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The International Newsweekly Of Music & Home Entertainment

Nov. 5, 1983 • \$3 (U.S.)

FOCUS OF SENATE HEARINGS

Home Taping Boom Cited In New Study

By BILL HOLLAND

WASHINGTON — An overwhelming 84% of blank tapes owned by consumers are used to record copyrighted music, according to a new RIAA-commissioned study unveiled at a Senate judiciary copyright subcommittee hearing Tuesday (25) on three proposed audio and video home taping bills.

The hearing saw a dozen witnesses representing the music and motion picture industries and the equipment and tape manufacturers/retailers coalition present their now familiar arguments. The survey focuses on industry losses as a result of home taping, and directly contradicts last year's survey commissioned by the

Electronics Industries Assn. (EIA) that concluded that 52% of the blank tapes owned by respondents were not used to record music.

The new study, conducted this year by Audits & Surveys, found that American consumers tape the equivalent of 564 million albums of music annually, and that the volume of music taped each year is more than 20% greater than the total number of recordings sold in 1982.

The survey further points out that:

- Home taping has resulted in lost sales of records and prerecorded tapes equivalent to 325 million albums annually, a figure representing 70% of all recordings sold last year.
- Since 1980, the annual volume of music taped has grown by 24%, while the annual number of recordings sold has declined by 16%. "Taping, in short, is taking over," the study concludes.

- Of the 564 million album equivalents taped, 39% were from LPs,

(Continued on page 68)

AS TOP 40 GAINS GROUND

AOR Stations At Crossroads

By LEO SACKS

NEW YORK—Album rock radio stations, struggling to maintain their dwindling market shares, are re-examining programming strategies in the face of a resurgent top 40 sound.

Confronted by the rapid ratings rise of contemporary hit stations across the country, AOR programmers have begun to address the complacency that has sapped the format of its vitality for the last several years. Some, like the 80 "SuperStars" stations consulted by the Burkhardt/

Abrams organization, are starting to sprinkle their product with more hits (Billboard, Oct. 22). Others are strengthening the metal music orientation that made the format a ratings winner in the late '70s. Yet another strategy promotes the eclecticism that characterized progressive radio some 15 years ago.

"AOR looked so good for so long because top 40 sounded so bad," says program director Mike Harrison of KMET Los Angeles. "Now the pendulum has swung the other way, but don't write us off."

RCA Stakes \$2.5 Mil On H&O

By IRV LICHMAN

NEW YORK—RCA Records will spend what is believed to be an all-time industry high of more than \$2.5 million by the end of the year to internationally merchandise its new Hall & Oates greatest hits album, "Rock 'n Soul, Part 1."

Tv time buys in the U.S. alone will reach the \$1 million figure, with an additional \$300,000 to \$400,000 earmarked for radio and other ancillary merchandising support systems.

The campaign here centers on a four-step approach designed to establish an even broader base for the superstar duo, with the label since 1976. Internationally, similar efforts will center on such key Hall & Oates markets as Japan (second to the U.S. in the duo's sales), the U.K., Germany, Holland, Italy, Scandinavia and Australia.

While the act has achieved triple-platinum sales on previous album product,

(Continued on page 68)

"Don't tell me that AOR is dead," adds program director Lee Arnold, whose motto is "Keep rockin'" at WQFM Milwaukee. Assailing the theory that top 40 is the FM saviour of the '80s as "pure hype," Arnold asserts that the rock radio medium can achieve a 10 Arbitron share in virtually any U.S. market.

"AOR built its numbers by playing mass appeal rock," he notes, "but management seems to have forgotten that. Our listeners certainly know what they like—mainstream rock with a metal edge, not Culture Club. We just have to stick to our guns."

AOR's identity crisis stems in part from the various permutations—including classic, soft, modal and modern—that have developed in recent years. Consultants who devised conservative blueprints and programmers who failed to revise them have only compounded the situation, according to most industry observers.

"It got so fragmented that there was nothing to galvanize the listener anymore," states Larry Berger, who programs WPLJ here. Berger, who oversaw the station's switch to top 40 from AOR in June, recalls, "Every-

(Continued on page 16)



"TRY IT OUT" IS THE **HOT** NEW RELEASE FROM KLIQUE FEATURING THEIR SMASH R&B AND CROSSOVER CHR SINGLE, "STOP DOGGIN' ME AROUND" . . . SEE KLIQUE NOW ON THEIR MAJOR CROSS-COUNTRY TOUR AND STOCK UP ON THEIR NEW RELEASE, "TRY IT OUT" . . . AVAILABLE ON MCA RECORDS AND CASSETTES (MCA-39008). (Advertisement)

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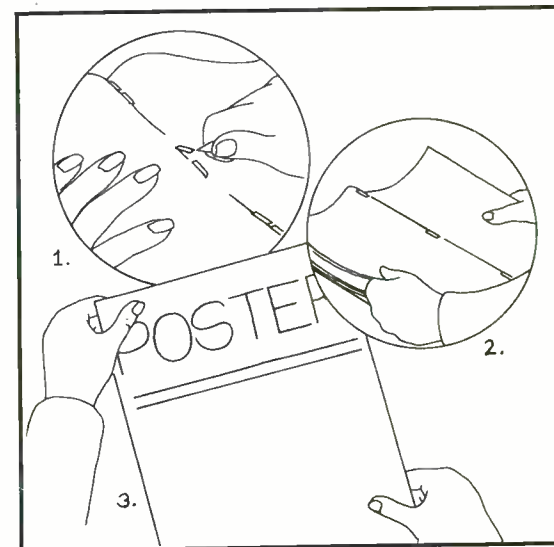
- **VIDEO DEALERS** are evaluating the effectiveness of the recent "Black Friday" demonstration, in which stores across the country put a two-hour ban on the rental of movies to protest pending legislation that would repeal the First Sale Doctrine for videocassettes. It's generally agreed that, though not widespread, the protest efforts helped draw attention to the issue. Meanwhile, House subcommittee hearings on the proposed legislation began in Washington last week. Page 3.

- **THE CD MARKETING BASE** of PolyGram Records has been expanded to include one-stops and rackjobbers. Almost 50 one-stop locations have now taken on the company's line of digital disks, as well as 17 racks and an additional 75 retailers. Page 3.

- **KQFM PORTLAND** is taking an unusual tack in deciding what programming changes to make. The Golden West AC outlet, which recently switched to a FairWest sound consulted by George Johns and is changing its call letters to KKRZ, is asking listeners for suggestions. Radio, page 15.

- **THE HOME COMPUTER MARKET** in Europe came under close scrutiny last week in Amsterdam, where the second annual Computer Dealer Expo (Comdex) was held. European, American and Japanese software and hardware manufacturers displayed their wares to an audience of some 7,000, and the event was marked by optimistic projections for the European market's immediate future. Page 3.

- **MORE SUPERSTAR PRODUCT** is due in the retail pipeline this month, as the seasonal album rollout continues. Seven more platinum-level acts have product due for release before the end of November. Page 4.



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HEARTS AND BONES



News



STEAMROLLING FOR RENTALS—Some 20 home video dealers in Arizona made their contribution to "Black Friday" by renting a steamroller to crush video merchandising aids. The dealers, led by Videocassettes Unlimited's Jim Talkington, made this dramatic point in opposition to proposed legislation that would end the First Sale Doctrine.

'Black Friday' Makes Its Point Video Dealers Evaluating Impact Of First Sale Protest

By EARL PAIGE

LOS ANGELES—Leaders in the video retail community last week were sifting through the aftermath of "Black Friday," the Oct. 21 demonstration against proposed video rental legislation. Though by some accounts poorly coordinated and isolated, the protest efforts helped galvanize the escalating fight against repeal of the First Sale Doctrine.

In regard to the scattered observances, Tucson retailer Jim Talkington likens the two-hour ban that stores put on renting movies to the familiar lobbying tactics used by the

dairy industry. "How much milk do you dump to make the point?" he asks, noting that 18 Tucson dealers staged a steamroller destruction of \$2,000 in video merchandise, drawing coverage by all three local television network affiliates.

Videotapes and photos of staged events in Arizona and Ohio were rushed last week to Washington, where delegates of the Video Software Dealers Assn. (VSDA) were lobbying along with members of the Home Recording Rights Coalition (HRRRC) as House judiciary subcommittee hearings commenced on the Consumer Video Sales/Rental Amendment of

1983, the embattled First Sale repeal bill.

Initial chagrin over why Black Friday activities failed to spread widely was tempered as leaders in and outside VSDA/HRRRC saw renewed efforts as now being more feasible in what had previously been loosely organized lobbying.

Several VSDA board members convinced neighboring dealers in their markets to accompany them to the nation's capital, notes board member Jack Messer of Cincinnati's Video Store, who proudly displayed videotapes of his storefront draped in funeral wreaths and black crepe.

Messer, who was accompanied to Capitol Hill by three store owners representing 11 outlets observing the rental ban, says, "If the idea was to get our story on the six o'clock news, then it only took one dealer in a market. We got tremendous play on Channel 12."

Messer and other "hardcore" Black Friday backers deny the rental ban play was viewed by VSDA/HRRRC leadership as likely to embarrass the lobbying cause, resulting in a lack of commitment by the group's officials. However, Videocassettes Unlimited owner John Pough, whose store event in suburban Santa Ana here drew coverage from the Los Angeles Times, does offer, "These kinds

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ONE-STOP, RACKS ADDED

PolyGram Broadens CD Market

By IS HOROWITZ

NEW YORK—PolyGram Records has added one-stops and rack-jobbers to its list of Compact Disc accounts in a significant expansion of its marketing base. Almost 50 one-stop locations have taken on the company's CD line, as well as 17 racks and an additional 75 retailers, says John Harper, PolyGram marketing executive.

The most recent tally of outlets carrying the PolyGram CD line was 275, all retailers, up by some 50 over the original group serviced when the company launched its domestic CD drive last August.

First shipments go out to the new accounts next week, says Harper, with modified prepack allocations tailored for each category of merchandiser. All, however, including wholesalers, will be charged the standard price for CDs set for retailers by PolyGram. This calls for \$11.75 for

pop product and \$12.75 for classics. No retail list price is suggested.

New one-stop accounts are obligated to order all pop product released to date, as prepacked, including titles due this month. In addition, they must take a minimum of 120 units spread across 60 classical titles.

A smaller group of pop CDs, again prepacked, figure as "must" buys for racks, as well as a minimum of 12 classical titles. New retail accounts must acquire past prepacks, containing one or more units of all titles released at the time, in addition to the November CD release. All CD product, except for multi-disk sets, are shipped in the company's enhanced 6- by 12-inch blister packs.

Harper says greater capacity at PolyGram's CD plant in Hanover, West Germany, has enabled the company to increase the number of au-

(Continued on page 78)

AT SECOND COMDEX IN AMSTERDAM

Computers In European Spotlight

By FAYE ZUCKERMAN

AMSTERDAM—The burgeoning home computer market in Europe became the focus of speeches and presentations at the second annual Computer Dealer Expo (Comdex), held here last Monday through Thursday (24-27).

Computer hardware innovations geared for businesses dominated the exhibition hall of nearly 300 exhibitors, but the show's speakers and several European, American and Japanese software and hardware manufacturers turned their attention to new consumer-oriented wares and the importance of home software retailing.

Virtually no entertainment software packages were displayed here.

Noted Lino Bijnen, a marketing manager for Amsterdam-based software publisher Softkey, "Europeans will only use computers for serious applications. The idea of video games really has not become popular here."

In agreement with Bijnen was the keynoter, Franco Mariotti, European vice president for Hewlett-Packard. In his opening address, he predicted that home computer systems that provide personal and professional management applications will characterize the consumer market.

Worldwide, the third largest personal computer market is Europe after the U.S. and Japan. Nearly 135,000 personal computers were purchased in Europe this year, said Mariotti. In 1981, computer penetration was estimated at about 40,000. "In just two years penetration in Europe increased fourfold," he said.

Over the next three years, Mariotti predicted, while prices continually decrease by about 10%, hardware will be upgraded to include increased memory and become more powerful. "We can conclude that the computer industry in Europe is rapidly growing, and its limit is hard to access," he added.

Adam Ant Among Speakers Set For Billboard Vid Meet

NEW YORK—Billboard's fifth international Video Music Conference, scheduled for Nov. 17-19 at the Huntington-Sheraton Hotel in Pasadena, Calif., will feature a number of special speakers and events.

Speakers include keynoters Adam Ant and Robert Pittman of MTV, as well as an artist/director panel consisting of Merrill Aldighieri, director of the Sony Video 45 "Danspak"; Toni Basil, Martin Briley, Gerald Casale of Devo, director Joe Dea, director Simon Fields of Limelight Productions, Herbie Hancock, Jeff Porcaro of Toto and Sylvester.

Events include an opening night party sponsored by MTV, showcases of recent music video productions, the world premiere of Todd Rundgren's "The Ever Popular Tortured Artist Effect," a gala awards ceremony and a live satellite-delivered teleconference.

Vicki Lynn, moderator of the panel "On The Beam: Satellite Delivery," has arranged a bicoastal panel, with speakers in Pasadena and New York. The interactive event was planned "to give the audience the opportunity to experience the medium as well as learn about its applications," explains Lynn.

She adds, "This panel is one of the first in the industry in which people have gotten together to talk about the use of satellites in entertainment, a relatively new application. The use of satellite technology is old hat for news and sports events, but just beginning to be explored for concerts, special events and promotions."

A number of speakers on the panel will discuss recent and current satellite-delivered events. Jack Calmes of World Showvision will talk about the Who's farewell concert; Phil Murphy of Paramount Video will discuss Diana Ross' concert in Central Park; Peter Gerwe of Unuson will speak about the US Festival's two-way interactive program and concert between Moscow and Los Angeles; Kevin Hamburger of Warner Amex and

(Continued on page 70)

In another presentation, David R. Rouse, managing director of the Scandinavian firm International Data Corp., noted that computers purchased in Europe for the office end up going home nearly every night and vice versa. "The European home market will mostly use computers for productivity," he said.

Noting the importance of computer software, Rouse said, "Software is the new epicenter of the technology earthquake." His presentation projected that packaged software will become a \$15.5 billion industry in Western Europe by 1988.

Both Rouse and Mariotti agreed that U.S. products are the leader in the computer arena. They suggested that the U.S. and Japanese computer industries be watched closely, and noted that Europe seems to be following their lead.

France and the U.K. contain the deepest computer penetration in Europe. Commodore is the leading manufacturer, and the average age of a home computer owner here is 38, according to a study by CW Publications.

Keynoter Mariotti also noted that during the next five years computerized voice commands and alternatives to keyboards, "will become popularly used among people unfamiliar with typing." Additionally, he predicted, computers will be "friendlier," and portable computers will gain increased penetration.

Many of the products featured at the show validated Mariotti's claims. Philips of Austria and Kaypro of So-

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Hot Album Release Schedule: Nov.

Thirteen albums are set for release in November by acts that have hit gold or platinum in the past 12 months, or with their last LPs. All are single-disk studio albums listing for \$8.98 unless otherwise designated. Albums postponed from a previous release schedule are marked with an asterisk.

ARTIST	TITLE	LABEL	DATE	FORMAT
Adam Ant	Strip	Epic	Nov. 28	Studio
Irene Cara	What A Feeling	Geffen	Nov. 2	Studio
Duran Duran	Seven & The Ragged Tiger	Capitol	Nov. 10	Studio
Earth, Wind & Fire	Electric Universe	Columbia	Nov. 14	Studio
Billy Joel	Cold Spring Harbor	Columbia	Nov. 21	Studio
Evelyn King	Face To Face	RCA	mid-Nov.*	Studio
Kool & the Gang	In The Heart	De-Lite	Nov. 15*	Studio
Olivia Newton-John & Various Artists	Two Of A Kind	MCA	Nov. 9	Soundtrack/ \$9.98
Ozzy Osbourne	Bark At The Moon	Jet/Epic	Nov. 14*	Studio
Rolling Stones	Under Cover	Rolling Stones/ Atlantic	Nov. 4*	Studio
.38 Special	Tour De Force	A&M	Nov. 15	Studio
U2	Under A Blood Red Sky	Island	Nov. 18	EP
Luther Vandross	Busy Body	Epic	Nov. 28	Studio

Superstar Album Blitz Continuing Seven Platinum-Level Acts Ready November Releases

By PAUL GREIN

LOS ANGELES—The seasonal rollout of superstar album product is set to continue throughout November, with seven more platinum-level acts due for release before month's end.

The hottest sales prospects include the Rolling Stones' "Under Cover," the group's final studio album to be distributed by Atlantic, and Duran Duran's "Seven & The Ragged Tiger," their followup to the platinum breakthrough "Rio."

Also due in November is the "Two Of A Kind" soundtrack, featuring Olivia Newton-John, John Travolta, Boz Scaggs, Journey, Chicago and Patti Austin. The MCA album carries a \$9.98 list price, as did Newton-John's last soundtrack, 1980's "Xan-

adu." The album's first single, "Twist Of Fate," crashes onto the Hot 100 this week at number 49.

Two hard rock titans who have hit platinum with their last two albums will be trying in November to make it three in a row. Ozzy Osbourne is due Nov. 14 with "Bark At The Moon" on Jet, and .38 Special is set for Nov. 15 with "Tour de Force" on A&M.

Luther Vandross' "Busy Body," his followup to the platinum "Forever, For Always, For Love," is due Nov. 28, topping the field of black music releases. New albums are also due from Kool & the Gang ("In The Heart") and Earth, Wind & Fire ("Electric Universe"), two groups who customarily go platinum but slipped to gold with their last releases. Also due: Evelyn King's "Face to Face," George Clinton's

"You Shouldn't've Bit, Fish" and Melba Moore's "Never Say Never."

Several top new music acts will seek this month to follow successful pop breakthroughs. Besides Duran Duran, new albums are due from Adam Ant ("Strip"), ABC ("Beauty Stab") and Musical Youth ("Different Style"). And U2 will follow the gold album "War" with an EP, "Under A Blood Red Sky."

Billy Joel, currently in the top five with "An Innocent Man," will be represented with a Columbia reissue of "Cold Spring Harbor," first released in the early '70s on another label.

Creative reunions spark two of Atlantic's key releases, both set for Nov. 11. Yes' "80102" is the group's first album to feature Jon Anderson since "Tormato" five years ago. And Carole King's "Speeding Time" is her first album produced by Lou Adler since "Thoroughbred" seven years ago.

Film music figures in several of the month's top month's releases. Stewart Copeland of the Police supervised the A&M soundtrack to "Rumble Fish," and Irene Cara will have her first solo album since the multi-platinum "Flashdance" soundtrack. That album, for Geffen, will include the "Flashdance" title song.

Also, EMI America will issue a collection of 13 original James Bond themes, featuring Paul McCartney & Wings, Carly Simon, Louis Armstrong, Sheena Easton, Rita Coolidge, Shirley Bassey, Lulu, Tom Jones, Nancy Sinatra and Matt Monro.

November will also see the solo debuts of two highly disparate acts. Paul Rodgers, formerly of Bad Company, will bow Nov. 4 with "Cut Loose," while Marilyn McCoo, once of the Fifth Dimension, will step out on her own with "Solid Gold" on RCA. The album, produced by David Wolfert for the Entertainment Co., is mostly comprised of recent hits McCoo has performed on the tv show of the same name.

For The Record

The producer of the album "Success" by the Weathergirls was incorrectly listed in the Oct. 29 issue of Billboard. It is Paul Jabara.



TURNING JAPANESE—RCA recording artist Rick Springfield does as the Japanese do while touring in Tokyo. Pictured at a private party there are, from left, label president Robert Summer; Springfield; Masatoshi Yasukouchi, president of RVC, RCA's joint venture in Japan with JVC; and Dr. Ekke Schnabel, RCA's division vice president of Pacific operations.

Motown Targets AOR In 'Big Chill' LP Push

LOS ANGELES—Motown is mounting a major ad campaign on AOR radio to promote its soundtrack to "The Big Chill," which sprints to number 46 in its third week on Billboard's pop album chart.

The irony, of course, is that AOR stations generally don't play the type of music featured on the album: '60s oldies by such pop and black stars as the Temptations, Smokey Robinson & the Miracles, Marvin Gaye, the Rascals and Aretha Franklin.

"AOR programmers would say this music doesn't fit their demographics," says Motown president Jay Lasker. "But the people going to see this movie are basically the same people they say are their demographics. Columbia's Pictures tells me, and my own common sense tells me, what the market is on the picture—white, upper middle class college kids and alumni.

"If I'm right and Columbia surveys are right, AOR programmers aren't properly playing to their market. Maybe they don't know their demographics as well as they thought. Maybe if they played some of this type of material, their demographics would like it, because they're certain-

ly going in to buy this LP.

"Not that I'm trying to prove a point here," Lasker says. "I'm not trying to prove anything other than to sell records."

That Lasker is doing. He says Motown has shipped 300,000 copies of "The Big Chill," which is the second highest placing soundtrack on this week's chart—behind only the megasmash "Flashdance."

Lasker says Motown has placed 60-second radio spots promoting the album on more than 100 AOR stations around the country. The company has also hired "five or six" independent promotion specialists to supplement the efforts of Motown's pop staff.

"I think it's also going to sell in some black shops," Lasker says. "But I don't think that's where the big market is. Black radio plays Marvin Gaye and the Temptations all year long as oldies."

One of the unique aspects of the soundtrack is that there's no single in release. Motown issued a promotional 12-inch of Marvin Gaye's "I Heard It Through The Grapevine" for club play, but has no plans to re-

(Continued on page 78)

Meet Set On Music Print Infringement

NEW YORK—Claiming a continuing heavy dollar toll propelled by photocopying, the music print industry is sounding an "infringement alert" in the form of a one-day gathering here this month.

Some 50 music print executives will gather at the Barbizon Plaza Hotel starting at 2 p.m. Nov. 30 to discuss and initiate the development of a campaign to put a greater dent in illegal photocopying of print, mostly focused on choral music and other shorter print product.

While the print industry has no hard figures on losses incurred by photocopying, the publishing community estimates that photocopying of copyrighted music accounts for a loss of as much as 25% of choral sales and almost as much of sales of other kinds of music. Total annual sales of print music of all types are around \$230 million.

"We haven't stopped it or slowed it down appreciably," claims Leonard Feist, president of the National Music Publishers' Assn., one of the trade associations sponsoring the "infringement alert." The others are the Music Publishers' Assn. of the U.S., which deals mainly in serious music, and the Church Music Publishers Assn.

The print industry feels that, despite "strenuous" efforts through successful legal actions and educational programs to explain to music educators and church musicians possible violations of features of the 1976 Copyright Act, copyright infringement of print music is still widespread.

The agenda for the New York meeting includes current assessments of the problem by Feist; Arnold Brodsky, chairman of the music print division of NMPA; W. Stuart Pope, president of MPA; Fred Bock, president of CMPA; and Alan Shulman, a lawyer closely involved in music print legal actions. In addition, a spokesman for the Retail Sheet Music Dealers Assn. will discuss dealers' participation in the campaign.

In a prepared statement, Brodsky declares that "the goal of this mobilization and coordinated effort is to extend our educational efforts and, if they are not sufficient, to identify illegal copiers and bring them to court so that the federal law may be fully and vigorously enforced."

IRV LIGHTMAN

Executive Turntable

Record Companies

Motown Records in Los Angeles has appointed Tony Anderson national r&b promotion director and Howard Rosen national pop promotion director. Anderson was with the independent promotion firm Jonas Cash. Rosen was promotion vice president for Warner Bros. Records.



Anderson

Capitol Records has made three promotions in its Hollywood, Calif. headquarters. In addition to his ongoing duties as national credit manager, Jay Faulkner has been appointed divisional vice president.

Luella Dright has been upped from supervisor to manager of a&r administration. And Judde Hendershott has been promoted from coordinator to manager of a&r components and special projects.

Brian Blackwell has been appointed sales rep for CBS Associated Labels in Hawaii. He was co-owner of The Record Shop on Maui. Blackwell replaces Skip

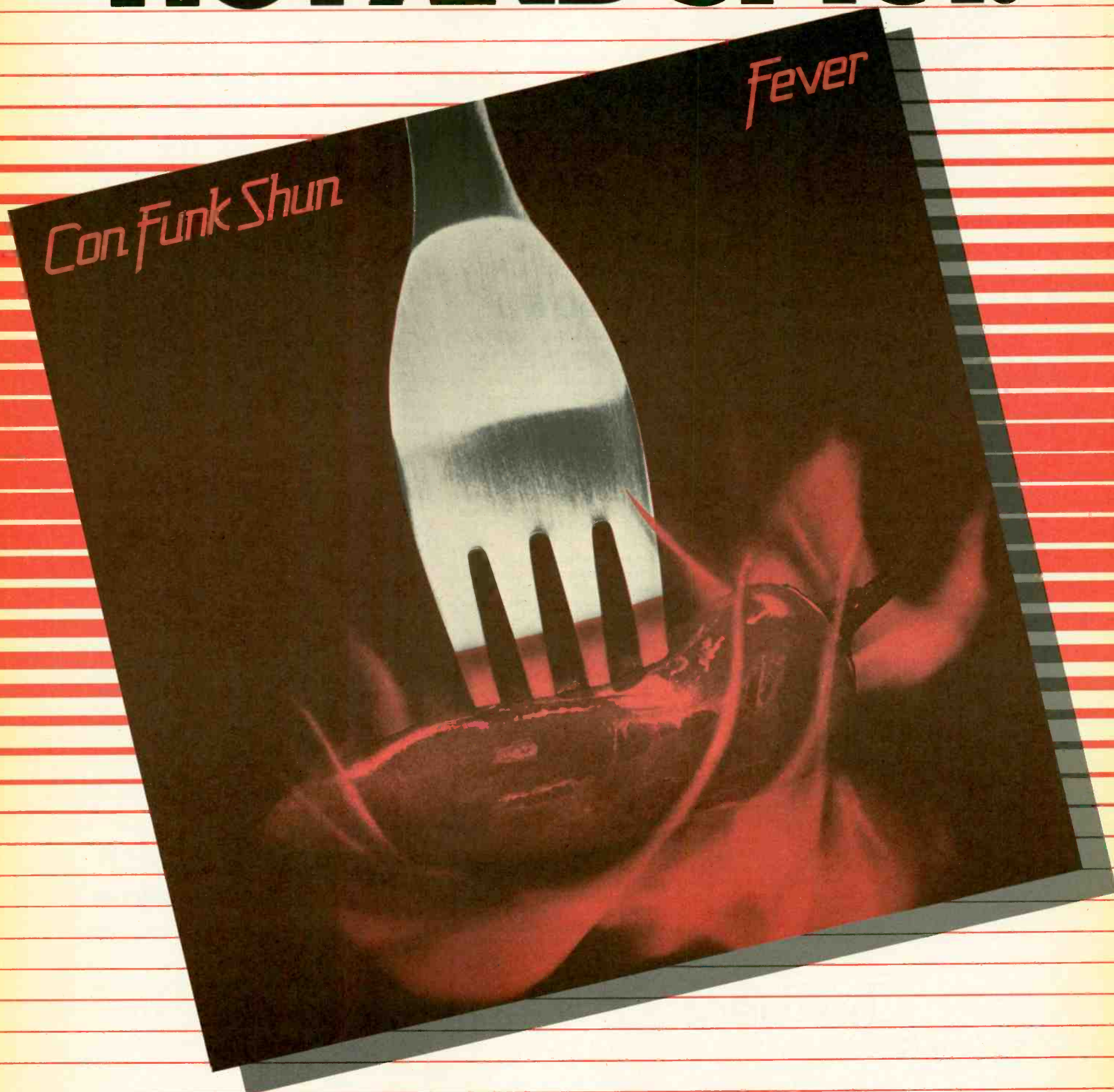
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Rosen

Billboard (ISSN 0006-2510) Vol. 95 No. 45 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

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News

Old Songs, 'New' Ronstadt Hit Singer's Album Of Standards Is A Top 10 Surprise

LOS ANGELES—Apparently the only person who isn't surprised that Linda Ronstadt's album of old standards, "What's New," is in the top 10 is Ronstadt herself.

Peter Asher, the singer's producer and manager for nearly a decade, notes: "I knew Linda could sing the songs, but I did say to her that I didn't think people would buy it in very large quantities. I thought the people who usually buy her records might not buy it and the people who do like that sort of music tend not to go into record shops. Her feeling was that if it was good enough people would buy it. She's been entirely vindicated, and I couldn't be more happy to be wrong."

Elektra chairman Bob Krasnow was equally unsure of the album's commercial prospects. "When this album was first presented to me, as much as I loved it, I was legitimately concerned about what people would think. But Linda was so positive that this was the right thing to do that she got the whole company stimulated."

Krasnow says Elektra used Carly Simon's 1981 album "Torch" as a "guideline" for what to expect from "What's New." Simon's album sold 300,000, he says, and peaked at number 50 on the charts. Ronstadt's album has easily topped that. In fact, it's Elektra's best-selling album of the year so far, according to Krasnow.

"It started out appealing to a narrow market of older people who remember this material," he says. "But now it's spreading down to the youth market."

The top 10 success of "What's New" is especially noteworthy because Ronstadt's recording career was in a moderate slump prior to its release. The singer's last album, "Get Closer," peaked at number 31 on the chart and became Ronstadt's first studio album since the early '70s to sell less than a million.

"People are always a little too ready to see things in terms of slumps and comebacks," Asher says. "When 'Get Closer' sold less than 'Mad Love,' it didn't strike us as a fearful blow. If we'd deliberately said, 'Oh God, we've got to make an album that goes to 10 because the last one didn't,' we'd have striven to find ultra-commercial songs full of great licks, and the album might have been horrible."

Ronstadt finished recording "What's New" in March, but its release was held up for six months as Asher mapped out a campaign. "If we'd just put the record out, we'd have risked losing it," he says. "While my faith in it selling wasn't as big as Linda's, at the same time I was determined to give it every possible chance."

One of the cornerstones of the campaign was a 30-minute video produced by Cinemax's Album Flash network. "The videos have been used quite a lot," Asher says, "more than we thought they might be. Cinemax gave us the majority of the funding, and the record company also gave us some."

(Continued on page 78)



ANGEL OF THE EVENING—Juice Newton welcomes Capitol president Don Zimmermann after a recent concert at Los Angeles' Universal Amphitheatre.

PUBLISHING HOUSE DIVERSIFIES

Mail Order Cassette Firm Bows

By MOIRA McCORMICK

CHICAGO—An 85-year-old Minneapolis-based publishing house has announced the formation of a mail-order cassette distribution company. Llewellyn Communications is to

market independent audio and video cassettes as well as computer software when its first catalogue is issued in late December, according to consumer sales manager David Dix. The new distribution company is also looking to reissue old masters and defunct labels, he adds.

Dix says parent company Llewellyn Publications, founded in 1898 in Portland, Ore. by Llewellyn George and said to be the oldest astrological publishing house in the country, has been having a great deal of success in direct-mail sales since 1953. "We'd been dealing mainly with instruction tapes in witchcraft and the occult arts, until last January, when we began featuring subliminal self-help tapes," says Dix. "We sold 11,000 in the next month and a half."

Having hit upon a lucrative line of merchandise, Dix says, company officials began casting about for "other areas of tape publication." Llewellyn vice president Steve Bucher proposed that they delve into music cassettes, forming a branch dealing primarily in new unsigned musicians and reissues of old masters. "Steve's a frustrated jazz flautist—he knows how hard it is for musicians to break into the market these days," says Dix.

What resulted is Llewellyn Communications, which is currently soliciting artists for its catalog. So far, says Dix, response from artists and music promoters has been "outrageous," but he adds that it may take a year before the project is fully developed.

Local Minnesota artists Doug Maynard, Kenny Horst and Solar

Power have already signed with Llewellyn, says Dix, who says the deals are on a strict royalty basis. "We're responsible for promotion and distribution, but artistic control is left solely to the artist," stresses Dix. "The artists are also responsible for buying ASCAP and BMI rights."

Dix says the royalty rate structure is based upon a three-month sales figure, at 5% of net income for one to 60 copies sold, 10% for between 61-299 copies sold, and 12% for more than 300 copies sold.

Young adults 18-34 will be the primary target audience for Llewellyn's six yearly catalog mailouts, says Dix. Direct mail and to some extent the artists themselves will provide circulation for the catalogs, the first of which should be available after Christmas. Dix says a minimum of 50,000 of the eight-page mailers are to be circulated initially.

Dix says rock videos and computer software will appear in the mostly-music catalog, emphasizing that the focus will be on independent performers and labels. "This is a forum for the street artist," he says. "We're not taking a heavy marketing angle—what we want to do is throw everything out there and see how the response is."

Audio cassettes will be priced from \$4.95-\$8.95, says Dix, but video and software prices have not as yet been determined "because we don't yet know what production costs will be."

"Because we're dealing in units sold," he continues, "we can take a risk. We're not marketing a person or a band; we're marketing a concept."

Mel Tillis Acquires Cedarwood Publishing

NASHVILLE—MCA artist Mel Tillis has purchased Cedarwood Publishing Co., one of Nashville's oldest publishers, for a price that Tillis' manager says is "in the neighborhood of \$3 million."

The purchase involves a catalog of more than 7,000 songs, 600 of which are Tillis' own compositions, including "Ruby Don't Take Your Love To Town," "Detroit City," "Emotions" and "Burning Memories." Other standards in the catalog are "All The Time," "Before I Met You," "Crying My Heart Out Over You," "Daddy Sang Bass," "I Ain't Never," "Lonesome 7-7203," "Long Black Veil," "Slowly," "Teddy Bear" and "Waterloo."

The Cedarwood operations will be relocated in the Mel Tillis Enterprises building, 1520 Demonbreun St., which also houses the singer's other publishing companies, Sawgrass and Sabal.

Bob Younts, operations manager for Tillis, says that some of the Cedarwood professional staff will be retained, but that no writers' contracts came with the purchase. Cedarwood was formerly owned by Bill, John and Dolly Denny.

Music Minus One LP Series Returns

NEW YORK—Irv Kratka's MMO Music Group is offering its first new Music Minus One pop releases in seven years with a projected series of 24 "Studio Call" albums designed to create the ambiance of a studio session at home.

The series, including "click tracks," is being launched with a "rock/funk" entry of four albums, minus either keyboard or synthesizer, guitar, electric bass or drums.

The line, available at \$11.98 each in either LP or cassette format, will continue with four albums each in other musical areas: jazz-fusion, top 40, pop-country, film scores and radio/tv spots. The series producer is Tom Collier, a studio musician who is also a member of the faculty of the Univ. of Washington in Seattle.

Collier is also the producer of another MMO project, "Jazz Improvisation" for blues, jazz, rock and fusion. This is a course in improvising, sightreading and ear training, available in both LP and cassette (with an answer booklet) at a list price of \$98.50. According to Kratka, the course follows by 20 years the label's Rutgers Univ. set and is a "natural progression."

A new release from MMO's Inner City jazz line features Chick Corea, Stanley Clarke, Herbie Hancock, Joe Farrell and others as sidemen on bassist Bunny Brunel's "Ivanhoe."

MMO expects to be operating out of new quarters soon at 50 S. Buckhout St. in Irvington, N.Y., leaving current offices in Manhattan.

Cable Watch 'I Love Showtime,' Sings Randy Newman

By LAURA FOTI

Randy Newman's lyrics may be visually oriented, but it's only recently that he himself has been regularly seen on television. Thanks to his cousin, director Tim Newman, who shot the video clip for "I Love L.A.," the artist is now viewed by millions as a visual, as well as musical, satirist.

Now Newman has completed a special for Showtime, in which he is shown at a piano, singing the lyrically powerful "Short People," "I Love L.A." and "Sail Away." He is joined by Linda Ronstadt for "Texas Girl At The Funeral Of Her Father" and "A Real Emotional Girl"; Ry Cooder joins the duo for "Rider In The Rain."

The show was taped in August at the Odeon by executive producer Lorne Michaels, producer Jim Signorelli and director Michael Lindsay-Hogg. It debuts on Showtime Dec. 8.

Interviewed, ironically, in New York, a city he claims he also loves, Newman remarks, "It's been difficult for me to watch myself on television. I've had to on this Odeon show, and I

guess you do get used to it. At least I'm in the hands of good people, as I was with 'I Love L.A.'"

To choose a director for that clip, Newman insists nepotism did not come into play. "Warner Bros. showed me film from a number of directors, and I asked them to find some of Tim's because I knew his commercials. I honestly felt his reel was the best." Tim Newman has also directed two clips for ZZ Top.

Randy Newman calls video clips "a mass art form, using lost of dry ice," and points out, "The good thing about it is that if you don't like a clip, at least it's over quickly and there's something else on."

As for future cable programs from the artist, he says, "Contractually I can't do anything else for a while. I was offered a deal to do videos for 10 or 12 of my songs as a cable special, but that kind of project is out right now." So be sure to catch "Randy Newman At The Odeon"—it may be his only on-camera appearance for a year.

Chartbeat

The Police Rewrite A&M Record Book

By PAUL GREIN

The Police's "Synchronicity" logs its 15th week at No. 1, tying Carole King's 1971 smash "Tapestry" as the longest-running No. 1 album in A&M's 21-year history. ("Tapestry" was on Ode Records, marketed and distributed by A&M.)

This achievement comes just a few weeks after the Police's "Every Breath You Take" surpassed King's "It's Too Late" as the longest-running No. 1 single in the history of A&M and its affiliated labels. "Breath" logged eight weeks at No. 1, to five for "It's Too Late."

"Breath" also established itself as the longest-running No. 1 hit so far this year on any label, surpassing Michael Jackson's "Billie Jean," which

had seven weeks at No. 1. But "Synchronicity" is still second for the year to Jackson's "Thriller," which was No. 1 for 20 weeks.

Here's a complete list of A&M's 15 No. 1 albums to date, together with its 10 best-charting number two albums.

1. "Synchronicity," the Police, 1983, #1/15 weeks.
2. "Tapestry," Carole King, 1971, Ode, #1/15.
3. "Frampton Comes Alive," Peter Frampton, 1976, #1/10.
4. "What Now My Love," Herb Alpert & the Tijuana Brass, 1966, #1/9.
5. "Whipped Cream And Other Delights," Herb Alpert & the Tijuana Brass, 1965, #1/8.
6. "Going Places," Herb Alpert

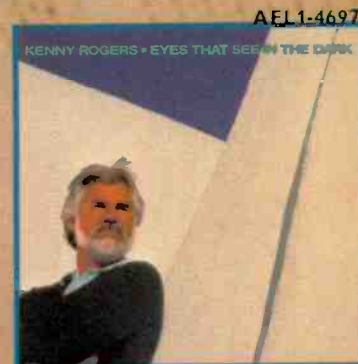
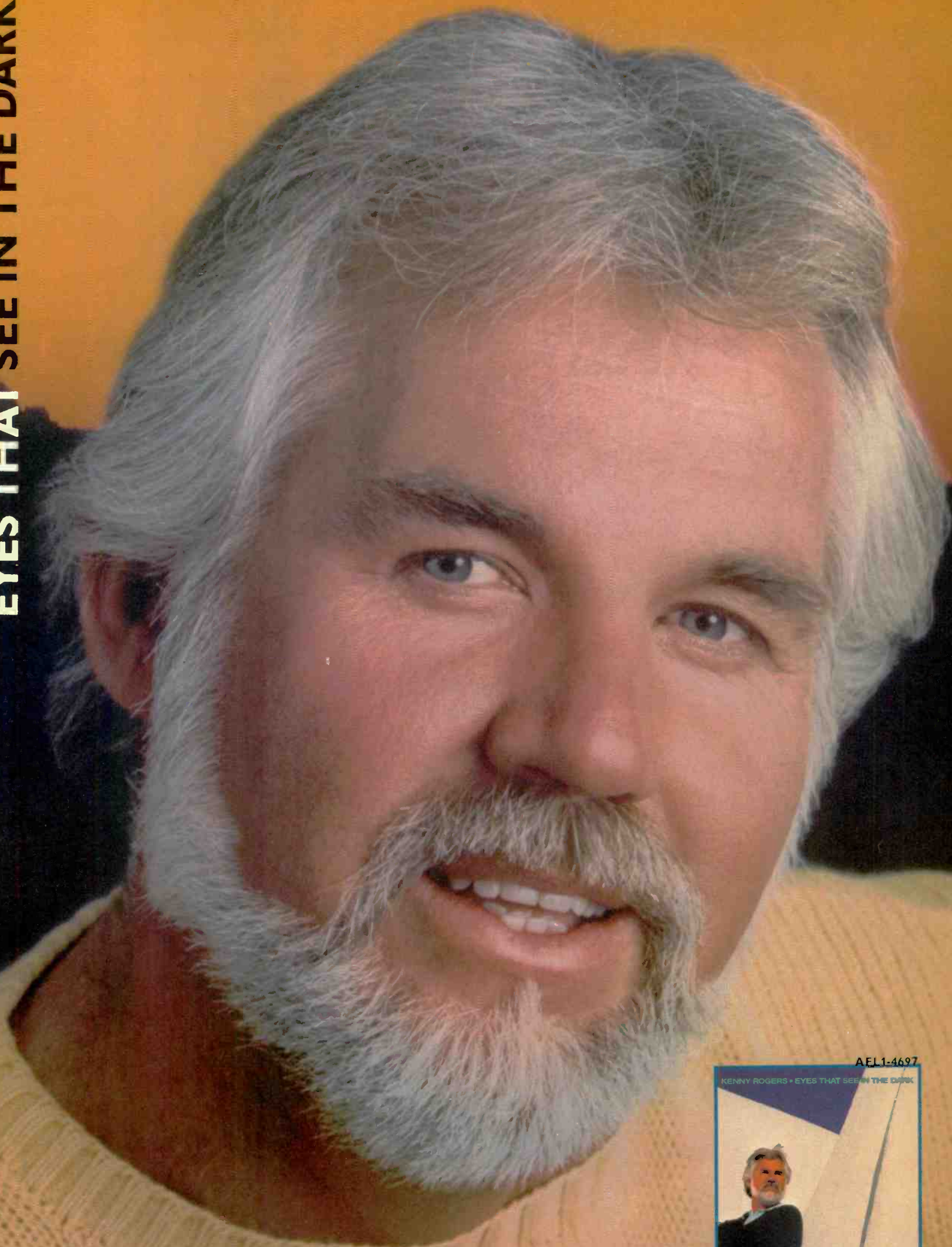
& the Tijuana Brass, 1966, #1/6.

7. "Breakfast In America," Supertramp, 1979, #1/6.
8. "Beauty And The Beat," Go-Go's, IRS, 1982, #1/6.
9. "Paradise Theatre," Styx, 1981, #1/3.
10. "Music," Carole King, Ode, 1971, #1/3.
11. "Catch Bull At Four," Cat Stevens, 1972, #1/3.
12. "Beat Of The Brass," Herb Alpert & the Tijuana Brass, 1968, #1/2.
13. "Sounds Like," Herb Alpert & the Tijuana Brass, 1967, #1/1.
14. "The Singles: 1969-1973," Carpenters, 1974, #1/1.

(Continued on page 70)

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News/International

BPI Moves On Chart Freebies Gallup To Stop Listing Singles Marketed With Extras

By PETER JONES

LONDON—The British Phonographic Industry has moved to settle the long-raging argument here over the marketing ethics of offering free gifts with singles as a sales pitch with a main eye on chart placings.

The debate has rumbled ominously on for several months and involved extensive industry organization examination of the way the chart is compiled in terms of what is acceptable. Now, as of the week of Nov. 7, chart compiler Gallup has been instructed not to include in the singles chart any record sold with a gift or any other merchandise, whether attached to the record or not.

There are, however, some exceptions to the rule. Permitted are posters, badges or stickers of the act or artist concerned. Other records/cassettes, provided are of the same artist, are also allowed, providing the package satisfies the chart eligibility criteria in that the playing time of the two records/cassettes must not exceed 25 minutes and there must be no more than a total of five tracks.

BPI says: "This means that if a record is supplied to the dealer with any other merchandise shrink-wrapped with it, or otherwise attached, then it just won't be eligible for chart return purposes. And if a

record company, or somebody acting on its behalf, provides chart return dealers with merchandise and dealers subsequently supply that merchandise with records, then records sold in this way also won't be eligible for the chart."

Says John Deacon, BPI director general: "We'd like to emphasize that record companies are entirely free to market product in any way they see fit, with or without free gifts. We're certainly not seeking to fetter marketing practices or to deprive the dealer of genuine merchandising offers."

"But as far as chart eligibility is concerned, the chart should reflect the sales of records and, by implication, music. We're anxious that the chart should preserve its integrity and credibility."

The debate about the proliferation of "freebies" blew up early fall (Billboard, Sept. 10), with PRT's Walter Woyda insisting that the offers created chart "idiocy" and an "aura of self-annihilation" over the whole industry.

From the start, there were industry arguments that the giveaway situation would hit the small companies most of all. "They'll go to the wall trying to match the majors," said Bob England, of Towerbell Records. "But they're the ones who are bring-

ing on the musical talent in the first place."

Calls were made for an industry-wide return to a chart made up only of seven-inch black vinyl singles. Some radio programming chiefs said they were starting to ignore the charts because, in the words of one, "My interest is in disks the public wants to hear because of the music, not because there's a free article of clothing in it for them, or it's in 12-inch format, or is a picture disk."

A week or so later, Peter Jamieson, newly appointed managing director of EMI Records U.K., offered the opinion that money spent by record companies on marketing campaign freebies would be better spent on helping independent record dealers with improved profit margins.

Maurice Oberstein, chairman of CBS Records U.K. and new chairman of BPI, says he was initially worried that regulations would restrict the excitement of record marketing and "take the steam out of the industry." But now that the BPI limits are set, he says, "It's our sincere effort to regard this as a problem of valuing good music more than marketing. Music and artist-related promotions are seen as legitimate."

The new BPI "code" relates only to singles. The group will look at album marketing practices later on.

'ISOLATED INCIDENT'

U.K. Chart Hyping: Arista Explains

LONDON—Eurodisc (Ariola/Arista), the company fined \$4,500 by the British Phonographic Industry (BPI) for breaching the industry-wide chart Code of Conduct (Billboard, Oct. 29), is "aggrieved that it was singled out," says David Simone, Arista managing director.

"This was no concerted attempt, either on our side or that of our sales and promotion company Tandem, to rig or hype the chart. Tandem is the most honest sales force one could have," Simone says.

"Neither we nor the artist (widely held here to be Barry Manilow) were party to this action, which was an isolated incident which happened in just one of 250 chart return shops. The representative involved has been

suspended. We've always refused to have anything to do with this kind of activity."

"I firmly believe we should have a fair and honest chart. The real chart distortions have been caused by all the free T-shirts and other gifts handed out with singles," Simone continues.

"With the new restrictions, we've plugged a gap. But we have to watch closely that some companies' marketing executives don't seek out ways around the new regulations."

In fact, it was Simone who proposed (with Gerry Bron of Bronze Records) the BPI decision to limit use of free gifts linked with singles (separate story, this page).

Yellow Magic Orchestra On Farewell Concert Tour

TOKYO—The Yellow Magic Orchestra, one of Japan's most successful music exports in recent years, has disbanded. The group's three members (Haruomi Hosono, Ryuichi Sakamoto and Yukihiro Takahashi) have set up YMO Service to write and produce for domestic and international artists.

The group is playing a farewell concert tour here through November

and December. All tickets are already sold for the 15-date trek, which includes two shows in the 10,000-seat Nippon Budokan Hall here.

Edward Leaman, international director of Alfa Records, to which the band is signed, says the trio won't work or record together as an act in Japan after the tour, but will meet up for international recording sessions and possibly play occasional foreign concerts.

PROTECTIONIST, FISCAL MEASURES CITED

IFPI Video Protests To France

By PETER JONES

LONDON—IFPI Video has sent an "urgent letter" to French president Francois Mitterrand expressing concern at measures implemented by his government which, the group asserts, "are frustrating the development of the video software industry in France."

At the root of the concern is the fact that a sharp decline in video industry development in France is being reported from all sides, putting France in a contrasting situation to the rest of Europe. And IFPI Video, in the letter signed by Yves Rousset-Rouard (president of the IFPI Video World Council) and Coen Solleveld (president of IFPI), blames the protectionist and fiscal measures introduced by the Mitterrand government.

The first measure named is the so-called "Second Battle of Poitiers," a

trade protectionist bottleneck which required video hardware importers to ship VCRs from French ports to the inland customs office at Poitiers for clearance, with resultant stockpiles of equipment.

This regulation has now been eased. But, says IFPI Video, the software market in France still suffers from the effects of a 50% hardware sales slump this year compared with 1982.

Other measures singled out are: the 33% Value Added Tax now levied on all video sales, hardware and software; the one-year delay officially imposed on cinema films prior to their release in video; and the annual license fee of roughly \$70 levied on VCR ownership, with plans to up that fee by 30% next year.

Additionally, IFPI Video is upset by plans for Canal 4, the new French state television network, to become a

full video network, making it unnecessary, according to one Mitterrand minister, "for the French to buy VCRs at all."

Says the group's stiffly worded note: "The new measures in France simply increase the opportunities for video pirates to make their untaxed, illegal product much cheaper than legitimate video software, as well as creating a market for pirate copies of unreleased films."

IFPI Video is seeking an urgent meeting with President Mitterrand which would, it says, "give World Video Council representatives a chance to review the critical state of the video industry in France." But the group says it understands that a previously announced plan to increase the VAT on video rentals in France from 18.6% to the 33% levied on sales has, at least for a while, been shelved.

Consumer Cassette Complaints Continue In Soviet Union

By VADIM YURCHENKOV

MOSCOW — Consumer complaints about the low quality of audio cassettes produced by Soviet manufacturers continue, with few signs of any real improvement in standards.

Customer gripes started almost three years ago (Billboard, March 28, Oct. 17, 1981). But various recent state-organized inspections of software production have revealed "technical imperfection and low quality technology."

Tape for cassettes and reel-to-reel equipment is produced by several main plants under the umbrella of the ministry of chemical industries, including plants in Shostka, Pereslavl-Zalessky and Kasan. Ministry companies also produce cassettes and reels, while the ministries of radio and culture operate facilities produc-

ing blank and prerecorded cassettes.

Demand for tape software has increased steadily through the Soviet Union, alongside a hardware marketplace buildup of around 10% annually, substantially higher than the increase in radio/tv hardware sales.

But it's a fact that the tape software just doesn't match the requirements of improved and more sophisticated hardware lines. New types of quality tape, including chrome dioxide, have been developed here, but have not yet reached consumers.

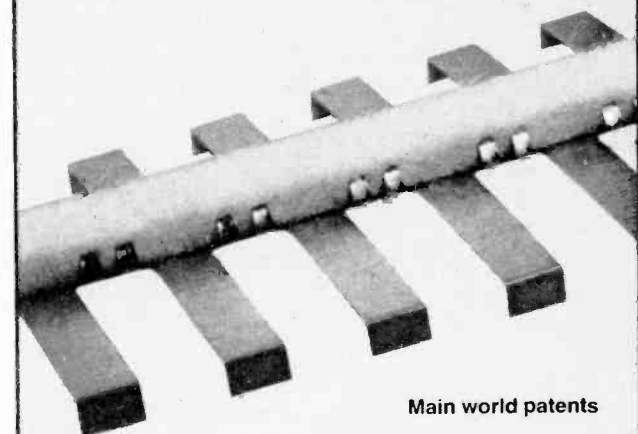
And production of tape accessories is in poor shape nationally, too. The Svema factory produces splicing tape which customers find difficult to use. There's virtually no production of head cleaners or demagnetizers, and few well-designed or utilitarian carrier or storage cases.

Cassette factories in the Soviet Union don't produce C-90 or C-120 formats because there are no tape recorders suitable to use them. The most consistent complaints from customers and state inspectors are levelled at the low quality of cassettes manufactured in the Svema and Baku factories.

Most recent development in the Soviet cassette market is the retail sale of Sony and Maxell C-90 blank tapes in Moscow and Leningrad, priced at roughly \$7.20, while a C-60 produced locally sells for half that price.

Blank and prerecorded cassettes were launched into mass production here in 1971, mostly through U.S.-made components. Since then there has been greater availability of quality hardware, while the top software remains in short supply.

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International Editorial Director: Mike Hennessey (London)

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Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVII, Kreuzgasse 27, 0222 48-28-82; Australia—Glen Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015-241953; Canada—Kirk LaPointe, 420 Gloucester St., Apt. 107, Ottawa, Ontario K1R 7T7, 613 238-4142; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knud Orsted, 22 Tjornevej, DK-3070 Snekkerten, 02-22-26-72; Finland—Kari Helopaltio, SF-01860 Perttula, 27-18-36; France—Phillip Hill, 24 rue de Roi de Sicile, 75004 Paris, Tel: 887-0417; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijkstraan 28, Hilversum, 035-43137; Hong Kong—Hans Ebert, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021; Hungary—Paul Gyongy, Orloouta 3/b, 1026 Budapest 11, Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 02 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan), 02-960 1274; Japan—Shig Fujita, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150, 03 4984641; Kenya—Ron Andrews, P.O. Box 41152, Nairobi, 24725; New Zealand—AnnLouise Martin, 239 Hurstmere Road, Takapuna, Auckland 9, 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008, Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/C, Oporto; Romania—Octavian Ursulescu, Str. Radu de la Afumati nr. 57-B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd., 1129, 2560551; South Africa—John Miller, c/o The Rand Daily Mail, 171 Main St., Johannesburg, 710-9111; South Korea—Byung-Hoo Suh, Joong-Ang Weekly, 58-9 Sosomun-Dong, Seoul, 28-8219; Spain—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3, 442-9446; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268, 225-35-88; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22, 089-227746; Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

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Vol. 95 No. 45

Commentary

Breaching The Caution Barrier

By JOE GUISTI

Let's get right to the point. No matter how polished a new group is or how great a song, it's almost impossible to get any kind of deal. Being told, "We're looking for the next Elvis, or the next Beatles," is a form of mental delusion that has no place in the music business today.

The factors that led to the rise of Elvis and the Beatles are no longer part of today's music business. There are still great artists out there, but they must be found and developed. The bottom line is to track down those new faces with an original sound, and then do what is necessary: spend the dollars.

The key is to get the right business-minded person, with enough years of background and expertise to recognize new talent. This person must be in touch with what's happening now and what is needed to build mass appeal.

It's really tough for today's artists. They go through a lot of work, trouble and money to send in a master tape. To me, it seems a waste of money. Each record company has 50 or maybe more than 100 tapes coming in to its a&r department every few days.

A guy working in a&r told me it's impossible to listen to that many tapes flowing in all the time. So, at random, a few are picked out of a large pile and auditioned for little more than a few seconds each. Most are never listened to.

opening mail while listening to her little cassette player.

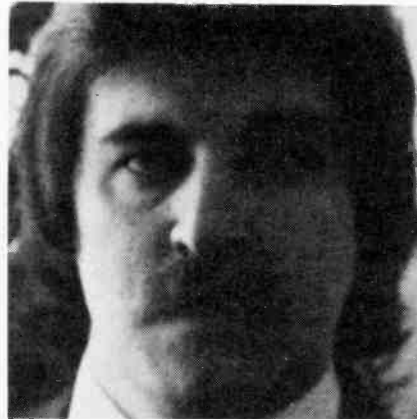
While his secretary is giving the tape a listen, the captain is telling me all about his weekend fishing trip. He's not talking business. Sally returns and says it's okay, probably a standard comment.

After leaving in disgust, I found out that Sally has only been in the business for a few weeks and, anyway, that she's a bluegrass freak. Still, she has been with the company long enough to find out that if you want to keep your job in the a&r department you don't get excited about anything.

Simply put, if a gamble is taken based on your opinion, and it doesn't work out, you're out of work. It's much better to play it safe and just say it's okay. This may be a form of job insurance, but it's not good business.

The big problem, of course, is that the musicians with real ears are retired or have been pushed aside. The power structure has taken over and the industry is being run by lawyers and accountants. No disrespect is intended, but while they were studying law or math, they were probably not doing much record buying or radio listening.

Of course, if you can get a name producer to hear and believe in the product, he has a better chance of bringing it to the right



Guisti: "Musicians with real ears are retired or have been pushed aside."

'If you want to keep your job in a&r, don't get excited about anything . . . It's much better to play it safe, and quiet'

A form letter is about the only response coming from the record company. It may say something like, "Thank you for your interest in our company, but we are not accepting unsolicited material at this time," or "It's not the type of material we are looking for." Most of the time, though, they'll add something like, "Best of luck."

This is a joke, not a business that's conducted properly. As a professional talent manager, I've visited record companies with commercial tapes of songs, no longer than three and a half minutes each. Three songs, all mastered to perfection with commercial potential, press kit and geared for the mass market.

I sit down to talk business and get an opinion from the high-caliber person in charge, and am awed by what takes place. A secretary is called in, and told, "Sally, please give this tape a listen and tell me what you think." Phones are ringing and she's

people and getting a deal. But even then, he may have to invest his own time and money and walk in with a finished product, already packaged.

The circle has turned and once again brought back dance. It's not disco anymore, but can be just as big. I call it "dance wave." I have researched the new generation and the middle age, and there is a way to get all to tap their feet, get up and dance their cheeks off.

Now that dance is back, let's take advantage of it and bring back those dollars. The arm on the slot machine has been pulled too often; the money is running out. It's time to change to another winning machine.

Joe Guisti formerly headed Starfactory, a talent management firm in Putnam Valley, N.Y.

Letters To The Editor

Creative Flipsides

The record collecting bug bit me in July, when I decided to start collecting each week's top 40 singles on the Hot 100. I have 15 complete top 40s as of this writing, and have observed what I see as an encouraging trend in B sides.

I used to consider flipsides as throw-aways (mediocre album cuts), but now they're beginning to rival A sides for play at my house. I find it especially creative when the artist writes a song exclusively for the B side. Current and recent 45s by the Police, Men Without Hats, Sheena Easton, Stray Cats, Robert Plant, Paul McCartney, Stevie Nicks, Elton John, the Hollies, Human League and Billie Joel, among others, offer songs available only as B sides.

There are still the throw-aways, but they are becoming fewer. Maybe artists and/or producers are coming to believe that the public is not always willing to dish out nearly \$2 for just one song.

William Simpson
Los Angeles

An Endangered Species

As an independent songwriter and consumer, I have been following the music business for quite a few years now, catching bits and pieces, following the trends, the promotions, demotions and mergers. I have watched the gradual evolution of a highly spirited, growing and exciting business into a pale shadow.

I have watched as well-meaning but overzealous management teams have cut off the flow of industry lifeblood—the song—to the artist, keeping royalties in-house and trying to keep the red ink out. Big business decided it was time to "fix up" the loose music industry, to modernize, stop the wildcatting. Organize; that was the word.

First of all, control had to be established. The

logic was that if stars were made big enough, then people—fans, suckers—would buy anything. They didn't need outsiders writing songs. As the material grew weaker, a new hero arose, the producer. Weak songs by staff writers were dressed up with 16, 24, 32 or more tracks filled with strings, guitars, voices, bells and wheat germ until no one could tell how weak the songs had become.

The independent writer is going the way of the eagle and other endangered species. With us will go the tears you will never cry from that sad song you will never hear down in Georgia, the chuckles you will never get from that off-color song down in the Carolinas, or that special beat that will never leave Idaho.

I can only pray to someone higher than management that the business will come to its senses and start, seriously, to solicit outside material, and have it screened, not by staff writers or their uncles, but by someone in tune with the street or farm. I pray the independent writers won't give up after years of seeing good songs ripped off and turned down.

I pray and I wait. And I wonder how long the dragon can go on eating his tail.

Larry Earl Schmid
Fayetteville, N.C.

Phantom Sales Reports

I am a buyer for a store in a record and tape chain on the East Coast. I also have varied experience in radio. I've reached some conclusions about our industry.

Too many times I have been asked to over-order and favorably report a certain title or titles, both by independent and major labels and store officials. Being asked to report a record as "hot" to a radio station in return for a few promotional albums may be no big deal. Being asked to order 45 pieces instead of 15 of a new release because

"their manager is a friend of the boss," only to return those 30 extra pieces, may not be a big deal. Nor may reporting a new record as your number three seller when you don't even carry it.

However, all this is unfair to the other records that are truly "hot" and don't get reported. Record stores are in business for one reason: to sell records. They're not there to hype or promote them. The music on the records is what sells them, not lying to radio stations and the trades. If they don't sell, then they should be considered failures. I shouldn't have to scratch a back for a few promos or few-and-far-between concert tickets to make a record seem a success.

Kevin Bucholtz,
New Brunswick, N.J.

'Vertical' Confusion

It appears to me that Burkhart/Abrams "Super-Stars" consultant Dwight Douglas is suffering a severe case of confusion when he says that "progressive music is out" (Billboard, Oct. 22), and that groups like Elvis Costello, Ian Hunter and Saxon should not be given airplay.

Come on! Believe it or not, Mr. Douglas, the acts you cited are doing very well. Radio airplay of these artists have made them what they are today. One thing I'd like to know from Mr. Douglas. Would he have considered bands like Journey and REO Speedwagon "vertical" when they were just starting out in the '70s? I tend to think he would.

It is consultants like Mr. Douglas who have homogenized radio to the point where you can't tell a top 40 station from an AOR station. It is a sad situation, indeed. Hats off to people like Alan Sneed who sees how ludicrous the Douglas report is. There is a lot of music out there, Mr. Douglas, if only you'd open your mind and ears to it.

Scooter Livingston
WBIM, Bridgewater, Mass.

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.

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Mario Casilli

on writing the
#1 song
ISLANDS IN THE STREAM

performed by
Kenny Rogers and Dolly Parton
 on
 RCA Records

	POP	CHR	A/C	COUNTRY
Billboard	*1		*1	*1
Cash Box	*3			*1
Radio & Records		*5	*2	*1

GIBB BROS. MUSIC
 also publishes all 10 songs co-written by
 Barry, Robin and Maurice Gibb, and Albhy Galuten in the
 Kenny Rogers RCA album
EYES THAT SEE IN THE DARK

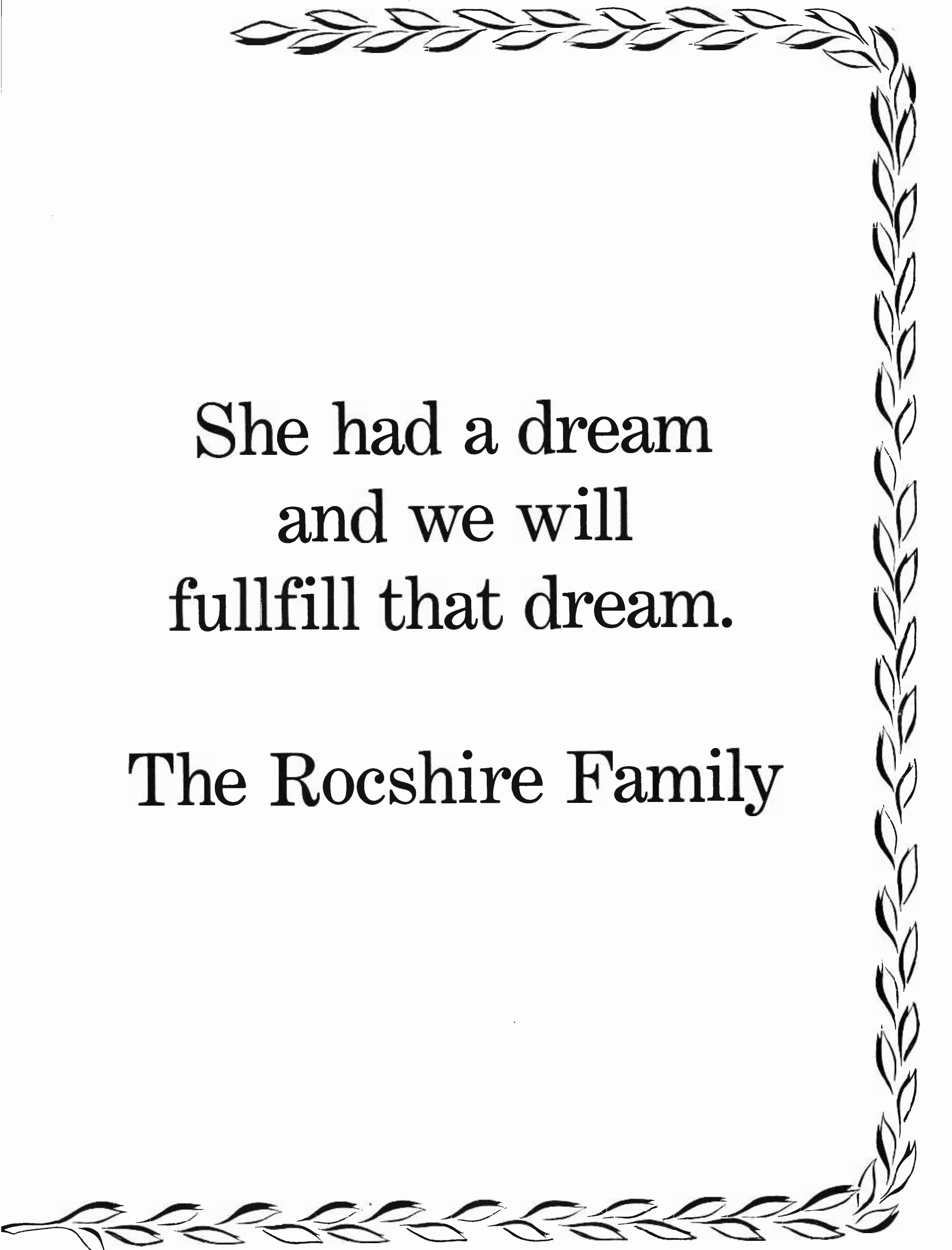
	POP	COUNTRY
Billboard	*9	*1
Cash Box	*11	*1

Produced by: Barry Gibb, Karl Richardson* and Albhy Galuten*
 *For Karlbhy Productions

A decorative laurel wreath border, composed of stylized leaves, curves around the top and left sides of the page, with a horizontal section at the bottom.

In memory of
STACY DAVIS

March 24, 1965
October 18, 1983

A decorative border made of a laurel wreath, with leaves curving upwards at the top and downwards at the bottom, framing the text on the right side.

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and we will
fullfill that dream.

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BB

40

CB

36

R&R

39

Radio

CHANGES AT PORTLAND AC OUTLET

KQFM Seeking Listener Advice

NEW YORK—KQFM Portland will bill itself as "The Rose" when the adult contemporary station changes its call letters to KKRZ later this week. But all is not "rose" at the Golden West outlet.

Program director Bill Ford, who dismissed his airstaff Oct. 10 for a FairWest sound consulted by George Johns, has been running promo spots twice an hour inviting listeners to suggest the direction they'd like the

station to take. Buoyed by three different television ads addressing the transition, Ford says that he's received "literally thousands" of phone calls since his decision to "dynamite" the KQFM sound.

"Our AC ratings were pretty disappointing," he says, "so we just decided to start over. Some people are adamant about wanting personalities and information. Others don't want any silly DJs or jazz, just the Rolling

Stones. It's an interesting way of soliciting new ideas."

Ford hopes to select a new morning man in the coming weeks, and he says a likely candidate is Michael O'Brien, whose 16 years in the market include stints at KISN and KPAM. O'Brien had been doing mornings at KQFM prior to the shakeup, and Ford says that popular support for his show has been strong.

LEO SACKS

Vox Jox

Witting Returns To Group W Fold

By ROLLYE BORNSTEIN

Mother W's having a family reunion in Pittsburgh, as KDKA GM Dan Friel is reunited with his former PD from Ft. Wayne's WOWO, Chris Witting. Witting, a longtime Group W protege who was following in KDKA station manager Rick Starr's footsteps until WOWO was sold to Price Broadcasting and Chris was upped to VP/station operations, is back in the fold. He joins KDKA as PD Nov. 14. Also returning, albeit briefly, is one-time KDKA PD Ira Apple. Ira, who's been in Baltimore for the past few years, will be filling in for the vacationing Roy Fox in the 6 to 9 p.m. shift later this month. You can hear them anywhere in the Eastern half of the country at night, so tune to 1020 and mail him a critique.

And while you've got your stamps out, if you're looking for a good paying (\$30,000 range) morning gig in a medium market, mail a tape to Hugh Heller (yes, the jingle giant). He's a part owner of KGBX Springfield, Mo. Better yet, give him a call at (417) 869-1260.

★ ★ ★

If you're listening to New York's Z-100 (WHTZ) and waiting for the Jeff Hooker show, give up. Jeff's still coming on board to do afternoons at the Malrite property, but he's going through a name change. Now it's Shadow Stevens.

Speaking of Z-100, Cat Simon's departure from the station to return to KZBS Oklahoma City temporarily displaced The Magic Christian. Mag was moved from mornings to nights, and now he's being moved again—this time to do afternoons at George Johns' San Antonio "Class" (KLLS) outlet.

Tom Wilson has left his post as VP/GM of Gannett's WWWE/

WDOK Cleveland and has been replaced in-house. KSD-AM-FM St. Louis GSM John Gutbrod assumes the title and returns home, where he once served as local sales manager for WWWW (which is now in Toledo, replaced by WMJI in Cleveland).

Also moving up is KOIT San Francisco's assistant manager Kari Johnson Winston, who becomes VP/station manager and GSM at the Bonnevill property... Likewise for Michael Henderson, who goes from GSM to VP/GM at KGLD/KQRS Minneapolis... Ditto for our old buddy Wes Jones, who goes from PD to operations director at WRQK Greensboro.

★ ★ ★

It sounded like 1964 all over again in Los Angeles last week, as PD Ric Lippincott managed a "KHTZ Exclusive," being the first in the market to air the new Rolling Stones single. Seems Ric intended to wait until Thursday's release date, but when he found another station promoting the fact that they were going to be the first to air it, he figured what the heck. It's been in power rotation ever since.

After 27 years with Danbury, Conn.'s WLAD, Vinnie James has finally been promoted to a full-time position. James replaces Jim Gifford, who went into private business as host of the WLAD "Morning Express."

Last week we told you Sandy Shore had just started her new gig doing "all-night drive" at KWAY Monterey. This was to be her stepping stone to "the big time" (we didn't want to tell her there is no "big time"). Well, if coast-to-coast network television is the big time, Sandy's made it, going from personality to actuality. Seems Sandy was on the air at a little before 3 a.m. on Nov. 21 when a 41-year-old armed gunman

forced his way into the station and proceeded to shoot everything in sight, except Sandy, who he agreed could leave. According to the guy, who was quickly apprehended by police, it all started in Hawaii when his taxi business was "ruined" because a female air personality there had bugged his car and began communicating with him. When he moved to Santa Cruz, he found the same problem. He claimed KWAV jock Kate McEldowney was the same woman as the Hawaii jock, only with a different voice and name, and once again she was "poisoning his mind." Hang in there, Sandy. If you've survived this, the "big time" is gonna be a breeze.

★ ★ ★

Bob Benson's replacement at ABC has been announced. Filling the role of VP/ABC news, radio is former ABC GM/news programming, radio, Peter Flannery. You may recognize the name from the "good old days" in St. Louis; before joining the ABC networks in 1968, Flannery jocked at WIL and KSHE.

KCNR Portland music director Trevlyn Holdridge is upped to PD at the Duffy station, replacing Richard Harker, who moves to Dallas. Not to Duffy's new home office; rather to Coleman Research, where he's been named a VP. Also moving up at KCNR is midday jock Bill Jackson, who adds to his duties as assistant program director/MD... Mike Scalzi's back in action. The former WHBQ Memphis PD now programs New Haven's KC101 (WKCI) and its AM counterpart, the legendary WAVZ.

(Continued on page 23)

KLAK Denver Decides To Go Back To Country

DENVER—KLAK here is back in the saddle again. The Malrite station, which dropped its country format in 1980 after 20 years in favor of a big band sound, switched this spring to adult contemporary. But program director Roger White says that the market image of the station as a country outlet was "just too strong" to overcome, and last Monday (24) a modern country sound was instituted.

White says that his heavy sports programming will distinguish the station from AM country competitors KLZ and KBRQ and FMers KYGO and KBRQ.

White made the switch with help from Malrite national program director Jim Wood and Robin Mitchell, who joined KLAK last month as operations manager.



THE JILLS GET ILL—WGRQ Buffalo's "morning sickness" team of Bruce Barber, left, and J.C. Corcoran enjoy unusually pleasant surroundings while outfitting the Buffalo Bills cheerleaders (the Jills) in appropriate T-shirts.

Two Congressmen Claim Deregulation Breakthrough

By BILL HOLLAND

WASHINGTON—Thursday (27) was a big day for broadcasters, after two Congressmen held a press conference announcing the news that more than half of the House, 221 members, have signed on as co-sponsors of a broadcast deregulation bill introduced this session that can bypass stalled subcommittee movements if necessary and go right to the House floor for passage.

Rep. Thomas Tauke (R-Iowa), along with Rep. W.J. Tauzin (D-La.), said that they would move for-

ward to allow "full House consideration of this vital issue," as Tauke put it. Tauzin, calling the measure "a milestone," added that at the same time they would continue to "negotiate to achieve a compromise" with House opponents. He did not mention telecommunications subcommittee chairman Tim Wirth (D-Colo.), the biggest stumbling block to deregulation, by name.

A similar bill has already passed the Senate.

Burns Media, FairWest Split

NEW YORK—Burns Media Consultants will market the Burns/Somerset "Continuous Country" format through its Los Angeles office after splitting with FairWest last week.

"Everything is now under one roof," says Burns vice president Judith Burns, "from marketing to sales to record reproduction. It enables us to customize our product for each station, as opposed to creating a package in Dallas with one set of marketing rules."

Centralizing the format in Los Angeles eliminates "a lot of confusion," Burns says. "It's a positive step."

Eligibility Set For Big Apple Awards

NEW YORK—The New York Market Radio Broadcasters Asso. (NYMRAD) has announced the eligibility requirements for the Ninth Annual Big Apple Radio Awards, to be presented at the Sheraton Centre here March 14.

Any commercial or public service announcement broadcast between Sept. 1, 1982 and Nov. 1, 1983 on any radio station in the New York metropolitan area (including Orange and Dutchess counties) is eligible to compete in a variety of categories. All entries must be received by Jan. 6, 1984. For further information contact NYMRAD at (212) 935-3995.

NOVEMBER 5, 1983, BILLBOARD



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RADIO AWARDS

RULES

1. All entries must have aired within the eligibility period of Jan. 1, 1983 through Dec. 31, 1983 and must be submitted prior to Jan. 1, 1984.
2. All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.
3. A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.
4. RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:
 - a) Radio Station Of The Year: A written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included.
 - b) Program Director Of The Year: A written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.
 - c) Air Personality Of The Year: Cassette must contain a telescoped aircheck of one complete hour of actual air time.
5. INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.
6. FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.
7. Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.
8. Finalists will be announced no later than June 10, 1984. Awards will be presented at the Billboard Radio Conference July 5-8, 1984, at L'Enfant Plaza, Washington, D.C.

BILLBOARD RADIO AWARDS 1983 ENTRY FORM

NAME: _____
 STATION: _____
 ADDRESS: _____
 CITY STATE ZIP: _____
 PHONE: _____

CATEGORY ENTERING: (check one only)

_____ STATION OF THE YEAR
 in present format since: mo: _____ yr: _____

_____ PROGRAM DIRECTOR OF THE YEAR
 in present position since: mo: _____ yr: _____

_____ PERSONALITY OF THE YEAR
 daypart _____ since: mo: _____ yr: _____

_____ INTERNATIONAL PERSONALITY OF THE YEAR
 military _____ commercial _____
 market: _____ daypart _____

_____ FEATURED PROGRAMMING
 station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)
 MAJOR 1-30 # _____ market _____
 MEDIUM 31-100 # _____ market _____
 SMALL 101-over # _____ market _____
 (Canadian applicants state market and metro population: _____)

_____ contemporary hit/
 adult contemporary _____ AOR _____
 urban/black _____ MOR/nostalgia _____
 country _____ other (please describe): _____

All entries must be submitted no later than Jan. 1, 1984 to:
 Rollye Bornstein Radio Editor
 Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

Radio

AS TOP 40 GAINS GROUND

AOR Stations Facing Crossroads

• Continued from page 1

body liked Led Zeppelin 10 years ago. Today there are so many combinations of who people like and who they don't that it was obvious we couldn't make money programming to just one subdivision."

The trick, says Smokey Rivers, who programs Nashville sister stations WKDA and WKDF, is to determine whether money can be made programming for a specific subgroup. "AOR isn't dead—it's just that its appeal is more limited than it was five years ago," he says.

To illustrate the AOR dichotomy, Rivers says that the "new rock" orientation of WKDA is "a turn-off" to the majority of the mainstream rockers who listen to WKDF. "Ninety percent of them would rather listen to Dolly and Kenny than X," he explains. "They just aren't as passionate about music as people were 10 years ago."

"It used to be that the musicians and their audience were of the same mind. Now the people making music are the establishment and see it as a business. Formula comes easy to them. There's no social commentary, no collective voice, no consciousness raising. So I keep my listeners happy with old Journey records."

Program director Norm Winer of WXRT Chicago attributes this malaise to the way programmers have interpreted the consultants' game plans. "They were entrusted to make cultural decisions, but they blew it," he states. "By overlooking styles and sounds and new sources of music, they failed in their responsibility." Pointing to the rise of such top 40 staples as the Stray Cats, Culture Club and the Fixx, Winer notes that artists of this ilk should have happened on AOR first. "AOR has to construct a core based on demographic instead of a musical category," he says.

Radio, like the auto industry, failed to sink any money into research and development, according to Oedipus of WBCN Boston. "AOR is only viable if it reflects the music of the '80s in a historical context," he says. Now that the station is the only rock-oriented outlet in town following WCOZ's switch to top 40 last week (Billboard, Oct. 29), the programmer plans to stress the concept of lifestyle radio to cement its adult listenership.

"Be fun, but be first musically. Stay a step ahead and you've cornered your hit competitor. Two steps ahead is no good because then you're perceived as elitist," he says.

Because AOR has "history" on its side, Charlie Kendall of WNEW-FM here feels that there are "a multitude of options" for the format to select. "We can play the Velvet Underground alongside a current single because they're roots music," he notes. "We have a product that's not repetitive, but management has to spend the kind of money that top 40 does to get the word out. Otherwise the market still sees us as an old-line progressive."

WQFM's Arnold is amused by the

'Country Countdown' Photos Given To CMF

NASHVILLE—ABC/Watermark has donated to the Country Music Foundation a series of original photographs taken by Les Leverett in its "American Country Countdown" 10th anniversary advertising campaign. "Carrying The Tradition Forward."

Each of the six ads in the campaign features two country artists.

thought of programming "progressive" radio. "It's a cute idea, if you're looking for a 2 share," he states. "The only way AOR can make money is with a format, adding records on gut and then testing them to see if they're right or wrong. The days of disco demolition never went away, because nobody told the people out there that disco is now 'dance' and that punk is 'modern.' Strange, bizarre music is out."

To consultant Lee Abrams, the comeback of the top 40 sound is the best thing that could possibly happen to rock radio. "Hit radio has given us a real boost—it's getting the magic going again," he contends. "AOR has been a tough format to sell, but we're starting to correct that now." The key to his clients' success, he says, is balancing what he calls "horizontal" and "vertical" records. The former, which he defines as product that appeals to various formats, have been ignored by AOR programmers

because "they've been afraid to play the hits, and we can't shut them out anymore," he maintains. At the same time, "vertical" songs, or album cuts, should give a feeling of "depth" to the station. "Familiarity means that the sound of an artist is more important than the specific song," he says.

Abrams rejects the theory that the "horizontal music" memo sent to the "SuperStars" stations last month was designed to cover the "new music" backlash experienced earlier this year. "New music to us meant playing more current groups," he says. "But a lot of stations went too techno, too Euro, instead, and that hurt."

Conceding that the firm's Dwight Douglas, author of the "horizontal music" memo, was "a bit harsh" and "overzealous" in his assessment of those artists who represent "ratings suicide," Abrams argues that "they just weren't hot at the time, and (the rationale) certainly doesn't represent the company line."

Most Added Records

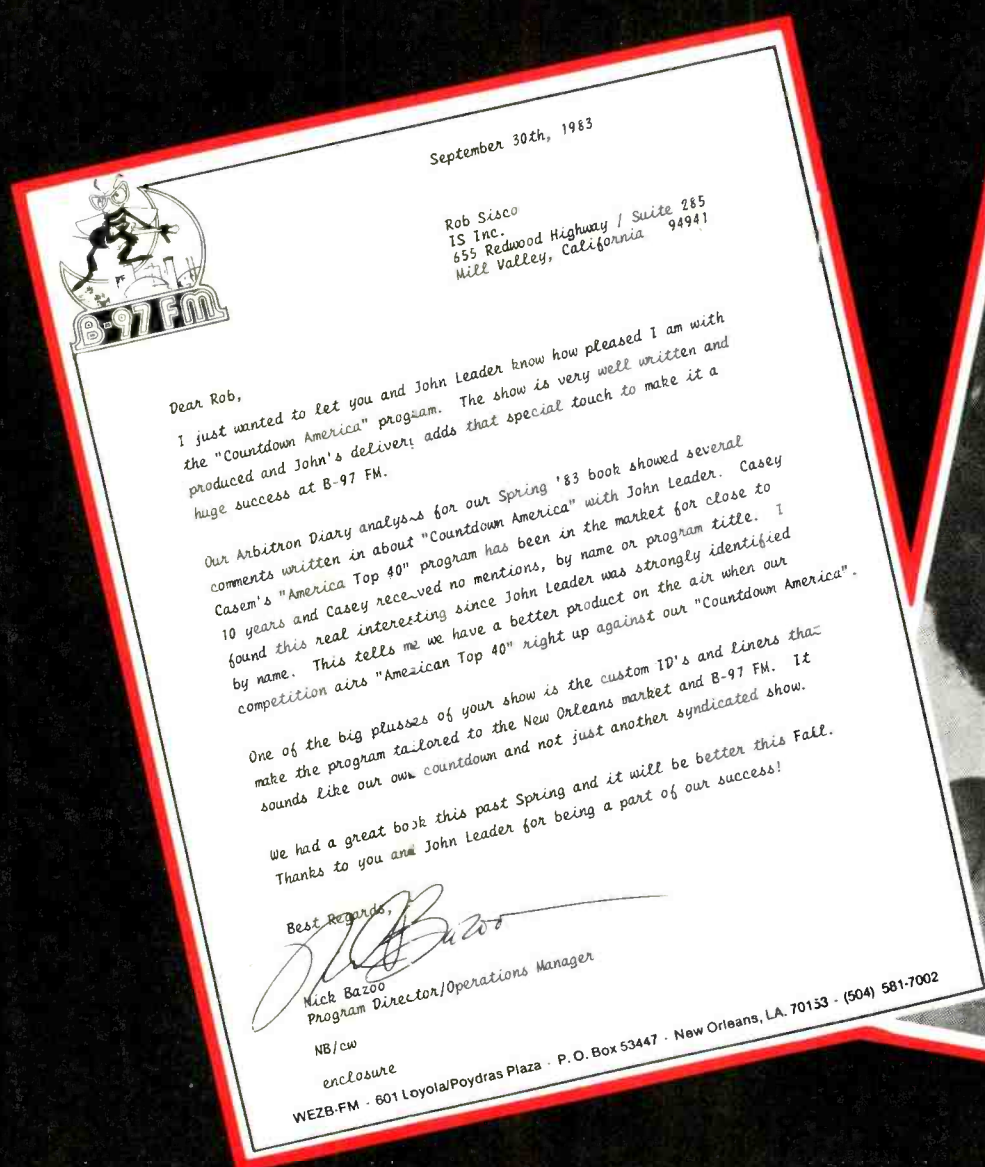
The week's five most added singles at
 Billboard's reporting stations in each of four formats

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Twist Of Fate," Olivia Newton-John, MCA	88	88
2 "Synchronicity II," The Police, A&M	79	79
3 "Union Of The Snake," Duran Duran, Capitol	64	64
4 "Owner Of A Lonely Heart," Yes, Atco	63	63
5 "Say It Isn't So," Daryl Hall & John Oates, RCA	55	157
BLACK (94 Stations)		
1 "Joanna," Kool & The Gang, De-Lite	40	41
2 "Keepin' My Lover Satisfied," Melba Moore, Capitol	25	66
3 "Baby I'm Hooked," Con Funk Shun, Mercury	23	51
4 "Tell Me If You Still Care," S.O.S. Band, Tabu	18	70
5 "It's Much Deeper," Ashford & Simpson, Capitol	18	33
COUNTRY (124 Stations)		
1 "The Sound Of Goodbye," Crystal Gayle, Warner Bros.	60	76
2 "Another Motel Memory," Shelly West, Viva	35	43
3 "Double Shot (Of My Baby's Love)," Joe Stampley, Epic	29	76
4 "You're Gonna Lose Her Like That," Moe Bandy, Columbia	29	29
5 "Runaway Heart," Louise Mandrell, RCA	28	44
ADULT CONTEMPORARY (84 Stations)		
1 "Say It Isn't So," Daryl Hall & John Oates, RCA	20	33
2 "What's New," Linda Ronstadt, Asylum	15	47
3 "I Guess That's Why They Call It The Blues," Elton John, Geffen	11	17
4 "The Way He Makes Me Feel," Barbra Streisand, Columbia	10	60
5 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	8	58

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"One of the big plusses of your show is the custom ID's and liners that make the program...sound like our own countdown and not just another syndicated show."

RKO RADIO NETWORKS

Radio

TALK SHOW, FOOTBALL GAMES

WAMO Bringing Sports to FM

By JOHN MEHNO

PITTSBURGH—Having already lured the music audience away from AM, one FM station here is now borrowing other traditional programming staples of AM radio. Urban-formatted WAMO is featuring 30 minutes of nightly sports talk and will carry the play-by-play of the USFL Pittsburgh Maulers' inaugural season next spring.

"The first reason, which is not the

most rational, is that we want to be innovators, not imitators," says Ray Gusky, national sales and promotion manager for Sheridan Broadcasting, which owns WAMO. "But this was not done on a whim. It was extensively researched."

Gusky says he was attracted to the Maulers since he figures that WAMO's demographics coincide with the team's target audience. The established NFL Steelers have a long waiting list for season tickets, most of

which are held by corporations. Gusky expects the Maulers to appeal to younger fans shut out by the Steelers.

He also sees football as a way to continue the growth of the station beyond the built-in limits and distinguish WAMO from the other music FMs. Gusky adds that the rights are valuable, since very few games will be televised, and that the spring and summer season is compatible with the portability of radio.

The talk show is an indirect result of the football commitment. Maulers officials were apprehensive about signing with a station that did not carry any other sports programming. At the same time, Gusky was approached independently by Sam Nover, a tv sportscaster whose talk show had been eliminated in a budget cut at all-news KQV.

Gusky made a tentative commitment to a 30-minute show (6:30-7 p.m.), scheduled to avoid a conflict with WTAE's Myron Cope, the undisputed king of Pittsburgh sports talk. WAMO has now pronounced Nover's show a success and plans to expand to an hour, the second half competing with Cope. Nover's intro carries the line, "... when you just can't cope any longer."

"The play-by-play was not a gamble in terms of audience, because it's only three hours on Sunday for part of the year," Gusky says. "That's 1% of our total air time. The sports show was a gamble because we're a music station and we wanted to cause the least interruption of our format."

"Some other broadcasters told me I was crazy, but it's already been a success for us. We haven't had one negative letter or call, and the show is sold out. We're thrilled."

KGIL-AM Alters It's Nostalgia Format

LOS ANGELES—San Fernando Valley's KGIL-AM sheds its "Ballads, Blues & Big Bands" image as it enters a "modification" stage of its nostalgia format, according to Buckley Broadcasting Western region VP Stanley Warwick, a former GM of the station who is again acting in that capacity with the recent exit of KGIL-AM-FM GM James Mergen.

That modification comes in the form of the syndicated format "The Entertainers," which was dropped by area station KNOB Long Beach earlier this month. Leaning more toward "traditional MOR" than nostalgia, "The Entertainers" is seen by Warwick as more compatible with "the demos in the valley. The area is largely 25-54, so it's logical to go where the marketplace dictates." Also logical is its demographic compatibility with KGIL-FM, which also switched away from nostalgia to an AC approach, programmed by Mike Lundy and consulted by Jay Stevens, earlier this year. **ROLLYE BORNSTEIN**



HELLO TO JELLO—WGRQ Buffalo held a "Jello Jump" at Darien Lake Theme Park, with contestants diving into 5,000 gallons of cherry Jello to retrieve numbered poker chips. Standing from left are station staff JC, Bill Weston, Brian Krysz, PD Snorton Norton and Carl Russo. Seated from left are WGRQ's Joe Rohm, contestant Steven Hellmers and the wet winner, Laurean Hobby.

Because of the overwhelming response we received from radio stations and their listeners to the Hot Summer Rock artist music/interview programs, The United Stations is proud to present another series featuring the most programmed bands in Album Rock radio. For five consecutive weekends this fall The United Stations is joining with the hottest of these groups to produce five special one hour profiles. Group members themselves discuss their songs in brief capsule form, illustrating their stories with lots and lots of music.

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

Pro-Motions

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

CONCEPT: Record Store Tie-in
EXECUTION: Realizing AOR listeners are often large record buyers, KDKB arranged a co-promotion with a large, local, record-store chain, Rolling Stone, which is also a station client. It's a two pronged attack, featuring a visible in-store display, the "KDKB Hot Rocks" section where 25 of the most popular current LPs are available at greatly reduced prices. Further, free-for-the-asking at all locations is the KDKB/Rolling Stone keychain, which not only holds your keys but also means an additional 10% discount off any "Hot Rocks" purchase.

★ ★ ★

STATION: KRQR San Francisco (AOR)

CONTACT: Cathi Paige

CONCEPT: The Beat Off

EXECUTION: Only on an AOR outlet could you run a promo saying you "want to know who beats off best in the Bay Area." Maybe only on an AOR outlet in San Francisco could you say it, but in any event, the CBS-FM outlet has been getting reaction from their uniquely packaged drum competition. A followup to the "Guitar Grudge Match," the "Beat Off," held in conjunction with the Keystone chain, and sponsored by Lowenbrau, Ludwig and Drum World, features an all-star panel of judges including drummers from David Bowie, Grateful Dead, Greg Kihn, and several other notables. Prizes include a full seven-piece Ludwig drum kit.

★ ★ ★

STATION: Various

CONCEPT: Halloween Promotions

EXECUTION: In addition to the various haunted houses that spring up nationwide, several stations have come up with interesting holiday related promotions. After five years of extravagant Halloween costume con-

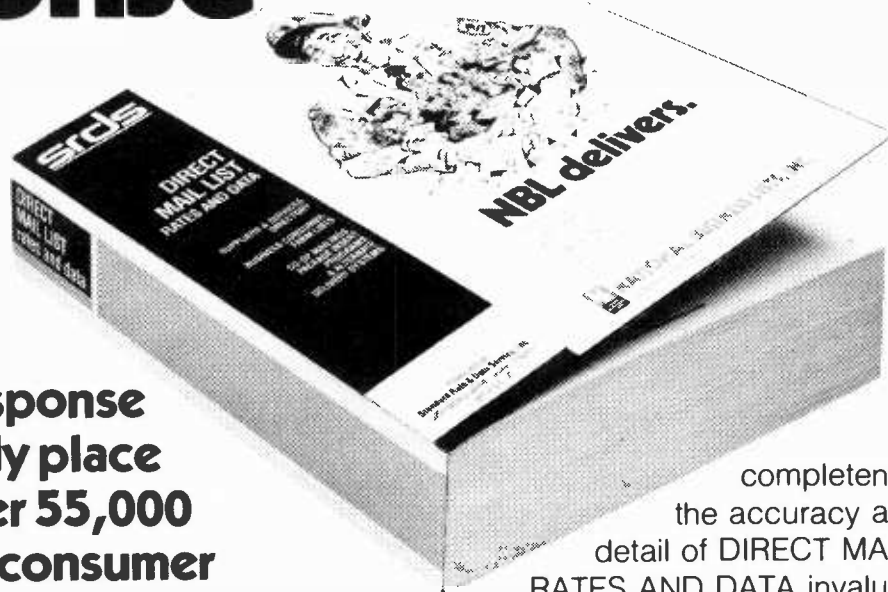
tests, WDHA Dover, N.J. has turned this year's event into a combination costume and music competition. Five local band finalists compete for money, studio time and a possible record deal, while costume prizes include a one-week cruise to Cancun and Cozumel with a party stop in Key West.

A \$6 admission price gets the listener in on the festivities including free beer and wine . . . WGBS Miami has made a tradition of its "Pumpkin Patrol," an extensive safety program in conjunction with local crime-watch groups that provides safety tips for trick or treaters and parents, as well

as a network of "watchdogs" on Halloween night . . . In addition to WDMT Cleveland's Haunted House, the station is giving away \$25 to the Sears' Halloween Shop (which has some great spots running nationally), so listeners can haunt in style . . . Appropriate for WRIF Detroit after-

noon personality Arthur Penhallow, is "Penhalloween," which the station is celebrating with an annual party featuring local bands and a costume contest . . . Across town at WXYZ they're doing it again, running "War Of The Worlds" at 11 p.m. Halloween night.

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WRC For Sale? NBC Says No; Rumors Persist

By BILL HOLLAND

WASHINGTON— Rumors continue to circulate here that there have been offers made to NBC to purchase WRC here. And although NBC in New York denies that the station is up for sale, an official says, "If an offer is made, we listen."

Although there is no exact amount being mentioned, the NBC official says he thought the talk-formatted AM station might fall in the "\$5 million range." Other sources say that figure might be high.

Already mentioned as individuals or groups interested in WRC are Capitol Centre and Washington Bullets owner Abe Pollin; Viacom, which owns WMZQ here; Rick Hinden, owner of the Britches Clothing stores; Arthur Arondel, a publisher and former owner of WAVA-AM-FM; and Helen Ver Standig, a broadcaster and jewelry store chain owner. Also mentioned as a possible buyer, approached by NBC, is the Chicago Tribune.

WRC is a 5 kw sister station of urban-formatted 50 kw WKYS-FM, the No. 1 station in Washington, which is also owned by NBC.

Unlike the big FM, WRC has not been making any money for NBC; even the network official admits, "That's no big secret." However, he points to the spring 1983 Arbitron—a 4.5, up from 3.1—as "the best book the station's had so far with that format."

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Playlist Top Add Ons •

Based on station playlists through Tuesday (10/25/83)

- **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

Pacific Southwest Region

• TOP ADD-ONS •

OLIVIA NEWTON-JOHN—Twist Of Fate (MCA)
IRENE CARA—Why Me (Geffen)
THE POLICE—Synchronicity II (A&M)
DARYL HALL AND JOHN OATES—Say It Isn't So (RCA)
YES—Owner Of The Lonely Heart (Atlantic)

KDZA-AM—Pueblo

(Rip Avila—M.D.)
• ASIA—The Smile Has Left Your Eyes
• CULTURE CLUB—Church Of The Poison Mind
• OLIVIA NEWTON-JOHN—Twist Of Fate
• STRAY CATS—I Won't Stand In Your Way
• PAUL SIMON—Allergies
• DEBARGE—Time Will Reveal
• JOHN COUGAR MELLENCAMP—Crumblin' Down
• MICHAEL STANLEY BAND—My Town
• THE HUMAN LEAGUE—Mirror Man
• JOBOXERS—Just Got Lucky
• DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
• RICK SPRINGFIELD—Souls

KFI-AM—Los Angeles

(Steve LaBeau—M.D.)
• OLIVIA NEWTON-JOHN—Twist Of Fate
• EDDIE AND THE CRUISERS—On The Dark Side

KFMY-FM—Provo

(Keith Greer—M.D.)
• LOVERBOY—Queen Of The Broken Hearts
• PETER SCHILLING—Major Tom (Coming Home)
• MELISSA MANCHESTER—No One Can Love You More Than Me
• RICK SPRINGFIELD—Souls

KGGI-FM (99.1-FM)—Riverside

(Kraig Hubbs—M.D.)
• CULTURE CLUB—Church Of The Poison Mind
• KOOL AND THE GANG—Joanne

KHYT-AM—Tucson

(Sherman Cohen—M.D.)
• YES—Owner Of A Lonely Heart
• EARTH WIND & FIRE—Magnetic
• THE ROMANTICS—Talking In Your Sleep
• KOOL AND THE GANG—Joanne
• MELISSA MANCHESTER—No One Can Love You More Than Me
• YES—Owner Of A Lonely Heart

KIIS-FM—Los Angeles

(Michael Schaefer—M.D.)
• CULTURE CLUB—Church Of The Poison Mind
• BIG COUNTRY—In A Big Country
• IRENE CARA—Why Me
• DARYL HALL AND JOHN OATES—Say It Isn't So
• DURAN DURAN—Union Of The Snake
• OLIVIA NEWTON-JOHN—Twist Of Fate

KIMN-AM—Denver

(Gloria Avila-Perez—M.D.)
• IRENE CARA—Why Me
• KIM CARNES—Invisible Hands
• DARYL HALL AND JOHN OATES—Say It Isn't So
• LOVERBOY—Queen Of The Broken Hearts
• RUFUS AND CHAKA KHAN—Ain't Nobody
• BARBRA STREISAND—The Way He Makes Me Feel
• RICK SPRINGFIELD—Souls
• BIG COUNTRY—In A Big Country
• ELTON JOHN—I Guess That's Why They Call It The Blues
• OLIVIA NEWTON-JOHN—Twist Of Fate
• DEBARGE—Time Will Reveal

KIQQ-FM—Los Angeles

(Robert Moorhead—M.D.)
• RUFUS AND CHAKA KHAN—Ain't Nobody
• IRENE CARA—Why Me
• DEBARGE—Time Will Reveal
• NAKED EYES—When The Lights Go Out
• ASIA—The Smile Has Left Your Eyes
• QUARTERFLASH—Take Another Picture
• OLIVIA NEWTON-JOHN—Twist Of Fate
• JOHN COUGAR MELLENCAMP—Crumblin' Down
• YES—Owner Of A Lonely Heart
• JENNIFER WARNES—All The Right Moves
• MELISSA MANCHESTER—No One Can Love You More Than Me
• STRAY CATS—I Won't Stand In Your Way
• THE POLICE—Synchronicity II
• BARBRA STREISAND—The Way He Makes Me Feel
• RAY PARKER JR.—I Still Can't Get Over Loving You
• ROCK STEADY CREW—Hey You
• WHAM O.K.—Wham Rap (Enjoy What You Do)

KIST-AM—Santa Barbara

(Dick Williams—M.D.)
• IRENE CARA—Why Me
• PAUL SIMON—Allergies
• DARYL HALL AND JOHN OATES—Say It Isn't So
• QUIET RIOT—Cum On Feel The Noize
• KLIQUE—Stop Doggin' Me Around
• BARBRA STREISAND—The Way He Makes Me Feel
• DEBARGE—Time Will Reveal
• RICK SPRINGFIELD—Souls
• JOBOXERS—Just Got Lucky
• ELTON JOHN—I Guess That's Why They Call It The Blues
• OLIVIA NEWTON-JOHN—Twist Of Fate
• HERBIE HANCOCK—Rockit

KKHR-FM—Los Angeles

(Dave Hall—M.D.)
• DURAN DURAN—Union Of The Snake
• OLIVIA NEWTON-JOHN—Twist Of Fate
• JOHN COUGAR MELLENCAMP—Crumblin' Down
• MANHATTAN TRANSFER—Spice Of Life
• YES—Owner Of A Lonely Heart
• THE POLICE—Synchronicity II
• THE HUMAN LEAGUE—Mirror Man

KKXX-FM—Bakersfield

(Dave Kamper—M.D.)
• STRAY CATS—I Won't Stand In Your Way
• OLIVIA NEWTON-JOHN—Twist Of Fate
• PETER SCHILLING—Major Tom (Coming Home)
• JENNIFER WARNES—All The Right Moves

• THE HUMAN LEAGUE—Mirror Man
• RICK SPRINGFIELD—Souls
• IRENE CARA—Why Me
• DARYL HALL AND JOHN OATES—Say It Isn't So

KLUC-FM—Las Vegas

(Randy Lundquist—M.D.)
• BIG COUNTRY—In A Big Country
• THE POLICE—Synchronicity II
• ELTON JOHN—I Guess That's Why They Call It The Blues
• OLIVIA NEWTON-JOHN—Twist Of Fate
• YES—Owner Of A Lonely Heart

KOAO-FM—Denver

(Allan Sledge—M.D.)
• OLIVIA NEWTON-JOHN—Twist Of Fate
• BIG COUNTRY—In A Big Country
• THE POLICE—Synchronicity II
• PAUL SIMON—Allergies
• CULTURE CLUB—Church Of The Poison Mind

KOPA-FM—Scottsdale

(Art Morales—M.D.)
• HUEY LEWIS AND THE NEWS—Heart And Soul
• IRENE CARA—Why Me
• QUIET RIOT—Cum On Feel The Noize

KPKE-FM—Denver

(Mark Bolke—M.D.)
• YES—Owner Of A Lonely Heart
• OLIVIA NEWTON-JOHN—Twist Of Fate
• PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
• THE POLICE—Synchronicity II
• IRENE CARA—Why Me
• A FLOCK OF SEAGULLS—It's Not Me Talking

KRQQ-FM—Tucson

(Zaplan/Norris—M.D.)
• THE POLICE—Synchronicity II
• OLIVIA NEWTON-JOHN—Twist Of Fate
• DARYL HALL AND JOHN OATES—Say It Isn't So
• MATTHEW WILDER—Break My Stride
• EURYTHMICS—Love Is A Stranger
• KIM CARNES—Invisible Hands
• ELTON JOHN—I Guess That's Why They Call It The Blues
• STRAY CATS—I Won't Stand In Your Way
• PAUL SIMON—Allergies

KRSP-AM—Salt Lake City

(Barry Moll—M.D.)
• Z.Z. TOP—Sharp Dressed Man
• IRENE CARA—Why Me
• DARYL HALL AND JOHN OATES—Say It Isn't So
• KIM CARNES—Invisible Hands
• PETER SCHILLING—Major Tom (Coming Home)
• 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

KRTH-FM—Los Angeles

(David Grossman—M.D.)
• BIG COUNTRY—In A Big Country
• OLIVIA NEWTON-JOHN—Twist Of Fate
• CULTURE CLUB—Church Of The Poison Mind
• LINDA RONSTADT—What's New
• DARYL HALL AND JOHN OATES—Say It Isn't So
• DURAN DURAN—Union Of The Snake
• JEFFREY OSBORNE—Stay With Me Tonight
• HUEY LEWIS AND THE NEWS—Heart And Soul
• KOOL AND THE GANG—Joanne

KSDO-FM—San Diego

(Mike Preston—M.D.)
• STRAY CATS—I Won't Stand In Your Way
• QUIET RIOT—Cum On Feel The Noize
• ELTON JOHN—I Guess That's Why They Call It The Blues
• KIM CARNES—Invisible Hands

KSLY-AM—San Luis Obispo

(Tom Walsh—M.D.)
• PAUL SIMON—Allergies
• QUIET RIOT—Cum On Feel The Noize
• DARYL HALL AND JOHN OATES—Say It Isn't So
• CULTURE CLUB—Church Of The Poison Mind
• RUFUS AND CHAKA KHAN—Ain't Nobody
• BOB SEGER—Old Time Rock & Roll
• IRENE CARA—Why Me
• THE POLICE—Synchronicity II
• BIG COUNTRY—In A Big Country
• DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
• ELTON JOHN—I Guess That's Why They Call It The Blues
• DURAN DURAN—Union Of The Snake
• OLIVIA NEWTON-JOHN—Twist Of Fate
• BARBRA STREISAND—The Way He Makes Me Feel
• MEN WITHOUT HATS—I Like

KZZP-FM—Phoenix

(Steve Gazzard—M.D.)
• MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
• JACKSON BROWNE—Tender Is The Night
• DARYL HALL AND JOHN OATES—Say It Isn't So
• JOHN COUGAR MELLENCAMP—Crumblin' Down
• EURYTHMICS—Love Is A Stranger
• ASIA—The Smile Has Left Your Eyes
• PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love

XTRA-AM—San Diego

(Jim Richards—M.D.)
• BIG COUNTRY—In A Big Country
• DARYL HALL AND JOHN OATES—Say It Isn't So
• LOVERBOY—Queen Of The Broken Hearts
• RICK SPRINGFIELD—Souls
• CULTURE CLUB—Church Of The Poison Mind
• IRENE CARA—Why Me
• THE POLICE—Synchronicity II
• DURAN DURAN—Union Of The Snake
• OLIVIA NEWTON-JOHN—Twist Of Fate
• KLIQUE—Stop Doggin' Me Around

TOP ADD-ONS -NATIONAL

THE POLICE—Synchronicity II (A&M)
YES—Owner Of The Lonely Heart (Atlantic)
DARYL HALL AND JOHN OATES—Say It Isn't So (RCA)
DURAN DURAN—Union Of The Snake (Capitol)

Pacific Northwest Region

• TOP ADD-ONS •

DURAN DURAN—Union Of The Snake (Capitol)
DARYL HALL AND JOHN OATES—Say It Isn't So (RCA)
THE POLICE—Synchronicity II (A&M)
YES—Owner Of The Lonely Heart (Atlantic)

KBBK-FM—Boise

(Tom Evans—M.D.)
• PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
• RICK SPRINGFIELD—Souls
• MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
• ASIA—The Smile Has Left Your Eyes
• QUARTERFLASH—Take Another Picture
• JOHN COUGAR MELLENCAMP—Crumblin' Down
• YES—Owner Of A Lonely Heart
• THE POLICE—Synchronicity II
• OLIVIA NEWTON-JOHN—Twist Of Fate
• RAINBOW—Street Of Dreams
• DURAN DURAN—Union Of The Snake
• RUFUS AND CHAKA KHAN—Ain't Nobody

KCNR-FM—Portland

(Richard Harker—M.D.)
• DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
• ASIA—The Smile Has Left Your Eyes

KFRC-AM—San Francisco

(Kate Ingram—M.D.)
• MADONNA—Holiday
• THE HUMAN LEAGUE—Mirror Man
• DARYL HALL AND JOHN OATES—Say It Isn't So
• IRENE CARA—Why Me
• DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
• DEBARGE—Time Will Reveal
• DURAN DURAN—Union Of The Snake
• JOURNEY—Send Her My Love

KGHO-FM—Hoquaim

(Steve Larson—M.D.)
• THE POLICE—Synchronicity II
• DURAN DURAN—Union Of The Snake
• OLIVIA NEWTON-JOHN—Twist Of Fate
• STRAY CATS—I Won't Stand In Your Way
• KIM CARNES—Invisible Hands
• RUFUS AND CHAKA KHAN—Ain't Nobody
• HEART—Allies
• YES—Owner Of A Lonely Heart
• CULTURE CLUB—Church Of The Poison Mind
• DARYL HALL AND JOHN OATES—Say It Isn't So
• DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
• NAKED EYES—When The Lights Go Out
• IRENE CARA—Why Me
• THE ROMANTICS—Talking In Your Sleep

KHOP-FM—Modesto

(David Allyn Kraham—M.D.)
• PAUL SIMON—Allergies
• THE POLICE—Synchronicity II
• MICHAEL STANLEY BAND—My Town
• DARYL HALL AND JOHN OATES—Say It Isn't So
• IRENE CARA—Why Me
• KIM CARNES—Invisible Hands
• YES—Owner Of A Lonely Heart
• JUICE NEWTON—Dirty Looks
• OLIVIA NEWTON-JOHN—Twist Of Fate
• JENNIFER HOLLIDAY—I Am Love

KIDD-AM—Monterey

(Rick Boyd—M. D.)
• IRENE CARA—Why Me
• DARYL HALL AND JOHN OATES—Say It Isn't So
• CULTURE CLUB—Church Of The Poison Mind
• DEBARGE—Time Will Reveal
• MELISSA MANCHESTER—No One Can Love You More Than Me
• CLIFF RICHARD—Never Say Die
• KIM CARNES—Invisible Hands
• THE POLICE—Synchronicity II
• OLIVIA NEWTON-JOHN—Twist Of Fate

KITS-FM—San Francisco

(Michelle Meisner—M.D.)
• YES—Owner Of A Lonely Heart
• DURAN DURAN—Union Of The Snake
• OLIVIA NEWTON-JOHN—Twist Of Fate
• THE POLICE—Synchronicity II
• KIM CARNES—Invisible Hands
• MELISSA MANCHESTER—No One Can Love You More Than Me
• THE ROMANTICS—Talking In Your Sleep
• STRAY CATS—I Won't Stand In Your Way
• BARBRA STREISAND—The Way He Makes Me Feel
• PAUL YOUNG—Wherever I Lay My Hat

KJRB-AM—Spokane

(Brian Gregory—M.D.)
• THE MOTELS—Suddenly Last Summer
• DARYL HALL AND JOHN OATES—Say It Isn't So
• BARBRA STREISAND—The Way He Makes Me Feel
• THE POINTER SISTERS—I Need You
• ALABAMA—Lady Down On Love
• PAUL SIMON—Allergies
• ELTON JOHN—I Guess That's Why They Call It The Blues
• THE CARPENTERS—Make Believe It's Your First Time

KMJK-FM—Portland

(Steve Maganyma—M.D.)
• DURAN DURAN—Union Of The Snake
• STRAY CATS—I Won't Stand In Your Way
• DARYL HALL AND JOHN OATES—Say It Isn't So
• BIG COUNTRY—In A Big Country
• JOBOXERS—Just Got Lucky
• ELTON JOHN—I Guess That's Why They Call It The Blues
• THE POLICE—Synchronicity II
• YES—Owner Of A Lonely Heart

KNBQ-FM—Tacoma

(Beau Roberts—M.D.)

• ELTON JOHN—I Guess That's Why They Call It The Blues
• DURAN DURAN—Union Of The Snake
• THE POLICE—Synchronicity II
• PAUL SIMON—Allergies
• BIG COUNTRY—In A Big Country

KOZE-FM—Lewiston

(Jay McCall—M.D.)
• THE POLICE—Synchronicity II
• RICK SPRINGFIELD—Souls
• BIG COUNTRY—In A Big Country
• IRENE CARA—Why Me
• JOBOXERS—Just Got Lucky
• DURAN DURAN—Union Of The Snake
• OLIVIA NEWTON-JOHN—Twist Of Fate
• PETER SCHILLING—Major Tom (Coming Home)
• YES—Owner Of A Lonely Heart
• PAUL SIMON—Allergies

KSKD-FM—Salem

(Len Mitchell—M.D.)
• JUICE NEWTON—Dirty Looks
• OLIVIA NEWTON-JOHN—Twist Of Fate
• THE POLICE—Synchronicity II
• BIG COUNTRY—In A Big Country
• KIM CARNES—Invisible Hands
• THE POINTER SISTERS—I Need You
• DARYL HALL AND JOHN OATES—Say It Isn't So
• ELTON JOHN—I Guess That's Why They Call It The Blues
• JEFFREY OSBORNE—Stay With Me Tonight
• THE POLICE—Synchronicity II
• PAUL SIMON—Allergies

KTRS-FM—Casper

(Jamie Sears)
• CULTURE CLUB—Church Of The Poison Mind
• DARYL HALL AND JOHN OATES—Say It Isn't So
• ELTON JOHN—I Guess That's Why They Call It The Blues
• JEFFREY OSBORNE—Stay With Me Tonight
• THE POLICE—Synchronicity II
• PAUL SIMON—Allergies

KUBE-FM—Seattle

(Tom Matlock—M.D.)
• BIG COUNTRY—In A Big Country
• TORONTO—All I Need
• DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
• JOBOXERS—Just Got Lucky
• ASIA—The Smile Has Left Your Eyes
• THE HUMAN LEAGUE—Mirror Man
• JACKSON BROWNE—Tender Is The Night
• JOURNEY—Send Her My Love
• DARYL HALL AND JOHN OATES—Say It Isn't So

KWOD-FM—Sacramento

(Mr. Ed—M.D.)
• DARYL HALL AND JOHN OATES—Say It Isn't So
• PETER SCHILLING—Major Tom (Coming Home)
• IRENE CARA—Why Me
• THE POLICE—Synchronicity II
• OLIVIA NEWTON-JOHN—Twist Of Fate

KWSS-FM—Gilroy

(Chris Knight—M.D.)
• ASIA—The Smile Has Left Your Eyes
• THE POLICE—Synchronicity II
• THE ROMANTICS—Talking In Your Sleep
• RUFUS AND CHAKA KHAN—Ain't Nobody
• DURAN DURAN—Union Of The Snake
• JOBOXERS—Just Got Lucky

KYUU-FM—San Francisco

(Steve Behm—M.D.)
• MELISSA MANCHESTER—No One Can Love You More Than Me
• BARBRA STREISAND—The Way He Makes Me Feel
• STRAY CATS—I Won't Stand In Your Way
• JEFFREY OSBORNE—Stay With Me Tonight
• DARYL HALL AND JOHN OATES—Say It Isn't So
• CULTURE CLUB—Church Of The Poison Mind
• IRENE CARA—Why Me
• RICK SPRINGFIELD—Souls
• ASIA—The Smile Has Left Your Eyes

KYYA-FM—Billings

(Charlie Fox—M.D.)
• OLIVIA NEWTON-JOHN—Twist Of Fate
• THE POLICE—Synchronicity II
• IRENE CARA—Why Me
• DARYL HALL AND JOHN OATES—Say It Isn't So
• CULTURE CLUB—Church Of The Poison Mind
• PAUL SIMON—Allergies

North Central Region

• TOP ADD-ONS •

THE POLICE—Synchronicity II (A&M)
IRENE CARA—Why Me (Geffen)
OLIVIA NEWTON-JOHN—Twist Of Fate (MCA)
YES—Owner Of The Lonely Heart (Atlantic)
DARYL HALL AND JOHN OATES—Say It Isn't So (RCA)

WABX-FM—Detroit

(Paul Christy—M.D.)
• DURAN DURAN—Union Of The Snake
• THE POLICE—Synchronicity II
• 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
• CULTURE CLUB—Church Of The Poison Mind
• INDUSTRY—State Of The Nation
• NAKED EYES—When The Lights Go Out
• YES—Owner Of A Lonely Heart
• OLIVIA NEWTON-JOHN—Twist Of Fate
• THE POINTER SISTERS—I Need You
• ALDO NOVA—Always Be Mine
• EARTH WIND & FIRE—Magnetic

WBWB-FM—Bloomington

(Randy Lloyd—M.D.)
• LOVERBOY—Queen Of The Broken Hearts
• QUIET RIOT—Cum On Feel The Noize
• PAUL SIMON—Allergies

• YES—Owner Of A Lonely Heart
• MELISSA MANCHESTER—No One Can Love You More Than Me

WCIL-FM—Carbondale

(Tony Waltekus—P.D.)
• KISS—Lick It Up
• DAVID BOWIE—Modern Love
• KIM CARNES—Invisible Hands
• NAKED EYES—When The Lights Go Out
• JUICE NEWTON—Dirty Looks
• THE MOODY BLUES—Blue World
• STRAY CATS—I Won't Stand In Your Way
• ELTON JOHN—I Guess That's Why They Call It The Blues
• JOAN JETT AND THE BLACKHEARTS—Everyday People
• BIG COUNTRY—In A Big Country

WGCI-FM—Chicago

(Gram Armstrong—P.D.)
• MADONNA—Holiday
• JIMMY CLIFF—Reggae Nights
• JOHNNY TAYLOR—Don't Wait
• MIDNIGHT STAR—Wet My Whistle
• WAS (NOT WAS)—Out Comes The Freak
• ONE WAY—Let's Get It Together
• LILLO—Just My Imagination
• BILLY GRIFFIN—Don't Stop Loving Me
• PHYLLIS HYMAN—Don't Stop Loving Me
• TEENA MARIE—Fix It
• STANLEY CLARKE/GEORGE DUKE—Heroes
• JEFFREY OSBORNE—Stay With Me Tonight

WGCL-FM—Cleveland

(Tom Jefferies—M.D.)
• JOE WALSH—Love Letters
• OLIVIA NEWTON-JOHN—Twist Of Fate
• IRENE CARA—Why Me
• BARBRA STREISAND—The Way He Makes Me Feel
• DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
• KIM CARNES—Invisible Hands
• ELTON JOHN—I Guess That's Why They Call It The Blues
• PAUL SIMON—Allergies
• YES—Owner Of A Lonely Heart
• EDDIE AND THE CRUISERS—On The Dark Side
• EARTH WIND & FIRE—Magnetic

WHYT-FM—Detroit

(Lee Malcolm—M.D.)
• OLIVIA NEWTON-JOHN—Twist Of Fate
• MICHAEL STANLEY BAND—My Town
• DARYL HALL AND JOHN OATES—Say It Isn't So
• IRENE CARA—Why Me
• ASIA—The Smile Has Left Your Eyes
• PETER SCHILLING—Major Tom (Coming Home)
• RUFUS AND CHAKA KHAN—Ain't Nobody
• NAKED EYES—When The Lights Go Out

WKDD-FM—Akron

(Matt Patrick—P.D.)
• PAT BENATAR—Love Is A Battlefield
• STRAY CATS—I Won't Stand In Your Way
• DARYL HALL AND JOHN OATES—Say It Isn't So
• IRENE CARA—Why Me
• JACKSON BROWNE—Tender Is The Night
• KIM CARNES—Invisible Hands
• NAKED EYES—When The Lights Go Out
• EDDIE AND THE CRUISERS—On The Dark Side
• ALDO NOVA—Always Be Mine
• BIG COUNTRY—In A Big Country
• DURAN DURAN—Union Of The Snake
• RICK SPRINGFIELD—Souls

WKQX-FM—Chicago

(Gurt Kelly—M.D.)
• THE HUMAN LEAGUE—Mirror Man
• MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
• IRENE CARA—Why Me
• CULTURE CLUB—Karma Chameleon
• JOHN COUGAR MELLENCAMP—Crumblin' Down
• MANHATTAN TRANSFER—Spice Of Life

WKRQ-FM—Cincinnati

(Tony Galluzzo—M.D.)
• THE POLICE—Synchronicity II
• RUFUS AND CHAKA KHAN—Ain't Nobody
• EURYTHMICS—Love Is A Stranger

WKTI-FM—Milwaukee

(Danny Clayton—M.D.)
• DARYL HALL AND JOHN OATES—Say It Isn't So
• PAT BENATAR—Love Is A Battlefield
• IRENE CARA—Why Me
• JACKSON BROWNE—Tender Is The Night
• STRAY CATS—I Won't Stand In Your Way
• EURYTHMICS—Love Is A Stranger
• QUIET RIOT—Cum On Feel The Noize
• YES—Owner Of A Lonely Heart

WKZW-FM—Peoria

(Mark Maloney—M.D.)
• JACKSON BROWNE—Tender Is The Night
• THE HUMAN LEAGUE—Mirror Man
• DAVID BOWIE—Modern Love
• RICK SPRINGFIELD—Souls

WLS-AM (AM/FM)—Chicago

(Dave Denver—M.D.)
• SURVIVOR—Caught In The Game
• BRYAN ADAMS—This Time
• PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
• THE POLICE—Synchronicity II

WNP-FM—Indianapolis

(Larry Mago—M.D.)
• DARYL HALL AND JOHN OATES—Say It Isn't So
• EURYTHMICS—Love Is A Stranger
• CULTURE CLUB—Church Of The Poison Mind

WNCI-FM—Columbus

(Steve Edwards—M.D.)
• PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
• PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
• MEN AT WORK—Dr. Necky! And Mr. Jive

WSPT-FM—Stevens Point

(Dianne Tracy—M.D.)
• OLIVIA NEWTON-JOHN—Twist Of Fate
• THE POLICE—Synchronicity II
• IRENE CARA—Why Me
• STRAY CATS—I Won't Stand In Your Way
• DURAN DURAN—Union Of The Snake
• YES—Owner Of A Lonely Heart
• RAINBOW—Street Of Dreams

WXGT-FM—Columbus

(Teri Nutter—M.D.)
• CULTURE CLUB—Church Of The Poison Mind
• THE POLICE—Synchronicity II

• DURAN DURAN—Union Of The Snake
• BIG COUNTRY—In A Big Country
• HUEY LEWIS AND THE NEWS—Heart And Soul
• JOHN COUGAR MELLENCAMP—Crumblin' Down
• ASIA—The Smile Has Left Your Eyes

WZEE-FM—Madison

(Matt Hudson—M.D.)
• RICK SPRINGFIELD—Souls
• BIG COUNTRY—In A Big Country
• MANHATTAN TRANSFER—Spice Of Life
• CULTURE CLUB—Church Of The Poison Mind
• DURAN DURAN—Union Of The Snake
• THE POLICE—Synchronicity II
• YES—Owner Of A Lonely Heart

WZOK-FM—Rockford

(Tim Fox—M.D.)
• JOURNEY—Send Her My Love
• PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
• JOHN COUGAR MELLENCAMP—Crumblin' Down
• DARYL HALL AND JOHN OATES—Say It Isn't So
• CULTURE CLUB—Church Of The Poison Mind
• RICK SPRINGFIELD—Souls
• ASIA—The Smile Has Left Your Eyes

WZZR-FM—Grand Rapids

(Don Schueller)
• DURAN DURAN—Union Of The Snake
• THE POLICE—Synchronicity II
• OLIVIA NEWTON-JOHN—Twist Of Fate
• PAUL SIMON—Allergies
• REAL LIFE—Send Me An Angel
• TORONTO—All I Need
• MEN WITHOUT HATS—I Like
• ALDO NOVA—Always Be Mine
• YES—Owner Of A Lonely Heart

Southwest Region

• TOP ADD-ONS •

OLIVIA NEWTON-JOHN—Twist Of Fate (MCA)
THE POLICE—Synchronicity II (A&M

Billboard Singles Radio Action

Based on station playlists through Tuesday (10/25/83)

Playlist Top Add Ons

Continued from opposite page

- THE POLICE-Synchronicity II
- DURAN DURAN-Union Of The Snake

KITE-FM-Corpus Christi

- (Todd Tucker-M.D.)
- LOVERBOY-Queen Of The Broken Hearts
- MANHATTAN TRANSFER-Spice Of Life
- BIG COUNTRY-In A Big Country
- IRENE CARA-Why Me
- DARYL HALL AND JOHN OATES-Say It Isn't So
- THE POINTER SISTERS-I Need You
- THE ROMANTICS-Talking In Your Sleep

KKBQ-FM-Houston

- (Pat Hamilton-M.D.)
- DURAN DURAN-Union Of The Snake
- OLIVIA NEWTON-JOHN-Twist Of Fate
- THE ROMANTICS-Talking In Your Sleep
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- AGNETHA FALTSKOG-Can't Shake Loose
- IRENE CARA-Why Me
- NAKED EYES-Promises Promises
- LYDIA MURDOCK-Superstar
- YES-Owner Of A Lonely Heart

KROK-FM-Shreveport

- (Peter Stewart-M.D.)
- THE POLICE-Synchronicity II
- THE COMMODORES-Only You
- LOVERBOY-Queen Of The Broken Hearts
- THE HUMAN LEAGUE-Mirror Man
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- MANHATTAN TRANSFER-Spice Of Life
- ALABAMA-Lady Down On Love
- OLIVIA NEWTON-JOHN-Twist Of Fate
- KOOL AND THE GANG-Joanne
- MATTHEW WILDER-Break My Stride

KSET-FM-El Paso

- (Cat Simon-M.D.)
- CULTURE CLUB-Church Of The Poison Mind
- IRENE CARA-Why Me
- DURAN DURAN-Union Of The Snake
- REAL LIFE-Send Me An Angel
- THE POLICE-Synchronicity II
- CLIFF RICHARD-Never Say Die

KTSA-AM-San Antonio

- (J.J. Rodriguez-M.D.)
- JOURNEY-Send Her My Love
- BILLY JOEL-Uptown Girl
- OLIVIA NEWTON-JOHN-Twist Of Fate

WABB-FM-Mobile

- (Paul Fuller-M.D.)
- IRENE CARA-Why Me
- BIG COUNTRY-In A Big Country
- PETER SCHILLING-Major Tom (Coming Home)
- JOBOXERS-Just Got Lucky
- JEFFREY OSBORNE-Slay With Me Tonight
- THE POLICE-Synchronicity II

WEZB-FM-New Orleans

- (Nick Bazoo-M.D.)
- DURAN DURAN-Union Of The Snake
- OLIVIA NEWTON-JOHN-Twist Of Fate
- KIM CARNES-Invisible Hands
- THE POLICE-Synchronicity II
- JACKSON BROWNE-Tender Is The Night
- BIG COUNTRY-In A Big Country
- MANHATTAN TRANSFER-Spice Of Life
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye

WFMF-FM-Baton Rouge

- (Johnny "A"-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- DARYL HALL AND JOHN OATES-Say It Isn't So
- BARBRA STREISAND-The Way He Makes Me Feel
- ASIA-The Smile Has Left Your Eyes

WHHY-FM-Montgomery

- (Mark St. John-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- BARBRA STREISAND-The Way He Makes Me Feel
- BIG COUNTRY-In A Big Country
- THE FOUR TOPS-I Just Can't Walk Away
- YES-Owner Of A Lonely Heart
- DARYL HALL AND JOHN OATES-Say It Isn't So
- ASIA-The Smile Has Left Your Eyes
- STRAY CATS-I Won't Stand In Your Way
- IRENE CARA-Why Me

WKXX-FM-Birmingham

- (Kevin McCarthy-M.D.)
- THE COMMODORES-Only You
- DARYL HALL AND JOHN OATES-Say It Isn't So
- THE HUMAN LEAGUE-Mirror Man
- CULTURE CLUB-Church Of The Poison Mind
- OLIVIA NEWTON-JOHN-Twist Of Fate
- PAUL SIMON-Allergies
- RICK SPRINGFIELD-Souls
- THE POLICE-Synchronicity II

WMC-FM (FM-100)-Memphis

- (Cynthia Mayweather-M.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues

WQEN-FM-Gadsden

- (Leo Davis-M.D.)
- THE POLICE-Synchronicity II
- DURAN DURAN-Union Of The Snake
- DARYL HALL AND JOHN OATES-Say It Isn't So
- RUFUS AND CHAKA KHAN-Ain't Nobody
- RICK SPRINGFIELD-Souls
- KIM CARNES-Invisible Hands
- IRENE CARA-Why Me
- MELISSA MANCHESTER-No One Can Love You More Than Me
- STRAY CATS-I Won't Stand In Your Way
- OLIVIA NEWTON-JOHN-Twist Of Fate
- LINDA RONSTADT-What's New

WQID-FM-Biloxi

- (Kurt Ghatt-M.D.)
- DARYL HALL AND JOHN OATES-Say It Isn't So
- QUIET RIOT-Cum On Feel The Noize
- MANHATTAN TRANSFER-Spice Of Life
- ASIA-The Smile Has Left Your Eyes
- RICK SPRINGFIELD-Souls
- IRENE CARA-Why Me
- PAUL SIMON-Allergies
- REAL LIFE-Send Me An Angel

WTIX-AM-New Orleans

- (Barney Kilpatrick-M.D.)
- THE POLICE-Synchronicity II
- ELTON JOHN-I Guess That's Why They Call It The Blues
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
- DARYL HALL AND JOHN OATES-Say It Isn't So
- MICHAEL SEMBELLO-Automatic Man
- CULTURE CLUB-Church Of The Poison Mind
- BARBRA STREISAND-The Way He Makes Me Feel

- BETTE MIDLER-Favorite Waste Of Time
- ALABAMA-Lady Down On Love
- OLIVIA NEWTON-JOHN-Twist Of Fate
- EDDIE AND THE CRUISERS-On The Dark Side

WTYX-AM-Jackson

- (Wayne Scott-M.D.)
- KISS-Lick It Up
- BIG COUNTRY-In A Big Country
- THE POINTER SISTERS-I Need You
- OLIVIA NEWTON-JOHN-Twist Of Fate
- PAUL SIMON-Allergies

Midwest Region

TOP ADD ONS

- THE POLICE-Synchronicity II (A&M)
- OLIVIA NEWTON-JOHN-Twist Of Fate (MCA)
- DARYL HALL AND JOHN OATES-Say It Isn't So (RCA)
- DURAN DURAN-Union Of The Snake (Capitol)
- YES-Owner Of The Lonely Heart (Atlantic)

KAYI-FM-Tulsa

- (Phil Williams-M.D.)
- KIM CARNES-Invisible Hands
- PETER SCHILLING-Major Tom (Coming Home)
- BIG COUNTRY-In A Big Country
- ELTON JOHN-I Guess That's Why They Call It The Blues
- THE POLICE-Synchronicity II

KBEQ-FM-Kansas City

- (Pat McKay-M.D.)
- DARYL HALL AND JOHN OATES-Say It Isn't So
- CULTURE CLUB-Church Of The Poison Mind
- PAT BENATAR-Love Is A Battlefield
- THE POLICE-Synchronicity II
- PETER SCHILLING-Major Tom (Coming Home)
- JENNIFER WARNES-Nights Are Forever

KDVV-FM-Topeka

- (Tony Stewart-P.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- PEAPO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- DARYL HALL AND JOHN OATES-Say It Isn't So
- ELTON JOHN-I Guess That's Why They Call It The Blues
- BIG COUNTRY-In A Big Country
- YES-Owner Of A Lonely Heart

KEYN-FM-Wichita

- (Don Pearson-M.D.)
- DARYL HALL AND JOHN OATES-Say It Isn't So
- RICK SPRINGFIELD-Souls
- CULTURE CLUB-Church Of The Poison Mind
- OLIVIA NEWTON-JOHN-Twist Of Fate
- ELTON JOHN-I Guess That's Why They Call It The Blues
- YES-Owner Of A Lonely Heart
- THE POLICE-Synchronicity II

KFMW-FM-Waterloo

- (Kipper McGee-M.D.)
- BIG COUNTRY-In A Big Country
- RICK SPRINGFIELD-Souls
- THE POLICE-Synchronicity II
- STRAY CATS-I Won't Stand In Your Way
- YES-Owner Of A Lonely Heart
- OLIVIA NEWTON-JOHN-Twist Of Fate
- NAKED EYES-When The Lights Go Out

KFMZ-FM-Columbia

- (Jim Williams-M.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- NAKED EYES-When The Lights Go Out
- STRAY CATS-I Won't Stand In Your Way
- SURVIVOR-Caught In The Game
- RAINBOW-Street Of Dreams
- KISS-Lick It Up
- THE POLICE-Synchronicity II

KFYR-AM-Bismarck

- (Sid Hardt-M.D.)
- JOURNEY-Send Her My Love
- RICK SPRINGFIELD-Souls
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- PAUL SIMON-Allergies
- YES-Owner Of A Lonely Heart
- OLIVIA NEWTON-JOHN-Twist Of Fate
- THE POLICE-Synchronicity II
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

KHTR-FM-St. Louis

- (Ed Scarborough-P.D.)
- MICHAEL SEMBELLO-Automatic Man
- DURAN DURAN-Union Of The Snake
- EDDIE AND THE CRUISERS-On The Dark Side
- ASIA-The Smile Has Left Your Eyes
- JOBOXERS-Just Got Lucky
- JOURNEY-Send Her My Love
- THE HUMAN LEAGUE-Mirror Man
- DARYL HALL AND JOHN OATES-Say It Isn't So
- YES-Owner Of A Lonely Heart
- RICK SPRINGFIELD-Souls
- IRENE CARA-Why Me
- STRAY CATS-I Won't Stand In Your Way
- THE POLICE-Synchronicity II

KLIK-FM-Davenport

- (Jim O'Hara-M.D.)
- YES-Owner Of A Lonely Heart
- STRAY CATS-I Won't Stand In Your Way
- ELTON JOHN-I Guess That's Why They Call It The Blues
- OLIVIA NEWTON-JOHN-Twist Of Fate
- NAKED EYES-When The Lights Go Out

KJOY-FM-Oklahoma City

- (Dan Wilson-M.D.)
- THE POLICE-Synchronicity II
- DURAN DURAN-Union Of The Snake
- DARYL HALL AND JOHN OATES-Say It Isn't So
- IRENE CARA-Why Me
- JOURNEY-Send Her My Love
- MADONNA-Holiday
- NAKED EYES-When The Lights Go Out
- ELTON JOHN-I Guess That's Why They Call It The Blues
- PAUL SIMON-Allergies
- STRAY CATS-I Won't Stand In Your Way
- OLIVIA NEWTON-JOHN-Twist Of Fate
- RODNEY DANGERFIELD-Rapping Rodney
- YES-Owner Of A Lonely Heart

KKLS-FM-Rapid City

- (Randy Sherry-M.D.)
- BIG COUNTRY-In A Big Country
- RICK SPRINGFIELD-Souls

- ELTON JOHN-I Guess That's Why They Call It The Blues
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- ASIA-The Smile Has Left Your Eyes
- QUIET RIOT-Cum On Feel The Noize
- LOVERBOY-Queen Of The Broken Hearts

KKRC-FM-Sioux Falls

- (Adam North-M.D.)
- RICK SPRINGFIELD-Souls
- DARYL HALL AND JOHN OATES-Say It Isn't So
- CULTURE CLUB-Church Of The Poison Mind
- LOVERBOY-Queen Of The Broken Hearts
- MICHAEL STANLEY BAND-My Town
- JOBOXERS-Just Got Lucky
- JOURNEY-Send Her My Love
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ASIA-The Smile Has Left Your Eyes
- THE HUMAN LEAGUE-Mirror Man
- YES-Owner Of A Lonely Heart

KKXL-AM-Grand Forks

- (Don Nordme-M.D.)
- DARYL HALL AND JOHN OATES-Say It Isn't So
- IRENE CARA-Why Me
- THE POLICE-Synchronicity II
- YES-Owner Of A Lonely Heart
- PEAPO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- PAT BENATAR-Love Is A Battlefield
- CULTURE CLUB-Church Of The Poison Mind
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

KMGK-FM-Des Moines

- (Michael Stone-M.D.)
- PAUL SIMON-Allergies
- NAKED EYES-When The Lights Go Out
- STRAY CATS-I Won't Stand In Your Way
- OLIVIA NEWTON-JOHN-Twist Of Fate
- QUIET RIOT-Cum On Feel The Noize
- RUFUS AND CHAKA KHAN-Ain't Nobody
- DURAN DURAN-Union Of The Snake
- JOBOXERS-Just Got Lucky
- RICK SPRINGFIELD-Souls
- KIM CARNES-Invisible Hands
- CULTURE CLUB-Church Of The Poison Mind

KQKQ-FM-Omaha

- (Jay Taylor-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- RICK SPRINGFIELD-Souls
- PEAPO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- BIG COUNTRY-In A Big Country

KQWB-AM-Fargo

- (John Erdahl-M.D.)
- DARYL HALL AND JOHN OATES-Say It Isn't So
- JOBOXERS-Just Got Lucky
- CULTURE CLUB-Church Of The Poison Mind

KRAV-FM-Tulsa

- (Gary Reynolds-M.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- BARBRA STREISAND-The Way He Makes Me Feel

KRNA-FM-Iowa City

- (Barl Goynsbor-P.D.)
- QUIET RIOT-Cum On Feel The Noize
- DARYL HALL AND JOHN OATES-Say It Isn't So
- CULTURE CLUB-Church Of The Poison Mind
- THE HUMAN LEAGUE-Mirror Man
- PAUL SIMON-Allergies
- OLIVIA NEWTON-JOHN-Twist Of Fate
- THE POLICE-Synchronicity II
- YES-Owner Of A Lonely Heart
- DURAN DURAN-Union Of The Snake

WEBC-AM-Duluth

- (Dick Johnson-M.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- DARYL HALL AND JOHN OATES-Say It Isn't So
- CULTURE CLUB-Church Of The Poison Mind
- BARBRA STREISAND-The Way He Makes Me Feel
- NAKED EYES-When The Lights Go Out
- MATTHEW WILDER-Break My Stride

WLOL-FM-Minneapolis

- (Grogg Swedberg-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- THE POLICE-Synchronicity II
- JACKSON BROWNE-Tender Is The Night
- MICHAEL STANLEY BAND-My Town
- BIG COUNTRY-In A Big Country
- KIM CARNES-Invisible Hands
- RAINBOW-Street Of Dreams
- KANSAS-Everybody's My Friend

Northeast Region

TOP ADD ONS

- DURAN DURAN-Union Of The Snake (Capitol)
- OLIVIA NEWTON-JOHN-Twist Of Fate (MCA)
- DARYL HALL AND JOHN OATES-Say It Isn't So (RCA)
- YES-Owner Of The Lonely Heart (Atlantic)
- THE POLICE-Synchronicity II (A&M)

WBEN-FM-Buffalo

- (Roger Christian-M.D.)
- JOBOXERS-Just Got Lucky
- ELTON JOHN-I Guess That's Why They Call It The Blues
- CULTURE CLUB-Church Of The Poison Mind
- RICK SPRINGFIELD-Souls
- PETER SCHILLING-Major Tom (Coming Home)
- IRENE CARA-Why Me
- YES-Owner Of A Lonely Heart
- PAUL SIMON-Allergies
- OLIVIA NEWTON-JOHN-Twist Of Fate
- BIG COUNTRY-In A Big Country

WCAU-FM-Philadelphia

- (Glen Kalina-M.D.)
- THE ROMANTICS-Talking In Your Sleep
- THE POINTER SISTERS-I Need You
- PETER SCHILLING-Major Tom (Coming Home)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- OLIVIA NEWTON-JOHN-Twist Of Fate
- YES-Owner Of A Lonely Heart
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- EURYTHMICS-Love Is A Stranger
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- PAUL YOUNG-Wherever I Lay My Hat
- LOVERBOY-Queen Of The Broken Hearts

WERZ-AM-Exeter

- (Scott Mackay-M.D.)
- DURAN DURAN-Union Of The Snake
- HEART-Allies
- JENNIFER WARNES-All The Right Moves
- INDUSTRY-State Of The Nation
- RICK SPRINGFIELD-Souls
- PAUL SIMON-Allergies
- YES-Owner Of A Lonely Heart
- ALDO NOVA-Always Be Mine

WFEA-AM (13 FEA)-Manchester

- (Rick Ryder-M.D.)
- DURAN DURAN-Union Of The Snake
- JUICE NEWTON-Dirty Looks
- OLIVIA NEWTON-JOHN-Twist Of Fate
- PAUL SIMON-Allergies
- JENNIFER WARNES-All The Right Moves

WFLY-FM-Albany

- (Jack Lawrence-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- NAKED EYES-When The Lights Go Out
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- THE HUMAN LEAGUE-Mirror Man
- JOBOXERS-Just Got Lucky
- BIG COUNTRY-In A Big Country
- IRENE CARA-Why Me
- JOURNEY-Send Her My Love
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- MADONNA-Holiday
- ELTON JOHN-I Guess That's Why They Call It The Blues
- DURAN DURAN-Union Of The Snake
- BARBRA STREISAND-The Way He Makes Me Feel

WGFN-FM-Schenectady

- (Tom Parker-M.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- PETER SCHILLING-Major Tom (Coming Home)
- BIG COUNTRY-In A Big Country
- KIM CARNES-Invisible Hands
- DURAN DURAN-Union Of The Snake
- THE POLICE-Synchronicity II
- BARBRA STREISAND-The Way He Makes Me Feel
- OLIVIA NEWTON-JOHN-Twist Of Fate

WGUY-FM-Bangor

- (Bill Pasha-M.D.)
- PAUL SIMON-Allergies
- OLIVIA NEWTON-JOHN-Twist Of Fate
- ELTON JOHN-I Guess That's Why They Call It The Blues
- JEFFREY OSBORNE-Slay With Me Tonight
- MEN WITHOUT HATS-I Like
- JENNIFER WARNES-All The Right Moves
- EURYTHMICS-Love Is A Stranger

WHFM-FM-Rochester

- (Marc Cronin-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- DARYL HALL AND JOHN OATES-Say It Isn't So
- BARBRA STREISAND-The Way He Makes Me Feel
- NAKED EYES-When The Lights Go Out
- YES-Owner Of A Lonely Heart
- BIG COUNTRY-In A Big Country

WHTT-FM-Boston

- (Rick Peters-M.D.)
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- DARYL HALL AND JOHN OATES-Say It Isn't So
- BIG COUNTRY-In A Big Country
- MEN WITHOUT HATS-I Like
- ASIA-The Smile Has Left Your Eyes

WJBQ-FM-Portland

- (Bill O'Neil-M.D.)
- MADONNA-Holiday
- DURAN DURAN-Union Of The Snake
- OLIVIA NEWTON-JOHN-Twist Of Fate
- PAUL SIMON-Allergies
- JENNIFER WARNES-All The Right Moves
- DARYL HALL AND JOHN OATES-Say It Isn't So
- ELTON JOHN-I Guess That's Why They Call It The Blues
- JEFFREY OSBORNE-Slay With Me Tonight
- THE ROMANTICS-Talking In Your Sleep

WKCI-FM-New Haven

- (Stef Rybak-M.D.)
- ASIA-The Smile Has Left Your Eyes
- THE POLICE-Synchronicity II
- RUFUS AND CHAKA KHAN-Ain't Nobody
- ELTON JOHN-I Guess That's Why They Call It The Blues
- MELISSA MANCHESTER-No One Can Love You More Than Me

WNBC-AM-New York City

- (Babette Strind-M.D.)
- DARYL HALL AND JOHN OATES-Say It Isn't So
- AGNETHA FALTSKOG-Can't Shake Loose
- MADNESS-It Must Be Love

WNYS-FM-Buffalo

- (Kelly McCann-M.D.)
- BIG COUNTRY-In A Big Country
- JENNIFER HOLLIDAY-I Am Love
- YES-Owner Of A Lonely Heart
- PAUL SIMON-Allergies
- DURAN DURAN-Union Of The Snake
- STRAY CATS-I Won't Stand In Your Way
- DARYL HALL AND JOHN OATES-Say It Isn't So
- CULTURE CLUB-Church Of The Poison Mind
- BARBRA STREISAND-The Way He Makes Me Feel
- ASIA-The Smile Has Left Your Eyes
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- RUFUS AND CHAKA KHAN-Ain't Nobody

WPHD-FM-Buffalo

- (Harv Moore-P.D.)
- THE POLICE-Synchronicity II
- DURAN DURAN-Union Of The Snake
- YES-Owner Of A Lonely Heart
- TORONTO-All I Need
- ALDO NOVA-Always Be Mine

WPRO-FM-Providence

- (Tom Cuddy-M.D.)
- JOURNEY-Send Her My Love
- OLIVIA NEWTON-JOHN-Twist Of Fate
- DURAN DURAN-Union Of The Snake
- PETER SCHILLING-Major Tom (Coming Home)
- DARYL HALL AND JOHN OATES-Say It Isn't So
- CULTURE CLUB-Church Of The Poison Mind
- RICK SPRINGFIELD-Souls
- ASIA-The Smile Has Left Your Eyes
- JOBOXERS-Just Got Lucky

WPXY-FM-Rochester

- (Tom Mitchell-M.D.)
- THE POLICE-Synchronicity II
- DURAN DURAN-Union Of The Snake
- YES-Owner Of A Lonely Heart
- BIG COUNTRY-In A Big Country
- STRAY CATS-I Won't Stand In Your Way

Billboard Singles Radio Action™

Based on station playlists through Tuesday (10/25/83)

Playlist Top Add Ons ●

• Continued from previous page

WYCR-FM—York

- (J.J. Randolph—M.D.)
- PAT BENATAR—Love Is A Battlefield
 - IRENE CARA—Why Me
 - CULTURE CLUB—Church Of The Poison Mind
 - ASIA—The Smile Has Left Your Eyes
 - DURAN DURAN—Union Of The Snake
 - YES—Owner Of A Lonely Heart
 - PAUL SIMON—Allergies
 - KOOL AND THE GANG—Joanne
 - MELISSA MANCHESTER—No One Can Love You More Than Me
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - THE POLICE—Synchronicity 11

WZYQ-FM—Frederick

- (Kemosabi Joe—M.D.)
- OLIVIA NEWTON-JOHN—Twist Of Fate
 - YES—Owner Of A Lonely Heart
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - THE POINTER SISTERS—I Need You
 - THE HUMAN LEAGUE—Mirror Man
 - PAUL SIMON—Allergies
 - DURAN DURAN—Union Of The Snake
 - DAVID BOWIE—White Light White Heat

Southeast Region

• TOP ADD ONS •

- OLIVIA NEWTON-JOHN—Twist Of Fate (MCA)
- DURAN DURAN—Union Of The Snake (Capitol)
- THE POLICE—Synchronicity II (A&M)
- YES—Owner Of The Lonely Heart (Atlantic)
- DARYL HALL AND JOHN OATES—Say It Isn't So (RCA)

WAEV-FM—Savannah

- (Scott Rodgers—M.D.)
- DARYL HALL AND JOHN OATES—Say It Isn't So
 - LINDA RONSTADT—What's New
 - MICHAEL STANLEY BAND—My Town

WANS-FM—Anderson/Greenville

- (Red Metts—M.D.)
- YES—Owner Of A Lonely Heart
 - NAKED EYES—When The Lights Go Out
 - KIM CARNES—Invisible Hands
 - IRENE CARA—Why Me
 - MICHAEL STANLEY BAND—My Town
 - THE POLICE—Synchronicity 11
 - ELTON JOHN—I Guess That's Why They Call It The Blues
 - OLIVIA NEWTON-JOHN—Twist Of Fate

WBBQ-FM—Augusta

- (Bruce Stevens—M.D.)
- PAUL SIMON—Allergies
 - OLIVIA NEWT—Twist Of Fate
 - EURYTHMICS—O'Love Is A Stran
 - LINDA RONSTADT—What's New
 - DEBARGE—Time Will
 - MATTHEW WILDER—Break My Stride
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - RICK SPRINGFIELD—Souls
 - BIG COUNTRY—In A Big Country
 - THE POLICE—Synchronicity 11
 - STRAY CATS—I Won't Stand In Your Way
 - THE COMMODORES—Only You
 - YES—Owner Of Heart
 - JEFFREY OSBORNE—Stay With Me Tonight
 - JENNIFER HOLLIDAY—I Am Love

WBCY-FM—Charlotte

- (Bob Kagan—M.D.)
- QUIET RIOT—Cum On Feel The Noize
 - RICK SPRINGFIELD—Souls
 - PETER SCHILLING—Major Tom (Coming Home)
 - NAKED EYES—When The Lights Go Out
 - THE HUMAN LEAGUE—Mirror Man
 - YES—Owner Of A Lonely Heart
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - CULTURE CLUB—Church Of The Poison Mind
 - THE POLICE—Synchronicity 11
 - RUFUS AND CHAKA KHAN—Ain't Nobody

WCKS-FM—Cocoa Beach

- (Mike Lowe—M.D.)
- BARBRA STREISAND—The Way He Makes Me Feel
 - DURAN DURAN—Union Of The Snake
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - MICHAEL SEMBELLO—Automatic Man
 - ASIA—The Smile Has Left Your Eyes
 - ALABAMA—Lady Down On Love

WDCG-FM—Durham

- (Randy Kabrich—M.D.)
- RUFUS AND CHAKA KHAN—Ain't Nobody
 - PAT BENATAR—Love Is A Battlefield
 - ASIA—The Smile Has Left Your Eyes
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - AGNETHA FALTSKOG—Can't Shake Loose
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - THE COMMODORES—Only You
 - PETER SCHILLING—Major Tom (Coming Home)
 - EDDIE AND THE CRUISERS—On The Dark Side

WFLB-AM—Fayetteville

- (Larry Canon—M.D.)
- RUFUS AND CHAKA KHAN—Ain't Nobody
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - FIREFALL—Runaway Love
 - DURAN DURAN—Union Of The Snake
 - THE FOUR TOPS—I Just Can't Walk Away
 - PAUL RODGERS—Cut Loose

WFOX-FM—Gainesville

- (Alan DuPriest—M.D.)
- BARBRA STREISAND—The Way He Makes Me Feel
 - DEBARGE—Time Will Reveal
 - OLIVIA NEWTON-JOHN—Twist Of Fate

WHYI-FM—Miami

- (Frank Amadeo—M.D.)
- PAT BENATAR—Love Is A Battlefield
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - SHANNON—Let The Music Play
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - RUFUS AND CHAKA KHAN—Ain't Nobody
 - DURAN DURAN—Union Of The Snake

WINZ-FM—Miami

- (Mark Shands—M.D.)
- DEBARGE—Time Will Reveal
 - YES—Owner Of A Lonely Heart
 - JENNIFER HOLLIDAY—I Am Love
 - GLORIA GAYNOR—I Am What I Am
 - MANHATTAN TRANSFER—Spice Of Life
 - CULTURE CLUB—Church Of The Poison Mind
 - LINDA RONSTADT—What's New
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - ATLANTIC STARR—Touch A Four Leaf Clover
 - DURAN DURAN—Union Of The Snake

WISE-AM—Asheville

- (John Stevens—M.D.)
- PAUL SIMON—Allergies
 - DURAN DURAN—Union Of The Snake
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - MICHAEL STANLEY BAND—My Town
 - STRAY CATS—I Won't Stand In Your Way
 - RUFUS AND CHAKA KHAN—Ain't Nobody
 - KLIQUE—Stop Doggin' Me Around
 - YES—Owner Of A Lonely Heart
 - NAKED EYES—When The Lights Go Out
 - DEBARGE—Time Will Reveal
 - THE POLICE—Synchronicity 11
 - THE FOUR TOPS—I Just Can't Walk Away
 - RAINBOW—Street Of Dreams
 - MEN WITHOUT HATS—I Like

WKZQ-FM—Myrtle Beach

- (Henry Kaye—M.D.)
- CULTURE CLUB—Church Of The Poison Mind
 - STRAY CATS—I Won't Stand In Your Way
 - IRENE CARA—Why Me
 - EYE TO EYE—Lucky
 - JUICE NEWTON—Dirty Looks
 - NAKED EYES—When The Lights Go Out
 - YES—Owner Of A Lonely Heart
 - WAS (NOT WAS)—Smile
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - DURAN DURAN—Union Of The Snake

WNFY-FM—Daytona Beach

- (Brian Douglas—M.D.)
- JOHN COUGAR MELLENCAMP—Crumblin' Down
 - RICK SPRINGFIELD—Souls
 - CULTURE CLUB—Church Of The Poison Mind
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - THE POLICE—Synchronicity 11
 - KOOL AND THE GANG—Joanne
 - DURAN DURAN—Union Of The Snake
 - EARTH WIND & FIRE—Magnetic
 - YES—Owner Of A Lonely Heart
 - PAUL SIMON—Allergies
 - JEFFREY OSBORNE—Stay With Me Tonight
 - COLLAGE—Get In Touch With Me

WNOK-AM—Columbia

- (Hunter Herring—M.D.)
- OLIVIA NEWTON-JOHN—Twist Of Fate
 - THE POLICE—Synchronicity 11
 - DURAN DURAN—Union Of The Snake
 - DARYL HALL AND JOHN OATES—Say It Isn't So

WNVZ-FM—Norfolk

- (Steve Kelly—M.D.)
- QUIET RIOT—Cum On Feel The Noize
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - JOBOXERS—Just Got Lucky
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - CULTURE CLUB—Church Of The Poison Mind
 - RICK SPRINGFIELD—Souls
 - IRENE CARA—Why Me
 - DURAN DURAN—Union Of The Snake
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - PAUL SIMON—Allergies
 - STRAY CATS—I Won't Stand In Your Way
 - THE POLICE—Synchronicity 11
 - LAMI HALL—Never Say Never Again
 - BIG COUNTRY—In A Big Country
 - ELTON JOHN—I Guess That's Why They Call It The Blues

WOKI-FM—Knoxville

- (Gary Adkins—M.D.)
- BONNIE TYLER—Total Eclipse Of The Heart
 - THE POLICE—Synchronicity 11
 - JIMMY BUFFETT—One Particular Harbor
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - DURAN DURAN—Union Of The Snake
 - MELISSA MANCHESTER—No One Can Love You More Than Me
 - JUICE NEWTON—Dirty Looks
 - KISS—Lick It Up
 - PAUL SIMON—Allergies
 - YES—Owner Of A Lonely Heart

WQXI-FM—Atlanta

- (Jeff McCartney—M.D.)
- MATTHEW WILDER—Break My Stride
 - JOBOXERS—Just Got Lucky
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - THE HUMAN LEAGUE—Mirror Man
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - THE COMMODORES—Only You
 - YES—Owner Of A Lonely Heart
 - JENNIFER HOLLIDAY—I Am Love
 - PAUL SIMON—Allergies

WRBQ-FM—Tampa

- (Ms. Diana Thomas—M.D.)
- ALABAMA—Lady Down On Love
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - BIG COUNTRY—In A Big Country
 - DEBARGE—Time Will Reveal
 - JENNIFER HOLLIDAY—I Am Love

WRQK-FM—Greensboro

- (Wes Jones—M.D.)
- PAUL SIMON—Allergies
 - THE POLICE—Synchronicity 11
 - NAKED EYES—When The Lights Go Out
 - THE FOUR TOPS—I Just Can't Walk Away
 - PAT BENATAR—Love Is A Battlefield
 - YES—Owner Of A Lonely Heart
 - STRAY CATS—I Won't Stand In Your Way
 - CLIFF RICHARD—Never Say Die
 - IRENE CARA—Why Me
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
 - RICK SPRINGFIELD—Souls

WRVQ-FM—Richmond

- (Jim Payne—M.D.)
- DARYL HALL AND JOHN OATES—Say It Isn't So
 - QUIET RIOT—Cum On Feel The Noize
 - ASIA—The Smile Has Left Your Eyes
 - AGNETHA FALTSKOG—Can't Shake Loose
 - MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
 - EURYTHMICS—Love Is A Stranger
 - THE HUMAN LEAGUE—Mirror Man
 - ASIA—The Smile Has Left Your Eyes
 - DURAN DURAN—Union Of The Snake
 - THE POLICE—Synchronicity 11
 - JOBOXERS—Just Got Lucky

OLIVIA NEWTON-JOHN—Twist Of Fate

WSEZ-FM—Winston-Salem

- (Steve Finnegan—M.D.)
- DARYL HALL AND JOHN OATES—Say It Isn't So
 - HUEY LEWIS AND THE NEWS—Heart And Soul

WSFL-FM—New Bern

- (John Peace—M.D.)
- KOOL AND THE GANG—Joanne
 - BIG COUNTRY—In A Big Country
 - GLENN SHORROCK—Don't Girls Get Lonely
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - JEFFREY OSBORNE—Stay With Me Tonight
 - THE HUMAN LEAGUE—Mirror Man
 - MICHAEL STANLEY BAND—My Town

- PAUL SIMON—Allergies
- CULTURE CLUB—Church Of The Poison Mind
- MADONNA—Holiday
- JOHN COUGAR MELLENCAMP—Crumblin' Down

WSSX-FM—Charleston

- (Bibi Martin—M.D.)
- RICK SPRINGFIELD—Souls
 - YES—Owner Of A Lonely Heart
 - ELTON JOHN—I Guess That's Why They Call It The Blues
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - CULTURE CLUB—Church Of The Poison Mind
 - JOBOXERS—Just Got Lucky
 - EURYTHMICS—Love Is A Stranger
 - HEART—Allies
 - THE POLICE—Synchronicity 11
 - RAINBOW—Street Of Dreams

BILLY JOEL—Uptown Girl

WXLK-FM—Roanoke

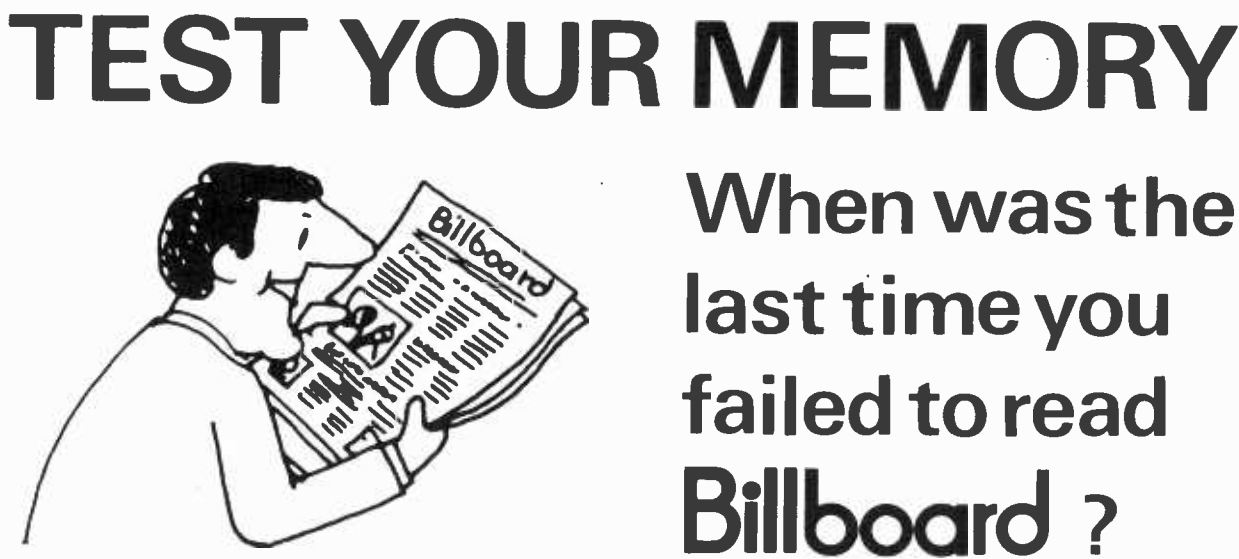
- (Don O' Shea—M.D.)
- DURAN DURAN—Union Of The Snake
 - THE POLICE—Synchronicity 11
 - RICK SPRINGFIELD—Souls
 - STRAY CATS—I Won't Stand In Your Way
 - YES—Owner Of A Lonely Heart
 - BIG COUNTRY—In A Big Country
 - LOVERBOY—Queen Of The Broken Hearts
 - REAL LIFE—Send Me An Angel
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - IRENE CARA—Why Me
 - KIM CARNES—Invisible Hands
 - DEF LEPPARD—Foolin'
 - PETER SCHILLING—Major Tom (Coming Home)

WZAT-FM—Savannah

- (Randy Summers—M.D.)
- KIM CARNES—Invisible Hands
 - JOURNEY—Send Her My Love
 - RICK SPRINGFIELD—Souls
 - THE POLICE—Synchronicity 11
 - BIG COUNTRY—In A Big Country

WZGC-FM—Atlanta

- (John Young—M.D.)
- IRENE CARA—Why Me
 - OLIVIA NEWTON-JOHN—Twist Of Fate
 - RUFUS AND CHAKA KHAN—Ain't Nobody
 - DARYL HALL AND JOHN OATES—Say It Isn't So
 - MICHAEL STANLEY BAND—My Town
 - LINDA RONSTADT—What's New
 - THE FOUR TOPS—I Just Can't Walk Away



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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. **Keep On Truckin'**, Eddie Kendricks, **Tamla**
4. **Half-Breed**, Cher, **MCA**
5. **Paper Roses**, Marie Osmond, **MGM**
6. **Heartbeat It's A Lovebeat**, DeFranco Family, **20th Century**
7. **Ramblin' Man**, Allman Brothers Band, **Capricorn**
8. **Let's Get It On**, Marvin Gaye, **Tamla**
9. **Space Race**, Billy Preston, **A&M**
10. **All I Know**, Garfunkel, **Columbia**

POP SINGLES—20 Years Ago

1. **Sugar Shack**, Jimmy Gilmer & the Fireballs, **Dot**
2. **Deep Purple**, Nino Tempo & April Stevens, **Atco**
3. **Washington Square**, Village Stompers, **Epic**
4. **Busted**, Ray Charles, **ABC-Paramount**
5. **Mean Woman Blues**, Roy Orbison, **Monument**
6. **Donna The Prima Donna**, Dion DiMucci, **Columbia**
7. **I Can't Stay Mad At You**, Skeeter Davis, **RCA Victor**
8. **Be My Baby**, Ronettes, **Philles**
9. **It's All Right**, Impressions, **ABC-Paramount**
10. **Maria Elena**, Les Indios Tabojaras, **RCA Victor**

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **We're Gonna Hold On**, George Jones & Tammy Wynette, **Epic**
2. **Paper Roses**, Marie Osmond, **MGM**
3. **Sawmill**, Mel Tillis, **MGM**
4. **Ridin' My Thumb To Mexico**, Johnny Rodriguez, **Mercury**
5. **Don't Give Up On Me**, Jerry Wallace, **MCA**

6. **Rednecks, White Socks & Blue Ribbon Beer**, Johnny Russell, **RCA**
7. **Country Sunshine**, Dottie West, **RCA**
8. **'Til The Waters Stops Runnin'**, Billy "Crash" Craddock, **ABC**
9. **Sunday Sunrise**, Brenda Lee, **MCA**
10. **I'm Your Woman**, Jeanne Pruett, **MCA**

SOUL SINGLES—10 Years Ago

1. **Midnight Train To Georgia**, Gladys Knight & the Pips, **Buddah**
2. **Hey Girl (I Like Your Style)**, Temptations, **Gordy**
3. **Get It Together**, Jackson 5, **Motown**
4. **Space Race**, Billy Preston, **A&M**
5. **Funky Stuff**, Kool & the Gang, **De-Lite**
6. **I Can't Stand The Rain**, Ann Peebles, **Hi**
7. **Check It Out**, Tavaras, **Capitol**
8. **The Love I Lost (Part 1)**, Harold Melvin & the Blue Notes, **Philadelphia International**
9. **Hurts So Good**, Millie Jackson, **Spring**
10. **Let Me Be Your Lovemaker**, Betty Wright, **Alston**

• Continued from page 15

WENS PD Richard F. Cummings, who has been with the Indianapolis-area station since its acquisition by Jeff Smulyan, adds to his duties, becoming national program director of the growing Emmis chain. In addition to Indy's WENS and Minneapolis' WLOL, Emmis will soon acquire KSHE St. Louis and KMGG Los Angeles.

Moving up at Shamrock's San Francisco easy listening outlets KABL-AM-FM are LSM Mike Grisell, who becomes station manager, and national sales manager Ronni Brand, who is upped to GSM, according to GM Bill Clark. Also on the rise is KLAS Las Vegas GM Morgan Skinner, who was voted president of Frontier Media Corp., owner of the station.

Now that Jim Wood is up at the top breathing rarified air at Malrite, KNEW MD Bobby Guerra is upped to PD of the AM country outlet, while KSAN MD/promotion director Laurie Sayres now handles music for both San Francisco outlets. Handling promotion for the combo as director of marketing is KNEW promotion director Steve Jordan.

Since there's been a few changes, here's the new lineup at KSDO-FM (KS103 FM) San Diego, the Gannett outlet hoping to follow in its sister's (KIIS Los Angeles) successful footsteps: Ron Jordan & Wendy Ross do mornings, followed by Jeff Lucifer, Roger Cary in afternoon drive, newcomer Randy Robbins (who trucks south from Anchorage's KWHL-FM and KENI-AM) in evenings, Mike Preston 10 p.m. to 2 a.m. and Kimo Jensen on all-nights.

★ ★ ★

Since the word is out that Buzz Bennett is back, there have been several requests for an address and phone number, so get out your crayolas and circle the following: Buzzjacque Productions, 8033 Sunset Blvd., Suite 88, Los Angeles, Calif. 90046; (213) 935-9363 or 935-2000. Thinking of Buzz reminded us of Pittsburgh and a few other goodies we should mention: Bob Koffee joins 3WS (WWSW) from Nashville's Y107 (WYHY, licensed to Lebanon), doing afternoon drive. He replaces former Q101 (WJDQ) Meridian, Miss. PD Larry O'Neal, who moves to 10 p.m. to 2 a.m. The word at KDKA is that they're looking to fill a few weekend openings. As for the suit between B94 (WBZZ) and WTAE over O'Brien & Garry's services, there's nothing new; the most recent court date has been postponed. Meanwhile, at WEEP, Jonathan & Terry Rhodes have split up—at least on the air. The married morning team is still married, but now Terry's doing afternoons.

Joining Westport, Conn.'s 108 FM (WJDF) doing overnights is Cozmic Ken Howard, who says the only thing better than the top 40 format is the view from the station. We haven't checked it out yet, but should you be driving around, it's at 163 Main Street. Idolizing Scott Shannon just paid off for WNYS evening jock Nick Caplan, who has been promoted to morning drive on the Buffalo station.

Jim Stagnitto joins WHN New York as production coordinator. WIS Columbia, S.C. newsman Scott Killgore joins Jefferson-Pilot's WBCY Charlotte as news director. Sandy Rhodes is anchoring week-

end news on Orlando's WKIS. Ed Coury leaves WKWK Wheeling, where he was news director, to handle the same assignment for Toledo's 3WM (WWWM)/WOHO.

★ ★ ★

Meanwhile, in Wheeling, a few new additions to the WWVA/WCPI lineup. If you're trucking around the central states, check out WWVA's "All Night Truckers Show," now hosted by Stan Davis, the former MD and afternoon drive jock (not to mention CMA DJ of the year-small markets). If you're a bit closer to town, check out the FM operation, where Randy James' replacement (Randy's going to KVUU Denver) is evening jock Doug Dean. Replacing Dean is overnighter John Kincaid, and doing overnights is former WWVA weekender Vernon Loyer.

Some changes up in Maine at Donna Halper's WDEA-AM-FM. The FM side is now officially WWMJ, a nice class B AC outlet programmed by Ben Haskell, who also programs the now contemporary country AM. Handling music on the AM is morning man Chris Conley, who comes from WCBR, Richmond, Ky. Doing the music honors on the FM is WLAN Lancaster's Dave Russell. After 15 years at WAOK Atlanta, John Broomfield is named director of special services. Moving up to LSM at the urban station is account exec Yvonne Davenport.

Working at Rochester's WHAM is nice, but weekender Jolly Joe Brautman would like to fill the other 32 hours in his work week, hence he's looking for a full time gig. You can reach him at (315) 789-1120. Also on the lookout for a full-time shift is WYBR Rockford weekender Andy

Gummov. He's reachable at (815) 623-6815.

Jerry Duckett, the former VP/GM of WKAP Allentown, has an interesting post. He's the president of the newly formed Gordon Broadcasting Co., headquartered in Dover, N.J. The minor detail that Gordon has no stations is soon to be rectified. Now that Phil Zachary has given up programming for management, he's taken some of his creativity with him, as evidenced by the latest WQUE-AM "Life Style" rate card. Among the classifications are "Working Women" (middles), "Heading Home" (afternoons), and the ever-sedate evening slot "Party Time".

★ ★ ★

Akron-based Golden Oldies Productions unveils its latest offering, a full-time format known as "Music Of America" and described as "an extraordinary nostalgia/non-rock format spanning the eras from the late '30s into the '80s, going a minimum of 576 days without repeating the same cut sequence in the same broadcast hour."



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ON DRY LAND—Members of the Little River Band visit the RKO Radio Network to discuss their appearance on RKO's "Live In Concert" series from the Amphitheatre in Los Angeles. Pictured from left are Radioshows manager Gary Landis; group members John Farnham and Wayne Nelson; and Dan Griffin, vice president and PD for the network.



THINGS ARE TOUGH ALL OVER—KFRC San Francisco air personality Jack Armstrong enjoys the scenery during the final round of the "California Girl" contest, sponsored by the station and Freeman Cosmetics.

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Current Issue #43 features: KHS/Big Ron O'Brien, KHTZ/Charlie Tuna, KMET/Langen & West, Seattle's new KLSY/Bruce Murdoch, KKKR/Lou Simon, Portland's AOR KGO, KS103/Jeff Lucifer, KROQ and KYUU, Cassette, \$5.50. Classic Issue #C-36 features: KOL/Rhett Hamilton Walker & Dex Allen-1967, KKD/Rich Brother Robbin-1974, WOFM/Tony Taylor-1969, KH/Bobby Ocean-1975, KHS/Charlie Tuna-1976, KF1/Eric Chase-1977, KGB-1971 & KFRC-1975, Cassette, \$10.50.
Special Issue #S-22 features San Jose & San Francisco's CHR: KFRC, KYUU, KITS, KWSS and KHTT, AORs KMEI, KRQR, KQAK, KOME & KSJO, A/Gs KLOK, KEZR, KJIT, KNBR & K101, Oldies KYA and Urban KSOL, Cassette, \$5.50.
Special Issue #S-23 features Sacramento-Bakersfield-Fresno! Sacramento's CHRs KSFM & KWOL, A/Gs K108, KHYI, & KENZ plus AORs KROY, KZAP & KPQP, Fresno's CHRs KYNO-FM, KBOS, KMGV & KEYE, AOR KKD, & A/Gs KARM & KFEG, Bakersfield's CHRs KKKX, KQXR, & 13K, Cassette, \$5.50.
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Survey For Week Ending 11/5/83

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	7	3	GENESIS—Genesis, Atlantic	1	2	5	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
2	6	4	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	2	1	6	PAT BENATAR—Love Is A Battlefield, Chrysalis
3	1	7	PAT BENATAR—Live From Earth, Chrysalis	3	4	7	RAINBOW—Street Of Dreams, Polydor
4	5	7	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	4	5	4	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
5	4	9	RAINBOW—Bent Out Of Shape, Mercury	5	6	9	BIG COUNTRY—In A Big Country, Mercury
6	3	9	THE MOTELS—Little Robbers, Capitol	6	3	9	THE MOTELS—Suddenly Last Summer, Capitol
7	8	9	BIG COUNTRY—The Crossing, Mercury	7	13	8	QUIET RIOT—Cum On Feel The Noize, Pasha
8	2	20	THE POLICE—Synchronicity, A&M	8	16	7	PETER SCHILLING—Major Tom (Coming Home), Elektra
9	11	9	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI-America	9	9	8	GENESIS—Mama, Atlantic
10	14	7	THE ROMANTICS—In Heat, Nemperor	10	8	15	ROBERT PLANT—Big Log, EsPeranza/Atlantic
11	12	17	JACKSON BROWNE—Lawyers In Love, Asylum	11	7	13	HEART—How Can I Refuse, Epic
12	10	10	THE MOODY BLUES—The Present, Threshold	12	41	2	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
13	9	16	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	13	25	3	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
14	17	9	PETER SCHILLING—Error In The System, Elektra	14	44	18	THE POLICE—Wrapped Around Your Finger, A&M
15	18	6	ALDO NOVA—Subject, Portrait	15	15	7	MICHAEL STANLEY BAND—My Town, EMI-America
16	19	5	SURVIVOR—Caught In The Game, Scotti Bros.	16	21	5	ALDO NOVA—Monkey On Your Back, Portrait
17	13	27	QUIET RIOT—Metal Health, Pasha	17	39	3	SURVIVOR—Caught In The Game, Scotti Bros.
18	16	13	HEART—Passionworks, Epic	18	40	2	GENESIS—Just A Job To Do, Atlantic
19	21	4	SAGA—Heads Or Tales, Epic	19	27	23	THE FIXX—One Thing Leads To Another, MCA
20	28	2	EDDIE MONEY—Where's The Party?, Columbia	20	23	15	ROBERT PLANT—In The Mood, EsPeranza/Atlantic
21	23	5	KISS—Lick It Up, Mercury	21	20	11	DIO—Rainbow In The Dark, Warner Bros.
22	NEW ENTRY		YES—80102, Atco	22	22	16	TALKING HEADS—Burning Down The House, Sire
23	15	13	ASIA—Alpha, Geffen	23	11	10	THE MOODY BLUES—Sitting At The Wheel, Threshold
24	31	2	THE DOORS—Alive, She Cried, Elektra	24	14	7	STEVIE NICKS—If Anyone Falls, Modern
25	20	20	STEVIE NICKS—The Wild Heart, Modern	25	35	2	ASIA—The Smile Has Left Your Eyes, Geffen
26	25	8	DOKKEN—Breaking The Chains, Elektra	26	NEW ENTRY		THE DOORS—Gloria, Elektra
27	22	14	KANSAS—Drastic Measures, CBS	27	10	18	THE POLICE—King Of Pain, A&M
28	40	2	CULTURE CLUB—Colour By Numbers, Virgin/Epic	28	28	18	DEF LEPPARD—Foolin', Mercury
29	27	25	THE FIXX—Reach The Beach, MCA	29	49	13	STRAY CATS—(She's) Sexy + 17, EMI-America
30	30	41	DEF LEPPARD—Pyromania, Mercury	30	12	11	JACKSON BROWNE—For A Rocker, Asylum
31	42	3	TOMMY TUTONE—National Emotion, Columbia	31	17	5	GENESIS—It's Gonna Get Better, Atlantic
32	NEW ENTRY		DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA	32	52	4	DOKKEN—Breaking The Chains, Elektra
33	46	3	MOTLEY CRUE—Shout At The Devil, Elektra	33	32	4	THE ROMANTICS—Talking In Your Sleep, Nemperor
34	NEW ENTRY		BLUE OYSTER CULT—The Revolution By Night, Columbia	34	26	3	KISS—Lick It Up, Mercury
35	NEW ENTRY		STREETS—1st, Atlantic	35	36	2	JACKSON BROWNE—Tender Is The Night, Asylum
36	NEW ENTRY		PAUL KANTNER—The Planet Earth Rock And Roll Band, RCA	36	NEW ENTRY		SAGA—The Flier, Portrait/Epic
37	26	20	TALKING HEADS—Speaking In Tongues, Sire	37	18	16	ROBERT PLANT—Other Arms, EsPeranza/Atlantic
38	29	16	DIO—Holy Diver, Warner Bros.	38	29	6	BILLY JOEL—Uptown Girl, Columbia
39	34	6	SOUNDTRACK—Mike's Murder, A&M	39	31	5	TAXXI—Maybe Someday, Fantasy
40	24	10	AC/DC—Flick Of The Switch, Atlantic	40	33	4	DEF LEPPARD—Billy's Got A Gun, Mercury
41	NEW ENTRY		DURAN DURAN—Seven And The Ragged Tiger, Capitol	41	46	3	THE MOTELS—Little Robbers, Capitol
42	NEW ENTRY		PAUL RODGERS—Cut Loose, Atlantic	42	19	12	ASIA—The Heat Goes On, Geffen
43	NEW ENTRY		NIGHT RANGER—Midnight Madness, MCA	43	42	2	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia
44	44	13	BILLY JOEL—An Innocent Man, Columbia	44	NEW ENTRY		GENESIS—That's All, Atlantic
45	45	5	THE PAYOLAS—Hammer On A Drum, A&M	45	NEW ENTRY		GENESIS—Illegal Alien, Atlantic
46	37	7	Y&T—Mean Streak, A&M	46	NEW ENTRY		GENESIS—Home By The Sea, Atlantic
47	43	2	AXE—Nemesis, Atco	47	NEW ENTRY		DURAN DURAN—Union Of The Snake, Capitol
48	48	2	TORONTO—Girls' Night Out, Solid Rock	48	30	17	THE POLICE—Synchronicity II, A&M
49	41	14	STRAY CATS—Rant 'N' Rave With The Stray Cats, EMI-America	49	50	11	THE ANIMALS—The Night, I.R.S.
50	38	3	PAUL McCARTNEY—Pipes Of Peace, Columbia	50	34	3	KANSAS—Everybody's My Friend, Epic
Top Adds				51	37	27	DAVID BOWIE—Modern Love, EMI-America
1	YES—Owner Of A Lonely Heart, Atco (12 inch)			52	38	4	SPANDAU BALLET—True, Chrysalis
2	PAUL RODGERS—Cut Loose, Atlantic			53	24	8	HELIX—Heavy Metal Love, Capitol
3	DURAN DURAN—Union Of The Snake, Capitol (12 inch)			54	53	3	THE ROMANTICS—Rock You Up, Nemperor
4	NIGHT RANGER—Midnight Madness, MCA			55	47	13	KANSAS—Fight Fire With Fire, Epic
5	STREETS—1st, Atlantic			56	51	5	HEART—Sleep Alone, Epic
6	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA			57	56	3	THE MOODY BLUES—Blue World, Threshold
7	BLUE OYSTER CULT—The Revolution By Night, Columbia			58	57	15	LOVERBOY—Queen Of The Broken Hearts, Columbia
8	BOB DYLAN—I & I, Columbia (12 inch)			59	60	14	ASIA—Don't Cry, Geffen
9	THE DOORS—Alive, She Cried, Elektra			60	43	2	GRAND PRIX—Shout, Chrysalis
10	BRIAN MAY AND FRIENDS—Starfleet Project, Capitol						

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

Radio

New On The Charts



JOBBOXERS

The London-based Joboxers have tapped a melting pot of musical genres with their RCA debut "Like Gang Busters," 100 on the Top LPs & Tape chart. An unlikely combination of swing, funk, r&b and jazz makes this group a major contender in the American ring.

Following gigs at a small club in Soho, the Joboxers got some inquiries and rather than "sending out faceless tapes," invited a&r men out to their warehouse for a live listen, recalls drummer Sean McLusky. Clad in their trademark trowers, suspenders and cloth caps, the rowdy quintet impressed RCA and made their deal.

In New York last July as a better-than-average example of new music for the New Music Seminar, the then-unknown group played to a lukewarm Ritz audience that came "to examine us rather than enjoy us," says lead singer and lyricist Dig Wayne. But after several tours of the U.K., the Joboxers are excited about their upcoming return for a tour of the coasts and Canada.

Produced by Alan Shacklock, the LP includes their current single "Just Got Lucky," the upbeat swing tune "Not My Night" and the hard-driving "Boxer-beat," all amounting to a sophisticated and irresistibly spirited round of fun.

For more information, contact Ian Mullard, 21 Wigmore St., London W1; (01) 968-7661.



JENNIFER HOLLIDAY

Jennifer Holliday's solo vinyl debut, "I Am Love," 70 on the Hot 100, comes as another triumph in a long list of successes.

Although singing has long been Holliday's first love, the lure of Broadway has kept her sidetracked in lucrative ventures until now. First was the lead role in "Your Arms Too Short To Box With God," followed by a Tony-winning performance in "Dreamgirls." She won a Grammy for her vocal on "And I'm Telling You I'm Not Going," from the latter show.

Last December, Holliday took a break from the stage to begin recording "Feel My Soul," the Geffen LP from which the single is taken. The singer worked closely with producer Maurice White of Earth, Wind & Fire in selecting the material.

"I wanted songs that would express me," says Holliday. "That's the reason for the title." Impressive songwriting credits include White, Ashford & Simpson and Allee Willis.

Although stage offers abound, Holliday plans to pursue her recording career at present.

For more information, contact Suzanne DePasse, (213) 461-9954.



TWILIGHT 22

Debating at 74 on the Black Singles chart is a somewhat mysterious band with a heavy-synth tune entitled "Electric Kingdom." Twilight 22 is mysterious in that its label, Vanguard, will not reveal who its members are, only information on the project's 23-year-old producer Gordon Bahary.

Bahary's fascination with electronic melodies began with a primitive synthesizer he acquired at age 14 and was cemented while he co-produced the music for Harry Chapin's Off-Broadway show "Zinger" a year later. From there Bahary began designing his own instruments and programs, which led to a productive friendship with Stevie Wonder. Sitting in on recording sessions for Wonder's "Songs In The Key Of Life" LP, the then 16-year-old refined his record production skills and landed a job producing and programming synthesizers for Wonder's "Journey Through The Secret Life Of Plants."

Resentful of critics who frown upon today's "street beat music," Bahary says "Electric Kingdom" and records like it "are serious, valid music. This style of music reflects the future... Synthesizer is the sound of tomorrow."

For more information, contact Marshall Morris, 130 West 57th St., New York, N.Y. 10019.

Radio

Featured Programming

Gossips are a dime a dozen, so the really professional ones always manage to distinguish themselves. That's our way of recommending **Terry Marshall's "Daily Insider,"** an air-ready script service for rock, adult contemporary and hit radio stations. The five-page entertainment news sheet is mailed each weekday afternoon from Marshall's native San Francisco, where he culls hot chit-chat from such correspondents as **Jeff Tamarkin** in New York, **Cary Baker** in Chicago, **Glenn Baker** in Australia, **Mark Elliot** in Canada and **Barry Everitt** in London.

Marshall, who launched "Daily Insider" in 1981 after a lengthy stint with Earth News Radio, says the copy tries to reflect who's hot on the charts so that it's compatible with the music at a given station. It ain't the "Chatter" page in People, but it sure seems like a bargain at \$60 for a major market monthly subscription.

★ ★ ★

We're happy to report that former boxing champ **Ken Norton** has passed the coherence test and has been signed as a "color" commentator for ABC Radio Sports' coverage of the 1984 Summer Olympic Games. The network has also nabbed skier **Suzi Chaffee** for its coverage of the 1984 Winter Olympics.

★ ★ ★

"Country Sessions USA" bit the proverbial bullet last week following syndication of show number 136. Programmers **Neal Weed** and **Morie Trumble** blame the cancellation on a lack of national advertiser support. They promise that subscriber stations will have first right of refusal in their markets should the show make a comeback.

★ ★ ★

Mutual has renewed for a third season "The Billy Packer-Al McGuire Show," beginning Nov. 28. The billing may be questionable, but the daily five-minute college basketball program hosted by the former collegiate coaches is both informative and entertaining. The show, which airs through the April championship games, focuses on day-to-day happenings around the NCAA and will probe Olympic prospects for the 1984 Summer Games.

★ ★ ★

A quick reminder that such standards as "Dear Hearts And Gentle People," "Don't Fence Me In" and "Sunday Monday Or Always" are featured on the "Salute to Bing" Thanksgiving special available from **Narwood Productions**, while The

United Stations' "Family Reunion" holiday package spotlights three households in the public eye—the **Mandrell** family, the **Cash** clan and the **Frizzell & West** bunch.

★ ★ ★

After three years as director of public relations for **Mutual**, **Danny Flamberg** is leaving to join the **Radio Advertising Bureau** in New York as senior vice president of communications... **ABC Radio Networks** has a new account executive. He's **Thomas Allen**, based in New York... Three new affiliate honchos—**Peter Cavanaugh** of **WWCK Flint**, **Jim Carter** of **KEZO Omaha**, and **Frank Bell** of **WSQV Jersey Shore, Pa.** have joined the **ABC Rock Radio Network Advisory Board**.

Gregory Dougherty has been upped to regional director of major market affiliations for the **Satellite Music Network** in Dallas... **Blair Radio's** newest sales reps in New York are **Judith Cohen** and **Lawrence Julius**.

★ ★ ★

And Now A Word From Your Local Station: Want your name written on the Russian flag pulled down from a Rockefeller Center flagpole by **WNBC's Don Imus** last month after the Soviets downed that Korean Airlines jet? He'll do it for a \$25 contribution to the Soviet Massacre Victims Assistance Fund established by New York Senator **Al D'Amato**. When the flag is filled with names, the morning man plans to mail it to Soviet topper **Yuri Andropov** with a note expressing his "outrage." We're not sure how he'll word the missive, but our guess is that he'll suggest to Andropov that the attack was no way to impress **Jodie Foster**.

LEO SACKS



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

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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. 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. 3, **Huey Lewis & the News**, The Source, NBC, 90 minutes.

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.

Nov. 4-6, **Henry Mancini**, Great Sounds, United Stations, four hours.

Nov. 4-6, **Lee Greenwood**, Live From Gileys, Westwood One, one hour.

Nov. 4-6, **Journey**, Star Trak Profile, Westwood One, one hour.

Nov. 4-6, **The World's Worst Records**, Dr. Demento, Westwood One, two hours.

Nov. 4-6, **Quiet Riot**, Aldo Nova, Rock Album Countdown, Westwood One, two hours.

Nov. 4-6, **Ronnie Laws**, Special Edition, Westwood One, one hour.

Nov. 4-6, **Andre Cymone**, Tavaras, The Countdown, Westwood One, two hours.

Nov. 5, **Neil Diamond**, Solid Gold Saturday Night, RKO Radioshows, five hours live.

Nov. 5, **David Bowie**, Supergroups, ABC Rock Radio Network, two hours.

Nov. 5, **Janie Fricke**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Nov. 5, **Ringo's Yellow Submarine**, ABC-FM Network, one hour.

Nov. 5-6, **Ronettes**, Soundtrack Of The 60s, ABC Watermark, three hours.

Nov. 5-6, **Rick Springfield**, The Hot Ones, RKO Radioshows, one hour.

Nov. 5-6, **Countdown America**, RKO Radioshows, three hours.

Nov. 5-6, **Paul Rodgers**, Peter Schilling, Rainbow, Rock USA, Mutual Broadcasting, three hours.

Nov. 5-6, **Billy "Crash" Craddock**, George Strait, Alabama, Anne Murray, Duane Allen, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

Nov. 6, **Political Rock**, Rolling Stone's Continuous History Of Rock and Roll, ABC Rock Radio Network, one hour.

Nov. 7, **Simon Kirke** of **Bad Company** and **Wildlife**, Guest D.J., Rolling Stone Productions, one hour.

Nov. 7, **Paul Kantner**, Rockline, Global Satellite Network, 90 minutes.

Nov. 7-13, **Eddie Rabbitt**, part two, Country Closeup, Narwood Productions, one hour.

Nov. 7-13, **Andrews Sisters**, Music Makers, Narwood Productions, one hour.

Nov. 7-13, **Human League**, Telephone, Newsweek-FM, Thirsty Ear Productions, 30 minutes.

Nov. 11-13, **Eartha Kitt**, The Great Sounds, United Stations, four hours.

Nov. 11-13, **Charlie Rich**, Dick Clark's Rock Roll and Remember, United Stations, four hours.

Nov. 11-13, **T.G. Sheppard**, Solid Gold Country, United Stations, three hours.

Nov. 11-13, **Hank Williams Jr.**, Weekly Country Music Countdown, United Stations, three hours.

Nov. 11-13, **Artists And Rockers**, Rock Chronicles, Westwood One, one hour.

Nov. 12-13, **Art Garfunkel**, Soundtrack Of The 60s, ABC Watermark, three hours.

Nov. 18-20, **Buddy Greco**, The Great Sounds, United Stations, four hours.

Nov. 18-20, **Culture Club**, Hot Rocks, United Stations, one hour.

Billboard			Survey For Week Ending 11/5/83	
TOP 50			Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.	
Adult Contemporary			These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.	
TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)			WEEKS AT #1	
This Week	Last Week	Weeks on Chart		
1	1	11	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gabb Brothers/Unichappell, BMI)	
2	2	7	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)	
3	3	12	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)	
4	4	17	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI ASCAP/BMI)	
5	5	9	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo, ASCAP)	
6	6	6	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)	
7	14	5	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)	
8	13	4	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)	
9	18	3	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)	
10	10	8	TROUBLE IN PARADISE Jarreau, Warner Bros 7-29501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)	
11	9	8	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)	
12	12	7	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)	
13	11	13	LADY LOVE ME George Benson, Warner Bros 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)	
14	8	15	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
15	16	6	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)	
16	17	7	DON'T COUNT THE RAINY DAYS Michael Murphy, Liberty 1505 (Tree/Ensign/United Artists/Idea Of March, BMI/ASCAP)	
17	25	2	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganese/Turn-Co, ASCAP)	
18	21	5	BREAK MY STRIDE Matthew Wilder, Private 1 (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)	
19	22	5	LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)	
20	7	10	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)	
21	24	4	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)	
22	15	8	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot, BMI)	
23	28	3	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)	
24	27	4	NEVER SAY NEVER AGAIN Lani Hall, A&M 2596 (Tallatim, ASCAP)	
25	19	17	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	
26	29	3	NEVER SAY DIE Cliff Richard, EMI-America 8180 (Sooklooly/Chappell, BMI/ASCAP)	
27	30	3	TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen, ASCAP)	
28	NEW ENTRY		SAY IT ISN'T SO Beryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)	
29	32	5	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)	
30	20	15	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
31	26	5	ONCE BEFORE I GO Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk And Cookies, BMI)	
32	23	10	YOU PUT THE BEAT IN MY HEART Eddie Rabbitt, Warner Bros 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)	
33	33	13	PROMISES, PROMISES Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)	
34	39	2	I NEED YOU Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashina/Orca/Day To Day, ASCAP/Neches River, BMI)	
35	40	2	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)	
36	NEW ENTRY		THE SOUND OF GOODBYE Crystal Gayle, Warner Bros 7-29452 (Parquet/Lawyers Daughter, BMI)	
37	34	15	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)	
38	NEW ENTRY		SEND HER MY LOVE Journey, Columbia 38-04151 (Twist And Shout/Weed High Nightmare/Colegms-EMI, ASCAP)	
39	NEW ENTRY		I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)	
40	NEW ENTRY		NO ONE CAN LOVE YOU MORE THAN ME Melissa Manchester, Arista 1-9087 (Chappell, ASCAP)	
41	38	14	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)	
42	35	16	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)	
43	31	4	TAKE IT TO THE LIMIT Willie Nelson And Waylon Jennings, Columbia 38-04131 (Cass County/Red Cloud/Nebraska, ASCAP)	
44	41	6	KING OF PAIN The Police, A&M 2569 (Magnetic, BMI)	
45	42	13	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 (Kelso Herston, BMI)	
46	45	24	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)	
47	36	4	YOU KNOW WHAT TO DO Carly Simon, Warner Bros 7-29484 (C'est/Maya Productions/Redeye, ASCAP/Hythfield, BMI)	
48	37	3	ONLY YOU Rita Coolidge, A&M 2586 (Sonet/Stainless, BMI)	
49	46	12	SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy, ASCAP/BMI)	
50	48	16	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros 7-29593 (Warner-Tamerlane, BMI/John Bettis, 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).

AT SAN FRANCISCO SHOW

Book Publishers Announce Entry Into Software Manufacturing

By FAYE ZUCKERMAN

SAN FRANCISCO—Educational and home management software dominated the array of new products offered during the first National Software Show here, which also marked a major push by several established book publishers into the software manufacturing arena.

The show, held here Oct. 19-21, had a turnout of less than 1,000 on the first day, although Raging Bear Productions, the show's organizers, had estimated some 10,000 attendees. The software vendors here seemed unconcerned with the slight turnout, however.

Harper & Row, Prentice-Hall, Wadsworth book publishing and

Scott Foresman & Co., introduced new electronic divisions and software packages at the show.

Harper & Row's new Electronic & Technical Publishing's flagship product is a \$99 word processing package called "The Write Stuff," made for the Apple Computer. A spokesman for the company said it was authored by some of the same designers who worked on Broderbund's "Bank Street Writer."

When shipped this November, "The Write Stuff" will include features such as inserting sentences, moving blocks of paragraphs and holding files longer than 30 pages currently not found on many commercially sold home word processing software titles. An IBM version of this program will be out next June.

Prentice-Hall announced a new business/home management software division. The company had already set up an entertainment/educational division. The new division launched a graphics program called "ExecuVision."

Wadsworth Electronic Publishing, a new subsidiary of book publisher Wadsworth Inc., introduced "Algebra Arcade." This high school level math game teaches and tests trigonometry and algebra while zapping algebra-oids.

As for Scott, Foresman & Co., its parent company, SFN Companies Inc., announced a new subsidiary, SFN Electronic Publishing Co., which oversees all the electronic publishing within Scott, Foresman, Silver Burdett, University Park Press and its other divisions. Scott, Foresman & Co., currently markets a line of educational software titles in a joint agreement with Rocklan Corp. of Chicago.

Other new products introduced at this show, which included industry

(Continued on page 33)



PILOT STORE—Record Factory's store in the San Francisco suburb of Colma was the 30-unit chain's first choice in which to integrate video rental. The movie section is in the far right rear and consists of 80 feet of wall-mounted impact plastic sleeves with empty packages displayed. Computer software is in the center section. Extreme foreground shows emphasis on dump bins of blank tape.

Report Outlines Details Of New IBM Home Computer

AMSTERDAM—A copy of an IBM document detailing the firm's new home computer system, "PCJR," was shown to Billboard at the European Computer Dealer Expo (Comdex) here last Monday through Thursday (24-27).

The \$600 system, rumored to be slated for release before the end of the year, is expected to be sold through mass merchandisers and electronics stores. The document reveals that IBM is planning extensive retailer training programs.

A release date for the machine could not be found in the report, but the document itself was dated Oct. 6, 1983. The report indicated that IBM would make the system available to its employees in April, 1984. IBM, which is not showing here, was unavailable for comment on the report.

Sierra On-Line's computer game "Crossfire" and word processing package "Easywriter" by IUS were mentioned as software titles now available for the 64K machine. IBM is targeting the home market for the system, which comes with a built-in printer, a cordless keyboard and a five-and-a-quarter-inch high floppy disk drive that performs similarly to

two disk drives.

The IBM system will compete directly with Coleco's home computer system, Adam, which also retails for \$600. Atari is rumored to be developing a similar system of its own. Texas Instruments is believed to be preparing to bow out of the home computer arena in 1984.

According to the IBM document, the firm plans to offer both "enhanced" and "basic" versions of the system. The enhanced version will include a modem with automatic dial and a joystick.

PCJR's built-in printer is a less sophisticated thermal printer that requires specially manufactured paper with a shelf life of 18 months.

The document further reveals that the IBM home computer system will come with two slots for cartridges, which some observers speculate will be used for video games. A slot for a cassette recorder is also included.

The remote-control keyboard uses four double A batteries. Also included in the package is a built-in RF modulator so the system can be connected to a tv set. The system will come with a 12-month warranty package, according to the report.

'Nuclear War' Game Gets Mixed Reviews

LOS ANGELES—A computer software package written by a defense analyst that simulates the impact of nuclear conflict is receiving mixed reactions among retailers who will be selling the program. Dubbed "Strategic Nuclear War" by its co-author Dr. William Martel, a consultant on defense for Abt Associates in Cambridge, Mass., the nuclear war package was patterned after the government's computerized war simulations in Washington.

Says the manager of Software Centres International here, "I think it will be popular among people who like war games. I don't know if it will sell well." The store sells other war simulations programs, he adds.

But, notes the store manager, the program would receive a review, and how it presents nuclear war would determine if "Strategic Nuclear War" becomes one of the titles included in store demonstrations.

Martel and co-author Dr. Paul Savage, a college professor, plan to roll out the title this month. They are investigating distribution channels, deciding on packaging and setting a

price tag of about \$50 on the simulation game, which comes on floppy for Apple computer.

"There are a number of approaches (to retailing the title) we are looking into," says Savage. And despite a number of offers for the title, Savage and Martel say they are in no hurry to get the game to market. Both agree that because of the sensitivity of its subject matter, it is critical that the title receive a carefully constructed marketing plan.

A store manager at a San Francisco Record Factory suggests that if "the hype is right, it will stir up some interest." He compares the game to the movie "WarGames," which involved the government's nuclear war simulation software.

The game's authors say they take no ideological stand on nuclear war. They say they wanted to develop software that objectively shows its impact. "Strategic Nuclear War" provides information on what is likely to happen in the event of such a conflict.

Game action centers on a world map, or a "nuclear landscape." Users plan a first strike with options to either use Russian-made weaponry (SS-21s, 22s, 23s, Scuds, Frogs) or American-developed weapons (Cruise missiles, B-52 bombers, Pershing IIs, MX missiles). More than 600 military outposts or cities are potential targets for the weapons.

After one initiates a nuclear conflict, the computer calculates statistical results. It tells the death toll, and casualty and survival rates. The state of the economy is also included in several brief updates on what has occurred after a nuclear disaster. The results even include details on which buildings and factories will be standing after a hit.

FAYE ZUCKERMAN

Dealer Wish List #2

RE: Video Accessories

- ☐ Profit Margins (I'm not here for my health).
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- ☐ Complete line (if I have everything but the one thing the customer needs, I have nothing).
- ☐ Delivery (It makes no sense to sell something I can't get when my customer needs it).
- ☐ Product Quality and Recognition (I can't sell what the customer never heard of or doesn't want).
- ☐ Expertise (There's not enough hours in the day to keep up with all the changes in products and technology. Keep me a step ahead of the trends — and my competition).

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Retailing

Paulson Offering A Unique Mix Pickwick Vet's Distributorship Combines Five Functions

By EARL PAIGE

LOS ANGELES—As other surviving independent distributors explore realigned services and regional coverage to buttress their business, veteran Eric Paulson has designed his new Navarre distributorship as a super indie offering five functions never before combined in a record/tape wholesaler.

Paulson, a former senior vice president with Pickwick, boasts that conventional terms such as "distributor" or "one-stop" don't even fully describe the services that his new Minneapolis-based firm will provide as it begins shipping this week.

As an example, he cites such strategies as planned visits to secondary radio stations throughout the five upper Midwest states he'll reach, a promotional thrust Paulson claims isn't being done by anyone else.

Primary market stations will be served by a staff promotion manager, while secondaries will be tackled by personnel drawn from area college stations. Navarre's total promotion team will number 11.

Another of the unique functions of Navarre (named after Paulson's hometown founder) is acting as national 12-inch singles supplier for Musicland, a move that implies going beyond the indie label bounds. Navarre will be helping Musicland test 12-inch products in 75 of its stores.

Navarre additionally will be exclusive indie label distributor for Pickwick Rack, Target's 240 stores and the Minneapolis Lieberman branch.

Paulson is particularly proud of Navarre's role in computer software distribution. In terms of background in this product category, Paulson notes his role in putting Pickwick

and Softsel together, "helping Pickwick get into computer software." Moreover, Paulson says one of several backers of Navarre, minority stockholder Dickenson Wiltz, has a wide background in computer software and currently serves as a consultant to Control Data.

The computer software department is now being staffed. There will be one sales staffer added in Des Moines or Omaha.

Navarre's function as a one-stop is also unique, Paulson claims, in that indie labels are being priced on a dual basis about 35 cents off major label product. Paulson sees the price incentive plus the promotion muscle of his promotion department as a groundbreaker in indie distribution: "The majors will watch us. They might even want to start doing it. They are much more ably equipped than I am, but I feel this is what we

have to offer indie labels in today's marketplace."

A fourth area in which Paulson feels Navarre, operating out of 12,000 square feet, is a rare entry in having no retail outlets. "We're a pure one-stop," Paulson says.

Tying it all together, Paulson says, is the CadoSystem 3120, a double hard disk drive computer Navarre has purchased. What does it offer? Any given title can be keyed in for product movement monitored by week for the last 10 weeks. Inventory on hand, product ordered, product back-ordered from manufacturer and potential availability date are also all featured.

A recorded product salesperson will headquarter in Omaha. Another salesperson will be based in Minneapolis, working under Jerry Bix, distribution manager, along with a two-person order desk.

U.K. Software Company Claims 3D Breakthrough

LONDON—The latest batch of 11 new home computer games from software company Quicksilver here includes what's being called the first program to achieve perfect 3D simulation, and a special "Games Designer" tape which allows unskilled users to modify existing games or create new ones.

Both the soft solid 3D "Ant Attack," which was designed by Scottish sculptor Sandy White, and "Games Designer," the first title to originate from Quicksilver's own Software Studios, are designed for use on Sinclair/Timex Spectrum 48K machines. But the launch also includes games aimed at owners of Commodore 64 and BBC Model B micros.

Quicksilver has timed the release for the Christmas market. Games software trading is so seasonal here that the company's Rod Cousens estimates quiet season volume of around 90,000 units monthly rises at peak periods like Christmas by as much as 400%. "That's why we need

a distributor the size of CBS Records to cope," he notes.

Retail prices of the Quicksilver cassettes average \$11, with the more complex and differently packaged "Games Designer" at \$22.50. Cousens says the new titles are expected to sell through into next spring. Games typically have a sales life of four to six months, though classic programs of the "Space Invaders" type are still selling steadily after 18 months or more.

Quicksilver, which began life two years ago as a hardware company set up by Nick Lambert in a backroom workshop, now boasts 74 overseas agents handling its product in most parts of the world outside the Eastern Bloc, and also claims to be the only U.K. software firm with its own identity in the U.S. market.

In the U.S., Carl Ziegler heads the Quicksilver Inc. operation out of San Antonio, Tex., which aims not only to service Stateside business but also to cover Central and South America.



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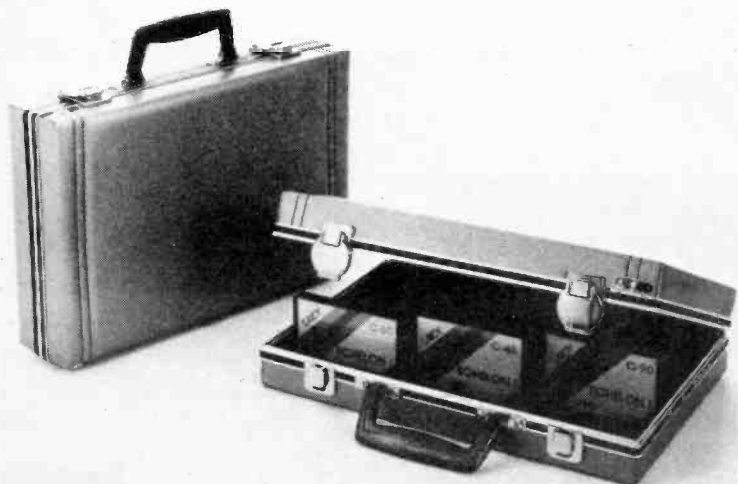
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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	68	1	DAVID BOWIE 1972 The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	RCA	5.98	27	35	11	LYNYRD SKYNRD 1973 Pronounced Leh-Nerd-Ski-Nerd MCA 37211	MCA	5.98
2	2	13	THE WHO 1971 Who's Next MCA 37217	MCA	5.98	28	37	59	ALAN PARSONS PROJECT 1979 Eve Arista ABM 8062	RCA	5.98
3	5	71	BILLY JOEL 1974 Piano Man Columbia PE 32544	CBS		29	17	63	STEELY DAN 1972 Can't Buy A Thrill MCA 37040	MCA	5.98
4	8	19	STEELY DAN 1977 Aja MCA 37214	MCA	5.98	30	11	11	ELTON JOHN 1977 Elton John's Greatest Hits Vol. II MCA 27216	MCA	5.98
5	6	71	CAROLE KING 1971 Tapestry Epic PE 34946	CBS		31	40	5	AEROSMITH 1980 Greatest Hits Columbia PC-36865	CBS	
6	7	53	THE PRETENDERS 1981 Extended Play Sire SIR 3563	WEA	5.98	32	42	5	PSYCHEDELIC FURS 1980 Psychedelic Furs Columbia PC-36791	CBS	
7	4	55	JOE JACKSON 1979 Look Sharp! A&M 3187	RCA	5.98	33	43	3	SIMON AND GARFUNKEL 1966 Sounds Of Silence Columbia PC-9269	CBS	
8	13	61	THE WHO 1971 Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	34	45	3	AEROSMITH 1975 Toys In The Attic Columbia PC-33479	CBS	
9	19	63	THE WHO 1978 Who Are You MCA 37003	MCA	5.98	35	14	39	SPYRO GYRA 1979 Morning Dance Infinity 37148	MCA	5.98
10	16	65	THE MONKEES 1976 The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	36	26	9	THE MOODY BLUES 1970 A Question Of Balance Threshold THS 3	POL	5.98
11	3	13	ELTON JOHN 1974 Elton John's Greatest Hits MCA 37215	MCA	5.98	37	20	27	DAVID BOWIE 1977 Heroes RCA AYL1-3857	RCA	5.98
12	18	39	DAVID BOWIE 1974 Diamond Dogs RCA AYL1-3889	RCA	5.98	38	48	37	AL GREEN 1975 Greatest Hits Vol. I Motown 5283	MCA	5.98
13	23	53	DON McLEAN 1971 American Pie United Artists LN 10037	CAP	5.98	39	27	69	DAN FOGELBERG 1972 Home Free Epic Stock PC 31751	CBS	
14	12	67	DAN FOGELBERG 1974 Souvenirs Epic PE 33137	CBS		40	29	57	STEELY DAN 1975 Katy Lied MCA 37043	MCA	5.98
15	20	33	ELVIS COSTELLO 1978 This Year's Model Columbia PC 35331	CBS		41	41	37	LOGGINS AND MESSINA 1976 "Best Of Friends" Columbia PC-34338	CBS	
16	22	69	DAN FOGELBERG 1975 Captured Angel Epic PE 33499	CBS		42	38	19	JEFF BECK 1975 Blow By Blow Epic PE 33409	CBS	
17	15	61	THE WHO 1970 Live At Leeds MCA 37000	MCA	5.98	43	47	23	JIMMY BUFFETT 1974 Livin' & Dying In 3/4 Time MCA 37025	CBS	5.98
18	21	67	DAN FOGELBERG 1977 Netherlands Epic PE 34185	CBS		44	NEW ENTRY		RICK SPRINGFIELD 1982 Success Hasn't Spoiled Me Yet RCA AYL1-4767	RCA	5.98
19	24	13	STEELY DAN 1980 Gaucho MCA 37220	MCA	5.98	45	NEW ENTRY		VARIOUS ARTISTS 1983 25 Years Of Grammy Greats Motown 5-309ML	MCA	5.98
20	28	11	MIKE OLDFIELD 1973 Tubular Bells Virgin/Epic PE 34116	CBS		46	32	53	STEELY DAN 1976 The Royal Scam MCA 37044	MCA	5.98
21	25	15	JUDAS PRIEST 1977 Sin After Sin Columbia PC-34787	CBS		47	34	49	TOM PETTY & THE HEARTBREAKERS 1978 You're Gonna Get It! MCA 37116	MCA	5.98
22	19	13	VARIOUS ARTISTS 1983 25 #1 Hits From 25 Years Motown M5-308 ML2	MCA	9.98	48	36	9	THE MOODY BLUES 1970 To Our Children's Children Threshold THS 1	POL	5.98
23	31	35	BOZ SCAGGS 1980 Hits Columbia PC-36841	CBS		49	NEW ENTRY		JUDAS PRIEST 1983 The Sad Wing Of Destiny RCA AYL1-4447	RCA	5.98
24	33	17	NEIL DIAMOND CLASSICS 1983 The Early Years Columbia PC-38792	CBS		50	NEW ENTRY		BILLY JOEL 1976 Turnstiles Columbia PC-33848	CBS	
25	30	35	PSYCHEDELIC FURS 1981 Talk Talk Talk Columbia PC-37339	CBS							
26	39	5	ELVIS COSTELLO 1980 Get Happy Columbia PC-36347	CBS							

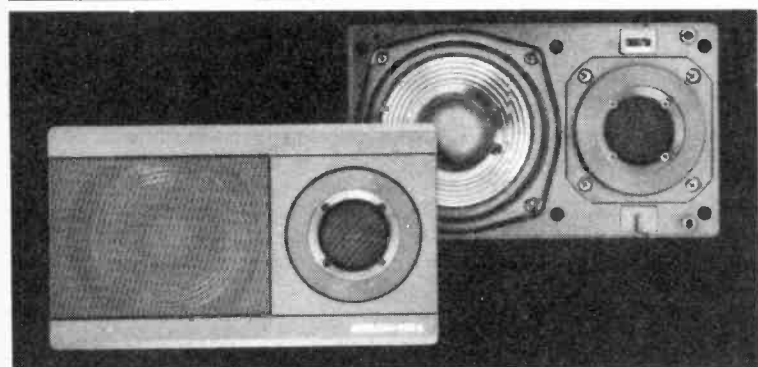


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New Products



The Savoy Leather Manufacturing Corp. of Haverhill, Mass., introduces the Silver Bullet Cassette case. It holds 30 tapes and features foam padded vinyl, two latching lock mechanisms and a flocked velour interior.



Clarion's Audia CSX-535 is a flush mount component speaker system featuring a five-and-a-quarter-inch woofer with Olefin cone, one-inch flat mica diaphragm tweeter and three-position tweeter level control. The unit has a two-inch mounting depth with 100-watt power capability.

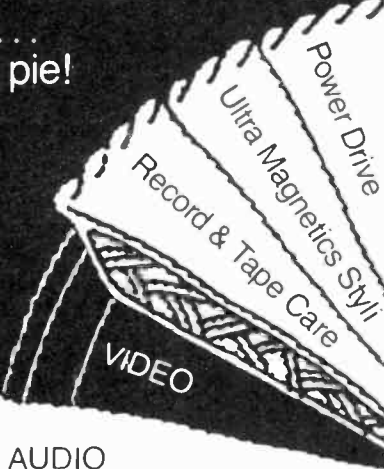
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Retailing

L.A. CONNECTION RECORDS & TAPES

Black-Owned Store Does It All

LOS ANGELES—L.A. Connection Records & Tape in Stockton, Calif. is an example of how black retail stores outside the major urban centers provide a nucleus for the music community, from concerts and clubs to record distribution. This store literally does it all, according to Wes and Olan Major.

Coming directly to the San Joaquin area from high school in Los Angeles, Wes, 24, went from wrestling packages at UPS, working part-time at Warehouse and hustling mobile dance gigs to opening a small store in Modesto in 1980. Los Angeles retail chain veteran Ben Warren of VIP Records backed the \$3,500 inventory. Brother Olan, a year younger, soon joined Wes.

"We were scratching every bit of the way," says Wes Major of the Modesto store, which finally closed in February eight months after the opening of the Stockton unit. "Unemployment in Modesto hit 23%."

Initially lured to the large agricultural area by relatives, the brothers Major were encouraged by their late father, former New England Patriots halfback Marvin Major. Of the influence of his father, who died at age 47, Wes Major says, "I saw how he hustled when he got the Speak Easy going in Los Angeles. It inspired us."

Today, the brothers have a dance DJ booking agency, West Coast Entertainment; are involved in concert production; manage the New Escape nightclub in Stockton two nights a week; do some local independent distributing to other record stores, and hope to launch a store franchising adjunct. All this activity is based at the 2,000 square foot store in south Stockton.

As the store's name indicates, Wes and Olan keep bringing people up from Los Angeles, first friend Barryn Davis and then Steven Jackson, who manages the store. "There is virtually no radio exposure for black and dance music around the region. I tell labels, 'We are the stations,' because we are looked to in terms of what is new and promising," says Wes.

In the store, open 11 a.m.-10 p.m. weekdays and 11-11 on weekends, two turntables, a mixing board and powerful loudspeakers turn the outlet into a virtual dance club. "Everything we sell is played in the store. I learned at Warehouse how disappointing it was to see people buy music that was sealed up and then have to return it," says Wes.

L.A. Connection caters to between 50 and 60 dance club DJs operating mobile units, claims Major, a factor that keeps the store alert to trends (much product is purchased from Eastern suppliers). The large proportion of 12-inch singles sells at list, with regular LPs going at \$7.98 and regular singles at \$1.69, evidence that

specialization helps maintain healthy margins.

There are Tower and Record Factory stores in Stockton, "but they stick to rock," according to Wes. Actually, the brothers Major find that L.A. Connection sells considerable of such crossover product as Men At Work and Human League. Of the large Hispanic population, Major says, "Fifty percent are into funk, soul and dance." L.A. Connection does not stock Latin product because of competition from Disco Azteca.

Wes and Olan hope to open a second store in Sacramento next year but really have their eyes on a store franchise idea. "We see the record business turning around. We went from ordering \$15,000 in product a year to now \$100,000," says Wes Major. "Of course, the minorities recover from the recession farther down the economic road. We want to be there when business really turns around."

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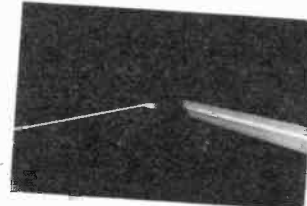
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Bromo's Moran Dies At Age 39

LOS ANGELES—Retailing and wholesaling pioneer Dan Moran, founder and president of Bromo Distributing, died in Oklahoma City Oct. 22 as a result of a car accident. He was 39.

Bromo grew from a single store in 1972 to what is now 63 Sound Warehouse stores in nine states, plus two Buttons Home Video & Electronics units, in addition to Bromo, the wholesale firm.

Moran is survived by his wife Kay; two daughters, Heather and Caitlin; and his son, James D. Moran Jr.

New LP/Tape Releases

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

POPULAR ARTISTS

BALL, TOM, & KENNY SULTAN
Who Drank My Beer
LP Kicking Mule KM-176

BIGGS, MARK
Season Of The Dream
LP Kicking Mule KM-221

BROZMAN, BOB

Blue Hula Stomp
LP Kicking Mule KM-173

COUNTY, WAYNE, & THE ELECTRIC CHAIRS
Storm The Gates Of Heaven
LP Safari Heavy Metal Good 1 (Jem)

THE IMPOSTERS
Mask
LP Dublab Records

JIMI LA LUMIA & THE PSYCHOTIC FROGS

Live At Max's Kansas City
EP Rather Rude 69 (Jem)

SULTAN, KENNY
See Tom Ball

TOYAH
Love Is The Law
LP Safari Voor 12 (Jem)

VARIOUS ARTISTS
The Kinshasa Sound
LP Original Music OMA 102

VARIOUS ARTISTS

Songs The Swahili Sing
LP Original Music OMA 103

VARIOUS ARTISTS
WDHA N.J. Rock II
LP Jem DHA-2\$6.98

JAZZ

ATLANTIS: BJORN JASON LINDH
Images Of An Island
LP Storyville SLP 4132 (MMG)
CA SC 44132

BOBBY HACKETT'S SEXTET
Bobby Hackett's Sextet
LP Storyville SLP4059 (MMG)
CA SC 44059

HINES, EARL
Earl Hines At Club Hangover, Vol. 5
LP Storyville SLP 4063 (MMG)
CA SC 44063

HODGES, JOHNNY & CHARLIE SHAVERS
A Man And His Music
LP Storyville SLP 4073 (MMG)
CA SC 44073

ROBERTS, LYNN
Harry, You Made Me Love You (A Tribute To Harry James)
LP Moss Music Group MMG 1148\$7.98
CA CMG 1148\$7.98

SHAVERS, CHARLIE
See Johnny Hodges

CHRISTMAS

THE GREGG SMITH SINGERS
Favorite Christmas Carols
LP Vox Turnabout TV 34798\$5.98
CA CT 4798\$5.98

NEWMAN, ANTHONY
Organ Favorites For The Christmas Season
LP Vox Turnabout TV 34797\$5.98
CA CT 4797\$5.98

MISCELLANEOUS

AUSTEN, SETH
Appalachian Fiddle Tunes For Finger Style Guitar
LP Kicking Mule KM-174

HORNBOSTEL, LOIS
Vive Le Dulcimer
LP Kicking Mule KM-235

MURPHY, DENNIS
Timpan: Traditional Irish Music For Hammered Dulcimer
LP Kicking Mule KM-223

Dealer Reports Growing Demand For Used Games

NEW YORK—While sales figures for the video game industry continue to plummet, one game merchandiser reports his sales are climbing nearly 20% monthly. He sells used video games, and is finding skyrocketing demand for them.

Nearly 5,000 used cartridges make up the stock at the store, based in Forest Hills, N.Y. and called Forest Hills Used Video Game Cartridges. It is located inside Forest Hills Discount Books, a bookstore that sells used paperbacks.

The games sell for between \$1.95 and \$18.95. This week's special is "Pac-Man" for \$1.95. "It's selling well," notes store owner Robert Schwartz. Other titles include "Pit-fall" for \$13.95, "Q-Bert" for \$16.95 and "Centipede" for \$9.95.

Some 300 titles are displayed behind a counter in the front of the store. On the counter is a working video game machine so customers can test out the cartridges before purchasing them.

Forest Hills Used Cartridges currently does not rent games. The store did offer rental, but found renting to be too time consuming. "The demand to buy was much higher than rental demand," Schwartz adds.

Originally, Schwartz solicited used titles in print advertising. That was nearly a year ago, but now he receives merchandise from all over the U.S. He doesn't advertise, and he buys the games for between \$1 and \$13.



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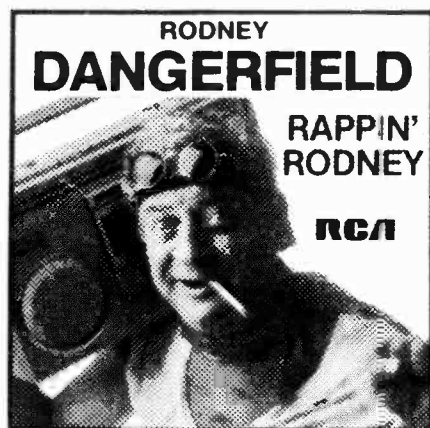
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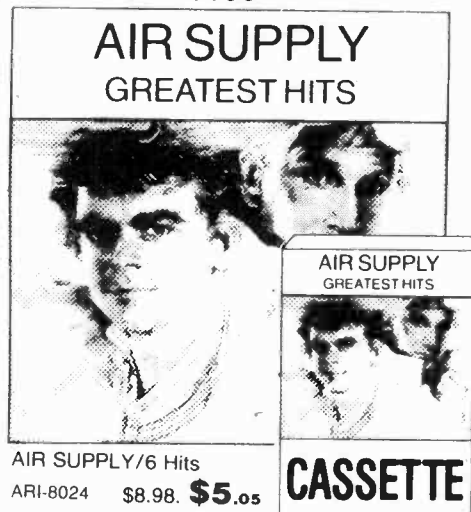
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EURYTHMICS/Sweet Dreams
RCA-4681 \$8.98. **\$5.05**

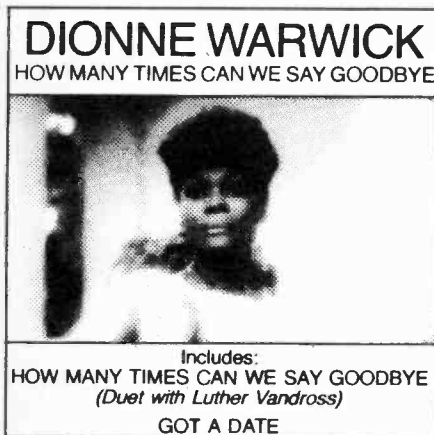


RODNEY DANGERFIELD
Rappin' Rodney
RCA-4669 \$8.98. **\$5.05**

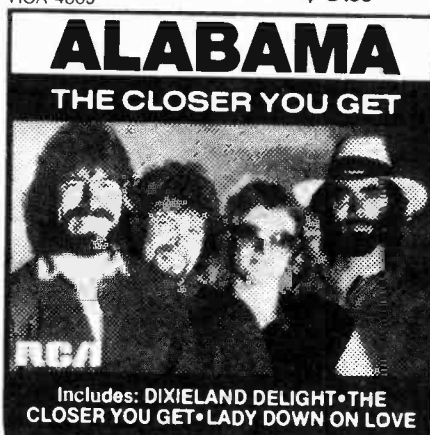


AIR SUPPLY/6 Hits
ARI-8024 \$8.98. **\$5.05**

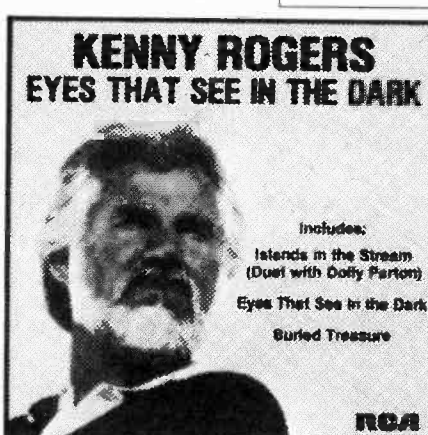
CASSETTE



DIONNE WARWICK
(How Many Times Can We Say Goodbye)
ARI-8104 \$8.98. **\$5.05**



ALABAMA (The Closer You Get)
RCA-4663 \$8.98. **\$5.05**



KENNY ROGERS
Eyes That See In The Dark
RCA-4697 \$8.98. **\$5.05**

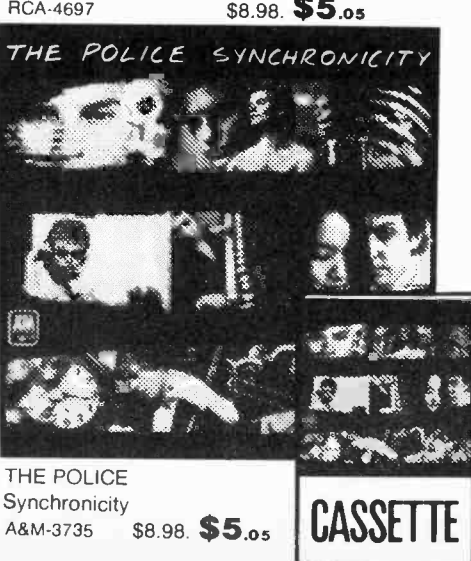


ATLANTIC STARR
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A&M-4948
\$8.98. **\$5.05**

CASSETTE



HALL & OATES/Rock 'N Soul Pt. 1
RCA-4858 \$9.98. **\$5.49**



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tion for HGX Gold Videotape. Its superfine particles deliver brighter chroma levels and higher audio sensitivity. And the binding process, using molecular fusion, gives our new VHS and Beta video cassettes unmatched durability.

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Survey for Week Ending 11/5/83

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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	5	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
2	1	5	CHOPFLIFTER	Broderbund	Arcade-Style Game		•	◆◆	◆					
3	3	5	ZAXXON	Datasoft	Arcade-Style Game		•	◆★				◆★		
4	5	5	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆★						
5	6	5	FORT APOCALYPSE	Synapse	Scrolling Arcade Game			◆◆◆	◆★					
6	4	5	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game		•							
7	7	5	JUMPMAN	Epyx	Action Strategy Game		•	◆★	◆★	•				
8	9	5	LODE RUNNER	Broderbund	Arcade-Style Game		•	•						
9	8	5	MINER 2049er	Big Five	Arcade Game			◆						
10	11	5	PLANET FALL	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
11	12	5	TEMPLE OF APShAI	Epyx	Fantasy Role-Playing Game		•	◆★	◆★	•				
12	10	5	FROGGER	Sierra On-Line	Arcade Game		•	◆★	◆★	•				
13	19	2	STAR LEAGUE BASEBALL	Gamestar	Arcade-Style Game			◆★						
14	18	2	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
15	17	5	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
16	13	5	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
17	14	5	EXODUS: ULTIMA III	Origin Systems Inc.	Fantasy Role-Playing Game		•							
18	16	5	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•						
19	15	5	DONKEY KONG	Atari	Arcade Game			◆	◆	•	◆			
20	20	5	HARD HAT MACK	Electronic Arts	Arcade-Style Game		•	•		•				

EDUCATION TOP 10

1	1	5	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	•	•	•				
2	2	5	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	3	5	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	5	5	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.		•	◆◆	◆◆	•				
5	4	5	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		•	•		•		•		
6	7	5	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		•	◆★	◆★	•		◆★		
7	6	5	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.		•			•				
8	9	5	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.		•	•	•	•				
9	8	4	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		•	•	◆◆					
10	NEW ENTRY		TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		•							

HOME MANAGEMENT TOP 10

1	1	5	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
2	2	5	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
3	3	5	PFS:FILE	Software Publishing	Information Management System		•			•	•			
4	4	5	WORDPRO 3+	Professional Software	Word Processing Package				•					
5	5	5	ATARIWRITER	Atari	Word Processing Program			◆						
6	6	5	PRACTICALC	Computer Software Associates	Electronic Spreadsheet				◆★					
7	7	5	PFS:WRITE	Software Publishing	Word Processing Package		•			•				
8	NEW ENTRY		QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Program				◆◆					
9	8	5	PFS:REPORT	Software Publishing	Information Management System		•			•	•			
10	9	5	HES WRITER	HesWare	Word Processing Program				◆					

Now Playing

Funware Drives Its Own Course With TI Game

By FAYE ZUCKERMAN

Solid state driving: Creative Software-owned Funware of Richardson, Texas has a driving game for the Texas Instruments 99/4A computer on a solid state cartridge. The game entails driving as fast and safely as one can to beat a 100-second clock. Along the race course, a player must avoid sideswiping other cars and oil slicks.

The game comes with a split screen. One side of the screen gives a long-range view showing other car positions and obstacles; the other side shows a close-up view of the road coming up in front.

Funware is one of the few third party vendors that owns a license to independently merchandise and market software for the TI 99/4A. Funware acquired the license before TI changed its software policy, which today calls for the firm to take charge of the marketing of any titles it licenses.

For example, when Broderbund's "Choplifter" comes out for the TI 99/4A, it will come in TI's packaging and will be marketed by the company.

Both Creative Software and Funware are offering toll-free numbers for retailers to order point-of-purchase displays. Distributors and sales representatives for the companies can provide dealers with a listing of the displays.

★ ★ ★

Whoops: N.A.P. Consumer Electronics Corp., which introduced its new Probe 2000 line of video games in September, has announced that because of integrated circuit problems, several new titles will not reach fruition.

Already canceled are "Pursuit Of the Pink Panther," "Lord Of The Dungeon" and "Power Lords." "War Room," introduced earlier this year, will continue to be marketed.

The Probe 2000 games were to have worked on company-owned Odyssey home video game systems. "War Room" is the only game of the series made for the ColecoVision.

★ ★ ★

Woman of the year: A special bulletin from Atari names who else but "Ms. Pac-Man" as the company's woman of the year. It makes sense. After all, Time magazine named a computer man of the year.

Since Ms. Pac-Man's debut on the 2600 last Valentine's Day, she has received such honors as topping Billboard's top 15 video game chart. In late October, the title was made available for the 5200. It sells for \$40.95.

★ ★ ★

New home video games: "Crash Drive" from Fox Video Games is now available on the Atari 2600 and home computer in cartridge form. The game involves piloting a flying submarine up and down a sea-like playing field. Players must shoot at sea monsters, including giant squids.

CBS Electronics has introduced "Mountain King" for the Atari 5200. The object of this game is to become king of a mountain by trekking through the inside of a mountain. To reach the goal, the player needs to collect a gold crown. Naturally, the player will be fighting off an assortment of nemeses.

(Continued on opposite page)

AT SAN FRANCISCO SHOW

Book Publishers Announce Entry Into Software Manufacturing

• Continued from page 26

speakers from Lotus Development Corp., Stoneware and Perfect Software, included:

- A line of personal improvement software that focuses on developing negotiation, leadership and communication skills. These products for Apple and IBM computers come from Human Edge Software Corp., a newly formed company based in Palo Alto, Calif.

- The first personal computer greeting card, published by Culver City-based Friendly Bytes, comes on floppy disk for Apple and IBM computers. The software allows users to program music, sound effects, color, animation and written words into a "greeting card" on floppy to be sent through the mail.

- Insoft, Portland, Ore., introduced a music package called "Electronic Duet." It's a synthesizer for

the Apple computer. Insoft also launched "GraForth," a programming language that allows for the creation of software that has 3-D graphics, text displays, high speed graphics and plotting capabilities.

- Husband and wife team Charles

and Ann Palmer-McCarty, who founded Totl Software Inc. of Walnut Creek, Calif., rolled out an accounting package with record-keeping applications for Commodore computers.

European Market Unfazed By Coleco Computer Delay

By MARCIA R. GOLDEN

CANNES—While the U.S. press rakes Coleco over the coals for its delay in bringing its compact computer Adam to market, the European attitude is much more relaxed.

The U.S. debut of Adam, now scheduled for sometime this month, has led to much speculation as to whether Coleco can bring the prod-

uct to market at all. In Europe, which did not expect to receive its version of the system until at least three to six months after its U.S. release anyway, there is little market speculation.

The feeling at CBS/Colecovision, the European marketing partnership, is that the negative publicity surrounding the Adam delay is more than a little unfair. "If I were IBM, having my Peanut arrive in the market six months later than expected is not a problem. The Peanut is still a question mark, but those three important letters, IBM, make the delay easier to bear," Jacques Ferrari, vice president and general manager of CBS Electronics, Europe, said at MIJID.

Ferrari added that "the problems created in the U.S. market are artificial ones, due primarily to the fact Coleco has positioned its product as an off-the-shelf item for the Christmas market in Europe. We don't believe computers are a Christmas item, not an off-the-shelf item, so we are not as tightly bound to such limitations.

"In addition, the American company was committed to coming up with a reliable product, especially," he added, "because a company called IBM has plans to come up with a computer called the Peanut. Now, while I don't think Colecovision is exactly the same stature as IBM, they feel they have to be extra-cautious about performance.

"To date, the rate of breakdown has been too high. Hence the delay in delivery. Also, we've had some problems in obtaining important components."

Now Playing

• Continued from opposite page

"Pressure Cooker" and "Worm Whomper" are two new games from Activision. "Worm Whomper," by Tom Loughry, is slated as a comical romp through a corn field; it plays on the Mattel Intellivision. "Pressure Cooker," by Gary Kitchen, is a fast-food nightmare.

★ ★ ★

New entries: Sirius Software's new titles and conversions are "Plasmania," on cassette for the Commodore VIC-20, "Capture The Flag," a diskette for Atari computers; maze game "Wayout," on disk for Commodore 64 computers; arcade-style "Bandits," on disk for the 64 computer; and "Buzzard Bait," on disk for Apple II and IBM personal computers.

Video Music Programming

MTV Adds & Rotation

As of 10/26/83

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:

C.S. Angels, "Will You Stay Tonight," Jive/Arista
Doors, "Love Me Two Times," Elektra
Fastway, "We Become One," Columbia
Peter Godwin, "Baby's In The Mountain," Polydor
Michael Gregory, "Can't Carry You," Island
Kansas, "Everybody's My Friend," CBS Associated
Krisma, "Nothing To Do With The Dog," Atlantic
Paul McCartney & Michael Jackson, "Say Say Say," Columbia
Lisa Price, "Can't Hold On Forever," Mirus
Rubinoos, "If I Had You Back," Warner Bros.
Bob Seger, "Old Time Rock 'N' Roll," Capitol
Donna Summer, "Unconditional Love," Mercury
.38 Special, "If I'd Been The One," A&M
Tubes, "Monkey Time," Capitol
Neil Young, "Cry, Cry, Cry," Geffen

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
Duran Duran, "Union Of The Snake," Capitol
Fixx, "One Thing Leads To Another," MCA
Genesis, "Mama," Atlantic
Herbie Hancock, "Rockit," Columbia
Heart, "How Can I Refuse," Epic
Billy Idol, "Dancing With Myself," Chrysalis
Billy Joel, "Uptown Girl," Columbia
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
Motels, "Suddenly Last Summer," Capitol
Stevie Nicks, "If Anyone Falls," Modern
Robert Plant, "Big Log," Atlantic
Police, "Synchronicity II," A&M
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
Rainbow, "Street Dream," Polydor
Spandau Ballet, "True," Chrysalis
Talking Heads, "Burning Down The House," Sire
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Aztec Camera, "Oblivious," Sire
Cheap Trick, "I Can't Take It," Epic
Culture Club, "Church Of The Poison Mind," Virgin/Epic
Dokken, "Breaking The Chains," Elektra
Eurythmics, "Love Is A Stranger," RCA
JoBoxers, "Just Got Lucky," RCA
Paul Kantner, "Planet Earth," RCA
Kiss, "Lick It Up," Mercury
Lionel Richie, "All Night Long," Motown
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
Was (Not Was), "Knocked Down, Made Small," Geffen

LIGHT ROTATION (maximum 2 plays a day):

Barnes And Barnes, "Soak It Up," Boulevard/Epic
The Beat, "Dance, Dance," Jem
Breaks, "She Wants You," RCA
T-Bone Burnett, "The Weapon," Warner Bros.
Kim Carnes, "Invisible Hands," EMI America
Dial M, "Modern Day Love," D&D
Eddie & the Cruisers, "On The Dark Side," Scotti Bros./CBS
Elvis Brothers, "Fire In The City," Epic
Cee Farrow, "Should I Love You," Rocshire
Gang Of Four, "Is It Love," Warner Bros.
Horizontal Brian, "She Was Only Practicing," Gold Mountain
Human League, "Mirror Man," A&M
Hunters And Collectors, "Talking To A Stranger," Oz/A&M
Icehouse, "Hey Little Girl," Chrysalis
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
Midnight Oil, "Power And The Passion," Columbia
Motley Crue, "Looks That Kill," Elektra
Nine Ways To Win, "Close To You," Atlantic
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
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal
Tim Scott, "Swear," Warner Bros.
Southside Johnny & the Jukes, "Trash It Up," Mirage
Rick Springfield, "Souls," RCA
Style Council, "Speak Like A Child," Polydor
UB40, "Red Red Wine," A&M
X, "More Fun In The New World," Elektra
Y&T, "Meanstreak," A&M
Zebra, "Tell Me What You Want," Atlantic

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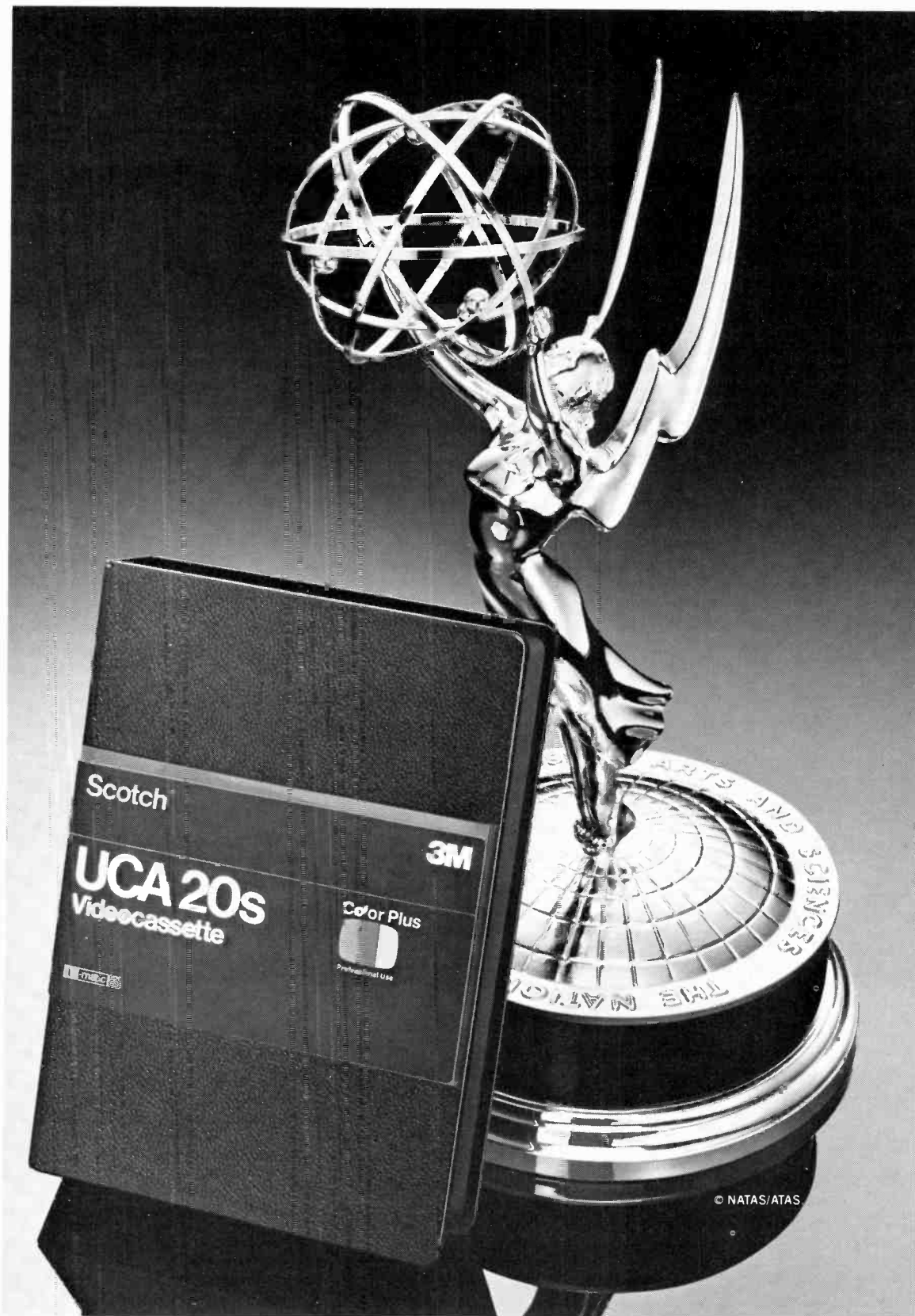
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Video

MUSIC BOOM BOOSTING SOUND AWARENESS

Rise Seen In Stereo Simulcasting

By PETER KRASILOVSKY

NEW YORK—Stereo simulcasting of music video and concert programs is on the rise, and even channels that are or will be broadcasting in stereo are using simulcasts as a means of promoting stereo to their current non-stereo subscribers. The increased appearance of music on television has led to more awareness of sound quality.

"Market research has revealed that simulcasting is worth developing," says Steve Shulte, vice president of operations for Showtime. The increased number of simulcast events on Home Box Office and Showtime reflects this finding.

The network of radio stations simulcasting NBC's "Friday Night Videos" finds itself competing with local video programs, which are also simulcast. TBS, with "Night Tracks," has no plans to simulcast, according to producer Scott Sassa—but the mono sound has not hurt the show's ratings.

Of the major cable channels, only USA Network, with "Night Flight" and "Radio 1990," has adopted a wait-and-see approach to simulcasting. USA spokesman Barry Kluger

notes that both programs are produced in stereo and could eventually be simulcast.

"The value of simulcast is cross-promotion," says Joseph Mirabella, executive director of programming for Starfleet Blair. Potential for cross-promotion, in fact, may outweigh high fidelity considerations. "When an FM station is unavailable, you can go to AM. It becomes a matter of either forgoing an entire market or getting the cross promotion," he says.

"We think there is a tremendous amount of cross-promotion in simulcasting," echoes Showtime's Steve Shulte. "We can foster and develop a camaraderie with radio, and we create a real event." Preliminary research by HBO supports the idea of stereo simulcasting as "an event maker." Three-quarters of those surveyed watching HBO simulcast concerts in stereo said stereo made the events "more special" to them.

MTV, which is available in stereo, will continue its policy of simulcasting some weekend concerts; the channel recently pacted with Global Productions to simulcast one concert a month. An MTV spokesman says

simulcasting has proven its ability to cross-promote with local AOR stations, and offers viewers a taste of what it would be like to have a stereo hook-up.

HBO will be available in stereo by mid-1984, according to Betty Bitterman, vice president of variety programming, who adds that concert simulcasts will still continue, for similar reasons.

Separate surveys undertaken by HBO and "Friday Night Videos" each show at least half of their viewers taking advantage of simulcast opportunities.

Video programs with normal television sound can survive on their visual merits, however, and successfully compete with programs that are simulcast. The ratings of "Friday Night Videos" are stronger in non-cable markets that don't simulcast. Even with simulcast, the show doesn't fare as well in more competitive markets. "New York Hot Tracks," a local urban contemporary program that only began simulcasting Friday (28), has been pulling ratings 20% higher than "Friday Night Videos," and more than 90% over WOR's syndicated "FM-TV."



TOWER GETS SPOTTED—Tower Of Power film a clip for the "USA Hot Spots" series, directed by Pat Warner and produced by Marcus Peterzell for E.J. Stewart Video.

Classical Cable Channel Being Planned For Europe

LONDON—European Music Satellite, a cable television operation carrying live performances from the major opera houses and concert halls of Europe, could be ready by 1986 if current plans prove feasible.

Involved in talks are the BBC, the Harold Holt European concert management agency and the merchant bankers Morgan Grenfell. Meetings with top opera and ballet companies and national broadcasting networks are set for late fall.

Meanwhile, the participants are checking out program material availability, potential costs and estimates of the size of the audience and likely revenue. The basic plan is to offer a subscription service across Europe.

The planners say they envision a

service charge of around \$15 a month, with several hours of programming daily through the week and more on Saturdays and Sundays.

Noble Wilson, BBC Television's chief assistant in charge of international development, acknowledges that previous efforts to produce a "cultural channel" in the U.S. and Canada had flopped. "But we believe there are larger potential audiences for this kind of material in Europe. And the prospect of experiencing live performances by the great European artists and musicians is surely a very real attraction," he says.

The competing British Cable Programmes has already intimated it hopes to start an all-British music/drama cable channel in 1985.

RETAIL PIONEER

Atkinson Now Eyes Export To Japan

LOS ANGELES—Virtually unheard of since stepping down as top executive of Video Station, George Atkinson says he now wants to pioneer once again, as he did in establishing the huge video store empire. Atkinson's new frontier is exporting U.S. feature films to Japan's video dealers.

As executive director of the international division of Program Hunters Inc., Atkinson maintains he is still a director of Video Station and vitally concerned with its success. However, he's now doing what he loved best while still at Video Station: putting together programming acquisitions and prerecorded video packages.

"I want to be the first independent to bring U.S. feature films into the Japanese market. I want to be first again," he says. He claims he's already identified two essentials: "You have to have Japanese subtitles, and no rental plans."

Of the burgeoning Japanese market, Atkinson says, "I see it like 'Son of U.S.A.' over there. You're talking nine million VCRs. I see my going to Japan like where I was in America in 1977" (a reference to what finally became a 500-store empire, along with the Coast Distributing firm and selected manufacturing of videocassette programming).

Atkinson admits that the major studios are already in Japan and that rental is also already there. "I don't think the (U.S.) rental plans can be exported, as apparently Warner and others are trying with rentals \$6 and \$7 a crack. My films will have no strings attached. I say rent to your heart's content. I'll have a built-in surcharge if you will, but I must be consistent with my philosophy. I never thought the rental plans we had here would work and made it almost a crusade," he says.

Refusing to identify the titles Program Hunters is now negotiating for, Atkinson says he's certain he's

"ahead of the game" because, after months of searching, he found a local lab that can do Japanese subtitles. "They have a client now putting out movies for Japanese hotels. We were their first feature film client aiming at video rental." Atkinson sees Program Hunters' videocassettes priced

(Continued on page 38)

ITA To Hold 'Update' Meet

NEW YORK—A one-day "Update Seminar," focusing on the current state of the audio/video business, will be presented by the International Tape/Disc Assn. (ITA) on Nov. 22 at the Halloran House Hotel here.

The seminar will cover such topics as the market for blank audio and videocassettes, video duplication, digital audio and new technologies, such as digital video, high-definition tv, computer graphics, teletext and videotex, home computers and interactive videodisks.

Intended for representatives of ITA member companies, the seminar will follow the group's general membership meeting, which will start at 9:30 that morning. Representatives of ITA member companies may, however, invite personnel from non-member companies to acquaint them with ITA activities.

Speakers include: Ed Pessara, national video products manager for TDK; Robert Burnett, marketing operations manager for 3M's magnetic Audio/Video Products Division; Jacques Carpentier, division manager, magnetic products for BASF Canada; Bill Follett, president of VCA Duplicating; Eugene Pitts, editor of Audio magazine; Stan Hametz, general manager, video, for Panasonic; Dennis Pence, marketing manager, Betamax, Sony; and Joe Roizen, president, Telegen.

Billboard Videodisk Top 20									
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Survey For Week Ending 11/5/83									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	2	3	PSYCHO II	Universal City Studio MCA Home Video	Anthony Perkins Vera Miles	1983	R	CED	34.98
3	3	5	PORKY'S	CBS-Fox Video 1149-20	Scott Cullyby Kiki Hunter	1981	R	CED	39.98
4	8	2	HALLOWEEN III	Universal City Studios MCA Home Video 16031	Tom Atkins Stacy Nelkin	1983	NR	CED	34.98
5	7	5	FIREFOX	Warner Bros. Pictures Warner Home Video DC11219	Clint Eastwood	1982	PG	CED	39.98
6	5	5	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
7	10	5	ROAD WARRIOR	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
8	4	5	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
9	12	2	DR. DETROIT	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	NR	CED	29.98
10	6	5	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
11	9	5	AN OFFICER AND A GENTLEMAN	Paramount RCA Video Disc 03607	Richard Gere Debra Winger	1982	R	CED	29.98
12	15	4	THE OUTSIDERS	Warner Bros. Pictures Warner Home Video DC 11310	Thomas Howell Matt Dillon	1983	PG	CED	34.98
13	11	3	THE TOY	RCA Video Disc 03044	Richard Pryor Jackie Gleason	1982	PG	CED	39.98
14	NEW ENTRY		BLUE THUNDER	RCA-Columbia 13052	Roy Scheider	1983	R	CED	29.98
15	13	2	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Home Video 45-16031	Graham Chapman Eric Idle	1983	PG	CED	29.98
16	NEW ENTRY		GANDHI	RCA-Columbia 13051	Ben Kingsley	1982	PG	CED	39.98
17	14	5	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NA	CED	29.98
18	17	5	JAWS	Home Video RCA Home Video 03301	Roy Scheider Robert Shaw	1976	PG	CED	29.98
19	16	4	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	CED	39.98
20	19	3	THUNDERBALL	United Artists CBS-Fox Video 461180	Sean Connery	1965	NR	CED	39.98

● 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).

Billboard. Congratulates the Video Music Awards Nominees:

Best Overall Videoclip:

"Beat It"	Michael Jackson Producer: Antony Payne & Phil Suarez Director: Bob Giraldi Epic Records
"Billie Jean"	Michael Jackson Producer: Simon Fields/Limelight Productions Director: Steven Barron Epic Records
"Pressure"	Billy Joel Producer: Jackie Adams/MGMM Director: Russell Mulcahy Columbia Records
"I'm Still Standing"	Elton John Producer: Jacqui Byford/MGMM Director: Russell Mulcahy Geffen Records
"Come Dancing"	Kinks Producer: Julian Temple Director: Julian Temple Arista Records
"She Works Hard..."	Donna Summer Producer: Chrissy Smith/MGMM Director: Brian Grant Mercury Records

Best Overall Long-Form Video:

"Word Of Mouth"	Toni Basil a total video concept by Toni Basil Chrysalis Video
"The Compleat Beatles"	The Beatles Producer: Delilah Films in association with Patrick Montgomery & Archive Films Director: David Silver MGM/UA Home Video
"Daylight Again"	Crosby Stills & Nash Producer: Neal Marshall Director: Tom Trbovich MCA Home Video
"Duran Duran"	Duran Duran Producer: EMI Music Video Productions Director: Russell Mulcahy Thorn/EMI Home Video
"This Is Elvis"	Elvis Presley Producer: Malcolm Leo & Andrew Solt Director: Malcolm Leo & Andrew Solt Warner Home Video
"The Who Rocks America 1982 American Tour Farewell Concert"	The Who Curbishley Baird Production in association with Schlitz Executive Producer: Bill Carr & Ray Baird Producer: Jack Calmes Director: Richard Namm CBS/Fox Video

Best Performance By A Group:

"Peek A Boo"	Devo Producer: Devo Productions Director: Gerald V. Casale & Chuck Statler Warner Bros. Records
"It's A Mistake"	Men At Work Producer: Tony Stevens/Kali Productions Director: Tony Stevens Columbia Records
"I'm So Excited"	The Pointer Sisters Producer: Jacqui Byford & Fiona Fitzherbert Director: Kenny Ortega Planet Records
"Sexy & Seventeen"	The Stray Cats Producer: T'boo Dalton Director: Ian Leech EMI/America Records
"Gimme All Your Lovin'"	ZZ Top Producer: Gary Buonanno/Dancing Buffalo Productions Director: Tim Newman Warner Bros. Records
"It's Raining Men"	Weather Girls Producer: Gary Keyes/Gary Keyes Productions Director: Gary Keyes Columbia Records

Best Performance By A Female:

"Solitaire"	Laura Branigan Producer: John Weaver/KEEFCO Director: Philip Davey Atlantic Records
"Love Is A Stranger"	Annie Lennox (Eurythmics) Producer: Jon Roseman Director: David Stewart, Jon Roseman & Annie Lennox RCA Records
"Stand Back"	Stevie Nicks Producer: Patricia Friedman/ Patricia Friedman Productions Director: Jeffrey Hornaday Modern Records
"Goodbye"	Linda Ronstadt Producer: Robert Lombard Director: David Lewis Elektra Records
"Total Eclipse Of The Heart"	Bonnie Tyler Producer: Jacqui Byford/MGMM Director: Russell Mulcahy Columbia Records

Best Performance By A Male:

"China Girl"	David Bowie Producer: Ross Cameron/Sierra Productions Director: David Mallet EMI/America Records
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"Beat It"	Michael Jackson Producer: Antony Payne & Phil Suarez Director: Bob Giraldi Epic Records
"Billie Jean"	Michael Jackson Producer: Simon Fields/Limelight Productions Director: Steven Barron Epic Records
"Tell Her About It"	Billy Joel Producer: Jon Small/Jon Small Productions Director: Jay Dubin Columbia Records
"I Love L.A."	Randy Newman Producer: Gary Buonanno/ Dancing Buffalo Productions Director: Tim Newman Warner Bros. Records
"Every Breath You Take"	Sting (The Police) Producer: Fiona Fitzherbert & Lexi Godfrey/Medialab Production Director: Kevin Godley & Lol Creme A&M Records

Best Use Of Video To Enhance Artists' Image:

"Beat It"	Michael Jackson Producer: Antony Payne & Phil Suarez Director: Bob Giraldi Epic Records
"Tell Her About It"	Billy Joel Producer: Jon Small/Jon Small Productions Director: Jay Dubin Columbia Records
"Photograph"	Def Leppard Producer: Jacqui Byford/MGMM Director: David Mallet Mercury Records
"I'm So Excited"	The Pointer Sisters Producer: Jacqui Byford & Fiona Fitzherbert Director: Kenny Ortega Planet Records
"I Eat Cannibals"	Total Coelo Producer: Jon Roseman Director: Mike Brady Chrysalis

Best Use Of Video To Enhance Song:

"Beat It"	Michael Jackson Producer: Antony Payne & Phil Suarez Director: Bob Giraldi Epic Records
"Billie Jean"	Michael Jackson Producer: Simon Fields/Limelight Productions Director: Steven Barron Epic Records
"Tell Her About It"	Billy Joel Producer: Jon Small/Jon Small Productions Director: Jay Dubin Columbia Records
"Come Dancing"	Kinks Producer: Julian Temple Director: Julian Temple Arista Records
"Adventures In Success"	Will Powers Producer: Lynn Goldsmith Director: Lynn Goldsmith, Joshua White & Rebecca Allen Island Records

Most Innovative Video:

"Shopping From A To Z"	Tony Basil a total video concept by Toni Basil Chrysalis Records
"Rockit"	Herbie Hancock Producer: Lexi Godfrey & John Gayden/Medialab Productions Director: Kevin Godley & Lol Creme Columbia Records
"Billie Jean"	Michael Jackson Producer: Simon Fields/Limelight Productions Director: Steven Barron Epic Records
"Adventures In Success"	Will Powers Producer: Lynn Goldsmith Director: Lynn Goldsmith, Joshua White & Rebecca Allen Island Records
"Atlantic City"	Bruce Springsteen Producer: Barry Ralbag/Arnold Levine Productions Director: Arnold Levine Columbia Records

Best Choreography:

"Beat It"	Michael Jackson Producer: Antony Payne & Phil Suarez Director: Bob Giraldi Choreographer: Michael Peters Epic Records
"I'm Still Standing"	Elton John Producer: Jacqui Byford/MGMM Director: Russell Mulcahy Choreographer: Arlene Philips Geffen Records
"Save The Overtime..."	Gladys Knight & The Pips Producer: Fiona Fitzherbert/FF Productions Director: Kenny Ortega Choreographer: Kenny Ortega & Jackson Veda Columbia Records

"Stand Back"	Stevie Nicks Producer: Patricia Friedman/ Patricia Friedman Productions Director: Jeffrey Hornaday Choreographer: Jeffrey Hornaday Modern Records
"She Works Hard..."	Donna Summer Producer: Chrissy Smith/MGMM Director: Brian Grant Choreographer: Arlene Philips Mercury Records

Best Art Direction:

"Atomic Dog"	George Clinton Producer: Coco Conn/Homer & Associates Director: Peter Conn Art Director: Peter & Coco Conn Capitol Records
"Rockit"	Herbie Hancock Producer: Lexi Godfrey & John Gayden/Medialab Productions Director: Kevin Godley & Lol Creme Art Director: Roger Deacon, cameraman Columbia Records
"I'm Still Standing"	Elton John Producer: Jacqui Byford/MGMM Director: Russell Mulcahy Art Director: Steve Hopkins Geffen Records
"Safety Dance"	Men Without Hats Producer: Glow Productions Director: Tim Pope Art Director: MCA Records
"Human Touch"	Rick Springfield Producer: Phil Savenick/Phil Savenick Studios Director: Doug Dowdle Art Director: Jim Cuomo RCA Records

Best Lighting:

"China Girl"	David Bowie Producer: Ross Cameron/Sierra Productions Director: David Mallet Lighting Director: John Metcalfe EMI/America Records
"Beat It"	Michael Jackson Producer: Antony Payne & Phil Suarez Director: Bob Giraldi Lighting Director: Dan Quinn Epic Records
"Queen Of The Broken Hearts"	Loverboy Producer: Martin Kahan/Martin Kahan Productions Director: Martin Kahan Lighting Director: Tony Mitchell, cameraman Columbia Records
"Stand Back"	Stevie Nicks Producer: Patricia Friedman/ Patricia Friedman Productions Director: Jeffrey Hornaday Lighting Director: Andy Dentinfass, cinematographer Modern Records
"Every Breath You Take"	The Police Producer: Fiona Fitzherbert & Lexie Godfrey/Medialab Productions Director: Kevin Godley & Lol Creme Director of Photography: Daniel Pearl A&M Records

Best Editing:

"Stop In The Name Of Love"	The Hollies Producer: Flattery Jove Productions Director: David Jove Editor: David Jove Atlantic Records
"Tell Her About It"	Billy Joel Producer: Jon Small/Jon Small Productions Director: Jay Dubin Editor: Greg Dougherty Columbia Records
"Come Dancing"	Kinks Producer: Julian Temple Director: Julian Temple Editor: Richard Bedford Arista Records
"I'm So Excited"	The Pointer Sisters Producer: Jacqui Buford & Fiona Fitzherbert Director: Kenny Ortega Editor: Doug Dowdle Planet Records
"Maniac"	Michael Sembello Exec. Producer: Paramount Marketing Group Producer: Don Simpson & Jerry Bruckheimer Director: Adrian Lyne Editors: Bob Lederman, Bud Smith & Walt Mulconery PolyGram Records

Best Special Effects:

"Atomic Dog"	George Clinton Producer: Coco Conn/Homer & Associates Director: Peter Conn Special Effects: Homer & Associates Computer Graphics Capitol Records
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"Rockit"	Herbie Hancock Producer: Lexi Godfrey & John Gayden Director: Kevin Godley & Lol Creme Robots designed by: Jim Whiting Columbia Records
"Billie Jean"	Michael Jackson Producer: Simon Fields/Limelight Productions Director: Steven Barron Set Designer: Eric Critchley Art Director: Kim Coffax Director of Photography: Daniel Pearl Epic Records
"Pressure"	Billy Joel Producer: Jackie Adams/MGMM Director: Russell Mulcahy Cameraman: Andy Dittenfuss Editor: Doug Dowdle Columbia Records
"Burning Down The House"	Talking Heads Producer: David Burn Director: David Burn Special Effects: David Burn Warner Bros. Records

Best Use Of Computer Graphics/Animation:

"Atomic Dog"	George Clinton Producer: Coco Conn/Homer & Associates Director: Peter Conn Special Effects: Homer & Associates Computer Graphics Animators: John Leach & Overton Lloyd Capitol Records
"New Frontiers"	Donald Fagen Producer: Andy Morahan/ Cucumber Studios Director: Annabell Jenkel & Rocky Morton Animation & Computer Graphics: Cucumber Studios Warner Bros. Records
"Mornin'"	Al Jarreau Exec. Producer: Patrick Reins Producer: Shirley Klein Filmfair Producer: Bonnie Jekel Animation Director: Frank Terry Animation House: Filmfair/ Carousel Warner Bros. Records
"Adventures In Success"	Will Powers Producer: Lynn Goldsmith Director: Lynn Goldsmith, Joshua White & Rebecca Allen Computer Animation: Paul Heckbert, Carter Burwell & Amber Denker Island Records

Most Effective Use Of Symbolism:

"Let's Dance"	David Bowie Producer: Ross Cameron/Sierra Productions Director: David Mallet EMI/America Records
"Sweet Dreams"	Eurythmics Producer: Jon Roseman Director: David Stewart, Jon Roseman & Annie Lennox RCA Records
"Stand Or Fall"	The Fixx Producer: The Fixx & Rupert Hine Director: Rupert Hine MCA Records
"Pressure"	Billy Joel Producer: Jackie Adams/MGMM Director: Russell Mulcahy Columbia Records
"Total Eclipse Of The Heart"	Bonnie Tyler Producer: Jacqui Byford Director: Russell Mulcahy Concept: Jim Steinman Columbia Records

Most Socially Conscious:

"Life Takes A Life"	Jon Butcher Axis Producer: Ken Walz Productions Director: Joe Dea PolyGram Records
"The Message"	Grand Master Flash Producer: Sylvia Robinson & Alvin Hartley Director: Alvin Hartley Video written by: Alvin Hartley Sugarhill Records
"Goodnight Saigon"	Billy Joel Producer: Arnold Levine/Arnold Levine Productions Director: Arnold Levine Columbia Records
"Allentown"	Billy Joel Producer: Jackie Adams/MGMM Director: Russell Mulcahy Columbia Records
"It's A Mistake"	Men At Work Producer: Tony Stevens/Kali Productions Director: Tony Stevens Concept: Men At Work Columbia Records

Billboard Videocassette Top 40

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Survey For Week Ending 11/5/83

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	78	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	3	3	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
4	4	20	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	\$39.95
5	11	2	PSYCHO II	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
6	6	6	DR. DETROIT •	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
7	NEW ENTRY		MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta	59.95
8	5	38	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
9	14	5	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
10	27	2	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta	69.95
11	7	16	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	79.95
12	8	4	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
13	18	13	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
14	9	9	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
15	13	5	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
16	17	20	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
17	24	36	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380	Harrison Ford	1982	R	VHS Beta	39.95
18	20	2	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
19	26	21	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	VHS Beta	39.95
20	NEW ENTRY		LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta	No listing
21	15	9	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santori	1983	R	VHS Beta	79.95
22	12	5	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95
23	16	4	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
24	32	51	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
25	10	18	MAD MAX	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
26	28	28	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
27	NEW ENTRY		STROKER ACE	Warner Brothers Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta	69.95
28	NEW ENTRY		JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
29	23	23	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta	79.95
30	25	27	FIRST BLOOD • (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta	79.95
31	29	27	GREASE • (ITA)	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	29.95
32	37	24	AIRPLANE! ▲ (ITA)	Paramount Pictures Paramount Home Video 1305	Robert Hays Julie Hagerty	1980	PG	VHS Beta	29.95
33	38	10	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta	79.95
34	21	17	PLAYBOY'S PLAYMATE REVIEW	CBS/Fox Video 6255	Various	1983	NR	VHS Beta	59.98
35	22	11	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta	69.98
36	31	38	ROAD WARRIOR •	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta	69.95
37	19	13	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta	59.98
38	30	17	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98
39	34	6	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta	No listing
40	33	6	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta	79.95

● 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).

Video



KENDALLS GET KINDLING—Mercury/PolyGram recording artists Jeannie and Ross Kendall take advice from director Marc Ball, left, during the shoot of their current single "Movin' Train."

VHD, Laser Disks From Japan Firm

TOKYO—Toei Video, one of ten major Japanese manufacturers of video software, will start producing and selling VHD videodisks this month. The company is already marketing LaserVision system disks, and so becomes the first Japanese firm to deal in both formats.

Toei plans to start with "karaoke" VHD disks for commercial use and will release 26 titles in the first year. This music format, peculiar to the Japanese market, features orchestral/instrumental tracks over which the consumer adds vocals.

Each disk in the series will contain 10 songs, and the disks will sell in sets of five at a local retail price of roughly \$190. If played on the commercial videodisk players sold by

Matsushita Electric and the Victor Co. of Japan (JVC), song search is simple, and images appropriate for the song as well as the lyrics appear on the television screen.

The first 10 titles are due out this week, with another 10 to follow on Dec. 1. Toei Video intends to concentrate its karaoke videodisk sales in bars and snack bars.

Toei was the first firm in Japan to sell LaserVision system karaoke software at the consumer level. The company opted to go into VHD production and sales because the hardware manufacturers with extensive sales networks have started selling commercial videodisk players. Also, says Toei, the company feels "the day is not far off when the karaoke tapes will be replaced by videotapes."

Atkinson Eyeing Export To Japan

• Continued from page 35

around the popular \$59.95 peg.

Beyond establishing distribution through Japanese wholesalers, Atkinson brushes off a quote in a newspaper here that he wants to set up a chain of video rental stores in Japan. Nor is he eyeing Europe. "I see that rental plans are working over there (Europe) somehow because it's just a different market. There is too much competition there. I can't be all things to all people."

Program Hunters, headquartered in West Los Angeles just blocks from where Atkinson pioneered with Video Station, is headed by president Philippe Hartley. Prior to Atkinson's move out of Video Station's day-to-day operations, Hartley was on the premises there.

Of his move, Atkinson says he realizes that the talk in the industry is "that George went soft, cashed in, is now driving around in a Rolls-Royce." He says reaction to his absence at the recent Video Software Dealers Assn. (VSDA) conference in San Francisco was reported on by Video Station assistant secretary Edward Gallagher, "our emissary at VSDA."

"The fact is, everything that happened is a result of our going public," says Atkinson of his stepping down at the Santa Monica-based firm. "It changes the business. I am still a director, still vitally concerned about the company and still involved heavily. We are going to turn it around."

As for Program Hunters, Atkinson points out that the firm isn't just export-oriented. Product is being marketed in the U.S., too, such as "Cat In The Cage," a film from Shapiro Entertainment Corp. for which North American rights were acquired. It will bow first via videocassette. Films now being acquired for Japanese export will include previous theatrical releases.

New On The Charts



MONTY PYTHON'S THE MEANING OF LIFE
MCA Home Video-#7

The absurd Britons are back with their own version of the meaning of life. Nothing is sacred as the Pythons apply their philosophy to war, birth, death and the afterlife.

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

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Video

Music Monitor

• **Oz Gig:** The six winners of Rick Springfield's "Gigging in Oz" contest receive all-expenses-paid trips to Australia for one week and will attend concert dates in Sydney, Melbourne, Brisbane and Adelaide, accompany the artist backstage, and sightsee. More than 25,000 entries were received by MTV.

• **Womanpower:** Clarence Clemmons' new video was directed by Martin Kahan. Clemmons appears as the first black U.S. president, who has romantic interests in the black woman premier of Russia. Abe Lincoln and George Washington also appear in a dance sequence with Clemmons' presidential cabinet, consisting of eight women.

• **Steam Driven:** Keith Macmillan of KEEFCO has completed his second video clip for Haircut 100, a Polydor group. The song, "So Tired," was shot in England on a steam railway.

• **Hunting:** Ed Steinberg of Soft Focus Productions has produced a video for Salsoul/RCA artist Randy Fredrix. "The Hunter," based on classic detective themes, was directed by Bob Fiore, from a script by Linda Merrinoff.

• **"HBOldies,"** rarely seen rock videos featuring artists of the '60s and '70s, are now a regular feature of Home Box Office's long-running "Video Jukebox" series. Taken from the German show "The Beat Club," the videos feature Elvis Presley, the Who, Joe Cocker and the Beach Boys. Segments of "The Beat Club" also air on "FM-TV," produced by ATI Video.

• **Oh, Teacher:** Jon Gibson's new song "She Told Me So," on Constellation/Elektra, has an accompanying video produced by Bill Parker Productions. The theme: a high school student's fantasy about his pretty, young teacher. The location: a Catholic girls' school in Los Angeles.

• **Scaly:** The first video from High Velocity artists DIN, "Reptiles," was recently completed at Zoetrope Studios in Hollywood. The director was

Jack Ziga for Cadillac Films. The dancers in the clip wear fluorescent body paint resembling reptile markings, which is accentuated by ultraviolet strobe lights.

• **Video Touring:** Blotto will be touring the Midwest and Northeast promoting their recently released

Sony Video 45 of "Metalhead," "I Quit" and "I Wanna Be A Lifeguard." Sony's Software Division will support the concert tour with ra-

dio spots and a contest to give away a Betamax and Sony Video 45. Video 45s also will be shown throughout each Blotto show.

AMERICA'S FAVORITE CARTOON SUPERSTAR RETURNS IN A NEW, "BERRY" SPECIAL VIDEOCASSETTE!

OCTOBER RELEASE

"Strawberry Shortcake Housewarming Surprise"

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Strawberry Shortcake In Big Apple City

FAMILY HOME ENTERTAINMENT

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FAMILY HOME ENTERTAINMENT

'Super' Tape From 3M U.K.

LONDON—3M here is mounting a major tv advertising campaign to launch a new videotape formulation it claims is immune to deterioration, even after repeated use. And the company is backing its claim with an unlimited guarantee, effective for the entire lifetime of the tape's purchaser.

Using a new oxide and a super-tough binder developed for professional applications, the latest generation Scotch videotape will retail at around \$10.50 and supersede existing stock for all three video formats. It is expected to give 3M U.K., which manufactures at Gorseinon, Wales, a powerful boost in the \$220 million a year British blank videotape market, where the company faces tough competition from Fuji, TDK, Memorex and others.

Market research suggests that most video users expect their tapes to deteriorate significantly after as few as 30 re-recordings. But according to 3M, independent tests show no noticeable loss of picture or sound quality on the new tape, even after 2,000 recordings.

The company does not accept that retail and other sectors of the industry will be hit if everlasting tapes become the norm. Although up to 88% of time shift recordings are wiped within one month, it says, enough are preserved to give ample scope for future expansion of blank tape sales.

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HOME VIDEO

Billboard Videocassette Top 40

Survey For Week Ending 11/5/83

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	7	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
2	2	3	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
3	3	19	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
4	6	6	DR. DETROIT •	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
5	4	13	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
6	NEW ENTRY		PSYCHO II	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
7	7	4	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
8	8	7	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
9	5	8	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
10	10	9	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
11	11	4	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
12	27	2	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
13	9	17	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
14	14	3	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
15	NEW ENTRY		MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta
16	17	3	THE BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta
17	12	21	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
18	13	19	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
19	NEW ENTRY		THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
20	15	4	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
21	22	3	WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
22	16	3	THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta
23	NEW ENTRY		STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
24	18	26	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
25	31	3	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	R	VHS Beta
26	20	37	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
27	21	7	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
28	23	27	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
29	19	5	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
30	28	16	MAD MAX	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
31	30	6	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
32	29	5	SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta
33	24	12	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
34	26	22	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
35	25	21	FRANCES	Thorn/EMI 1621	Jessica Lange	1982	R	VHS Beta
36	39	3	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta
37	37	23	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta
38	34	12	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta
39	35	17	SAVANNAH SMILES	Embassy Home Entertainment 2058	Mark Miller Peter Graves	1982	PG	VHS Beta
40	32	37	ROAD WARRIOR •	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta

NOVEMBER 5, 1983, BILLBOARD

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Video



CANADIAN PLAINS—Are the setting for .38 Special's new video "If I'd Been The One," a dramatic clip that involved the help of pyrotechnic experts and the Alberta Fire Department.

Gotham Playboy Club Fine-Tuning Its Image

By ETHLIE ANN VARE

LOS ANGELES—The Playboy Club has made public plans for a \$2 million video club at 48th St. and Lexington Ave. in New York. This prototype video environment will feature 75 screens, ranging in size from 12 inches to 10 feet across, and a fully interactive video "lifestyle" room with programming on video-disk. The club, targeted for a Feb. 29 opening, will signal a new direction in Playboy Club policy.

"We've been living with a 30-year-old idea that has done everybody proud," says Playboy spokesman Ed Gifford. "But it's still a 30-year-old idea. And it's time to step into the 1980s."

The new venue is being designed by Adam Tihany, best known for his work at New York's Neon and Club A. Lighting effects, including laser and hologram projections, are being designed by John Nedom of Light Lab, who designed the light for Le Krypton in Paris. Sound is by Richard Long of Studio 54, and video programming is done by Stephen Katz and Richard Kaweck of Los Angeles' Time Base International, who previously consulted on video programming for L.A.'s Revolver and San Francisco's Midnight Sun.

"We'll have multi-image thematic programming, as well as interactive electronic games," says Gifford. "We're utilizing the latest laser technology in video as well as audio."

Time Base International plans to outfit the 20,000 square foot room with Sony equipment, including a dome-shaped screen which will float over the dance floor and accept up to eight separate projections simultaneously. Video programs will run from noon till 4 a.m. daily, and 24 hours on weekends. Programs will be updated continuously.

The content of the programming will differ in various parts of the club:

softer in the restaurant, upbeat on the dance floor, changing to the mood of the crowd under the control of two VJ's and a DJ.

"We're looking for a broader range of programming than has been available at most clubs," says Katz. "We will be using a lot of original productions by contemporary video artists, material from the Playboy archives—including classic performances done on 'Playboy After Dark' and 'Playboy Penthouse.' The club will be used to premiere new video releases, and also for the film industry to release trailers and hold premiere parties." Katz and Kaweck are soliciting tapes from video producers.

While the flagship club is being constructed, a five-story barrier will go up on Lexington Ave. in the shape of a giant television screen. The knobs of the "tv" will be actual video monitors showing a promotional trailer for the club.

According to Dan Stone, senior vice president of Playboy, "The plan is clearly to go upscale, younger, and with a better balance between men and women. Video is just part of the big picture. The New York club will give us all an opportunity for experimentation and the pursuit of new directions."

As part of the overall game plan to give Playboy clubs a new direction, the "sexy" image of the video (as evidenced on the Playboy cable channel) will be toned down, if not entirely eliminated. Male service personnel will be hired to complement the famed Playboy bunnies, and a portion of the club will be open to the public.

"For want of a better way to express it," says Gifford, "I would say we're redefining Playboy and Playboy Clubs." If the New York venture is successful, Playboy expects to open similar video clubs around the world.



Photo by Vinnie Zuffante/Starfile

HEAVEN'S ANGELS—Billy Joel and Christie Brinkley go for a casual spin while shooting Joel's "Uptown Girl" video in New York. The pair was last seen headed West on Highway 50.

PRESTO!

Disc is pictured actual size

COMPACT disc DIGITAL AUDIO

A SPECIAL REPORT
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HARD SOFTWARE

In 1948, it was the long-playing record.

In 1958, it was called stereo...

Now, a remarkable innovation in digital sound reproduction called Compact Disc brings to the public "the most profound change in audio technology in more than 80 years." Not surprisingly, Compact Discs from Warner Bros., Elektra/Asylum and Atlantic Records will soon represent a significant change in your sales picture, too.

The Compact Disc is a reality. Our best-selling artists have now put their names on it.

It's not "hard" to be "hip" with this selection of best-sellers from Warner Bros., Elektra/Asylum and Atlantic Records. Once your customers hear the Compact Discs sound and silence, and understand its capabilities, you'll know why these artists and many more have committed their music and their names to the Compact Digital Audio Disc.

Look for releases from these artists in November: Jackson Browne, The Rolling Stones, The Eagles, Neil Young, ZZ Top, Chicago, The Pretenders, Jean-Luc Ponty and more.

Together, we make lasting impressions!



Asia
Asia



George Benson
Give Me The Night



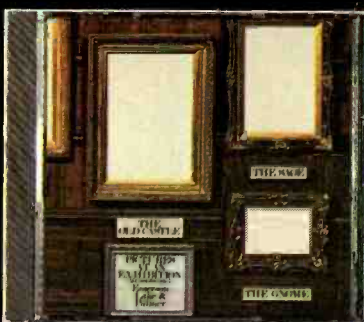
Fleetwood Mac
Rumours



Stevie Nicks
Bella Donna



Christopher Cross
Another Page



Emerson, Lake & Palmer
Pictures At An Exhibition



Joni Mitchell
Court & Spark



Quarterflash
Quarterflash



Fleetwood Mac
Mirage



Manhattan Transfer
The Best Of



Eddie Rabbitt
Step By Step



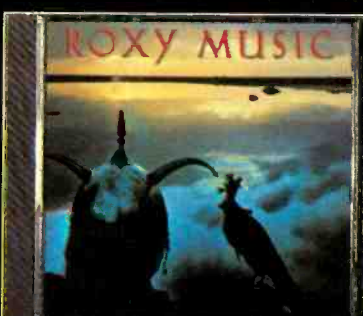
Rickie Lee Jones
Rickie Lee Jones



Laura Branigan
Branigan II



Donald Fagen
Nightfly



Roxy Music
Avalon



Rod Stewart
Greatest Hits

WARNER BROS.

ELEKTRA/ASYLUM

ATLANTIC RECORDS

COMPACT

FOR HIP HARDWARE.



Foreigner
Records



Linda Ronstadt
Greatest Hits Vol. 1



Grover Washington, Jr.
Winelight



Teresa Stratas
The Unknown Kurt Weill



Ry Cooder
Bop Till You Drop



Genesis
And Then There Were Three



Queen
The Game



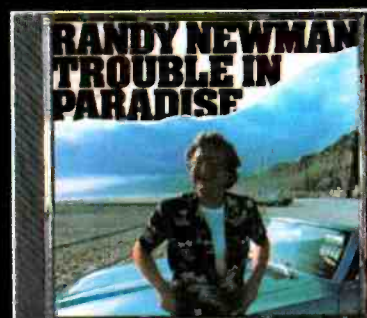
Jarreau
Breakin' Away



The Cars
The Cars



Eric Clapton
Money and Cigarettes



Randy Newman
Trouble In Paradise



Led Zeppelin



The Tango Project



Talking Heads
Remain In Light



Phil Collins
Hello, I Must Be Going



Lindsey Buckingham
Law & Order



Genesis
Abacab



Devo
Freedom of Choice

COMPACT
disc
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WE MAKE LASTING IMPRESSIONS

digital **audioDISCS**

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compact discs represent the most
significant development in recording history.*

*"Never before had I heard such sonic impact from a disc...
the music assumed an emotional
immediacy normally experienced only at a
live performance."*

—Hans Fantel, The New York Times

CBS RECORDS PRESENTS ITS 1983 LINE-UP OF SUPERSTAR ARTISTS ON COMPACT DISCS.

POP

JEFF BECK
BOSTON
MILES DAVIS
AL DI MEOLA
PLACIDO DOMINGO
GEORGE DUKE
BOB DYLAN
EARTH, WIND & FIRE
E.L.O.

DAN FOGELBERG
MICHAEL JACKSON
BOB JAMES & EARL KLUGH
BILLY JOEL
JOURNEY
KENNY LOGGINS
LOVERBOY
CHUCK MANGIONE
WYNTON MARSALIS
MEN AT WORK
WILLIE NELSON

PINK FLOYD
REO SPEEDWAGON
SANTANA
BOZ SCAGGS
RICKY SCAGGS
BRUCE SPRINGSTEEN
BARBRA STREISAND
JAMES TAYLOR
TOTO
SARAH VAUGHAN
WEATHER REPORT

CLASSICAL

LAZAR BERMAN
LEONARD BERNSTEIN
CLAUDE BOLLING
EMIL GILELS
GLENN GOULD
VLADIMIR HOROWITZ
RAFAEL KUBELIK
EFICH LEINS DORF
RAYMOND LEPPARD

CHO-LIANG LIN
YO-YO MA
LORIN MAAZEL
NEVILLE MARRINER
WYNTON MARSALIS
ZUBIN MEHTA
SEIJI OZAWA
MURRAY PERAHIA
ITZHAK PERLMAN
JEAN-PIERRE RAMPAL
MSTISLAV ROSTROPOVICH

FREDERICA VON STADE
ISAAC STERN
MICHAEL TILSON THOMAS
ANDRÉ WETS
JOHN WILLIAMS
PINCHAS ZUKERMAN

COMPACT disc
DIGITAL AUDIO

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In A Revolutionary Meeting Of Minds . . .

FUSION OF LIGHT AND SOUND WINS DRAMATIC RACE FOR NEW WORLD STANDARD

By MICHAEL WAY

"We invented it and Sony improved it"—that's how Bert Gall, Philips Systems product manager, describes the advent of the revolutionary Compact Disc.

This historic marriage of minds, the fusion of Philips optical read-out systems and Sony's digital recording and pulse code modulation techniques, was consummated in October, 1979, but as early as 1961 the Dutch industrial giant had already begun research into what was to become the Compact Disc, LaserVision.

Meanwhile, in Japan, the innovative brilliance of the Sony Corp.'s engineers and researchers had brought out the first semi-professional digital taperecorder in 1977, after some four years of laboratory work.

The process of obtaining the highest of fidelity on disk in audio and video was achieved by the PolyGram engineers in Hanover, after two years of research, in 1973 when the traditional record base PVC was dropped in favor of one of the hardest thermoplastic materials, Polycarbonate. This was the carrier for the VLP, which was to become the Philips videodisk system, LaserVision.

In much of this early work, there had been little expectation that a videodisk system would lead to the development of a high fidelity, almost indestructible and, at the same time, miniaturized disk which would set new high standards for the electronics and record manufacturing industries.

But already, in the development work on LaserVision, Philips engineers had realized the potential of the higher audio fidelity of the system. With the advent of Sony's digital taperecorder, the possibilities of improving this even further were opened far wider. All it needed was the technique to store computer language, to be played back optically, on a disk.

In the early days of video, Philips and Sony had swapped data over a period of 10 years. Now they were to take the giant step of a formalized exchange of patents, both to develop and commercialize the Compact Disc, and, almost as important, for their system to become an internationally recognized standard.

The exchange of patents between the two giants took place on Oct. 5, 1979, with Philips holding a major share of the royalties, and this monumental decision culminated in the first commercial launch of the system in Japan last October.

Even at that date, sales outstripped all expectations, a phenomenon that was to continue as the system was successively unveiled in major Western European territories and the U.S. through this year. By mid-summer, manufacturers in many countries were unable to keep up with the massive public demand for both players and disks, despite the high prices compared with traditional home entertainment equipment.

The seal of perfection was given at top level by Austrian conductor Herbert von Karajan. When he attended the first public demonstration of the Compact Disc prototype in April, 1981, at the Salzburg Easter Festival in Austria, along with Sony Corp. chairman Akio Morita and J.J.G.C. Van Tilburg of Philips, he said the disk, compared with the traditional LP, was like "the electric lamp compared with gaslight."

Bert Gall, Philips CD systems product chief.



Herbert von Karajan (center) and, left, Sony chairman Akio Morita discuss a Compact Disc prototype back in April, 1981, at the first public demonstration of the system in Salzburg. The Austrian conductor was to sum up: "Comparing CD with the traditional LP is like comparing the electric lamp with gaslight."

The analogy was relevant as Bert Gall, Philips CD systems product chief, recalls his company's first steps in transforming video signals onto disk way back in the early 1960s, a time, he says, "when business interests were all video."

Then, he remembers, industry had not decided whether tape or disk would emerge as the ideal carrier for video, "but the aim was to get as much information per bite as possible as cheaply as possible." And while Philips put its first VCR video semi-professional players on the market in 1970, its disk-format VLP emerged two years later.

As competition heightened in laboratories around the world, Gall does not forget the achievement of Telefunken's engineers in the early 1970s in creating a five-minute duration videodisk using mechanical read-out, even though this system was soon dropped.

Then, as more companies investigated storing information by optical modulation, the next real developments were digital recording—where most agree Sony was years ahead of the field—and the digital "secret" of the Compact Disc, to use Gall's description—Pulse Code Modulation (PCM), a system that had been used in the world's telephone systems since the end of World War II but not in other applications.

At this stage, Gall says, many engineers were trying to modify VLP players into audio by using PCM techniques and this was finally achieved by Philips engineers in Eindhoven in 1974, using the same player, record size and playing speed as for the videodisk.

Says Gall: "But as the LP had become a world standard which could be purchased anywhere, we had to come up with a breathtaking audio substitute if the system was not to be forgotten, and we'd already seen the problems facing videodisk and videocassette manufacturers in getting their standards accepted."

"So while Sony was still sticking with its 12-inch disk format, we decided back in 1974 that small would be beautiful." And the keen eyes of the Philips commercial department were already viewing the portable and in-car potential of a miniaturized system.

Now the first glimmerings of a linkup with Sony appeared, as Philips needed the corporate digital recording and error correction techniques as well as its weight in the race for a world standard. Comments Gall: "What a good partner Sony turned out to be."

In the first year of their collaboration, during which research reports were exchanged monthly, the two firms sorted out problems like record size and playing time, and this paid off in 1981 when many of the other big Japanese industrial firms like Hitachi, Sanyo, Toshiba and Matsushita joined the project. On the software side, the committee to develop a world standard included such names as CBS-Sony, Nippon-Columbia, PolyGram, RCA, Thomson-Brandt and Telefunken.

In Japan, Toshi Doi, deputy general manager of Sony's audio products division, an engineer 19 years with the company, says: "Every 25 years there is a revolution in the record industry. The first was the invention of recorded sound, then

followed by flat disks, electronic recording, the LP and finally digital."

Sony's first work on digital recording started in 1973, from which the PCM emerged in 1977. At that time, Sony made the first digital videodisk, on a one-sided 12-inch LP with a playing time of 30 minutes, using new modulation techniques. Up to 1975, Sony had only been using a video signal in its research but at that date moved into work on digital audio.

By 1978, the playing time had been extended to two-and-a-half hours but while this was ideal for video, record companies still preferred the one-hour limit on audio.

Toshi Doi recalls that Sony's arguments were based on the 75-minute average playing time of Beethoven's Ninth Symphony, the Choral, and it was this that held sway, but only after very lengthy negotiations with Philips.

Sony had contributed its error correction and modulation techniques, and agreement on technical standards with Philips was reached in May, 1980.

As Toshi Doi recalls: "My team of four engineers and two computer experts put three year's work into those first six

Toshi Doi, head of communications products group, Sony Corp.



Klaus Schmitz, planning manager, PolyGram's development department.



months after the accord with Philips. It was so hard that we all thought of asking Sony for two-and-a-half year's vacation to make up for it."

For the future, while Philips and PolyGram are actively engaged on speeding up production systems and reducing costs, one of Sony's priorities is getting studios around the world to catch up with the qualities demanded in the Compact Disc.

Sony's aim is to get its Beta signal processing standard adopted from the microphone to the disk, with emphasis on its PCM 33-24 model 24-track multi-channel digital audio recorder. Targets for the next year are to sell some 20 of the \$150,000 machines and, according to Doi, demand is "so great that we won't catch up until the end of the year."

As to computerization of the system, both he and Gall at Philips are cautious about the micro-chip "revolution," agreeing that it will take many years before the chip's current capacity in laboratory conditions of only a few seconds can be extended to the commercially-viable one-hour duration for audio purposes. So, according to Toshi Doi's calculations under his "revolution every 25 years" theory, this won't occur until the year 2000.

The challenge for the PolyGram group of companies based in Baarn, Holland, and Hamburg, with its CD plant in Hanover, was to get this technology onto disk while at the same time introducing demanding innovations such as clean-air production in a factory environment. One of the men who helped create this achievement is Klaus Schmitz, planning manager of PolyGram's development department.

He recalls that until the company developed a thermoplastic material as a base in 1973, PolyGram had been working on the replication of video on a normal vinyl disk using ordinary light before the advent on the laser.

This work was carried on until 1979 when PolyGram dropped the videodisk system to begin development on the Compact Disc and, with only 500 working days, brought out the first playable disk in a laboratory in November, 1973, says Schmitz. A 500 working-day program started Jan. 20, 1981, with a goal of making 500,000 disks in that period. The target was reached Jan 21, 1983.

The milestone came in May, 1982, when mass production began after PolyGram had developed its techniques for CD manufacture and had found the other high technology companies which could contribute towards it.

Now, according to Schmitz, the Compact Disc will become a mass product in 10 years' time, but before then costs will

(Continued on page CD-29)



\$450 Tag Revives Hardware Demand

LOWER-PRICE PLAYER GRABS YOUNG PEOPLE WHERE THEY LISTEN

By SHIG FUJITA

Though the whole development of the Compact Disc sector of the world music business over the past year or so has been studded with dramatic news announcements, few have matched, for importance or impact, that of Matsushita Electric Industrial Co. in Japan and its unveiling of a CD player costing just \$450 as compared with the previous low of \$650 for the Hitachi Lo-D unit.

Matsushita broke the news at the end of July and had the hardware in the shops in Japan by Aug. 20. The low (or at least lower) price player had arrived months earlier than most industry pundits anticipated. It was vital to continued CD marketing progress in that it made the system available to younger people short on cash but long on ambition to hear their kind of music under the best possible conditions.

Clearly, other major manufacturers intend shipping hardware in the same price range. Clearly, production overall will be given a tremendous boost in the next year.

All manufacturers in the production center of Japan are unreservedly optimistic about the future of CD, yet none are willing to give firm figures on how many CD players they have actually produced since the Japanese launch in October, 1982.

It's generally conceded that Sony Corp., which developed the CD system with Philips, is currently producing the largest number of units per month. Yasuhiko Kuroda, Sony publicity executive, says the company started out with 5,000 units a month in October last year and then doubled up to 10,000 units monthly at the start of 1983.

Since its more sophisticated model, CDP-701ES, was placed on sale March 21 of this year, Sony has been producing around 15,000 units a month. Kuroda says: "We find that Sony hardware is selected by customers on the basis of corporate reputation. And our sales have remained steady all the way."

The Sony CDP-101 player, out October 1982, is priced at \$685, with \$40 for remote control—taking the exchange rate as 245 Japanese yen to the U.S. dollar. The more sophisticated model costs roughly \$1,050, plus remote control.

Kuroda says: "Though the new low-price Matsushita model is very welcome as CD technology grows and expands, there will always be a demand for sophisticated models, too. Certainly we have no immediate plans to produce a player in the lower-price ranges."

But Sony is producing a commercial-use CD player, CDP-5000, a console model for use in broadcasting stations and recording studios. From June this year, the company started receiving orders for the CDP-5000s, a somewhat modified version of the commercial model, and slanted at audio fans with plenty of money to spend. Also in the console style, it sells at \$7,400. Sony had early orders for 20 of these units.

Constantly active in the marketing and promotion fields, Sony has backed up its advertisements in newspapers and magazines with a "101 Monitor" campaign, in which they recruited people willing to assess and estimate performance and reliability of its CDP-101 player. Advertising was basically in the commuter-line trains in Japan and by June 22, nearly half-a-million people had written in asking to be enlisted as monitors.

Sony selected 101 of them, the same number as the model, by lottery. Each gets to keep a hardware unit and, in return, simply has to collate their reactions and opinions of the CD player.

Columbia is currently the only other manufacturer producing a commercial CD player, also a console type and as with the Sony model angled to the needs of radio stations and recording studios. Also priced at \$7,400 (around 1.8 million

yen), this is the DN-3000F Denon model. While Columbia handles this production commitment itself, it is having its home CD players, the DCD-2000 model (priced roughly \$775) partly manufactured by Hitachi, around 1,500 units a month.

Hitachi is currently producing between 3,000 and 4,000 CD players a month, including the custom work for Columbia, but it aims to step up output to around 9,000-10,000 units monthly from the end of 1983.

Hideyoshi Matsuo, of Hitachi's audio division, points out that although 10 Japanese firms announced they'd start producing CD players from October, the only ones actually pro-

(Continued on page CD-24)

Shig Fujita is Billboard's correspondent in Tokyo.

Nancy Wilson looks happy as she is presented with a Denon DCD-2000 CD player by Toshio Nemoto, Columbia director and general manager of the a&r department, after she completed the first multi-digital recording ever in a Columbia studio. The CD on the new Interface label, "I'll Be A Song," was released in July.

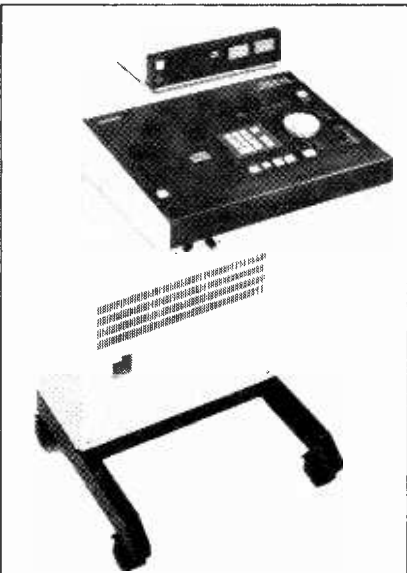
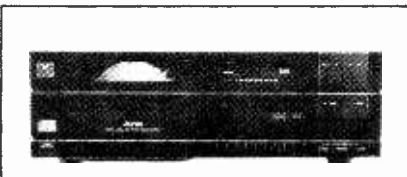
Dressed in dust-free uniforms, workers make Compact Discs in "clean rooms" at Sony's CD section in the Sony record and tape plant in Shizuoka south of Tokyo.

Hitachi's Lo-D DAD-800 CD player is the conventional size and is priced at \$650.

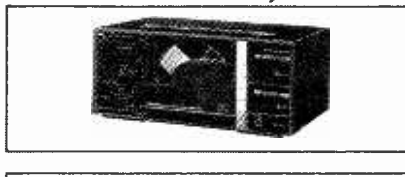
Toshiba's Aurex XR-Z90 CD player is a sophisticated model priced at \$920. Toshiba intends to place a smaller, popular-price model for around \$575 on sale in October.

Columbia's Denon DCD-2000 CD player is priced at \$575 and is made for Columbia by Hitachi.

Columbia's DN-3000F commercial Compact Disc player, priced at \$7,400, is made on order.

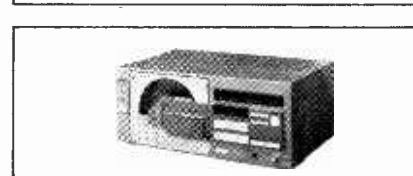


The Sony CDP-5000S console type CD player is for audio fans with money. It is made on order and costs \$7,400.

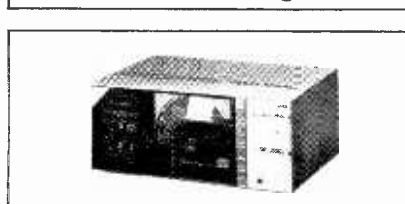
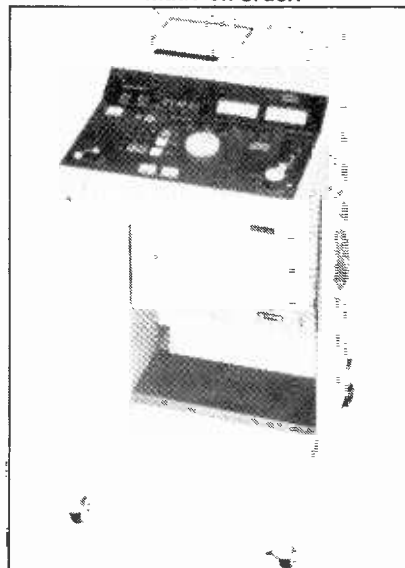


The Sony CDP-701ES player is the more sophisticated model, priced at \$1,050.

The Sony CDP-101 player is priced at \$685, plus \$40.80 for the remote control.



Victor's XL-V1 CD player is in the average price range at \$775.

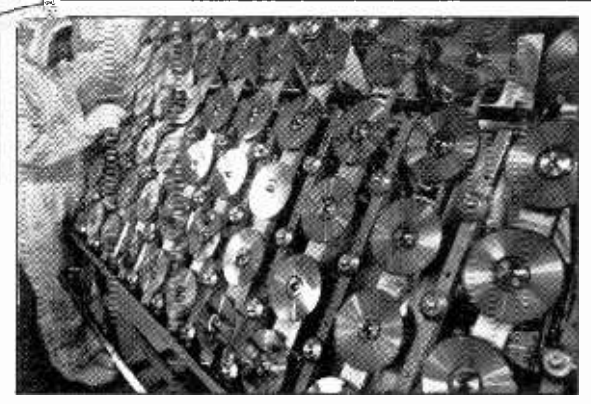


Hitachi's Lo-D DAD-1000 CD Player priced at \$775 permits seeing the Compact Disc revolving as it is played.

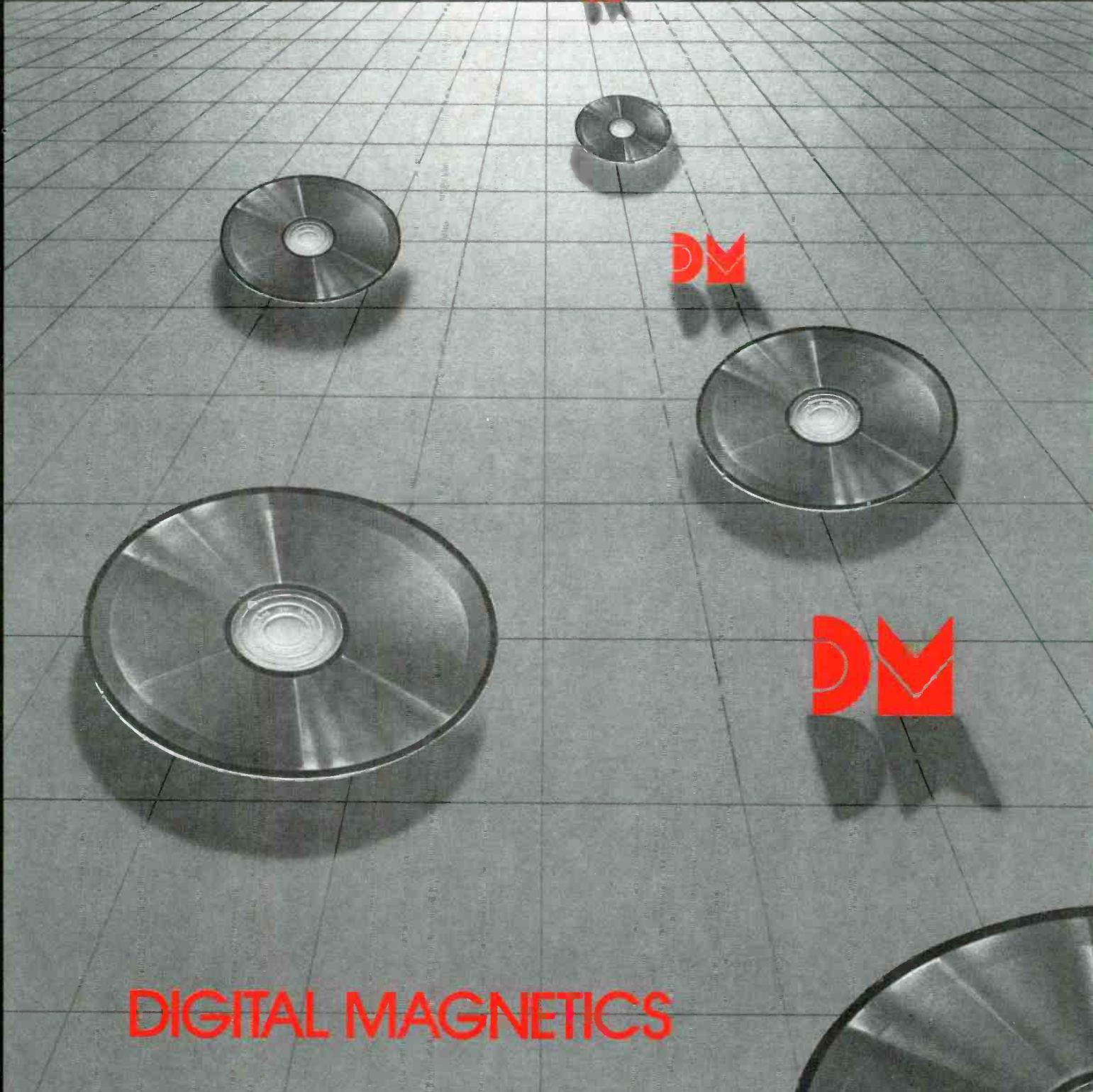
Matsushita placed the SL-P7 player, left, on sale at only \$449 on Aug. 20, followed by the SL-P8 player at \$615 on Sept. 20, prompting other player makers to come out with lower-priced players.



A female worker dressed in a dust-free uniform handles one of the processes in making Compact Discs in the "clean room" in Sony's Shizuoka plant.



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CD AROUND THE WORLD: A GLOBAL SURVEY

AUSTRALIA

The only problem facing Compact Disc in Australia has been the chronic shortage of supply. Every disk that local record companies can cajole out of their parent and partner concerns overseas has an instant sale guaranteed once it crosses Aussie shores.

Undisputed leader in the marketplace is PolyGram, which fast topped the 65,000 software unit sales mark following May 1 launch, with 26,000 units going in the first week. PolyGram supplies only selected outlets, everyone of which is permanently on back order. Overall best-selling act is Dire Straits, with three entries in the company's CD top 10, and with "Love Over Gold" the biggest.

Outright best seller is the "Chariots of Fire" soundtrack, and other strong performers are "Flashdance," "Star Wars" and Elton John's "Too Low For Zero."

But, surprisingly, only one classical title features in PolyGram's current top-sellers, a Beethoven violin concerto performance. This is in direct contrast to earlier predictions that classics would easily outpace popular repertoire and that hardware buyers would fall predominantly in the over-45 area. In fact, CD in Australia has penetrated strongly into the "young executive" demographic.

After just a few months, the hardware situation in Australia is not that different to the software situation. The first three players on the market have been Philips, Marantz and Sony, with an average price tag of \$900-\$1,000, and each manufacturer has a six month order backlog which will doubtless evaporate when Akai, Sansui, Sharp, Pioneer and National debut equipment towards the end of the year.

There's now some 4,000 units in Australian homes, and the figure should jump to 25,000 inside a year. This is still a far cry from the video infiltration which has a VCR in every fourth domicile.

According to Paul Turner, WEA managing director: "I think CD has a very small growth potential in relation to the overall home entertainment industry. Most Australians have fairly decent analog equipment, and they will get a VCR before they bother with a new way to play records. I can't see CD taking off in a big way for at least three years."

To a degree, CBS' John McKellar agrees, pointing out that with 1,000 CD sales out of a 200,000 total for Michael Jackson's "Thriller," the incumbent vinyl disk is not in any immediate danger.

CBS comes a far-flung second to PolyGram with an initial 40 titles so far in the shops. It cites a two-thirds sales ratio in favor of pop, with big sellers including Jackson, Toto and Simon & Garfunkel. CBS is at the "mercy" of a factory in Japan (CBS/Sony) just as PolyGram must depend on the prevailing international policy of the German plant. Like its competitors, CBS is experiencing enormous difficulties in securing sufficient stock. However, unlike its competitors, CBS is retailing at roughly \$19, a dollar below everyone else.

In Australia, pricing doesn't seem to be a deterrent, despite the fact that the disks were intended to retail at roughly \$18. This took a nosedive when the incoming Labor government devalued Australian currency by 10% on taking office in March. One factor influencing pricing is a bizarre double mechanical copyright situation on the imported disks.

According to PolyGram's Sam Hamilton: "There's no way that the Germans will release to us any disks on which copyright hasn't been paid, and there's no way that Australian publishers will waive their royalty because of this. So we end up paying it twice."

As the last quarter of the year approaches, only PolyGram and CBS have product in the shops. Festival, WEA, EMI and RCA are getting over either unpacking or watching the docks with impatience. Festival is skedded to join the Big Two with seven Chrysalis titles, having managed to "beg" 200-300 copies of each. But the newcomers to the Australian market find all software is sold long before it even reaches the

shops. WEA and EMI have exactly the same problems in this early CD build-up.

While EMI executives hung on for an initial 20-title delivery, of which Pink Floyd's "Dark Side of the Moon" looked the best performer, Peter Dawkins, general manager, was saying sadly: "We expect to get about a quarter of what we ordered. We hope to satisfy our retailers. But I seriously doubt it. We're at the mercy of the EMI worldwide launch."

Relating the total sales to date, 100,000 roughly by the end of August, indicates a staggering disk-per-hardware unit ratio. But retail trends show CD owners are buying big, and some stores log "incredulous" reports of single sales of more than \$1,000 of software. Despite that kind of story, CBS's McKellar feels "a plateau stage has been reached."

In time, EMI's involvement with CD will probably rival PolyGram's. This is because of its sole capacity to move strongly into digital domestic recording, Studio 301 being the only Australian studio with full digital facilities, compatible internationally to CD releases.

Domestic Australian acts have their eyes on the global CD market. This year two artists, Glenn Shorrock and Sharon O'Neill, have cut digital albums in Los Angeles, with an eye to the future. A Sutherland/Pavarotti opera performance at Sydney Opera House and a Sydney Symphony Orchestra recital at the Town Hall have been captured digitally.

But the true picture of CD in Australia will only become clear when a regular supply situation exists and hardware brokers firmly establish their marketing strategies. But this territory is generally open to new technology, as evidenced by its video boom of the past two years.

At the same time, it has been battered by the international woes of inflation, unemployment and a broad-based attack on the dwindling disposable Aussie dollar.

—GLENN A. BAKER

AUSTRIA

The Compact Disc was launched in Austria in May this year to an industry welcoming committee which mixed unbridled euphoria about its prospects with commonsense guarded reservation. For some, CD seemed the main hope for future music business prosperity; for others, it looked more like a rather expensive innovation unlikely to last long as a saleable gimmick.

Now the overall record business mood is of optimism. At least 4,000 CD players will have been sold here—mainly from Philips, Sony, Hitachi and Marantz—by year's end, and software demand has built fast.

Wolfgang Arming, president of PolyGram Austria, says: "We shipped 27,000 CDs to retailers by the end of July. We're firmly convinced that Compact Disc is the sound carrier of today and tomorrow."

PolyGram offers Austria's biggest CD repertoire, some 135 titles, and it has established a market share of 75%. The rest is split between Ariola, CBS, Musica and WEA. PolyGram's CD catalog is split 50-50 between classical and pop. Says Arming: "But most buyers want classical, so 70% at least of our sales turnover is in that field."

But he adds: "Despite arguments to the contrary, I'm sure it will eventually level out to equal sales between classical and pop material. I'm talking our domestic artists to go on CD, because PolyGram's national pop repertoire today accounts for 30% of our turnover. Already out on CD are leading Austrian acts Wolfgang Ambros, Ludwig Hirsch, Georg Danzer and Rainhard Fendrich."

Arming has no doubt that CD will fast provide "an added impulse" to the music business. "In five to seven years, the ratio between LP and CD will be 50-50."

CD promotion in Austria is through media advertising, demonstrations of CD in retail shops, special displays and a speeding up of software deliveries right through the national retail network. There are no plans for CD pressing facilities in Austria. But record companies preserve the mood of optimism even though hardware units average out at around \$1,120, expensive by Austrian standards.

Jaroslav Sevcick, general manager of CBS says: "Right now we could sell more CDs than we can get. But we're ensuring that all important new releases come out also in CD format."

Stephan von Friedberg, Ariola managing director, says: "CD is a boost for the business. It'll be a money-spinner in Austria."

Says Franz J. Wallner, Musica general manager: "Some 75% of our repertoire titles are available on CD and 95% of those are classical. Obviously, the first boom period for CD is over, for there was a time when people were buying 30 software units at a time. We're able to deliver the software but as yet there aren't enough players on the market. Added to that, the hardware here is too expensive in comparison with neighboring countries."

Musica in Austria distributes leading labels RCA, Decca and Telefunken.

The CD price structure worries Kick Klimbie, managing director of EMI Columbia: "We've got to get the prices of players down. But as from the end of October, we're moving into the CD field with a 20-release batch, evenly split between classical and pop."

In general, the Austrian retail trade is happy with the way CD is moving along. Michael Walli of the Schallplattenwiese

store in Vienna says: "We've been averaging at least 20 CDs a day, and a lot of buyers don't even possess a CD player yet. Build up the hardware situation, and demand for the software will explode."

Retail prices of Compact Discs in Austria range from \$16.50 and \$27.70, roughly twice the cost of a standard LP. Peter Winkler, head of the 10-outlet Harlekin retail chain, says: "We have to remember that the quality of a Compact Disc is much better than a long-play record. It'll be 10 years before the CD really takes over, but we should start seeing first signs of the breakthrough in the Christmas sales spree this year."

—MANFRED SCHREIBER

CANADA

Six months after their introduction in Canada, the largest problem facing Compact Disc marketers has been the sluggish introduction of hardware.

"The software is getting there," says one Toronto disk retailer, "but the hardware is still largely out of reach or too costly."

But executives at the three major record firms in Canada see hopeful signs their initial efforts to sell CDs will be abetted in coming months by second-generation hardware that will be more plentiful and less expensive.

CBS Records Canada Ltd. was first to enter the CD market, launching nearly 20 titles in April and adding three to five each month since then. PolyGram Inc. Canada followed July 29 with a prepack campaign and 146 titles to strongly bolster software supply. It will ship an additional 20 titles by the end of this month. WEA Music of Canada Ltd. made its first foray into CD with 22 titles at the end of August, with 10 to 15 more expected by the end of this year.

A & M Records of Canada Ltd. has followed with five pop titles, while RCA Canada Ltd. has focused its initial campaign on the classical market with 19 titles.

Still, while the companies have chosen different paths to enter the market and targeted their product to divergent audiences, they have remained remarkably united on one front: dealing with retailers accustomed to selling recordings was a must.

"We stressed the need to have record dealers sell CDs," says Dieter Radecki, vice president at PolyGram. "We wanted to deal with only the most capable."

PolyGram and WEA confined their campaigns to 150 accounts, even though demand from accounts was much higher.

By and large, the economies of scale of the smaller Canadian market has kept it slightly ahead of the U.S. Expenditures are lower, even though they are proportionately as burdensome on companies.

"We're doing all we can to build an inventory," says Garry Newman, vice president of sales and marketing at WEA. "I'm taking all the stock I can get. I don't want to be caught short."

Newman's aggressive ordering practice of the imported product is rivalled by CBS, where Norman Miller, the executive in charge of CD marketing, says he is always bidding for a bigger slice of the CBS International pool.

For the most part, retailers have treated CDs as more than a novelty. The western Canada chain, Kelly's Stereo Marts, is acknowledged to be in an advantageous position as both a hardware and software retailer. But even the software-only stores are moving to acquaint consumers with the new disks through in-store demonstrations and widespread distribution of corporate literature.

But if there has been a natural barrier involved in short software supplies because of limited production facilities, disk producers have been privately critical of the way hardware companies have entered the market.

They see hope in the lowering of unit costs to about \$1,000 for consumers with the introduction of second-generation equipment by such firms as Mitsubishi in coming weeks. Still, they would like to see greater competition in that area to allow consumers a better crack at buying their first players.

CD prices have been higher than in the U.S., ranging from the WEA price of \$25.98 to the \$27-\$29 range by other companies. And in the same way cassette introduction presented retailers with a confusing array of configurations, there is still a lack of standardized CD packaging. CBS and WEA have gone for 6 x 12 packs, while PolyGram is maintaining its CD-sized packs.

PolyGram and CBS have benefited from having their own production facilities, even if they are in other countries. While WEA can at best bring out CDs about six months after conventional disk releases, PolyGram will soon ship the "Flashdance" soundtrack and "The Present" by the Moody Blues, the former while it remains a top five album here and the latter only weeks after its disk and cassette release. Similarly, CBS is able to practically match CD and conventional releases, having released "Thriller" by Michael Jackson on CD months ago.

Due to A&M's agreement in Japan with CBS, it is able to issue the Police's "Synchronicity" here while the disk is a top-seller.

—KIRK LAPOINTE



RCA Compact Discs: Great Technology. Great Artistry.



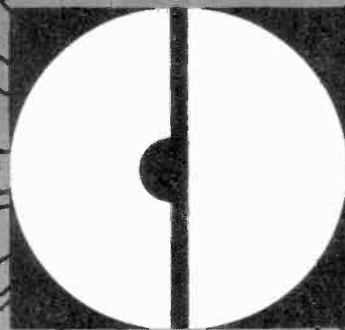
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However, great technology needs great artistry to maximize its potential.

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Cast of "La Cage Aux Folles" RCD1-4824—
"La Cage Aux Folles" Original Cast Recording



James Levine RCD1-1552—
Debucak, Symphony No. 9 Chicago Symph. Orch.



John Denver PCD1-4740—*It's About Time*



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RCD1-4573



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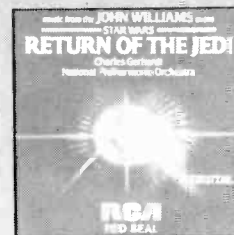
RCD1-4551



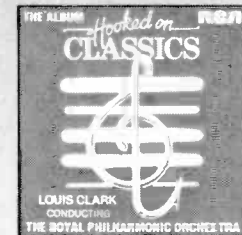
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RCD1-4622



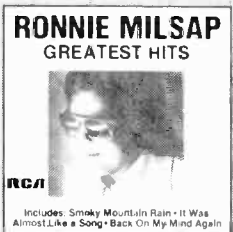
RCD1-4748



RCD1-4194



PCD1-4681



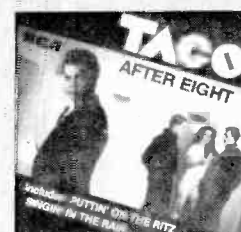
PCD1-3772



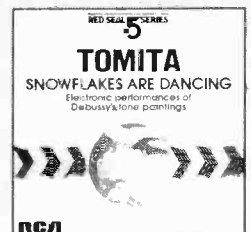
PCD1-4677



PCD1-4660



PCD1-4818



RCD1-4332

RCA CDs—The Evolution Of Excellence Continues

CD AROUND THE WORLD: A GLOBAL SURVEY

• Continued from page CD-8

DENMARK

Launched nationwide in May this year, the Compact Disc is already established in Denmark as a great success. Public awareness was boosted by several major news features about the system on Danish television and it's unusual indeed for a big-business commercial initiative to get that kind of small-screen back-up.

PolyGram and CBS are the biggest suppliers of CD software in Denmark. From the start, sales exceeded all expectations. In unit terms, retail action on the first 75 titles available was more than 200% up on the pre-launch estimates. CBS fed 35 titles early into the marketplace, with new material regularly added.

On the PolyGram front, there is strong action on the classical product, and the German pressing plant is commendably quick to deal with re-orders.

After the first few months, only one Danish group had been made available on CD, but several others are anxious to bow in early next year. The pioneering group was Phonogram's big-seller act Toesedrengene, with an initial 1,000 unit CD production.

Few record companies are yet involved apart from Phonogram and CBS, but release schedules will build fast as the main hardware manufacturers move into the Danish marketplace.

First hardware sales figures available had Philips nearing the 2,000 unit mark. Behind the Philips promotional efforts is Ole Wernberg, who has travelled widely for press receptions and in-store demonstrations, as well as organizing television exposure. Players are priced around the \$1,000 mark in Denmark, so sales thus far have been principally to the hard-core hi fi enthusiast rather than the casual listener.

Philips have two models out, as has Sony. Pioneer, Marantz, Sanyo and others are adding marketing muscle and imported players sell out fast.

For Philips, first in the CD field in Denmark, it's been a particularly satisfying success. Traditionally, the company had a strong Danish market share with its color television ranges but not so much in hi fi equipment. Now the company is picking up fast on the audio front.

Software prices in Denmark are around the \$20 mark, twice that of the standard black LP.

—KNUD ORSTED

FRANCE

Hot summer weather and a chilly economic climate are about the only factors dampening demand for CD software and hardware in France, according to industry leaders here. An untypical heatwave has kept people out of doors, and President Mitterrand's taxation measures have been especially burdensome to those high earners who might otherwise be most likely to make the \$1,400 outlay for a player and disks.

But if the market is quiet right now, the underlying trend is still one of powerful demand restricted only by available supplies, as it was when Compact Disc was launched back in March. Then, excellent press reaction produced an unexpectedly heavy rush for the new equipment, so much so that, according to PolyGram France's CD coordinator Richard Torchin, there were immediate delivery problems.

Now those problems have been largely overcome. The number of CD outlets has mushroomed from 150 at launch to 400 or more, and best estimates put the number of CD disks sold in to the trade at around 170,000 to date. Torchin notes that Phonogram, Barclay and Polydor, whose output comes from Hanover in West Germany, had between them sold 114,000 units by the end of June, while CBS, whose entire production comes from Japan pending start-up of its U.S. plant, marketed something under that number.

CBS France chief Alain Levy says: "It is a matter of production capability, but we are in no doubt that CD will be very important over the next three years, and we are going to considerably increase the number of titles on offer before the end of 1983."

When the system was launched, PolyGram had some 150 titles, CBS 28, RCA/Erato 19, all classical, and Vogue six, including an Abba album and some jazz items. WEA issued 10 titles in June, and EMI is expected to put its first software product on the market in October. Currently, there are something over 350 titles available, split roughly 70-30 between pop and classical, and by the end of the year the figure could be as high as 800.

Research suggests that French owners of CD equipment each possess about half a dozen disks at the moment, and that this number will rise to 15 by year's end as the new product comes onto the market. At this date, neither PolyGram nor CBS has any plan to manufacture software within France itself.

On the player side, PolyGram's Torchin reckons around 12,000 machines are actually in use nationwide, in a country of 22 million homes. Cost of the cheapest is \$750, but the industry expects prices to come down. "The trouble is," Torchin points out, "that the more people wait for prices to come down, the harder it is to reduce them."

No CD players are manufactured or assembled in France. Thomson Brandt, the country's major electronics firm, imports from Hitachi and is currently in talks with Toshiba. Philips machines are imported from Belgium, and the rest are Japanese. Despite the recent EEC/Japan trade agreement designed to give European production an edge, Sony is estimated to have a 40% slice of the hardware market, with Philips taking 30%-35%. Indeed, FNAC, the largest retail outlet in Paris, reports that it is selling predominantly Sony equipment, with Philips' sales "minimal" and Marantz, Hitachi (through Thomson) and Denon (Columbia) selling "a handful."

Although it will not disclose figures for sales or imports of players, Philips in Paris says sales are "going very well," and sales manager M. Filleux adds: "Compact Discs will completely replace conventional records in a decade." At the moment, he says, Philips is placing only minimal amounts of advertising for its hardware, restricted to the professional press. The reason? "Demand is greater than supply," says Filleux simply.

—PHILLIP HILL

GREECE

PolyGram Greece hopes to launch the Compact Disc onto the local market this coming winter, in response to the first stirrings of consumer interest.

Says PolyGram executive Jacques Menahem: "We've not yet undertaken any market research but we are sure CD product will be available here by winter."

Leading Greek music and stereo equipment journals have already carried informative articles about the potential of the new medium and PolyGram executives seem confident that the first step has been taken in generating sparks of initial demand.

With Dutch electronics giant Philips planning to release its CD hardware around the same time, the PolyGram initiative is expected to be a testing of the waters to see just how Greek stereo enthusiasts will respond to the likely price structure.

In fact, projected retail prices have not yet been published, either for hardware or software. Says Menahem: "All we can say at this stage is that the limited material to be released in Greece on CD will be mainly classical, with a few modern instrumental titles."

—JOHN CARR

HOLLAND

Holland was one of the first four European countries in which the Compact Disc was launched, March this year, when PolyGram and CBS shipped their first software titles in the new system.

RCA entered the field in April, WEA in June, then Ariola in July, the latter company also distributing Compact Discs for the Benelux branches of Virgin and MCA. With planned releases later this year are Arcade, K-tel and EMI. First Dutch independent in the field was Soundproducts, in March, then Telstar, followed by CNR (which also handles CD for VIP and Roadrunner).

According to industry calculations, by mid-July some 150,000 software units had been sold in the Netherlands, most supplied from PolyGram's Hanover plant, but some from Sony in Japan.

The general overview is that the CD sector hasn't developed as fast as it should, mainly because of supply problems, but the 300 retailers early in on the action (it'll be 600 by year's end) are agreed the system is a winner.

Holland is the first country in the world to tackle a detailed survey on CD, an initiative of the Dutch Consumers' Assn., and the findings purported to show the disks are not 100% dust and scratch-proof, a fact revealed in a television special on CD from the VARA network.

PolyGram's first release was of 160 titles, culled from 12 source labels, and material ranging from the pop of Abba and Dire Straits through to classical giants Antal Dorati, Luciano Pavarotti and Herbert von Karajan. With the disks retailing around the \$20-\$25 price range, PolyGram put out another 40 titles by mid-July and looks to have at least 300 by the end of the year.

Jan van Akooy, CD coordinator for PolyGram Holland, reckons 90,000 CDs were sold by mid-July, two-thirds of the projected target for the whole year. The company's first local act to figure in CD format was BZN, with Dutch-American singer Lori Spee and pianist Lauren van Rooyen next to bow in. Says van Akooy: "CD will be 50% of the market in five years, and inside 10 years no traditional-style records will be processed."

CBS Holland opened its CD innings with 25 titles, 15 pop, 10 classical, artists ranging from Michael Jackson and Julio Iglesias to John Williams and Murray Perahia. The company is supplied from Japan. CBS started with a software unit price of roughly \$20, but upped both pop and classical to around \$28 from May 1. The company estimates it had sold some 30,000 CDs by mid-July. "More than we expected," says Paul Hertog, deputy managing director, "especially when you consider gigantic delivery problems at the Sony plant."

He adds: "Domestic talent won't be on CD until 1984 at the earliest. If we order a CD of a local act, we have to wait three months or more to get it, and by then it's possible the audience has lost interest."

And he thinks CD will put just 0.5% on CBS turnover at most this year. He also has doubts about whether it will replace the conventional black disk.

In Holland, RCA Benelux launched with an 18-title release batch, all classical, all from RCA and Erato. Its entry into pop CD was delayed to a mid-October launch, first titles including Elvis Presley, the Kids From Fame and British group the Eurythmics.

Albert van der Kroft, RCA marketing manager in the Benelux territories, says: "Technically speaking, the CD is perfect. But it's no good expecting it to create a turnover explosion in just a few months."

Delivery problems delayed Ariola's launch into the Dutch CD market. The first batch of 13 titles, all pop (Blondie, Jethro Tull, Ultravox, etc.) from Chrysalis and Virgin, was held up until mid-July and even then only four titles were available. Says Ariola executive Jan van Dingstee: "It's been a real disaster. We've had to scrap our schedules." First domestic artist on CD for the company is Lee Towers, dubbed "Holland's Frank Sinatra."

Van Dingstee: "A fantastic invention anyway, the CD is one of the ways to stop the home-taping menace."

WEA kicked off with a batch of 10 CDs in mid-June, including material from Fleetwood Mac, George Benson, Rod Stewart and Phil Collins, available only to dealers who ordered a minimum of 16 units.

With no plans as yet for classical CD releases, WEA looks to have a 50-title catalog by the start of 1984.

EMI Holland, with its "royalty dispute" over CD, enters the market by early November, with a release of 10-15 titles, looking for 200 titles by the end of next year. Roel Kruize, managing director, says: "If the hardware situation doesn't stagnate, the CD business could mean a turnover increase of 5%-10% in the next two years. But I can't see it completely replacing the black disk."

Independent CNR was also hamstrung by supply problems from Hanover. Its first batch of six titles was a mixed bag: four foreign acts (Peter Maffay, Milva, Charles Aznavour, Bellavione), local act Het Goede Doel and a "Stars On 45" compilation. There will be 20 more CNR releases before the end of the year. Observes CNR's Ed van der Burgh: "The CD is a fantastic phenomenon. But if you can't get the product, you can't sell it, and that's infuriating. And I see supply problems going on for months yet. We wanted our act the Star Sisters on CD and we find it's not possible until the fall of next year."

Soundproducts split its debut release package of 40 titles into 30 classical and 10 jazz, with much the same mix planned for a November release. It looks to have 200 titles on CD by the end of 1984. Gert Vandermeent, managing director: "CD is an interesting commercial addition to our business, and a bonus is that the disks take up less space than standard albums."

Benelux Music Industries (known better as Telstar) has the first Dutch-language CD, "4-us (Virus)" by Doe Maar, currently the top band in Holland. In four months, the title sold 1,100 units, and had supply been better it could have been twice that.

Telstar promotion/press man Bert Salden says the company is checking retailer opinion about which domestic acts to showcase in CD.

Independent Dureco bowed in the CD market mid-September with a double-CD package, "The Cologne Concerts," the three-LP set from West German label ECM, by jazz pianist Keith Jarrett. The package costs roughly \$80.

Arcade launches November with "Woman In Love," one of the label's most successful compilations in recent years, featuring name acts of the Diana Ross and Rod Stewart caliber. And the company is to push CD product through radio and television advertising. Meanwhile, tv-merchandise K-tel is holding back on CD until the spring of 1984.

—WILLEM HOOS

ITALY

The Italian record industry is one of the most mercurial in Europe and, over the past two or three years has had more than its share of financial hassles, but the Compact Disc is making remarkably fast progress in the marketplace.

The first players and disks were showcased at the beginning of May, the launch preceded by an impressive nationwide press campaign which was cleverly paced over a whole year.

Italian music men had to be persuaded about the system's merits, though, a task made easier by the fact there was for once no competition between different technical standards and no disagreement over the quality of the sound reproduction.

The first CD players available were Philips and Sony, still the Italian market leaders. Hitachi, Toshiba, Denon and Technics tested marketplace reactions through just a few units but are looking to hit consistently high production levels late 1983 and early 1984.

(Continued on page CD-16)

CD Introduction On Schedule

HARDWARE/SOFTWARE PRICING LOOMS AS KEY TO UNLOCKING U.S. MARKET PENETRATION

By IS HOROWITZ

The U.S. was the third major territory to experience a Compact Disc marketing thrust. But if the official timetable had it behind Japan and Europe, the excitement of the new configuration leaped over national borders and made itself felt months before the structured launch by CBS Records last June.

By that time, players and sample quantities of disks had already been distributed in token amount to numbers of hi fi dealers and department stores by Sony, Magnavox in cooperation with PolyGram, Denon (both hardware and software), plus Technics and a sprinkling of other player manufacturers and labels.

Also contributing to the unprecedented promotional attention awarded CD was the controlled distribution of quantities of players, plus a handful of disks to key classical and AOR stations across the country by Sony and Magnavox. Broadcasts from CD sources were widely publicized and drew enthusiastic response from listeners.

Most provocative of all tradewise, however, was the entrepreneurial enterprise displayed by a relatively small number of dealers who spared no effort to bring CDs in from Japan or Europe well in advance of their availability through established distribution channels.

It wasn't long before such stores as Laury's in Chicago, Tower in Los Angeles and Orpheus in New York were documenting sales of CDs in respectable quantities, in some cases to persons who had as yet no access to players but could just not contain their appetites for the new product.

To some, that insatiable demand from a core group of consumers led to euphoric predictions that the new technology would take over from the LP with surprising speed. There seemed no limit to the numbers of disks that could sell through. They moved out almost as rapidly as they were stocked.

But the numbers were still small, out of all proportion to the attention they generated. Nevertheless, the volatility of that still infant market was a promising clue to the future.

Even in short retrospect, one is caught up to remember that the first CBS release of 12 titles in the domestic market comprised a cumulative inventory depth of only about 10,000 pieces. Certainly, more CBS units were being sold in the States, but they were being imported by dealers and wholesalers, as were titles by other labels, notably from the PolyGram label. CBS, however, was quick to discourage unauthorized imports of CDs as part of its general campaign to deter parallel imports.

Other labels took official positions against uncontrolled imports

JOHN WETTON, formerly of group Asia:

"I've listened to a number of CD titles and what impresses me greatly is the brilliant sound quality when compared with conventional records or tapes. The difference is particularly dramatic when you listen to music that's structured with a lot of textures. Overall, the reproduction is so faithful it's like listening to a playback of the multi-track master."

of CDs, but were less effective in halting the practice.

In software, allocations and prepacks quickly became the pattern for the majors as they attempted to cope with supply shortages. The goal was to make certain that all ti-

ties released were exposed at retail, even if no more than a single disk. Jerry Shulman, director of marketing development at CBS Records, put it succinctly: "At this stage, we're more interested in repertoire breadth than depth," a

principle seemingly endorsed by most label executives charged with nurturing the new technology.

First releases by PolyGram and the WEA group also hewed to the prepack concept, as well as to the practical step of allocating avail-

able product to a reasonable spread of retail accounts. It is no
(Continued on page CD-27)

Is Horowitz is Billboard's Classical, Commentary and Executive Editor.

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PolyGram COMPANIES: THE FIRST TO HEAR THE LIGHT

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NOVEMBER 5, 1983, BILLBOARD

BUILDING NEW HEIGHTS IN MUSICAL EXPERIENCE: PHONOGRAM ARTISTS ON COMPACT DISC



A SELECTION OF OUR COMPACT DISCS

phonogram international



PolyGram Companies: The first to hear the light

PolyGram President Predicts Revolution

JAN TIMMER ON CD: 'THE UNIVERSAL SOUND CARRIER OF THE FUTURE'

By MIKE HENNESSEY

"It is still our dream—and our confident expectation—to make the Compact Disc the universal sound carrier of the future," says Jan Timmer, president of PolyGram, and a man who has devoted most of his energies to promoting CD since he joined PolyGram two years ago after 30 years on the hardware side of the industry.

Timmer's faith in the CD system is almost boundless, certainly unshakable. "Since my IMIC prediction last May that we would bury the black disk in 1993, nothing has happened to cause me to change my mind. In fact, I am more convinced than ever."

And if you suggest to Timmer that his ultra-zealous advocacy is exactly what would be expected from a man who has committed the PolyGram group—at enormous expense—to the laser-read format, he replies:

"I am not putting on a show. I could not talk so convincingly about CD if I did not totally believe in its potential. You know, whenever a new and revolutionary technology is established, it is initially carried by a few people who passionately believe in its viability. This goes right back to the beginning of the phonograph record. If a few people had not had an absolute belief that it was going to happen, and a determination to make it happen, it would not have come about."

Timmer says he has seen the software industry's response to CD go from rejection, to disbelief, to lack of enthusiasm, to realization that it might happen, and finally that it will happen and they'd better get aboard.

"I now think that, with very few, isolated exceptions, there is no executive in the international music

industry who doubts that CD is going to happen. It is not whether, but when—just a matter of time."

"We could increase this figure by

allowing more tolerance, but we have to be mindful of our reputation for quality."

In this connection Timmer is heartened by the response of New York retailer David Hunt of Orpheus Remarkable Recordings

(Billboard, Aug. 27) who reported that of 6,000 Compact Discs sold, only 12 were returned as faulty.

"That's an insignificant number—and that sort of statistic means much more to me than some of the adverse comments which have been made about the CD system by some informed and some not-so-well-informed people."

"Although I genuinely welcome controversial discussion about the merits of the Compact Disc—it is

all to the advantage of the system—I have to say that it is not a few isolated critics who are going to make or break the system. It is the consumer. And the consumer has reacted overwhelmingly in favor of CD."

(Continued on page CD-30)

Mike Hennessey is Billboard's International Editorial Director in London.



Jan D. Timmer, president and chief executive officer, PolyGram B.V./GmbH.

industry who doubts that CD is going to happen. It is not whether, but when—just a matter of time."

The key factor for the CD community is the speed with which CD manufacturing capacity can be built up. Timmer still looks for 10 more production facilities, comparable to PolyGram's Hanover plant, to be set up around the world.

"I am absolutely convinced that most major record companies are now making plans to build facilities to produce Compact Discs, and PolyGram remains interested in possible joint ventures. Such ventures are logical because initial requirements are small but start-up costs are huge. There are also clear signs that companies like Nippon Columbia, Matsushita and JVC are readying themselves for larger scale production. Then there are smaller companies in Europe and the U.S. which are considering moving into CD production. We

Deutsche Grammophon
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DIGITAL RECORDING

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Philips, the pioneers of the Compact Disc, has developed equipment and technologies that consistently enable the production of the supreme quality disc master that the system demands. But we do far more than supply the major labels with disc masters, ready for replication.

We're the only company that can provide the industry with comprehensive mastering facilities on a complete turnkey basis... and with this we guarantee you a specified yield. From advice on the ideal premises and staff requirements, to system design, installation, maintenance, and personnel training. But of course, if your Compact Disc mastering requirements aren't quite so extensive, we can also just supply sound advice and specialist equipment.

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PHILIPS ELECTRO-ACOUSTICS DIVISION IN HOLLAND OFFERS COMPLETE SLATE OF CD MASTERING SERVICES

Companies seeking to set up their own Compact Disc manufacturing facility are being offered a complete CD mastering service by the Philips Electro-Acoustics Division in Eindhoven, Holland.

The service includes not only the equipment to transfer the audio tape signal on to a CD digital master but also installation training for personnel.

Pieter van der Spank, marketing manager for CD mastering, says: "We supply the complete package including equipment to demineralize water supply and purification of air supply. We also test the whole facility after installation and have it running under our supervision for a certain period of time. We also guarantee a minimum yield of 70%."

The total package costs around \$1.7 million (five million guilders) and Philips is in consultation with a number of companies, including some in the U.S., which have expressed interest in buying the service. The Electro-Acoustic Division is currently in process of installing the system at the PolyGram CD plant in Hanover with completion scheduled for next spring. At present, all PolyGram's CD mastering is being handled in Eindhoven.

CD mastering involves encoding the information from the master tape to the standards laid down by the CD system and then recording optically onto the surface of the specially-prepared glass disk. This disk master carries all the standardized information in a series of millions of minute pits. This surface structure not only determines the basic parameters of the disk but also is designed to ensure subsequent successful mass replication.

Information from the master disk is then transferred to a nickel shell by galvanic processing and from this "father" a number of "mothers" can be made. Then from each "mother," several "sons" are made which act as stampers in the production of the final plastic disk.

A thin layer of aluminum is then applied to cover the pits of the plastic disk and provide a reflective surface for the laser beam of the player. This in turn is covered by a protective lacquer coating.

It is the Philips development of the art of disk mastering which has led to the production of Compact Discs becoming a commercial reality.

First stage in the cycle is the production of a resist master disk. This starts out as an optically ground and polished glass substrate which, after inspection, passes through a computer-controlled automatic four-stage processing system. All operations are carried out under climatically controlled and dust-free conditions.

Then, after careful washing and spin-drying, an automatic exchange mechanism transfers the disk to the next stage, where an adhesive layer is applied. And then comes a stage of "photoresist."

The final stage of the resist master disk preparation is to check out the uniformity of the photo resist coating, using an automatic scanner linked to the computer. The approved disk is then cured in an oven, in a special protective cartridge.

After curing, the resist master is transferred, still in its cartridge, to the master recording system. This comprises a laser beam recorder, encoder, subcode processor, digital tape recorder and a system controller which is a computer that's

programmed automatically to monitor and control all stages in the recording process.

The cartridge containing the disk is introduced into the laser beam recorder, which automatically re-

moves its cover and transfers the disk to the recorder's drive spindle. With the tape master in place on the digital taperecorder, recording can begin. Digital audio and subcode information is fed into the

encoder, cue code information from the original tape being converted into subcode by the subcode processor. The encoder carries out multiplexing, CIRC encoding and EFM modulation.

The data stream from the encoder passes to the acousto-optical modulator which lies in the light path of the laser in the laser beam recorder. According to the data bit stream, this beam is modulated, and focused by means of an objective lens system onto the sensitive coating of the resist master disk. The projected information is recorded onto the rotating disk in an ever-increasing spiral by the radi-

(Continued on page CD-29)

**The Optimum and Ultimate:
PHILIPS CLASSICS ON COMPACT DISC**

PolyGram Companies: The first to hear the light

COMPACT disc DIGITAL AUDIO

CD AROUND THE WORLD: A GLOBAL SURVEY

• Continued from page CD-10

It's hard tracking down sales figures in Italy, but it is a shrewd guess that around 20,000 units will be in use by the end of this year. And, according to Yunzo Sano, Sony Italia sales manager, that figure will more than double in 1984.

But with demand so clearly out-

stripping supply, it is virtually impossible in Italy to predict eventual sales potential. That is true, too, of the software sector.

PolyGram had, by August, a catalog of 200 CD titles, evenly split between classical and pop/jazz/rock, and puts out 10-15 more each month. Decca has 40-plus titles out, mostly classical, RCA an

all-classical batch of around 20 and WEA around 10, all pop/rock.

Next to seek market action is CBS, with an initial batch of 40 titles, and EMI looks set fair to start its CD operation late this year or January 1984.

The first Italian domestic talent CD release was Gianna Nannini's "Latin Love," out through Ricordi

in June. PolyGram followed with releases by Alberto Fortis, Teresa De Sio and a compilation of material by most of its top acts. RCA has set releases by Lucio Dalla and Ennio Morricone, Italian movie score writer.

But even in mid-September the scarcity of CD product in Italy was cutting potential profitability. However, software sales certainly had topped the 100,000 unit milestone.

Despite the very high (for Italian consumers) retail prices, players selling at around \$900 and disks at \$15, double the cost of a conventional LP, consumer reaction to the quality and reliability has been consistently complimentary which in turn triggers retail trade euphoria.

The early CD excitement led to Marco Bignotti, managing director of PolyGram Dischi, trying to cool things down a little. He says he's convinced now, as he was earlier, that the recorded music future lies in CD product but insists: "The truth is that CD is not an immediate solution to the crisis facing our industry. It'll take seven years at least, maybe 10, before CD replaces standard analog recordings."

Piero La Falce, CBS Dischi managing director, takes much the same line. "CD sales won't replace some LP sales but will simply open up an additional new market for us." And Guido Rignano, managing director of Dischi Ricordi, adds his belief: "CD won't show brilliant results in the short term. And I have personal fears that the major CD producers may be inclined to monopolize the system by restricting supplies to the independents."

Alex Rotelli, EMI Italiana managing director, says: "Software shortage and high prices are the big problems as the Compact Disc system gets under way."

"I believe the real CD business is the hardware sector. But the same people who got it under control, the manufacturers of the players, also work against it. Technology is running so fast that even investment in new CD production centers could be dangerous."

"All this talk about digital cassettes and chips makes me fear that CD could become obsolete before it really starts."

—VITTORIO CASTELLI

JAPAN

Japanese audio/video equipment stores and record/tape dealers are reflecting the music industry's buoyant confidence in Compact Disc by devoting ever-increasing space to promotional material and software displays.

Shinseido, biggest Japanese chain with 155 outlets, is emphasizing CD product in all its branches, some having special CD departments.

Osamu Ouchi, head of Shinseido's musical goods department, says there are regional differences in how many CDs are being sold. Some of the chain's biggest stores, notably in Tokyo and Osaka, are showcasing five or six player models alongside major displays of software titles.

Japan's biggest stores carry stocks of virtually all the 600 CD titles so far available. And Ouchi says: "Our view, from the retail side, is that the Compact Disc won't replace the conventional records and prerecorded tapes but will simply add sales strength to the overall music software business."

He's in no doubt that the much-awaited arrival of a \$450 player range from Matsushita will trigger a second wave sales explosion in Japan and probably worldwide. "Software makers are increasing capacity dramatically through the end of 1983 and we're anticipating a massive upsurge in sales."

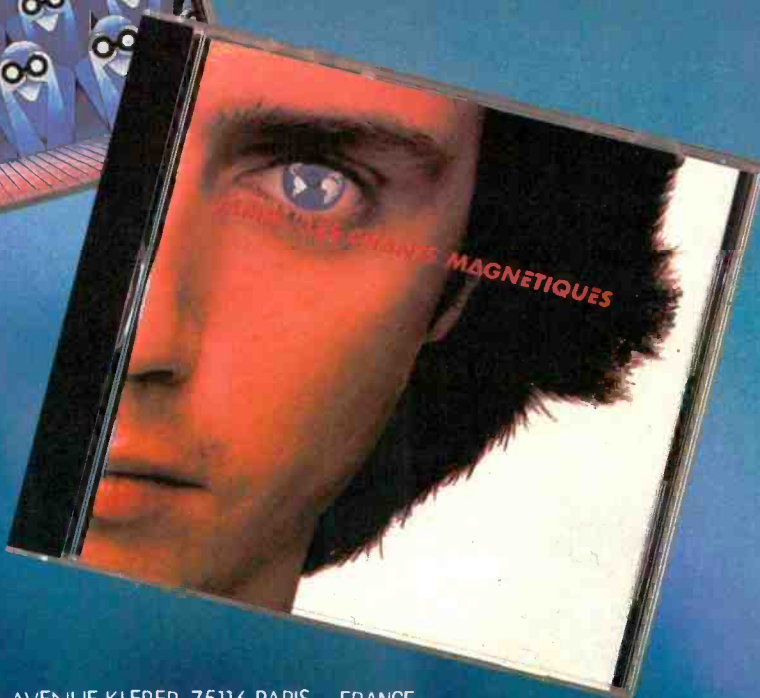
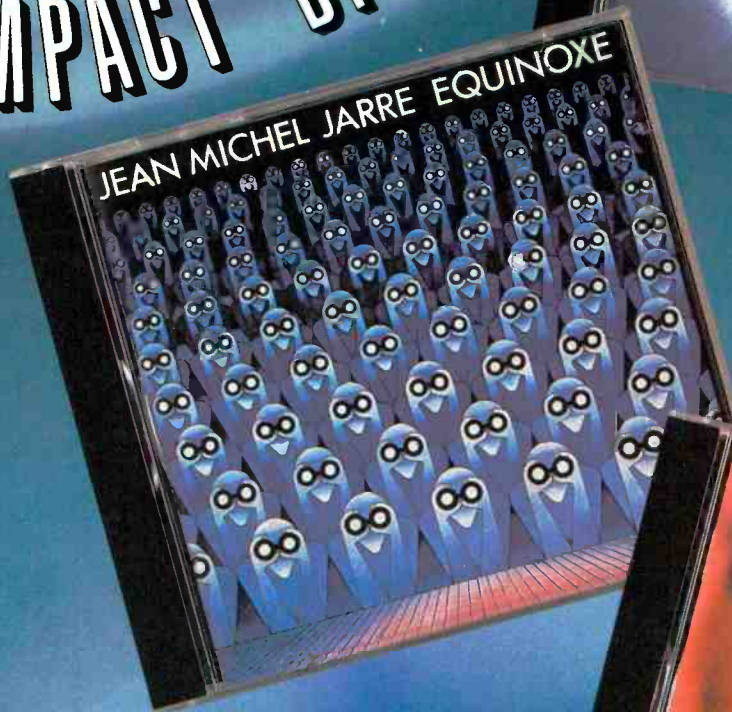
Shinseido research on software sales so far show classical product top with 45.7%, jazz with 11.3%, followed by pop (10.8%), then rock/soul (10.2%), 9.3% (new wave) and 8.8% Japanese popular music.

As the CD revolution builds in Japan, the major stores in Tokyo's
(Continued on page CD-32)

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Norio Ohga, President of Sony Corp., Tokyo

CDs FOR CAR AND WALKMAN WILL SPREAD POPULARITY FAR INTO FUTURE

Total confidence in the commercial future of the Compact Disc is, predictably, expressed by Norio Ohga, president of Sony Corp. in Tokyo. With Matsushita Electric pioneering the marketing of a CD player at a shade under \$500, putting it well within the grasp of young folk, he's envisioning a sales "explosion" in the next year or so.

Ohga is the man rated most responsible for promoting the CD, not just in Japan, but worldwide. As for the smoothness of the initial launch of the system, he says: "It was the fact that, when I was president of CBS/Sony, it was made the biggest and strongest record com-

pany in Japan, and that enabled the launch to ease through so well.

"If we had not had a software company, the CD wouldn't have taken off so smoothly. If we'd had to ask another company to produce the software by a specific date, the project just wouldn't have taken off in such convincing style."

Ohga, in an interview in his Sony office, covered many aspects of CD production, not least the future prospects for the system in the context of car stereos and Walkman personal units.

He says: "Technically, it's already possible to make CDs for car and Walkman usage. We're putting

them into cars and carrying out vibration tests. But it gets very hot inside a car and it is vital to test whether the player will perform properly inside a car that may be parked out in broiling sunshine. We're at a stage where these tests are becoming more and more exhaustive.

"For the Walkman, there is the problem of battery consumption. The battery must last for eight hours of listening, so it will be difficult unless a new type of semiconductor is developed. But make no mistake, CD car stereos and Walkmans will appear in the near future.

"Until now, the consumer has

had to make double investments, in the car and at home. In the future, you'll just buy the Compact Disc and enjoy it on an ultra-hi fi set at home or use it as background music in the car. I've no doubt at all the system's popularity will be even more widespread when those two areas of usage are added."

Ohga adds: "From the very start, we made the CD small enough to fit into a suit pocket or a car dashboard-size player. Calculating backwards from that, 12 centimeters was the maximum size. I had to insist on keeping it as that. Some wanted to make it smaller, but I think eventual production would have been difficult if it had been made smaller."

The Sony chief says he appreciates that some U.S. and European companies have experienced prob-

lems in the basic manufacture of Compact Discs.

"If they try to start production in the belief that it's the same as making LP records, they will find it is several times more difficult. CBS/Sony made LPs for 15 years and even then experienced much trouble in production of Compact Discs.

"As of the beginning of August last year, we were still unable to produce good CDs, and we were very worried about whether we could actually put the system software on sale in October. It wasn't until the second week of August last year that we finally gained confidence in our ability to produce quality material. It took considerable time before yield went over 50% but once it is over that mark, production improves speedily."

Ohga says the fact that Columbia and Matsushita are upping production of CDs, and that Toshiba-CMI moves into mass production in October, is a key aspect of gaining full popularity for the system. "If only CBS/Sony was producing in quantity, that would be too much a lone enterprise.

"We've had ups and downs, and that is only to be expected. In March this year, sales were going smoothly, then the situation dropped off somewhat. Now we're back on a peak again. But in the case of any new product's sales just don't increase in a straight upward line on the graph. At least once there will be what we call in Japanese an 'odoriba gensho,' a kind of break in the staircase, once the initial demand ends. But it climbs back up again, as it did in the case of color television sets and VCRs.

"But in the case of the CD player, with its average price as high as \$750, I'm solidly impressed by the fact that we have sold so many so far.

Considered in the light of the LP player sold in the same price range, the CD turnover is incredibly large."

Ohga adds: "Now that Matsushita has launched its cheap range of hardware, I'm convinced other manufacturers will follow suit. Get the price down and the sales will go up. I'm optimistic. In fact, I'm more optimistic now than I was back in March of this year."

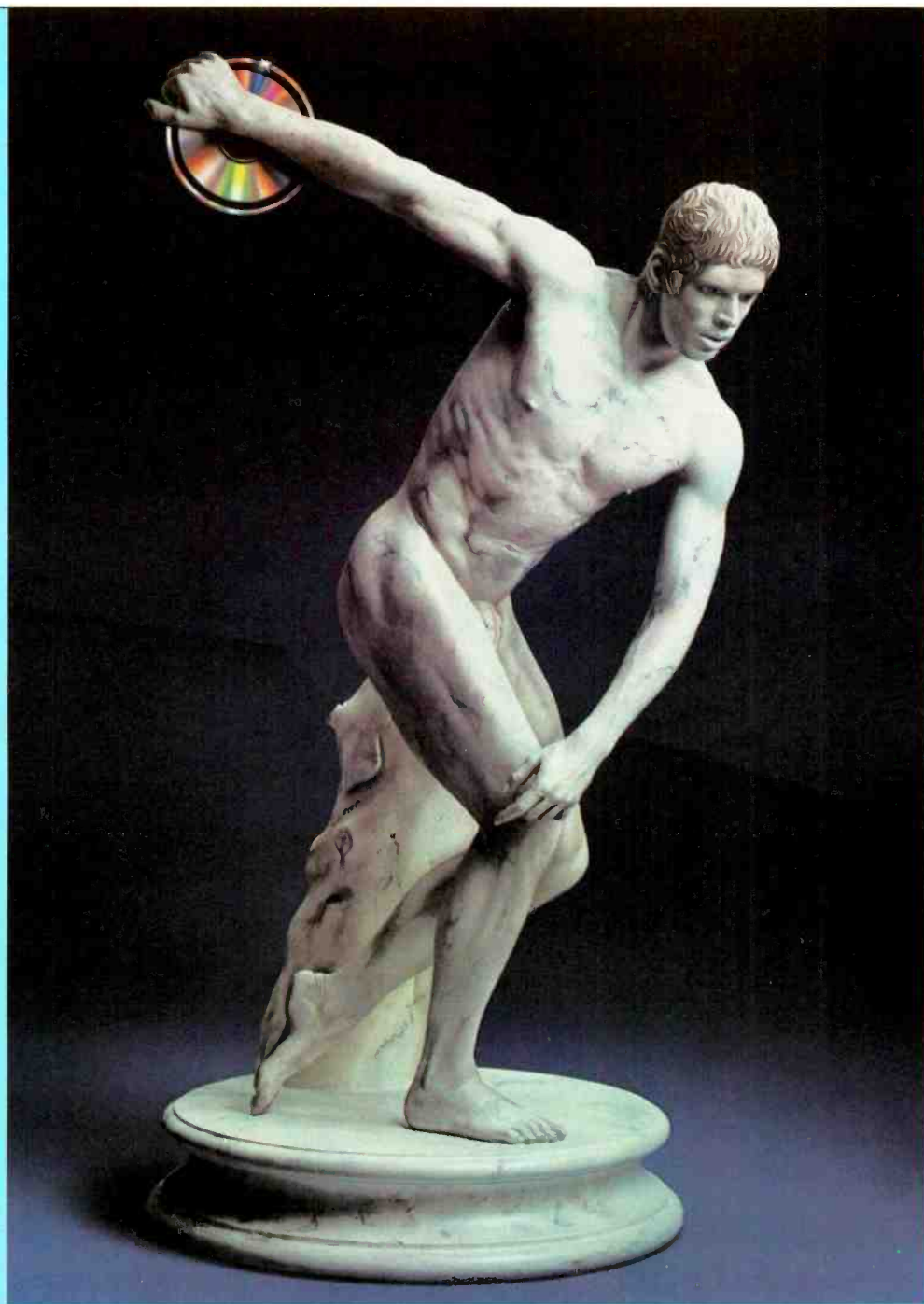
Estimates are bandied around about the number of CD players manufactured in Japan this year are around the 300,000-400,000 mark with the 1984 estimates running at between 550,000-600,000. Ohga goes along with this year's projected figure but says: "With these likely price cuts in hardware cost, I think sales will accelerate tremendously next year—perhaps even double what they are this year. Getting under that \$450 mark, or thereabouts, should lead to truly explosive sales figures."

Ohga concedes that when the CD players and software lines were launched in October of 1982, shrewd judges predicted it would take a couple of years at least before there was a player available at the price of the Matsushita units. He admits: "It has all happened much faster than I expected. I would have thought the cut-price line might be with us by Christmas this year. It caught me as much by surprise as anybody else, but I have to add again that from the standpoint of popularizing the CD system it is most welcome."

He switches to the "many enquiries" Sony is receiving about its CD cutting machine, the DMC-1100 Optical cutting system, to produce masters for CD production.

"This machine, which is made to order, is capable of cutting a two-channel digital audio signal, PQ

(Continued on page CD-29)



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HIGHEST OF HIGH FIDELITY RECORDING DELIVERS MASTER QUALITY TO CONSUMERS

By JOHN BORWICK

Much has been said and written, probably too much, on the special demands which the new CD medium makes on recording studio techniques, master tape preparation, loud-speakers, amplifiers and even the artists.

No one can deny that the sound reproduction capabilities of the Compact Disc, even when played back through quite ordinary home systems, include a clinical clarity and virtually total absence of inherent background noise revealing creaking chairs, pages being turned, heavy breathing on the part of performers and use of too many microphones placed too near the instruments. So special care should be exercised in these departments for future recordings.

However, some critics have been almost paranoid in insisting that all

CD disks must be made from digital masters; that new digital microphones and digital mixing consoles must be developed; and that the astounding dynamic range of CD means that we should all replace our present amplifiers and loud-speakers with more powerful models, etc., etc.

What follows is a summary of replies to questions on these lines put to a number of PolyGram executives and engineers. Since the proof is in the pudding, it is worth noting that the public reaction to Compact Discs has been almost totally favorable. As Hans Gout, PolyGram CD coordinator in Baarn, Holland puts it: "Most CD consumers have been within our target group, aged 25-plus with above average income and hi-fi systems, and they've been generally very pleased with our initial repertoire and sound quality."

"A few critics have disliked the repertoire, having failed to appreciate our target audience base, and have not liked the sound quality on some disks. We are naturally doing all we can to produce more consistently high quality, but there are no special instructions going out to studio producers."

Peter Burkowitz, just retiring as head of engineering at Hanover, reaffirms the producer's unique authority for the recordings he makes. "We regard the master tape as a legal document. It contains the performance set down in a special relationship between artist and producer. Our duty is to make a faithful 1:1 copy of that master recording to deliver to the consumers, and the Compact Disc enables us to do this more accurately than we could ever achieve with analog LPs."

"It's perhaps unfortunate that

some artists and producers have not realized in the past the extent to which freelance cutting shops in particular have modified their master tapes at the transfer-to-disk stage.

"Then, when they have come to us for custom pressing, our 1:1 transfers have revealed important shortcomings in their masters, sometimes caused by inferior monitoring or mixing facilities at the original studio."

In-house PolyGram producers for such labels as Philips, DG and Decca enjoy something of a privileged position since they have direct lines of communication with their colleagues in the mastering rooms at Eindhoven and the pressing factory at Hanover.

However, individual studios and labels anywhere in the world need be in no doubt as to how they should prepare and present their master tapes for custom pressing, either by PolyGram or CBS/Sony in Japan. The criteria are clearly set down in a widely circulated specification DAG 320, jointly prepared by Philips and Sony.

The master tape to be used at the critical laser-etched glass master-disk transfer stage has to be a digital one, and the cutting rooms have so far standardized on the Sony 3/4-inch U-matic tape format for this function. It is therefore, best to avoid a format conversion dubbing stage, if tapes are submitted in U-matic cassette form.

This also simplifies the correct super-imposition of a continuous time-code data which must occupy the first 30 seconds or so of the tape in synchronism with the program data. Sub-code generators to enable outside producers to include all this data on their master tapes are now becoming generally available.

In any case, as Francois Dierckx, head of Philips audio division at Eindhoven, says: "We have plenty of mastering capacity, though it must be admitted that our presses in Hanover are at full stretch to produce enough disks to satisfy the larger-than-expected demand for software worldwide, and we can handle custom tapes in any format."

Failing to have a U-matic cassette with full sub-coding data, the next best thing is a tape in any of the existing digital audio stereo tape formats having a reference time-code track. This must be accompanied by a full written specification of all the information to be added to the tape in the form of sub-codes such as start and finish times for all tracks, index times within tracks where desired, pause times, total duration, disk number (for imprinting on the actual disk) and so on.

Analog stereo tapes can also be accepted for custom pressing, though a digital transfer stage will then be mandatory since a time-code track will usually be absent.

The maximum music duration is specified as 60 minutes, though a few disks have already appeared which go a little beyond this. In fact, the CD format does allow for something more than 70 minutes and a few players have been built which raise the consumer's expectations by having timing scale displays calibrated up to 80 minutes (rather like the speedometer on a mini-bike reading up to 100 miles per hour).

Remembering that the Compact Disc track is recorded from the disk center out towards the edge, it

can be seen that any extension of playing time will push the track out towards the rim of the disk.

The record companies know that



Hans G. Gout, senior director, CD coordination, PolyGram, and a key figure in the development of the system worldwide.

they can record satisfactorily out towards the 80-minute radius but have decided to play safe initially with a 60-minute maximum because of possible variations in the abilities of different CD player design to cope with the warp-correction (automated playback laser refocusing) which might be needed at the periphery. In any case, it has made good commercial cataloging sense to keep CD issues to exact reproductions of LP disk titles and so the 60-minute limit easily covers most album durations.

Burkowitz is strongly critical of the way in which so many commentators have refused the terms "dynamic range" and "signal-to-noise ratio." The S/N ratio defines the difference in decibels between the highest signal level that a recording/playback system can handle without audible distortion and the level of residual system noise. This has been substantially improved in the CD medium, with an S/N ratio of around 90dB available, compared with a maximum of only about 65dB for the LP disk format.

Dynamic range, on the other hand, is the extent to which the music rises and falls in loudness as heard by a member of the live audience, or a listener at home. The CD improvement in S/N ratio is a great boon, but nothing has happened to change music itself. The dynamic range of a large symphony orchestra in the concert hall might extend to as much as 75dB and so needs occasional "tailoring" (compression) to fit on to an LP.

It is good that the engineers now have more freedom to let the musical dynamics have free rein. Yet they must use this extra freedom with discretion since it has been proved that most domestic listeners actually prefer some restriction of range, perhaps because of local noise levels or the need to consider the neighbors.

Peter Burkowitz feels that the clarity of reproduction in pianissimo passages was CD's principal feature and he enjoys, for example, the silence which follows the lifting of bows from the strings in a quiet part of the music.

Tony Griffiths, of Decca, agrees that the studio engineers are now obliged to be more vigilant than previously about low level background noises. Otherwise the editors, who tend to carry out their work at high listening levels, often find intrusive traffic rumble, dis-

(Continued on page CD-29)

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\$450 Tag Revives Hardware Demand

LOWER-PRICE PLAYER GRABS YOUNG PEOPLE WHERE THEY LISTEN

• Continued from page CD-6

ducing an appreciable number in the October-December, 1982, quarter, were Sony and Hitachi.

Consequently, there was a substantial shortage of players, with customers having to wait at least a month for delivery. Now supply has caught up with demand.

Hitachi has three models on the market: DAD-800, priced at \$650, on sale since May this year; DAD-1000 (\$775), marketed from October last year; and DAD-1000K (the initial letter for "karaoke," or singalong, a favorite domestic style of music in Japan), priced at \$810, and shipped from February this year to meet the astonishing build-up of demand in "karaoke" bars and homes.

Matsuo says that in outlying Japanese cities and townships dealers frequently complained of a shortage of CD software. As a result, the dealers became flexible and adaptable in helping meet consumer needs. Many sent in lists of CD titles

requested by hardware buyers to Hitachi offices in the major cities, and Hitachi handled the purchase and transport of the software. It all helped clinch hardware sales, observes Matsuo.

Hitachi also feeds hardware demand by printing up 50,000 copies of the complete lists of CD titles, domestically pressed and imported, available at the end of each month and distributes the brochures to dealers, stores and customers.

The Hitachi hardware lines are being sold through 10,000 chain stores as well as supermarkets and big stores in Tokyo's famed Akihabara area where the discount stores have become known worldwide.

At most levels of the CD trade, the Matsushita announcement of a \$450 model has revived demand. Hardware generally in Japan came down a little in price during the March-May period this year as compared with the retail tags for the first five months of national CD action.

Koichi Ozaki, Matsushita promotion man, says: "We're convinced other firms will follow our initiative and that means a real chance of getting younger buyers interested in the system. Most CD players so far have been bought by the 30 and 40-year-olds."

Matsushita's previous model, selling at roughly \$775, had a production run of around 1,000 units a month. But once the low-price model is established following its Aug. 20 launch, then after the SL-P8 (\$615) which is unveiled late September, Matsushita is upping its hardware production output to some 25,000 units monthly. But Ozaki says candidly: "Even we didn't expect to come up with such a low-priced unit in such a short time after the sale of the first models."

Toshiba in Japan is producing some 5,000 units monthly of its XR-290 player, priced at roughly \$920 and a popular-price model, slightly smaller in size, is set for sale from Oct. 16. Though the final price has not been settled, it will probably be around the \$575 mark. But Toshiba eventually intends to increase production to 10,000-15,000 units a month "depending on demand growth."

Says Toshiba executive Toshitaka Imami: "Our belief is that demand will become evenly split between those demanding sophisticated CD players with various 'extras' and those after simpler, lower-priced units."

Toshiba is selling hardware through its 10,000 chain-store outlets, especially those strong in audio equipment, as

well as in the Akihabara discount houses.

There are currently more than 20 models on the market, emanating from 16 companies. Apart from those named—Sony, Hitachi, Matsushita, Toshiba, Columbia—are Akai, Onkyo, Yamaha, Trio-Kenwood, Technics, Pioneer, Victor, Marantz, Aiwa, NES, Sharp and Sanyo.

Victor (JVC) started production of CD players in mid-November 1982, and is presently producing 3,000 units a month. The company says there's no intention of increasing CD production because it is set to concentrate more on the VHD videodisk system.

Although none of the makers in Japan is divulging precise production figures, they've drawn up estimates for total production for 1983 which range from 300,000 to 400,000 expecting 1984 production to jump over 550,000-600,000, and then break the one million mark in 1985.

But there's uniform agreement among hardware manufacturers that eventual production demands will be influenced by the number of CD titles available. The more titles there are, the more people will opt for investment in hardware at both sophisticated and low-price levels.

LEO BOUDEWIJNS, managing director of NVPI, the Dutch national IFPI group

"The Compact Disc is the best thing that has happened to music lovers all over the world since the invention of the long-play record. It means a gigantic step forward as far as the reproduction of music is concerned. It finally abolishes all surface noise and it has created a continuous factory-fresh sound quality."

"It's good that so many record companies are making their best recordings available for CD reproduction. The way to convince music lovers is to be able to tell them that everything, but everything, will be available in the new medium. And in the future that won't only be digital recorded music, but also those good old monos and worse. I don't think it matters that some of the natural advantages of CD will get lost in that process. There will be more than enough profit left."

"As far as the black disk is concerned, a colleague pointed out to me that at present there are roughly 1,000 titles on Compact Disc, whereas in the Netherlands alone there are 50,000 titles available on traditional LPs. So, the king is not dead, but long live the prince!"



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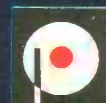
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HARDWARE/SOFTWARE PRICING LOOMS AS KEY TO UNLOCKING U.S. MARKET PENETRATION

• Continued from page CD-11

wonder then that software was shipped to an initial retail universe of only some 200 to 250 stores in key major markets, although others still managed to acquire product through a variety of ad hoc methods.

The early entry of such labels as Telarc, Denon and, to a more modest extent, Delos and RealTime diverted quantities of software to hardware accounts that traditionally handled audiophile recordings. There, they were comfortably accompanied by CD players, not always present in conventional record and tape stores.

The industry realized early on that an effective market launch of the new configuration could only succeed if players and software complemented each other in the field. And while the "chicken or the egg" syndrome still nettles hardware and software marketers, there are indications that the effort to at least make one segment of the industry aware of the presence, at retail, of the other, is paying off.

Central to this cooperative effort was, and remains, the Compact Disc Group, an organization composed of manufacturers of both players and disks, with the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers as supporting entities.

In addition to providing a forum for the exchange of information, and to facilitate the cross-marketing of players and disks, the CD Group has also undertaken to educate the public about the technology and serve as an industrywide promotional source. A major accomplishment is the publication of a CD catalog, listing all the software available at retail. The second edition of the catalog, issued last month, carried about 450 titles by 16 labels with product in the marketplace now, or scheduled by the end of the year.

At the most recent tally, there were 13 labels and 16 hardware manufacturers affiliated with the CD Group. Support for its activities comes from dues of \$2,500 per affiliate, except for some small labels which pay \$1,000.

By late September, there were signs that the early voracious demand for CD software had slowed to a more realistic level. Buyers were becoming more selective and, at least in some territories, the availability of software became gener-

ous when compared to the sell-through of hardware.

One effect was the relaxation of allocation strictures. Product began showing up in stores that were not among the key accounts serviced originally. And RCA Records announced that it would sell to any of its accounts when its first CD release goes out to the trade this month. There were also cracks developing in the prepack requirement. WEA junked it with its second release, and other labels were making it easier to order individual titles.

At retail, there was an attempt by the majors to provide compatible enhanced packaging for CDs that would stimulate open display while inhibiting pilferage. The 6 by 12-inch format was thought most suitable and made standard by CBS, PolyGram and WEA. But not all dealers went along, and it was not unusual to see some scrapping the larger containers to position the disks behind counters or in other secure locations.

Packaging for the CDs is still a topic for discussion among dealers, and manufacturers are expected to probe retailer desires at industry meetings and in one-on-one discussions.

On the pricing front, labels with only minor exception opted to let the retail price float without reference to a suggested list. Basic dealer price hovered about \$12.50 per disk, in some cases less for pop product, but already in September, Denon, for one, was giving discounts on quantity purchases that brought the dealer price down to about \$10.80.

In the spring, dealers were asking and receiving up to \$24 per CD for any stock they could muster. By September, it was rare to see any offered at more than \$18.95, and there were some retailers who were advertising product at \$16.98.

Price, both for software and hardware, seems the key to unlocking accelerated market penetration. On the player front, trade observers see promise in the announcements of second generation equipment that would bring the cost down, in some cases, to about \$700, as compared to the \$900 to \$1,000 average for introductory units. The market impact of the anticipated entry into the field by Sears with a player built for it by Sanyo and designed to retail in the area of \$500 was expected to be of major significance.

While new deluxe models of some players showed price increases, (Sony's CDP 701ES at a \$1,500 list is an example) the pressure was undeniably for more economical choices to broaden consumer acceptance.

As marketing approaches unfold and react to the realities of field experience, they occur against the unbridled enthusiasm of those promoting the new technology. If some peg its development to a more moderate pace than more uncritical protagonists, there seems to be little disagreement among U.S. label chiefs that CD is the recorded disk medium of the future.

Market projections over the short haul vary, as might be expected. Emiel Petrone, CD coordinator for PolyGram sees 1.5 million to 2 million CDs as the cumulative industry shipment to the U.S. market by the end of 1983, with the number tripling next year. He puts the player total for this year at 70,000 to 100,000, with up to 300,000 put out for sale in 1984.

Bob Heiblim, Denon marketing executive, shows more caution and places the player penetration this year at about 35,000 units. He predicts, though, that the pace will increase as prices drop and expects that price adjustments will become evident within a few months.

Price reductions are also seen in the offing by Michael Schulhof, of the Sony Corp. of America, who feels, as well, that labels should now be devoting more attention to recording in digital, particularly on the pop side of the business. He expects that more multi-track digital tape recorders will become studio fixtures and that pop artists and producers will begin to demand use of the technology.

Schulhof considers that the CD introduction in the States "is very much on schedule." More product is becoming available, he notes, and by the middle of next year when the new CBS/Sony CD plant begins operation in Terre Haute, Ind., better software fill should hasten consumer acceptance.

That plant will be operated by the Digital Audio Disc Corp., a joint creation of CBS' and Sony's. The investment is said to be in the area of \$23 million, and the capacity geared for is reported in excess of one million CDs a month.

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C37-7001 BEETHOVEN SYMPHONY NO. 5 in C Minor, Op. 67
Otmar SUITNER conducting
STAATSKAPPELLE BERLIN



38C37-7026 HANDEL TRIO SONATAS
Heinz HOLLIGER, oboe



C37-7003 MOZART STRING QUARTET
NO. 17 in B Flat Major, KV 458 "HUNTING"
NO. 15 in D Minor, KV 421
SMETANA QUARTET



C37-7004 DIE GROSSE SILBERMANNORGEL
DES DOMES ZU FRIEBERG
J.S. BACH
Hans OTTO, organ



38C37-7011 BEETHOVEN: SYMPHONY NO. 3
"EROLCA" in E Flat Major, Op. 55
Otmar SUITNER conducting
STAATSKAPPELLE BERLIN



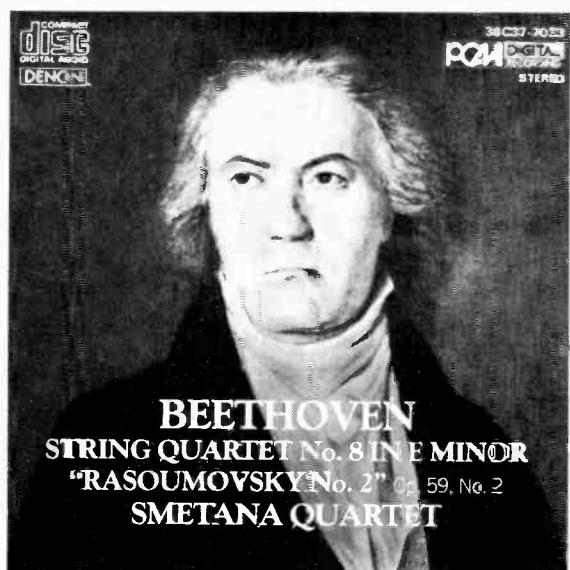
38C37-7013 ANTONIO VIVALDI: THE FOUR SEASONS
Gunars LARSENS violin
Rudolf BAUMGARTNER: direction
FESTIVAL STRINGS LUCERNE

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Otmar SUITNER conducting
STAATSKAPPELLE BERLIN



38C37-7033 BEETHOVEN STRING QUARTET NO. 8
in E Minor, Op. 59, NO. 2
RASOUMOVSKY NO. 2
SMETANA QUARTET

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WORLD STANDARD

• Continued from page CD-5

have to come down and more partners found to join in the manufacturing process.

At present on the software side, PolyGram's Hanover factory is putting out six million units this year, and double that the next, while in Japan, CBS-Sony, Matsushita, Nippon-Columbia and Toshiba-EMI also have factories on stream. Sanyo, meanwhile, has a pilot scheme in operation.

In the U.S., the CBS-Sony factory in Indiana is due to begin produc-

tion by the end of 1984, while in Britain two companies, Forward Technology and Nimbus, have announced they too will invest in Compact Disc pressing.

Jan Timmer, PolyGram president, said in a Billboard interview (June 11, 1983) that, ideally, 10 factories of the size of the Hanover plant were needed to meet worldwide demand, which he puts at 150 million units by 1986.

And to achieve that would require an investment of \$250 million, he forecasts.



Dr. Hermann Franz, PolyGram executive vice president since November 1979.

SONY

• Continued from page CD-20

control display signal and an identification signal that can include up to 30 alphabetical or numerical characters."

Ohga recently went on a fact-finding and promotional trek of Europe. He says, with evident satisfaction: "There is widespread interest among dealers in CD players, and the sales of software are uniformly good. In fact, the dealers and industry as a whole in Europe seem even more optimistic than we are in Japan about the future of the Compact Disc." **SHIG FUJITA**

ELECTRO

• Continued from page CD-15

cally tracking objective lens system.

At the end of recording, the disk is automatically returned to its cartridge and passes to the developing stage.

Here, exposed areas on the disk are etched away. During this part of the operation, light from a laser beam projected through the disk, is diffracted by the developing pits. This is continuously monitored until the right pit geometry is achieved, when the process automatically stops. Then the disk is cleaned and spin dried.

Next comes the evaporation stage, where the disk gets a microthin silver coating. This enables electrical inspection, using the master player system. And now the disk master is ready for matrixing and replication.

Philips Electro-Acoustics Division (ELA) is set to assist any companies wanting to set up their own CD mastering facilities. The section provides ready advice on the type and scope of equipment needed, plus the kind of space and accommodation required. On top come the services of full installation, commissioning, maintenance and staff training.

PETER JONES

RECORDING

• Continued from page CD-22

tant police sirens, air conditions or other intrusions which has been missed during the recording sessions. The fact that the recording gear at many locations has to be set up in acoustically unsatisfactory back rooms or vestries does not help.

At the loud end of the dynamic range, however, Tony Griffiths feels that the latest digital master recorders give the engineers much more security than in the past. Analog taperecorders introduced progressive distortion at high levels and so a certain amount of "headroom" has to be allowed. With digital recorders, though peaks "over the top" could be disastrous, the accuracy of the level meters is so great that experienced engineers can work to within a few dB of maximum level and ensure faithful recording of dynamics overall.

As for the vexed question of microphone techniques, Griffiths feels that extra clarity of CD may often indeed make a more intimate sound than the same balance when heard on LP. A move towards a more open microphone technique might therefore become desirable, though such changes would be minimal.

Much more important is a con-

tinued realization of the need to reproduce in the home not the true concert hall sound, which could not be properly accommodated, but the best possible illusion of the concert hall in the modifying circumstances of a small room, fixed loudspeakers and a generally scaled-down loudness level.

Peter Burkowitz sums up: "The weakest link in the technical chain is now the performance in the studio and the way in which it is picked up and converted into a recorded signal. This is almost a philosophical question, requiring an inspiring and tasteful transition."

Whether this is best achieved with just one pair of microphones to please the purists, or a large number of microphones to give more flexible sound processing to please the mass of consumers has still to be established. But all PolyGram spokesmen are excited by the new opportunity that the CD launch has given them to "learn as we go."

Careful analysis of the sales figures for each title is uncovering the best-sellers and giving clear pointers for future repertoire planning and the recording technique most likely to please purists and average consumers alike.

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RCA RED SEAL
"LA CAGE AUX FOLLES"
T. SHEPARD, PRODUCER
"PRICE-HORNE IN CONCERT AT THE MET"
JAY DAVID SAKS, PRODUCER

CBS
BOB DYLAN
"INFIDEL"

TEO PRODUCTIONS
CURIEL-KLUGH
TEO MACERO, PRODUCER

SMITHSONIAN INSTITUTION
"NAUGHTY MARIETTA"
TOM FROST, PRODUCER
LIBRARY OF CONGRESS CHAMBER PLAYERS
MAX WILCOX, PRODUCER

TELEvisa
LEINSDORF, N.Y. PHILARMONIC
"STRAVINSKY" MENUHIN
ANDREW KAZDIN, PRODUCER

ANGEL-CAPITOL-EMI
S. GRUBB, PRODUCER
PREVIN, PHILADELPHIA ORCH., "STRAUSS"
OZAWA, BOSTON SYMPHONY ORCH., "FIREBIRD"
ORMANDY-MUTI, PHILADELPHIA ORCH. "FRANCK"
ORMANDY, PHILADELPHIA ORCH., "LISZT"

SINE QUA NON
G. SQUIRES, PRODUCER
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GIELEN, CINCINNATI SYMPHONY
KATHLEEN BATTLE "ALBAN BERG: LULU SUITE"
SCHWARZ, L.A. CHAMBER ORCH.
"STRAUSS DUET CONCERTINO"
"D'ORAK"
LEINSDORF, BOSTON SYMPHONY
CHAMBER PLAYERS
"SCHUBERT OCTET OPUS 166"

ERIC SALZMAN, PRODUCER
WESTERN WIND "XMAS CAFOLS"
KIPNIS "VIRTUOSI"

CD-30 **TIMMER ON CD**

• Continued from page CD-13

Timmer also finds great encouragement in the fact that the retail trade in Japan, Europe and America has been "totally supportive" of CD. "I think it is now beginning to dawn on people that we are not dealing with just another hi-fi fad. We have in the Compact Disc system something which is really going to change the music industry forever."

Timmer says that consumer and dealer reaction, hardware and software sales figures, and the fact that some hardware manufacturers have recently announced substantial reductions in player prices, all point to the likelihood that CD will establish itself in the mass market much faster than even its most dedicated supporters believed. If this is so, is not the software shortfall going to be further exacerbated?

"I am not pessimistic on this score," Timmer says. "I think we can live with the problem of low supplies and high demand through 1984. By then, as I have said, more production facilities will be coming on stream and in 1985 I think we will see software supplies keeping pace with hardware

penetration.

"So far, 1983 has not been as problematic as I feared, but I expect 1984 will be tougher—there could be substantial supply problems. And it is ironic that software companies may be pointing the finger at PolyGram and saying, 'Hell, they can't deliver.' I guess this is the price we must pay for pioneering the system—but the software companies have the solution in their own hands."

Timmer does not believe that, during the developing years of the CD market, the pressure on limited software resources will cause consumers to defer purchase of a CD player and thus create a "worst of all possible worlds" situation between the devil of the black disk and the deep blue CD. He believes that the best salesman for CD is the system itself and, as more players are acquired and people demonstrate the system to their friends, accelerating demand will be generated.

"Once someone has CD in the living room—and, for me, this is still the best environment in which to hear the system—then he will be demonstrating it to his friends. For every buyer there will be 10 to 15

people who will hear CD and want to buy their own system. We have still to come across the first customer who doesn't want CD after having heard it."

Developments on the hardware side, Timmer predicts, will be equally dramatic. "Player prices will come tumbling down and there will be more and more sophisticated machines with random search, remote control and so on. Just as there was a consumer explosion with video recorders, so there can be a consumer explosion with CD players—the highly competitive hardware industry is already gearing up for this. And if we, the software producers, can better master the process of producing disks, then cost prices can come down in that area as well."

Timmer says that in three years he expects to see Compact Discs accounting for 20% of LP sales; he predicts parity between LP and CD by 1989 and obliteration of the black LP four years later. And he argues that the in-car CD player—prototypes of which were shown at last month's Berlin radio and tv exhibition—will be a further boost to the CD's chances of becoming the universal, the unique, sound carrier.

"The in-car CD player will take away at least one major reason for people to transfer their records to

blank cassettes," he says.

Suggestions that the advent of the digital cassette might seriously hamper the chances of CD becoming a mass market commodity do not impress Jan Timmer. He believes that commercialization of digital tape is still a number of years away, that player features such as random access are much harder to achieve with cassette, that the aesthetic appeal of a cassette is poor compared with that of the Compact Disc, and that digital cassettes will be highly expensive and will remain so for many years after their introduction.

"I would be the first to agree that you cannot stop technological progress," Timmer says, "and no doubt digital cassettes will eventually come onto the market. But as a music industry man, I would argue that the industry must seriously consider whether a speedy introduction of digital cassettes is in its best interests. If the industry makes so much fuss today about the hazards of home taping, then it should recognize that those hazards will certainly not be reduced by the advent of digital cassettes. On the contrary."

The only discernible crack in the otherwise unflawed edifice of serenity, which Timmer has assiduously erected in the cause of the Compact Disc, has been caused by

the confusion—some say willful confusion—over the application of the terms "analog" and "digital." Timmer accepts that the industry has been very much at fault in not adopting a standard system of indicating which Compact Discs come from digital master tapes and which from analog originals. He also agrees that the term "digitally mastered" on a CD is nonsense because it is not possible to produce a Compact Disc which is not digitally mastered.

"As a believer in simple solutions, my preference would have been to put nothing on the inlay cards and leave it to the listener to judge the quality for himself. But this does not seem to be acceptable. So the next step would be to indicate digitally recorded Compact Discs but to have no indication on the inlay card at all when the CD comes from an analog master."

"Alternatively, we could have one symbol for digital and one for analog universally used throughout the industry. But let us not create the impression that if a record is described as digital, it is, of necessity, better than an analog recording. After all, there are superb analog recordings which sound excellent on CD, and there are some lousy digital recordings. In any event, I certainly think that the term 'digitally mastered' should be eliminated."

It is, of course, the daunting question of transferring the enormous back catalog of mostly analog LPs to Compact Disc which has been seen by many critics as one of the most massive stumbling blocks impeding the progress of the CD system toward universal adoption.

Timmer sees this prospect not as a problem but as a "vast opportunity." He says: "There are thousands of beautiful analog recordings which could be transferred to CD. The music industry has not even begun to explore this opportunity—and not so long ago a leading record company declared that it would only release product on CD which was digitally recorded. I think that is a terrible error. It is not in the music industry's interests to limit its CD releases to digital only. Certainly, releases should be restricted to high quality recordings—but that does not mean rejecting all analog material. Even less than perfect analog recordings could profitably be transferred to CD if they are of important historical or artistic interest—after all, the quality will never deteriorate and the CD will sound the same three decades from now."

Timmer discounts widely expressed fears that massive implantation of the CD system could result in wholesale attrition of "black catalog" once his predicted parity landmark (1989) has been passed.

"Even in the present situation," he says, "we must ask ourselves, when we talk about active back catalog, how much of that repertoire is more than 10 years old. I think the amount is insignificant. Catalog exploitation usually involves product less than 10 years old. By 1989 there will be a good back catalog of Compact Discs available—and by 1993 it will be very substantial indeed. And the advantage is that the masters will be of excellent quality—because the CD is, in effect, a master. With tapes there is always the problem that, after a certain period of time, they can deteriorate."

The overriding factor which will determine just how close to the mark Timmer's robustly confident predictions are, will be the Compact Disc's performance in the U.S. market. In the face of this major, crucial challenge, Timmer's hearty optimism shows no signs of fraying

(Continued on page CD-32)

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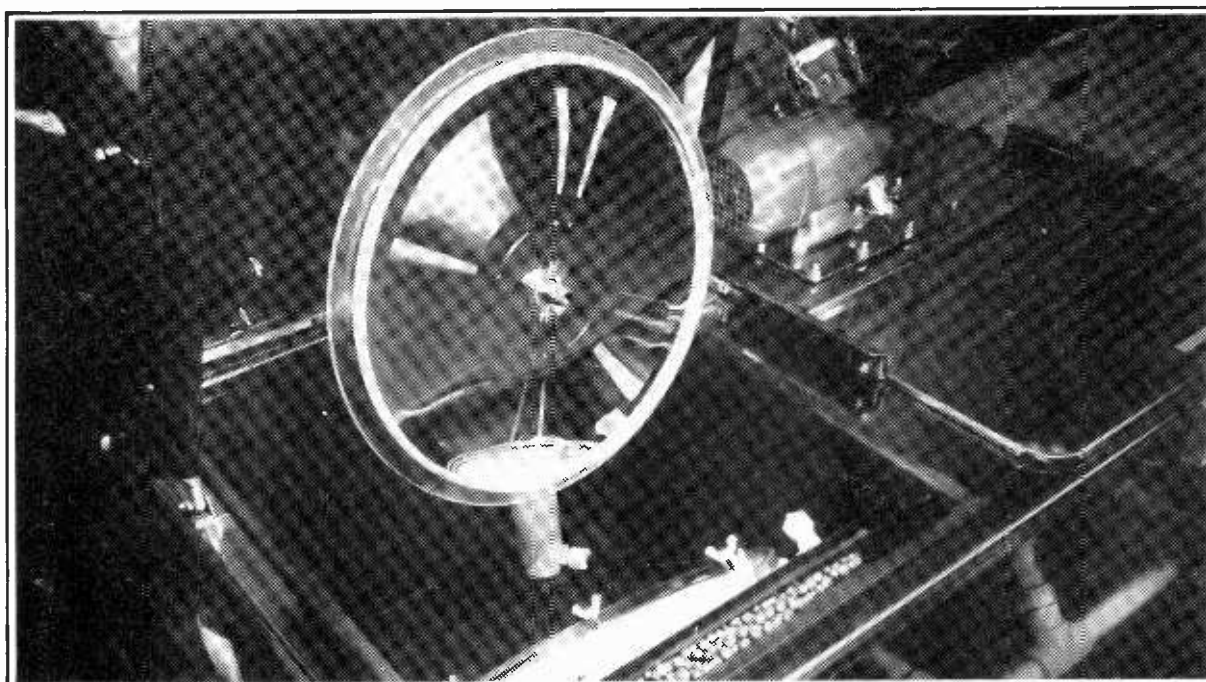
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By 1957 the reputation of Europa Film's electroforming process had spread rapidly, and it wasn't long before the demand for similar equipment available for purchase prompted EFP to commence manufacturing for world-wide distribution.

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TIMMER ON CD

• Continued from page CD-30

The overriding factor which will determine just how close to the mark Timmer's robustly confident predictions are, will be the Compact Disc's performance in the U.S. market.

"I am very happy about the American response. Our launch date in the U.S. was certainly not optimal and I would have preferred to leave it a little later, build up more stock and effect the introduction on a wider scale. However, competitive considerations prevented us delaying. With limited availability of hardware and software, you necessarily run the risk

that disappointed people start to complain that they can't get the system, and this can have a negative effect. But, in fact, the reactions of the public, the press and the retail trade have been tremendously positive. That gives us great confidence that CD is really going to happen—is happening—in the States.

"Of course there have been some people trying to discredit the system but they invariably finish up discrediting themselves. It is very often forgotten by these people that some of the world's most famous conductors, musicians and singers-performing artists who

have the most exacting standards when it comes to recordings are full of praise for CD. There is no leading artist who has said negative things about the Compact Disc.

"It really is a prestige product—but not an elitist one. And it is amazing to consider that a product which only existed on paper a couple of years ago is now mass-produced to incredible quality standards. Hanover has already produced more than three million units. That has to be seen as a fantastic achievement. Watch for more fantastic achievements to come!"

A GLOBAL SURVEY

• Continued from page CD-16

Akihabara area, internationally known for discount sales of audio/video equipment, have all hardware lines in stock.

Ishimaru, which is housed in four six-story buildings, has CD sections in two of them with all available models on display. List prices are displayed, ranging from roughly \$650 to \$1,000, but the price at which one actually buys CD hardware in Akihabara depends on negotiating or plain haggling skills.

Says Takeo Sasaki, who heads up Ishimaru's video and CD division: "Supply caught up with demand in February-March this year and now there's no waiting time for any model."

Sasaki says that virtually all CD players ("around 99%") are bought by men, most in their 30s or 40s. The Ishimaru firm set up separate CD displays immediately the hardware lines went on sale in October, 1982. **SHIG FUJITA**

U.K.

British sales of CD hardware and software are higher than predictions proffered at the system's glittering launch in London on March 1 this year. Now most market researchers are putting the projected totals at year-end at around 20,000 players and 350,000 disks.

This is an environment where the player can cost between £675 and £1,800, while the software rounds off at an average £15 a unit retail.

While Philips, Sony and PolyGram still lead the field in all sectors of this fledgling industry which they invented and developed, British participation has already made its mark and will do so even more in the next nine months.

The world-famed valve (and now electronics) pioneer Mallard has contributed circuitry to the Philips players, while between now and next August four pressing companies will have entered the CD production field, two of them (Nimbus Records and Forward Technology) due on stream very early in the New Year, making them the first "Europeans" after PolyGram in Hanover, West Germany.

And the two others, Standard Pressing and PR Records, have announced firm commitments to the CD system.

Mike Lee, general manager of the classical music-dominated Nimbus Records, insists: "PolyGram and Sony are delighted that newcomers, and all four are fully British-owned, are entering the field, as it takes some of the production pressure off them in these early days."

PolyGram's commercial director Clive Swan admits there have been bottlenecks after the hectic initial period of CD development, both in hardware and software, but he says most had eased off by mid-

summer. But the time through to the end of the year will be crucial, he says, for the system to achieve the full public seal of approval after such an auspicious start.

He's optimistic, hoping that by the end of October, at least 25 titles will have achieved sales of more than 1,000 units, headed by such as Dire Straits' "Love On Fire," the "Chariots Of Fire" soundtrack and Vivaldi's "Four Seasons" in a marketplace with a 70-30 lead by classical music over non-classical.

"But," says Swan, "by late summer, the trend seemed already to be shifting towards non-classical product."

The specifics of the British market were highlighted by PolyGram's launch, which saw between 200-300 hand-picked dealers designated to sell the system to the public but all of them with a large stock range. The first packs were heavily-biased towards the classical big-spending side of the market. Swan reports that after six months only "very few" of these launch dealers have dropped out.

After early shortages of hardware, there are now about a dozen manufacturers well-placed in the U.K., headed by Philips and Sony, followed closely by Marantz, Hitachi, Pioneer, JVC and other Japanese giants.

On the software front, rock artists clamor to get in on what they widely regard as an "elite system" and most British record companies are answering the call.

Apart from the PolyGram group of companies, others with a major CD software investment in the British market are CBS, RCA, WEA and Arista, then independents including Virgin, Chrysalis, Denon, Vertigo, DJM, Charisma, Nimbus, Argo, Chandos, Erato. Then, to complete the picture, the marketplace awaits the impact of the 10-title launch from EMI and the entry into the field by Telarc.

It's significant in putting finishing brush strokes to the British CD picture that Mike Lee, of Nimbus, says the CD mastering and replication sector hopes EMI will join in in Britain to further satisfy continuing software demand. As evidence of that demand, he says that Nimbus alone is projecting an annual five million unit production by 1986, a goodly proportion of this in the high-quality classical field.

And it's borne out by various British market researching firms showing that some CD hardware purchasers have been buying as many as 30 disks initially, the average now levelling out at the 12-16 mark. **MICHAEL WAY**

W. GERMANY

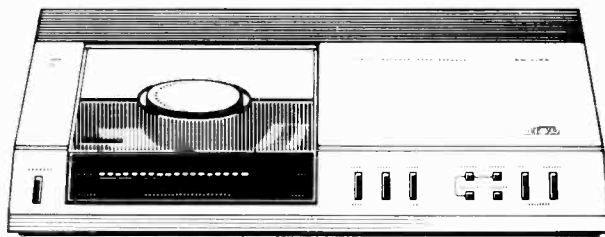
Some seven months after the official market launch, the Compact Disc bandwagon in West Germany is rolling ahead on schedule. Initial

(Continued on page CD-34)

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CD AROUND THE WORLD

• Continued from page CD-32

demand drained dealers of both hardware and software. And following the summer vacation lull, the Compact Disc burst back into prominence via its omnipresence at the September nine-day Berlin Audio/Video Fair.

The March introduction, well-orchestrated by Philips, Sony and PolyGram, was accompanied by enthusiastic trade and mass media coverage. Audio magazine wrote of "a new dimension in sound," while Stereo called the CD "an important milestone in the history of recordings." And hi fi freaks scrambled for the first players.

Much greater than expected demand, coupled with limited initial shipments from Japan and quality control problems at PolyGram in Hanover, led to shortages. However, the developers confidently predicted a "second surge" in early September at the Berlin fair.

In Berlin, the last remaining major hardware holdouts, such as Grundig and JVC, debuted their CD players, while several Japanese manufacturers promised to trim retail prices later this year to around \$500, as against the current retail average of \$800.

Thus, the initial developer "optimistic target" of 80,000-100,000 CD players to be sold in Germany in 1983 seems realistic. By 1985, the leading dealer chain Interfunk expects at least 200,000 players will be sold annually in Germany.

Software to feed the players is also again moving briskly, following a slow summer sales period. PolyGram's Wolfgang Munczinski re-

ports that in the first three months of ownership, market research shows the average CD enthusiast purchases 15 disks, each retailing for about \$14.

Even more software could probably have been sold had more titles been available, especially in the pop sector. As of mid-August, about 320 albums, including only two of the top 30 bestsellers, were available on CD in Germany. Inter-cord Records pushed back its launch until early next year because PolyGram couldn't offer capacity, while Ariola complained that it couldn't find a CD manufacturer for its current LP hits.

PolyGram's Munczinski explains that when originally offered capacity one year ago, most German la-

bels were reluctant to make a major commitment and PolyGram made its manufacturing plans accordingly. This year, EMI and WEA have snapped up all remaining capacity. The EMI European launch, with PolyGram-produced product, is set for late October. But the Hanover plant is being expanded continually and should be able to meet demand by next year.

Despite capacity complaints, most industry executives remain bullish on CD. "I'm a strong believer in it," says Friedel Schmidt, Ariola managing director. "Not that it will come of age in the next few months."

But he insists: "This system will become fully established in a few years."

The man with the most CD marketing experience in Germany,

Frieder Haeusser, of DG/Polydor, is even more optimistic. "This new medium has already given new impulse to music sales. We believe it has already had a noticeable impact on overall market shares and sales." And RCA, Phonogram and WEA also paint a positive sales picture after the first few months of CD action.

Jochen Leuschner, CBS executive, says he can't point to a significant sales impact "because we're still dealing in small unit numbers." He doesn't expect real improvement until the Terre Haute plant begins production next year and like most non-PolyGram companies doesn't plan major marketing support for the Compact Disc until the supply situation improves.

Wilfried Jung, head of EMI Music's central European operations, calls the CD "modern technology we can hardly overlook but it's coming too early." He believes that although a digital compact cassette could make the CD obsolete in a few years, and the manufacturing process remains "problematic," EMI had to offer CDs to accommodate its artists.

In particular, it is the classical artist whose new release is most likely to appear on Compact Disc. Virtually all major new DG and Philips classical albums are available on CD. This fall, PolyGram issues its first eight multiple-CD complete opera sets.

Some classical labels, DG, RCA and Telarc among them, have restricted CD releases in Germany to digitally-mastered product, others market analog-mastered CDs without noting their non-digital ancestry.

Critic Franz Schoeler notes, however, that many analog recordings, such as Dire Straits' "Love Over Gold," sound especially vivid on Compact Disc while some digital recordings sound miserable in any medium, their deficiencies especially noticeable on CD.

The jazz, folk and disco offering remains extremely limited in Germany, as are the German-language CDs. PolyGram is concentrating on product which can be mass-marketed internationally, although two German tv-merchandised sampler albums have been issued by Polystar.

One area which could prove especially interesting for CD is the disco, but very few German discotheques have CD players and none are being serviced with CDs by major record companies.

Germany's state-chartered radio stations, characteristically staid and non-competitive, have not begun regular CD broadcasting. Some experimentation has been conducted in Hamburg and Munich which could lead to a major advantage of the CD over the LP or single: a CD player, connected to a computer, can give detailed airplay title information, suitable for performance royalty breakdowns or airplay displays. **JIM SAMPSON**

CREDITS

International: International Editorial Director, Mike Hennessey; International Editor, Peter Jones; *U.S.:* Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Interior layout, Kim Bucknam; Cover, J. Daniel Chapman.



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Things Are Different At Preferred Sound

By ETHLIE ANN VARE

LOS ANGELES—Scott Borden says that if he had it to do all over again, he'd run for President before opening a recording studio; there's a better chance of success. Preferred Sound is starting to do pretty well in its suburban San Fernando Valley setting, booking studio time for such artists as Christine McVie, Pure Prairie League, David Soul, Amanda McBroom, Jackie DeShannon and Elvin Bishop. But, getting to that point wasn't easy.

Borden, 31, decided in 1980 to build a nice little 16-track studio in his garage for \$30,000. By the time Preferred Sound opened in April, 1981, Borden was into a 24-track facility that cost \$300,000; his parents had moved in with him as partners; he had hocked his cars and antique jukebox collection; and three rooms had been added onto the house, to the dismay of the Woodland Hills building department.

Now Borden is about to be propelled onto a new plateau in the business because he discovered an 1860 Bösendorfer grand piano for sale. It will be only the second Bösendorfer available in a Los Angeles recording studio.

Preferred Sound is different from the usual sound facility. How many recording studios come complete with a sweet 60-year-old lady who brings nuts and raisins to the band? The senior Bordens put the money they were going to spend on a house into their son's studio, so now they live and work there by necessity. "My mom was sitting in the living room having breakfast with Mick Fleetwood," says Borden. "She had no idea who he was. Now, every time I see Mick, he asks about my parents."

How many studios offer to rent out the entire living area of the studio owners—including backyard swimming pool and barbeque—as well as the recording equipment? For \$20,000 a month? And what do the Bordens do when an out-of-town rock band takes up residence in their home?

"For 20 grand," says Borden, "anything we want!"

For their money, the artists get a well-equipped 24-track studio. The main board is an Amek 2000 Series II console, transformerless, with four-band parametric EQ. The main 24-track tape is Otari's MTR90, and there are Scully and Studer two-tracks in use. Other equipment includes Lexicon 200 digital reverb, Eventide harmonizer and flanger, and Kexep noise gates.

"We don't use Dolby here," says Borden. "It's much better, I think, if you can avoid that kind of noise reduction. This room sounds more digital than most rooms, and people say it's a very comfortable room to work in for long periods of time."

And then there is the magical piano, the hand-made and hand-restored antique Bösendorfer. Borden expects to get a number of bookings based solely on the piano, which will be unveiled later this month. He found the instrument through a newspaper ad.

"It was placed by an old, old lady who had been a French opera star in the 1930s," says Borden. "She had bought it in a castle in France. It has an incredible richness; not only is it made of 120-year-old wood, but the wood was aged before they ever constructed it. Even the hammers are carved by hand."

Some pianists may want to play the Bösendorfer in the small vocal/drum room at Preferred, because it has an unusual brightness of sound. The room was built as an experiment in sound and angles: there is not one plane that is parallel to another in the space. The aural effect, due to an elimination of standing waves, is that of a much larger space and feeling of "aliveness."

"I would say that you get \$150-an-hour sound here for \$60 an hour," says Borden. "But of course I'm crazy about the place. I've got my soul in it. And I'm waiting—dying—for the day I turn on the radio and hear something that was done at Preferred."

Seminar Looks At Studio Design Issue

NEW YORK—The development of measurements for listeners' preferences in the sound of a room, and the importance of diffused sound in aural quality, were among key topics discussed at a seminar on recording studio design, held as part of the recent AES convention here. The meeting took the form of a precis/poster session where the attendees were able to meet with those presenting papers for individual discussion.

The session was kicked off by two invited papers: "Progress On Architectural Acoustics & Artificial Reverberation," by Manfred R. Schroeder of Gottigen Univ. in Germany and the Bell Laboratories; and "From Instrument To Ear In A Room: Direct Or Via Recording," by Arthur Benade of Case Western Reserve Univ.

Studio Chiefs Urged: Define Your Markets

By KIM FREEMAN

NEW YORK—A packed house of recording studio managers and engineers were urged by a group of industry experts at a seminar on the economics of operating a studio to carefully define their market—and, having done so, to concentrate their energies on its total development.

The seminar, sponsored by the AES as part of its 74th convention, featured 10 studio operators from the Society of Professional Audio Recording Studios (SPARS): Joe Tarsia, Sigma Sound; Mack Emerman, Criteria; Bob Liftin, Regent Sound; Chris Stone, the Record Plant; Guy Costa, Hitsville-Motown; Nick Collier, Alpha Audio; Murray Allen, Universal Studios; Jerry Barnes, United Western; Charles Bonanty, Soundworks; and Len Perlman, Editel.

Questions during the three-hour session ranged from problems with escalating competition in the studio business to how to avoid the commonplace problem of spilling coffee into expensive console systems.

First question from the floor was how to cope with prices being constantly undercut by competition. Joe Tarsia, owner of Sigma Sound in Philadelphia and New York, and Bob Liftin, of Regent Sound in New York, said they have implemented low-end rooms, segregating old and new equipment and adjusting the price accordingly.

With approximately 25% of over 200 studios in Los Angeles turning a profit, the town was termed a "city of angles." One operator there runs a separate low-overhead studio with no staff present until recording time is reserved through a night drop deposit window. One member of the audience had tapped the film scoring and jingle market as a means of staying afloat.

Mack Emerman, SPARS president and owner of Criteria in Miami, admitted to "lusting after the gorgeous equipment" at the exhibition, but stressed the need to access buying power and the real needs of both the studio and its clientele.

Chris Stone, owner of the Record Plant in Los Angeles, who jumped the gun three years ago with a digital multi-track console that "the artists wouldn't pay for at the time," said he has developed a formula for subsidizing forefront technology. "The rental fee should equal 1% of the cost until the equipment is paid for," at which point the equipment will most likely be standard, he said.

www.americanradiohistory.com

dbx Working On New Multitrack Processor

NEW YORK—Dbx Inc. is working closely with original equipment manufacturers of professional audio recorders to develop fixed-head, multitrack versions of its digital audio processor. Disclosure of this move by the Massachusetts-based firm was made at the recently-concluded AES convention here.

At present the dbx system, compounded predictive delta modulation, (CPDM), is being produced only for two-track recording on U-Matic, VHS or Beta videocassette recorders.

Company officials state that they had considered undertaking the development and manufacture of an entire system of both processing and transport, but that problems of cost,

competition, marketing and compatibility led them to take a collaborative route.

Dbx is tight-lipped about the OEMs with which it is working. But there is speculation in the industry that they could include such companies as 3M, Studer, Mitsubishi and even Sony, which are currently engaged in the development of PCM (pulse code modulation) digital systems.

Although the PCM's lead over dbx and CPDM in research, development and production may seem insurmountable, dbx does have one or two significant factors in its favor. The first is cost.

To date, most studios are taking a "wait and see" attitude towards digital, hoping that prices will eventually come down. Capitalizing on this, dbx assured an AES demonstration audience that it will ship the first production units of its model 700 Digital Audio Processor before the end of the year, and that the unit will sell for "under \$5,000, as advertised", a price dramatically lower than that of the comparable Sony 1610, for example.

In related developments, dbx has revealed that it has begun testing a prototype of a preview system for computer mastering of conventional disks, the price of which will be in line with that of the Model 700. No actual price or date for its commercial introduction was given. In addition to the conventional disk mastering system, dbx is also designing circuitry to convert CPDM code into PCM code for Compact Discs.

There remains some resistance to digital recording from artists, engineers and producers who, aside from concerns about expense, are wary of certain problems with PCM, in particular the aliasing or "brick wall" filters which detractors blame for what they allege to be unusual characteristics in high end transients. Dbx claims to have solved this problem with its alternate approach.

J. B. MOORE

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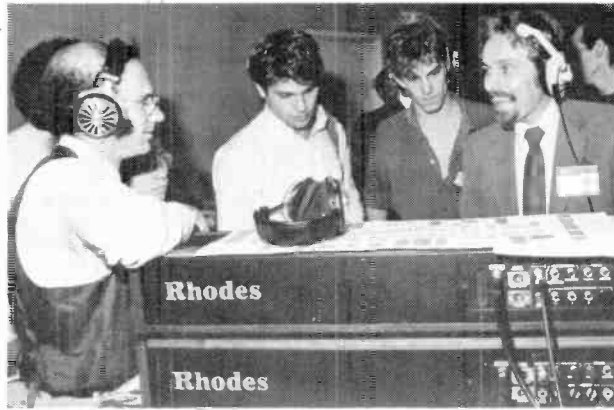
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Photo News



"This is how it's done," model seems to be telling interested audience as she demonstrates the loading of a high speed cassette tape duplicator.



Rhodes systems were a hit with the thousands of conventioners who threaded their way through the exhibit area during the five-day show.



There's a pause in the hectic pace as AES members stop at the Sennheiser booth to read and learn more about the firm's professional headphones.



MCIs Gregg Lamping, left at board, points out some of the more sophisticated features of a new MCI console to Douglas Weyrick of Criteria Recording Studios.



"Here's an interesting feature of this machine," Jack Becker of Ampex Magnetic Tape Division seems to be saying to Ben Rizzi, center, and Maxine Chrein of New York's Master Sound Productions.



Sony Professional Audio Products, featuring the firm's line of digital equipment, was one of the largest exhibitors.



Representatives of Dolby Labs were kept busy dispensing information and exchanging business cards with knowledge-hungry conventioners.



3M representatives were kept busy answering questions about their Scotch brand of audio and videotapes for professional applications.



Browsers are fascinated by the Otari line of high end professional mastering and duplicating equipment.



High speed tape duplicators were very much in evidence. Here a Heino Ilseman system is being demonstrated.



Frank Zappa gets a crash course in the functioning of high speed tape systems.



AKG, manufacturer of professional microphone systems, was encouraged by the high level of interest in its products.



Aphex Aural Exciter systems left listeners agape.



"And what's the function of this doohickey?" seems to be the question posed by these industry executives.



How's this for a set of space age drums?

Photos by
Chuck Pulin

Studio Track

By ERIN MORRIS

LOS ANGELES

At Fiddler Studio, Cheryl Lynn finishing self-produced LP, with Mark Howlett engineering. Barbra Streisand cutting with producer Phil Ramone at A&M Studio. Don Hahn is engineering, with assistance from Clyde Kaplan. Sergio Mendes working on self-produced project with engineer Bruce Swedien and assistant Benny Faccone. The Police cutting new tracks, with Paul McKenna engineering and Joe Borja seconding.

Aerie completing tracks at Monterey and Sound Image Studios with co-producers Lisa Jones and Marcia Dunsmore. Larry Rebhun is at the controls. EMI America artist David Lasley mixing new material for upcoming LP at Larrabee Sound, with producer Don Was and engineer Steve Hodge. Judy Clapp is assisting. The Reverend James Cleveland is producing a solo venture by Joe Ligon for Word. Randy Tominaga is at the console, with Sabrina Buchanek seconding.

"Weird Al" Yankovic recording his new album at Santa Monica Sound Recorders for Rock 'n Roll/Scotti Bros./CBS Records. Rick Derringer is producing, with Tony Papa behind the board.

At Sunset Sound Studios, Steve Recker mixing the Steve Recker Band's debut album, with Norm Kinney engineering. Paul Hanson engineered the recording of the tracks at Contour Studios in Marina Del Rey.

Jamie Danger cutting tracks with producer Leon Tsillis and engineer Rick Barcelona at Bijou Studio.

At Skip Saylor Recording, Dish cutting EP tracks with producer Davey Johnstone. Joe Castrodale mixing an EP by Egg Head. Producer Yves Dessca is recording an album by Phyllis Nelson. Jon Gass is engineering on all the above projects.

Studios Urged: Define Markets

• Continued from page 41

Describing classical reverberation time formulas as inadequate, Schroeder presented a new methodology for obtaining correct reverberation times.

Benade's presentation, built on earlier research by Schroeder, dealt with the importance of room ambience in creating a "generalized precedence effect" in which the human mind combines a set of reflections in processing the sound of an instrument.

Benade stressed the importance of reflected sound in the perception of an instrument's playing, noting that this requires a different miking technique in recording. "Close miking gives an irretrievable mess," he said.

The issue of miking instruments was explored further by Bruce Bartlett of Crown International, whose miking suggestions for classical music echoed Benade's contentions. Also presented was a paper on the use of boundary-layer-effect microphones in traditional stereo miking techniques by Mike Lamm of Houston's Dove and Note Recording.

Other papers explored such design elements as the architecture of control rooms for music monitoring, the theory and application of the Schroeder Quadratic-Residue Diffusor, and the design and construction of large-scale, multi-format radio broadcast studios, based on NBC's new facilities for WRC in Washington.

Also discussed were the potential of Surround Sound with new digital recording technologies, and the design principles for monitoring environments.

Two other papers—both presented by Skip Pizzi of National Public Radio—discussed stereo/monaural compatibility in music recording and a split-track recording technique for recording synchronized sound from two independent sources simultaneously, improving the audio in electronic news gathering.

ROB PATTERSON

engineering on all the above projects.

At Evergreen Recording Studios, solo artist Paul Trugman completing his next album with producer Taavi Mote. Mote is engineering, with assistance from Jim Behrendt.

Billy Burnette producing tracks on a band which includes Mick Fleetwood, Rick Vito, Steve Ross and John Harrin. Pat Burnette is behind the board, with Ken Gordon seconding. The Patterson Twins mixing their

upcoming single on Konkord, with Hense Powell producing and Bob Brown at the board.

NASHVILLE

Muscle Shoals producers Jerry Wexler and Barry Beckett are at Soundshop cutting tracks on Wham!U.K. from London. Mike Bradley is engineering. At Woodland Sound Studios, Merle Haggard finishing

overdubs for his next LP with producer Ray Baker. The Epic project is engineered by Rick McCollister, with Ken Criblez seconding. producer Tony Brown in the studio remixing Guy Clark tracks for an RCA greatest hits compilation. Rick McCollister is engineering. The Stewards are laying tracks with producer Joe Thrasher, engineer Tim Farmer and assistant Andy Benefield.

Pollie Wheeler cutting with producer Pat-

ty Parker for Comstock, with Jim Williamson engineering.

At Music City Music Hall, producer Jerry Gillespie completing Micki Fuhrman's debut album for MCA. Bill Harris is at the board.

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



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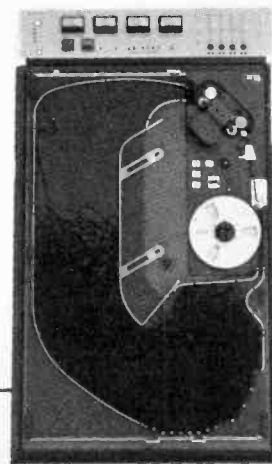
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Classical

Gotham's WQXR Now Simulcasting In AM Stereo

NEW YORK—WQXR here extended its nighttime stereo reach to 17 states and parts of Canada last week as it became the first classical radio station in the U.S. to simulcast all its programs in both AM and FM stereo.

Classical programming is expected to claim new AM converts now that stereo is a practical option, according to Leonard Kahn, president of Kahn Communications, whose AM stereo system was the format adopted by WQXR. Kahn, who was present at the WQXR launch ceremonies, said that a number of classical stations are among those his company is currently outfitting.

In stressing his station's commitment to AM, WQXR president Warren Bodow said it is now installing a new 50,000-watt AM transmitter to replace the one that has served the outlet for the past 30 years.

Bodow also noted that WQXR has begun airing label credit for all records broadcast on major programs. Prior to deregulation, stations were reluctant to provide such identification lest they imply program-length commercials.

DG Product At Neiman-Marcus

DALLAS—Records and tapes, not normally among the products offered at the flagship Neiman-Marcus department store here, are being marketed by the outlet in a special two-week promotion ending Saturday (5).

It's all part of the store's annual "Fortnight" event, this year built around the culture and history of Germany. Recordings of German music performed by German artists are stocked in a special high-traffic section on the store's second floor, and posters in other locations call attention to the department.

Only Deutsche Grammophon product is featured, with some 1,400 units acquired for the two-week sale period from Record & Tape Ltd. in Washington, D.C. LPs and tapes are priced at \$10 and \$12, about \$1 off suggested list, and no midlines are carried.

Everest Ships 'Reprocessed' Budget Cassettes

NEW YORK—Everest Records has begun marketing a new budget cassette series drawn from the label's better sellers. Forty titles moved out to the trade last week in a first release of the line carrying the logo, "Madday Master Series."

Carrying a nominal suggested list price of \$3.98, the cassettes, all said to be newly reprocessed, are offered to dealers at from \$1.80 to \$2 each. Another 20 titles are to be released in January, says Bernard Solomon, Everest president.

Repertoire includes recordings acquired from various sources, many of which date back several decades. All, however, are described as "stereo, also playable mono," on cover art. Among the artists featured are Jean-Pierre Rampal, Ignace Paderewski, Andres Segovia, John Williams and Joan Sutherland.

Dump boxes, carrying 40 titles in stock depth of eight copies each, are available to retailers ordering 320 units, says Solomon. Boot displays holding 25 cassettes are also offered.



VOCAL MAGIC—Luciano Pavarotti examines a Compact Disc during a recent in-store appearance at Rose Records in Chicago. With him, from left, are John Harper, PolyGram Classics marketing exec; retailer Jim Rose, and Vi Nelson, representing Magnavox.

First CD Operas Due From PolyGram

By IS HOROWITZ

NEW YORK—Complete opera comes to Compact Disc this month with the release of two best-selling PolyGram sets, as a batch of others wait in the wings for subsequent marketing attention.

Due out this month is Deutsche Grammophon's "Carmen," conducted by Herbert von Karajan and released on LP only a month earlier, and the Joan Sutherland-Luciano Pavarotti "La Traviata" on London. Each comes complete on three CDs, and will be packaged in PolyGram's multi-disk container that can hold up to four CDs. The package, together with a specially sized complete libretto, fits in a cardboard slipcase for display and protection.

Unlike single CDs released by the PolyGram labels, there will be no enhanced 6- by 12-inch packaging designed for stocking in conventional LP bins. Most dealers carrying the complete multi-disk sets are expected to keep them secure behind counters

to inhibit pilferage.

Pricing for the CD opera sets will be at normal multiples of the standard laser disk cost, except where the complete opera may be accommodated on fewer CDs than the number of LPs on the equivalent analog pressing. In such cases there will be a premium over the per-disk for the CD version, still to be set.

Opera sets where this disparity in disk number exists will include "Falstaff" and "Nabucco" on DG, each comprising two CDs or three LPs, and the London recording of "Marriage of Figaro" directed by Sir Georg Solti, three disks as against four.

These albums, in addition to an "Aida" conducted by Claudio Abbado on DG, and a "Mefistofele" on London, have already been processed on CD but are yet to be scheduled for release. It is expected that all will appear at retail before the end of the opera season next spring.

Classical Notes

Mcoss Music introduces a line of digitally recorded LPs at a \$6.98 suggested list this month on Turnabout, accompanied by a series of digital titles licensed from Melodiya carrying the Vox Cum Laude logo, at the same price level. Latter, said to be audiophile quality pressings with chrome dioxide cassette counterparts, were originally slated for market at the regular Cum Laude list of \$10.98. The six Melodiya LPs carry standard Russian orchestral fare, among them works by Tchaikovsky, Rimsky-Korsakov and Stravinsky. Price of other digital Cum Laude material remains at the past levels. The Turnabout digitals at \$6.98 include the first of a series of symphonies by Johann

Michael Haydn, younger brother of the famed composer. These are recorded by **Harold Farberman** with the Bournemouth Sinfonietta.

The trend towards more live recordings, especially of big works, continues with word that CBS Records has recently completed a "Turandot" at the Vienna State Opera under the direction of **Lorin Maazel**. It is the latest to be taped in the cycle of Puccini stage works led by Maazel. Next to be released is "La Rondine," while the "Turandot" is slated for the fall of 1984. On the way to Vienna for the opera project, the CBS crew stopped off in Salzburg to tape two live performances of Zarzuela arias by **Pilar Lorengar** and **Placido Domingo**.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	7	13	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846 WEEKS AT #1: 1
2	2	54	BACH: Goldberg Variations Glenn Gould, CBS IM 37779
3	13	4	NOCTURNE James Galway, RCA ARL1-4810
4	10	204	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
5	3	27	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
6	1	13	VERDI: La Traviata (Soundtrack) Domingo, Stratas (Levine), Elektra 60267
7	8	30	MY LIFE FOR A SONG Domingo, CBS 37799
8	NEW ENTRY		MATTINATA Pavarotti, London OS 26669
9	11	22	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4
10	20	4	COPLAND: Appalachian Spring/GERSHWIN: Rhapsody In Blue L. A. Philharmonic (Bernstein) DG 2532 084
11	4	13	WAGNER: Orchestral Highlights From The Ring Vienna Philharmonic (Solti), London LDR 71112
12	29	90	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594
13	12	4	VERDI: Nabucco Domingo (Sinopoli), DG 2532 085
14	23	9	BRAHMS: Ballades, Op. 10 Glenn Gould, CBS Masterworks IM 37800
15	39	31	HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574
16	25	9	GREATEST HITS: The Canadian Brass RCA ARL 1-4733
17	NEW ENTRY		HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026
18	5	41	PERHAPS LOVE Placido Domingo, CBS FM 37243
19	21	13	ANNIE'S SONG James Galway, RCA ARL 1-3061
20	NEW ENTRY		IN OPERA Bjoerling, RCA AGL1-4806
21	19	4	ROSSINI: The Barber Of Seville Allen, Baltsa, Araiza (Marriner), Philips 6769 100
22	18	22	THE BEST OF PLACIDO DOMINGO Domingo, DG 2721 262
23	9	30	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319
24	15	26	GLADRAGS Labecque Sisters, Angel DS 37980
25	30	34	BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal), CBS FM 37798
26	NEW ENTRY		OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851
27	6	34	IN CONCERT AT THE MET Price, Horne (Levine), RCA CRC 2-4069
28	26	22	THE ROMANCE OF THE PAN FLUTE Zamfir, Philips 6313 435
29	NEW ENTRY		RAVEL: The Piano Concertos Pascal Roge, Montreal Symphony (Dutoit), London LDR 71092
30	22	30	GALA CONCERT AT THE ROYAL ALBERT HALL Pavarotti, London LDR 71082
31	14	22	VERDI & PUCCINI: Arias Te Kanawa, London Philharmonic (Pritchard), CBS Masterworks IM 37298
32	16	17	STRAUSS: Four Last Songs Popp, London Philharmonic (Tennstedt), Angel DS 37887
33	17	4	BERNSTEIN CONDUCTS BERNSTEIN (Bernstein), DG 2532 085
34	38	30	GLASS: The Photographer Glass, CBS FM 37849
35	24	26	MAHLER: 9th Symphony Chicago Symphony Orch. (Solti), London LDR 72012
36	28	50	VIVALDI: The Four Seasons (Pinnock), DG 2534 003
37	40	404	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233
38	32	4	CLASSIC CAFEHAUS MUSIC The Salon Orchestra, Pro Arte PAD 136
39	34	9	BACH: Brandenburg Concertos The English Concert (Pinnock), DG 2742 003
40	27	4	CALLAS IN PARIS Maria Callas, Angel SB 3950

Talent & Venues

Rock 'n' Rolling

A View Of The Who That Pulls No Punches

By ROMAN KOZAK

If you read David Marsh's lengthy tome about the Who, "Before I Get Old," one of the surprises you'll find is that the Who's last tour in 1982 is covered and then dismissed in only the last couple of pages.

"That's about all that the tour was worth," says Marsh. "Even if I had six more months before the deadline was over, I would have ended it the same way. There is no question in my mind that it ended when Keith (Moon) died. And if there were any doubts, they were totally dispelled by the Shea Stadium concert, where they were just going through the motions."

"The last couple of records were the product of a different band. They really were. And the story lost its shape after that. I thought the only things that mattered after Moonie's death were Cincinnati and the so-called farewell tour and the so-called sponsorship," says Marsh.

Marsh is no fan of corporate sponsorship of rock tours, frequently attacking it both in his "American Grandstand" column in Record Magazine and in "Rock 'n' Roll Confidential," his own monthly newsletter.

"But I just thought after 600 pages

into (the book) you could see that they (the Who) had lost their credibility and there was no real point in flogging them with that, because there were so many other things that were more important and devastating. I think the fact that Peter Townshend became a junkie and the fact that a lot of people died as a result of going to a Who show in Cincinnati took precedence."

Marsh says the Who share the blame for the Cincinnati tragedy of December, 1979, when 11 fans died in front of Riverfront Stadium.

"I blame the way those kind of rock shows are run, and to the extent that the Who could have done it a better way, I think the Who share in the responsibility," he says. "I think it was less responsibility than those people actually dealing with the hatreds, but certainly the Who did have a measure of responsibility. In the extremely unlikely event that it should ever happen that I did a book signing on Broadway and a bunch of people were trying to get in to see me and they got trampled, it would be partly my fault for not making sure that those people were properly taken care of. I was the one who brought them there."

Marsh says that he first approached Pete Townshend about writing the book in 1979, and that it took him 18 months of research and six months of writing to complete what finally turned into a 1,250-page manuscript that was finally edited down into a 600-page book.

"One of the things about writing this thing that I didn't feel too good about was that Pete (Townshend) would never speak to me, and I really like Pete. On the other hand, the story of Pete Townshend's career, so far, is a real depressing story," says Marsh.

"He's not wealthy, at least not as wealthy as he should be, and as he said to me since the book was finished, about the whole heroin thing, 'Here I am, self-righteous and everything, but it turns out that I have to open every door into every room, and I turn out to be like everybody else. I just couldn't walk straight out the door.'"

Marsh says that he and Townshend are still friends, beyond the book and their obvious disagreements over the morality of corporate sponsorship. They both have wrestled through the years with the implications of the belief that in some very

(Continued on page 47)

Pittsburgh's Decade A Decade Old

Rock Club Remains Major Showcase For New Artists

By JOHN MEHNO

PITTSBURGH—They're calling it "a decade of The Decade." It's a 10th anniversary celebration of the rock'n'roll club that almost wasn't.

It was 1973 when Dom DiSilvio bought the Pizza Pub, another faceless neighborhood bar in the city's Oakland section. After remodeling, it became The Decade, and sometime thereafter it became the city's showcase for new rock bands.

DiSilvio started with '50s music but found the market limited. Having rejected one attempt by promoter Danny Kresky to stage rock shows, DiSilvio later agreed.

Some of the rest is history. The Police played there, as did Pat Benatar and the Pretenders, all of them booked into the cramped room long before they achieved headliner status.

"You're always a little apprehensive about bringing in people from out of town," says DiSilvio, explaining why he rejected Kresky's first pitch. "You wonder why you need it. I didn't have that much space here, and no one had ever done anything like that before in Pittsburgh."

That included Kresky, who moved here to promote shows on his own after working for a Los Angeles booking agent. While in California, he had been a regular at the Whiskey a Go Go and envisioned adapting the same concept to the Pittsburgh market.

"I saw Cream and Led Zeppelin at the Whiskey," says Kresky. "Eventually the bands hit and the club becomes part of the tour for all new bands. That's happened here now. There's not an agency around that's not aware of The Decade."

It has the kind of atmosphere that rock'n'roll clubs are supposed to have. A group of nondescript 45s and albums are nailed to a wall, and close inspection reveals an anything-goes decor that includes year-round Christmas decorations. The tables are crowded around a stage built in front of an imposing stone wall.

In short, it's the perfect place for a band with a name like the Iron City Houserockers, who got their start at The Decade. The locally based group recently shortened its name to the Houserockers, and one of its four MCA albums includes a tribute to DiSilvio and his club.

"They started out as a \$40 a night group," says DiSilvio. "We grew with them and they grew with us, but they always remembered us."

A brisk lunch business pays the bills at The Decade, but it's the rock'n'roll reputation that separates the club from the dozens of places that serve lunch in Oakland. It's also gratifying for the 50ish DiSilvio, who gets to know the up and coming stars.

"Groups will come back later and play the Stanley Theatre or the Civic Arena and they'll mention that they played The Decade," he says. "We have groups who use pictures on their albums where they're wearing Decade T-shirts. I'm really proud of my relationships with the bands."

"Obviously you don't make any money, so the reason you do shows here is to have futures with the bands," says Kresky. "But seriously, out of a list of 40, I'm lucky if four hit. There's more to it than the futures. Aesthetically, I like bringing new bands to town. You don't stay status quo and stagnate."

The number of shows that DiSilvio and Kresky have collaborated on has dropped in recent years. Kresky says it's a combination of too many faceless acts not suited for the club and a

lack of support from record companies. The latter is an emotional subject for Kresky, who never has a shortage of opinions.

"When we started out, we'd get a lot of help from the companies," he says. "They'd buy some tickets and make sure that we got radio spots. Now the companies want to buy the spots after the shows, after you've gone out and created the interest for them. You can't count on the record companies anymore."

Because of state liquor laws, there is a minimum age of 21 for shows. Because of crowded conditions in the neighborhood, there can only be one

show per night. It usually starts at midnight with a local opening act that complements the headliner's style. Despite the obstacles, The Decade plugs on, reaching the 300-person capacity more often than not.

"The band always gets paid," says DiSilvio. "There have been some nights where we've had snowstorms and the audience has been me, the employees and a couple of fifths of Jack Daniels, but we never say there's no show."

"We're proud of what we've done. For our size and for where we are, we've had some of the biggest names in the world here."

Warwick's 'Say Goodbye' Says Hello To New Sound

By PAUL GREIN

LOS ANGELES—Dionne Warwick's new Arista album, "How Many Times Can We Say Goodbye," has the veteran singer moving to a more contemporary pop/black sound after the pure pop approach of last year's "Heartbreaker," produced by Barry Gibb. The new album was produced by Luther Vandross, who also duets with Warwick on the title cut, a fast-rising pop and black single hit. Warwick suggests that the collaboration will help expose both of them to each other's audience. "Luther's basic success has come from the r&b area," she says. "He's sold platinum albums, but basically r&b. This will help him cross over to pop, and I think it will help me tremendously in the r&b market."

The two biggest surprises on the album are the uptempo dance-oriented pieces "Got A Date" and "I Do It 'Cause I Like It." Both songs were written by Vandross and Marcus Miller, who also wrote Aretha Franklin's similarly sprightly "Jump To It" and "Get It Right," both of which were No. 1 black hits.

But Warwick freely admits she was

less than thrilled with the songs. "Those two songs were sent to me and immediately turned down by me," she says. "In fact, I suggested that Luther sing them on his own albums. I told him they were right up his alley."

"It's not that I can't do that type of song. I can do anything I want to do, but it's not Dionne Warwick. I know who she is, Bacharach and David wrote an incredible song denoting exactly that. It's called 'Don't Make Me Over.'"

Warwick relented and recorded the songs after much urging from both Vandross and Arista president Clive Davis. But she insists she won't include them in her live show. And she bristles at the suggestion, made by Arista, that the songs have her sounding younger and more vibrant than she has in years.

"I resent that," Warwick says. "A lot of people over there are concerned about getting older. That's not my problem. Clive Davis had a problem dealing with my grey hair, but again that's his problem, not mine."

(Continued on page 46)



Photo by Chuck Pulin

LIONEL SOLO—Lionel Richie plays Radio City Music Hall during his current solo tour.

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Talent & Venues

MANAGER PROFILE

Scott Says He Doesn't Miss Missing Persons

By SAM SUTHERLAND

LOS ANGELES—Producer-turned-manager Ken Scott's recent split with the band that brought the first breakthrough in his new career has turned out to be a case of good timing more than bad fortune.

Scott, the veteran English engineer/producer who first set up his Komos Productions for album production deals, won't speak ill of Missing Persons, the Los Angeles quartet he championed until late summer. But weeks before the transplanted Briton parted ways with the Capitol act, Scott had confided he was screening new acts in order to expand his management roster.

"The only reason I have been given for the split by the band is that I was looking for another band," he says wryly. "We were looking at a number of other bands at the time, but none of the two acts I've since taken on was among the acts we were considering."

The groups Scott did part with, Yanks and Cock Robin, are both off and running with demo sessions and local stage work respectively. In the case of Yanks—a new trio teaming former solo artist Andrew Gold with L.A. session drummer and former Bread member Michael Botts and newcomer Alan Graham—Scott says he's already huddling with labels.

"They're not a club band," he says of the group. "We've got some demos, and I'm going in to record more. But Yanks won't play live until

we've got a label deal and can find an opening slot for a major tour."

Cock Robin, by contrast, represents a longer-term commitment for Scott, as well as a new rock style more reminiscent of Missing Persons, if only because of a similar lineup of electronic instruments and the inclusion of a female vocalist. While minimizing any direct resemblance, Scott says he'll pursue the same sort of grassroots development plan that clicked for Persons.

"That's going to be more a case of starting on the club scene, building up an L.A. audience, and going from there," he reports. "I think it will be similar to the way we broke Missing Persons—Cock Robin would be appropriate for a mini-LP, for example."

Scott's strategy for Persons now reads as a familiar scenario for young synth-pop and new rock outfits, but at the time, Scott was somewhat of a pioneer. Having teamed with the quartet as producer, he encountered initial resistance to label deals and thus decided to release a seven-inch EP on his own, picking up their management at the same time. He would later say that the latter decision was prompted more by a lack of a strong alternate candidate than by any long-standing goal of entering management.

Today, Scott suggests, that same pattern of launching acts locally through singles and mini-albums is clicking for new rock acts. But he adds that radio and retail have clearly warmed up to the post-punk bri-

gade. "Now there are interesting records coming out, and the public's excited again," he concludes.

Personally, he's gratified by the turnaround. "Throughout my career, it's been mostly unknown acts that I've made my breakthroughs with," he says, alluding to a list of production credits that included new career signposts for such performers as Supertramp and David Bowie. Relocating to the U.S. in the mid '70s, he did try several album projects with groups then relatively well-established, but "I had little success—I was making the same money, but I was frustrated seeing projects through only to have them screwed up later during the promotion and marketing."

That experience reinforced Scott's eventual interest in management, where he can remain involved with acts throughout their concert and recording activities. Now he's sufficiently enamored of that broader role that he admits he's too busy to pursue production work beyond his own roster. "I can't see handling any outside production projects for awhile, until I can get these bands off the ground," he asserts.

As for further managerial clients, here, too, Scott contends he's fully occupied with Yanks and Cock Robin. "I can't see at this stage having more than two bands, and I don't know how I could've handled all the acts had I kept Missing Persons."

Warwick's 'Say Goodbye' Says Hello To New Sound

• Continued from page 45

While Warwick can be a proud and stubborn artist, she also acknowledges that she's not the best judge of a song's commerciality. She didn't want to record "Heartbreaker" or "Do You Know The Way To San Jose?," both of which went on to become top 10 hits.

"When I was recording for Scepter, it got to the point that they'd say 'Do you like this one, Dionne?' And if I said no, they'd say, 'Wonderful!'"

"I have a tremendous amount of respect for Clive Davis. I've known him for as long as I've been in the business. He has what I call an Oshkosh ear: the ear of a man who sits in Oshkosh and listens to the radio and says 'I like that.' I don't know how he's able to disassociate himself from the industry, as embedded in it as he is, and still have that fresh outlook on what's happening."

"You don't argue with that unless you're stupid, and I'm not stupid. When he says 'Heartbreaker' is a very commercial hit record, I'm going to listen to him. I went in and recorded that song with the same intensity and amount of care that I put into anything I record. I did the same with 'San Jose.' I hated the song, but Hal David said it would be a hit."

Warwick says she likes songs with more meaning and with lyrics she can sink her teeth into.

Warwick says she may work with Vandross again, depending on availability. But she adds: "There are a lot of people I want to work with. I want to work with Maurice White and Quincy Jones, and I may go back and do another album with Barry Manilow. So I'm not going to put myself in a position where each album is done by the same producer ever again."

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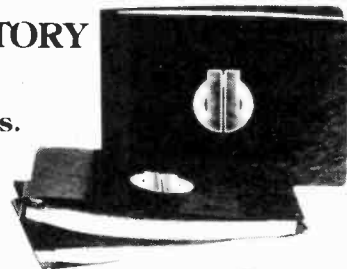
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Talent & Venues

Rock 'n' Rolling

• Continued from page 45

real way, especially in the '60s, rock transcended its own entertainment value.

"I think a great many of these songs had a great deal to say, and radically altered the way people looked at the world. That's what happened to me. It may not have hap-

pened to everybody, but it was available and it is available now," says Marsh. "It was a very unique and conscious contribution, not just mirrors put up to society."

Billboard Dance/Disco Top 80

Survey For Week Ending 11/5/83

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	6	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	43	44	6	EVERYDAY PEOPLE—Joan Jett And The Blackhearts—Blackheart/MCA (12 Inch) 13073
2	2	11	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	44	45	11	ON A JOURNEY/DANCE SISTER/LOVE KILLS PAIN—New York City Peech Boys—Island (LP Cuts) 90094-1
3	4	10	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	45	NEW ENTRY		ROCK IT TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031
4	5	7	LOVE TEMPO—Quando Quando—Factory (12 Inch) OSFY 5	46	NEW ENTRY		WET MY WHISTLE—Midnight Star—Solar (7 Inch) 69790 (12 Inch*)
5	12	4	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220	47	37	7	IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
6	3	12	MAJOR TOM (Coming Home)—Peter Shilling—Elektra (12 Inch) 0-66995	48	49	4	AND I AM TELLING YOU I'M NOT GOING—Koffie—Pan Disc (12 Inch) RRD 2214
7	19	7	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110	49	NEW ENTRY		TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767
8	9	8	IT'S ALRIGHT—NV—Sire (12 Inch) 20133	50	59	4	FIX IT—Teena Marie—Epic (12 Inch) 49-04125
9	16	6	LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629	51	51	5	INTO THE NIGHT—Carol Hahn—Nickel (12 Inch) NKL 1221
10	32	2	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	52	52	4	BREAK DANCIN' (ELECTRIC BOOGIE)—West Street Mob—Sugarhill (12 Inch) SH 460
11	11	8	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005	53	66	2	ROCKIN' RADIO—Tom Browne—Arista (12 Inch)
12	6	11	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503	54	67	2	AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153
13	18	5	ANGEL EYES—Lime—Prism (12 Inch Remix) PDS 475	55	55	5	BET'CHA GONNA NEED MY LOVIN'—Latoya Jackson—Larc (12 Inch)
14	21	6	ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)	56	56	2	LA CAGE AUX FOLLES—Le Jete—Megatone (12 Inch) MT 119
15	15	9	FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION—Claudia Barry—Personal 59801	57	57	3	TOUR DE FRANCE—Kraftwerk—Import (12 Inch)
16	25	5	SHOW ME THE WAY—Skeky—Salsoul (12 Inch) SG 408	58	39	7	TELL ME LOVE—Michael Wyckoff—RCA (12 Inch) PD 13586
17	17	7	ALL SHOOK UP—Orbit—Quality (12 Inch) QUS 047	59	31	14	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)
18	10	10	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213	60	29	11	PUT OUR HEADS TOGETHER—The O'Jays—P.R. (12 Inch) 42904073
19	8	8	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115	61	NEW ENTRY		POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeez—Streetwise (12 Inch) SWRL 2215
20	20	7	CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210	62	NEW ENTRY		LOVE GAME—Pure Energy—Prism (12 Inch) PDS 480
21	14	10	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722	63	64	2	STREET BEAT—Toni Basil—Chrysalis (12 Inch) 4V9 42708
22	22	4	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)	64	65	2	I WANT YOU ALL TONIGHT—Curtis Hairston—Pretty Pearl (12 Inch) P.P. 510
23	23	7	HUMAN TOUCH—Rick Springfield—RCA (12 Inch) PD 13617	65	NEW ENTRY		HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214
24	26	4	LOVE HOW YOU FEEL—Sharon Redd—Prelude (12 Inch) PRL D667	66	47	5	YOU GOTTA BELIEVE—Love Bug Starksi—Fever (12 Inch) TFR 003
25	7	19	SPEAKING IN TONGUES—Talking Heads—Sire (LP all cuts) SR1-23883	67	NEW ENTRY		HEY LITTLE GIRL—Icehouse—Chrysalis (12 Inch) 4V9 42731
26	13	13	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	68	NEW ENTRY		DESTINY—Gwen Jonae—C&M Records (12 Inch) CML 911
27	24	11	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916	69	62	4	IT'S A JUNGLE OUT THERE—Bone Symphony—Capitol (12 Inch)
28	28	7	NIGHTLINE—Randy Crawford—Warner Bros. (12 Inch) 20138-0A	70	43	11	ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989
29	40	2	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814	71	60	17	ROCKIT—Herbie Hancock—Columbia (12 Inch) 44-3978
30	30	6	HOLD IT—Tin Tin—Sire (12 Inch) 20142	72	53	5	HARMONY/I GOT IT—Jayne Edwards—Profile (12 Inch) 7027
31	50	3	JUST BECAUSE YOU'LL BE MINE—Instant Funk—Salsoul (12 Inch) SG 410	73	73	12	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts) 8110221
32	46	3	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465	74	48	7	GIMME GIMME GOOD LOVIN'—Roxy Perry—Personal/Top Flight (12 Inch) PR49802
33	34	4	SPICE OF LIFE—Manhattan Transfer—Atlantic (7 Inch) (12 Inch*) 7-89786	75	41	6	DEEPER IN LOVE—Tavares—RCA (12 Inch) PD 13612
34	35	5	CRUSHED BY THE WHEELS OF INDUSTRY—Heaven 17—Arista (12 Inch) AD 19074	76	61	4	I'VE GOT THE HOTS FOR YOU—T. Z.—Street Sound (12 Inch)
35	42	2	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68	77	68	16	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 429-03956
36	36	9	ONE DAY—APB—Import (12 Inch)	78	78	5	SWEAR—Tim Scott—Sire (7 Inch) 029554
37	33	7	MANDOLAY—Art Attack—B.M.O./Columbia (12 Inch) 4W904017	79	76	8	AM I GONNA BE THE ONE—Colors—First Take (12 Inch) STR 515
38	38	4	TELL HER ABOUT IT—Billy Joel—Columbia (12 Inch Remix) 44-04138	80	70	10	PROMISES, PROMISES—Naked Eyes—EMI-America (12 Inch*) (7 Inch -B-8170)
39	27	10	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791				
40	63	2	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (7 Inch) 1698 (12 Inch*)				
41	54	3	99 LUFTBALLONS—Nena—Epic (12 Inch) 49-04109				
42	58	2	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)				

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

Dance Trax

By BRIAN CHIN

Kitt's "Where Is My Man" (Streetwise 12-inch) fuses Chic and Canadian disco influences in a Jacques Morali production that's quite an amusement overall. Irene Cara's "Why Me" (Geffen 12-inch, commercially) gets a much wilder treatment than the seven-inch in its John Benitez remix. Three Million's "I've Been Robbed" (Cotillion 12-inch) has gotten quick radio coverage here in New York. It's a disco blues that supports a nine-minute Morales/Munzibai mix with successive vocal and instrumental breaks; the "instrumental" version is a more concentrated dosage, with more effects and enough vocals for radio play.

Junior's "Unison" (Casablanca promo 12-inch) is both spacey and rockish, cool and sparkling. Francois Kevorkian mixed. The track comes from the film "All The Right Moves," a sort of gender-altered "Flashdance." Other interesting "fusions": "Rappin' Rodney," by Rodney Dangerfield (RCA 12-inch), a takeoff on "The Breaks," is so funny and natural we wondered if he'd already been performing in rhyme; Patti Labelle's "I'll Never, Never Give Up" (Philadelphia International 12-inch) dissolves from electric-drum rock to some righteous gospel shouting. the Romantics' "Talking In Your Sleep" (Nemperor 12-inch) is an easy pop pick, especially if a video is planned; Benitez remixed the club version, which charts this week.

★ ★ ★

We hear from overseas that the mania for DJ remixing is hitting European labels. Strangely enough, says our source, the most requested remix talent turns out to be the group of U.S. remixers whose names are appearing with increasing regularity on 12-inch (and seven-inch) labels. Of course, the American DJs who remix regularly all do fine work. But we'd suggest that the opportunities that now exist for European music in the U.S. market aren't reason to tailor music for this market that closely.

After all, it was the "foreign" character of the European music that made it so attractive here before any of the major labels realized why the import market suddenly reactivated around 1981 with "Walking Into Sunshine" and "Salsa Rhapsody." We're positive that there are qualified studio mixers to be found among experienced British and continental DJs (examples: Bert Bevans' sterling work on Style Council's EP; the original mixes on the U.K.-recorded hits by Miquel Brown, Hazell Dean, and Charade's "Got To Get To You," just released here on Profile).

Our concern is that since so many musicians, producers and fans Stateside are hanging on every beat from Europe, it seems unnecessarily conservative—a real study in diminishing musical returns—to compromise the integrity of European music with a U.S.-style mix.

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Zebra Nights—Simba
Jungle Swing—B Beat Girls
Problems of the World—Fearless 4
Finger On It—Robbie Ray
Bitters in the City—Fantasy 3
Pillow Talk—Tanya Jackson
Auto Drive—Herbie Hancock
What Happened to the Music—Trammps
So Different—Kinky Fox
Where Is My Man—Eartha Kitt
Move Like That—Hot, Cold, Sweat
I've Been Robbed—3 Million
Nothing Ever Changes—Cosmic Touch
One Monkey—Jesse Rogers
Take A Little Chance—Eve
I'd Like It Wet—Acqua People
Sonya—Tibira

Get Into The Mix—D.J. Divine
Tonight's The Night—Take 3
I Am What I Am—La Cage
China Darling—Radar
Lucky Tonight—Sarah Dash
Don't Beat Around The Bush—Kathy Buck
Turn It Up—Beat Freak
Joey Joey—Vera
No News is News—KreamCicle
Replay—X-ray Connection (U.S. Re-Edit)

European 12"

Tonight—Steve Harvey
Rock Me Baby—Fascination
You—Boy Tronic
Plug It In—Strange Love
Sexiness—Travel Sex
Dancing In The Dark—Tony Sherman
Fun, Fun, (Italo remix)—Happy Station
Sunshine Reggae—Laid Back
Poco Poco—Carlos Perez
Don't Leave Me This Way (remix)—Slip
Sing, Sing, Sing—Broads
Proud Mary—Chi Chi Lias

Masterpiece #1 & 2 (medleys)
Feel Better—Special Touch
Walking Alone—Quincy
Extraterrestrially—Gless
Betty Davis Eyes—Chinatown
Hot Dance (medley)
LA Woman—P.J. Marcus
My Blues Is You—Neon
Get Up Ready—X-Ray Connection
A Taste Of Love—Den Harrow
Into Battle—Art Of Noise
Tonight—Marge May
Dancin—Joy Michael
Vision In The Mirror—Control D
Boogie Walk—Suzanne Stevens
Pleasure—Malibu
Primitive Desire—East Bound Express
Japanese War Games—Koto
Catch Me—Marcia Raven
Call Me—Stevie B
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Survey For Week Ending 11/5/83

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top grosses reported through Oct. 25.

- **LIONEL RICHIE, THE POINTER SISTERS—\$780,103, 34,556 (35,244 capacity), \$25, \$22.50 & \$17.50**, in-house, Radio City Music Hall, N.Y., six shows, Oct. 11-14.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$328,117, 27,227, \$12.50 & \$10.50**, Contemporary Prods., The Arena, St. Louis, two sellouts, Oct. 23-24.
- **DIANA ROSS—\$292,386 (Can.), 16,464, \$18 & \$16**, Bill Graham Presents/John Bauer Concerts, Vancouver (B.C.) Coliseum, sellout, Oct. 15.
- **DIANA ROSS—\$257,236 (Can.), 14,753 (18,000), \$17.50**, Bill Graham Presents/Brimstone Prods., Northlands Coliseum, Edmonton, Alta., Oct. 13.
- **AC/DC, FASTWAY—\$206,250, 16,500, \$12.50**, Feyline Presents, Compton Terrace, Tempe, Ariz., sellout, Oct. 22.
- **DIANA ROSS—\$202,517, 11,653 (15,000), \$17.50 & \$15**, Bill Graham Presents/Albatross Prods., Seattle Coliseum, Oct. 16.
- **DIANA ROSS—\$201,807, 12,057, \$17.50 & \$15**, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Oct. 19.
- **AC/DC, FASTWAY—\$197,750, 14,500, \$15 & \$13.50**, Bill Graham Presents, Cow Palace, San Francisco, sellout, Oct. 19.
- **OAK RIDGE BOYS, MICHAEL MURPHY—\$167,278, 13,705 (17,304), \$12.50 & \$10.50**, Charles Hailey, Lanier Music Park, Cumming, Ga., four shows, Oct. 14-15.
- **MOODY BLUES, STEVIE RAY VAUGHAN—\$151,732, 12,832 (15,000), \$12.50 & \$10**, Concerts West/Electric Factory, Spectrum, Philadelphia, Oct. 21.
- **DIANA ROSS—\$144,157, 9,860 (12,500), \$15 & \$12.50**, Bill Graham Presents/John Bauer Concerts, Portland (Ore.) Coliseum, Oct. 17.
- **LIONEL RICHIE, THE POINTER SISTERS—\$139,998, 10,358 (12,402), \$14.50 & \$12.50**, Sound Seventy Prods., Stokley Center (U.T.), Knoxville, Tenn., Oct. 18.
- **AC/DC, FASTWAY—\$136,617, 10,509, \$13**, Feyline Presents, Tingley Coliseum, Albuquerque, N.M., Oct. 23.
- **MOODY BLUES, STEVIE RAY VAUGHAN—\$133,855, 10,391 (11,000), \$13 & \$12**, Frank J. Russo Presents/Concerts West, Centrum, Worcester, Mass., Oct. 18.
- **GAP BAND, ZAPP, ROGERS, MIDNIGHT STAR—\$116,103, 10,111 (11,900), \$11.50 & \$10.50**, Dana Pitchers Ent., Mid-South Coliseum, Memphis, Tenn., Oct. 14.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$115,546, 8,559, \$13.50**, Beaver Promotions, Tulsa (Okla.) Assembly Center, sellout, Oct. 19.
- **LIONEL RICHIE, THE POINTER SISTERS—\$114,376, 8,968 (12,118), \$14.50 & \$12.50**, in-house, Sound Seventy Prods., Murphy Center (MTSU), Murfreesboro, Tenn., Oct. 19.
- **IRON MAIDEN, QUIET RIOT—\$116,628, 10,148, \$11**, Brass Ring Prods., Omni, Atlanta, sellout, Oct. 21.
- **BLACK SABBATH, NAZARETH—\$106,925 (Can.) 8,554 (9,000), \$12.50**, Concert Productions Int'l./Donald K. Donald M. Brazeau Promotions, Quebec Coliseum, Oct. 20.
- **ROYAL NEW YORK DO WOPP SHOW—\$91,356, 5,874, \$16.50, \$14.50 & \$12.50**, in-house, Radio City Music Hall, N.Y., sellout, Oct. 15.
- **RICK JAMES, MARY JANE GIRLS—\$79,896, 6,896 (10,000), \$12**, Matthew Seigel Presents, Tallahassee (Fla.), Leon County Civic Center, Oct. 15.
- **OAK RIDGE BOYS, LOUISE MANDRELL—\$77,956, 6,919 (11,765), \$12 & \$10**, UTC Roundhouse, Chattanooga, Tenn., Oct. 16.
- **BLACK SABBATH, NAZARETH—\$77,175 (Can.), 6,174 (6,500), \$12.50**, Concert Prod. Int'l./Donald D. Donald/Bass Clef Ltd., Civic Center, Ottawa, Quebec, Oct. 22.
- **MEN AT WORK, STEVIE RAY VAUGHAN, DOUBLE TROUBLE—\$74,719, 6,000, \$13.50 & \$12.50**, Albatross Prods., Seattle Center Arena, sellout Oct. 12.
- **STYX—\$73,008, 6,326 (11,574), \$12 & \$10**, in-house, Frank Erwin Center (Univ. of Texas), Austin, Oct. 20.
- **ELMO & PATSY, SOUTH LOOMIS QUICK STEP—\$64,285, 19,200 (24,000), \$3.75 & \$1.75**, General Expositions, Long Beach (Calif.) Convention Center, six shows, Oct. 14-16.
- **THE TUBES, THE ROMANTICS—\$61,726, 5,742 (6,862), \$10.75**, Blue Suede Shows/Unlimited Entertainment, Wings Stadium, Kalamazoo, Mich., Oct. 20.
- **JACKSON BROWNE—\$56,625, 5,943 (8,124), \$11 & \$9**, in-house, W. Va. Univ. Coliseum, Morgantown, W. Va., Oct. 21.
- **TALKING HEADS—\$53,751, 4,085, \$13.75 & \$12.75**, Overland Prods./SRO Prods., Fox Theater, Atlanta, sellout, Oct. 19.
- **JEAN-LUC PONTY—\$52,107, 4,319, \$12.50 & \$11.50**, Jam Prods., Arie Crown Theater, Chicago, sellout, Oct. 22.
- **MOTELS, PAYOLAS—\$51,026, 4,116, \$12.50 & \$11.50**, Bill Graham Presents, Warfield Fox Theater, San Francisco, two sellouts, Oct. 21.
- **THE TUBES, ROMANTICS—\$47,925, 4,917 (5,473), \$10.50 & \$9.50**, Blue Suede Shows/K-2 Concerts, Rose Arena, Mt. Pleasant, Mich., Oct. 23.
- **TALKING HEADS—\$44,582, 4,351 (6,000), \$11.50 & \$10.50**, F.S.U., Tallahassee (Fla.), Leon County Civic Center, Oct. 14.
- **JOAN BAEZ—\$43,688 (Can.), 2,609, \$16.50, \$15.50 & \$14.50**, Concert Production Int'l., Roy Thompson Hall, Toronto, Ontario, sellout, Oct. 23.
- **BLACK SABBATH, NAZARETH—\$40,700 (Can.), 3,256 (4,000), \$12.50**, Concert Production Int'l./Donald K. Donald, Sudbury (Ont.) Arena, Oct. 24.

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Talent In Action

STEVIE WONDER

Radio City Music Hall, New York City
Tickets: \$25, \$20, \$17.50

"That Girl" and "Boogie On Reggae Woman" are two of Stevie Wonder's biggest hits. Yet on Oct. 18, at the first of a week's worth of shows in New York, Wonder didn't perform either of them, and few in the enthusiastic sellout crowd seemed to notice.

Wonder performed 24 songs blocked into different segments: he did five ballads in a row ("Superwoman," "You And I," "Lately," "Overjoyed," "Ribbon In The Sky"), his '60s hits ("Uptight," "For Once In My Life," "My Cherie Amour," "Signed, Sealed, Delivered"), his early '70s hits ("Higher Ground," "You Haven't Done Nothing," "Living For The City").

The new songs performed, "Overjoyed" and "Go Home," had been debuted a few months earlier on "Saturday Night Live." A careful listener could hear how Wonder had expanded the sound of each song in the interim. "Overjoyed," with its supple samba beat and beautiful melody, is one of Wonder's best ballads. "Go Home" is a tough, funky song with a driving James Jamersonesque bass line supplied by Nathan Watts. Both will be on Wonder's next album, about which Wonder joked during the concert, but never gave a specific release date.

Wonder was in good spirits, often joking with the audience and rarely indulging in the rambling digressions of past concerts. Only once during the concert, just before performing the tribute to Martin Luther King Jr., "Happy Birthday," did Wonder speak at length. He spoke quite eloquently about the King holiday bill, which passed the U.S. Senate the next day. Wonder also played a snippet of Lionel Richie's "All Night Long" over the PA system, calling it his favorite song of the moment.

Eddie Murphy, who recently sang "Super Freak" with Rick James at Madison Square Garden, joined Wonder on stage, along with his fellow "Saturday Night" star Joe Piscopo, to do his famous Stevie Wonder imitation during "Ebony And Ivory." **NELSON GEORGE**

MOODY BLUES STEVIE RAY VAUGHAN

Although regarded as a band of legendary status, something was terribly wrong when the Moody Blues returned to the New York area for a one-nighter at the nearby Byrne Arena in the New Jersey Meadowlands. It was obvious, right from the start, that John Lodge's voice was in no shape to carry the nearly two-hour set.

Fortunately for the Moodies, Justin Hayward's performance was strong and steady. Hayward, composer of some of the band's most endearing (and enduring) music, did the best he could, but the Moody Blues' problem far transcended Lodge's repeated inability to sing on key.



Photo by Chuck Pulin

STEVIE RAY—Stevie Ray Vaughan plays the Byrne Arena in New Jersey, opening for the Moody Blues.

www.americanradiohistory.com



Photo by Chuck Pulin

WONDER SHOW—Stevie Wonder plays Radio City Music Hall in New York.

Onstage, there was little if any animation, and the Moodies seemed quite content to keep it that way. The sound mix, too, left a lot to be desired. It was often murky, and the group's trademark lush harmonies, coupled with slick instrumentation, sounded half-hearted at best.

Still in all, there were high spots, including the show-stopping "Nights In White Satin," without a doubt the critical high point of the night. Though Hayward, Lodge and the rest of the Moodies—Graeme Edge, Ray Thomas and Patrick Moraz—worked their new album, "The Present," vigorously, it was the older Moody Blues material which drew the strongest response. These songs included "Isn't Life Strange," "Tuesday Afternoon," "I'm Just A Singer In A Rock 'n' Roll Band," "Legend Of A Mind," "Question," and "Ride My See-Saw."

We suspect the Moodies had an off night in Jersey. Fortunately, Justin Hayward was there to carry the vocals.

By contrast, opening guest, Stevie Ray Vaughan, and his band Double Trouble came on with the subtlety of a runaway bulldozer speeding 90 mph down Main Street. The young Texas guitarist, of course, has been the recipient of tremendous national publicity after his well-chronicled split from David Bowie earlier this year. Vaughan is a blues guitarist in the finest tradition of Muddy Waters and Buddy Guy. He doesn't play the guitar; rather he attacks the instrument with a zeal and verve this reviewer hasn't seen since Jimi Hendrix.

Beginning with "Testify," the old Isley Brothers standard Hendrix once covered, and continuing with "Voodoo Child," "Pride 'n' Joy" and "Love Struck Baby," Vaughan put on an incredible display of musicianship, making his '59 Stratocaster moan, groan, howl and shriek with melodic delight. Sidemen Tommy Shannon on bass and Chris "Whipper" Layton on drums offered Vaughan just the right accompaniment and provided the structure for his incredible extended solos.

Make no mistake about it: Stevie Ray Vaughan is destined for greatness and must be regarded as one of the preeminent musicians on the rock scene. **LOU O'NEILL, JR.**

THE OAK RIDGE BOYS MICHAEL MURPHEY

Westbury Music Fair, Long Island
Tickets: \$16.75

As opening act for the Oak Ridge Boys' tour, Michael Murphey eased the audience into the evening with 45 minutes of soft country, including his biggest hit, "Wildfire," and the heartfelt ballad "Don't Count The Rainy Nights." Murphey's performance was good enough to excuse a major faux pas. He parted with a sincere "Goodnight, New Jersey" to the Long Island crowd.

Charisma carried the Oak Ridge Boys through a potentially disastrous evening. Cramped on a small and uncooperative rotating stage, the Boys kept busy covering the encircling audience while delivering 90 minutes of the stuff good old boys are made of.

Romping, stomping standards such as "Y'all Come Back Saloon" and "Elvira" lived up to vinyl versions, while cuts from their latest MCA LP, "Deliver," scored points for the quartet's continued longevity. With a voice as rustic and appealing as his mountain-boy appearance,

William Lee Golden led "Ozark Mountain Jubilee," a Willie Nelson-like ballad that hit its mark with the mostly middle-aged audience. And the bluegrass tune "In The Pines" showcased the group's renowned four-part harmonies. Other highlights of the set were the sentimental "Thank God For Kids," led by recent grandfather Golden while kneeling to a child in the front row, and the '50s-style rocker "Bobbie Sue."

The Boys relinquished the spotlight midset to their six-piece back-up band, the Oaks, who nearly stole the show with a rollicking "If I Could Do It All Over Again." With rockabilly keyboards and sax, all the Oaks rose impressively to the occasion.

Joe Bonsall appeared to be the evening's MC, joking between numbers, while heart-breaker baritone Richard Sterban, tenor Duane Allen and Golden played it fairly straight and very relaxed. Fortunately, all four have a knack for evoking emotion from their cliched lyrics that brought the crowd to its feet more than once during the evening. **KIM FREEMAN**

NILS LOFGREN

Bottom Line, New York
Tickets: \$10

While not part of the night's repertoire, Nils Lofgren's classic "The Sun Hasn't Set On This Boy Yet" went without saying during one of several sold-out sets at the Bottom Line. An endless summer of rock'n'roll was more the spirit as Lofgren and his tighter-than-tight three-piece band ran through two hours of old favorites and a fresh crop of new tunes from his MCA album "Wonderland."

Whether it was the mellow end of the spectrum with "Love Like Rain" and "A Room Without Love" or the funky spunk of "I Came To Dance," the music and the musicians remained inseparable, while a rare confidence and belief in their business permeated the night. The audience was far from forgotten, as Lofgren easily elicited participation on "Empty Heart," sat relatively still at the keyboards for several swooning intros and, of course, laced each number with guitar riffs that lingered long past the moment.

Despite the graceful delivery, the night was not without its youthful antics. Lofgren's famous back flips were not omitted, and drummer Andy Newmark propelled the beat from a perpetual state of euphoria. Bassist Kevin McCormick provided a consistently strong bottom end and unleashed a little of his California craziness with an appropriately schizophrenic solo entitled "YOPD (Youth Oriented Personality Disorder)." "Shine Silently" put the finishing touches on a well balanced evening that reminded one that music, played right, is the finest amphetamine. **KIM FREEMAN**

THE FABULOUS THUNDERBIRDS

The Palace, Los Angeles
Tickets: \$9.50

After four critically acclaimed albums on Chrysalis, Austin's Fabulous Thunderbirds are in the embarrassing position of touring without a label. But that didn't stop their loyal following from turning up at the Palace on Oct. 11 for an evening of down-home rhythm and blues.

The local "rock'n'roots" community turned out for the show. There was a Blaster here, a Savoy Rhythm King there, all rooting for Kim Wilson's harmonica and Jimmie Vaughan (big brother of Stevie Ray) on guitar. The four-piece band started out with mid-paced numbers—Slim Harpo's "Scratch My Back," Bo Diddley's "Ditty Wah Ditty"—and soon picked up the tempo with rockers like "Tear It Up" and "Ain't Nothing But Fine."

"One's Too Many," a song Nick Lowe wrote for the T-Birds, was given a more bass-heavy interpretation than it had received on the "Butt Rockin'" LP, and "I Believe I'm In Love With You" set the crowd of 600-plus to spontaneous jitterbugging in the balcony. Things got really hot for "How Do You Spell Love," a question this town knows the answer to (M-O-N-E-Y).

By the end of the hour-long set, the momentum had picked up to high velocity, and a 20-minute encore featured Vaughan playing his guitar behind his neck and Wilson living up to his reputation as one of the best harp men working today. No elaborate haircuts, no drum machines, no sultry female singers—just rock 'n' roll. **ETHLIE ANN VARE**

Heavy Metal Keeps Banging On

By ROMAN KOZAK

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

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

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

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

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Billboard® Black LPs

Survey For Week Ending 11/5/83

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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	10	RICK JAMES Cold Blooded, Gordy 6043GL (Motown MCA)	37	37	32	WHISPERS Love For Love, Solar 60216 (Elektra)
2	2	8	GAP BROWN Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	38	38	4	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-L
3	3	46	MICHAEL JACKSON ▲ Thriller, Epic QE 38112	39	46	54	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML
4	4	8	RUFUS AND CHAKA KHAN Live-Stompin' At The Savory, Warner Bros. 23679-1	40	40	3	MILLIE JACKSON E.S.P., Spring SPR 33-6740
5	6	18	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra)	41	42	5	BOBBY NUNN Private Party, Motown 6051ML (MCA)
6	5	25	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205	42	44	25	MTUME Juicy Fruit, Epic FE 38588
7	7	13	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940	43	36	30	JARREAU ● Jarreau, Warner Bros. 23801-1
8	9	14	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic)	44	39	15	ONE WAY Shine On, MCA 5428
9	8	12	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184	45	48	3	BOB JAMES Foxie, Columbia FC 38801
10	18	3	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.)	46	43	23	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622
11	17	6	KLIEVE Try It Out, MCA 39008	47	41	10	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tamla 6064TL (Motown)
12	13	18	ANITA BAKER The Songstress, Beverly Glen BG 10002	48	50	6	TAVARES Words And Music, RCA AFL1-4700
13	10	9	HERBIE HANCOCK Future Shock, Columbia FC38814	49	45	14	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261
14	11	10	ZAPP Zapp III, Warner Bros. 27875-1	50	51	5	THIRD WORLD All The Way Strong, Columbia FC 38687
15	15	25	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown)	51	52	5	MADONNA Madonna, Sire 23867-1 (Warner Bros.)
16	16	13	SHALAMAR The Look, Solar 60239 (Elektra)	52	58	14	THE MANHATTANS Forever By Your Side, Columbia FC 38600
17	12	9	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram)	53	55	3	RONNIE DYSON Brand New Day, Cotillion 90119 (Atco)
18	35	2	DEBARGE In A Special Way, Gordy 6061GL (Motown)	54	54	3	MICHAEL WYCOFF On The Line, RCA AFL1-4563
19	14	8	ASHFORD & SIMPSON High Rise, Capitol ST-12282	55	60	47	Z.Z. HILL The Rhythm & The Blues, Malaco 7412
20	19	9	PHILIP BAILEY Continuation, Columbia FC 38725	56	56	19	THE O'JAYS When Will I See You Again, P.R. FZ 38518 (Epic)
21	22	14	ARETHA FRANKLIN Get It Right, Arista AL8-8019	57	63	56	DE BARGE ● All This Love, Gordy 6012GL (Motown)
22	20	13	NEW EDITION Candy Girl, Streetwise SWRL 3301	58	NEW ENTRY		RANDY CRAWFORD Nightline, Warner Bros. 1-23976
23	23	8	LILLO Let Me Be Yours, Capitol ST-12290	59	NEW ENTRY		THE TEMPTATIONS Back To Basics, Gordy 6085GL (Motown)
24	25	51	PRINCE ▲ 1999, Warner Bros. 23720-1	60	61	14	STACY LATTISAW Sixteen, Cotillion 90106 (Atco)
25	21	17	DONNA SUMMER ● She Works Hard For The Money, Mercury 812265-1 (Polygram)	61	64	9	THE TALKING HEADS ● Speaking In Tongues, Sire 1-23883 (Warner Bros.)
26	26	6	COMMODORES 13, Motown 6054ML	62	62	35	CULTURE CLUB ● Kissing To Be Clever, Virgin/Epic ARE 38398
27	27	23	THE ISLEY BROTHERS ● Between The Sheets, T-Neck FZ 38674 (Epic)	63	53	4	MICHAEL SEMBELLO Bossa Nova Hotel, Warner Bros. 23920-1
28	28	20	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744	64	67	10	EURYTHMICS Sweet Dreams Are Made Of This, RCA AFL1-4681
29	32	26	LAKESIDE Untouchables, Solar 60204-1 (Elektra)	65	47	15	DIANA ROSS Ross, RCA AFL1-4577
30	30	5	SLAVE Bad Enuff, Cotillion 90118-1 (Atco)	66	59	40	ANGELA BOFILL Too Tough, Arista AL 9616
31	31	4	ANDRE CYMONE Survivin' In The Eighties, Columbia FC 38902	67	49	7	HERB ALPERT Blow Your Own Horn, A&M SP-4949
32	24	24	MAZE We Are One, Capitol ST-12262	68	57	28	DENISE LASALLE A Lady In The Street, Malaco 7412
33	34	13	RENE & ANGELA Rise, Capitol ST-12267	69	65	91	Z.Z. HILL Down Home, Malaco MAL 7406
34	29	31	KASHIF Kashif, Arista AL 9620	70	70	21	DAVID BOWIE ▲ Let's Dance, EMI-America SQ-17093
35	33	27	SOUNDTRACK ▲ Flashdance, Casablanca 811492-1 M-1 (Polygram)	71	71	16	BOBBY BLAND Tell Mr. Bland, MCA 5425
36	NEW ENTRY		DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL8-8104	72	72	11	STONE CITY BAND Out From The Shadow, Gordy 6042GL (Motown)
				73	68	9	HIROSHIMA Third Generation, Epic FE 38708
				74	69	31	NONA HENDRYX Nona, RCA AFL1-4565
				75	66	19	B.B. KING Blues 'N Jazz, MCA 5413

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Black BMA Is Stronger Than Ever, Maintains President Dick Griffey

LOS ANGELES—After weathering a period of financial uncertainty the Black Music Assn. is "healthier now than any time since its inception," says BMA president Dick Griffey, on the eve of the organization's gathering at the New York Sheraton for its sixth conference. The meet begins Friday (4).

Griffey, founder of Solar Records, says the biggest challenge he faced when he took over the organization's presidency a year ago was "to dig ourselves out of debt and get a positive balance in the bank account. We've done that. We've streamlined the operation and gotten the major labels to catch up with their dues (as

much as \$30,000 for a major label). We're now in a better position to realize our goals of trying to improve conditions for black music."

The organization has often been criticized since its inception for what grassroots members see as its relative inactivity. Griffey counters, "The BMA's biggest problem has been a lack of public relations. Our job is not to save some small record stores from going out of business or some black DJ who may lose his job, but to increase the visibility and show the viability of black music in a way that helps everyone involved in it."

To that end, Griffey says, the BMA has done presentations and

had meetings with representatives of NARM and MTV and gotten black bankers together with black retailers. Griffey has also spoken at IMIC in an effort to increase awareness of black music's worldwide potential.

As an example of the advocacy role Griffey says the BMA has been taking, he cites its position on the issue of marketing black music to black Africa. "Why isn't more black music sold in, for example, West Africa?" he asks rhetorically. "Well, the labels claim it is because of piracy there. If you want the Lakeside or Shalamar record in Lagos and can't get it through the stores, then you'll

(Continued on page 52)

Ingram Stepping Out On His Own Debut Album Lets Singer 'Show People Who I Am'

By STEVE IVORY

LOS ANGELES—In 1981, via his debut vocal appearance on Quincy Jones' album "The Dude," James Ingram became the first artist to win a Grammy award (best male r&b vocalist) without having released his own album. After the top 20 success of the ballads "Just Once" and "One Hundred Ways," from "The Dude," and "Baby Come To Me," his No. 1 duet with Patti Austin, Ingram says it feels good to finally see the release of "Party Animal," the first single

from "It's Your Night," his debut Qwest album.

"This album is really the first time for me to show people who I am," he says. "The other projects were great vehicles for me, but they were essentially made for others. Hopefully, this album will give the public an idea of what I'm all about musically."

Ed Eckstine, Qwest vice president and general manager, says that because of Ingram's success with ballads, there was some initial resistance from radio programmers to the up-

tempo "Party Animal." But he adds, "The walls are coming down now. The record got off to a slower start than we expected because the week it shipped all of the Warner Bros. sales and promotion staff were out doing their yearly product presentations around the country. We lost about a week of movement, but otherwise everything is fine."

The latest link in Jones' chain of musical proteges, Ingram, 29, was discovered by the producer singing on the demo of the Barry Mann-Cyn-

(Continued on page 53)

The Rhythm & The Blues A Call To Action For the BMA

By NELSON GEORGE

As the Black Music Assn. convenes this weekend in New York for its sixth annual convention, black music is in a curious state. As an art form, black music is, perhaps, as influential in the mass market, both in the U.S. and internationally, as it's ever been. The most musically and commercially interesting young white bands of the last few years, the Talking Heads, Culture Club, the Police, the Clash, Hall & Oates, as well as solo acts like Elvis Costello, David Bowie, Phil Collins and Michael Sembello, have all been profoundly affected by the rhythmic and arranging concepts that are the backbone of black music.

This has meant that a remarkable percentage of the top hits and top al-

bums of recent years have fit black formats as smoothly as white, making a lie of the color-based programming decisions of so many pop and rock stations. Moreover, this emphasis on black music by these major acts has helped destroy the anti-disco (which often translated into anti-black) attitudes that developed in the late '70s.

At the same time several black acts—Michael Jackson, Prince, Donna Summer, Lionel Richie and to a lesser degree, Irene Cara, Luther Vandross, Al Jarreau, James Ingram and Rick James—have been accepted by different elements of the mass white audience, joining Stevie Wonder, Earth, Wind & Fire and George Benson as immediate crossover performers.

But, to paraphrase the great black historian W.E.B. DuBois, this "talented tenth" of black music doesn't make up for the still restricted air-



CAPITOL COMMENTS—Capitol labelmates, from left, Melba Moore, Juice Newton, and Lillo Thomas talk backstage at Los Angeles' Universal Amphitheatre after a recent sold-out concert there by Newton.

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The Rhythm & The Blues

• Continued from page 50

have a financial interest in black music's growth, this position won't seem unreasonable.

Taking that position to its logical conclusion means the BMA can and is leaning to take two forms of direct action. The first, which despite a lot

of lip service over the years hasn't really happened, is the development of a strong positive image campaign for black music in line with what the CMA has done for country and NARM's "Gift Of Music" campaign has done for records in general. Black music is still seen as a "minor-

ity" music, when in reality it is the building block of almost every form of popular music in the Western world. The BMA made a move in that direction with some public service announcements by white and black acts in conjunction with Black Music Month.

The second and more radical step is to involve governmental agencies. For a panel of artists discussing the exposure of black music, the BMA has invited representatives from Congress and the Federal Communications Commission to attend, to hear the artists' side of the story and see if

the fragmented formatting of American radio actually violates any laws. Again, it might sound extreme, but from little acorns big trees grow.

★ ★ ★

Short Stuff: Solomon Burke has cut a live two-record set on Rounder Records for 1984 release.

Pabst Back In Tour Business

NEW YORK—For the second year in a row, Pabst Brewing Co. is promoting its malt liquor Olde English 800 by co-sponsoring a brief tour by an A&M act. Last year the tour featured Howard Johnson. This year Kiddo, a self-contained band, is playing 12 dates, 10 at black colleges and two at army bases. The tour began Thursday (20) at Grambling State in Louisiana and ends Nov. 4.

It continues on to Southern Univ., Jackson State Univ., Tennessee State, Tuskegee Institute, Florida A&M, Savannah State College, Morris Brown College, North Carolina A&T State Univ., and Winston-Salem Univ. In addition, concerts are being held at Fort Jackson and Fort Bragg.

Most of the dates will be free to students, except in cases where a small charge will go to some non-profit effort. At Savannah State, the admission charge is being used to establish an Olde English 800 Scholarship Fund. At each concert, T-shirts, posters, stick-ons and other paraphernalia bearing the Olde English 800 and Kiddo logos will be given away.

James Ingram Out On His Own

• Continued from page 50

thia Weil "Just Once." After performing on "The Dude," Jones' last record for A&M, the singer signed with Jones' Warner-distributed Qwest label. But due to the producer's rigorous schedule with other projects, Ingram's album was put on hold.

"I really didn't have time to worry about losing career momentum, because I was busy doing studio work for Jones on various projects and writing songs," Ingram says. One of those songs, "PYT," is the sixth single from Michael Jackson's multi-platinum "Thriller." Three other Ingram compositions are featured on "It's Your Night," including the mid-tempo "Yah Mo Be There," co-written by Ingram and Michael McDonald, which will be the album's second single.

"Because Quincy is so particular about what he records, it's made me work harder as a songwriter," Ingram says. "Once he settled on the songs we were going to use we started cutting, but Jones looks for tunes right up to the very end of a project. It took us four months to complete the album, so you can imagine the songs we listened to. McDonald and I wrote 'Yah Mo' one night after I came out of the studio. Jones thought it was great, so we went with it."

Though no firm tour plans have been slated, Ingram recently returned from a two-week promotional tour that took him to Italy, France, England and Holland. As far as marketing strategies are concerned, Eckstine says Ingram will be presented "simply as a great vocalist, songwriter and musician. We're trying to show that the guy has chops and can sing anything."

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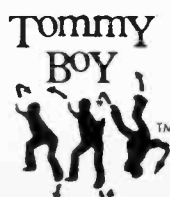
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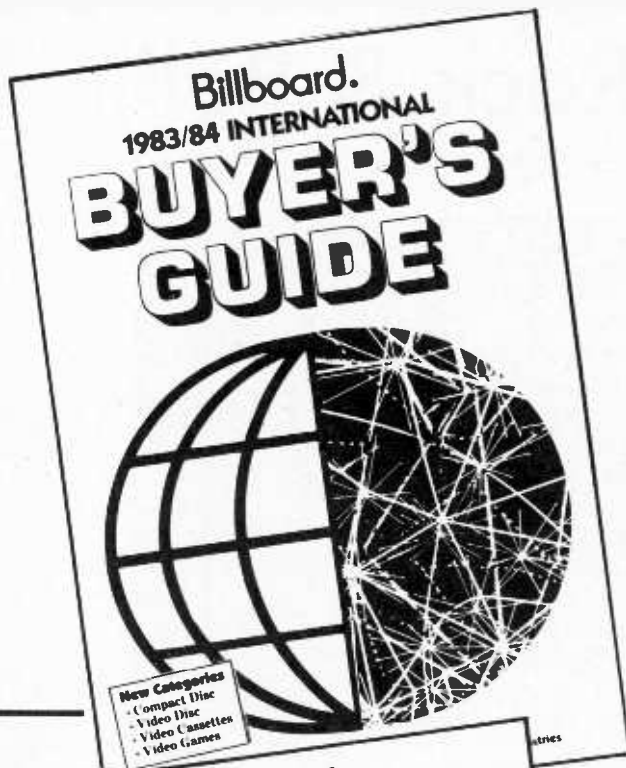
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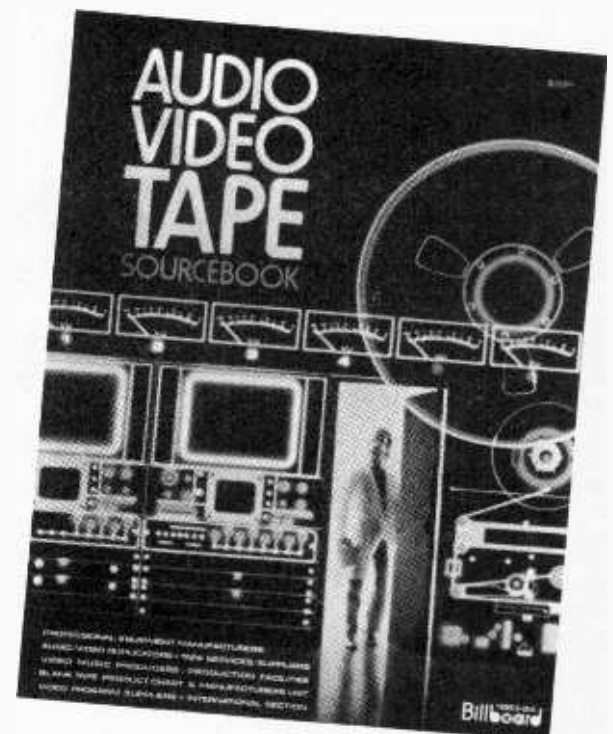


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Country

ALABAMA SONGWRITERS MAKING INROADS

New Muscle Shoals-Nashville Ties

NASHVILLE—Always close geographically, Muscle Shoals and Nashville now appear to be forging new ties musically. With the success of producer Rick Hall and a number of Muscle Shoals-based writers scoring Nashville cuts, the country charts are increasingly frequented by Muscle Shoals material and Muscle Shoals studio productions.

Hall, a longtime force in r&b and pop in Muscle Shoals, believes the new receptivity stems from changes in country itself, as well as the fact that Nashville productions now cross easily onto other charts.

"I would have had trouble breaking into Nashville 10 years ago," he says, "because country wasn't open to pop influences. Also, the tremendous sales potential didn't exist in country music then."

The urbanization of country and the crop of younger, more contemporary artists ups the ante for Muscle Shoals' interest in Nashville, say publishers based in the small Alabama community. Kevin Lamb, vice president and general manager of Song Tailors/I've Got The Music, housed in Wishbone Studio there, journeys to Nashville no less than twice a month to pitch catalog, more often if there is a period of heavy recording activity.

"There's definitely more interest by Nashville in our songs," Lamb ob-

serves. "I think Muscle Shoals writers have learned a lot more about writing country music, and Nashville production has gotten a lot more contemporary."

Rick Hall helped pave the way for the renewed spark between the two music centers a year and a half ago when he decided to approach Nashville record companies for acts to produce. His first was Jerry Reed on RCA. With Reed, Hall immediately scored two No. 1 hits, "She Got The Gold Mine (I Got The Shaft)" and "The Bird," both of which he claims sold "around 300,000 copies." Next, he began working with newcomer Gus Hardin, also for RCA. He recently finished producing Terri Gibbs' latest LP for MCA and its top 20 single, "Anybody Else's Heart But Mine," and may be working with Larry Gatlin in January.

"I'm getting approached now by labels to produce a number of Nashville acts," comments Hall. "People are rediscovering the relationship between country and r&b, which is what Muscle Shoals used to be best known for."

Muscle Shoals publishers concede that they are actively re-demoing songs in their catalog that could be considered for Nashville pitching. Jimmy Johnson of Muscle Shoals Sound (which operates Formula Music and Muscle Shoals Sound Music) has spent part of the year rearranging and demoing such material as "Starting All Over Again" and "Torn Between Two Lovers."

Publisher Lamb says he's been doing the same ever since Alabama cut his catalog's "She Put The Sad In All His Songs" on a re-demoed basis. Recalls Lamb, "We had pitched the song to Randy Owen, who told us he loved it but thought there were too many pop chords. The next day, we brought the group a new demo with

simpler chords and they cut it on their 'The Closer You Get' album. We've been re-demoing ever since to make the material easier to pitch toward country acts."

Lamb admits that of his 14 signed writers, only about four actually lean toward writing country, "although that's where the majority of our activity is coming from."

Among the best known Muscle Shoals songwriters currently scoring on the country charts are Donny Lowery (whose biggest hit was "Old Flame" with Mac McAnally for Alabama), now signed to producer Harold Shedd's Shedd House Music in Nashville; Walt Aldridge and Tom Brasfield, co-writers of "(There's) No Gettin' Over Me" for Ronnie Milsap and "Holding Her And Loving You" for Earl Thomas Conley, among others; Ava Aldridge and Cindy Richardson, whose credits include Gus Hardin's "Loving You Hurts"; and Robert Byrne, co-writer on Ronnie Milsap's "Get It Up" and others.

Also, Barbara Wyrick (now signed with Chappell/Intersong) and Mickey Buckins, co-writers of Janie Fricke's current single, "Tell Me A Lie"; and Welk Music's J.L. Wallace, Terry Skinner and Ken Bell, whose compositions include the Kendalls' "Teach Me To Cheat," Air Supply's "Even The Nights Are Better" and Lane Brody's new single, "It's Another Silent Night" (penned by Skinner and Bell).

Muscle Shoals' studios also continue to attract Nashville acts for recording. The Oak Ridge Boys cut much of their latest LP, "Deliver," at Muscle Shoals Sound. The Kendalls did tracks for their new "Movin' Train" album at East Avalon Studio. And Terri Gibbs worked for the first time with producer Rick Hall at Hall's Fame Studios.

KIP KIRBY



WILLOUGHBY'S WELL-WISHERS—Atlantic America artist Larry Willoughby, second from left, mingles backstage after his successful showcase at the Tennessee Performing Arts Center in Nashville. From left are ASCAP's Merlin Littlefield; Rodney Crowell, Willoughby's producer; and Vince Faraci, senior vice president promotion Atlantic America, New York.

Nashville Scene

Willoughby Makes Splash At Label-Sponsored Debut

By KIP KIRBY

Atlantic America Records may be the new kid in town for country music, but the label catches on fast. When it decided to throw a showcase for new artist Larry Willoughby Oct. 21 at the Performing Arts Center, half of Nashville's music community turned up with invitations, crossing the boundaries of record companies, publishers and producers other than Willoughby's.

It made for a spectacularly successful launch for Willoughby and his debut album, "Building Bridges." Willoughby's performance with his six-piece band was electrifying; he has a shy, sweet likeability onstage as well as an easy confidence in the spotlight. Some singers working without instruments suffer awkwardness; Willoughby has the right balance of stage movement and microphone awareness. His lyrics are never obscured, even when the band cranks up to full volume on a bayou backbeat number like "Hurricane Rose" or "The Devil's On The Loose."

Willoughby, like his cousin/producer Rodney Crowell (with whom he has toured as a background singer), depends a lot on the strength of lyrics. There's an indisputable similarity vocally and musically between Willoughby and Crowell: they've shared similar influences geographically and artistically. Both are finely honed songwriters: Crowell contributes two stunning tunes to Willoughby's LP, "Angel Eyes (Angel Eyes)" and "Careless Love," while Willoughby's writing is featured on several of his own standouts—the title cut, "Building Bridges," which he co-wrote with Hank DeVito and which is a sure bet for single release; "Held In Love," and the first single, "Heart On The Line (Operator, Operator)," which he wrote with his wife Janet.

Willoughby's band is first rate. They had no trouble keeping the energy cranked up, and thanks to percussionist Dave Humphries, this may well have been the first showcase in country music to use Simmons drums onstage. (Band members included Gene Sisk on keyboards, Steve Cochran on lead guitar, Tommy Hannum doubling on guitar and pedal steel, Kyle Tullis on bass, saxophonist Sam Levine and singer Jessica Boucher.)

Willoughby's debut was exhilarating. Backstage afterward at the ASCAP-hosted reception, people were animatedly discussing the showcase and congratulating the singer/songwriter on his performance. The next night, Willoughby and crew traveled to Atlanta for a second showcase, where Crowell and Rosanne Cash got up onstage to sing with him and Hank DeVito sat in on steel guitar. It was an exciting send-off for an artist who looks likely to put Atlantic America high on the charts.

And speaking of Atlantic America and the country charts, Sissy Spacek recently won a SESAC crystal trophy for her cut of "Lonely, But Only For You," written by SESAC writer K.T. Oslin. Unfortunately, Spacek couldn't attend the ceremonies because she's still filming a movie in East Tennessee. Brother Ed Spacek attended instead to accept for Sissy, while the single continues to climb.

★ ★ ★

Although we aren't fond of industry rumors, once in a while a particularly persistent one surfaces, picks up steam and refuses to be ignored. Such a rumor was recently fueled during CMA Week when Irv Azoff, president of MCA Records Group, was seen arm in arm at several functions with longtime friend Jimmy Bowen. Bowen, of course, is head of Warner Bros. Records in Nashville. And when two friends in powerful positions—but with separate companies—are spotted chumming socially, tongues wag rampant.

To set the record straight, we went to Azoff for confirmation or denial. Is Azoff powwowing with Bowen to join MCA? Well, the answer (according to Azoff, who loves a good media thrust-and-parry as well as anybody) is—yes and no.

Azoff admits he would like to have Bowen affiliated with his record company, though he emphasizes *not* at the expense of his current MCA Nashville chief, Jim Foglesong. Instead, Azoff says, he's looking at a joint venture label headed by Bowen and distributed through MCA. (Bowen Records?)

Further, Azoff indicates that an approach was made to Warner Bros. in regard to Bowen's current contract, which expires at the end of 1984. However, Warners isn't interested in freeing Bowen early, so

(Continued on page 58)

Guitarist/Composer Merle Travis Dies

NASHVILLE—Merle Travis, one of country music's most influential guitar stylists and songwriters, died Oct. 20 in Tahlequah, Okla., at the age of 65. Cardiopulmonary arrest was cited as the cause of his death.

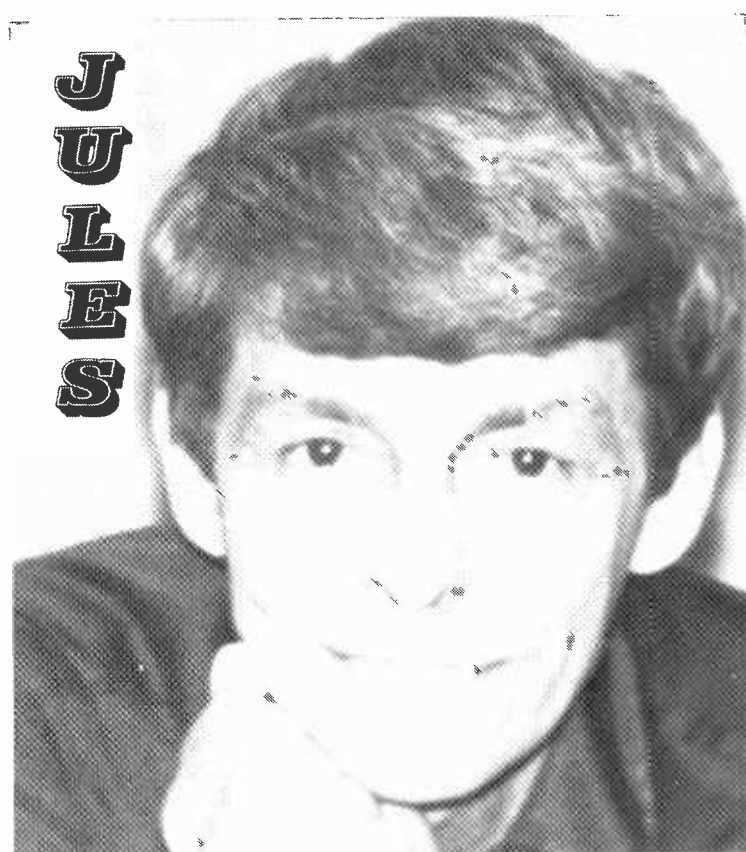
A native of Rosewood, Ky., Travis worked with country touring bands while still a teenager and performed on radio shows at WLW Cincinnati and WLS Chicago. He later joined the Georgia Wildcats, led by fiddler Clayton McMichen.

As a guitarist, Travis developed an intricate finger-picking style which, besides providing him his own instantly distinctive sound, would ultimately influence such guitar masters as Chet Atkins and Doc Watson (each of whom named one of his children after Travis).

Following his service in World War II, Travis settled on the West Coast and became a fixture on such pioneering television shows as Cliffie Stone's "Hometown Jamboree" and "Town Hall Party." On Capitol Records, he issued such hits as "No Vacancy," "So Round, So Firm, So Fully Packed" and "Divorce Me C.O.D." Travis' "Sixteen Tons" a huge hit for Tennessee Ernie Ford in 1955, was probably his single most successful composition; he also wrote the haunting "Dark As A Dungeon," "Nine-Pound Hammer" and "I Am A Pilgrim," all of which had attained folk-song status by the '60s. Travis also wrote the Tex Williams novelty hit, "Smoke! Smoke! Smoke! (That Cigarette)."

From time to time, Travis worked as an actor, sometimes in major movies, such as "From Here To Eternity," sometimes in B-level pictures. His last role was in Clint Eastwood's "Honky Tonk Man."

Travis was inducted into the Nashville Songwriters Hall of Fame in 1970, the Gibson Guitar Hall of Fame in 1979 and the Country Music Hall of Fame in 1977.



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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	1	10	ISLANDS IN THE STREAM —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb, Gibb Brothers, Unichappell, Admin./ BMI; RCA 13615	34	38	5	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	68	60	17	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI, Warner Bros. 7-29582
2	3	12	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	35	39	6	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)	69	89	2	SHE MEANT FOREVER WHEN SHE SAID GOODBYE —Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285
3	2	13	YOU'VE GOT A LOVER —Ricky Skaggs (R. Staggs) S. Russell, Shake Russell/Bug, BMI; Epic 34-04044	36	8	15	NOBODY BUT YOU —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	70	NEW ENTRY		RUNAWAY HEART —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649
4	7	11	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	37	40	6	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507	71	48	8	LOVERS ON THE REBOUND —James & Michael Younger (R. Chancey) F. Koller, G. Timm; Old Friends, BMI; MCA 52263
5	13	9	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP, RCA 13596	38	44	4	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore, Royalhaven, BMI/Dejamus, ASCAP, RCA 13648	72	79	3	EVERY BREATH YOU TAKE —Mason Dixon (D. Schafer, R. Dixon) The Sting; Magnetic, BMI; Texas 5502
6	4	14	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	39	42	7	LOVING YOU HURTS —Gus Hardin (R. Hall) A. Aldridge, C. Richardson; Muscle Shoals Sound, BMI; RCA 13597	73	83	2	THIS IS JUST THE FIRST DAY —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter Sandy-Port, ASCAP/TREE, BMI; RCA 13630
7	12	9	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI, Epic 34-04082	40	45	3	OZARK MOUNTAIN JUBILEE —The Oak Ridge Boys (R. Chancey) R. Murrar, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	74	NEW ENTRY		ANOTHER MOTEL MEMORY —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco, Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)
8	11	10	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	41	46	4	IN MY EYES —John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	75	54	16	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
9	6	12	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	42	17	17	PARADISE TONIGHT —Charley McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land Of Music/Blue Texas, BMI, Epic 34-04007	76	87	2	DON'T LEAVE ME LONELY LOVING YOU —Randy Barlow (F. Kelly) J. R. Dooley, F. Kelly, Frebar BMI Gazelle 001 (NSD)
10	15	12	BABY I LIED —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	43	47	5	MY BABY DON'T SLOW DANCE —Johnny Lee (J. Bowen) B. Lamb, P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486	77	NEW ENTRY		SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172
11	16	8	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	44	32	13	ANYBODY ELSE'S HEART BUT MINE —Terri Gibbs (R. Hall) W. Aldridge, Rick Hall, ASCAP, MCA 52252	78	NEW ENTRY		YOU'RE GONNA LOSE HER LIKE THAT —Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204
12	5	13	MIDNIGHT FIRE —Steve Wariner (M. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends/Silverline, BMI; RCA 13588	45	43	17	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart, Kelo Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	79	NEW ENTRY		I CALL IT LOVE —Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Weik Group), BMI; Capitol 5298
13	20	8	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI, Columbia 38-04091	46	51	5	A MILLION LIGHT BERS AGO —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 7-29498	80	84	2	FOOTPRINTS IN THE SAND —Cristy Lane (LOBO, L. Stoller) D. Willis, Cristy Lane ASCAP Liberty 1508
14	21	7	HEARTACHE TONIGHT —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther; Cass County/Red Cloud/Gear, Ice Age, ASCAP; Warner Bros. 7-29505	47	52	4	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	81	69	18	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver, Cherry Mountain, ASCAP, RCA 13562
15	10	10	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Pfimmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512	48	53	4	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167	82	NEW ENTRY		UNDER LOVED & OVER LONELY —Katy Moffatt (J. Crutchfield) M. D. Barnes, K. Westberry; ATV/Bud 'N' Beth, BMI/ASCAP; Permian 82002
16	19	12	LONELY BUT ONLY FOR YOU —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin; Chappell/ASCAP/Tri-Chappell, SESAC; Atlantic America 7-99847	49	55	3	THE CONVERSATION —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631	83	68	10	STRANGER AT MY DOOR —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265
17	25	9	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	50	33	15	SCARLETT FEVER —Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503	84	81	21	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Moman) W. Nelson; Willie Nelson, BMI; Columbia 38-03965
18	18	11	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589	51	88	2	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	85	82	22	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon; El Camino, BMI; Full Moon 7-29605 (WEA)
19	23	9	STRONG WEAKNESS —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	52	58	4	WOUNDED HEARTS —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137	86	76	20	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
20	22	11	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Visions 103	53	61	5	STREET TALK —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7	87	90	2	BACKSTREET BALLET —Savannah (S. Limbo, S. MacLellan) J. Willis, G. Willis, S. Limbo Lowery/Holly-Bee BMI Mercury 814-360-7
21	29	7	BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	54	65	2	DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley, (J. Stampley, Lobo) C. Better, D. Smith; Windsong/Lyresong, BMI, Epic 34-04173	88	NEW ENTRY		THERE'S NOBODY LOVIN' AT HOME —Randy Wright (E. Kilroy) T. Rocco, K. Chater, C. Black; Bibo/Vogue (Weik Group)/Chappell, ASCAP/BMI; MCA 52273
22	24	10	OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	55	37	17	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	89	NEW ENTRY		ONLY THE NAMES HAVE BEEN CHANGED —Penny DeHaven (M. Sherrill) K. Robbins; Kent Robbins, BMI; Main Street 93015
23	26	9	DIXIE DREAMING —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	56	63	4	WINDIN' DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, F. Koller; Algee/Old Friends, BMI; Columbia 38-04133	90	85	3	CRAZY OLD SOLDIER —David Allen Coe (B. Sherrill) T. Seals, P. Kennerly; WB/Two Sons/Rondor, ASCAP; Columbia 38-04136
24	30	7	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	57	67	4	LONESOME 7-7203 —Darrell Clanton (C. Haward) J. Tubbs; Cedarwood, BMI; Audiograph 45-474	91	77	14	HOLD ON, I'M COMIN' —Waylon Jennings & Jerry Reed (R. Hall, C. Moman) I. Hayes, D. Porter; Irving/Cotillion, BMI; RCA 13580
25	28	11	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Weik Music)/Chappell, ASCAP; Mercury 814-195-7	58	66	4	BEFORE WE KNEW IT —Jan Gray (R. Childs) L. Anderson, F. Koller; Old Friends, BMI; Jamex 45-011	92	91	20	NIGHT GAMES —Charley Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.B., ASCAP; RCA 13542
26	9	13	GUILTY —The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	59	62	5	MY ANGEL'S GOT THE DEVIL IN HER EYES —Ed Hunnicutt (D. Burgess) E. Burton, D. Knutson, D. Burgess; Barnwood, BMI; MCA 52262	93	NEW ENTRY		OLD FASHIONED LOVIN' —Sierra (P. Baugh) D. Gibson; Shyland, BMI; Cardinal 052
27	31	9	WHEN THE NEW WEARS OFF OUR LOVE —The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	60	56	5	IT'S ALL IN THE GAME —Merle Haggard (M. Haggard) C. G. Dawes, C. Sigman; L. Spier/Major Songs, ASCAP, MCA 52276	94	92	22	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedtler; Music City, ASCAP, MCA 52225
28	14	15	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	61	49	7	KEEPIN' POWER —Crystal Gayle (A. Reynolds) R. Cook, B. Wood; Roger Cook/Chriswood, BMI; Columbia 38-04093	95	93	17	TOO HOT TO SLEEP —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567
29	34	10	KISS ME DARLING —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 1060	62	50	18	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)	96	94	13	THE LADY, SHE'S RIGHT —Leon Everette (R. Dean, L. Everette) C. Ryder; V. Haywood, Window, BMI; RCA 13584
30	35	6	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500	63	72	3	BRAVE HEART —Thom Schuyler (D. Malloy) T. Schuyler; Deb Dave/ Briarpatch, BMI; Capitol 5281	97	95	6	DIET SONG —Bobby Bare (B. Bare) S. Siversten; Evil Eye, BMI; Columbia 38-04092
31	36	4	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	64	57	14	IF IT WAS EASY —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251	98	96	6	STILL IN THE RING —Tammy Wynette (G. Richey) M. Garvin, B. Jones; Tree/BMI/Cross Keys, ASCAP; Epic 34-04101
32	27	12	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041	65	74	3	THE AIR THAT I BREATHE —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017	99	78	22	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-03946
33	41	4	SLOWBURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo(Weik Group)/Chappell, ASCAP; Warner/Curb 7-29469	66	59	18	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972	100	64	13	AFTER YOU —Dan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504
				67	71	3	WE REALLY GOT A HOLD ON LOVE —Family Brown (N. Wilson, T. Brown) M. Foster, T. Brown; Silverline, BMI; RCA 13565				

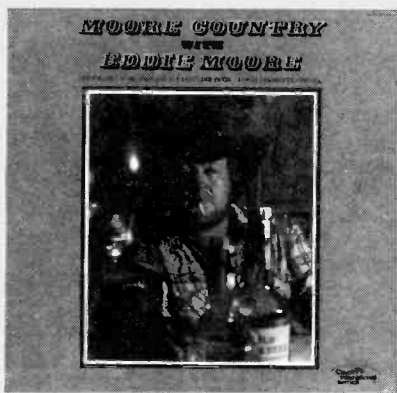
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Survey For Week Ending 11/5/83

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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	7	KENNY ROGERS Eyes That See In the Dark, RCA AFL1-4697 RCA	36	21	20	SYLVIA Snapshot, RCA AHL1-4672 RCA
2	2	33	ALABAMA ▲ The Closer You Get, RCA AHL1-4663 RCA	37	34	138	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
3	3	32	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	38	41	19	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA
4	5	16	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	39	39	7	THE KENDALLS Movin' Train, Mercury 812-779-1 POL
5	4	40	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	40	40	19	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
6	8	10	BARBARA MANDRELL Spun Gold, MCA 5377 MCA	41	NEW ENTRY		JANIE FRICKE Love Lies, Columbia FC-38730 CBS
7	6	28	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA	42	36	26	CHARLY McCLAIN Paradise, Epic FE 38584 CBS
8	9	5	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	43	33	6	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
9	7	23	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	44	35	27	DON WILLIAMS Yellow Moon, MCA 5407 MCA
10	11	62	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	45	45	49	CRYSTAL GAYLE True Love, Elektra 60200 WEA
11	10	8	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	46	37	55	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS
12	14	5	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	47	49	7	MOE BANDY Devoted To Your Memory, Columbia FC-38726 CBS
13	13	55	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	48	43	85	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
14	17	7	JOHN CONLEE In My Eyes, MCA 5434 MCA	49	57	46	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA
15	12	25	DAVID ALLAN COE Castles In The Sand, Columbia FC 38535 CBS	50	55	111	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
16	52	2	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	51	51	105	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
17	19	27	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	52	50	178	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
18	18	57	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS	53	46	7	MARTY ROBBINS A Lifetime Of Song 1951-1982, Columbia C2-38870 CBS
19	15	25	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS	54	NEW ENTRY		LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS
20	27	6	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 WEA	55	61	16	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
21	29	4	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	56	56	3	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
22	22	6	JUICE NEWTON Dirty Looks, Capitol ST-12294 CAP	57	58	159	KENNY ROGERS ▲ Greatest Hits, Liberty LDD 1072 CAP
23	24	9	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS	58	44	36	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223 WEA
24	16	21	DOLLY PARTON Burlap & Satin, RCA AHL1-4691 RCA	59	65	3	DAN SEALS Rebel Heart, Liberty LT-51149 CAP
25	NEW ENTRY		WAYLON JENNINGS Waylon & Company, RCA AHL1-4826 RCA	60	NEW ENTRY		DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA
26	38	2	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	61	42	19	LACY J. DALTON Dream Baby, Columbia FC 38604 CBS
27	23	86	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA	62	48	17	JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889 WEA
28	28	6	CHARLEY PRIDE Night Games, RCA AHL1-4820 RCA	63	63	16	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS
29	26	6	LOUISE MANDRELL Too Hot To Sleep, RCA AHL1-4820 RCA	64	47	54	JOHN ANDERSON Wild And Blue, Warner Bros. 23721 WEA
30	31	7	JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806 CBS	65	NEW ENTRY		DAVID ALLAN COE Hello In There, Columbia FC-38926 CBS
31	20	30	B.J. THOMAS New Looks, Cleveland International FC 38561 CBS	66	67	26	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Complanet CPL-1-1004 POL
32	32	6	TERRI GIBBS Over Easy, MCA 5443 MCA	67	60	287	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
33	NEW ENTRY		JOHN ANDERSON All The People Are Talking, Warner Bros. 23912 WEA	68	79	7	LEE GREENWOOD Inside Out, MCA 5304 MCA
34	30	27	GEORGE JONES Shine On, Epic FE 38406 CBS	69	68	27	MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS
35	25	22	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	70	53	35	THE OAK RIDGE BOYS ● American Made, MCA 5390 MCA
				71	62	35	KENNY ROGERS ● We've Got Tonight, Liberty LO 51143 CAP
				72	66	50	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS
				73	59	32	SHELLY WEST West By West, Warner/Viva 23775 WEA
				74	73	157	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150 MCA
				75	64	59	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL1-4348 RCA

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Country

LANDMARK DALLAS VENUE

Longhorn Marks Its 25th Year

By KATY BEE

DALLAS—Coinciding with Country Music Month and the Country Music Assn.'s 25th anniversary, the Longhorn Ballroom here is celebrating its own silver anniversary this month. The landmark venue, once a home base for Bob Wills & the Texas Playboys, is commemorating 25 years under the same ownership and management.

The Longhorn's contributions to country music have been ongoing through the years. The club helped establish such contemporary greats as Willie Nelson, Charley Pride and Ray Price, while showcasing new hopefuls, rising talents and certified superstars on the country circuit.

This month brings a number of these performers back for an anniversary celebration coordinated by

Doug Grooms, manager of the Longhorn Ballroom and son of the founder, Dewey Grooms. Among those scheduled to appear are Ronnie Milsap, Michael Murphey, Asleep At The Wheel, John Anderson, Ray Price, George Jones, Moe Bandy and Joe Stampley. Willie Nelson, originally invited to participate in the month-long festivities, declined due to shooting on his new movie, "The Songwriter," now on location in Austin with Kris Kristofferson.

The entertainment budget, says Grooms, is around \$100,000, and tickets for the various acts headlining during anniversary activities will range from \$7 to \$15. Normally, the Longhorn brings only two major national performers into the venue per

month. Grooms says that even without superstar entertainment, the club's 1,900 seats stay filled with regular clientele.

Once a main point of interest on the Dallas touring trail, the 27,500-foot Longhorn Ballroom was originally built for Bob Wills, renovated as the "father of Western swing," and once was known as Bob Wills' Ranch House. His famous inlaid silver dollar bar and horse stable were unique tourist attractions in the club. Today, the Western motif continues in the mammoth nightclub, once managed by Jack Ruby.

Negotiations are under way for a video project which would capture the Longhorn's 25th anniversary celebration for later airing as a tv special.

Nashville Scene

● Continued from page 55

Azoff doesn't anticipate a Bowen label on the boards until the completion of the contract.

Azoff, who spent time in Nashville during both Fan Fair and the DJ Convention, says he "loves what's going on in Nashville." He adds that he would like to have "more than one label operation based there," indicating perhaps the MCA division plus other joint ventures. At the moment, Azoff says he's been looking for large office space and is considering building his own MCA Nashville headquarters to house the record company, MCA Music publishing, and the branch.

And what does Jimmy Bowen say to all this? "I've been approached by Irving to start my own label, yes," he says with a chuckle. "And I've also been approached by Warner Bros. for a new longterm contract when this one expires next year. My lawyers are looking at both deals, though fortunately I'm in no hurry to make any decisions yet."

And what about Larry Gatlin, who's rumored to be t-h-i-s close to signing on the dotted line with MCA Records? Azoff confirms it, and adds

Opry Star McGee Dies At Age 83

NASHVILLE—Kirk McGee, a star of the Grand Ole Opry since 1926, died at his home in suburban Franklin of a heart attack Oct. 24. He was 83 and had last appeared on the Opry the weekend immediately prior to his death.

Long identified with the act that included his brother, Sam, McGee also performed with such legendary country music figures as Uncle Dave Macon and Fiddlin' Arthur Smith. Sam McGee died in 1975, and Kirk continued on the Opry, both as a soloist and as a member of the Fruit Jar Drinkers.

Mandrell Receives Metronome Award

NASHVILLE—The Nashville area Chamber of Commerce presented this year's annual Metronome Award to Barbara Mandrell at a luncheon hosted by Mayor Richard Fulton Oct. 12. She was honored for her contributions to the city's civic and music-related projects.

The first recipient of the Metronome Award was producer Owen Bradley in 1966. Since then, other winners have included Dolly Parton, Chet Atkins, Roy Acuff, Minnie Pearl, Johnny Cash and Roy Clark.

that Gatlin is going to be in Florida writing some new songs for the project with none other than country's newest hit producer, Barry Gibb. It's known that Gatlin has been in Muscle Shoals talking with Rick Hall, but so far, he hasn't announced a producer for what could be his first MCA album. Could Bee Gee Gibb now be in the running, too?

★ ★ ★

In the ongoing interest of fairness, we'd like to reprint an excerpt from a letter we received from Richard Sarbin in response to a recent column criticism about the alleged heavy-handed conduct of Marshall Crenshaw's road manager, Steve Vando, at the September Record Bar convention.

Sarbin is Crenshaw's New York-based personal manager. He called us immediately after seeing the column item to present Vando's side of the story, and followed up with a letter. Emphasizing Crenshaw's full sup-

port of road manager Vando, Sarbin writes:

"Although we are not condoning what occurred between Steve Vando and the video cameraman, Marshall and I know that there were a tremendous amount of aggravating problems that existed with the production of the event. Very few people cooperated with us regarding load-in and sound check, and the show went on two and a half hours later than scheduled... Mr. Vando was not informed about a video and is under instructions from management to prohibit any unapproved video from taking place.

"Moreover, Steve Vando is by far the most capable tour manager I have ever worked with, and Marshall is totally supportive of Steve's excellent work. He came highly recommended to us by a number of Warner Bros. VPs and I would highly recommend him to anyone at any time... We're hoping he'll do all of Marshall's tours in the future."

— Country Dee Jays —

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Country

Retailers: Sales Are Picking Up Economic Upturn Credited With Single, Album Increase

By ANDREW ROBLIN

NASHVILLE—As the economy continues to improve record sales, country retail activity is also picking up steam, according to national retailers who deal in singles and LP product. After the disappointment of what one retailer described as "the horrendous summer of 1982 and the slow winter of 1983," the summer's turnaround in country sales came as a welcome relief.

"I'm selling quantities I didn't think I'd see again," observes Bill Galeza, singles buyer for National Record Mart. "I used to place automatic orders for 1,000 singles of a popular artist, but when the price jumped from \$1.69 to \$1.99, I cut back to around 400 pieces. Now it's back up to 1,000 again, especially on crossover artists." Galeza says sales

figures for the 75-store chain now average 25% above results in country for the same period last year. Heavy growth areas he cites are suburban Pittsburgh, Ohio and West Virginia.

Cassettes carry the bulk of selling power in the chain, accounting for 40% of total country album sales. Eight-tracks have been nearly phased out and are now sold only as budget items.

Similarly, Sandy Zaglin, singles buyer for Lieberman Enterprises, credits the economic recovery with exercising a positive influence on his firm's overall sales, including country. He says country has improved approximately 15%-20% over last year, though it's still not up to the halcyon days of five years ago. Expansion has let Lieberman's into new territory in Wyoming and enlarged areas already served in Montana and Nebraska. "Jukebox operators are beginning to get over the shock of the increase in their copyright licenses," Zaglin says.

Chuck Blacksmith, merchandiser for the Fred Meyer/Music Mart organization, finds that country sales

this summer are exceeding last summer's sales by close to 10%. Blacksmith contends that exceptional releases from key country artists have contributed to the surge. He points to Alabama's catalog, as well as the Merle Haggard/Willie Nelson "Pancho And Lefty," album, as sales leaders.

Likewise, economic improvement and strong product releases are the factors cited by Cathy Schaff, album buyer for Seattle-based Budget Records & Tapes, primarily a one-stop operation. She says that cassette sales are increasing dramatically, running neck-and-neck with LPs in some locations and surpassing albums in others. Budget no longer stocks 8-tracks.

Not all retailers who have seen better sales credit the economy. "Things have turned around pretty decently," comments John Jankowski, singles buyer for Radio Doctor's, "but the slump still continues to a point. Country product has sold slightly better than last year," he says, further characterizing this summer sales as "not rosy, but strong." Radio Doctor's conducts a bare-bones, warehouse retailing program, playing down store fixtures and expensive extras to keep prices as low as possible. In keeping with its low-overhead approach, Radio Doctor's will confine expansion in the immediate future to new product lines, such as Compact Discs, within existing stores.

Camelot's Southeastern regional manager, Vern Benke, has seen evidence of the recovery in country sales. But he says, "It doesn't seem to be as strong, frankly, as the pop turnaround." He views the aggressive merchandising and marketing campaigns inaugurated this spring by RCA and WEA as helpful in exploiting the economic upswing.

Sales of cassettes, Benke says, have not picked up as quickly in country as in other genres. Country has made new inroads in the urban areas of Michigan and Ohio for the 145-store chain, he points out, adding, "The turnaround might be strongest there as far as country music is concerned." Camelot plans no less than seven store openings in the coming months, including sits in Arkansas, Maryland, North Carolina, Ohio and West Virginia.

Some retailers dissent from what is otherwise an upbeat description of retail activity this summer. "We've seen no effects of the recovery," says Dan Stebbins, retail music buyer for Western Merchandisers of Amarillo, "but we're not hurting, thanks to the traditional strength of country music in Texas." Arthur Gillis, merchandise manager for records and tapes with Schwartz Bros. of Lanham, Md., also sees no evidence of an economic turnaround in sales for his firm's Harmony Hut chain, adding that this summer's sales were about equal with sales for the same period last year. Despite the absence of recovery, Gillis says that cassette sales have equaled disk sales in the country format.

Salem Concerts Back On The Road

NASHVILLE—The Salem Spirit concert series resumed Friday (28) in Pittsburgh after a summer hiatus. The second half of the '83 R.J. Reynolds-sponsored tour with Alabama, Juice Newton and the Thrasher Brothers consists of 15 dates across the U.S.

During the spring dates, approximately 250,000 fans turned out to see the package in 15 shows.

Boots Randolph Tries Jazzy Crossover

By JACK McDONOUGH

PALO ALTO, Calif.—A unique crossover collaboration between jazz saxophonist Richie Cole and country saxophonist Boots Randolph has generated unusual promotion and marketing efforts that Randolph says "may open up something new for both of us."

The album, "Yakety Madness!" on the Palo Alto label, was recorded mostly at Nashville's Sound Emporium with Music City session men, with two of the 12 tracks done with Bay Area players at the Music Annex here. The tunes include "Yakety Sax" (Randolph's old hit) and "Jambalaya" (the A and B sides of the single), plus "Flamingo," "Night Train," "Wabash Cannonball," "Walking With Mr. Lee," "Body And Soul" and a medley of Southern standards.

The sessions resulted from a proposal by Cole that was cemented when he traveled to Nashville to discuss possible material and ended up playing some duets with Randolph at his Printer's Alley nightclub. Since then, the two have appeared together at several Midwest concerts; Cole manager Jim Cassell says he is now

working on lining up both jazz club and jazz festival dates for the two for the first half of next year.

Cole is also featured in a one-hour video shot by Nashville PBS outlet WDCN last November at Randolph's club, now being made available to PBS stations nationally. The single, a two-minute remake of Randolph's 1959 smash instrumental novelty, has been serviced, says Palo Alto promotion chief Don Graham, to approximately 53 AC stations in the U.S., and it's being serviced to all key one-stops with jukebox title strips.

This is the first time the Palo Alto label (formerly Palo Alto Jazz) has lifted a single from one of its LPs for a special push. "It's a highly identifiable copyright," says Graham in explaining the move. "Operators seeing the title will remember that it was a multi-million seller first time around." While Graham says the timing of the label's name change was coincidental, he emphasizes that the Cole/Randolph collaboration is symbolic of Palo Alto's effort to move into a broader market.



CONGRATULATORY COUPLE—RCA's Deborah Allen, right, and husband/songwriter Rafe Van Hoy, left, extend congratulations to Ronnie Milsap after his performance on the CMA Awards Show.

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New Booking Agency To Specialize Adams & Levine Signs Lisette, Negotiates With Others

By ENRIQUE FERNÁNDEZ

NEW YORK—Adams & Levine, a newly formed booking agency based in Upper Montclair, N.J., has signed singer Lisette for exclusive representation as its first move into the Latin market. According to Joyce Bogosian, head of the Latin American division, Adams & Levine plans to acquire a roster of topline Latin artists which she predicts will eventually account for 60% of the agency's business.

"Except for a few artists signed to major booking agencies, most Latin artists have not been well represented in the U.S.," asserts Bogosian. "Latin artists have not gotten the money they deserve and we intend to see that they do."

In the past two years currency devaluations in Mexico and other Latin American countries have made working in the U.S. increasingly profitable for Latin artists, whose demand has been fueled by the rapidly growing Spanish speaking communi-

ty in the U.S. According to Bogosian, her agency is negotiating with a number of Mexico's leading artists for representation in the U.S., Canada and Puerto Rico.

Adams & Levine is planning cross-over booking for its clients. "They will become even more international," says Bogosian about her prospective accounts. "That's what Julio Iglesias did and it can work for other artists." Already, she claims, mainstream American promoters are interested in what her agency may have to offer. "Many are working with us now and others are doing their homework."

The agency's plans for Lisette include working the Miami-based singer in the markets where she's already known, Florida and the Northeast. "In those markets she'll headline or share billing," explains Bogosian, "and in areas like the Southwest we'll introduce her by having her open for major acts." Adams & Levine is planning a Lisette tour for February.

Though the agency will not disclose at the present time the names of artists who are currently negotiating with Adams & Levine, sources indicate that they are some of the top names in Mexican talent and one U.S.-based salsa star. The agency's Latin push comes from president Jim Adams, a former executive vice-president of Spotlight Entertainment, who is utilizing his own company to realize a long-standing interest in Latin talent.

'TU COMPAÑERA' Marisela Makes It With 'Feminist' Song

NEW YORK—Do women's lib sentiments among U.S. Latinas contribute to the making of a hit? It certainly seems this way, judging from the unexpected success of a song by Marisela, "Tu Compañera" (Your Companion). A ballad with a soft reggae beat, the song made it to the number two spot on New York station WJIT's playlist last month and has made similar inroads throughout the country.

"I never thought this would go over in the U.S.," confesses the Cuban-born, Puerto Rico-based artist. "Tu Compañera" is a cut from Marisela's new LP on the TTH label, and like all her material it's penned by the singer herself. "It's not exactly a feminist song, but it touches on feminist issues," she says.

The song, addressed to a man, warns that "You can't take a wife like you take a drink" and tells him that the woman wants to be "neither your cook, nor your slave, nor your saint, nor your washerwoman," and reminds the husband that "I am human and I desire you as much as you desire me."

"I think and I feel and I wasn't made just to give birth," the song announces, concluding that "I want to be your *compañera*." Marisela thinks

this is pretty strong stuff for a public used to sweet romantic ballads. "It's not exactly a love song," she explains.

Besides writing both lyrics and music, Marisela produces her own records with the aid of executive producer Mecca Polo. Her self-titled LP was an independent production which the artist has licensed to TTH. She is currently negotiating Latin American and Spanish distribution.

Commenting on the pros and cons of indies and majors, Marisela says that her current arrangement with TTH is quite satisfactory. "They have a very thorough understanding of the market. Besides, the head of an indie is gambling with his own money so he's bound to care more about how the product does." The singer, who recorded for CBS in Spain for three years, contends that the majors put most of their efforts behind one or two superstars, and struggling artists like herself can get lost in the shuffle.

"It used to be that labels would go around looking for talent and all you had to do was give them a tape of your songs accompanied by a guitar. Now you must have a finished product before they'll even pay attention to you, and that's exactly what I've done."

MORE EAST COAST TALENT

'Bravisimo' Expanding Roster

By CARLOS AGUDELO

NEW YORK—The Latin music tv program "Bravisimo" is adding New York talent to its roster, according to director/producer Sam Peña. Forthcoming shows will feature such salsa stars as Willie Colon, giving a truly national dimension to the program, which so far has concentrated on well-known Latin artists from the West Coast.

The series, hosted by ex-boxer Carlos Palomino and singer Anacani, both of whom are of Mexican descent, has become an important showcase for Latin talent on American English-language tv. "Bravisimo" is syndicated to 25 stations throughout the country, most of them ABC affiliates.

At a reception to announce the program's efforts on the East Coast, Peña outlined his program's history,

highlighting the promotional efforts of sponsor Miller Brewing Co. Addressing a group of Miller executives and Latin music celebrities, including Celia Cruz, Ray Barretto, Yomo Toro and promoter Ralph Mercado, Peña said that "Bravisimo" has become one of the most important efforts to reach the Latin market through English-language tv.

The hour-long program, which is announced in English even though most of the material is sung in Spanish, has enjoyed a favorable reception in its pilot series. The "Bravisimo" management hopes the program will get picked up by network tv as a weekly half-hour show. The inclusion of New York salsa and Latin jazz is expected to broaden Bravisimo's appeal to the national Latin public as well as to non-Latin tv viewers interested in Latin music.

Notas Majors Fail To Tap Market

Los Angeles-based independent marketing and promotional manager Bill Marin is concerned about what he feels is a lack of attention and understanding of the U.S. Hispanic market by the majors. "Within the last 10 years, every major record label has created a black division in promotion and marketing to cover the black community, but what about the Hispanic community?" asks Marin.

Acknowledging that CBS and, more recently, RCA have already shown an interest in the market by creating the Discos CBS and RCA International labels, Marin wonders

about the rest. "What has concerned me for many years and even now is, what are they doing to capture the Hispanic youth market?"

"The only way the record labels will have a better understanding of our market is to hire Hispanics in-house," Marin contends. "How many Hispanics have been hired by the record industry at any level? I can't think of too many."

Marin insists that an unrealized aspect of the Hispanic market's potential is its role as consumer of English-language product. The California promoter feels that the labels have

(Continued on page 70)

NOVEMBER 5, 1983, BILLBOARD

Survey For Week Ending 11/5/83

Billboard® Hot Latin LPs™

Special Survey

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NEW YORK

CALIFORNIA

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	EL GRAN COMBO La universidad de la salsa, Combo 2034	1	5	JULIO IGLESIAS En concierto, CBS 50334
2	3	JOSE JOSE Mi vida, Pronto 0705	2	3	JUAN GABRIEL Todo, Profono 0706
3	2	BONNY CEPEDA El mandamas, Algar 38	3	6	LOS DIABLOS Endiablamente romanticos, Girol 1003
4	5	MIGUEL Adios Miguel, Profono 3117	4	13	JOSE LUIS RODRIGUEZ Ven, CBS 30305
5	9	CAMILO SESTO 15 exitos, TV 1505	5	8	LOS BUKIS Muy romanticos, Profono 3102
6	6	ORQUESTA LA SABROSA Los 12 hits de merengue, Salsoso 1001	6	11	DANIELA ROMO CBS 80371
7	4	JULIO IGLESIAS Momentos, CBS 50329	7	2	LOS YONICS Con amor, Profono 3100
8	7	LUIS MARIANO Y SU ORQUESTA La calambrita, Borinquen 1453	8	—	MIGUEL Adio Miguel, Profono 3117
9	15	ANTHONY RIOS Borinquen 1452	9	—	JOSE FELICIANO Me enamore, Profono 1002
10	0	OSCAR D'LEON TH 2241	10	4	LUPITA D'ALESSIO Sentimiento al desnudo, Orfeon 054
11	0	JULIO IGLESIAS Julio, 50333	11	1	VARIOS ARTISTAS 12 supergrupos, Ambar 5007
12	8	COSTA BRAVA Seguimos de costa a costa, Profono 3114	12	—	LOS SAGITARIOS Que bonito, Olimpico 5024
13	13	JOSE ALBERTO MUGRADI Sonorodven 017	13	—	RAFFAELLA CARRA Sus fabulosos exitos, CBS 53306
14	0	GUILLERMO DAVILA TH 2246	14	—	LOS BARON DE APODACA TH 2259
15	0	JOHNNY VENTURA Volando alto, Combo 2033	15	—	INDIO Temas de amor, Mercurio 59123

FLORIDA

TEXAS

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	0	CELIA CRUZ 14 exitos originales, Profono 1404	1	5	VICENTE FERNANDEZ 15 grandes con el numero uno, CBS 20684
2	1	JULIO IGLESIAS En concierto, CBS 50334	2	—	JUAN GABRIEL Todo, Pronto 0706
3	4	JOSE FELICIANO Me enamore, Profono 1002	3	4	LOS BUKIS Yo te necesito, Profono 3090
4	3	JOSE LUIS RODRIGUEZ Ven, CBS 30305	4	6	RAMON AYALA 15 exitos, Freddie 1266
5	6	EL GRAN COMBO La universidad de la salsa, Combo 2034	5	10	LITTLE JOE No quiero mas amar, Warner Bros. 6177
6	2	THE BAD STREET BOYS Cheek to Cheek, JAP 525	6	—	LA MAFIA Electrifying, Cara 050
7	8	NELSON NED Romantico y caprichoso, CBS 81308	7	—	LOS ANGELES NEGROS 20 exitos originales, Odeon 9004
8	5	LUPITA D'ALESSIO Sentimiento al desnudo, Orfeon 054	8	3	MENUDO Una aventura llamada Menudo, Raff 9094
9	7	RAPHAEL Enamorado de la vida, CBS 80367	9	1	JULIO IGLESIAS En concierto, CBS 50334
10	0	LAS CHICAS DEL PAIS Yo me bufeo, Algar 35	10	9	LORENZO ANTONIO Busco un amor Musart 1844
11	0	VARIOS ARTISTAS Segundo concierto de la familia, TH 2244	11	—	LA MAFIA Mania, Cara 053
12	0	OLGUITA ALVAREZ Olguita, Fame 8302	12	11	MENUDO De coleccion, Profono 1601
13	11	CHARANGA CASINO Alone Again, SAR 1037	13	—	LUPITA D'ALESSIO Sentimiento al desnudo, Orfeon 054
14	0	MILLIE Y LOS VECINOS Avantgarde, Algar 39	14	—	GRUPO PEGASO El no te quiere, Remo 1007
15	0	COSTA BRAVA Seguimos de costa a costa, Profono 3114	15	—	LOS BUKIS Muy romanticos, Profono 3102

Survey For Week Ending 11/5/83

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	PIMPINELA CBS 11317
2	4	ALEX Y LA ORQUESTA LIBERACION Las locas, Karen 73
3	6	EDNITA NAZARIO Padosa 1021
4	5	JOHNNY VENTURA Combo 2033
5	2	GUILLERMO DAVILA Solo pienso en ti, TH 2246
6	10	TOMMY OLIVENCIA TH 2222
7	—	DANNY RIVERA TH 2229
8	—	RALPH LEAVITT La guinadita, TH
9	8	PATRULLA 15 Daja ese diablo, Artomax 741
10	—	JOSE ALBERTO MUGRADI Sonorodven 017
11	3	EL GRAN COMBO La universidad de la salsa, Combo 2034
12	—	ORQUESTA LA SOLUCION TH 2254
13	—	ISMAEL QUINTANA/PAPO LUCCA Mucho talento, Musica Latina Int'l 104
14	—	COSTA BRAVA Siguiendo de costa a costa, Profono 3114
15	7	MILLIE Y LOS VECINOS Avantgarde, Algar 39

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CHANGES IN LAW POSTPONED

Gov't Backs Off On Copyright

By KIRK LaPOINTE

OTTAWA—The federal government has backed off from plans to revise the Copyright Act until at least late next year, by which time a change of government may have occurred and sent the process of amending the 1924 legislation back to the drawing board.

Communications Minister Francis Fox says the best interested parties can expect is a federal "white paper" outlining policy in the next few weeks. But pushing through a bill to change the antiquated act "is a difficult matter" and wouldn't be possible until late 1984, he says.

At the same time, Fox suggests there may be trouble getting a series of measures for the recording industry through the House of Commons. A departmental strategy document is expected early next year on the matter, but any legislation arising from

such a policy would take at least until the fall of 1984 to be funnelled through Parliament.

A federal election is thought to be due next summer, thus scuttling any possible legislative relief for either copyright owners or the recording industry.

The government intends to move soon to adjourn the three-year session of Parliament and come forward with a new session and a throne speech detailing government direction. Part of that speech will address strategy intentions in the areas of copyright and other cultural sectors. But the Progressive Conservative opposition party strongly opposes the government's approach to the cultural industries and would probably thwart any attempt to swiftly deal with legislation.

Fox told a breakfast gathering of reporters Tuesday (25) that the omnibus Broadcasting Act amendments

(separate story, this page) would be ready to be introduced early in the next session.

Meanwhile, the recording and film industries are getting impatient with what they perceive as governmental lethargy on the matter. Sources say they are meeting with government, and a source at the federal Consumer & Corporate Affairs Department says the two industries will demand interim relief under the Copyright Act.

The act has long been criticized as ineffective against deterring pirates and counterfeiters. Maximum fines of \$200 and rarely-imposed jail terms make copyright infringement in Canada quite attractive.

However, Fox suggests he is resigned to the problems of any such copyright legislation, saying the matter still needs exhaustive study in view of the circumstances.

Bureau Named CRTC Chairman

OTTAWA—Andre Bureau, president of Canadian Satellite Communications and a former Quebec broadcasting czar, last week was named chairman of the Canadian Radio-Television & Telecommunications Commission.

Bureau, 49, a former labor relations lawyer from Trois Rivières, Quebec, succeeds John Meisel, who is stepping down Nov. 15 to return to teaching at Queen's Univ. in Kingston, Ontario.

In his most recent role, Bureau oversaw the operation of the company better known as Cancom, which delivered Canadian and American radio and television services via satellite to remote and underserved areas of the country.

Bureau, who is also a former presi-

dent and vice president of Telemedia of Montreal, the powerful Quebec broadcasting firm, brings to the job a wealth of experience in both telecommunications and broadcasting. At the beginning, that should quell the kind of complaints that surfaced immediately upon Meisel's appointment in 1980 about the CRTC chairman being ill equipped to handle his job.

The only initial rap against Bureau is his obvious ties to the ruling Liberal party. Some observers worry that his effectiveness might be undermined should the Conservatives win the next federal election, as they are expected to next year.

The seven-year term, a cabinet appointment, has rarely been endured by CRTC chairmen. Meisel left less than four years into his term, and

those before him tended to treat the job as a type of public service limbo.

But Bureau's appointment comes at a critical juncture for the often criticized commission. He is expected to face pressures for regulatory streamlining to allow quicker decisions in the rapidly changing broadcast and telecommunications environment.

Bureau was Communications Minister Francis Fox's hand-picked appointee. Prime Minister Trudeau, who had final say on who took the job, was urged a week earlier by Fox to give Bureau the CRTC helm.

Few radio-related issues currently face the commission. Most of the immediate problems are in the fields of pay-tv and specialty programming services.

'Flashdance' Leads CRIA Certifications

TORONTO—The "Flashdance" soundtrack continued to sell strongly through the month of September in surpassing the half-million mark in Canadian sales. But the Canadian Recording Industry Assn. list of certifications also shows several new and developing artists among its 40 titles.

Eddy Grant, Iron Maiden, Louise Tucker, Taco and the Nylons scored platinum albums, while the Eurythmics, Quiet Riot, Stevie Ray Vaughan and Tears For Fears earned gold disks signifying 50,000 Canadian sales. Tucker's "Midnight Blue" and Taco's "Puttin' On The Ritz" were the two platinum singles during the month.

"Flashdance," "The Best Of Charley Pride" and David Bowie's "Let's Dance" were the three quadruple platinum albums during the month, while Daryl Hall & John Oates' "H₂O" and Def Leppard's "Pyromania" earned triple platinum honors. The Def Leppard disk, "Always On My Mind" by Willie Nelson and "Tranquility" by Zamfir were certified double platinum.

Grant's "Killer On The Rampage," Iron Maiden's "Piece Of Mind," Tucker's "Midnight Blue," Taco's "After Eight," the Nylons' "One Size Fits All," Bonnie Tyler's "Faster Than The Speed Of Night," Kenny Rogers' "Eyes That See In The Dark," Toronto's "Girls Night Out," the "Stayin' Alive" soundtrack, "Waylon and Willie" and "The Outlaws" featuring Waylon Jennings and Willie Nelson were all certified platinum.

www.americanradiohistory.com



CERTIFIED CBS—At a recent sales and marketing conference hosted by CBS Records U.K., label executives display platinum plaques representing the sale of three million albums sold by Columbia and E/P/A of U.K. artists' albums in 1983. Pictured from left are Paul Russell, managing director, CBS Records U.K., E/P/A marketing vice president Ron McCarrell; and CBS Records U.K. chairman Maurice Oberstein.

EEC Moves To Double CD Player Import Tax

LONDON—It seems certain that the price of Japanese Compact Disc players will substantially increase in Common Market countries following a decision by European Economic Community foreign ministers to double import duty on the hardware.

At the same time, though, Philips, originator of the CD system and a prime mover in the call for an increased levy, has reduced prices of its own European-made machines by up to 20%, following what it calls "widening acceptance of the system."

The EEC ministers had met at Community headquarters in Brussels to ponder a new drive against Japan's overwhelming sales superiority in many European marketplaces. The one positive move to emerge was the CD hardware decision, which effectively doubles duty to a total of 19% and is seen as likely to push up retail prices of CD players by around \$75,

or an average of 10%.

It is understood that only West Germany and Denmark opposed the decision, which was unveiled in a tough written condemnation of Japan by the EEC ministers for its "failure to follow up on promised measures to curb exports of some sensitive products" and to "open up its domestic market to EEC countries."

Meanwhile, Philips had already announced reductions in its CD player prices, effective Oct. 3. In the U.K., the cheapest model, the CD100, comes down from \$750 to \$600, while the CD200/202 and CD300/303 machines, formerly \$800, will cost \$645 and \$725 respectively. Production levels are being increased, and in Britain, where CD hardware has been on sale since March, a national campaign is scheduled to boost sales as the peak Christmas period approaches.

A Persuasive Argument For Phonogram Copyright

"Challenges To Copyright And Related Rights In The European Community," by Gillian Davies & Hans Hugo von Rauscher auf Weeg. ESC Publishing, 28.50 pounds (\$42.75).

The declared aims of the authors of this well-researched book (which

Book Review

is being publishing in both English- and German-language versions) are, one, to provide a comprehensive survey of the rights of phonogram producers and performing artists in nine of the 10 European Economic Community countries (with a postscript summarizing copyright legislation in Greece); and two, to answer the survey on EEC copyright protection made by Dr. Adolf Dietz in which he asserts that the phonogram, as an industrial product, is unworthy of copyright protection, a point also made by R.F. Whale in his recently revised "Whale On Copyright" (Billboard, Aug. 20).

The authors have accomplished both aims most authoritatively, and the book establishes an incontrovertible case for action by the EEC Commission, which is due to produce a Green Paper on copyright law reform in the community within the next year.

"Challenges..." argues very persuasively in favor of the Anglo-Saxon approach to copyright, which embraces a wider range of creative endeavor than the continental "droit d'auteur" concept, which confines protection to the "spiritual creation of the individual"—in other words, the author or composer.

The book underlines the need for abundant flexibility in copyright and related rights legislation in the face of the challenge from new technology. It also emphasizes how far such legislation as exists at present lags behind technical progress. And it draws attention to the gaps in the protection afforded by present laws in the EEC countries.

Davies and von Rauscher auf Weeg offer a clear explanation of the way in which the various intellectual property protection conventions (Berne, Universal, Rome, Geneva) operate and examine the relationship between these conventions and EEC law. The book also offers practical proposals for the solution of such problems as private copying, harmonization of rights, producers' rights in respect of cable diffusion, and the questions of national distribution rights in a Common Market context and of protection for producers against rental.

MIKE HENNESSEY

Maple Briefs

Ready Records has moved its distribution to A&M from Quality, with its first release being the Nile Rodgers-produced Spoons album, "Talkback." Quality owns about one-quarter of Ready, but the Spoons are distributed in other territories by A&M.

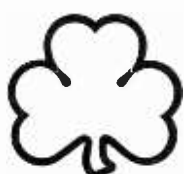
Does Canada need an MTV-type channel? Toronto now has more than eight hours weekly of AOR-type video programming, and CITY-TV (one of the joint bidders for a music channel before the CRTC) is programming all-night video. Other centers are being flooded by music video, too. The industry may want it, but will viewers embrace it?

PolyGram has inked Lisa Price for a Canada-only deal, with imminent release of her "Priceless" disk, which had been available only through import on the Cleveland-based Mirus label. Another PolyGram signing, Canada's the Dice (signed through New York), are at work with producer Chris Kimsey on a debut disk.

Bill Hutton is the new vice president and general manager of CFNY-FM Toronto. He is the former news and information director for Selkirk Communications Ltd., the media parent firm of the progressive Toronto station.

Dan Hill's first novel, "Comeback," is now available from Bantam Books. It practically coincides with the rejuvenation of Hill's musical career. The co-composer of the 1978 hit "Sometimes When We Touch" has been experiencing his first chart activity in years with "Love In The Shadows," the title track from his first effort for PolyGram in Canada.

Maple Briefs features short items on the Canadian music industry and is published every two weeks. Items should be submitted to: Kirk LaPointe, 107-420 Gloucester St., Ottawa, Ontario, K1R 7T7.



**INTERNATIONAL
MUSIC INDUSTRY
CONFERENCE**

May 13-17, 1984
Killarney, Ireland

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 10/29/83

SINGLES	
This Week	Last Week
1	1
2	4
3	2
4	NEW
5	3
6	6
7	25
8	13
9	7
10	9
11	5
12	15
13	10
14	18
15	12
16	8
17	17
18	11
19	14
20	16
21	NEW
22	21
23	30
24	NEW
25	24
26	33
27	32
28	39
29	19
30	22
31	26
32	36
33	20
34	37
35	23
36	34
37	NEW
38	28
39	NEW
40	NEW

ALBUMS

1	1
2	2
3	NEW
4	3
5	4
6	6
7	14
8	5
9	11
10	NEW
11	12
12	13
13	7
14	8
15	9
16	10
17	21
18	17
19	20
20	18
21	24
22	15

23	25
24	16
25	22
26	39
27	NEW
28	23
29	19
30	30
31	27
32	NEW
33	32
34	34
35	NEW
36	28
37	NEW
38	29
39	NEW
40	NEW

CANADA

(Courtesy of The Record)
As of 11/6/83

SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	9
9	8
10	11
11	10
12	15
13	13
14	12
15	16
16	14
17	17
18	19
19	18
20	NEW

ALBUMS

1	1
2	3
3	2
4	4
5	7
6	5
7	6
8	8
9	14
10	9
11	12
12	17
13	11
14	10
15	18
16	19
17	13
18	17
19	15
20	20

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/31/83

SINGLES	
This Week	Last Week
1	1
2	3
3	2
4	4
5	8
6	10
7	5
8	7
9	14
10	6
11	12
12	15
13	18
14	19
15	17
16	13
17	11
18	9
19	16
20	20

ALBUMS

1	1
2	15
3	4
4	7
5	2
6	8
7	5
8	3
9	6
10	16
11	18
12	14
13	11
14	10
15	13
16	NEW
17	9
18	NEW
19	NEW
20	NEW

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/30/83

SINGLES	
This Week	Last Week
1	1
2	4
3	2
4	6
5	3
6	5
7	7
8	NEW
9	11
10	10
11	NEW
12	12
13	8
14	9
15	14
16	18
17	20
18	NEW

19	NEW
20	16

ALBUMS

1	1
2	2
3	4
4	3
5	5
6	6
7	7
8	8
9	15
10	9
11	11
12	NEW
13	12
14	13
15	10
16	14
17	17
18	NEW
19	16
20	20

JAPAN

(Courtesy Music Labo)
As of 10/30/83

SINGLES	
This Week	Last Week
1	3
2	1
3	2
4	4
5	6
6	5
7	7
8	12
9	5
10	NEW
11	10
12	11
13	14
14	13
15	8
16	15
17	NEW
18	20
19	18
20	NEW

ALBUMS

1	1
2	2
3	5
4	3
5	4
6	6
7	12
8	NEW
9	8
10	9
11	18
12	7
13	15
14	10

15	11
16	14
17	16
18	NEW
19	13
20	17

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 10/29/83

SINGLES	
This Week	Last Week
1	3
2	1
3	2
4	7
5	NEW
6	NEW
7	4
8	9
9	8
10	10
ALBUMS	
1	1
2	2
3	5
4	NEW
5	3
6	NEW
7	4
8	6
9	7
10	10

ITALY

(Courtesy Germano Ruscolto)
As of 10/25/83

SINGLES	
This Week	Last Week
1	11
2	3
3	1
4	5
5	6
6	4
7	17
8	2
9	18
10	8
11	9
12	NEW
13	NEW
14	NEW
15	14
16	12
17	13
18	20
19	19
20	7

Finnish Indie Plans 10 Albums

HELSINKI—Despite the pervading economic gloom, several small independent record companies have been set up in Finland, most of them with staffs of between five and seven. The latest is Euros Records, headed by former Polarvox executive Jari Vaananen.

With its own distribution network, Euros looks to release 10 domestic albums by year's end, plus material from such imported labels as Ace Records, Greensleeves, Red Flame and King's Illustrated, with which it has license deals.

Pop

WILLIE NELSON—Without A Song, Columbia PC 39110. Produced by Booker T. Jones. Granted his output of various solo and duo projects remains daunting, this new Willie Nelson album represents a major pop event because of its material—as the sequel to Nelson's epochal "Stardust," this new set belies its title through another set of venerable pop songs from pre-rock sources. Nelson's low-keyed naturalism clicks on such chestnuts as "Autumn Leaves," "You'll Never Know" and the title song, but a duet on "As Time Goes By" with Julio Iglesias strikes a strained partnership.

KENNY ROGERS—20 Greatest Hits, Liberty LV-51152. Various Producers. This retrospective covers all the high-points of Rogers' career, from his 1969 First Edition smash "Ruby Don't Take Your Love To Town" to such recent hits as "We've Got Tonight" and "Love Will Turn You Around." With 20 songs on one disk, the album is a great value. And Rogers is hot again, with a No. 1 single and a top 10 album. The only drawback to the album's sales potential is that nine of these songs appeared on Rogers' last greatest hits album, and six appeared on the one before that. How many times can "Lucille," "Ruby" and "Reuben James" be marketed?

JAMES INGRAM—It's Your Night, Qwest 23970 (Warner Bros.). Produced by Quincy Jones. Already a Grammy winner, Ingram makes his album debut an event through his potent, impassioned vocal style and the continued support of Quincy Jones, the singer's mentor since "The Dude." With a voice that effortlessly spans pop and r&b, Ingram is matched here to a dependably vivid Jones production scheme—strong arrangements, immaculate production and material that ranges from uptempo dance workouts ("Party Animal") to classic pop ballads (his duet with Patti Austin on "How Do You Keep The Music Playing?") and his newest teaming (with Michael McDonald) on "Yah Mo B There."

BOB DYLAN—Infidels, Columbia QC 38819. Produced by Bob Dylan & Mark Knopfler. His apparent retreat from the born-again fervor of his late '70s work will seem a blessing to his fans, who'll hardly miss the sloganeering of those sets, while welcoming the renewed breadth to Dylan's writing. In Dire Straits' Mark Knopfler, who's weathered his own share of comparisons to Dylan, the rock poet finds a sensitive but spirited collaborator who helps give these tracks the lean, muscular electric fire of Dylan's work with the Band. From the thrashing rock of "Man Of Peace" to the brooding "Licence To Kill" and the tender "Don't Fall Apart On Me Tonight," this is Dylan's strongest in years.

KIM CARNES—Cafe Racers, EMI America SO-17106. Produced by Keith Olsen. Carnes follows "Voyeur" with a superior set of uptempo rhythm pieces like "You Make My Heart Beat Faster" and "A Kick In The Heart." Carnes has balanced the rock numbers with some excellent ballads, namely "Hangin' On By A Thread" and "I'll Be Here Where The Heart Is." The album thus captures both sides of Carnes' music—the trendy and the timeless. The first single from the set is "Invisible Hands."

RICHARD PRYOR—Here And Now, Warner Bros. 23981. Produced by David Banks. Taken from the latest Pryor theatrical "concert," this slice of prime material finds the gifted comic actor at his best, captured in his favorite element—in front of a live audience. He shares his insights into life, love, sex, society and modern black life, and it's all as funny as might be expected. Rumors that he's cleaned up his vocabulary have been grossly exaggerated, however, so programmers need take care.

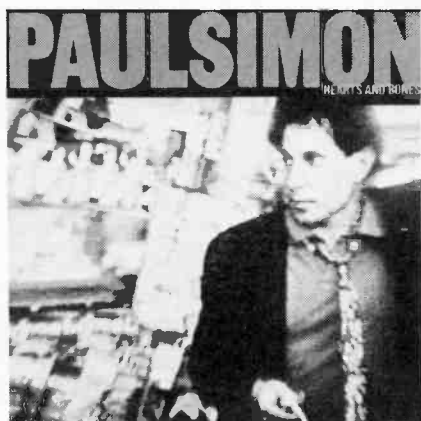
Black

TOM BROWNE—Rockin' Radio, Arista AL8-8107. Various producers. Browne continues to explore the commercial possibilities of jazz-funk, concentrating on the type of synthesizer-based sound popular on urban radio formats. Numbers in this mold include the title track (a fast-rising 45), "Cruisin'" and "Turn It Up," while the trumpeter gets to exercise his jazz inclinations on updates of "Feel Like Making Love" and "Never My Love."

Country

EMMYLOU HARRIS—White Shoes, Warner Bros. 23961. Produced by Brian Ahern. The "Blue Kentucky Girl" has traded in some of country's softness for a

Spotlight



PAUL SIMON—Hearts And Bones, Warner Bros. 23942. Produced by Paul Simon, Russ Titelman, Roy Halee. Simon's first new album in over three years is well worth the wait: in style and substance, these songs mark his best work in nearly a decade, auguring wide appeal to mainstream pop and AC formats. A lilting Caribbean and Latin undercurrent flashes through much of the set (as on the single, "Allergies," and the haunting title track), while at least two of the ballads, "Train In The Distance" and "The Late Great Johnny Ace," have the feel of perennials. Add the set's earlier title nominee, "Think Too Much," and the ethereal "Magritte," and it's likely these performances will win over those disgruntled fans expecting this project as a studio reunion for Simon & Garfunkel.

DARYL HALL & JOHN OATES—Rock 'N Soul Part 1, RCA CPL1-4858. Produced by Daryl Hall & John Oates, Arif Mardin, Christopher Bond. This single-disk set collects 10 of Hall & Oates' biggest hits, plus two new cuts—the instant smash "Say It Isn't So" and the probable next release "Adult Education" (which was co-arranged by Nile Rogers of Chic). The duo has had so many hits over the years that the songs left off this album would make a pretty fair hits collection: "Family Man," "Did It In A Minute," "It's A Laugh," "Back Together Again" and "You've Lost That Loving Feeling." This is that rare hits album that could almost have been a double, though it will doubtless sell better as a single.

SHELLY WEST—Red Hot, Viva 23983, Warner Bros. Produced by Steve Dorff & Snuff Garrett. This is a pleasant effort which fails nonetheless to deliver the sizzle implied by its title. The problem isn't with West, who's a fine vocalist, but with some of the song choices. She fares best with strong, cleanly-written numbers like "Love Me Again" and "Now I Lay Me Down To Cheat" rather than the trite, cliché material interspersed throughout. The steamy cover photo should sell some albums by itself.

TOM JONES—Don't Let Our Dreams Die Young, Mercury 814 448. Produced by Gordon Mills & Steve Popovich. At his showiest, Tom Jones sings country music as if the whole country is listening. And some of the cuts here are dwarfed by his too-oratorical stylings. Still he comes across time and again with just the right degree of intimacy and conviction—as in "This Ain't Tennessee And She Ain't You," "That Old Piano" and "You Lay A Whole Lot Of Love On Me."

Gospel

AMY GRANT—A Christmas Album, Myrrh MSB-6768. Produced by Brown Bannister. Contemporary Christian music's hottest selling artist has put out a Christmas album and it's a dandy. Grant combines some fine old standards with some new, self-penned numbers in a collection destined to light the yule logs of retailers and consumers. Highlights include "Little Town of Bethlehem," "Tennessee Christmas" and "Christmas Hymn."

First Time Around

CLARENCE CLEMMONS & THE RED BANK ROCKERS—Rescue, Columbia BFC 38933. Produced by Ralph Schuckett. Bruce Springsteen's onstage foil from the E Street Band, saxophonist Clemmons debuts on his own here via songs fixed on an r&b base. He concentrates on his own sax and percussion, leaving the vocals to John "J. T." Bowen, and gets help from a number of better known artists including the Uptown Horns, Ellie Greenwich, Desmond Child and Springsteen himself, sometimes begging the question of just where Clemmons himself is in the mix.



LARRY WILLOUGHBY—Building Bridges, Atlantic America 90112. Produced by Rodney Crowell. A superb debut pairs cousins Willoughby and Crowell who mesh their artistic talents with memorable results. The LP benefits from their own original material, fine musicianship and a slew of possible singles. The title cut is at the top of the list to follow the current single, "Heart On The Line (Operator, Operator)."

EPs

UNITS—New Way To Move, Epic SE 38992. Produced by Bill Nelson & Michael Cotton. The Units are a San Francisco-based techno-pop band whose four members all play synthesizers and share vocals. Their melodic songs and the interplay of male and female voices call to mind the Human League without that band's often bitter edge.

Billboard's Recommended LPs

pop

PASADENA ROOF ORCHESTRA—A Talking Picture, Reward FW39135 (CBS). Big band, nostalgia and AC stations should respond to this collection of standards, mostly from the '20s and '30s. Taco's recent success with "Puttin' On the Ritz" (included here) proved there is a receptive market for vintage material, provided it's well recorded and interestingly arranged, as this is.

JON GIBSON—Standing On The One, Constellation 960258-1. (Elektra). Produced by Bill Wolfer. Gibson is a pop singer with a highly soulful style, reminiscent at times of Stevie Wonder. This r&b sensibility comes across both on uptempo cuts like "Are You Gonna Stay With Me Again" and ballads like "So In Love With You." But the album also includes several rock-shaded pieces, including "Start It All Over Again."

THE JAM—Snap, Polydor 815 537. No producer listed. Always too "vertical" for American radio, this recently disbanded British trio fared far better abroad with their stark, socially alert post-Who rock. This double album summarizes most of their best-known tracks and should hearten both old fans and potential converts.

HEAVEN—Where Angels Fear To Tread, Columbia BFC 38937. Produced by George Tutko. On its second album, this five-man hard rock band from Australia sticks to what it knows best, energetic rock honed to a fine edge. New twists include the addition of sax on two tracks, and rock trivialists will be interested in their rendition of the Supremes' "Love Child."

TORONTO—Girls Night Out, SGR Records SGR-9030 (MCA). Produced by Steve Smith. Formerly with A&M and then Network, this Canadian band has recently broken through north of the border with their biggest seller to date. The style is still mainstream rock built around vocalists Holly Woods and Sharon Alton, and thus reminiscent of Heart if not quite as varied.

THE SUBURBS—Love Is The Law, Mercury 814 245. Produced by Steven Greenberg & Paul Stark. This Minneapolis quintet crafts sparkling pop/rock songs, performing them with crisp economy and incorporating rock elements that sound surprisingly fresh despite their familiarity. Their second major label outing should broaden their constituency, if radio's ready.

ROCKY—Wadda Ya Wanna Be When You Grow Up, Roulette SR-79002. Produced by Elliot Rothpearl, Chris Casone, Rob Sabino. The "Elvis Costello Wants You" button on the album sleeve offers a needless clue to Rocky's musical influences. While falling shy of Costello's verbal cleverness, Rocky twists his husky voice into nimble phrases and backs them with clean guitar riffs and alternately lilting and spunky keyboards.

LISA, Moby Dick Records BTG 1031. Produced by Barry Blum & John Hedges. Lisa may be the face on the cover and the voice inside, but much of the thrust here is producer Barry Blum's. Blum wrote the six songs and plays all instruments in this techno-pop brew, which pits the vocalist against Blum's synthesizers.

FAT SHADOWS—Squeeze It Out, Backburner Records BB2-001. Produced by Kunk Fool & Fat Shadows. This Canadian sextet takes a humorous approach in its rock'n'roll, a play which probably works well onstage but fares less engagingly on disk—the lack of a lyric sheet obscures just what they're up to. The sense of fun survives, though. Contact (613) 744-1044.

black

INSTANT FUNK—Kinky, Salsoul SA-8564. Produced by Bunny Sigler. The band sounds better than it has in some time, thanks to the powerful pipes of new vocalist Elijah Jones. He's a cross between Pendergrass and Osborne, and handles uptempo funk and mellow ballads with equal dexterity.

GENERAL CAINE—Dangerous, Tabu FZ-38863 (CBS). Produced by Reggie Andrews, Leon "Ndugu" Chancler. This Mitch McDowell-led seven-piece specializes in hard funk, exemplified by "Bomb Body," the album's first 45. Producers Andrews and Chancler have toned up and tightened the group's sound, and radio should respond.

THE TONES—Here's To You, Criminal CR-1704. Produced by Melvin Miles. Formerly the Softones, this three-man group recalls the Temptations with their stylized harmonizing, especially on "Let Me Touch You" and a remake of "Let It Be." The act's "One More Time" single is currently charting. Label is at 13816 Sunnybrook Rd., Phoenix, Md. 21131.

SAKHILE—Sakhile, Arista/Jive-Afrika JL8-8190. Produced by Sipho Gumede, Khaya Mahlangu, Greg Cutler. The premier Jive-Afrika release is a refreshing groove-oriented delight, expertly weaving shades of jazz and 8-string bass funk. The title cut—translated "We Have Built"—is precisely what urban radio needs to break up the monotony.

gospel

KATHI HILL & JANET Mc MAHAN—Back at the Creekbank, Impact RO 3721. Produced by Ron Griffin. Children's albums have been an especially hot item in Christian music and this one is especially cute and catchy with plenty of merchandising extras like songbooks and coloring books. This will definitely please both retailers and kiddies.

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).

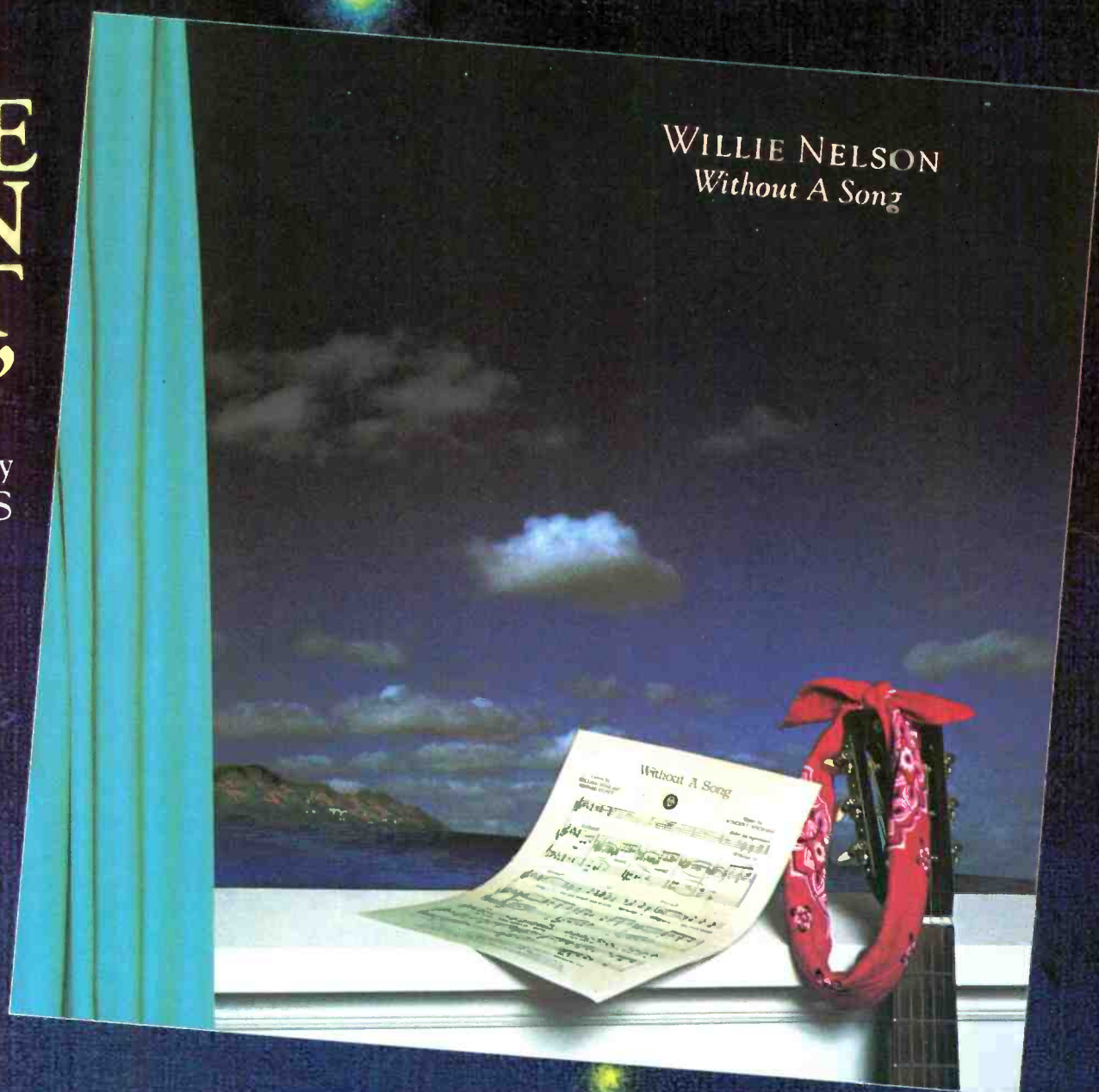


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NOW...
**WILLIE
NELSON
"WITHOUT
A SONG"**

Produced by
BOOKER T. JONES



Including: "Once In A While," "Autumn Leaves," "I Can't Begin To Tell You," "To Each His Own," "A Dreamer's Holiday," "Harbor Lights," "Golden Earrings," "You'll Never Know," and Willie's unforgettable rendition of "As Time Goes By," featuring guest vocalist **Julio Iglesias**.

WILLIE NELSON, "WITHOUT A SONG" ON  COLUMBIA RECORDS AND CASSETTES.
(FC 39110)

Exclusive Booking And Management: MARK ROTHBAUM, 225 Main Street, Danbury, CT. 06810

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FOCUS OF SENATE HEARINGS

Home Taping Boom Cited In New Study

• Continued from page 1

31% from the radio and 17% from record selections. Seven percent were from concerts, 4% from prerecorded tapes, and 2% from home tapes of music.

• An overwhelming 91% of respondents said they use premium tapes to tape music. And 79% of those who purchased regular tapes said they tape music. (However, when respondents were asked how often they taped music onto premium vs. regular tapes, the results were 58% on premium brands and 42% on regular brands).

• The representative sample in the survey were 1,354 individuals age 10 and over. The breakdown in age groups is 10-17, 31%, 18-34, 39%, 35-54, 25%, and 55-79, 5%.

• In addition to the new survey, there were some further new figures from the music industry. Economist Dr. Alan Greenspan told the subcommittee he estimates the recording industry lost more than \$1.4 billion in sales last year as a result of home taping, and that the percentage of home taping accounting for total hours of recorded music available both from purchase and taping had risen to 43% from 1972 to 1982. Greenspan said that these data indicate that for every 100 recordings sold, an additional 75 were taped.

RIAA president Stanley Gortikov presented new and not optimistic reports on the effect of home taping. Record companies, he said, produced 1,540 fewer albums in 1982 than they did in 1978, a decrease of 37%. He added that the industry employs 7,000 fewer people than it did in 1978, a decrease of 34%.

Gortikov told the Senators that "we have no place else to turn, except to the Congress." He added that the tape and machine manufacturers "won't even meet with us" about solving the problem.

A joint written statement from AGAC, the Songwriters Guild, the National Music Publishers' Assn. (NMPA) and the RIAA contained a direct slap at the EIA report, conducted by the survey firm of Yankelevich, Skelly and White: "(the) report fails to achieve the EIA's objective... the report ignores the central issues in this debate; how much music is being taped; and how many sales of recordings are displaced by home taping?"

The statement also points out that some of the EIA's survey data "actually confirm the music industry's position," mentioning that it documented, among other things, that 75% of home tapers engage in some taping of music, and that the more a person

tapes, the fewer records he is likely to own.

In the new survey, the music coalition made it clear that the Audits & Surveys figure of 84% of home tapes used to record music is, in their words, "a minimum figure," explaining that "a given tape can be used several times, and some of the tapes that happened to contain non-copyrighted material at the time of the audit were used in the past, or will be used in the future, to record music."

Throughout the hearing, during which witnesses were given only five minutes apiece to present oral testimony, the two Senators in attendance, chairman Charles Mathias (R-Md.) and Dennis DeConcini (D-Ariz.), seemed as recalcitrant in their views on home taping solutions as were the representatives of the two main industries testifying.

Sen. Mathias sides more with the copyright owners. His proposed bill, S. 31, not only provides an exemption for non-commercial home taping by consumers, but proposes a royalty to be placed on video and audio tape machines and high quality blank tapes. Sen. DeConcini's bill, S. 175, proposes only the copyright exemption to consumers who tape at home. He is still in opposition to the royalty provision, as his questions and comments at the hearing indicated.

Mathias insisted on correcting his colleague, who referred to the proposed royalty as a "tax." Mathias said he must "take exception—if it were a tax, it would be in Sen. (Robert J.) Dole's committee." Sen. Dole (R-Kan.) is chairman of the finance committee.

DeConcini, for his part, went so far as to ask Jack Valenti, president of the Motion Picture Assn. of America (MPAA), later in the hearing if perhaps a "tax" should be put on products of the "creative community" to compensate the makers of such technological inventions as the VCR and other products. "After all," he said hypothetically, "they promote your product."

Valenti, momentarily stunned, answered: "Sir, we would be paying the undertakers to put us in the ground."

Reaction both at the hearing and afterwards to the new recording industry survey was critical of its methodology and conclusions. Opponents protested the RIAA method for sorting of respondents' tapes into music and non-music, which apparently ignored all cassettes used with home computers. They also complained that the RIAA survey, unlike the Yankelevich report, had no backup data, but offered only "summary data," not allowing a "balanced picture."

News

RCA Stakes \$2.5 Mil On H&O

• Continued from page 1

the label and manager Tommy Mottola of Champion Entertainment project a five or six million U.S. unit sale on the new \$9.98 list album, which includes 10 previous hits plus two sides recorded in September. One of them, "Say It Isn't So," is already a smash; the other side is "Adult Education." Expectations are for an international sell-through of two or three million copies.

RCA executives in the U.S. declare that the massive promotion, with retailer-tagged tv spots playing a key role, will be monitored closely in order to assess, in the words of Don Ellis, U.S.-Canada vice president, the ability of such an outlay, particularly on the tv level, to "accelerate the process of success" for major artist album product in general. Ellis adds that the campaign is primed to "exploit the re-developing record scene."

The second new single, in Ellis' view, will keep the sales momentum on the album going past the Christmas season and hopefully stimulate a strong reorder pattern.

The graphics on the album, which also includes the duo's 1974 Atlantic breakthrough single, "She's Gone," are unusual in that the consumer has a choice of three-color combinations, which RCA feels will generate collec-

tor interest. A 1984 Hall & Oates calendar is also included, with previous album product in spaces for the various months. A cassette version, also featuring the tri-color approach, offers a free wallet-sized version of the calendar when the consumer responds to a coupon offer.

According to Jack Maher, director of East Coast merchandising and the duo's product manager, a carefully designed media mix is the result of a study of the Hall & Oates album buyer. Maher worked closely on campaign details with his immediate superior, Gregg Geller, head of marketing, a&r and creative services, and the Mottola organization, including Jeb Brien, vice president.

The four-step concept is conceived to establish an increasingly broader base of potential buyers of the album. Step one, underway since the release of the album Oct. 18, involves a selective spot and national tv buy targeting the major Hall & Oates demographic, with ads appearing on cable and broadcast tv music shows, including new network shows with a rock format.

Step two represents national and local radio buys designed to coincide with airplay on the album's cuts, concentrating on AOR, contemporary and urban contemporary radio—for-

mats that have traditionally supported the Hall & Oates sound.

Step three, to begin in late November and early December, offers a second wave of nationwide spot tv buys, by far the largest, utilizing mass marketing techniques.

Step four will rely solely on print advertising and is timed to coincide with major rack and retail chain campaigns, radio tie-ins and the holiday buying season. Full double-page ads will run in the major trades, with four-color ads appearing in the holiday issues of consumer publications such as People, Rolling Stone and a special gift section of New York magazine. Also, a special Hall & Oates Inflight presentation has been created, and major markets will see an outdoor billboard campaign.

Among the tv approaches is a 30-minute special broadcast Sunday (30), also introducing an MTV/Hall & Oates/RCA consumer contest with a grand prize trip to Hawaii. On Dec. 7, there'll be a rebroadcast on HBO of a live concert, now retitled after the new album.

In addition to the retailer tags on tv, in-store display material includes four-color streamers, four separate posters, special press kit covers, die-cut standups, album cover flats and three-by-threes.

Video Rental Concern In House

• Continued from page 3

mance" and "copies" concepts the present law distinguishes and covers.

As put forward by 20th Century Fox board president Alan Hirschfeld, the problem to be addressed by the legislation was this: "Because the rental of a cassette has not been recognized generally as a public performance, and because it does not involve copying, it (rental) is an activity which is assumed to be beyond the control of the copyright owner subsequent to the 'first sale.' Thus, he is not able to separate the commercial rental right from the right to sell single copies for personal use."

Hirschfeld said this means that once a cassette is sold to a video dealer, the studio "has no ability to develop a different price structure" for a copy to be rented commercially "100 times" from that "which is sold to an individual consumer."

Opponents, however, maintain that Hollywood doesn't need the guarantee of higher profits that repeal of first sale would guarantee. Jack Wayman, senior vice president of the Electronics Industries Assn.'s Consumer Electronics Group, said that "Hollywood has reaped great profits from the prerecorded videocassette and disk market through the sales of movies to retailers." He added that because of such sales, the movie industry expects to reach an additional \$1.3 billion profit in 1984.

Home Recording Rights Coalition economic consultant Nina W. Cornell also poked holes in the Hollywood argument that the legislation would help dealers by increasing price stability and lowering inventory costs. "Increased price stability means less price competition and higher prices, which hurts both consumers and retailers," she said, adding that the price competition developing in the videocassette marketplace would be wiped out, and would therefore hurt customers.

Other comments from House subcommittee members only illustrated how far Hollywood has to go to convince the average citizen that the concept of "rental" must be dealt with by a law which would put rental control in the hands of the studio.

For example, Rep. Romano Mazzoli (D-Ky.) said that he was trying to clarify "for people who ask me how different is this than renting a lawn mower or a carpet cleaner." Bruce Lehman, counsel to 20th Century Fox, later said, by way of explanation, that if the market for Chevrolet was primarily a rental market, instead of sales, "you can bet that Chevis would cost a lot more."

Frank Barnako Jr., president of the 600-member Video Software Dealers Assn. (VSDA), put his group's position succinctly: "We believe that the studios want repeal so they can exact a fee from the retailer and hence the consumer, for every video rental transaction that takes

place." The reason behind that, he said, "is greed." In kinder words, the testimony of Fox's Hirschfeld showed that Hollywood indeed wants a bigger piece of the action.

It is up to Kastenmeier's subcommittee to find out if they are entitled to do so, by virtue of being the creators and copyright owners of the movies sought after by videocassette customers, and if so, to what extent, and by what means.

Some members, such as Rep. Harold Sawyer (R-Mich.), feel that Hollywood is asking Congress "to legislate on something (studio-controlled rentals) the marketplace won't bear and won't take."

'Black Friday' Vid Protest

• Continued from page 3

of spontaneous lobbying efforts may be showing up the professional lobbyists working on this. After all, here you see dealers out in Arizona who are not even VSDA directors doing all this and forming their own coalitions."

In all fairness, though, Pough acknowledges it has been difficult to coordinate First Sale lobbying. HRRC, in fact, hired former VSDA staffer Risa Solomon of Dallas to work exclusively on coordinating efforts around the country.

Messer, Pough, Talkington and others surveyed point to the Oct. 21 date, timed just prior to House hearings. "We just had no time, and the idea did strike a lot of dealers as not dramatic enough," Messer acknowledges.

"Our coalition intends to meet monthly and go on to other purposes once First Sale is resolved," says Talkington. He credits HRRC's Jeff Cunard, former VSDA treasurer Linda Rosser (now with Paramount), Pough and Minneapolis VSDA director Bob Bigelow with whipping up Arizona dealers at meetings.

That more cohesion is developing is seen in the efforts of HRRC and 11-branch distribution giant Comm-

tron Corp. of Des Moines. Commtron's 15,000 circulation biweekly newsletter, containing editorials by its president, Jack Silverman, and lists of House judiciary subcommittee members, has spurred considerable (if uncoordinated) lobbying efforts. Tim O'Shannahan of Commtron says HRRC's new list will now be used.

Solomon indicates that Congressional representatives who have already decided on H.R. 1029 "are becoming irritated, and this could hurt us ultimately. We have a new hit list (of undecided members). We have divided the country into 38 districts. We have a free (HRRC) hotline: (800) 368-TAPE." Solomon worked with the fledgling VSDA before it came under aegis of National Assn. of Recording Merchandisers (NARM).

Cohesion on another level is seen by Commtron and HRRC in the coordination of materials sent to dealers. Initially, Silverman says, when he saw nothing available from either HRRC or VSDA, Commtron produced and mailed 5,000 store counter cards and posters. Now another 2,000 of each are shipping, and HRRC is also this week shipping its own counter cards and materials, designed to build consumer awareness of First Sale, says O'Shannahan.

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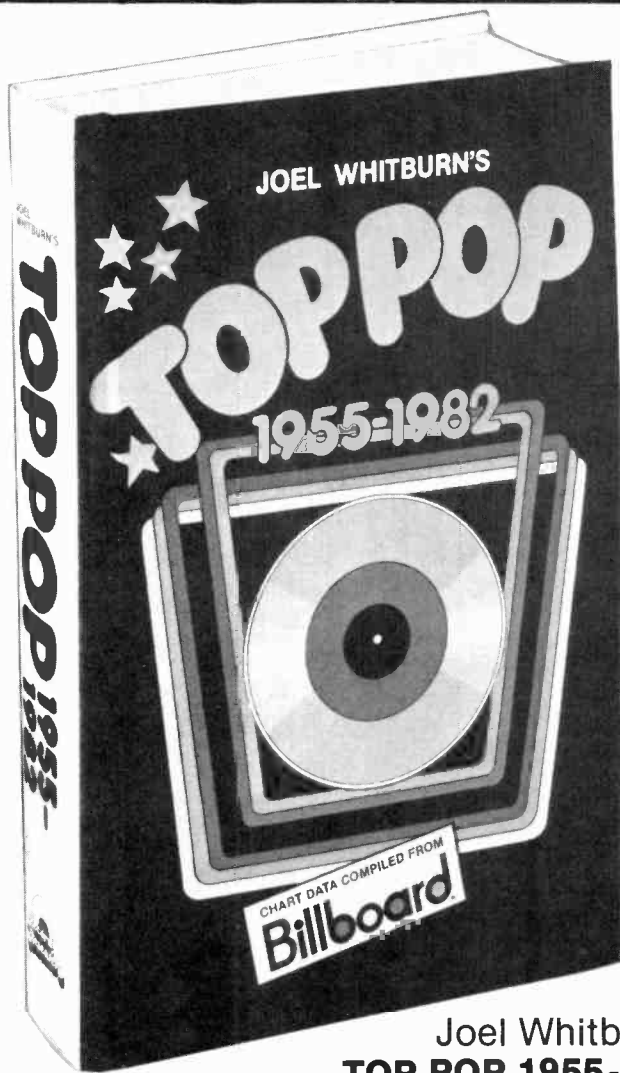
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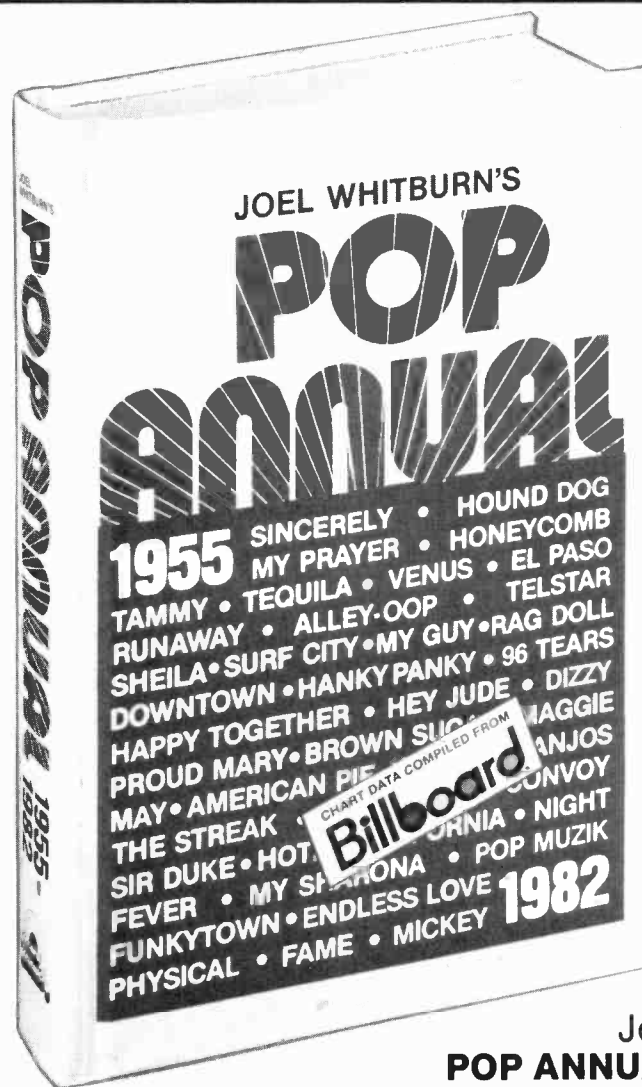
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Home Computers In European Spotlight At Comdex Show

• Continued from page 3

liana Beach, Calif., featured portable computers. Philips' newly introduced portable weighs about 30 pounds and can be expanded to some 320K bytes of memory. Zenith's new speech synthesizer allows for the pre-programming of speech into a computer. Georgia-based Peachtree showed its new "Speechware" package, which will bring voice to Apple and IBM computers.

At Comdex, Peachtree announced

its entry into the consumer/home market with the acquisition of EDU-Ware Services Inc., an educational software company based in Agoura, Calif. Digital Research also debuted its first home educational package, "Dr. Logo," a programming language for beginning computer users.

M.R. Becker, Digital's sales manager for France, predicted that "Dr. Logo" will likely do well in his country, as the educational market has been gaining in popularity there. He

estimated that educational applications make up nearly 20% of the computer market in France.

Hardware manufacturers Spectravideo and Canon both showed personal home computers. Spectravideo displayed some 100 software packages featuring educational home management and entertainment applications. Canon demonstrated mostly business applications, with Arcade-style games appearing on its one home computer.

Newly formed Roland, a Japanese-based company, launched "Compu Music," a music software package that comes with a multi-voice music synthesizer. The company also markets an add-on musical keyboard.

American distributors Softsel and Micro D exhibited here. The former, which has a warehouse in London, has plans to expand its operation onto the European continent. The latter, a company spokesman said, is here on a fact-finding mission to de-

cide the usefulness of opening a European warehouse.

Micro D and the Palo Alto firm Logitech demonstrated non-keyboard cursor controllers. Logitech's "Logimouse" comes with three buttons that can be programmed to control the cursor. Micro D showed a touch screen, a keyboard alternative to be used for putting information into a computer.

Speakers Set For Billboard Vid Meet

• Continued from page 3

Robin Rothman of Geffen Records will discuss the upcoming "Asia In Asia" live stereo simulcast; and Bill Kornreich will discuss "3-Devo" and "Sophisticated Ladies," two pay-per-view productions.

Additional panelists include Dick Woolf of 20th Century-Fox, Nyhl Henson of Nyhl Henson Enterprises, Gary Worth of World Communications, Christian Vertel of German Educational Broadcasting and Rick Blume of United Satellite Communications. Joseph Pelton of Washington, D.C.-based Intelsat is scheduled to appear in a taped segment discussing the past, present and future uses of satellite technology and its effect on the entertainment industry.

The satellite portion of the event will originate from the German Educational Broadcasting Center, with Diane Tryneski, director of teleconferences at NET Telecom, coordinating. World Communications is providing the uplink and satellite time; the Sound Co. is providing a portable downlink in Pasadena. Billboard's Kris Sofley is Pasadena site coordinator.

Lynn is currently serving as associate producer of "Good Morning, Mr. Orwell," a three-city event to take place Jan. 1, 1984 organized by video artist Nam June Paik. The interactive event features Laurie Anderson, Peter Gabriel, Yves Montand, Salvador Dali, Merce Cunningham, Allen Ginsberg and others and will be carried live on PBS stations in the U.S.

She remarks, "The simultaneity of satellite technology bridges time and space, creating global interchange and opening up new avenues for promotion, production and international and national business. Video teleconferencing is poised to become an art form in its own right."

Chartbeat

• Continued from page 6

15. "Wrap Around Joy," Carole King, Ode, 1974, #1/1.
16. "Ghost In The Machine," the Police, 1981, #2/6.
17. "SRO," Herb Alpert & the Tijuana Brass, 1966, #2/6.
18. "Rhymes And Reasons," Carole King, Ode, 1972, #2/5.
19. "I'm In You," Peter Frampton, 1977, #2/4.
20. "Buddah And The Chocolate Box," Cat Stevens, 1974, #2/3.
21. "Carpenters," 1971, #2/2.
22. "Cornerstone," Styx, 1979, #2/1.
23. "Teaser And The Firecat," Cat Stevens, 1971, #2/1.
24. "Close To You," Carpenters, 1970, #2/1.
25. "Big Bambu," Cheech & Chong, Ode, 1971, #2/1.

Once we get started on these things, it's always hard to stop. Next in line: Cheech & Chong's "Los Cochinos," the Captain & Tennille's "Love Will Keep Us Together," Joe Cocker's "Mad Dogs & Englishmen" and the Carpenters' "Now And Then." And those are just the A&M albums that made one or two.

★ ★ ★

Fast Facts: Paul McCartney & Michael Jackson's "Say Say Say" (Columbia) leaps to number six this week, becoming Jackson's sixth top 10 hit of the year. That's the most any act has had in one calendar year since 1965, when the Beatles and Herman's Hermits each had six.

And if Jackson's "P.Y.T." makes the top 10 before the year is out (it's currently number 20), Jackson will become the first act to place seven singles in the top 10 in one year since the Beatles' 1964 blitz, when they put a staggering 11 singles in the top 10.

It's also a good week for Journey, which jumps to number 30 on the

Hot 100 with "Send Her My Love." The band has thus collected four top 30 hits from each of its last two studio albums. "Escape," released in 1981, yielded "Who's Crying Now," "Don't Stop Believing," "Open Arms" and "Still They Ride"; this year's "Frontiers" has produced "Separate Ways," "Faithfully," "After The Fall" and now this new hit. That's consistency.

And Culture Club holds down the No. 1 spot in the U.K. for the sixth straight week with "Karma Chameleon." It's the first single to log six weeks at No. 1 in Britain since Art Garfunkel's "Bright Eyes" in 1979.

Billy Joel also jumps into the British top 10 for the first time in his career, as "Uptown Girl" leaps from 25 to number seven. His previous biggest U.K. hit was "My Life," which peaked at 12.

In fact, "Uptown Girl" is doing better in the U.K. than most of the early '60s singles by the Four Seasons, on whose sound the record is based. The biggest Seasons hits were "Rag Doll," which peaked at number two, and "Let's Hang On," which hit four.

★ ★ ★

We Get Letters: David Benjamin of San Francisco notes that American literature is currently big in the top 40. "Yes, there are currently three hits that borrow their titles from American Lit. 'Islands In The Stream' is the title of the Ernest Hemingway novel, 'Suddenly Last Summer' is one of Tennessee Williams' greatest plays and 'Tender Is The Night' is the classic F. Scott Fitzgerald novel."

Notas

• Continued from page 62

yet to realize the need to tailor promotion of this product to the needs of the Hispanic market.

In addition, Marin questions the labels' commitment to study the Hispanic market and make marketing plans to penetrate it. A lack of communications with the Hispanic retail and radio communities and a scarcity of Hispanic artists signed to the majors, are among the stumbling blocks Marin sees between the labels and the full realization of the Hispanic market's potential.

★ ★ ★

Spanish singer Rocio Jurado returns to Lincoln Center for a concert on Nov. 13. The former RCA artist, recently signed to EMI, will be presented by New York promoter Jose A. Tejeda, who was responsible for her sellout concert at this venue a year ago. Jose Luis Perales, Gabriel Romero and La Negra Grande de Colombia will participate in the Miss Colombia pageant this month.

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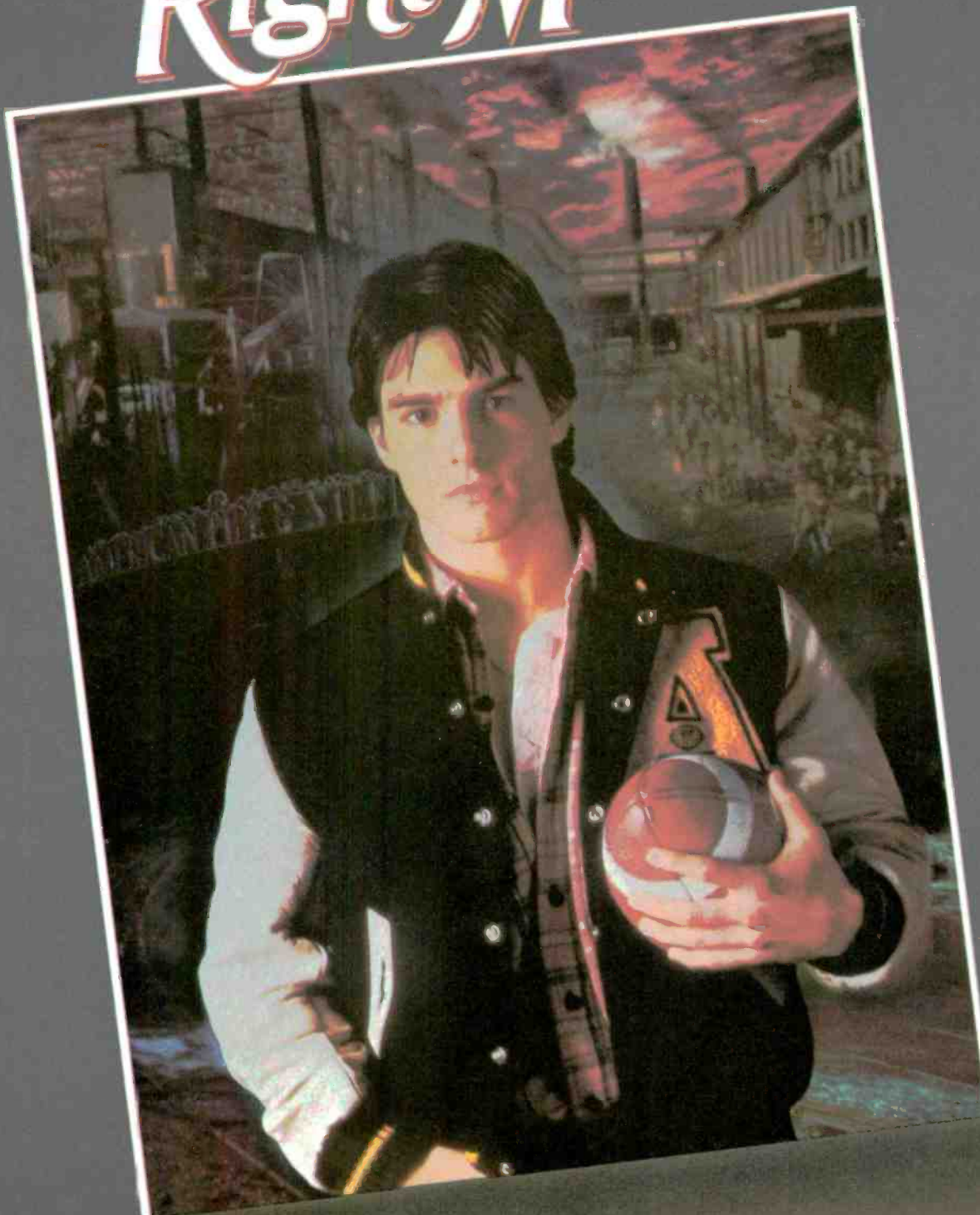
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TOP LPs & TAPE

THIS WEEK								LAST WEEK								Weeks on Chart								THIS WEEK								LAST WEEK								Weeks on Chart								THIS WEEK								LAST WEEK								Weeks on Chart																																																																																																																																																																																																																																																					
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1	1	19	THE POLICE Synchronicity A&M SP3735	WEA	▲	8.98		36	29	11	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98		72	64	7	SOUNDTRACK Mike's Murder-Joe Jackson A&M SP-4931 RCA			8.98		37	39	6	RAINBOW Bent Out Of Shape Mercury 815035-1M1 (Polygram)	POL		8.98		73	75	30	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98		74	71	9	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS				75	72	13	KANSAS Drastic Measure CBS Associated QZ-38733	CBS				76	87	5	KLIQUE Try It Out MCA 39008	MCA		8.98	BLP 11	77	83	7	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100 CAP			8.98		78	NEW ENTRY	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL		8.98		79	76	14	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 16	80	73	38	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		81	82	8	QUEENSRÛCHE QueensrÛche EMI-America DLP-19006	CAP		6.98		82	101	5	MICHAEL SEMBELLO Bossa Nova Hotel Warner Bros. 1-23920	WEA		8.98	BLP 63	83	90	24	FASTWAY Fastway Columbia BFC 38662	CBS				84	136	3	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS				85	98	3	SURVIVOR Caught In The Game Scotti Bros. QZ 38791 (Epic)	CBS				86	86	5	X More Fun In The World Elektra 60283	WEA		8.98		87	84	8	ASHFORD & SIMPSON Highrise Capitol ST-12282	CAP		8.98	BLP 19	88	100	55	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 39	89	NEW ENTRY	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98		90	169	2	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 36	91	85	54	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98		92	66	17	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA	●	8.98		93	80	21	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98		94	61	9	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98		95	89	71	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲			96	117	4	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 21	97	93	76	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			98	120	3	SAGA Heads Or Tales Portrait FR 38999 (Epic)	CBS				99	88	57	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98		100	119	4	JOBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98		101	77	10	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 14	102	69	22	THE KINKS State Of Confusion Arista AL 8-8018	RCA		8.98		103	81	25	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS	●			104	91	9	PHILIP BAILEY Continuation Columbia FC 38725	CBS				105	107	29	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS				106	104	8	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL		8.98	BLP 17	107	105	26	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 15

● 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).

Market Quotations

As of closing, Oct. 25, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
17%	1/4	Altec Corporation	—	502	61	1/2	60 1/2	+ 1/4
69 3/4	48 1/2	ABC	11	158	61	60 1/2	60 1/2	- 1/2
46 1/2	30 1/2	American Can	24	621	44 1/2	43 1/2	43 1/2	+ 7/8
17 1/4	8 1/2	Armstrong Int'l	10	3	12 1/2	12 1/2	12 1/2	unch.
81 1/4	55	CBS	12	1886	76	75 1/2	75 1/2	+ 1/4
65	16 1/2	Coleco	7	5388	27 1/2	25 1/2	27 1/2	+ 2 1/4
9 1/4	6 1/4	Craig Corporation	—	3	7	7	7	+ 1/4
84 3/4	55 1/2	Disney, Walt	21	356	61 1/2	60 1/2	60 1/2	unch.
6 1/4	3 1/4	Electrosound Group	—	26	4 1/2	4 1/2	4 1/2	- 1/4
30 1/2	16 1/2	Gulf + Western	—	650	26 1/2	25 1/2	25 1/2	- 1/2
35 1/2	18	Handleman	14	77	31 1/2	31 1/2	31 1/2	+ 3/4
12 1/4	6	K-Tel	—	21	10	9 1/2	10	unch.
77 1/2	47 1/2	Matsushita Electronics	20	126	71 1/2	71 1/2	71 1/2	+ 1 1/2
16 1/2	16 1/2	Mattel	—	7512	6 1/2	5 1/2	5 1/2	- 1 1/2
42 1/2	32 1/2	MCA	9	1191	36 1/2	35 1/2	36	+ 3/4
90 1/2	72 1/2	3M	15	207	86 1/2	85 1/2	85 1/2	+ 3/4
150	82	Motorola	31	1494	145 1/2	143	144	+ 1 1/2
74 1/2	47	No. American Phillips	12	74	73 1/2	72 1/2	73 1/2	+ 1 1/2
15 1/4	3	Orion Corporation	—	37	3 1/2	3 1/2	3 1/2	- 1/4
26	18	Pioneer Electronics	—	—	—	24	—	unch.
35 1/2	13 1/2	RCA	19	5698	33 1/2	32 1/2	33	+ 1/4
16 1/2	12 1/2	Sony	33	2017	14 1/2	14 1/2	14 1/2	+ 1/4
34 1/2	25 1/2	Storer Broadcasting	—	913	33 1/2	32 1/2	32 1/2	- 1/4
6 1/2	2 1/2	Superscope	—	119	4 1/2	4 1/2	4 1/2	+ 1/4
57	38	Taft Broadcasting	—	273	48 1/2	47	47	- 1 1/2
35 1/4	19 1/2	Warner Communications	14	1772	22 1/2	22 1/2	22 1/2	unch.
14 1/2	8 1/2	Wherehouse Entertain.	24	52	12 1/2	12	12 1/2	+ 1/2

OVER THE COUNTER

ABKCO	—	1/2	1 1/2	Josephson Int'l	58600	13 1/2	14
Certron Corp.	4800	3 3/4	3 1/2	Recoton	300	7 1/2	8
Data Packaging	300	6	6 3/4	Schwartz Bros.	—	2 3/4	3 1/2
Koss Corp.	4200	5 1/2	5 3/4				

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.

Lifelines

Births

Girl, Katherine Faym, to Nick and Margie Hunter, Oct. 21 in Nashville. He is vice president of promotion for Warner Bros. Records there.

★ ★ ★

Twins, Aimee Aline and Blake Joseph, to Mary Ann and Ray Shelide, Sept. 16 in Nashville. He is an agent with the William Morris Agency there.

★ ★ ★

Boy, Ryan Alexander, to Elizabeth and Rob Safinick, Oct. 24 in Los Angeles. He is president of Media Arts Entertainment there.

★ ★ ★

Boy, Daniel Joseph, to Kathy and David Bendett, Oct. 14 in Los Angeles. He is personal manager of John Sebastian, the MCA jazz group Kionania, Reba Rambo and others. She is an actress.

★ ★ ★

Girl, Kristen Jordan, to Bill and Denise Jones, Oct. 8 in Mobile, Ala. He is music director for WKSJ there.

★ ★ ★

Boy, Christopher Dean, to Dean and Debra Goss, Oct. 19 in Los Angeles.

les. He is an air personality with KRTH-FM there.

★ ★ ★

Boy, Keith Matthew, to Bill and Kathy Bingham, Oct. 8 in Chicago. He is manager of Round Records there and a member of the Lou Rider Band.

Marriages

Alan I. Young to Lisa Shapiro, Oct. 9 in Studio City, Calif. He is an independent country promoter and former editor of the country charts for Billboard.

★ ★ ★

Nikki Randall to Vince Vallot, Oct. 20 in Los Angeles. She is director of musical research for Capitol Records there. He is a member of the rock group Backtalk.

★ ★ ★

Marguerite Luciani to Ray Gmeiner, Oct. 15 in Los Angeles. She works for Curb Records there. He is Elektra/Asylum's national director of promotion there.

Deaths

Stacy Davis, 18, Oct. 18 of injuries sustained in an auto accident in Laguna Beach, Calif. She had worked in college promotion for Rocshire Records in Anaheim. She is survived by her father, Gary, president of the label, and her mother Margie Logan.

★ ★ ★

Merle Travis, 65, Oct. 20 of a heart attack in Tahlequah, Okla. A composer, singer and guitarist, his best known song was "Sixteen Tons." (Separate story, page 55.)

★ ★ ★

Kirk McGee, 83, a star of the Grand Ole Opry since 1926, of a heart attack in Franklin, Tenn. (Separate story, page 58.)

★ ★ ★

James Dana (Dan) Moran, 39, founder and president of Bromo Distributing, Oct. 22 in an auto accident in Oklahoma City. (Separate story, page 29.)

News

Executive Turntable

• Continued from page 4

Crovo, who is now sales rep for CBS in Los Angeles and San Diego... The Benson Co. in Nashville has added Greg Fisher to its advertising staff. He was an advertising and public relations rep for the St. John's Medical Center in Joplin, Mo.

Video/Pro Equipment

In Stamford, Conn., Vestron Video has appointed Ruth Vitale vice president of film acquisition and Kathie Van Brunt vice president, program development. Vitale was director of film acquisition for Warner Amex's The Movie Channel. Van Brunt was vice president of programming for Vestron. ... Steven Salmonson has joined Video Music International Inc. in Los Angeles as vice president of finance. He was vice president of operations for United Artists Music. In addition, Douglas Amdur has been promoted from marketing services manager to director of video affairs for the company.

Leon Falk has joined CBS/Fox Video in New York as program evaluation manager. He was an independent film producer and writer. ... Julie Sayres has been appointed marketing manager of RCA/Columbia Pictures International Video in New York. She was a&r director for WEA International.

Cheryl Benton has been named national sales manager for Video Trade Video Movie Brokers in Reseda, Calif. She was with Embassy Home Entertainment. In addition, Alex Kanakaris has been appointed director of press and public relations for the firm. She has been an editor of several video publications ... Home Box Office has upped Maria Artime and Andrew Kaplan to analysts in New York. They were financial assistants.

Related Fields

The Country Music Foundation in Nashville has promoted Charles Seemann to deputy director for collections and research. He was curator for the museum collection ... Carmine Vignola has been elected to the new post of national vice president for government affairs of the Electronic Representatives Assn. in Chicago. He has been a representative of the ERA since 1955 ... Joan Hall has been promoted to booking agent for Chicago's American Famous Talent. She was a receptionist.

Mitch Herskowitz has been named advertising director for Frozen Fire Ltd., the editorial packager for Hit Parader, New Sounds and Rock & Soul magazines in New York. He was in the ad sales department for Circus magazine ... Scott Mandel has been appointed to handle record company advertising for Circus magazine in New York. He was handling electronic and music company accounts ... The Los Angeles-based management/publishing firm of Shankland-De Blasio has named Dee Lambert publishing administrator. ... Fae Horowitz has resigned as managing director of Mike's Artist Management in New York after four years with the firm.

New Companies

Destiny Music, a publishing company, formed by Bob Layman. First signing is the rock group Destiny, who recently signed to Kiderian Records. P.O. Box 256577, Chicago, Ill. 60625; (312) 399-5535.

★ ★ ★

Madiva Productions Inc., formed by Mariette and David Moss. First release is the LP "Going Places" by Mariette Bodier. 300 E. 75th St., New York, N.Y. 10021; (212) 535-8178.

★ ★ ★

Universal Attractions Inc., a management and promotion firm specializing in college, university and performing arts series marketing. First client is the "Wizardry Of Jazz Tour" with violinist John Blake. P.O. Box 1332, Doylestown, Pa. 18901; (215) 249-0626.

★ ★ ★

Joseph Cooper Media Relations, a public relations and promotion firm, formed by Joseph Cooper. First signing is Project Funk. 5011 Belmont Ave., Suite #208, Dallas, Tex. 75206.

★ ★ ★

Second Wave Records, formed by Judy Dlugacz and Olivia Records. First release is an LP by Teresa Higbie and Teresa Trull entitled "Unexpected." 4500 Market St., Oakland, Calif. 94608; (415) 655-0364.

★ ★ ★

T.C.B. Publishing, a poetry publishing, recording and promotion firm formed by Theola Bright. P.O. Box 403522, Miami Beach, Fla. 33140; (305) 758-6708.

Bubbling Under The HOT 100

- 101-LET THE MUSIC PLAY, Shannon, Mirage 7-99810 (Atco)
- 102-IF LOVE SHOULD GO, Streets, Atlantic 7-89760
- 103-LICK IT UP, Kiss, Mercury 814671-7 (PolyGram)
- 104-RUNAWAY LOVE, Firefall, Atlantic 7-89755
- 105-NEVER SAY NEVER AGAIN, Lani Hall, A&M 2596
- 106-JULIET, Robin Gibb, Polydor 8-10895-7 (PolyGram)
- 107-DANCIN' WITH MYSELF, Billy Idol, Chrysalis 4-42723
- 108-TRASH IT UP, Southside Johnny And The Jukes, Mirage 7-96988 (Atco)
- 109-STATE OF THE NATION, Industry, Capitol 5268
- 110-ROCK IT OUT, Pia Zadora, MCA/Curb 1001

Bubbling Under The Top LPs

- 201-PAUL KANTNER, The Planet Earth Rock and Roll, RCA AFL1-4320
- 202-PAUL YOUNG, No Parlez, Columbia BFC 38976
- 203-THE LORDS OF THE NEW CHURCH, Live for Today, I.R.S. SP-70037 (A&M)
- 204-GEORGE WINSTON, December, Windham Hill WH 1025 (A&M)
- 205-SHADOWFAX, Shadowdance, Windham Hill WH 1029 (A&M)
- 206-THE TEMPTATIONS, Back to Basics, Gordy 6085 GL (Motown)
- 207-SISSY SPACEK, Hangin' Up My Heart, Atlantic America 90100
- 208-THE FOUR TOPS, Back Where I Belong, Motown 6066 ML
- 209-HANK WILLIAMS, JR., Man of Steel, Warner/Curb 1-23924
- 210-DEBORAH ALLEN, Cheat the Night, RCA MHL1-8514

Industry Events

Nov. 1-3, Atlantic City Cable Show, Atlantic City Convention Hall, Atlantic City, N.J.

Nov. 1-4, VIDEEXPO '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.

Nov. 28-Dec. 2, fifth annual Comdex/Fall, Las Vegas Convention Center.

Dec. 6-8, Institute for Graphic Communication Videotex & Teletext conference, Andover Inn, Andover, Mass.

Jan. 23-27, Midem '84, first international radio program market, Palais Des Festivals, Cannes, France.

May 22-26, ninth annual Micro Expo, Palais Des Congres, Porte Maillot Paris.



VIDEO MUSIC CONFERENCE

Nov. 17-19, 1983
Huntington Sheraton
Pasadena, California



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

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	106	5	BOB JAMES Foxye Columbia FC 38801	CBS			BLP 45
109	121	5	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98	
110	108	87	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 27
111	109	82	THE POLICE Ghost In The Machine A&M SP-3730	RCA		8.98	
112	111	39	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 5
113	96	11	BETTE MIDLER No Frills Atlantic 80070	WEA		8.98	
114	103	9	Y&T Mean Streak A&M SP-64960	RCA		6.98	
115	116	117	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		6.58	
116	113	87	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98	
117	126	3	ROMAN HOLLIDAY Cookin' On The Roof Jive/Arista 8-8101	RCA		8.98	
118	94	10	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 22
119	92	18	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98	
120	118	104	LOVERBOY Get Lucky Columbia FC 37638	CBS			
121	125	46	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
122	114	12	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA		8.38	
123	139	10	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	
124	95	30	JARREAU Jarreau Warner Bros. 1-23801	WEA		8.98	BLP 43
125	97	12	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA		8.98	
126	124	15	ARETHA FRANKLIN Get It Right Arista AL8-8019	RCA		8.98	BLP 21
127	112	6	COMMODORES 13 Motown 6054ML (MCA)	MCA		8.98	BLP 26
128	130	30	KROKUS Head Hunter Arista AL 8005	RCA		8.98	
129	102	8	AGNETHA FALTSKOG Wrap Your Arms Around Me Polydor 813242-1 (Polygram)	POL		8.98	
130	144	2	AL DI MEOLA Scenario Columbia FC 38944	CBS			
131	131	6	EDDIE RABBITT Greatest Hits-Vol. II Warner Bros. 1-23925	WEA		8.98	
132	110	9	CHEAP TRICK Next Position Please Epic FE-38794	CBS			
133	135	46	THE FIXX Shattered Room MCA 5345	MCA		8.98	
134	138	11	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA		8.98	
135	145	32	JULIO IGLESIAS Julio Columbia FC38640	CBS			
136	127	31	LAURA BRANIGAN Brigan 2 Atlantic 80052	WEA		8.98	
137	129	75	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	

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

AC/DC	20
Bryan Adams	67
Air Supply	8
Alabama	44, 110, 162
Alarm	159
Aldo Nova	62
Herb Alpert	164
John Anderson	169
Animals	140
Ashford & Simpson	87
Asia	36
Aztec Camera	154
B-52's	171
Philip Bailey	104
Anita Baker	158
Pat Benatar	153
George Benson	14
Big Country	63
Black Sabbath	40
David Bowie	24
Laura Brangan	136
Jackson Browne	30
Peabo Bryson/Roberta Flack	26
Jimmy Buffett	59
Cheap Trick	132
Clarence Clemmons	188
Phil Collins	184

Commodores	127
Elvis Costello	34
Randy Crawford	177
Culture Club	55, 48
Andre Cymone	199
DeBarge	68
Def Leppard	6, 116, 146
John Denver	66
Al DiMeola	130
Dio	61
Dokken	151
Doors	89
Duran Duran	80, 137
Sheena Easton	35
Eurythmics	38
Agnetha Faltskog	129
Fastway	83
Fixx	12, 133
Jane Fonda	97
Aretha Franklin	126
Michael Franks	149
Gap Band	39
Marvin Gaye	187
Genesis	16
Eddy Grant	155
Merle Haggard/Willie Nelson	112
Daryl Hall & John Oates	91
Herbie Hancock	57

Heart	54
Helix	186
Jennifer Holliday	31
Human League	93
Billy Idol	74, 121
Julio Iglesias	135
INXS	200
Iron Maiden	70, 152
Isley Brothers	166
Michael Jackson	2, 185
John Denver	108
Rick James	19
Al Jarreau	124
Joan Jett And The Blackhearts	92
JoBoxers	100
Elton John	147
Journey	33, 143
Kansas	75
Kashif	168
Kiss	102
Klique	76
Gladys Knight & The Pips	103
Knights	128
Huey Lewis And The News	32
Little River Band	196
Loverboy	25, 120
Madness	195
Madonna	123
Manhattan Transfer	52

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Maze	79
John Cougar Mellencamp	78
Men At Work	49, 95
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Sergio Mendes	173
Midnight Star	113
Stephanie Mills	106
Eddie Money	138
Moody Blues	43
Gary Morris	191
Motels	22
Mottley Crue	51
Eddie Murphy	105
Michael Martin Murphy	189
Anne Murray	79
Naked Eyes	89
Willie Nelson	145
New Edition	118
Juice Newton	94
Olivia Newton-John	99
Stevie Nicks	17, 115
Jeffrey Osborne	41
Graham Parker	125
Pink Floyd	148
Robert Plant	13
Police	1, 111, 160, 144, 183
Jean-Luc Ponty	134
Prince	29
Quarterflash	119

Queensryche	81
Quiet Riot	3
R.E.M.	190
Eddie Rabbitt	131
Rainbow	37
Lionel Richie	88
Kenny Rogers	7, 182
Roman Holiday	117, 181
Romantics	84
Linda Ronstadt	10
Diana Ross	194
Rufus And Chaka Khan	56
Saga	98
Peter Schilling	109
Michael Sembello	82
Shalamar	79
Carly Simon	89
Slave	170
S.O.S. Band	47
SOUNDTRACKS:	
Big Chill	46
Eddie And The Cruisers	50
Flashdance	9
La Cage Aux Folles	65
Mike's Murder	72
Staying Alive	53
Southside Johnny And The Jukes	175
Spandau Ballet	21
Rick Springfield	60
Spyro Gyra	141
Michael Stanley Band	77

Rod Stewart	139
Stray Cats	27, 156
Barbra Streisand	163
Style Council	176
Styx	172
Donna Summer	42
Survivor	85
Taco	58
Talking Heads	15
Tears For Fears	197
Third World	161
Tom Tom Club	198
Toto	174
Tubes	165
Tommy Tutone	180
Bonnie Tyler	4
U2	71
Various Artists 25 #1 Hits	192
Stevie Ray Vaughn	64
Tom Waits	178
Dionne Warwick	90
Was (Not Was)	142
Wham-U.K.	157
Hank Williams, Jr.	167
X	86
Y & T	114
Yaz	193
Neil Young	122
Z Z Top	11
Zapp	101
Zebra	150

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

\$ Multi-Million Gift For Peace From Yoko

LOS ANGELES—Yoko Ono Lennon last week announced plans to donate a substantial portion of her multi-million-dollar holdings to various philanthropies in response to the terrorist bombing of a U.S. Marines facility in Beirut Oct. 23.

The artist, widow of John Lennon, signaled her plans in a press release dated Monday (24) and distributed at midweek, headed "In apology and in plea for sanity," intended to persuade "all governments to give back to people, including the soldiers, the right to die a natural death."

Toward that end, Ono Lennon will reportedly liquidate a number of key assets in the personal fortune recently estimated by Forbes magazine at approximately \$150 million. Among the gifts outlined:

- Sale of Poplar Grove, a 22 1/2-acre Virginia historical property which includes a mansion, with proceeds to go to New Beginnings Therapeutic Foster Homes Inc., Virginia.

- Sale of the Irish isle of Dornish, a 25-acre parcel, with proceeds to be donated to Irish orphans.

- Auburn Plantation, a 128-acre waterfront property, also in Virginia, including a mansion built in 1803. Proceeds of its sale will go to Strawberry Fields Orphanage in Lennon's hometown, Liverpool.

- Bag One, a collection of Lennon's lithographs, to be donated to Liverpool Art School.

- A donation of \$500,000 to Strawberry Fields in New York City's Central Park.

tral Park.

- Sale of an hour-long documentary television film, "Yoko Ono (50 Years Of Her Life)," with net proceeds to go to CARE.

Ono Lennon also pledges a number of gifts to her own Spirit Foundation, including "approximately 415 acres of scenic farmland, and a 210-acre working dairy farm in upstate New York," 200 Holstein cows, a 1965 Rolls-Royce and a selection of personal effects of hers and her late husband's including musical instruments, jewelry, clothing and furniture. She stresses that office expenses and salaries for that foundation are already separately covered through her own financial support.

Admitted a spokesman, who verified the statement's origin, "It's as the lady intended it. When she called and dictated that over the telephone, my jaw dropped."

No accurate dollar estimate is available for the total worth of the gifts, according to that source: "How does all this translate into dollars? She couldn't (tell me), and I think, basically, she does not know. But it is an enormous amount of money, and an enormous contribution from a private individual."

Although the tragic death of at least 219 U.S. Marines during the terrorist bombing of a Beirut barracks and administration facility isn't cited in the statement, her spokesman confirmed that the event triggered the donations. **SAM SUTHERLAND**

ALBUM OF STANDARDS

Linda Ronstadt Has 'New' Hit

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But not without some managerial persuasion. "I'd say, 'I've got to get some money for the video,' and they'd say, 'MTV won't play it, is it really worth doing a video?' It was kind of like pulling teeth for while. They were skeptical, too."

Another key to the campaign was a series of live shows at New York's Radio City Music Hall and three outdoor theatres in California. The Radio City date drew a relatively older, more affluent audience, perhaps because ticket prices were scaled higher: The top tickets went for \$35.

"And for that reason it was the only show we didn't lose money on," Asher says. "The dates here definitely lost money. It gets very expensive to rehearse 47 musicians."

Asher says Ronstadt and conductor Nelson Riddle will probably do more live shows. And if they do, there will likely be a special for HBO or Showtime with a stereo simulcast. ICM approached Asher with a proposal for a special on the first run of shows, but Asher says, "We were too

nervous about doing them to want to commit to having someone film it."

"We'd also like to do the show overseas," Asher says, "but again money rears its ugly head. We'd like to do the show in Europe, Australia and Japan, doing what we did here—take a rhythm section and then pick up orchestras in each city."

Ronstadt has promoted this album more aggressively than she has any project in years, both on television and in the press. Asher cites three reasons for this activity: "There's more to say about this album than another rock 'n' roll record. Plus, Linda is especially fond of and proud of this album and wants everyone to get a chance to hear it. And some of the usual means of exposure, like an extensive tour and video and MTV, aren't open to us."

Elektra is now planning to take out 30-second tv spots promoting the album on such shows as "Entertainment Tonight" and "The Tonight Show."

Asher says his production role was less than it is in a standard rock 'n' roll album. "I contributed less to the overall concept of the album and to decisions about song selection, arrangement and sequencing. Linda did a lot of that herself."

Did Asher initially share Ronstadt's fondness for old standards? "No, not really," he says. "I've learned to like them more now, but I confess I tended to think of it all as a bit mushy."

But now Asher is revising upward his projections for the album. "My original feeling was that if we went gold it would be a triumph and a surprise." Now? "Well, for one thing it seems to be the perfect Christmas present for people to give their parents. It's either this or the \$350 Frank Sinatra audiophile set."

PAUL GREIN

Inside Track

Long anticipated, the Los Angeles Times article on independent record promotion that ran on Oct. 21 stimulated little more than yawns of indifference among those in the music industry who thought they might be instructed, or at least entertained. Readers learned that a number of indie promotion firms are successful in getting records played on radio (thus reported to trade paper charts), and that they charge heavy fees for this service. There were a sprinkling of charges of improper activities, but documentation or attribution was again scant. At record labels, radio and indie promotion offices, attention quickly veered to more pressing matters.

The acquisition of Disc-O-Mat's six Gotham stores by the Crazy Eddie web was said to be imminent at presstime. While neither party would comment on the proposed takeover, it is believed that computer and video software and Compact Discs will be pumped into the Disc-O-Mat chain, where inventory was recently taken by Crazy Eddie after Record Town's proposed acquisition fell through.

David Rothfeld back into retailing in a new membership-card operation together with Korvette founder Eugene Ferkauf. Customers acquiring a gold card for \$35 will be entitled to buy product at 6% over normal dealer cost, says the promotion. The store, to be located in midtown Manhattan, will carry Compact Discs and prerecorded cassettes in its general merchandise product mix. Rothfeld, who was associated with Sam Goody after the giant Korvette operation fell into bankruptcy, served most recently in a marketing capacity at Vanguard Records.

New York Calling: Last week's crisis in Grenada saw veteran producer/engineer Tony Bongiovi playing a major role in keeping radio communication lines open to stranded U.S. citizens there. Bongiovi, president of the Team label and co-owner of New York's Power Station studio complex, is also a veteran ham radio enthusiast, and on Wednesday (26) he reportedly was among operators monitoring transmissions emanating from the embattled Caribbean isle. Since he was near CBS's Manhattan studios, he alerted the network news team, which began listening in to his two-day marathon; they've since credited him with helping maintain one of the few remaining links to American students still there.

Old Dog, New Tricks: Atari has unveiled its first video games designed for play on competing hardware firms' equipment, making good on its announcement earlier this year that it would abandon its original stance of supplying software only for Atari machines. The Atarisoft line will launch with 11 titles for computers from Apple, Commodore, IBM and Texas Instruments, and for video game machines marketed by Coleco and Mattel. Game titles include such hits as "Centipede," "Defender," "Donkey Kong," "Pac-Man" and "Galaxian."

After 17 years in Morton Grove, Ill. M.S. Distributing

Motown Sets 'Big Chill' LP Push

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sue any of the cuts commercially.

"'American Graffiti' is the only other soundtrack I can recall that was big without a new hit single in it, where a bunch of older hits from an era got this kind of reaction," says Lasker.

While Motown has five of the 10 oldies on the soundtrack, the label played no role in selecting the material for the film. The songs were chosen

by director Lawrence Kasden and producer Michael Shamberg.

In fact, the soundtrack essentially fell into Motown's lap. Columbia Pictures approached Motown to get synchronization and publishing clearances on its five songs and asked the label if it would be interested in putting out the soundtrack. Lasker agreed, though he acknowledges he

had no idea it would be a smash album for the company.

Motown and Columbia Pictures will team again later this year when Motown releases the soundtrack to "Christine," the film version of Stephen King's book. It's set to open Dec. 9 in 1,500 theatres, roughly twice as many as "The Big Chill" is playing in now.

Edited by SAM SUTHERLAND

Ex-Runaway Files Suit Over Royalties

LOS ANGELES—Producer Kim Fowley, PolyGram Records and Toby Mavis are being accused of failing to provide accounting of royalties and payment thereof by Sandra Pasavento, known professionally as Sandy West, formerly the drummer with the Runaways.

The Superior Court complaint charges the defendants failed to honor a court-approved minor's contract of February 1976 after 1979. The suit alleges Fowley has received "rents, issues and profits" due the plaintiff. It further alleges that Fowley owes West a cumulative \$500,000 and Mavis owes in excess of \$250,000.

PolyGram Broadens Market For CDs

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thorized outlets. With the November release, he places the number of CDs PolyGram will have put into the domestic marketplace at "well over 100,000" since the August launch.

Harper also reports a surge in the sell-through of pop CD titles, as hit product such as "Flashdance," "Return Of The Jedi" and "Fame" became available in the new medium. An early retailer survey covering the company's first CD release showed classics dominating (Billboard, Oct. 29). A new dealer survey will be conducted shortly, he says.

All CD fulfillment is now handled at the PolyGram Indianapolis depot. The recent move of this function from Edison, N.J., was made to improve turnaround rates, says Harper.

Nashville Meet To Focus On U.S. Copyright Laws

NASHVILLE—The provisions of and threats to the current U.S. copyright laws will be the topics of a two-day seminar to be held at the Hyatt Regency Hotel here, Nov. 11-12. Featured speaker will be Edward Ray, chairman of the Copyright Royalty Tribunal.

Richard Perna, whose Music Publishing Consultants is hosting the seminar, says he estimates that enrollment for the event will be between 100 and 150.

In addition to sessions on the basic copyright laws as now interpreted, speakers will discuss compulsory licensing for cable, jukeboxes, records and other media, as well as the Sherman Act/blanket licensing, doctrine of first sale/record rental, home taping, Congressional activity, deriva-

tive works and "erosion" of the U.S. copyright. Registrants will be given a 200-page notebook of data on the discussion topics that, according to Perna, "will allow them to absorb instead of take notes."

Other speakers are George Lanier, public affairs specialist for the licensing division of the U.S. Copyright Office; Curt Smith, from the information and reference section of the Copyright Office; Lionel S. Sobel, editor of the Entertainment Law Reporter; George David Weiss, songwriter and president of AGAC; Malcolm Mimms, attorney specializing in copyright entertainment law; and Perna.

Tuition is \$185. Additional information is available from Perna at (615) 269-3322.





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		11/19	MADISON WI		

Produced by Robin Black and Black Sabbath On Warner Bros. Records and Cassettes
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THE ORIGINAL IS STILL THE BEST.