/83

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	2	77	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	12	2	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
4	3	19	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	\$39.95
5	4	37	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
6	5	5	DR. DETROIT •	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
7	6	15	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	79.95
8	10	3	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
9	7	8	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
10	18	17	MAD MAX	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
11	NEW ENTRY →		PSYCHO II	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
12	8	4	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95
13	11	4	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
14	9	4	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
15	15	8	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santori	1983	R	VHS Beta	79.95
16	13	3	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
17	23	19	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
18	16	12	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
19	20	12	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta	59.98
20	NEW ENTRY →		THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
21	14	16	PLAYBOY'S PLAYMATE REVIEW	CBS/Fox Video 6255	Various	1983	NR	VHS Beta	59.98
22	31	10	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta	69.98
23	25	22	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta	79.95
24	21	35	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380	Harrison Ford	1982	R	VHS Beta	39.95
25	26	26	FIRST BLOOD • (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta	79.95
26	38	20	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	VHS Beta	39.95
27	NEW ENTRY →		SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta	69.95
28	24	27	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
29	22	26	GREASE • (ITA)	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	29.95
30	29	16	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98
31	39	37	ROAD WARRIOR •	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta	69.95
32	19	50	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
33	35	5	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta	79.95
34	33	5	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta	No listing
35	32	25	STAR TREK: THE MOTION PICTURE ▲ (ITA)	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	39.95
36	37	10	STILL SMOKIN'	Paramount Pictures Paramount Home Video 2315	Cheech & Chong	1982	R	VHS Beta	39.95
37	27	23	AIRPLANE! ▲ (ITA)	Paramount Pictures Paramount Home Video 1305	Robert Hays Julie Hagerty	1980	PG	VHS Beta	29.95
38	17	9	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta	79.95
39	34	3	SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta	59.95
40	30	3	TABLE FOR FIVE	CBS-Fox Video 7043	Jon Voight Millie Perkins	1982	PG	VHS Beta	59.98

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Video

Black Clip Show From Colorado

'Hit City' Producer On The Lookout For More Material

By MOIRA McCORMICK

CHICAGO—Monument, Colo. may not seem an obvious origination

point for a syndicated black music video show, but "Hit City," currently airing in 22 markets, has been coming out of Monument for more than a

year. Producer Mike Rosen says that a dearth of black video product has been a much greater stumbling block than the out-of-the-way location.

"Hit City" and its AOR-formatted sister show "America Rocks" are the products of Rosen's Monument Productions, which he describes as "more or less a one-man operation." Rosen writes and selects videos for each 30-minute program; collaborator Sue Dale designs between-songs "bumpers" and directs. The shows

are filmed at Colorado Springs' Channel One studios, with K104 Dallas morning drive personality Warren Epps hosting "Hit City" and actress Cheri Bennett presiding over "America Rocks."

"Hit City" has been working its way eastward since its September, 1982 debut, with Los Angeles, Chicago, Cleveland, Detroit, Dallas, Houston, Atlanta, Baltimore, Denver, Louisville, New Orleans, and Albuquerque among its subscribing markets, says Rosen. The East Coast has been harder to break into, he says, "probably because I started here in the West." But he predicts he'll have cracked New York by February.

Rosen says the show is tied into local urban radio stations in each market "for promotional purposes." Participating stations receive a 30-second spot and 10-second "presents billboard" on each program in exchange for a minimum of 30 "Hit City" radio promos per week.

The show's format intersperses videos with two "interchangeable features," "In Close" and "Discovery Tapes." The former is described as a "rockumentary on a certain artist, including interview and songs," and the latter as a "talent hunt for regional videos." So far, says Rosen, "Hit City" hasn't led any unknowns to a record contract, "but we're in the process of talking to a few companies. There is a chance that a relatively unknown group will be discovered."

Rosen relies solely on his ears when selecting videos to air on "Hit City." "I don't care what the video looks like," he admits. "I'm influenced by names."

Michael Jackson, Prince, Lionel Richie, the Commodores, Cameo, the Whispers, Jeffrey Osborne, Philip Bailey, Herbie Hancock, Juluka, Gap Band, Peabo Bryson, and Deniece Williams—"every major black artist that has a video"—are regularly presented on "Hit City."

However, Rosen remarks, "There aren't that many black videos around. I have to play anything I can get." "Hit City" is filmed in five-show blocks, with some 25 spaces for videos in all. Rosen says that only 15 new releases were made available to him this September, and nine in October. For these occasions Rosen resorts to his "video vault" of 200-odd masters, as well as crossover acts such as Tom Tom Club, Robert Palmer, Hall & Oates, Talking Heads, Culture Club and Hiroshima.

"I get the impression," he says, "that record companies don't think there's enough outlets for any videos except their major artists', which makes it difficult for the pathfinder to survive. (The record companies) aren't bad guys, but I get the impression that black music isn't making that much money."

"Hit City" and "America Rocks" had originally been produced out of Dallas. Rosen, a former general manager of KNUS Dallas, took over the helm when the shows' producer went bust, and moved operations to Colorado.

"The name Monument Productions was already in existence, and was eventually going to serve as a production company, but it happened sooner than I expected when the shows got thrown in my lap," Rosen explains.

Rosen says ratings for both shows have been respectable, holding up at shares of two or three in late night slots in their particular markets. "It's enough to get the stations interested," he says. "Hit City" and "America Rocks," he adds, frequently run back to back.

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Video

MTV Pushing Asia Show With Japan Trip Contest

NEW YORK—MTV has been supporting "Asia In Asia," one of its most extensive cross-promotions to date, with a contest offering five winners trips to Japan to see the act perform. The show they attend will be the same one MTV presents live in an international stereo cablecast Dec. 6.

The contest ran from Oct. 1-22 and was sponsored by Geffen Records and Sun Artistes Ltd., Asia's management company.

The five winners and their guests will be flown first class to Japan, via Seattle, for five days and four nights in a luxury Tokyo hotel. They will receive Levis outfits, Panasonic audio recorders with Asia cassettes, \$1,000 spending money and personalized platinum albums of "Alpha," to be given out backstage in a special ceremony to be carried live on MTV as part of its coverage of the event. All winners and their guests will have dinner with the band one night during their stay. There will be 100 additional prizes of MTV/Levi jean jackets and "Alpha" albums.

The "Asia In Asia" concert and promotion is being supported with special posters and a million entry forms to be distributed via participating record stores. The concert, which will include a worldwide radio simulcast by Westwood One, is one of three shows Asia is scheduled to play at the Budokan.

Parade Releases Exercise Tape

NEW YORK—A new exercise videocassette featuring original music has been introduced by Parade Video Entertainment, a division of Peter Pan Industries of Newark, N.J. The tape features exercise physiologist and television host Joanie Gregains, who records for Peter Pan Records.

The 60-minute videocassette is divided into daily regimens which correspond to the exercises recommended on the albums. Wally Miller directed. Retail price is \$49.95.

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Billboard Videocassette Top 40

Survey For Week Ending 10/29/83

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	6	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
2	19	2	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
3	2	18	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
4	3	12	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
5	4	7	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
6	6	5	DR. DETROIT •	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
7	7	3	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
8	8	6	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
9	9	16	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
10	5	8	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
11	10	3	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
12	11	20	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
13	12	18	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
14	23	2	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
15	15	3	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Kneil	1983	R	VHS Beta
16	29	2	THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta
17	33	2	THE BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta
18	14	25	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
19	16	4	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
20	17	36	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
21	13	6	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
22	34	2	WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
23	27	26	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
24	18	11	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
25	24	20	FRANCES	Thorn/EMI 1621	Jessica Lange	1982	R	VHS Beta
26	20	21	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
27	NEW ENTRY		SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
28	26	15	MAD MAX	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
29	28	4	SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta
30	25	5	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
31	32	2	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	R	VHS Beta
32	37	36	ROAD WARRIOR •	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
33	21	5	TABLE FOR FIVE	CBS-Fox Video 7043	Jon Voight Millie Perkins	1982	PG	VHS Beta
34	31	11	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta
35	36	16	SAVANNAH SMILES	Embassy Home Entertainment 2058	Mark Miller Peter Graves	1982	PG	VHS Beta
36	22	2	XTRO	Thorn/EMI 1632	Bernice Steger Philip Sayer	1983	R	VHS Beta
37	30	22	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta
38	38	9	THE FINAL COUNTDOWN	Vestron V-4047	Kirk Douglas Martin Sheen	1981	PG	VHS Beta
39	39	2	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta
40	35	10	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta

• Recording Industry Of America seal for sales and/or rentals 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).

Country

CMA Adopts Membership Curbs Bloc Voting Ban Incorporated Into Bylaws At Meeting

By EDWARD MORRIS

NASHVILLE—The Country Music Assn.'s restrictions on group memberships, enacted in July as a board of directors resolution, was incorporated into the CMA bylaws at the annual membership meeting, Oct. 14.

The restriction, which in its earliest form could have been altered by board action alone, says that group memberships from any one corporation, company or organization cannot exceed 15% of the total members in any one CMA membership category or 5% of the CMA's total membership.

Enacted as a defense against bloc voting for CMA awards, the restriction can now be altered only by a vote of the membership. Ed Benson, associate executive director of the CMA, says that the quotas will not require any company to trim back its members, but that when the resolution was passed in July two companies had applications for membership denied.

Also incorporated into the bylaws was a provision limiting membership in the CMA to "those persons or organizations presently or formerly active, directly and substantially, in the field of country music." Additionally, the disk jockey category was officially renamed the "broadcast personality" division.

Elected at the meeting (and announced Oct. 17) were 15 new members to the board of directors: Jack V. Walz, Burke, Dowling, Adams/Batten, Barton, Durstine, Osborne agen-

cy, Atlanta; Charlie Daniels, The Charlie Daniels Band, Nashville; Tony Conway, Buddy Lee attractions, Nashville; Al Greenfield, KYSR, El Paso; Blake Mevis, Pride Music Group, Nashville; Len Ellis, WLJE, Valparaiso, Ind.; Greg Rogers, RCA Records, London.

Also: Howard Lander, Amusement Business, Nashville; Dean Kay, Welk Music Group, Los Angeles; Rick Blackburn, CBS Records, Nashville; Jim Schwartz, Schwartz Bros., Lanham, Md.; Joe Sullivan, Sound Seventy, Nashville; Tom Collins, Tom Collins Productions, Nashville; Jim Foglesong, MCA Records, Nashville; and Ralph Peer II, Peer-Southern, Los Angeles.

The new directors will serve for two years. Officers will be elected by the board at its Nov. 18 meeting in Nashville.

In his treasurer's report, Bob Montgomery released these figures for the CMA: total current assets, \$827,234.50; total fixed assets, \$89,349.66; total and current liabilities, \$18,019.67; accumulated earnings, \$898,564.49; total net gain, \$129,975.00; and total liability and earnings, \$916,584.16.

CMA president Joe Galante reported that the group's membership had grown 20% since 1981, under the leadership of Tandy Rice, and that it now stood at 7,350. He also noted that this year's CMA talent buyers seminar had drawn 480 registrants.

Producers Awards were presented to Frank Jones and John Anderson for Anderson's single of the year,

"Swingin'," and to Harold Shedd and Alabama for "The Closer You Get," the album of the year.

The annual Connie B. Gay Founding President's Award was conferred on Mary Ann McCready, director of product development for CBS Records, Nashville. The award is given to someone not on the CMA board of directors who has made a "significant contribution" to the trade association. McCready is the first woman to receive the award.

Irby Mandrell, explaining that he was speaking at the request of other CMA members, complained that the Horizon award (won this year by John Anderson) was a misnomer. "The horizon is 20 miles out," he said. "Anyone who is nominated in the other CMA award categories isn't on the horizon—he's here." Anderson was also nominated this year in the categories of male vocalist, single, album and song.



WARNER CAMARADERIE—Rodney Crowell and John Anderson enjoy an informal moment at the Warner Bros. Records party during CMA Week festivities in Nashville.

Nashville Scene Ex-Ace Russell Smith Tries To 'Go Right' Solo

By KIP KIRBY

Russell Smith—remember him? Sure you do, if you remember the highly successful *Amazing Rhythm Aces*. The writer and lead singer on the Aces' biggest hit, "Third Rate Romance," was Smith. As front man for the group, he provided an image and sound that made the Rhythm Aces' music identifiable.

But that was several years ago. After continuous touring and a series of records that were well received critically but garnered less-than-universal radio airplay, the *Amazing Rhythm Aces* finally disbanded and went their separate musical ways. Russell Smith chose to move outside Nashville, to a farm which he has wryly nicknamed Russell Shoals. Now with Warner Bros. Music as a songwriter and Capitol Records as an artist, Smith is intent on pursuing a solo country career.

His newest single, "Where Did We Go Right," was produced by Garth Fundis. How did Russell happen upon Fundis as producer? By flipping the radio dial one day and catching Don Williams' "Mistakes." What he heard on that record sold him on Fundis.

"Mistakes" crystallized for Smith exactly what he was looking for in his own recording: an intimacy, a simplicity, a starkness that emphasizes songs rather than instruments. So he went into Allen Reynolds' Jack's Tracks studio with Garth, and over the weeks the album materialized. They hired top Nashville musicians; among the singers on the project are the Whites and fellow Warner Bros. Music songwriter Karen Brooks. ("One of my favorite tunes on the entire album is a song Karen wrote with Randy Sharp called 'Nobody's Angel,'" Smith says.)

Meanwhile, to keep busy on the road, Smith has brought in a band from Boulder, Colo. for his live appearances. He works "about as much as I want to," although life out of a suitcase isn't a realistic goal for him now that he and wife Geneva are the parents of a 16-month-old baby son.

He is very serious about being accepted by country radio. It's no surprise that after a string of popular hits like "Third Rate Romance" and "Amazing Grace (Used To Be Her

Favorite Song)," he feels his roots are in country. Although the Aces' strength lay more on the pop charts, country has evolved through the intervening years: today the Aces' music would probably get more country than pop airplay.

Labels aren't important to Smith. They don't really need to be: with a voice unlike anyone else's and tremendous personal presence on stage, Russell Smith should have little difficulty convincing audiences that his music is real, no matter what label it's given.

★ ★ ★

We Believe In Optimism, Too, But Isn't This Carrying It Too Far? RCA has just released a hits compilation LP entitled "Country Solid Gold." On the specially-priced album are eight bona fide country hits—songs like Earl Thomas Conley's "Somewhere Between Right And Wrong," Sylvia's "Like Nothing Ever Happened," Charley Pride's "Mountain Of Love" and Ronnie Milsap's "Inside." But what's this ninth cut? A new, never-before-heard song by newly-signed RCA artist Troy Seals, entitled "Good (Real Good)."

Good (real good) it may indeed be, but "country solid gold" it definitely ain't. It wasn't even released as a single until this week. Seals, long an established songwriter in Nashville, has been on labels before, but this is his first for RCA. Presumably, it's a "bonus cut" on this album: in other words, RCA could have given you eight cuts, but decided to throw in a new one to spice things up.

Okay, we'll buy that: but how in good faith can the label then plaster a sticker on the front of the shrinkwrap proclaiming that "Solid Country Gold also includes the hit single, 'Good (Real Good),' by Troy Seals"? The song isn't a hit single yet. Maybe it will be. But it isn't yet.

Maybe RCA knows something we don't. Maybe they have a crystal ball into programmers' playlists. Maybe the label can safely boast that "Good (Real Good)" is going to be a hit and make good its prediction. But until such time as the record really is a hit, it seems to us that customers buying this album are being blantly misled by front sticker hype.

★ ★ ★

Emmylou Harris, Nashville's newest "citizen," has been getting ac-
(Continued on page 61)

Ellis, Wilson Join FICAP Hall Of Fame

NASHVILLE—Len Ellis and the late Happy Wilson were inducted into the Country Music Disk Jockey Hall of Fame Oct. 14 at the annual banquet of the Federation of International Country Air Personalities (FICAP).

Popularly known as "Uncle Len," Ellis is no newcomer to country music industry honors. He is the first official member of the Country Music Assn. and was voted CMA's disk jockey of the year in 1978 for small markets. He is owner of WLJE Valparaiso, Ind.

Wilson's career took him into performing and publishing as well as radio. He began his broadcast work at WBRC Birmingham in 1939. Subsequently, he performed with the Happy Valley Boys and the Golden River Boys. In publishing, Wilson was associated with Cliffie Stone's Central Songs as a songplugger—a post he also later held at Regent Music. Wilson also has been a DJ at WALA Mobile, WAPI Birmingham and WBHP Huntsville.

Prior to the hall of fame inductions, the Bellamy Brothers were declared lifetime members of FICAP. Record promoter Bob Saporiti accepted the Bellamys' plaque.

Artists attending the banquet included Charley Pride, David Wills, Becky Hobbs and Del Wood. B.J. Thomas entertained the FICAP members and their guests following the banquet.



STREAMLINED ISLANDS—Dolly Parton and Kenny Rogers (who now share the same label) perform their "Islands In The Stream" RCA duet on the CMA Awards telecast.



OAKS DELIVER—The Oak Ridge Boys wind up their finale on the MCA Records show at the Opry House during the DJ Convention. They all dressed in delivery outfits to highlight the group's newest LP, "Deliver."

AT KENTUCKY FRIED FEST

Ohio Bluegrass Band Honored

LOUISVILLE—The Blanchard Valley Bluegrass Boys from Ottawa, Ohio, won top honors as "best new bluegrass band of 1983" Sept. 10 at the 11th annual Kentucky Fried Chicken Bluegrass Music Festival. The three-day event drew 120,000 bluegrass fans to the Riverfront Plaza/Belvedere here, a seven-acre park in the downtown preservation area.

Kentucky Fried Chicken awarded the Blanchard Valley Bluegrass Boys a check for \$2,500, as well as a trip to Nashville to record their song. The band was one of six selected from a field of 48 entries competing for the title of "best new bluegrass band."

A total of \$4,500 in prizes was awarded to the top three finalists. Second place went to the Grant Street String Band of Berkeley, Calif., with third place awarded to Southwind of Wichita, Kan.

Appearing at the three-day bluegrass festival were headliners Bill Monroe & the Blue Grass Boys, the Seldom Scene, New Grass Revival, Doc Watson, and Ralph Stanley & the Clinch Mountain Boys. Workshops conducted by these musicians were also held. Kentucky Fried Chicken has sponsored this event since 1980.

A LOT OF

GOOD NEWS!

Chappell/Intersong

ASCAP COUNTRY PUBLISHER OF THE YEAR* FOR THE 4TH TIME

CHARLIE BLACK RORY BOURKE (3-TIME WINNER) ASCAP COUNTRY WRITERS OF THE YEAR*

ASCAP

ANOTHER SLEEPLESS NIGHT

Writers: **CHARLIE BLACK** and **RORY BOURKE**
Producer: Jim Ed Norman
Anne Murray—Capitol

ANY DAY NOW (2nd award)

Writers: **BURT BACHARACH** and **BOB HILLIARD**
Producers: Ronnie Milsap and Tom Collins
Ronnie Milsap—RCA

BE THERE FOR ME BABY

Writers: **CHARLIE BLACK** and **TOMMY ROCCO**
Producer: Jim Ed Norman
Johnny Lee—Elektra/Asylum

HEARTBROKE

Writer: **GUY CLARK**
Producer: Ricky Skaggs
Ricky Skaggs—Epic

IT'S WHO YOU LOVE

Writers: **CHARLIE BLACK**, **RORY BOURKE**
and **KIERNAN KANE**
Producer: Jimmy Bowen
Kiernan Kane—Elektra/Asylum

KEY LARGO

Writers: **BERTIE HIGGINS** and **SONNY LIMBO**
Producer: Sonny Limbo and Scott MacLellan
Bertie Higgins—Kat Family/CBS

NEW CUT ROAD

Writer: **GUY CLARK**
Producer: Rodney Crowell
Bobby Bare—Columbia

'ROUND THE CLOCK LOVIN'

Writers: **RORY BOURKE** and **K. T. OSLIN**
Producer: Gail Davies
Gail Davies—W.B.

SHADOWS IN THE MOONLIGHT

(3rd Award)
Writers: **CHARLIE BLACK** and **RORY BOURKE**
Producer: Jim Ed Norman
Anne Murray—Capitol

YOU NEEDED ME

(4th award)
Writer: **RANDY GOODRUM**
Producer: Jim Ed Norman
Anne Murray—Capitol

BMI

OH GIRL

Writer: **EUGENE RECORD**
Producer: Steve Dorff
Con Hunley—W.B.

SHE'S LYING

Writer: **JAN CRUTCHFIELD**
Producer: Jerry Crutchfield
Lee Greenwood—MCA

SESAC

SESAC BEST COUNTRY ALBUM OF THE YEAR

BELLAMY BROTHERS GREATEST HITS—WB "DO YOU LOVE AS GOOD AS YOU LOOK"

Writers: **JERRY GILLESPIE**, **CHARLIE BLACK** and **RORY BOURKE**
Producers: Michael Lloyd with the Bellamy Brothers

SESAC AWARD OF MERIT

LONELY BUT ONLY FOR YOU

Writers: **K. T. OSLIN**, **RORY BOURKE** and **CHARLIE BLACK**
Producer: Rodney Crowell
Sissy Spacek—Atlantic

Congratulations to
JERRY GILLESPIE, **TOMMY ROCCO** and **CHARLIE BLACK**
for
SESAC MOST RECORDED COUNTY SONG
"SHE'S READY FOR SOMEONE TO LOVE HER"
The Osmonds—WB Jerry Reed—RCA David Frizzell—WB/Viva
Producer: Jim Ed Norman Producer: Rick Hall Producer: Steve Dorff

Congratulations to
JERRY GILLESPIE
SESAC COUNTRY WRITER OF THE YEAR

We are proud to represent:

CHARLIE BLACK

RORY BOURKE

JAN CRUTCHFIELD

LAYNG MARTINE, JR.

DAN TYLER

RAFE VAN HOY

BARBARA WYRICK



Chappell/Intersong



Chappell Music (ASCAP), Unichappell Music (BMI), Tri-Chappell Music (SESAC) Intersong Music (ASCAP), Rightsong Music (BMI)

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Nashville Division:

Henry Hurt, Pat Rolfe, Celia Hill, Jody Williams, Charlene Dobbins, Sharon Percifull, Dale Bobo

NEW YORK

NASHVILLE

LOS ANGELES

TORONTO

PolyGram Companies

Co-winners*

Billboard® Hot Country Singles

Survey For Week Ending 10/29/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	9	ISLANDS IN THE STREAM —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Gallatin) S. Gibb, R. Gibb, M. Gibb; Gibb Brothers, Unichappell, Admin./BMI; RCA 13615	34	37	9	KISS ME DARLING —Stephanie Winslow (R. Ruff) S. Winslow, Checkmate, BMI; MCA/Curb 1060	66	71	3	BEFORE WE KNEW IT —Jan Gray (R. Childs) L. Anderson, F. Koller, Old Friends, BMI; Jamex 45-011
2	4	12	YOU'VE GOT A LOVER —Ricky Skaggs (R. Staggs) S. Russell, Shake Russell/Bug, BMI; Epic 34-04044	35	39	5	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) Bocephus, BMI, Warner/Curb 7-29500	67	74	3	LONESOME 7-7203 —Darrell Clanton (C. Haward) J. Tubb, Cedarwood, BMI; Audiograph 45-474
3	8	11	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy, Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	36	40	3	YOU LOOK SO GOOD IN LOVE —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater, Chappell/MCA/Vogue (Weik Music Group), ASCAP/BMI; MCA 52279	68	59	9	STRANGER AT MY DOOR —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black, Chappell, ASCAP/Unichappell, BMI; Capitol 5265
4	5	13	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	37	22	16	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard, Shade Tree, BMI; Epic 34-04006	69	57	17	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver, Cherry Mountain, ASCAP, RCA 13562
5	6	12	MIDNIGHT FIRE —Steve Wariner (M. Wilson, T. Brown) L. Anderson, D. Gibson, Old Friends/Silverline, BMI; RCA 13588	38	41	4	TAKE IT TO THE LIMIT —Willie Nelson With Waylon Jennings (C. Moman) R. Meisner, D. Henley, G. Frey, Cass County/Red Cloud/Nebraska, ASCAP, Columbia 38-04131	70	60	7	HAVE I GOT A HEART FOR YOU —Chantilly (L. Morton, D. Morgan) K. Siegal, M. Morrow, April, ASCAP/Blackwood, BMI; F & L 527
6	1	11	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen, Maypop/Buzzerb, BMI; RCA 13590	39	42	5	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales, Hookit, BMI, Compleat CP-115 (Polygram)	71	81	2	WE REALLY GOT A HOLD ON LOVE —Family Brown (N. Wilson, T. Brown) M. Foster, T. Brown, Silverline, BMI; RCA 13565
7	10	10	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	40	43	5	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbolson, Unami, ASCAP; Liberty 1507	72	84	2	BRAVE HEART —Thom Schuyler (D. Malloy) T. Schuyler, Deb Dave/Briarpatch, BMI; Capitol 5281
8	2	14	NOBODY BUT YOU —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Funds, Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	41	46	3	SLOWBURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black, Bibo/Weik Group/Chappell, ASCAP; Warner/Curb 7-29469	73	64	5	LET'S SING ABOUT LOVE —Big Al Downing (T. Bongiovanni, L. Quinn) B. A. Downing, L. Quinn, Mataphor, BMI; Team 1003
9	11	12	GUILTY —The Statler Brothers (J. Kennedy) H. Reid, D. Reid, American Cowboy, BMI; Mercury 812-988-7	42	44	6	LOVING YOU HURTS —Gus Hardin (R. Hall) A. Aldridge, C. Richardson, Muscle Shoals Sound, BMI; RCA 13597	74	87	2	THE AIR THAT I BREATHE —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood, April, ASCAP; Moon Shine 3017
10	12	9	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Primmer, R. Giles, Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512	43	32	16	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart, Kelso Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	75	58	16	WHAT I LEARNED FROM LOVING YOU —Lynn Anderson (M. Clark) R. Smith, J. Hooker, WB/Russell Smith, ASCAP; Permian 82001
11	13	9	YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson, United Artists/Ideas Of March/Cross Keys (Tree), ASCAP; Epic 34-04018	44	48	3	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore, Royalhaven, BMI/Dejamas, ASCAP; RCA 13648	76	72	19	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
12	14	8	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove, Hall-Clement/Algee, BMI; Epic 34-04082	45	52	2	OZARK MOUNTAIN JUBILEE —The Oak Ridge Boys (R. Chancey) R. Murrash, S. Anders, Blackwood/Magic Castle, BMI; MCA 52288	77	63	13	HOLD ON, I'M COMIN' —Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter, Irving/Cotillion, BMI; RCA 13580
13	15	8	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield, Rick Hall, ASCAP; RCA 13596	46	56	3	IN MY EYES —John Conlee (B. Logan) B. Wyrick, Intersong-USA, ASCAP; MCA 52282	78	76	21	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI; Epic 34-03946
14	7	14	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	47	53	4	MY BABY DON'T SLOW DANCE —Johnny Lee (J. Bowen) B. Lamb, P. Wood, Elektra/Asylum, BMI; Warner Bros. 7-29486	79	86	2	EVERY BREATH YOU TAKE —Mason Dixon (D. Schafer, R. Dixon) The Sting, Magnetic, BMI; Texas 5502
15	18	11	BABY I LIED —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy, Posey/Unichappell/Van Hoy, BMI; RCA 13600	48	49	7	LOVERS ON THE REBOUND —James & Michael Younger (R. Chancey) F. Koller, G. Timm, Old Friends, BMI; MCA 52263	80	79	18	FLIGHT 309 TO TENNESSEE —Shelly West (S. Garrett, S. Dorff) R. Scott, P. Mayo, BMI; Viva 7-29597
16	19	7	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	49	50	6	KEEPIN' POWER —Crystal Gayle (A. Reynolds) R. Cook, B. Wood, Roger Cook/Chriswood, BMI; Columbia 38-04093	81	80	20	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Monan) W. Nelson, Willie Nelson, BMI; Columbia 38-03965
17	9	16	PARADISE TONIGHT —Charley McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner, Unart/Land Of Music/Blue Texas, BMI; Epic 34-04007	50	34	17	NEW LOOKS FROM AN OLD LOVER —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane, Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	82	77	21	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon, El Camino, BMI; Full Moon 7-29605 (WEA)
18	20	10	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan, Tom Collins, BMI; RCA 13589	51	61	4	A MILLION LIGHT BERS AGO —David Frizzell (S. Garrett, S. Dorff) D. Blackwell, P. Mayo, BMI; Viva 7-29498	83	NEW ENTRY		THIS IS JUST THE FIRST DAY —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter Sandy-Port, ASCAP/TREE, BMI, RCA 13630
19	21	11	LONELY BUT ONLY FOR YOU —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Osin, Chappell/ASCAP/Tri-Chappell, SESAC, Atlantic America 7-99847	52	62	3	YOU'RE A HARD DOG TO KEEP UNDER THE PORCH —Gail Davies (G. Davies) H. Howard, S. Clark, Tree, BMI/April, ASCAP; Warner Bros. 7-29472	84	NEW ENTRY		FOOTPRINTS IN THE SAND —Cristy Lane (LOBO, L. Stoller) D. Willis, Cristy Lane ASCAP Liberty 1508
20	23	7	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins, R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	53	65	3	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI; Epic 34-04167	85	89	2	CRAZY OLD SOLDIER —David Allen Coe (B. Sherrill) T. Seals, P. Kennerly, WB/Two Sons/Rondor, ASCAP; Columbia 38-04136
21	31	6	HEARTACHE TONIGHT —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, J.D. Souther, Cass County/Red Cloud/Gear/Ice Age, ASCAP; Warner Bros. 7-29505	54	38	15	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	86	88	2	TELL ME WHEN I'M HOT —Billy "Crash" Craddock (B.C. Craddock, J. Diamond) L. Palas, D. Hupp, Music City, ASCAP; Cee Cee 5400
22	24	10	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arata, Grandison/Hacienda, ASCAP; Noble Visions 103	55	78	2	THE CONVERSATION —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright, Bocephus/Richway, BMI; RCA 13631	87	NEW ENTRY		DON'T LEAVE ME LONELY LOVING YOU —Randy Barlow (F. Kelly) J. R. Dooley, F. Kelly, Frebar BMI Gazelle 001 (NSD)
23	25	8	STRONG WEAKNESS —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy, Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	56	54	4	IT'S ALL IN THE GAME —Merle Haggard (M. Haggard) C. G. Dawes, C. Sigman, L. Spier/Major Songs, ASCAP; MCA 52276	88	NEW ENTRY		THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452
24	26	9	OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox, Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	57	45	13	IF IT WAS EASY —Ed Bruce (T. West) L. Kingston, H. Sanders, Window, BMI; MCA 52251	89	NEW ENTRY		SHE MEANT FOREVER WHEN SHE SAID GOODBYE —Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285
25	27	8	DON'T COUNT THE RAINY DAYS —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield, Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP; Liberty 1505	58	66	3	WOUNDED HEARTS —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray, Warner-Tamerlane/Daficabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137	90	NEW ENTRY		BACKSTREET BALLET —Savannah (S. Limbo, S. MacLellan) J. Willis, G. Willis, S. Limbo Lowery/Holly-Bee BMI Mercury 814-360-7
26	29	8	DIXIE DREAMING —Allanta (M. Bogdan, L. McBride) J.F. Gilbert, Texas Tunes, BMI; MDJ 4832	59	51	17	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt, Boquillas Canyon/Atlantic, BMI; Epic 34-03972	91	83	19	NIGHT GAMES —Charlie Pride (N. Wilson) N. Wilson, B. Mevis, Royalhaven, BMI/G.I.D., ASCAP; RCA 13542
27	28	11	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray, Chinnichap, BMI; Epic 34-04041	60	47	16	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman, Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582	92	91	21	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedtler, Music City, ASCAP; MCA 52225
28	30	10	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black, Bibo (Weik Music)/Chappell, ASCAP; Mercury 814-195-7	61	69	4	STREET TALK —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann, Criterion/Space Case, ASCAP; Mercury 814-375-7	93	73	16	TOO HOT TO SLEEP —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis, Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567
29	36	6	BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman, Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	62	67	4	MY ANGEL'S GOT THE DEVIL IN HER EYES —Ed Hunicutt (D. Burgess) E. Burton, D. Knutson, D. Burgess, Barnwood, BMI; MCA 52262	94	75	12	THE LADY, SHE'S RIGHT —Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood, Window, BMI; RCA 13584
30	35	6	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	63	68	3	WINDIN' DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, F. Koller, Algee/Old Friends, BMI; Columbia 38-04133	95	82	5	DIET SONG —Bobby Bare (B. Bare) S. Siverstein, Evil Eye, BMI; Columbia 38-04092
31	33	8	WHEN THE NEW WEARS OFF OUR LOVE —The Whites (R. Skaggs) P. Craft, Black Sheep, BMI; Warner/Curb 7-29513	64	55	12	AFTER YOU —Dan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters, Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504	96	70	5	STILL IN THE RING —Tammy Wynette (G. Ritchey) M. Garvin, B. Jones, Tree/BMI/Cross Keys, ASCAP; Epic 34-04101
32	17	12	ANYBODY ELSE'S HEART BUT MINE —Terri Gibbs (R. Hall) W. Aldridge, Rick Hall, ASCAP; MCA 52252	65	NEW ENTRY		DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley, (J. Stampley, Lobo) C. Better, D. Smith, Windsong/Lyresong, BMI; Epic 34-04173	97	93	18	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey, Glentan, BMI; RCA 13543
33	16	14	SCARLETT FEVER —Kenny Rogers (M. Dekle) K. Rogers, Welbeck, ASCAP; Liberty 1503					98	92	2	A STRANGER IN HER BED —Randy Parton (S. Gibson) B. Shore, D. Willis, B. Mevis, G.I.D./Royalhaven, ASCAP, BMI; RCA 13608
								99	94	15	BABY I'M YOURS —Tanya Tucker (D. Malloy) V.A. McCoy, Blackwood, BMI; Arista AS1-9046-SB
								100	98	22	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes, ATV/Hookit, BMI; Compleat 108 (Polygram)

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



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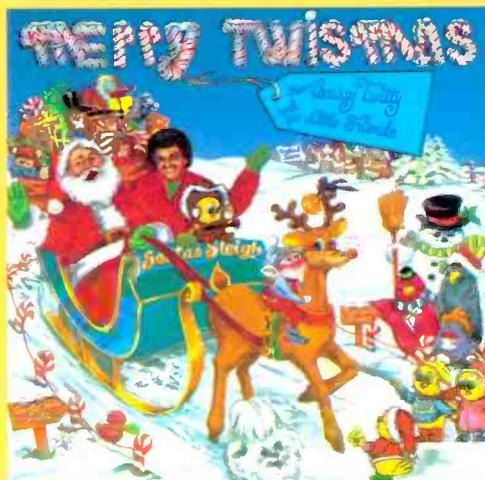
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Photo News



ASCAP's country publisher of the year award was a tie between Chappell Music and Cross Keys Music. Pictured during the award ceremonies are, from left, Jody Williams, Celia Hill, Heinz Voight and Irwin Shuster of Chappell; ASCAP president Hal David; Chappell's Irwin Robinson and Henry Hurt; Donna Hilley, Buddy Killen and Roger Sovine of Cross Keys; Pat Rolfe of Chappell, and ASCAP Southern regional director Connie Bradley.



Kris Kristofferson received five Million-Air awards during BMI's banquet from vice president Frances Preston (left), president Edward Cramer (right) and executives Phil Graham and Joe Moscho.



BMI vice president Frances Preston, center, is flanked by Rhonda J. Fleming and Dennis Morgan, BMI's country songwriters of the year, and Tom Collins of Tom Collins Music Corp., the top country publisher. Looking on is Sylvia, who recorded "Nobody," BMI's most performed country song of the year.



Connie Bradley of ASCAP holds her President's Award, presented by Nashville Songwriters Assn. International president Tom Long at the NSAI's banquet.



ASCAP's Connie Bradley, left, and Hal David, third from left, present writer of the year trophies to Charlie Black, Wayland Holyfield and Rory Bourke.



SESAC's executive vice president Vincent Candilora gives Jerry Gillespie the songwriter of the year award.



"Marina Del Ray" was named SESAC's country song of the year. Pictured at the presentation of the award are, from left, Everett Zinn of Golden Opportunity Music, MCA artist George Strait, writer Frank Dycus and SESAC country division vice president C. Dianne Petty.



Owen Bradley accepts the "Manny" for Loretta Lynn from Marijohn Wilkin at the NSAI's hall of fame awards. NSAI executive director Maggie Caverder is in the center.



Accepting SESAC album special achievement awards for "Love Shines" by B.J. Thomas (right) on CBS/Priority are, from left, Dean Kay and Bob Kirsch of Somebody's Music/Welk Music Group, writer Jerry Gillespie and producer Pete Drake. Presenting the award is Jim Black, vice president of SESAC's gospel division.



Artists Gail Davies (left) and Karen Brooks celebrate at the Warner Bros. party with Larry Rohr, program director of KXRB Sioux Falls, S.D.



Columbia newcomer Mike Campbell is congratulated after his performance at the CBS show by, from left, Rick Blackburn, senior vice president and general manager, CBS Nashville; Mike Martinovich, CBS merchandising vice president; and Paul Smith, CBS senior vice president and general manager, marketing.



CMA male vocalist of the year Lee Greenwood, second from left, backstage after the awards show with, from left, Irv Azoff, MCA Records Group president; Myron Roth, MCA Records Group executive vice president; and Larry Solters, MCA artist development vice president.



Epic artists Exile sign autographs for country air personalities during DJ tape sessions at the Opryland Hotel.

Here's to the best in Country in the country.

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Robert Drawdy
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Donna Farar
Lester Flatt
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Snuff Garrett
Larry Gatlin
Don Goodman
Tom Grant
Mark Gray
Lee Greenwood
Merle Haggard
Ron Hellard
Sam Hogin
Dean Holloway
Harlan Howard
Jim Hurt
Mark James
Waylon Jennings
George Jones
Paul Jones
Paul Kelly
Mary Ann Kennedy
Paul Kennerley (PRS)
Fredric Knipe

Dennis Knutson
Larry Kolber
Fred Koller
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Cindy Walker
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Hank Williams
Hank Williams Jr.
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Wherever there's music,
there's BMI.

Familiar Issues At Talent Seminar

By KATY BEE

NASHVILLE—The location was new, but the problems discussed were the predictably recurring ones of troublesome contract riders, division of concession money and cooperation between buyer and seller at the CMA Talent Buyers Seminar, held here Oct. 9-13. This year the buyers met at the Opryland Hotel instead of at the downtown Hyatt Regency, their longtime home base during CMA Week.

The 480 registrants did spend some time discussing a relatively new consideration: the value of promotional video clips, the potential of which has yet to be assessed. Among the concerns participants voiced about video clips were whether labels would continue to distribute them free, whether videos overshadow live shows and whether country music cable networks will be able and willing to break new acts.

Country Music Television's Kenny Kiper said his 24-hour network is already showcasing new artists, citing the group Atlanta as a case in point. He noted that CMTV catalogs 197 different clips and has more than 5,000 other pieces ready to edit. John Oldman, representing Turner Broadcasting's "American Music Tracks" video show, told the buyers his program will go to a two-hour length each Sunday night, beginning in January, and play to an audience of 900,000 subscribers.

CBS Records' Mary Ann McCready counted 80 to 90 video clips available through her office. "We don't base songs around videos," she said, "but wait for material to come through with appropriate ideas."

David Carroll, Chattanooga air personality and host on WDEF-TV, reported that he has created a talk show around video clips. He added that he has been encouraged by the willingness of Nashville record offices to supply him videos—a service he complained is harder to come by through East and West Coast offices. "They are hesitant," he asserted. "It's much like being a small radio station requesting record service." He added that he fears labels will begin charging for the videos.

Little Rock's Mike Watson told the buyers he uses country videos successfully in promoting acts in his club, D.J.'s Honky Tonk. He said that in the past he had booked nationally known acts only about once a month but that now he has such acts scheduled "every few days."

"The tapes are very effective for me in selling tickets in the club," Watson said. He uses six Sony 54-inch screens in a system that cost him \$12,000.

Other buyers reported difficulty in getting clips and using them effectively. Some said they were worried that licensing fees will be imposed on the clips and will wind up costing them money.

In discussing the sharing of concession fees between concert acts and building management, some artists counseled hanging tough while others spoke for a conciliatory attitude. Alabama's Jeff Cook recounted his group's refusal to give venues a 40% split of its concessions income, adding, "I don't recall ever going to their halls and asking for a piece of their high-priced beer or hot dogs."

"It's behooving to work with these building managers," asserted Lee Greenwood. "We'll pay a small fee, but that (40%) is silly. It's counterproductive. We'll just take the shows outside and set up, and then these venues won't make anything."

On the subject of what a venue needs to satisfy him as a performer, Greenwood mentioned sufficient parking and a positive attitude on the part of stagehands. He also said riders should take a back seat to the necessities of staging a performance.

Helen Cornelius emphasized that buyers should be educated to procedures that will make shows successful for both themselves and the artists. On her list of such procedures, she said, are known and observed

equipment standards, proper radio promotions and a current data list about the area she is playing in to better prepare her for interviews. "I want to come away looking good," Cornelius stressed, "and I want to have you look good."

Buyers were repeatedly told that they need to work with—and, if necessary, hassle—booking agents and label PR departments to get sufficient current material on the artists whose concerts they are promoting.

Art Stone, manager of Gary Morris, said that a new artist needs a carefully designed career development plan that builds interest systematically. He cited his "baseball diamond" approach: reaching first base means getting substantial airplay; getting to second base is single sales (he said it takes sales of 100,000 to "tag" second); going to third requires album sales; and sliding home is being able to sell tickets for the artist.

"We don't like an \$8 ticket price on Gary Morris," he said. "If a promoter insists, we say 'It's your investment.'"

Keynote speaker Jody Powell, who served President Carter as press secretary, lectured the group on the need to work well with the media and to recognize their requirements and limitations. To this end, he said press representatives should be well-backed, candid about what they don't know, willing to find out what the press needs to know and aware that they are ultimately talking to the public and not just to the press.



MIME TIME—For its recent CMA Week party at the Opryland Hotel, PolyGram Records hired mimes to spice up the festivities. Enjoying the "country carnival" are, from left, artists Butch Baker and Leona Williams; PolyGram senior VP Frank Jones; and artists Tari Hensley and Ray Stevens.

Billboard® Hot Country LPs™

Survey For Week Ending 10/29/83

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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	6	KENNY ROGERS Eyes That See In the Dark, RCA AFL1-4697 RCA	39	46	6	THE KENDALLS Movin' Train, Mercury 812-779-1 POL
2	1	32	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA	40	42	18	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
3	4	31	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	41	44	18	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA
4	3	39	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	42	45	18	LACY J. DALTON Dream Baby, Columbia FC 38604 CBS
5	6	15	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	43	41	84	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
6	5	27	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA	44	39	35	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223 WEA
7	7	22	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	45	50	48	CRYSTAL GAYLE True Love, Elektra 60200 WEA
8	8	9	BARBARA MANDRELL Spun Gold, MCA 5377 MCA	46	36	6	MARTY ROBBINS A Lifetime Of Song 1951-1982, Columbia C2-38870 CBS
9	12	4	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	47	47	53	JOHN ANDERSON Wild And Blue, Warner Bros. 23721 WEA
10	9	7	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	48	38	16	JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889 WEA
11	10	61	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	49	43	6	MOE BANDY Devoted To Your Memory, Columbia FC-38726 CBS
12	11	24	DAVID ALLAN COE Castles In The Sand, Columbia FC 38535 CBS	50	51	177	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
13	16	54	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	51	56	104	RICKY SKAGGS Walkin' For The Sun To Shine, Epic FE 37193 CBS
14	20	4	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	52	NEW ENTRY		HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA
15	14	24	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS	53	40	34	THE OAK RIDGE BOYS ● American Made, MCA 5390 MCA
16	15	20	DOLLY PARTON Burlap & Satin, RCA AHL1-4691 RCA	54	53	6	LEE GREENWOOD Inside Out, MCA 5304 MCA
17	19	6	JOHN CONLEE In My Eyes, MCA 5434 MCA	55	48	110	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
18	21	56	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS	56	63	2	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
19	18	26	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	57	57	45	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA
20	13	29	B.J. THOMAS New Looks, Cleveland International FC 38561 CBS	58	55	158	KENNY ROGERS ▲ Greatest Hits, Liberty LOO 1072 CAP
21	17	19	SYLVIA Snapshot, RCA AHL1-4672 RCA	59	49	31	SHELLY WEST West By West, Warner/Viva 23775 WEA
22	29	5	JUICE NEWTON Dirty Looks, Capitol ST-12294 CAP	60	58	286	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
23	22	85	ALABAMA ▲ Mountain Music, RCA AHL1-4829 RCA	61	67	15	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
24	23	8	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS	62	60	34	KENNY ROGERS ● We've Got Tonight, Liberty LO 51143 CAP
25	26	21	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	63	54	15	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS
26	27	5	LOUISE MANDRELL Too Hot To Sleep, RCA AHL1-4820 RCA	64	62	58	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA
27	35	5	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 WEA	65	65	2	DAN SEALS Rebel Heart, Liberty LT-51149 CAP
28	32	5	CHARLEY PRIDE Night Games, RCA AHL1-4820 RCA	66	68	49	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS
29	52	3	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	67	59	25	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL
30	24	26	GEORGE JONES Shine On, Epic FE 38406 CBS	68	69	26	MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS
31	31	6	JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806 CBS	69	61	27	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL1-4673 RCA
32	33	5	TERRI GIBBS Over Easy, MCA 5443 MCA	70	64	30	RONNIE McDOWELL Personally, Epic FE 38514 CBS
33	34	5	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA	71	66	32	WILLIE NELSON Tougher Than Leather, Columbia QC 38248 CBS
34	30	137	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA	72	70	28	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA 5384 MCA
35	25	26	DON WILLIAMS Yellow Moon, MCA 5407 MCA	73	74	156	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150 MCA
36	37	25	CHARLY McCLAIN Paradise, Epic FE 38584 CBS	74	72	56	TOM JONES Tom Jones Country, Mercury SRM-1-4062 POL
37	28	54	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	75	75	20	GUS HARDIN Don't Cheat In Our Hometown, Epic FE-38954 CBS
38	NEW ENTRY		RICKY SKAGGS Don't Cheat In Our Hometown, Epic FE-38954 CBS				

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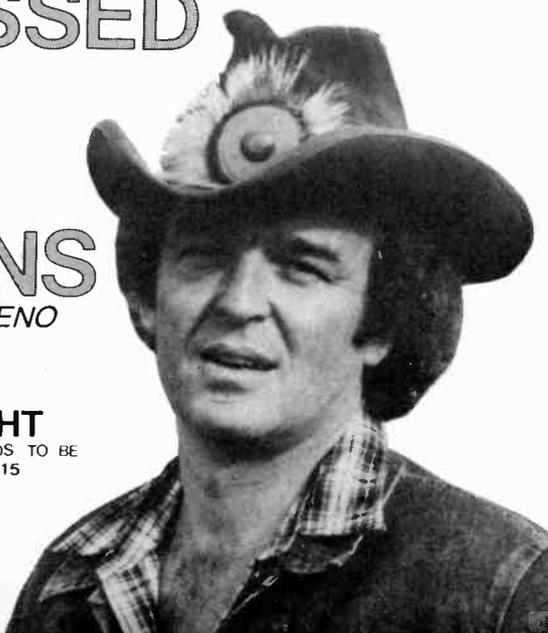
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Country

Nashville Scene

• Continued from page 54

quainted again locally now that she's temporarily moved to town. She dropped by Audio Media studios to donate harmonies on a new holiday single release scheduled by the Nitty Gritty Dirt Band, then went to the Station Inn later the same evening to hear a set by Peter Rowan (Ricky Skaggs joined in the music onstage, as did the Dirt Band's John McEuen when he wasn't overdubbing back in the studio at the same time). As an officer of the Country Music Foundation, Emmylou was also on hand at the opening of a new CMA exhibit staged by the Foundation. She and writing partner Paul Kennerly (in from England) even found time to drop by the popular Bluebird Cafe to catch a recent showcase by MCA writer/artist J.D. Martin.

Martin's latest chartbound effort, written with Gary Harrison, is B.J. Thomas' "Two Car Garage." In the spotlight, Martin has excellent energy and works well with a band, performing original material. Judging from the reaction J.D. got that night, MCA Music could have a potential recording artist emerging from its talent stable.

Meanwhile, back to the Christmas single by the Nitty Gritty Dirt Band: It's entitled "A Colorado Christmas," and was written expressly for the group by Steve Goodman. Goodman penned it at the request of the Dirt Band's manager Chuck Morris, who recalls, "He said no one had ever asked him to write a song just for

them before, and certainly not a Christmas song. He finished it in six days."

The band isn't sure whether it will be a regular single release, or more of a "holiday gift," a sort of present for country radio. Either way, it's a beautiful record, rather like an audio version of an old-fashioned Currier & Ives Christmas card. You can almost hear the snowflakes falling in the studio.

★ ★ ★

Ronnie McDowell's appeal to women isn't limited to his country fans. When he performed at the Women's State Correctional Institute in Raleigh, N.C., over 1,000 inmates attended. And the McDowell charm worked its spell, apparently; we're told that by the end of his set, the female prisoners were yelling and screaming and trying to touch him.

What is Sylvester Stallone's first move when he contracts to do a movie? We'd guess it's to change the shapes of the leading actors! He did it on himself in "Rocky III," he did it with John Travolta in "Staying Alive," and anyone who saw the new streamlined Dolly Parton on the CMA Awards Show can see that he's obviously doing it again! They're set to begin Nashville filming "Rhinestone," the 20th Century-Fox film based on the old Glen Campbell hit, "Rhinestone Cowboy." The movie (Parton's third for Fox) supposedly tells the story of a manager who bets she can make a country singing sensation out of anyone, and chooses Stallone to prove her point.

At least, we think that's how it goes. But can Sly sing? Will Frank Stallone dub in his parts? Or will they reverse the script roles halfway through and have Sylvester discovering Dolly instead?

Veteran Booker Dick Blake, 62, Dies In Nashville

NASHVILLE—Dick Blake, president of Dick Blake International and a longtime force in the field of country booking, died Oct. 12 in Nashville from emphysema at the age of 62.

A World War II pilot with military honors, Blake was a pioneer in staging country concerts at major urban stadiums and auditoriums. In the '50s, he presented country concerts in such non-country venues as Pittsburgh Arena, Cobo Hall and Kiel Auditorium. He moved to Nashville in the '60s to head up the respected Hubert Long Talent Agency, then formed the Lavender-Blake Agency with partner Shorty Lavender. In 1978, he broke away and started his own Dick Blake International, one of the largest and most prominent booking agencies in the field.

As a promoter and booking agent, Blake was involved with the careers of such top acts as Barbara Mandrell, the Statler Brothers, Ronnie Milsap, Brenda Lee, and Ricky Skaggs. In addition to serving on the board of directors of the Country Music Assn. and the Nashville Assn. of Talent Directors, Blake was a founding member of the International Country Music Buyers Assn.

For The Record

The initials TNN were incorrectly identified in the video clip story in the World of Country Music Spotlight (Billboard, Oct. 15). The letters stand for The Nashville Network.



GENIUS AT WORK—Ray Charles sails through a number on the afternoon CBS Records show at the Opry House with his 22-piece orchestra.

EMM

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Gospel

Syndicated Christian Show Due

By EDWARD MORRIS

NASHVILLE—Concept packager Gerrard Ferri is betting nearly \$250,000 that he can profitably integrate gospel music into secular radio formats. His "GospelAmerica," a weekly three-hour syndicated series, is set to begin airing nationwide by January.

Ferri, who now heads 21st Century Broadcasting in Irving, Tex., created and marketed Mutual Broadcasting's "On A Country Road," which is carried on more than 300 stations, and "Top 30 U.S.A.," a weekly AC chart countdown. Ferri says "GospelAmerica" will incorporate such listener-oriented features as album and book reviews, comedy spots, countdowns, artist interviews and concert calendars for gospel artists.

Purists may carp at Ferri's implicit definition of gospel music—a definition that is so broad it includes "Some Days Are Diamonds, Some Days Are Stones," "You Decorated My Life," "I Believe In Love," "I'm Just An Old Chunk Of Coal," "You Needed Me" and "Whatever Happened To Old-Fashioned Love." But Ferri says that the big pop and country stars and familiar secular numbers are included to get the program used, and that about 75% of the programming will be of authentic contemporary Christian music. "We want something that will not break

format, but which will accent and broaden it," he explains.

In formulating "GospelAmerica," Ferri says he surveyed more than 300 radio stations to determine under which conditions they might use gospel programming. "We're creating for PDs a vehicle that has a safety zone," he asserts. "There's not a lot of professional gospel programming out there."

Promotional packages on "GospelAmerica" are being sent to 6,341 stations. This list does not include stations with beautiful music and talk formats. The promotional tapes stress that the series will contain "no preaching, no asking for money and none of the other negatives associated with gospel music in the past."

Tagged to sell to radio stations for \$25 a week, the program will need around 250 subscribers to keep it going, Ferri estimates. "We're trying to create a situation in which the volume will be so great it will pay for the series," he says.

Although the series is comprised of three-hour segments, each hour is designed to stand on its own to give sta-

tions maximum programming flexibility. Each hour has 47 minutes of actual gospel-related programming. Programs will be sent to stations on stereo disks.

Hosting the series will be Jon Rivers, who is currently PD and afternoon DJ for KLIF Dallas/Fort Worth, and Tom Dooley, an air personality on the same station.

If the radio phase of "GospelAmerica" works, Ferri says he also hopes to produce a similarly named and designed show for syndicated television.

"GospelAmerica" will be recorded in Nashville, while final production chores will be done in Dallas.

Word Buys Chancel

NASHVILLE—Word Music has acquired Chancel Music to strengthen its liturgical and educational print offerings. The first release resulting from the acquisition is "Song Of Thanksgiving," a collection of hymns, songs and choral suites written primarily for adult choir, piano and orchestra.

Countdown Show Set For Debut

NASHVILLE—"Christian Music Countdown," a weekly two-hour broadcast of the 25 most popular contemporary Christian records in the nation, is set to debut late this month. It is being produced by Bethany Productions, Scottsdale, Ariz., and hosted by Doug Reinhart of KRDS Phoenix.

The countdown list will be compiled from a weekly poll of contemporary Christian music stations in the top 40 markets. Reinhart says the program will feature little, if any, hard rock Christian music.

Bethany Productions is offering the program to stations on an individual basis, one station per market.

Gabriel Award For 'On Track'

NASHVILLE—"On Track," a weekly half-hour radio program of contemporary Christian music, artist interviews and short spiritual messages, will receive a Gabriel Award for excellence Nov. 10 in Cleveland. Produced by the radio and television commission of the Southern Baptist Convention, "On Track" is carried on 520 radio stations.

The Gabriel Awards are sponsored by the Unda-USA, the National Catholic Assn. for Broadcasters & Allied Communicators. Other Southern Baptist programs that have earlier been honored with Gabriels are "MasterControl" and "Country Crossroads."

Tyscot Distrib Pact

NASHVILLE—Tyscot Records, a gospel label based in Indianapolis, has contracted to distribute the Daystar and Judah labels. Current product on the distributed labels include "Celebrate," by Dianne Franklin on Daystar and "Jesus Keep Me Near The Cross" by the Rev. Bill Sawyer and the Christian Tabernacle Choir of Cleveland on Judah.

Survey For Week Ending 10/29/83

Billboard® Best Selling Spiritual LPs

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This Week			Last Week			Title, Artist, Label & Number	This Week			Last Week			Title, Artist, Label & Number
1	2	Weeks on Chart	1	2	Weeks on Chart		1	2	Weeks on Chart	1	2	Weeks on Chart	
1	1	6	20	21	8	ROUGH SIDE OF THE MOUNTAIN Rev. F. C. Barnes & Sister Brown, Atlanta International AIR 10059	21	20	63	SO MUCH TO BE GREATFUL FOR Calvin Bridges, Birthright Rec BRS 4038			LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078
2	2	17	22	24	5	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831				CHANGED Donald Watkins with the Gospel Music Educators Seminar Mass Choir, GosPearl PL16006			WORDS CAN'T EXPRESS Nicholas Message 1002
3	3	25	23	NEW ENTRY		JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	24	26	5	WHEN WE ALL GET TO HEAVEN The Redd Bud Choir Atlanta International 10058			HE GAVE US ALL HE HAD The Sunset Jubilaires Atlanta International 10067
4	4	54	25	25	5	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	26	27	17	MAMA Dixie Hummingbirds, Atlanta Int'l 10061			GOOD OLD DAYS Tommy Ellison Atlanta Int'l 10063
5	5	46	26	27	21	WHEN IT RAINS, IT POURS Rev. F. C. Barnes and Sister Brown, Atlanta Int'l 10041	27	NEW ENTRY		PRAYER AND FAITH Keith Pringle and The Pentecostal Community Choir Savoy 14719			IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696
6	6	8	28	29	21	FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745	28	29	21	THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (C.O.G.I.C.), GosPearly 16008			UNCLEY DAY Myrna Summers, Savoy 14594
7	7	25	29	22	59	LEAD ME Jackson Southernares, Malaco MAL 4383	29	22	59	ONE MORE SUNNY DAY Leontine Dupree, Savoy SL-14644			THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR-HOUSTON, TX Savoy SG 7081
8	8	36	30	13	46	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001	30	13	46	SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SL 14709			PRECIOUS LORD Al Green, Myrrh 6702
9	9	8	31	31	59	I'LL RISE AGAIN Al Green, Myrrh MSB 6747	31	31	59				
10	10	13	32	33	17	HEAR MY VOICE The Rance Allen Group, Myrrh MSB 6736	32	33	17				
11	11	5	33	35	29	WE SING PRAISES Sandra Crouch Light LS-5825	33	35	29				
12	12	8	34	23	36	DETERMINED Tramaine Hawkins, Light LS521	34	23	36				
13	13	50	35	29		THE RICHARD SMALLWOOD SINGERS The Richard Smallwood Singers, Onyx/Benson R3803	35	29					
14	14	13	36	23	36	FINALLY Andre Crouch, Light LS 5784	36	23	36				
15	15	NEW ENTRY	37	23		LONG TIME COMING The Winans Light 5826	37	23					
16	16	29	38	23		THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382	38	23					
17	17	84	39	23		TOUCH OF CLASS Jackson Southernares, Malaco MAL 4375	39	23					
18	18	5	40	23		EDWIN HAWKIN'S MUSIC AND ART SEMINAR MASS CHOIR Lecture 810 639-1	40	23					
19	19	NEW ENTRY	41	23		YOU ARE MY MIRACLE Myrna Summers Savoy SL 14615	41	23					

OCTOBER 29, 1983, BILLBOARD

Billboard Black LPs

Survey For Week Ending 10/29/83

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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	9	RICK JAMES Cold Blooded, Gordy 6043GL (Motown)/MCA	37	36	31	WHISPERS Love For Love, Solar 60216 (Elektra) WEA
2	2	7	GAP BAND Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL	38	42	3	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1 WEA
3	3	45	MICHAEL JACKSON ▲ Thriller, EPIC QE 38112 CBS	39	40	14	ONE WAY Shine On, MCA 5428 MCA
4	4	7	RUFUS AND CHAKA KHAN Live-Stompin' At The Savory, Warner Bros. 23679-1 WEA	40	45	2	MILLIE JACKSON E.S.P., Spring SPR 33-6740 IND
5	5	24	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205 CBS	41	28	9	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tama 6064TL (Motown) MCA
6	7	17	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	42	43	4	BOBBY NUNN Private Party, Motown 5051ML (MCA) MCA
7	6	12	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	43	39	22	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622 CBS
8	8	11	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	44	38	24	MTUME Juicy Fruit, Epic FE 38588 CBS
9	9	13	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	45	44	13	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261 CAP
10	10	8	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	46	56	53	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA
11	11	9	ZAPP Zapp III, Warner Bros. 27875-1 WEA	47	47	14	DIANA ROSS Ross, RCA AFL1-4577 RCA
12	12	8	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL	48	51	2	BOB JAMES Foxe, Columbia FC 38801 CBS
13	15	17	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	49	49	6	HERB ALPERT Blow Your Own Horn, A&M SP-4949 RCA
14	14	7	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP	50	50	5	TAVARES Words And Music, RCA AFL1-4700 RCA
15	13	24	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	51	52	4	THIRD WORLD All The Way Strong, Columbia FC 38687 CBS
16	17	12	SHALAMAR The Look, Solar 60239 (Elektra) WEA	52	55	4	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA
17	21	5	KLIQUE Try It Out, MCA 39008 MCA	53	54	3	MICHAEL SEMBELLO Bossa Nova Hotel, Warner Bros. 23920-1 WEA
18	35	2	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	54	57	2	MICHAEL WYCOFF On The Line, RCA AFL1-4563 RCA
19	19	8	PHILIP BAILEY Continuation, Columbia FC 38725 CBS	55	58	2	RONNIE DYSON Brand New Day, Cotillion 90119 (Atco) WEA
20	20	12	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	56	48	18	THE O'JAYS When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS
21	18	16	DONNA SUMMER ● She Works Hard For The Money, Mercury 812265-1 (Polygram) POL	57	59	27	DENISE LASALLE A Lady In The Street, Malaco 7412 IND
22	22	13	ARETHA FRANKLIN Get It Right, Arista AL8-8019 RCA	58	41	13	THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS
23	25	7	LILLO Let Me Be Yours, Capitol ST-12290 CAP	59	62	39	ANGELA BOFILL Too Tough, Arista AL 9616 RCA
24	24	23	MAZE We Are One, Capitol ST-12262 CAP	60	65	46	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND
25	27	50	PRINCE ▲ 1999, Warner Bros. 23720-1 WEA	61	63	13	STACY LATTISAW Sixteen, Cotillion 90106 (Atco) WEA
26	29	5	COMMODORES 13, Motown 6054ML MCA	62	64	34	CULTURE CLUB ● Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
27	16	22	THE ISLEY BROTHERS ● Between The Sheets, T-Neck FZ 38674 (Epic) CBS	63	53	55	DE BARGE ● All This Love, Gordy 6012GL (Motown) MCA
28	23	19	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744 WEA	64	66	8	THE TALKING HEADS ● Speaking In Tongues, Sire 1-23883 (Warner Bros.) WEA
29	30	30	KASHIF Kashif, Arista AL 9620 RCA	65	69	90	Z.Z. HILL Down Home, Malaco MAL 7406 IND
30	32	4	SLAVE Bad Enuff, Cotillion 90119-1 (Atco) WEA	66	70	18	B.B. KING Blues 'N Jazz, MCA 5413 MCA
31	33	3	ANDRE CYMONE Survivin' In The Eighties, Columbia FC 38902 CBS	67	46	9	EURHYTHMICS Sweet Dreams Are Made Of This, RCA AFL1-4681 RCA
32	34	25	LAKESIDE Untouchables, Solar 60204-1 (Elektra) WEA	68	67	8	HIROSHIMA Third Generation, Epic FE 38708 CBS
33	31	26	SOUNDTRACK ▲ Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	69	72	30	NONA HENDRYX Nona, RCA AFL1-4565 RCA
34	37	12	RENE & ANGELA Rise, Capitol ST-12267 CAP	70	74	20	DAVID BOWIE ▲ Let's Dance, EMI America SQ-17093 CAP
35	NEW ENTRY		DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA	71	61	15	BOBBY BLAND Tell Mr. Bland, MCA 5425 MCA
36	26	29	JARREAU ● Jarreau, Warner Bros. 23801-1 WEA	72	75	10	STONE CITY BAND Out From The Shadow, Gordy 6042GL (Motown) MCA
				73	73	34	O'BRYAN You And I, Capitol ST-12256 CAP
				74	68	29	EDDY GRANT ● Killer On The Rampage, Portrait/Ice BER 38554 (Epic) CBS
				75	60	7	NATALIE COLE I'm Ready, Epic FE 38280 CBS

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

Black

The Rhythm & The Blues

Crossing Over Still Isn't So Easy

By NELSON GEORGE

In a period when black-based rhythms, be they from r&b, reggae, or even African sources, are popping up in the productions of numerous "pop" stars, black music still isn't crossing over easily. A look at the pop singles chart suggests that if you're not Michael Jackson or singing a ballad, you can just about forget it.

Jackson's duet with Paul McCartney, "Say, Say, Say," and his sixth (and apparently final) single from "Thriller," "P.Y.T. (Pretty Young Thing)," are both residing comfortably in the top 40. Up in the top 10, Prince ("Delirious") and Lionel Richie ("All Night Long"), black male vocalists with very different constituencies, have found a home. After that the pickings are slim.

Peabo Bryson and Roberta Flack have done well with "Tonight I Celebrate My Love," and it appears that the Dionne Warwick/Luther Vandross collaboration, "How Many Times Can We Say Goodbye," may repeat their success. Stacy Lattisaw has also fared well with "Miracles." All three of these singles are ballads which garnered considerable adult

contemporary airplay. In fact, the rise of Lionel Richie, the success of James Ingram's duets with Patti Austin, and many of the other major black crossover singles of the last few years can be traced to their AC appeal.

Another example of AC impact on black crossover is the fact that George Benson's "In Your Eyes" album has been certified gold, despite the absence of a massive single. Benson has evolved from a jazz act to one with immediate appeal to the older, middle class audience that favors AC radio.

★ ★ ★

The Black Music Assn.'s New York chapter is holding a special pre-conference party at Leviticus International, 45 W. 33rd St., on Monday (24) beginning at 7 p.m. Admission is free. Representatives of the New York chapter as well as the national office will be there to discuss the BMA conference, which starts in New York on Nov. 4.

★ ★ ★

From Nov. 9-13, the Black Entertainment Lawyers Assn. is meeting in Barbados for its third yearly conference. Among the topics to be discussed are the effects of new technology on copyrights, management, recording agreements and international licensing. For more infor-



COMPUTER GAMING—George Clinton directs engineer Richard Achor at Miami's Criteria Sound through the mixing of his next album for Capitol. Clinton is currently represented on the charts by the P-Funk All-Stars' "Generator Pop" on Epic.

MILES DAVIS TRIBUTE ALSO SET

BMA Meet To Look At 'Exclusion'

Continued from page 3
interest sessions" running concurrently: a panel moderated by ex-Record World black music editor Ken Smikle on developing technology's effect on the recording industry; a meeting dedicated to the formation of a jazz advisory council for the BMA; and a seminar on the problems of executive-level blacks in the record industry.

About the latter, Ware comments, "When a black reaches the vice presidential level at a record label, he suddenly finds himself with very few career options, unlike his white counterparts. We want to discuss this dilemma in terms of career development."

That evening, there will be a recep-

tion for registrants hosted by the BMA board of directors. Later, the BMA's New York chapter is hosting a "Tribute to New York Street Music," with Pat Prescott of WBLS as MC, featuring Kurtis Blow, Run-DMC, Afrika Bambaataa and other local rap acts.

At 1:30 p.m. on Nov. 5, a seminar on "The International Music Market: Focus West Africa," moderated by BMA and Solar Records president Dick Griffey, will be held. Norby Walters vice president Sal Michaels, entertainment lawyer Kendell Minter, and a representative from the Organization of African States will speak.

An open meeting of the BMA board of directors begins at 4:30. The

mation, contact executive director Kendall Minter, BELA, P.O. Box 848, Radio City Station, New York, N.Y. 10101.

★ ★ ★

Short Stuff: Earth, Wind & Fire has a new album on the way, "Electric Universe." The first single is "Magnetic." Maurice White and company are planning a national tour next spring... Leon Sylvers will be producing half of Whitney Houston's Arista debut album. Michael Omartian (of Christopher Cross and Donna Summer fame) has expressed interest in producing the other half... "Love In Vain: The Life And Legend Of Robert Johnson" is the script for a proposed film about the influential bluesman that has recently been published by Doubleday. Writer Alan Greenberg, who in the past has collaborated with German director Werner Herzog, is preparing for a big screen version to be shot sometime next spring. Johnson's life is very much a mystery; only one picture, two albums worth of recordings, and a truckload of stories exist about him. Yet the music that is available on two Columbia albums is as profoundly moving and chilling as anything you'll ever hear. If Greenberg, who has already signed Rolling Stone Keith Richards to record the soundtrack, can capture Johnson's power on screen, he'll have created an important tribute to the blues and black music in general... Along with the release of the Dionne Warwick/Luther Vandross duet single "How Many Times Can We Say Goodbye," Arista is making available a video of these two outstanding singers. The availability of the video just a few weeks after the single is a sign that Arista, like some other labels, is gearing to make video a stronger force in the marketing of black music. It is a philosophy that heretofore had been reserved primarily for white acts.

Ex-Epic promotion executive Paris Eley is now managing two acts on that label, Lew Kirton and Ron Banks... After several years of legal wrangling, George Clinton's P-Funk crew is back on CBS., this time under the guise of the P-Funk All-Stars. The single is a George Clinton/Gary Shider tune, "Generator Pop." Over two years ago, Uncle Jam Records was announced as a CBS label amid much hoopla. One of the acts then on Uncle Jam, Philippe Wynne, is about to sign with a West Coast label not commonly associated with black pop.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 10/22/83

This Week	Last Week	SINGLES
1	1	KARMA CHAMELEON, Culture Club, Virgin
2	2	THEY DON'T KNOW, Tracey Ullman, Stiff
3	5	NEW SONG, Howard Jones, WEA
4	16	ALL NIGHT LONG, Lionel Richie, Motown
5	3	DEAR PRUDENCE, Siouxsie & Banshees, Polydor
6	11	(HEY YOU) THE ROCKSTEADY CREW, Charisma
7	7	IN YOUR EYES, George Benson, Warner Bros.
8	4	MODERN LOVE, David Bowie, EMI America
9	12	SUPERMAN, Black Lace, Flair
10	25	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
11	6	THIS IS NOT A LOVE SONG, PIL, Virgin
12	9	BLUE MONDAY, New Order, Factory
13	36	SAFETY DANCE, Men Without Hats, Statik
14	15	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista
15	38	PLEASE DON'T MAKE ME CRY, UB40, DEP International
16	8	RED RED WINE, UB40, DEP International
17	21	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic
18	30	SUPERSTAR, Lydia Murdock, Korova
19	10	TAHITI, David Essex, Mercury
20	17	68 GUNS, Alarm, IRS
21	24	LOVE IN ITSELF, Depeche Mode, Mute
22	14	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
23	13	COME BACK AND STAY, Paul Young, CBS
24	26	LOVE WILL FIND A WAY, David Grant, Chrysalis
25	NEW	UPTOWN GIRL, Billy Joel, CBS
26	28	POP GOES MY LOVE, Freeez, Beggars Banquet
27	18	BIG - APPLE, Kajagoogoo, EMI
28	19	MAMA, Genesis, Charisma
29	20	DOLCE VITA, Ryan Paris, Carrere
30	40	KISS THE BRIDE, Elton John, Rocket
31	23	GO DEH YAKA, Monyaka, Polydor
32	35	KISSING WITH CONFIDENCE, Will Powers, Island
33	NEW	OVER AND OVER, Shalamar, Solar
34	37	LONDON TOWN, Bucks Fizz, RCA
35	22	CHANCE, Big Country, Mercury
36	NEW	SISTER SURPRISE, Gary Numan, Beggars Banquet
37	NEW	REILLY, Olympic Orchestra, Red Bus
38	27	BODY WORK, Hot Streak, Polydor
39	NEW	UNCONDITIONAL LOVE, Donna Summer, Mercury
40	NEW	MOTOR MANIA, Roman Holiday, Jive

This Week	Last Week	SINGLES
1	1	TRUE, Spandau Ballet, Chrysalis/MCA
2	2	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
3	1	SWEET DREAMS, Eurythmics, RCA
4	9	ALL NIGHT LONG, (ALL NIGHT), Lionel Ritchie, Motown/Quality
5	14	MODERN LOVE, David Bowie, Liberty/Capitol
6	6	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, PolyGram
7	3	(SHE'S) SEXY & 17, Stray Cats, EMI America/Capitol
8	5	KING OF PAIN, Police, A&M
9	12	ISLANDS IN THE STREAM, Rogers & Parton, RCA
10	4	MANIAC, Michael Sembello, Casablanca/PolyGram
11	10	ONE THING LEADS TO ANOTHER, Fixx, MCA
12	8	TELL HER ABOUT IT, Billy Joel, CBS
13	15	IN A BIG COUNTRY, Big Country, Vertigo/PolyGram
14	13	PROMISES, PROMISES, Naked Eyes, Capitol
15	11	I DON'T WANNA DANCE, Eddy Grant, Portrait/CBS
16	NEW	UPTOWN GIRL, Billy Joel, Columbia/CBS
17	20	TELEPHONE, Sheena Easton, Capitol
18	19	RISE UP, Parachute Club, Current/RCA
19	NEW	BURNING DOWN THE HOUSE, Talking Heads, Sire/WEA
20	NEW	DON'T FORGET TO OANCE, Arista/PolyGram

This Week	Last Week	ALBUMS
1	NEW	COLOUR BY NUMBERS, Culture Club, Virgin
2	NEW	SNAP, Jam, Polydor
3	1	GENESIS, Charisma
4	3	LABOUR OF LOVE, UB40, DEP International
5	2	NO PARLEZ, Paul Young, CBS
6	11	VOICE OF THE HEART, Carpenters, A&M
7	5	FANTASTIC, Wham], Inner Vision
8	6	LET'S DANCE, David Bowie, EMI America
9	4	THE CROSSING, Big Country, Mercury
10	7	SILVER, Cliff Richard, EMI
11	NEW	MONUMENT THE SOUNDTRACK, Ultravox, Chrysalis
12	8	THRILLER, Michael Jackson, Epic
13	9	IN YOUR EYES, George Benson, Warner Bros.
14	NEW	THE TWO OF US, Various, K-tel
15	19	BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
16	14	ORIGINAL MOTION PICTURE SOUNDTRACK FROM "STAYING ALIVE," Bee Gees/Various, RSO
17	17	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
18	NEW	STREET SOUNDS ELECTRO 1, Various, Street Sounds
19	10	A TOUCH MORE MAGIC, Barry Manilow, Arista

20	13	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS
21	23	TOO LOW FOR ZERO, Elton John, Rocket
22	15	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
23	25	CHAS 'N' DAVE'S KNEES UP, Rockney
24	21	THE MUSIC OF RICHARD CLAYDERMAN, Decca/Delphine
25	18	TRUE, Spandau Ballet, Chrysalis
26	12	THE HIT SQUAD - CHART TRACKING, Various, Ronco
27	20	THE LUXURY GAP, Heaven 17, B.E.F.
28	16	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute
29	28	THE WILD HEART, Stevie Nicks, WEA
30	NEW	OUT OF THIS WORLD, Shakatak, Polydor
31	NEW	COOKIN' ON THE ROOF, Roman Holiday, Jive
32	29	STANDING IN THE LIGHT, Level 42, Polydor
33	24	KISSING TO BE CLEVER, Culture Club, Virgin
34	NEW	XXV, Shadows, Polydor
35	31	LIVE IN TOKYO, PIL, Virgin
36	38	BAT OUT OF HELL, Meat Loaf, Epic
37	27	THE VERY BEST OF THE BEACH BOYS, Capitol
38	22	LICK IT UP, Kiss, Vertigo
39	NEW	AN INNOCENT MAN, Billy Joel, CBS
40	30	LOVE CLASSICS, Royal Philharmonic Orchestra, Nouveau Music

CANADA

(Courtesy of The Record)
As of 10/31/83

This Week	Last Week	SINGLES
1	1	TRUE, Spandau Ballet, Chrysalis/MCA
2	2	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
3	1	SWEET DREAMS, Eurythmics, RCA
4	9	ALL NIGHT LONG, (ALL NIGHT), Lionel Ritchie, Motown/Quality
5	14	MODERN LOVE, David Bowie, Liberty/Capitol
6	6	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, PolyGram
7	3	(SHE'S) SEXY & 17, Stray Cats, EMI America/Capitol
8	5	KING OF PAIN, Police, A&M
9	12	ISLANDS IN THE STREAM, Rogers & Parton, RCA
10	4	MANIAC, Michael Sembello, Casablanca/PolyGram
11	10	ONE THING LEADS TO ANOTHER, Fixx, MCA
12	8	TELL HER ABOUT IT, Billy Joel, CBS
13	15	IN A BIG COUNTRY, Big Country, Vertigo/PolyGram
14	13	PROMISES, PROMISES, Naked Eyes, Capitol
15	11	I DON'T WANNA DANCE, Eddy Grant, Portrait/CBS
16	NEW	UPTOWN GIRL, Billy Joel, Columbia/CBS
17	20	TELEPHONE, Sheena Easton, Capitol
18	19	RISE UP, Parachute Club, Current/RCA
19	NEW	BURNING DOWN THE HOUSE, Talking Heads, Sire/WEA
20	NEW	DON'T FORGET TO OANCE, Arista/PolyGram

This Week	Last Week	ALBUMS
1	1	SYNCHRONICITY, Police, A&M
2	2	LET'S DANCE, David Bowie, Liberty/Capitol
3	3	THRILLER, Michael Jackson, Epic/CBS
4	5	PYROMANIA, Def Leppard, PolyGram
5	4	FLASHDANCE, Soundtrack, Casablanca/PolyGram
6	11	THE CROSSING, Big Country, Vertigo/PolyGram
7	6	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
8	7	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
9	10	AN INNOCENT MAN, Billy Joel, CBS
10	15	THE PRESENT, Moody Blues, Threshold/PolyGram
11	8	SWEET DREAMS, Eurythmics, RCA
12	19	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
13	9	REACH THE BEACH, Fixx, MCA
14	NEW	GENESIS, Genesis, Atlantic/WEA
15	NEW	TEXAS FLOOD, Stevie Ray Vaughan, Epic/CBS

16	18	TRUE, Spandau Ballet, Chrysalis/MCA
17	NEW	HAMMER ON A DRUM, Payola\$, A&M
18	12	LAWYERS IN LOVE, Jackson Browne, Asylum/WEA
19	14	GREATEST HITS, Air Supply, Big Time/PolyGram
20	17	LINE OF FIRE, Headpins, A&M/Solid Gold.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/24/83

This Week	Last Week	SINGLES
1	2	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
2	1	SUNSHINE REGGAE, Laid Back, Metronome
3	5	KARMA CHAMELEON, Culture Club, Virgin/Ariola
4	3	GIVE ME YOUR LOVE, Frank Duval, Teldec
5	4	DOLCE VITA, Ryan Paris, Carrere/DGG
6	7	MANIAC, Michael Sembello, Casablanca/Phonogram
7	6	SAFETY DANCE, Men Without Hats, Virgin/Ariola
8	15	MAMA, Genesis, Vertigo/Phonogram
9	10	WHAT AM I GONNA DO, Rod Stewart, Warner Bros./WEA
10	NEW	COME BACK AND STAY, Paul Young, CBS
11	9	VAMOS A LA PLAYA, Rigueira, Teldec
12	8	FLASHDANCE, Irene Cara, Casablanca/Phonogram
13	11	I'M STILL STANDING, Elton John, Rocket/Phonogram
14	NEW	SHADOW ON THE WALL, Mike Oldfield, Virgin/Ariola
15	NEW	HERZ IST TRUMPF, Trio, Mercury/Phonogram
16	20	ROCKIT, Herbie Hancock, CBS
17	16	YOU, Boytronic, Mercury/Phonogram
18	18	BIG APPLE, Kajagoogoo, EMI
19	19	RED RED WINE, UB 40, Virgin/Ariola
20	12	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola

This Week	Last Week	ALBUMS
1	1	FLASHDANCE, Soundtrack, Casablanca/Phonogram
2	2	CRISES, Mike Oldfield, Virgin/Ariola
3	4	IF I COULD FLY AWAY, Frank Duval, Teldec
4	3	HEADS OR TALES, Saga, Polydor/DGG
5	5	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
6	6	BODY WISHES, Rod Stewart, Warner Bros./WEA
7	14	NO PARLEZ, Paul Young, CBS
8	15	TABALUGA, Peter Maffay, Metronome
9	10	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute/Intercord
10	7	BESS DEMNAEHX, Bap, Musikant/EMI
11	8	TRUE, Spandau Ballet, Chrysalis/Ariola
12	13	RHYTHM OF YOUTH, Men Without Hats, Virgin/Ariola
13	9	BYE BYE, Trio, Mercury/Phonogram
14	20	GAZEBO, Baby/EMI
15	NEW	GENESIS, Vertigo/Phonogram
16	12	SYNCHRONICITY, Police, A&M/CBS
17	NEW	CARGO, Men At Work, CBS
18	NEW	I LOVE ABBA, Abba, Polystar
19	19	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor/OGG
20	16	FANTASTIC, Wham], Epic/CBS

JAPAN

(Courtesy Music Labo)
As of 10/23/83

This Week	Last Week	SINGLES
1	1	CAT'S EYE, Anri, For Life/NTV
2	2	KINKU, Akina Nakamori, Warner-Pioneer/NTV
3	3	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
4	NEW	CHOUHATSU MUGENDAI, Shibugakitai, CBS-Sony/Johnny's
5	5	FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion
6	6	SONNA HIROSHINI DAMASARETE, Mizue Takada, Teichiku, PMP/Amuse
7	7	KOIWA GOTABOU MOUSHIAGEMASU, Yuko Hara, Victor/Amuse

8	4	TINY MEMORY, Yoshie Kashiwabara, Nippon Phonogram/Mill House-Dream
9	14	GOOD-BYE SEISHUN, Tsuyoshi Nagabuchi, Toshiba-EMI
10	10	YUUGURE KIBUN, Chiemi Hori, Canyon/Top
11	11	LUCKY LIPS, You Hayami, Taurus/Sun
12	12	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFMP TV Asahi Sound 1
13	13	MARY ANN, Aiffee, Victor/NTV-geiei
14	9	UNBALANCE, Naoko Kawai, Nippon Columbia, Geiei/TV Asahi
15	8	IEJI, Hiromi Iwasaki, Victor/NTV-geiei
16	16	OMOIDA IPPAI, H20, Kitty
17	15	BOHEMIAN, Yuki Katsuragi, Radio City/Yamaha
18	17	KIMETEYARU KONYA, Kenji Sawada, Polydor/Watanabe
19	NEW	KODOMOTACHIO SEMENAIDE, Masato Iibu CBS-Sony/Nichion
20	18	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka

This Week	Last Week	ALBUMS
1	1	FLASHDANCE, Soundtrack, Polystar
2	7	CAN I SING?, Masayoshi Takanaka, Kitty
3	3	J.I., Junichi Inagaki, Toshiba-EMI
4	4	HATSUKOI, Kozo Murashita, CBS-Sony
5	2	AN INNOCENT MAN, Billy Joel, CBS-Sony
6	6	MAGIC, Marine, CBS/Sony
7	5	AQUA CITY, Kiyotaka Sugiyama & Omega Tribe, VAP
8	8	ALFEE'S LAW, Aiffee, Canyon
9	NEW	BENT OUT OF SHAPE, Rainbow, Polydor
10	10	CAT'S EYE, Soundtrack, For Life
11	13	KIREI, Southern All Stars, Victor
12	NEW	BODIES AND SOULS, Manhattan Transfer, Warner-Pioneer
13	9	BEST KEPT SECRET, Sheena Easton, Toshiba-EMI
14	16	MS., Asami Kado, Teichiku
15	18	MADO, Mayumi Itsuwa, CBS-Sony
16	11	ALPHA, Asia, CBS-Sony
17	15	FANTASTIC, Wham, Epic-Sony
18	14	NIGHT LINE, Yasuko Agawa, Victor
19	12	ONNATACHIYO, Kenji Sawada, Polydor
20	17	ETRANGER, Akina Nakamori, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/24/83

This Week	Last Week	SINGLES
1	2	KARMA CHAMELEON, Culture Club, Virgin
2	3	BOP GIRL, Pat Wilson, WEA
3	1	AUSTRALIANA, Austen Tayshus, Regular
4	4	RECKLESS, Australian Crawl, EMI
5	6	SAFETY DANCE, Men Without Hats, Big Time
6	7	GIVE IT UP, KC & Sunshine Band, Epic
7	5	RAIN, Dragon, Mercury
8	8	PUTTIN' ON THE RITZ, Taco, RCA
9	10	DOWN UNDER, Men At Work, CBS
10	9	I.O.U., Freeez, Beggars Banquet
11	14	MODERN LOVE, David Bowie, EMI America
12	19	GOLD, Spandau Ballet, Chrysalis
13	12	TELL HER ABOUT IT, Billy Joel, CBS
14	NEW	McRAWHIDE, Chaps, Stiff
15	11	WE'RE COMING TO GET YOU, Glenn Shorrock, EMI
16	15	WORDS, F.R. David, Carrere
17	20	MAGGIE, Foster & Allen, Powderworks
18	NEW	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
19	NEW	MONTEGO BAY, Allineters, Powderworks
20	NEW	I HEAR MOTION, Models, Mushroom

This Week	Last Week	ALBUMS
1	NEW	COLOUR BY NUMBERS, Culture Club, Virgin
2	3	TOO LOW FOR ZERO, Elton John, Rocket
3	1	THE BEST OF JOE COCKER, EMI
4	2	THE BREAKERS '83, Various, Polystar

5	4	GREATEST HITS, Air Supply, Big Time
6	7	TRUE, Spandau Ballet, Chrysalis
7	6	AN INNOCENT MAN, Billy Joel, CBS
8	5	FLASHDANCE, Original Soundtrack, Casablanca
9	9	BUSINESS AS USUAL, Men At Work, CBS
10	12	JUST ONE..., Renee & Renato, RCA
11	10	THE BLUES BROTHERS, Original Soundtrack, Atlantic
12	8	SYNCHRONICITY, Police, A&M
13	11	THRILLER, Michael Jackson, Epic
14	13	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
15	15	LET'S DANCE, David Bowie, EMI America
16	NEW	MATINEE, Moving Pictures, Wheatley
17	20	WHAT'S NEW, Linda Ronstadt, Asylum
18	16	FLICK OF THE SWITCH, AC/DC, Albert
19	17	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
20	14	THE KEY, Joan Armatrading, A&M

ITALY

(Courtesy Germano Ruscitto)
As of 10/18/83

This Week	Last Week	ALBUMS
1	6	FLASH DANCE, Irene Cara, PolyGram
2	2	TROPICO NORD, Pooh, CGD-MM
3	1	MIXAGE, Various, Baby/CGD-MM
4	NEW	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ricordi
5	3	SYNCHRONICITY, Police, CBS
6	10	BOLLICINE, Vasco Rossi, Carosello/Ricordi
7	9	GAZEBO, Baby
8	5	CIRCO MASSIMO, Antonello Venditti, Ricordi
9	8	FESTIVAL BAR 83, Various, RCA
10	11	TRE, Teresa De Sio, PolyGram
11	7	BANDIERA GIALLA, Ivan Cattaneo, CGD-MM
12	NEW	E ARRIVATO UN BASTIMENTO, Edoardo Bennato, Ricordi
13	14	I GRANDI SUCCESSI, Riccardo Cocciante, RCA
14	NEW	I GRANDI SUCCESSI DI ELVIS PRESLEY, Siglaquattro/RCA
15	NEW	EASY ROCK COLLECTION, Various, K-tel/RCA
16	NEW	CALYPSO, Ron, RCA
17	NEW	GENESIS, PolyGram
18	NEW	STUDIO 54, No. 6, Various, COM/CGD-MM
19	15	16 ROUNDS NO.3, Various, CHGD-MM
20	12	DISCO SAMBA, Los Joao, Baby/CGD-MM

SWEDEN

(Courtesy GLF)
As of 10/19/83

This Week	Last Week	SINGLES
1	1	MOONLIGHT SHADOW, Mike Oldfield, Virgin
2	2	IQ, Magnus Uggla, Sonet
3	NEW	DOLCE VITA, Ryan Paris, Carrere
4	3	FLASHDANCE, Irene Cara, Casablanca
5	NEW	SAFETY DANCE, Men Without Hats, Statik
6	10	KARMA CHAMELEON, Culture Club, Virgin
7	9	I CAN HEAR YOUR HEARTBEAT, Chris Rea, Magnet
8	NEW	WHEREVER I LAY MY HAT, Paul Young, CBS
9	4	I'M SO EXCITED, Pointer Sisters, RCA
10	NEW	

Pop

DAVID BOWIE—Ziggy Stardust The Motion Picture, RCA CPL2-4862. Produced by David Bowie & Mike Moran. A companion to the film documentary of Bowie's final tour in his Ziggy persona, this double set proves a raucous, even rough-hewn affair. In contrast to more recent live albums artfully touched up after basic recording, these 15 tracks leave minor flubs in both performance and sonics intact. Material, while rich in major hits, covers ground already well anthologized in past RCA packages; that, plus the heftier price tag, will rein sell-through somewhat.

EDDIE MONEY—Where's The Party?, Columbia FC38862. Produced by Tom Dowd, Eddie Money, Spencer Proffer. Money's first album since the gold "No Control" is another set of hook-laden pop-rock, similar in spots to John Cougar. Money cowrote several of the songs with Duane Hitchings, best known for his work with Kim Carnes. The best of these, "Bad Girls," has a quirky, uptempo sound. It's basically an upbeat album, as suggested by the lively title track. But Money also bares his soul on the concluding cut, "Backtrack," an anguished ballad.

ROBIN GIBB—How Old Are You?, Polydor 810 896. Produced by Maurice Gibb, Robin Gibb. Gibb's first solo album since 1969's "Robin's Reign" is highlighted by the sassy single, "Juliet," a recent chart-topper in several European territories. It's a hooky piece of synth-pop which recalls some of ELO's craftier singles. A few other cuts also have that sprightly commercial accessibility, but for the most part this is a set of heartfelt ballads. Some of them, notably "Kathy's Gone" and "Another Lonely Night In New York," have the warm, poignant sound of pre-disco Bee Gees.

THE DOORS—Alive, She Cried, Elektra 60269. Produced by Paul A. Rothchild. This collection of recently unearthed tracks spanning concert recordings, soundchecks and even a Danish television appearance amounts to a musical and commercial windfall: the performances are all strong, the production quality generally top notch for the day (circa 1969) despite the ersatz stereo of the Danish material. Add two rock classics in snappy cover versions—"Gloria" and "Little Red Rooster"—and this single disk package should find demand among both generations of Doors admirers.

TEENA MARIE—Robbery, Epic FE 38882. Produced by Teena Marie. Teena is back and growing up fast on Epic, flashing a new hard line and tough rock stance against the kind of men a woman should stay away from. "Robbery," "Playboy," "Shadow Boxing" and the pounding "Fix It" climber showcase a major league singer/songwriter/producer who engrains her dance/rock/funk with the beat of the street, and who, with the right chemistry of video and marketing, could send herself into orbit. Talented Teena wields her music with the force of an ax that should strike the heart of the charts.

Black

ATLANTIC STARR—Yours Forever, A&M SP-4948. Produced by James Anthony Carmichael. Nine-strong group climbs a vocal staircase to airy pop-soul clouds that should reach the chartsphere with stylish ease. "Touch A Four Leaf Clover" is the lucky single, and with Sharon Bryant's voice leading the way, this Starr edition will open up wider musical horizons for "Second To None," "I Want Your Love" and title tune. Group songwriting, vocals and arrangements are among the classiest, but it's their ability to capture pure emotion with sincerity that is the sparkle of future gold.

THE WEATHER GIRLS—Success, Columbia FC 38997. Produced by Charles Koppelman. These gals sang it loud—"It's Raining Men"—and now it's time to build an ark because here come the flood! The Weather Girls are what the music biz was, is and always will be about—exciting new talent overcoming the odds to give everybody a lift. "Men" is already a dance classic and pop phenomenon, while "Success," "Hope," "Dear Santa" and a Rodgers/Hammerstein update on "Gonna Wash That Man Right Out Of My Hair" are exuberant testimony to the female appetite, as the rocking gospel girls bring Mahalia and Aretha to discoland with the help of Paul Jabara and Paul Shaffer.

Country

THE OAK RIDGE BOYS—Deliver, MCA 5455. Produced by Ron Chancey. The Oaks can always be counted on for musical unpredictability, and once more, they've come up with an imaginative, subtly sly album mixing old and new. Never content to stay in a rut, the Boys have

Spotlight



LIONEL RICHIE—Can't Slow Down, Motown 6059 (MCA). Produced by Lionel Richie, James Anthony Carmichael, David Foster. Richie's second solo album has him moving a few degrees away from the soft ballad sound that has given him his biggest hits. The shift was suggested by the lively calypso approach of the pre-released single, "All Night Long (All Night)." Other cuts also provide a change of pace, from the sassy title track to the hard-driving "Running With The Night." But there are also several cuts that should please Richie's ballad fans, notably the poignant "Hello." Richie's first solo album rode the top 10 for six months and produced three top five singles. This could easily do as well.



CARPENTERS—Voice Of The Heart, A&M SP4954. Produced by Richard Carpenter. This is a collection of previously unreleased studio tracks cut between 1976 and April, 1982, 10 months before Karen Carpenter's death. It's the duo's strongest album in a decade and contains a few cuts that rank with their all-time best. The most radio-worthy are "Two Lives," a rock-edged ballad previously recorded by Bonnie Raitt; "Your Baby Doesn't Love You Anymore," a brooding, slow-boil pop piece in the tradition of "Hurt So Bad," and "Make Believe It's Your First Time," the soft reflective ballad which is the first single. But the most gripping cut is "Ordinary Fool," a Paul Williams ballad which features the bluesiest vocal of Karen's career.

stretched out for a fresh batch of material; the result is one of their best LPs yet. It's stronger, more confident, more diversified, and allows each Oak to shine at the mike. From "In The Pines" to "Ain't No Cure For The Rock And Roll," "Deliver" does exactly what it promises to the fullest.

CRYSTAL GAYLE—Cage The Songbird, Warner Bros. 23958. Produced by Jimmy Bowen. Far from being caged this songbird has taken flight with renewed strength and vigor. Her song choices are varied and excellent, ranging from the Elton John/Bernie Taupin/Davey Johnstone title cut to the stunning "Me Against The Night" to "The Sound Of Goodbye." Gayle has never sounded better or more commercial.

T.G. SHEPPARD—Slow Burn, Warner Bros./Curb 23911. Produced by Jim Ed Norman. While T.G. has had consistent chart success, his material has sometimes tended toward the lightweight. Not this time: new producer Norman has wasted no time pairing Sheppard with enough powerful songs to prove he can deliver a strong, impressive vocal performance if given the opportunity. There are a lot of good things about this LP, but the best is hearing Sheppard sound so expressive and eloquent.

JOHNNY LEE—Greatest Hits, Warner Bros. 239671. Various producers. Lee's ingratiating voice ranges here over all the chart favorites he's had since (and including) "Lookin' For Love." Among the demonstrable standouts are "Cherokee Fiddle," "Bet Your Heart On Me" and "Pickin' Up Strangers." This is a consistently strong collection.

GAIL DAVIES—What Can I Say, Warner Bros. 239721. Produced by Gail Davies. There's precious little conventional country music in this album, but the consistently strong lyrics and Davies' treatments leave nothing to complain about. Best cuts are "You're A Hard Dog (To Keep Under The Porch)," "It's You Alone," "This Boy In You Is Showing" and "Boys Like You."

JIM GLASER—The Man In The Mirror, Noble Vision 2001. Produced by Don Tolle. As a solo artist, Glaser's much more stylized and pop-oriented than his work with the Glaser Brothers might suggest. This 11-cut LP is Noble Vision's first, and it's a winner, stylishly produced with obvious forethought on material and arrangement. Besides Glaser's own original, "Woman, Woman," a hit for Gary Puckett, it introduces a fine new writer, Tony Arata, whose "Pretend" is a standout.

SWINGRASS '83, Antilles AN 1014. (Island). Produced by Buell Neidlinger. This latest foray into fusing jazz with string band techniques takes a fresh tack, thanks to leader Buell Neidlinger, a multi-faceted bassist, who's explored the terrain in earlier live work. Here, with frequent partner Marty Krystall on sax and a crack band including Richard Greene (violin), Andy Statman (mandolin), Peter Erskine (drums) and the late Peter Ivers on harmonica, Neidlinger rewires Ellington, Monk, sideman Ivers and his own writing to exhilarating effect.

First Time Around

CYNDI LAUPER—She's So Unusual, Portrait BFR 38930 (CBS). Produced by Rick Chertoff. Suggesting a fevered cross between Lene Lovich and Chrissie Hynde, this former vocalist with Blue Angel makes a splashy solo debut squarely aimed at the post-punk market. The songs alone could spell a successful career launch, given a strong array of sources from Jules Shear ("All Through The Night"), Prince (another cover of "When You Were Mine") and Robert Hazard to solid originals by Lauper and various collaborators. It's Lauper's impassioned vocal attack that will draw attention, however.

STREETS—1st, Atlantic 80117. Produced by Neil Kernon. A new pop/rock quartet led by former Kansas keyboard player Steve Walsh, Streets kicks off its recording career with its own confident twists on time-honored arena rock: Walsh's vaulting singing style provides a familiar lure, while his surging synthesizer and organ are well matched by Mike Slamer's hard rock guitar pyrotechnics. Material sticks to romantic musings for the most part, typified by the urgent, uptempo "If Love Should Go," just one of several probable AOR automatic adds.

MIDNIGHT OIL—10, 9, 8, 7, 6, 5, 4, 3, 2, 1, Columbia BFC 38996. Produced by Nick & Midnight Oil. Already a cause celebre in Australia, this quintet infuses its moody, synthesizer/guitar settings with edgy, passionate vocals from Peter Garrett, whose often biting delivery more than compensates for their modest range. The music's most striking feature, however, is its emphatic air of protest, as Garrett moves from abstracted alienation to pointed comments on imperialism, capitalism and other perceived ills, especially on "Short Memory," "Read About It" and "US Forces." Radio will respond to the music, if not the message.

JASON AND THE NASHVILLE SCORCHERS—Fervor, Praxis PR6654. Produced by Warner Hodges & Jim Dickinson. If Hank Williams had emerged in the '80s, would he have done it this way? A captivating live band, the Scorchers meld country with punk in a surprisingly workable fashion. Yet, they make it plain with their second EP that they're more interested in longevity than gimmickry. Five of the six tracks are solid originals, with R.E.M.'s Michael Stip cowriting one tune and kicking in vocals on another. Contact P.O. Box 120235, Nashville, Tenn. 37212

ICEHOUSE—Fresco, Chrysalis 5V 41436 (CBS). Produced by Iva Davies & Keith Forsey. This second 12-inch sampler from the Australian band's "Primitive Man" album (1982) adds two unreleased tracks, most noteworthy being "Break These Chains," which adds more urgency to Iva Davies' otherwise elegant sense of modern

rock. Comparisons to Roxy Music continue to abound here and on the now familiar "Hey Little Girl" and "Street Cafe," both reprised here.

Billboard's Recommended LPs

pop

MICHAEL GREGORY—Situation X, Island 90110 (Atlantic). Produced by Nile Rodgers. Drummer Tony Thompson anchors this promising label debut by Gregory, a distinctive singer-songwriter and guitarist. The disk is typically progressive Island Records music—it fits no format, although "Can't Carry You" merits a serious top 40 listen.

TOOTS & THE MAYTALS—Live At Reggae Sunsplash, Sunsplash RS 8901; **CHALICE**—Live At Reggae Sunsplash, RS 8902; **YELLOWMAN**—Live at Reggae Sunsplash RS 8903; **BEST OF THE FESTIVAL—DAYONE**, RS 8904. Produced by Synergy Productions, Ltd. This series was recorded live at Reggae Sunsplash, Montego Bay, Jamaica, August, 1982. Toots Hibbert leads the Maytals through "Pressure Drop" and "Monkey Man," Chalice stars on Marley's "Road Block," and Winston "Yellowman" Foster stars on "Jah Jah Made Us For A Purpose"—as Silver Spring, Md.-label Sunsplash adds to reggae music and history.

black

MAJOR LANCE—The Major's Back, Kat Family FZ 38898 (CBS). Produced by Major Lance & Michael L. Sullivan. The good Major updates Curtis Mayfield's "The Monkey Time" and "Gypsy Woman," Eddie Floyd's "I've Never Found A Girl," and brings himself up-to-date with impact on "Power of Love." Here's an oldie-but-not-moldy who hasn't lost the spark to turn out a Southern-tinged soul cooker with energy and conviction.

THE JONES GIRLS—On Target, RCA AFL1-4817. Produced by Robert Wright & Fonzi Thornton. The trio debuts on RCA with that increasingly distinctive Wright/Thornton sound, itself a blend of Chic and Solar influences. Best are the uptempo tunes, in which the singers get to exercise their impressive harmonies: "I Can Make A Difference," "2 Win U Back" and the title track.

BERNARD WRIGHT—Funky Beat, Arista AL8-8103. Various producers. Wright is clearly an artist in transition, tackling beat-box music, straight-ahead acoustic jazz (Clifford Brown's "Joy Spring"), and a pretty urban ballad ("Won't You Let Me Love You"). A commitment to his style should result in a more balanced offering on his next effort.

jazz

ROB MCCONNELL & THE BOSS BRASS, Vols. 1 & 2, Pausa PR7148-49. Produced by Jack Richardson, David Greene. Canada's most renowned big band again impresses with superb charts and enthusiastic, modern sounding playing with the leader's virile valve trombone dominating the recital. Marketed by Pausa in two separate LPs, McConnell's music features five trumpets and five trombones, a powerful combination. A 17-minute suite, "Pellet" by Ian McDougall, is offered in Vol. 2. Highly recommended.

STEPHANE GRAPPELLI—Stephanova, Concord Jazz CJ225. Produced by Carl E. Jefferson. Accompanied only by guitarist Marc Fosset, the venerable hot fiddler reels off a dozen classy cuts, all taped last June in Vancouver. The melodies range from Miles Davis to Edvard Grieg, and Grappelli plays them all well against a lightly swinging rhythm background. Fosset's own "Fulton Street Samba" and "Stephanova" are among the titles. A strong entry.

JUDY ROBERTS—Trio, Pausa PR7147. Produced by Judy Roberts, Jeff Hamilton, Ray Brown. A Chicago singer of undeniable talents, Roberts also plays piano on her 11 songs with Hamilton on drums and Brown on bass. She is particularly effective with "I Got It Bad," "Crazy," "You'd Be So Nice To Come Home To" and "Teach Me Tonight." Pausa may have a coming star in this young lady of unusual sensitivity and range.

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**—Other releases predicted to reach the chart in the format listed; also, other singles 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).

OLIVIA



THE NEW SINGLE FROM OLIVIA NEWTON-JOHN

TWIST OF FATE

MCA-52284

PRODUCED BY DAVID FOSTER • ENGINEERED & MIXED BY ALBERTO GATICA • WRITTEN BY STEVE KIPNER & PETER BECKETT

FROM THE FORTHCOMING SOUNDTRACK ALBUM
AND 20TH CENTURY FOX MOTION PICTURE
STARRING JOHN TRAVOLTA & OLIVIA NEWTON-JOHN

SOUNDTRACK FEATURED ON CINEMAX ALBUM FLASH NOV. 25



MCA-6127

MANAGEMENT: ROGER DAVIES

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U.S. Appeals Court: Publishers Lose \$\$ On Recaptured Songs

• Continued from page 1

"Who's Sorry Now?," Snyder's portion of which was recaptured by his estate in 1980 (Burt Kalmar and Harry Ruby were co-authors of the song). NMPA had filed an amicus brief on behalf of the Mills position.

Under provisions of the 1976 Copyright Act, which took effect in January, 1978, authors or their estates can recapture from publishers songs for a 19-year extension period beyond the 56 years of copyright protection granted by the Copyright Act of 1906.

This provision opened the floodgates of termination procedures, in which thousands of songs have been recaptured. Although many of the latter copyrights have remained, under new deals, with publishers controlling the copyright prior to termination, the appeals court decision is seen as giving songwriters greater bargaining power after exercising rights of termination.

Among those hailing the decision is George David Weiss, president of AGAC/The Songwriters' Guild, which mounted a fund-raising campaign among its writer members to aid in the appeals process. The organization has also filed thousands of termination notices on behalf of its members.

"The court of appeals," says Weiss, a songwriter himself, "agreed with AGAC's long-held position that the termination provisions in the 1976 Act were primarily intended to benefit writers..."

Miriam Stern, an agent for writers or their estates seeking terminations, remarks, "Thank God! Another victory for songwriters. The 1976 Copyright Act gave another chance for writers. What good is termination if it's not totally for the writer's benefit?"

Johnny Bienstock, who along with his brother Freddy has been active in making deals on terminated songs,

says his company, E.B. Marks Music Co., in partnership with the Rodgers & Hammerstein Office, is "absolutely delighted" with the decision. He draws an analogy in defense of the appeals court decision: "If I buy a house, does the previous owner have rights to collect rent from tenants who signed their leases before I bought it?"

The decision by the appeals court can be appealed to the U.S. Supreme Court, but a spokesperson for Mills Music, a division of Belwin-Mills, says the firm has "no comment" on the reversal, indicating that a decision whether to appeal awaits the return of its vice president, Burt Litwin, from abroad at the end of this month.

In striking down Judge Weinfeld's decision, the appeals court also contended that Mills is "not a utilizer of a derivative work. The only derivative works in question are sound recordings owned by record companies whose rights are not at issue. All that Mills did was to utilize the underlying copyright when it owned it by licensing others to create and utilize derivative works."

The judges suggested that if Mills did attempt to "utilize" any of the derivative works itself, "for example by selling copies of phono records of the copyrighted derivative works to the public... it would be infringing..."

In conclusion, the judges claimed that the termination provision of the 1976 Act marked "a break with a 200-year-old tradition that has identified copyright more closely with the publisher than with the author. By ruling as we do... we affirm this Congressional purpose, while assuring that creators holding derivative copyrights retain the protection Congress gave them in the derivative works exception, and while recognizing the interests of the publishers and of the public as defined and balanced by Congress in the 1976 Act."

WLUP TWITS WMET

Chicago Stations In Vid War

• Continued from page 14

have a little fun?" A little fun and a lot of production netted Solk an interesting parody.

Perfectly in synch with the video, WLUP listeners are treated to another version of the WMET story. When the "Less Talk" graphic appears on the screen "the girl on our spot says 'Less talk because they have nothing to say.'" When the video shows "More Rock," "We're saying 'Yeah, more rock, that's a joke.'

"I hope nobody thinks it's vindictive," says Solk, who was looking for a temporary solution. "What we real-

ly want is to discourage another station from buying time on the show. It's absurd we'd have to buy exclusivity on something we promote continually."

In any case, turnaround is fair play. Earlier this year WMET gave out the answers to the Loop's \$100,000 giveaway on the air.

JVC Readies Editing System

TOKYO—JVC here is launching a new VHS video editing system for professional and institutional users, which will be on sale in the U.S. and Europe at the beginning of next year. Production volume will be 1,000 sets a month.

The system consists of the BR-8600 commercial recorder with electronic editing function (\$2,350), the RM-86 automatic editing control unit (\$1,050) and the BR-6200 two-track portable recorder (\$950).

Also due on the market in January is the GX-S700 professional video camera, weighing under four kilograms. Price will be \$1,490, and JVC plans to produce around 2,000 a month.

ADMIN ASST MUSIC INDUSTRY

Midtown company in music industry seeks well organized, flexible individual who can work under pressure and handle busy phones. Typing 50wpm. Please send resume & salary requirements in confidence to: Suite 3900, 1515 Broadway, New York, NY 10036. No telephone calls, please.

Chartbeat

• Continued from page 6

RCA's third No. 1 hit so far this year, following Daryl Hall & John Oates' "Maneater" and Eurythmics' "Sweet Dreams."

★ ★ ★

Get Cultured: **Culture Club's** "Karma Chameleon" this week becomes the first single to log five weeks at No. 1 in the U.K. since the **Human League's** "Don't You Want Me" nearly two years ago. The group also debuts at No. 1 on the British album chart with "Colour By Numbers."

Culture Club is also doing well on this side of the Atlantic. "Church Of the Poison Mind" leaps to number 40 in its second week on the Hot 100, looking to become the group's fourth consecutive top 10 single.

★ ★ ★

Vets Return: Two albums break into the pop top 10 this week, both by superstars who had fallen short of the top 10 with their last couple of releases. **Kenny Rogers'** "Eyes That See In The Dark" (RCA) jumps to number nine, becoming his first top 10 since 1981's "Share Your Love." And **Linda Ronstadt's** "What's New" (Asylum) moves up to 10, putting her back in the top 10 for the first time since "Mad Love" in 1980.

HOME MARKET SURGE

Adam, IBM Spur Software Plans

• Continued from page 1

With these well-known firms entering the low-end arena, a software shakeout in the home computer arena nears. Newly formed home management software makers such as Microsoftware International as Continental Software, along with the entertainment companies now starting to market management products, will need to gear up for competition from the well established high-end software makers.

Apple is also rumored to be spotlighting consumers for its computers. It is believed that its game plan is to launch the "Macintosh" as a business machine and target the Apple II line of computers toward the home market after a price drop. Coleco's Adam epitomized this increase in home management applications when the firm announced that the \$600 computer includes built-in word processing, a printer and a programming language.

Despite controversy surrounding the way Adam was first unveiled to the marketplace, many of the manufacturers here said they are now looking to convert existing programs or make new software for that machine. Beth Dierks, a sales representative for Lexisoft Inc., reported that its business word processing package, "Spellbinder," is being converted to work on the Coleco.

Many of the firms said that home management/productivity software will cost less than \$200. And entry into the marketplace would be simple, as most of the firms already distribute through Softsel, SKU and Micro D, three of the larger software distributors.

These distributors have been soliciting, and in some cases doing the rackjobbing, for record book department store retail outlets, which are slated to be the major sellers of this new plethora of home management product.

Ashton-Tate, which recently introduced "Friday," a scaled-down version of its database package "Base

Ronstadt has even managed to crack the Hot 100 with the "What's New" title track, which pops on at 84.

★ ★ ★

CBS Monopoly: CBS has an impressive four of this week's top five pop albums. A&M is on top for the 14th week with the **Police's** "Synchronicity," but after that it's CBS all the way with **Michael Jackson and Quiet Riot** (both Epic) and **Billy Joel and Bonnie Tyler** (both Columbia).

Billy Joel also returns to the top 10 on the singles chart with "Uptown Girl," just one week after "Tell Her About It" completed its seven-week run.

★ ★ ★

We Get Letters: Craig Sherman, program director of WSUH-AM in Oxford, Miss., has had his eye on the clock lately. And with good reason.

"For the week ending Oct. 8, a new record has been set for the top four records having the longest total time. The top four songs ("Total Eclipse Of the Heart," "Making Love Out Of Nothing At All," "King Of Pain" and "True") have a total time of almost 20 minutes, averaging out to about five minutes per song.

"The big question: Is a major revision of pace clocks in order? (And they said "Hey Jude" was a fluke.)"

Heartland Beat

• Continued from page 6

Schmitz describes NARAS' eventual goal as a music community solidarity on the order of Nashville's Music Row—a physically centralized headquarters for the people of the industry whose proximity would promote "more formal organization based on informal communication." Schmitz says NARAS plans to contact the city's offices of Economic Development and Urban Renewal to discuss the possibility of a "Music Row" setup in Chicago.

"People in the industry here may not want to cooperate," Schmitz acknowledges. "They may be satisfied with the way things are. But the entertainment business suffers by their strictly competitive approach. The whole industry would gain power, muscle and stature if we respected competitive instincts while keeping communications open. There's no reason why Chicago can't support a large, diversified entertainment community."

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

II," specifically addressed the needs of the consumer arena when making development decisions on the package. Explained a spokeswoman for the company, "The home market needs a lot of educating. They are casual computer users who want to go home, turn on the computer and use it. They are not hobbyists or technology experts who want to (tinker) with a machine."

Although some of these companies denied that the IBM rumors precipitated their entry into the home area, most admitted that the rumors provided impetus to complete the software by late fall. "I guess IBM truly leads the marketplace, but I don't want to believe this because I don't think IBM makes the best machine at its price," lamented Lexisoft's Dierks.

Peachtree's Bralliar said that when IBM rolls out its machine, it will "legitimize" the home microcomputer market. Consumers will suddenly feel they can justify buying a computer, he suggested: "IBM's entry to the consumer market will have more of an effect than when it entered the business market."

The day after IBM introduced the Personal Computer during the fall of 1981, Bralliar noted, Apple Computer Inc. took out a full-page advertise-

ment in the Wall Street Journal thanking IBM for the microcomputer. "The IBM Personal Computer legitimized the idea of using microcomputers in business. Suddenly it was okay to buy a computer for one's business."

Said Tony Roummell of newly formed Mainstreet Software, "People will buy anything that has the IBM label on it." Roummell's company was started by business software consultants to make a line of home management and small business software. Mitch Kapor, president of Lotus, added that the company's business software is already being used in homes. "We would scale down our program for a low-end computer from IBM."

Other companies, such as Software Publishing and Microsoft, have lower-priced productivity packages that consistently appear on Billboard's home management computer chart.

A recently concluded research study in which some 10,000 computer homes were polled revealed that computers owners are investigating applications beyond games and education. The study, headed by Bill Coggshall, president of Creative Think, predicted that home management software will flourish as soon as the first quarter of 1984.



THE BEACON BECKONS—Atlantic/Cotillion artist Stacy Lattisaw relaxes after her recent performance at the Beacon Theatre in New York. Shown from left are Atlantic/Cotillion's local promotion rep Clarence Bullard; Lattisaw; Cotillion's Rita Roberts; and Atlantic's director of national publicity Simo Doe and publicity manager Horace Burrell.

FOR WEEK ENDING OCTOBER 29, 1983

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	18	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		36	33	7	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		72	57	12	KANSAS Drastic Measure CBS Associated QZ-38733	CBS			
2	2	45	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 3	37	40	14	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA		8.98	BLP 6	73	64	37	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
3	3	28	QUIET RIOT Metal Health Pasha BFZ 38443	CBS	▲			38	36	16	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL		9.98		74	143	2	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA		8.98	
4	4	11	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			39	42	5	RAINBOW Bent Out Of Shape Mercury 815035-1M1 (Polygram)	POL		8.98		75	63	29	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
5	6	13	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	●			40	34	12	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS				76	77	13	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 16
6	7	39	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		41	92	2	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 18	77	69	9	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 11
7	5	27	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 33	42	37	43	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS			BLP 62	78	88	4	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
8	9	11	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		43	NEW ENTRY		GENESIS Genesis Atlantic 80116	WEA		8.98		79	98	3	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS			
9	12	6	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA		8.98	CLP 1	44	54	4	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				80	81	20	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98	
10	11	5	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA		8.98		45	50	13	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 7	81	83	24	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS	●		BLP 5
11	8	23	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98		46	48	32	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	82	93	7	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		6.98	
12	10	14	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA		8.98		47	39	7	HEART Passionworks Epic QE-38800	CBS				83	84	6	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100 CAP			8.98	
13	16	28	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		48	49	10	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 9	84	85	7	ASHFORD & SIMPSON Highrise Capitol ST-12282	CAP		8.98	BLP 14
14	13	18	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		49	47	26	MEN AT WORK Cargo Columbia QC 38660	CBS				85	73	53	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
15	18	19	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	BLP 64	50	51	9	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 4	86	91	4	X More Fun In The World Elektra 60283	WEA		8.98	
16	17	10	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 1	51	126	2	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98		87	134	4	KLIQUE Try It Out MCA 39008	MCA		8.98	BLP 17
17	15	8	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98		52	53	6	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824 RCA			9.98		88	90	56	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
18	27	3	PAT BENATAR Live From Earth Chrysalis FV41444	CBS				53	59	4	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	BLP 38	89	86	70	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
19	22	15	SPANDAU BALLET True Chrysalis BGV-41403	CBS				54	65	3	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA		8.98		90	75	23	FASTWAY Fastway Columbia BFC 38662	CBS			
20	25	6	BIG COUNTRY The Crossing Mercury 812870-1 Polygram	POL		8.98		55	70	3	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)	CBS				91	71	8	PHILIP BAILEY Continuation Columbia FC 38725	CBS			BLP 19
21	19	13	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	▲	8.98		56	41	15	TACO After Eight RCA AFL1-4818	RCA		8.98		92	80	17	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98	
22	20	27	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 70	57	44	27	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		93	79	75	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
23	23	23	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98	BLP 67	58	55	9	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 10	94	96	9	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 20
24	24	11	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA		8.98		59	60	4	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98		95	78	29	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 36
25	21	18	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			60	46	20	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 28	96	89	10	BETTE MIDLER No Frills Atlantic 80070	WEA		8.98	
26	14	8	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP		8.98		52	8		JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98		97	74	11	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA		8.98	
27	35	3	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98		62	56	19	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98		98	155	2	SURVIVOR Caught In The Game Scotti Bros. QZ 38791 (Epic)	CBS			
28	30	12	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 8	63	45	15	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS				99	180	2	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 35
29	28	10	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA		8.98		64	66	6	SOUNDTRACK Mike's Murder-Joe Jackson A&M SP-4931 RCA			8.98		100	102	54	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 46
30	31	50	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 25	65	62	21	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP		8.98		101	106	4	MICHAEL SEMBELLO Bossa Nova Hotel Warner Bros. 1-23920	WEA		8.98	BLP 53
31	29	16	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 21	66	67	16	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA	●	8.98		102	105	7	AGNETHA FALTSKOG Wrap Your Arms Around Me Polydor 813242-1 (Polygram)	POL		8.98	
32	26	8	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98		67	68	33	U2 War Island 90067 (Atco)	WEA	●	8.98		103	112	8	Y&T Mean Streak A&M SP-6-4960	RCA		6.98	
33	43	3	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98		68	58	37	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98		104	108	7	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL		8.98	BLP 12
34	32	37	JOURNEY Frontiers Columbia QC 38504	CBS	▲			69	61	21	THE KINKS State Of Confusion Arista AL 8-8018	RCA		8.98		105	109	25	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 15
35	38	8	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 2	70	76	3	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98		106	107	4	BOB JAMES Foxye Columbia FC 38801	CBS			BLP 48
								71	72	8	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS				107	111	28	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			

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

OCTOBER 29, 1983, BILLBOARD

Market Quotations

As of closing, Oct. 18, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	1/4	Altec Corporation	—	179	5%	1/2	5%	- 1/8
69%	48%	ABC	-11	722	64 1/4	63 1/2	63 1/2	- 3/8
46 1/2	30%	American Can	24	586	43 3/4	43 1/4	43 1/4	- 1/4
17 1/4	8 1/2	Armstrong Int'l	10	4	13 1/4	13	13	- 1/4
81 1/4	55	CBS	14	439	77 3/4	76 3/4	76 3/4	- 3/8
65	16 1/2	Coleco	7	5962	29 1/2	27 3/4	28 3/4	+ 7/8
9%	6%	Craig Corporation	—	19	7 1/2	6%	6%	- 1/4
84 3/4	55 1/2	Disney, Walt	21	1299	63 3/4	62 5/8	62 3/4	- 3/8
6 1/4	3 3/4	Electrosound Group	—	7	4 3/4	4 1/2	4 3/4	+ 1/8
30 1/2	16 1/2	Gulf + Western	—	2023	27 1/2	27	27 1/4	- 1/4
35 1/2	18	Handleman	14	48	31 3/4	31 1/2	31 1/2	- 1/2
12 1/4	6	K-Tel	—	—	—	10 1/4	—	—
77 3/4	47 1/4	Matsushita Electronics	19	239	71 1/2	69	69	- 3
16%	6 1/2	Mattel	—	799	7%	7 1/2	7 1/2	- 1/4
42 1/2	32 1/2	MCA	9	640	36 1/2	35 3/8	36	Unch.
90 1/2	72 1/2	3M	15	2022	86 1/2	85 1/4	85 7/8	- 1/4
150	82	Motorola	31	4610	149 1/2	142	142 1/2	- 2 3/4
73 3/4	47	No. American Phillips	12	163	74 1/2	72 3/4	72 3/4	- 5/8
15 1/4	3%	Orrox Corporation	—	86	3 3/4	3 1/2	3%	- 1/4
26	18	Pioneer Electronics	—	2	23 1/4	23 1/4	23 1/4	- 5/8
35 1/2	13 1/4	RCA	19	4050	33 3/4	32	32 3/4	-1
16 1/4	12%	Sony	35	2163	15%	15 1/2	15 1/4	- 1/2
34 1/2	25%	Storer Broadcasting	—	1009	33 1/2	32 1/4	32 1/4	- 3/4
6%	2%	Superscope	—	29	4%	4%	4%	Unch.
57	38	Taft Broadcasting	13	53	52 1/4	51 3/4	52 1/4	+ 1/4
35 1/4	19 1/2	Warner Communications	15	5388	24 3/4	23 3/4	23 3/4	+ 1/4
14%	8 1/4	Wherehouse Entertain.	26	611	13%	12%	13%	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Josephon Int'l	111	12 3/4	13 1/4
Certron Corp.	111	3 3/4	3%	Recoton	18	7 1/2	8
Data Packaging	14	6	6 1/2	Schwartz Bros.	—	2 3/4	3 1/2
Koss Corp.	45	6	6 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Executive Turntable

Continued from page 4

turing control manager in the government electronics group of Texas Instruments. Dodgen was an Independent Life Insurance agent . . . In Sunnyvale, Calif., **David Ruckert** has been appointed senior vice president of Atari product management. He was senior vice president of entertainment software for the company . . . Baltimore-based Flite Three Recordings Ltd. has appointed **Michael Kelly** audio engineer. He was manager of duplication services for the studio.

Related Fields

Bobbie Halfin has joined Straight Arrow Publishers, Inc., New York, as advertising promotion director for Rolling Stone and Record magazine. She was a fashion marketing representative for Playboy and sales development manager for Glamour . . . **Gloria Leschen** has been appointed national accounts director for Music Connection, a record production house in New York. She was director of production and creative services at Hammond Music . . . **Greg Phifer** has been named national promotion director for Nightmare Inc., Journey's management company. He was a local promotion director for Atlantic Records . . . **Ernie Campana** has left his post as advertising director for Wherehouse Entertainment.

New Companies

Body Rock, a record label aimed at the 20- to 30-year-old black audience, formed by Tom Silverman. First release is "Frankenstein 1984" by Edgar Winter. 1747 First Ave., New York, N.Y. 10128; (212) 348-4867.

Davis. First release is a one-hour edit of NASA space footage. 339 E. 9th St., #1D, New York, N.Y. 10003; (212) 475-1514.

★ ★ ★

Fly-By-Nite Ltd. a management company, formed by Gene D. Totten. First signing is the fusion quartet Fire & Ice. 500 Glendale Ave., Appleton, Wisc. 54911; (414) 734-3933.

★ ★ ★

High Tone Records, a production and marketing company, formed by Bruce Bromberg, Dennis Walker and Larry Sloven. First releases are LPs by the Robert Cray Band and Doug MacLeod. P.O. Box 8064, Emeryville, Calif., 94662; (415) 521-8357

★ ★ ★

Hollywood Productions, a sound reinforcement, record production and concert promotion company. P.O. Box 100, Bridge City, Tex. 77611; (409) 735-9407.

★ ★ ★

Magick Records, formed by H.J. Heard. First release is a single by the Secret Weapons entitled "Loveland." 533 W. 42nd Place, Los Angeles, Calif. 90037; (213) 234-0578.

★ ★ ★

New York Music Co., formed by Sid Bernstein and the New York Land Company. First release is a single by Nora entitled "Matter Of Time." 29 W. 57th St., New York, N.Y. 10019; (212) 980-4649.

★ ★ ★

Combined Music Services, a repair company for hi-tech electronic keyboards, synthesizers and amplifiers, formed by Stephen Priest. The Music Building, 251 W. 30th St., New York, N.Y. 10001; (212) 947-0850.

Commercial Audio Production, a multi-media production house specializing in service to radio stations and advertisers, formed by Chris Roberts and Leon Giannakeff. First production is "The Saturday Night Oldies Show." 6510 Hadley Farm Lane, Suite 205, Fort Wayne, Ind. 46815; (219) 485-5252.

Darryle Grant Productions, a record production and consulting firm, formed by Darryle Grant. 7800 Woodman Ave., Suite 20A, Panorama City, Calif. 91402; (213) 785-0731.

Eramica Records, an independent label, formed by Ed Freedman. First release is "Car Mechanic," a single by Jolie. P.O. Box 1062, New York, N.Y. 10028; (212) 678-7426.

Eyes Only Video, formed by Bill

Industry Events

Oct. 25-Nov. 1, **TELECOM '83**, Geneva.

Oct. 26-27, **Sizzle/West** conference & exhibition, San Jose Convention Center, San Jose, Calif.

Oct. 26-27, **Canadian Independent Record Production Assn. Music Video Production & Marketing Symposium**, Royal York Hotel, Toronto.

Nov. 1-3, **Atlantic City Cable Show**, Atlantic City Convention Hall, Atlantic City, N.J.

Nov. 1-4, **VIDEXPO '83**, third International Video and Telecommunications Market, Condesa Del Mar, Acapulco.

Nov. 2-4, **NARM One Stop Conference**, LaPosada, Scottsdale.

Nov. 2-4, **Electronics Displays**, Kensington Exhibition Centre, London.

Nov. 2-6, **Golden Sheaf Awards**, the 19th Yorkton Short Film and Video Festival, Yorkton, Canada.

Nov. 3-5, **National Black Programming Consortium**, Chase Park Plaza, St. Louis, Mo.

Nov. 3-6, **Electronic Fun Expo**, New York Coliseum, New York City.

Nov. 3-6, **National Home Electronics Show**, Arlington Park Race Track Expo Hall, Arlington, Ill.

Nov. 4-6, **Black Music Assn. fifth conference**, New York Sheraton Center.

Nov. 7-10, **American Market for International Programs**, Miami Beach, Fl.

Nov. 9-11, **26th Annual International Film & TV Festival** of New York, Sheraton Center.

Nov. 10-13, **14th Annual Loyola Radio conference**, Hotel Continental, Chicago.

Nov. 11-14, **The Advanced Technology Computer & Electronics Show**, San Diego Convention Center.

Nov. 15, **Muscle Shoals Music Assn. Songwriter Showcase**, Norton Auditorium, Florence, Ala.

Nov. 15, **Southern California Cable Assn. luncheon meeting**, Airport Hilton Hotel, Los Angeles.

Nov. 17-19, **Billboard's fifth annual Video Music Conference**, Huntington Sheraton, Pasadena.

Nov. 18-20, **Entertainment Expo '83**, Municipal Auditorium, Nashville.

Nov. 18-20, **L.A. Music Exposition**, Los Angeles Convention Center.

Nov. 19-20, **7th Annual Songwriters Expo**, Pasadena City College, Pasadena, Calif.

Nov. 21-23, **Videotex Europe '83** international conference and exhibition, The RAI, Amsterdam.

Lifelines

Births

Girl, **Ruth Louise**, to Tom and Lois Adkinson, Oct. 5 in Nashville. He is public relations manager for Opryland USA Inc. there.

★ ★ ★

Boy, **Williams Coker**, to Harry J. and Debra Gandy, Oct. 15 in Los Angeles. He is assistant music director for KUTE and KGFJ there.

★ ★ ★

Girl, **Carrissa Margaret**, to Michael and Sheri Savino, Oct. 7 in Long Branch, N.J. A former road manager for the Doobie Brothers, he is now president of Slagmore Productions in Neptune, N.J.

★ ★ ★

Girl, **Erica Rae**, to Terri and Scott Walker, Oct. 11 in Philadelphia. He is the PD for WCAU-FM there.

★ ★ ★

Girl, **Megan Ann**, to Laurel and Charles Doherty, Oct 5 in Evanston, Ill. He is managing editor of Down Beat magazine.

★ ★ ★

Girl, **Terah Quiana**, to Kay Golesch and Larry Yaroch in Anchorage, Alaska. He is a manager for Budget Tapes & Records there.

★ ★ ★

Girl, **Bethany Carol**, to Anne and Kenneth Voss, Oct. 7 in Mount Prospect, Ill. He is publisher of Illinois Entertainer magazine.

Marriages

Jerry Jaffe to **Celeste Kringer**, Oct. 9 in New York. He is senior vice president, rock division for PolyGram Records.

★ ★ ★

John Thomas to **Ronda Robb**, Oct. 22 in New Chicago, Ind. He is manager of Carousel Records in Lake Wales, Fla.

★ ★ ★

Kim Anderson to **Keith McKenny**,

Oct. 22 in Augusta, Ga. She is assistant manager for Franklin Music there.

★ ★ ★

Trudy Crawford to **Rickey Farley**, Oct. 1 in Anaheim. She is a singles buyer for Music Operators, a jukebox one-stop there.

Deaths

George Liberace, 71, Oct. 16 of leukemia at his home in Las Vegas. He was a violinist and orchestra leader who conducted show bands in Las Vegas hotels. He is survived by his brother, the pianist Lee Liberace, his wife Dora and a sister.

★ ★ ★

Richard C. "Dick" Blake, 62, Oct. 12 after a long illness in Nashville. He ran the Blake International talent agency (separate story, page 61).

★ ★ ★

Louis A. "Larry" Rosen, 59, Oct. 1 at the Thomas Jefferson Hospital in Philadelphia. He founded the Wee Three Record & Sound Shops, a 14-chain retail outlet based in Conshocken, Pa. He is survived by his wife Evelyn, three children, three grandchildren, his father and two siblings.



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 33

Bubbling Under The HOT 100

- 101-PARTY ANIMAL, James Ingram, QWest 7-29493 (Warner Bros.)
- 102-TAKE IT TO THE LIMIT, Willie Nelson & Waylon Jennings, Columbia 38-04131
- 103-NEVER SAY NEVER AGAIN, Lani Hall, A&M 2596
- 104-JULIET, Robin Gibb, Polydor 8-10895-7 (PolyGram)
- 105-DANCIN' WITH MYSELF, Billy Idol, Chrysalis 4-42723
- 106-DON'T COUNT THE RAINY DAYS, Michael Murphy, Liberty 1505
- 107-TELL ME IF YOU STILL CARE, The S.O.S. Band, Tabu 4-04160 (Epic)
- 108-I.O.U., Freeze, Streetwise 2210
- 109-SO MANY MEN, SO LITTLE TIME, Miguel Brown, TSR 828
- 110-BOYS, Mary Jane Girls, Gordy 1704 (Motown)

Bubbling Under The Top LPs

- 201-DEPECHE MODE, Construction Time Again, Sire 1-23900 (Warner Bros.)
- 202-THE LORDS OF THE NEW CHURCH, Live For Today, I.R.S. SP-70037 (A&M)
- 203-THE BREAKS, The Breaks, RCA AFL 1-4569
- 204-SISSY SPACEK, Hangin' Up My Heart, Atlantic America 90100
- 205-EYE TO EYE, Shakespeare Stole My Baby, Warner Bros. 1-23919
- 206-JULUKA, Scatterings, Warner Bros. 1-23898
- 207-GLENN SHORROCK, William Of The Peace, Capitol ST-12222
- 208-RANDY CRAWFORD, Nightline, Warner Bros. 1-23976
- 209-DANNY SPANOS, Passion In The Dark, Epic 85E-38805
- 210-PAUL KANTNER, The Planet Earth Rock And Roll, RCA AFL1-4320

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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP/ Country LP Chart
108	101	86	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 23
109	104	81	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
110	87	8	CHEAP TRICK Next Position Please Epic FE-38794	CBS			
111	110	38	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 4
112	103	5	COMMODORES 13 Motown 6054ML (MCA)	MCA	●	8.98	BLP 26
113	117	86	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
114	82	11	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA		8.98	
115	99	8	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA		8.98	
116	97	116	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
117	123	3	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 29
118	122	103	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
119	145	3	JOBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98	
120	185	2	SAGA Heads Or Tales Portrait FR 38999 (Epic)	CBS			
121	139	4	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98	
122	120	12	SPYRO GYRA City Kids MCA 5431	MCA		8.98	
123	121	125	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
124	116	14	ARETHA FRANKLIN Get It Right Arista AL8-8019	RCA		8.98	BLP 22
125	115	45	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
126	138	2	ROMAN HOLLIDAY Cookin' On The Roof Jive/Arista 8-8101	RCA		8.98	
127	100	30	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98	
128	124	19	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA		8.98	
129	125	74	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
130	114	29	KROKUS Head Hunter Arista AL 8005	RCA		8.98	
131	133	5	EDDIE RABBITT Greatest Hits-Vol. II Warner Bros. 1-23925	WEA		8.98	
132	119	11	WHAM-U.K. Fantastic Columbia BFC 38911	CBS			
133	130	21	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
134	94	25	ZEBRA Zebra Atlantic 80054	WEA		8.98	
135	127	45	THE FIXX Shattered Room MCA 5345	MCA		8.98	
136	147	2	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS			
137	137	5	THIRD WORLD All The Way Strong Columbia FC38687	CBS			BLP 51

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
138	95	10	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA		8.98	
139	141	9	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	
140	135	38	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
141	113	28	EDDY GRANT Killer On The Rampage Portrait/Ice B6R 38554 (Epic)	CBS	●		BLP 74
142	128	6	HERB ALPERT Blow Your Own Horn A&M SP-4949 RCA			8.98	BLP 49
143	140	32	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL		8.98	
144	NEW ENTRY		AL DI MEOLA Scenario Columbia FC 38944	CBS			
145	157	31	JULIO IGLESIAS Julio Columbia FC38640	CBS			
146	146	5	ADRIAN BELEW Twang Bar King Island 90108 (Atco)	WEA		8.98	
147	150	85	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 43
148	152	117	JOURNEY Escape Columbia TC 37408	CBS	▲		
149	151	31	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98	
150	149	80	TOTO Toto IV Columbia FC 37728	CBS	▲		
151	161	3	WAS (NOT WAS) Born To Laugh At Tornadoes Geffen/ZE GHS 4016 (Warner Bros.)	WEA		8.98	
152	158	491	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
153	153	70	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98	
154	154	5	SOUTHSIDE JOHNNY AND THE JUKES Trash It Up Mirage 90013 (Atco)	WEA		8.98	
155	129	8	AZTEC CAMERA High Land, Hard Rain Sire 1-23899 (Warner Bros.)			8.98	
156	131	22	THE ISLEY BROTHERS Between The Sheets T-Neck FZ 38674 (Epic)	CBS			BLP 27
157	132	54	IRON MAIDEN The Number Of The Beast Capitol ST 12202	CAP		8.98	
158	164	3	DOKKEN Breaking The Chains Elektra 60298-1	WEA		8.98	
159	160	30	KASHIF Kashif Arista AL 8001	RCA		8.98	BLP 29
160	159	16	DIANA ROSS Ross RCA AFL1-4677	RCA		8.98	BLP 47
161	165	69	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
162	170	51	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 13
163	NEW ENTRY		MICHAEL FRANKS Passionfruit Warner Bros. 1-23962	WEA		8.98	
164	163	26	TEARS FOR FEARS The Hurting Mercury 8110391 (Polygram)	POL		8.98	
165	166	136	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 34
166	162	24	THE B-52'S Whammy Warner Bros. 1-23819	WEA		8.98	
167	118	33	STYX Kilroy Was Here A&M SP 3734	RCA	▲	8.98	
168	136	11	TOM TOM CLUB Close To The Bone Sire 1-23916 (Warner Bros.)	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP/ Country LP Chart
169	NEW ENTRY		DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	
170	177	14	THE ALARM The Alarm I.R.S. 7-0504 (A&M)	RCA		5.98	
171	172	26	SERGIO MENDES Sergio Mendes A&M SP 4937	RCA		8.98	BLP 71
172	171	20	LITTLE RIVER BAND The Net Capitol ST-12273	CAP		8.98	
173	NEW ENTRY		ANITA BAKER The Songstress Beverly Glen BG 10002	IND.		8.98	BLP 13
174	144	27	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98	
175	173	77	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
176	179	157	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 58
177	186	2	SLAVE Bad Enuff Cotillion 90118 (Atco)	WEA		8.98	BLP 30
178	184	2	THE STYLE COUNCIL Introducing The Style Council Polydor 815 277-1Y1 (PolyGram)	POL		6.98	
179	178	12	YAZ You And Me Both Sire 1-23903 (Warner Bros.)	WEA		8.98	
180	176	16	ELO Secret Messages Jet QZ 38490 (Epic)	CBS			
181	NEW ENTRY		JOHN ANDERSON All The People Are Talkin' Warner Bros. 1-23912	WEA		8.98	
182	156	23	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 24
183	142	9	ROMAN HOLLIDAY Roman Holiday Jive/Arista JLM 5-8086	RCA		5.98	
184	191	120	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
185	187	3	ANDRE CYMONE Survivor In The Eighties Columbia FC-38902	CBS			BLP 31
186	NEW ENTRY		TOM WAITS Swordfish Trombone Island 90095 (Atco)	WEA		8.98	
187	NEW ENTRY		TOMMY TUTONE National Emotion Columbia FC 38425	CBS			
188	196	49	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98	
189	148	5	INXS Dekadance Atco 7-90115	WEA		4.98	
190	168	4	GANG OF FOUR Hard Warner Bros. 1-23900	WEA		8.98	
191	194	2	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML (MCA)	MCA		8.98	
192	195	3	GARY MORRIS Why Lady Why Warner Bros. 1-23738	WEA		8.98	CLP 14
193	NEW ENTRY		MICHAEL MARTIN MURPHY The Heart Never Lies Liberty LT 51150	CAP		8.98	CLP 56
194	197	2	HELIX No Rest For The Wicked Capitol ST-12281	CAP		8.98	
195	199	25	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		6.98	
196	167	11	ASIA Asia Geffen GHS 2008 (Warner Bros.)	WEA	▲	8.98	
197	188	5	T-BONE BURNETT Proof Through The Night Warner Bros. 1-23921	WEA		8.98	
198	182	23	A FLOCK OF SEAGULLS Listen Jive/Arista JLM-8013	RCA		8.98	
199	169	8	CRYSTAL GAYLE Greatest Hits Columbia FC 38803	CBS			CLP 24
200	174	22	VARIOUS ARTISTS 25 # 1 Hits From 25 Years Motown 6308 ML2	MCA		9.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	17	Andre Cymone	185
Bryan Adams	58	DeBarge	99
Air Supply	8	Def Leppard	6, 113, 143
Alabama	46, 108, 165	John Denver	70
Aldo Nova	179	Al Dimeola	144
Albino	142	Din	62
John Anderson	181	Dokken	158
Animals	115	Duran Duran	73, 129
Ashford & Simpson	84	Sheena Easton	36
Asia	29, 196	ELO	180
Aztec Camera	155	Eurythmics	23
B-52's	166	Agnetha Faltskog	102
Philip Bailey	91	Fastway	90
Anita Baker	173	Fixx	11, 135
Adrian Belew	146	Flock Of Seagulls	198
Pat Benatar	18	Jane Fonda	93
George Benson	60	Aretha Franklin	124
Big Country	20	Michael Franks	163
Black Sabbath	51	Gang Of Four	190
David Bowie	22	Kiss	69
Laura Branigan	127	Klique	37
Jackson Browne	28	Gladys Knight & The Pips	81
Peabo Bryson/Roberta Flack	59	Krokus	130
Jimmy Buffett	59	Huey Lewis And The News	44
Cheap Trick	110	Little River Band	172
Phil Collins	188	Loverboy	25, 118
Commodores	112	Madness	174
Elvis Costello	40	Madonna	139
Culture Club	42	Manhattan Transfer	53
		Mary Jane Girls	105
		Maze	182

Human League	80	Men At Work	49, 89
Billy Idol	71, 125	Men Without Hats	21
Julio Iglesias	145	Sergio Mendes	171
Inns	189	Bette Midler	96
Iron Maiden	65, 157	Midnight Star	37
Isley Brothers	156	Stephanie Mills	104
Michael Jackson	2, 184	Moody Blues	32
Bob James	106	Gary Morris	192
Rick James	16	Motels	27
Al Jarreau	95	Motley Crue	54
Joan Jett And The Blackhearts	66	Eddie Murphy	107
JoBoxers	119	Michael Martin Murphy	193
Billy Joel	4	Anne Murray	117
Elton John	133	Naked Eyes	75
Journey	34, 148	Willie Nelson	147
Kansas	72	Juice Newton	94
Kashif	159	New Edition	61
Kinks	69	Olivia Newton-John	88
Gang Of Four	190	Stevie Nicks	14, 116
Kiss	37	Jeffrey Osborne	45
Klique	37	Graham Parker	97
Gladys Knight & The Pips	81	Pink Floyd	152
Krokus	130	Robert Plant	12
Huey Lewis And The News	44	Police	1, 109, 123, 140, 175
Little River Band	172	Jean-Luc Ponty	138
Loverboy	25, 118	Prince	30
Madness	174	Quarterflash	92
Madonna	139	Queensryche	82
Manhattan Transfer	53	Quiet Riot	3
Mary Jane Girls	105	R.E.M.	195
Maze	182		

Eddie Rabbitt	131	Barbra Streisand	161
Rainbow	39	Style Council	178
Lionel Richie	100	Styx	167
Kenny Rogers	9, 176	Donna Summer	31
Roman Holiday	126, 183	Survivor	98
Romantics	136	Taco	56
Linda Ronstadt	10	Talking Heads	15
Diana Ross	160	T-Bone Burnett	197
Rufus And Chaka Khan	50	Tears For Fears	164
Saga	120	Third World	137
Peter Schilling	121	Tom Tom Club	168
Michael Sembello	101	Toto	150
Shalamar	76	Tubes	149
Carly Simon	78	Tommy Tutone	187
Slave	177	Bonnie Tyler	5
S.O.S. Band	48	U2	67
SOUNDTRACKS:		Various Artists 25 #1 Hits	200
Big Chill	74	Stevie Ray Vaughan	63
Eddie And The Cruisers	55	Tom Waits	186
Flashdance	7	Donne Warwick	169
La Cage Aux Folles	52	Was (Not Was)	151
Mike's Murder	64	Wham-U.K.	132
Staying Alive	38	Hank Williams, Jr.	162
Southside Johnny And The Jukes	154	X	86
Spandau Ballet	19	Y & T	103
Rick Springfield	57	Yaz	179
Spyro Gyra	122	Neil Young	114
Michael Stanley Band	83	Z Z Top	13
Rod Stewart	128	Zapp	77
Stray Cats	26, 153	Zebra	134

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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InsideTrack



SUMMER'S HARVEST—Donna Summer receives the 3M Scotty Award for her self-titled gold Geffen LP. The award results in a \$1,000 donation to the Muscular Dystrophy Assn. and a \$5,000 music scholarship for an aspiring artist of the winner's choice. Pictured at the presentation from left are MD poster child Jamie Loff, Summer 3M Group vice president of magnetic audio-video products Edoardo Pieruzzi, and Karen Sherry, assistant to ASCAP's president.

Jackson, Joel Top Video Nominee List

• Continued from page 1

George Clinton, Herbie Hancock, Elton John, the Kinks, Stevie Nicks, the Pointer Sisters and Will Powers, with three nominations apiece; and Toni Basil, the Eurhythms, Men At Work, The Police, Donna Summer and Bonnie Tyler, with two nominations apiece. In all, 38 artists were nominated.

Columbia Records received the most nominations of any label: 19 for 11 different songs. Epic received 11 nominations, all for Michael Jackson; Warner Bros. six, for six different acts; and EMI America four.

Labels receiving multiple nominations include Arista, Capitol, Geffen, Island, Mercury, Modern, Planet and RCA, with three apiece, and A&M, Atlantic, Chrysalis, MCA and PolyGram, with two apiece.

The nominating committee consisted of Cynthia Friedland, co-producer of "Night Flight," "Radio 1990" and "FM-TV;" Mark Friedman, manager of program planning for Showtime; Lisa Tumbleson, director of intermission programming for Home Box Office; Joe Krause, program director of WAPP New York; Kevin Wendle, producer of "New York Hot Tracks;" Cathy Roszell, director of programming for Atlanta's Video Music Channel; Liz Derringer, music writer and tv host; Vic Garbarini, executive editor of Musician magazine; Bruce Apar, editor and publisher of Home Viewer; and Michael Shore, Rolling Stone contributor and author.

From Billboard magazine, committee members were editor Adam White, video editor Laura Foti, black music editor Nelson George and associate video editor Faye Zuckerman.

Every video clip released after Aug. 1, 1982 was eligible for award

consideration; no official submission of clips was necessary. Winners will be chosen by ballots which must be postmarked no later than Nov. 4. They will be announced at an awards ceremony to close the Video Music Conference Saturday evening, Nov. 19. Nominees include the following:

• Best long-form video: "Word Of Mouth," a total video concept by Toni Basil distributed by Chrysalis Video; "The Compleat Beatles," produced by Delilah Films in association with Patrick Montgomery and Archive Films and directed by David Silver, distributed by MGM/UA Home Video; "Daylight Again," starring Crosby, Stills & Nash, produced by Neal Marshall and directed by Tom Trbovich, distributed by MCA Home Video; "Duran Duran," produced by EMI Music Video and directed by Russell Mulcahy, distributed by Thorn/EMI Home Video; "This Is Elvis," produced and directed by Malcolm Leo and Andrew Solt, distributed by Warner Home Video; and "The Who Rocks America 1982," produced by Jack Calmes and directed by Richard Namm, distributed by CBS/Fox Video.

• Best video clip overall: "Beat It," Michael Jackson; "Billie Jean," Michael Jackson; "Pressure," Billy Joel; "I'm Still Standing," Elton John; "Come Dancing," the Kinks; and "She Works Hard For the Money," Donna Summer.

• Best performance by a group: "Peek-A-Boo," Devo; "It's A Mistake," Men At Work; "I'm So Excited," the Pointer Sisters; "Sexy & Seventeen," the Stray Cats; "Gimme All Your Lovin'," ZZ Top; and "It's Raining Men," the Weather Girls.

• Best performance by a female artist: "Solitaire," Laura Branigan; "Love Is A Stranger," Annie Lennox (the Eurhythms); "Stand Back," Stevie Nicks; "Goodbye," Linda Ronstadt; and "Total Eclipse Of The Heart," Bonnie Tyler.

• Best performance by a male artist: "China Girl," David Bowie; "Beat It," Michael Jackson; "Billie Jean," Michael Jackson; "Tell Her About It," Billy Joel; "I Love L.A.," Randy Newman; and "Every Breath You Take," Sting (the Police).

A complete list of nominations in all categories will appear in Billboard next week, together with a listing of personnel involved in the productions.

Barter Biz: Approximately \$10 million in cutouts from a major label were acquired very recently by a middleman, new to the industry, who paid off in barter items—primarily millions of bucks worth of open chain hotel reservations and open airline ticket reservations, purchased from a variety of firms. The huge store of schlock was then broken down and sold to industry brokers, with the leftovers going for as little as a nickel and a dime each in vast quantities to discount stores... Look for Johnny Salstone and Tony Dalesandro of M.S. Distributing, Chicago, to link with longtime indie label biggie Irv Biegel in a national distribution setup. At presstime, the trio were huddled in the Windy Burg over potential opening lines for the U.S.

One-time Mercury and RCA exec Topper Schroeder, who now heads Music Search, a creative services firm in Hollywood, is starting to make scents. He is manufacturing a new men's cologne, "Gendarme," with former national promo man for Capricorn Records Lynn Adam handling national sales... IJE/Kid Stuff Records' Shelly Tirk has moved the line from Schwartz Bros. to Zamoiski, Baltimore... Paul Hutchinson, vice president, finance, explains Chrysalis Records' position in the Bullion Reserve situation (Billboard, Oct. 22) as follows: "Several months ago, before BR's problems came to light, they signed a longterm lease with us to become our subtenant on the second floor of 9255 Sunset Blvd. The references in the newspaper articles appear to be an attempt by the attorneys representing the BR interest to reclaim rent notices paid to us under the lease."

The Record Depot, the strong 12-inch product mover in Hollywood which was razed by a fire about two years ago, has reopened. Interesting in their ad pitch is "We take on consignment any new group or artist with their own or independent labels."... KMET-FM Hollywood gets a Track kudo for its Rocktober card campaign, tying in with major accounts like Shakey's Pizza, Magic Mountain, Del Taco and the Licorice Pizza record chain in offering discounts for its Rocktober card holders... Former Nashboro Records topper Bud Howell informs us from Brentwood, Tenn. that he is no longer in tropical plant marketing, but is product sales manager for E.H. Wright Co. there, which deals in charcoal and yummy Wright's Natural Hickory Seasoning liquid smoke, a BBQ must. Howell tells us Howard Allison has surfaced running the black gospel department for Central South, the Randy Davidson conglomerate.

Contract Data: L.A. Superior Court records show EMI America has obtained approval of a pact for four Kingston, Jamaica minors through Rita Marley Records, a division of Bob Marley Music. The youngsters, Sharon, Cedelia, David and Steve Marley, according to the pact filed with the court, get 10% on singles, 12-inch and mini-album product and 12% of 100% of net retail sales for the U.S., with a 1% hike when releases reach the 500,000 and one million sales plateau. Interestingly, after the first album is produced with a budget of \$200,000, a floor and ceiling costwise is outlined wherein the second album

calls for a low of \$200,000 and high of \$400,000, graduating to a \$275,000 low and a \$500,000 high possible for the seventh album.

Chrysalis artists Ultravox and Columbia's Journey donated their \$1,000 Ampex Golden Reel Awards to the T.J. Martell foundation for leukemia and cancer research... The Licorice Pizza stores of California donated \$663.48 to the Muscular Dystrophy Assn. The amount represents the nine cent service charge multiplied by the number of tickets sold by the seven Pizza stores in San Diego for a recent Madness concert there... Producer Richard Krueger of Saarlanderischer Rundfunk, Postfach 1050, Funkhaus Halberg, 66 Saarbrücken, West Germany, needs half-hour tapes of typical jazz/pop shows from U.S. stations to pepper his Nov. 18-26 German American Friendship Week.

Watch for oldtimer **Rich Lionetti** to show as a top executive with Micro D, the Fountain Valley, Calif. computer software/hardware distributor nationally. Firm just went public over-the-counter and does a reported \$60 million annually... Noel Gimbel's Sound Video Unlimited moves into 25,000 square foot quarters in Sun Valley, Calif. with a bash next Monday (31). Gary Jones is sales manager, with Al Pollan handling operations. Chief operating officer of SVU Len Grossi and VP of sales Herb Fischer will operate out of the San Fernando Valley holdings. Warehouse will handle prerecorded videocassettes and videodisks, along with complete home video accessories.

Send congratulatory letters and wires to the Shirelles, c/o Madison Square Garden, 410 Penn Plaza, New York City 10001. Their 25th anniversary in the biz will be celebrated Nov. 12 during a Richard Nader oldies concert.

Les Paul is writing his memoirs, to be titled "Les Is More," a significant tome in that it deals with a great c&w picker who became a sensational jazz picker/producer and conceived multi-tracking on disk and echo delay, among other impressive industry firsts... Tammy Wynette, who had to cancel recent deep South concert gigs due to illness, is postponing dates through early December for forthcoming hiatal hernia surgery. It will not affect her slated filming with Burt Reynolds on the flick "Stick," set for mid-November in Ft. Lauderdale... Lenny Silver, the Buffalo conglomerate baron, wore No. X-840 during the New York Marathon Sunday (23). The 56-year-old hoped to top his time of three hours, 54 minutes and 33 seconds, registered last year... The Assn. of Independent Music Publishers will hear about the new generation of songwriters from Kent Klavens, chairman of the board, Songwriters Resources & Services; attorney Ned Shankman, and songwriter Allee Willis at their luncheon meeting Wednesday (26). For reservations call Anita at (213) 463-1151... PolyGram vice president of adult contemporary Michael Hoppe orchestrating the score he's written for the film "Misunderstanding," a Gene Hackman/Henry Thomas starrer produced by P.S.O.-Torak Ben Amar. Edited by JOHN SIPPEL

Moroder Likes 'Good Old Disco'

• Continued from page 4

something different for me. There's some commercial music, but there's also more than an hour of classical scoring."

Moroder also recorded the main song for the upcoming comedy "D.C. Cab," starring Gary Busey and Mr. T. And he's restoring, editing and scoring the 1926 German science fiction classic "Metropolis," to which he owns the rights. "That's a step further," notes Moroder. "I'm not only putting the music to a movie but also sound effects and words. Pete Bellotte and Keith Forsey are writing lyrics."

Bellotte and Forsey are two of Moroder's ongoing production associates, along with Mack and Richie Zito. "I want to do more co-producing and executive producing instead of doing the whole thing by myself," Moroder says. "I co-produced Nina Hagen with Keith Forsey and executive produced France Joli with Pete Bellotte."

Moroder cuts relatively quickly. "If you have the songs ready, an album shouldn't take more than two months," he says. In fact, that's one reason he wouldn't want to work with a lot of major acts. "Some of the

biggies require a lot of time, and I don't know if I'm willing to spend six months in the studio on an album.

"And once I'm in the studio I want to work, because there are better places to be than in the studio. Plus, I think I know quite well what I want. So I'm not fooling around on a mix for a whole week, because I don't think that makes the mix better. I think one or two days is enough."

The pulsating pop/black/disco sound that Moroder perfected on a series of late '70s hits with Donna

Summer has also been represented on the charts lately in singles like Laura Branigan's "Gloria" and Summer's own "She Works Hard For The Money."

But Moroder doesn't know if the double album he cut with Summer for Geffen Records in 1980 will ever be released. "If they were to release it now I would certainly like to re-do a few things," he says. "After two or three years, a mix or production isn't as up-to-date as it should be."

PAUL GREIN



BENSON'S NOT HEDGING—Celebrating the gold certification of George Benson's latest Warner Bros. LP, "In Your Eyes" are, from left, the artist's managers Ken Fritz and Dennis Turner; Benson; label chairman Mo Ostin; and Peter Shields of the William Morris Agency.



VIDEO MUSIC CONFERENCE

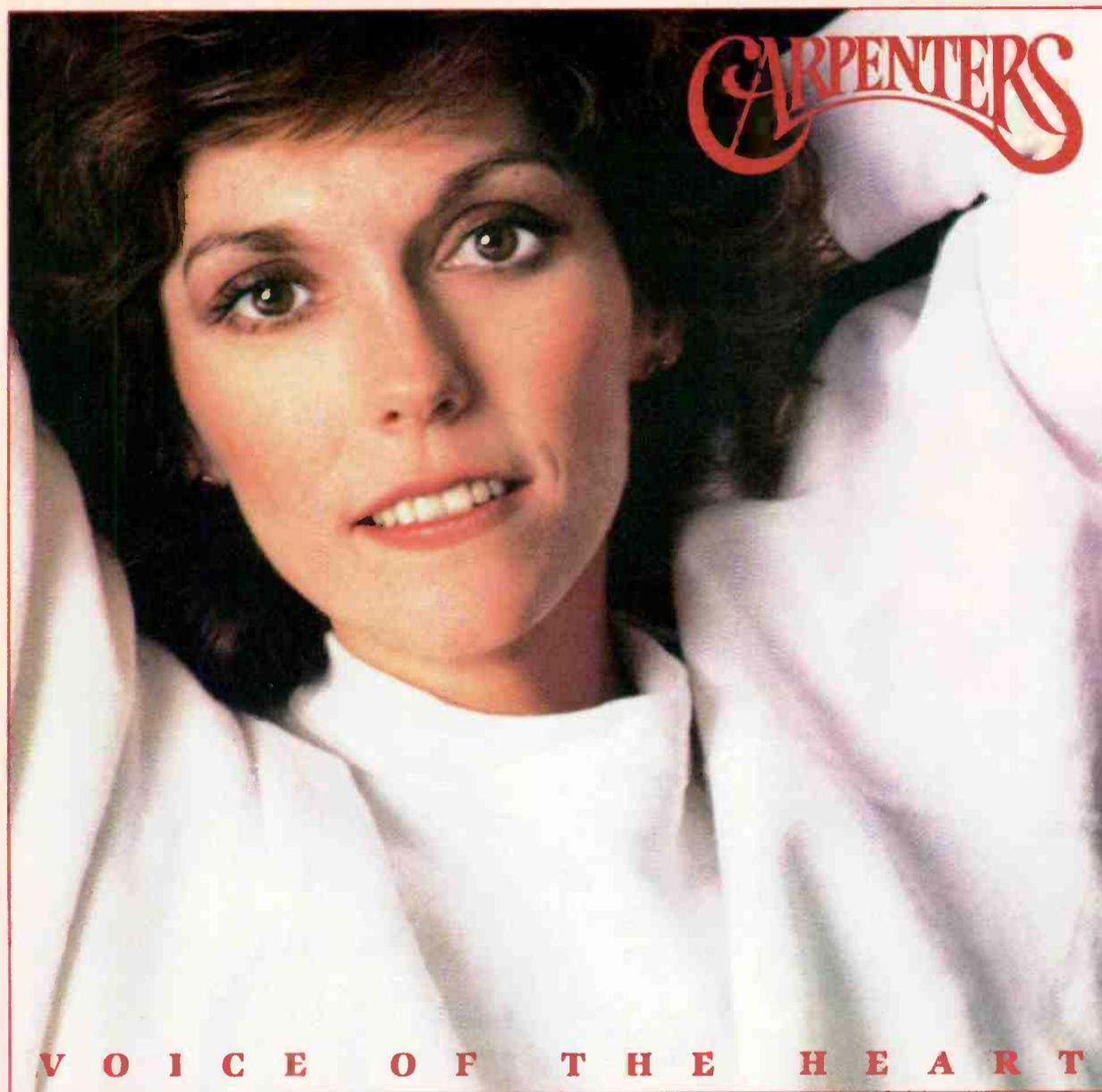
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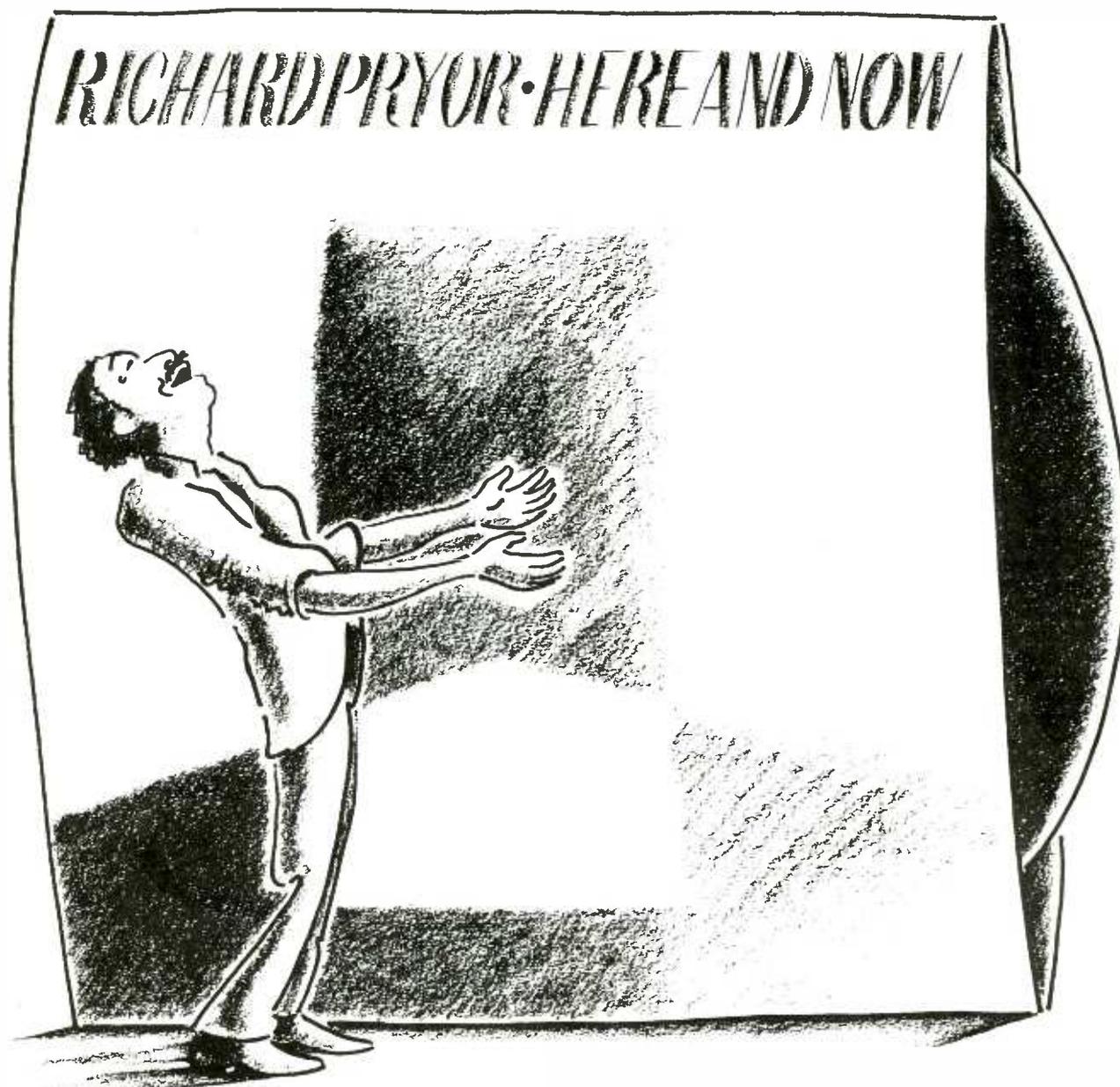
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