

# Billboard

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## CBS FILING CITED

## Germany To Delay WCI/Poly Decision

By IS HOROWITZ

NEW YORK—The West German Cartel Office was asked last week by Warner Communications Inc. and PolyGram to delay a decision on their proposed merger of recording interests so that a "lengthy filing" by CBS in opposition to the transaction could be reviewed.

The government office, which was due to rule on the proposal by early December, said it would extend the deadline until March 15. The Berlin agency must approve mergers that could concentrate market strength in any industry to the point where competitive enterprises might suffer unduly.

Both David Horowitz, WCI office of the president, and senior vice president Elliot Goldman, generally credited as one of the prime architects of the proposed merger, were in Germany last week.

No direct statements from principals of either WCI, PolyGram or CBS could be obtained at presstime. It's known, however, that Walter Yetnikoff, president of the CBS/Re-

cords Group and an outspoken critic of the planned merger, was recently in Europe and may have petitioned the cartel office personally. It was Yetnikoff who recently restated his position that CBS would actively solicit major record industry partners if the Warner-PolyGram merger were consummated.

Approval by the cartel office is considered key to the plan, since it is

(Continued on page 70)

## Gov't Urges First Sale Repeal Agencies Call Removal 'Incentive To Create'

By BILL HOLLAND

WASHINGTON—Opponents of First Sale Doctrine repeal legislation suffered a crippling blow last week when the Reagan Administration, through cabinet and departmental letters to Congress, gave unqualified and full support to proposed bills which would abolish the doctrine for records and audio/visual works.

Observers here say the additional clout of the Administration nod to copyright owners should help in getting additional votes to aid in passage of the bills now pending both in the

Senate and the House.

The letters represent the views of the Justice Department, the Commerce Department, the National Endowment for the Arts and the Cabinet Council on Commerce & Trade. The latter, in addition to some of the departments listed above, also reflects the views of the Department of the Treasury, the U.S. Trade Representative, the Office of Management & Budget, the Department of Labor and the White House Domestic Policy Chief.

The letters, all of which conclude with statements of support for S. 32,

The Record/Rental Amendment of 1983, and S. 33, the Consumer Video Sales/Rental Amendment of 1983, or their House equivalents, H.R. 1027 and H.R. 1029, are responses to requests from the chairmen of the Senate and House Judiciary Committees for federal views on the bills.

In the Nov. 1 letter from the Cabinet Council on Commerce & Trade, the Administration position is stated in these words: "The First Sale Doctrine, as applied to copyrighted phonorecords and audio/visual works, seriously undermines the incentive to create fostered by the copyright system. The Cabinet Council is convinced that enactment of these measures would enhance the incentive to create..." It adds: "Accordingly, the Administration believes that the strengthened protection for intellectual property embodied in H.R. 1027... and H.R. 1029 will restore the incentives which new audio and video technology have taken from the creators of these works. Such protection clearly will be beneficial to the public and should be provided."

The letter also points out that

(Continued on page 70)

## NBC Radio Edict: Don't Give Playlists To Trades

By ROLLYE BORNSTEIN

NEW YORK—All NBC-owned and operated stations have been directed by the NBC Radio Division to cease reporting playlist information to trade publications. The directive to stations was dated Oct. 27, and the trades, including Billboard, were informed of the new policy last week.

A prepared statement from Michael Eskridge, president of NBC

Radio, explained, "Obviously the information our stations provide for the trades on their music selection must be totally accurate. We do not feel that the net benefit to us for this service justifies the effort required to maintain the safeguards for such accuracy."

Eskridge would not elaborate further on this statement, but the new policy apparently reflects concern

over the widely discussed problem of "paper adds." This is generally defined as the alleged practice of reporting selections to the trades that are not actually being aired on a station.

However, NBC policies concerning station visitation by record label representatives and independent promotion people—currently permitted

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### —Inside Billboard—

• **RACKJOBBER** COULD SAVE as much as \$1 million a year through the standardization of paperwork and the increased application of electronic procedures, delegates to NARM's annual rack conference in Scottsdale, Ariz. were told. Reports from the conference are on pages 3 and 4.

• **IBM'S FIRST HOME COMPUTER** will hit the market in January, the technology giant confirmed last week. Third party software firms are now racing to develop their own programs for the new computer. Page 3.

• **DOUBLEDAY'S ST. LOUIS PROPERTIES**, KWK-AM-FM, have been sold. Buying the AOR combo for \$4.5 million is the partnership of Larry Robinson, Larry Pollack and Tom Embrescia. The stations had been on the block for several months. Radio, page 12.

• **THE MUSIC LICENSING BATTLE** between performing rights groups and independent television stations inched forward last week. A panel of three appellate judges heard ASCAP and BMI argue for the overturn of last year's ruling that the blanket license violates antitrust law. Page 3.

• **BOOTLEGGING OF VIDEO CLIPS** and televised concerts is on the increase, according to the antipiracy division of the RIAA, which is devoting more of its time to dealing with the problem. Video, page 48.

• **LATIN SUPERGROUP MENU**DO has signed an international recording pact with RCA Records. The deal calls for at least one English-language album a year from the Puerto Rican teen outfit in addition to Spanish-language product. Page 3.



Now, just in time for Christmas, MGM/UA Home Video releases Pink Floyd *The Wall* on Stereo VHS and Beta HiFi Stereo video-cassettes. Specially priced at only \$39.95. Twenty-seven songs that rocked the rock world. M 400268.

(Advertisement)



**HEADPINS:** Not new wave, but a tidal wave of rock 'n' roll. Their brand new album, **LINE OF FIRE** (SGR 9031), already platinum north of the border, is hard hitting Canadian rock with a chain saw edge, now on vinyl. Get into the LINE OF FIRE with the first single **JUST ONE MORE TIME** (SGR 90001) as it lodges its bullets into the charts. On **Solid Gold Records** (distributed by MCA).

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Cara  
Only  
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The hit single Hot 100 (28) Black 58

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Also featuring the songs "Flashdance... What A Feeling"  
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Produced by Giorgio Moroder  
On Geffen Records and Cassettes  
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# News

## Benefits of Computerization Touted At NARM Rackjobber Conference

By JOHN SIPPEL

SCOTTSDALE, Ariz.—Standardization of essential paperwork and the increased application of electronic procedures point the way toward cost-cutting efficiencies that can save individual rackers as much as \$1 million a year. This was the assessment of speakers at the annual National Assn. of Recording Merchandisers (NARM) rack conference, held here last week at the Posada Hotel.

Bob Schneider, executive vice president of Western Merchandisers, predicted \$1 million in savings as rackers adapt to computerization. "As we reduce costs, and enhance product delivery through telecommunications, we can channel more energy into selling and customer services," Schneider said.

He maintained that "We can't rest until 100% of our albums are UPC bar coded. Discuss this urgent problem with conformists at your one-on-ones (with labels)." Billboard's current Top LPs & Tape chart shows barcoded product on 92% of the top 100 and 91% of the top 200.

Schneider named numerous racks and retailers who are benefitting from continually moving more into electronically capturing marketing data. Musicland, the nation's largest

retail chain, and CBS' Carrollton, Ga. plant are both electronically processing all returns, he said. Many industry manufacturing plants are monitored on a scattered basis. "UPC is working, it's mushrooming because it's cost saving," Schneider explained.

Labels must quickly standardize the positioning of the UPC code number in the upper right hand corner of the album backliner, Schneider recommended. He added that UPC numbers must be assigned to every album in the catalog to make it possible to take telecommunications to the "Nth degree."

Schneider lauded CBS Records for having assigned a UPC number to

each album. In accomplishing total adaptation of UPC to its catalog, Schneider said, CBS made it possible for the Record Bar to go on-line via computer two months ago, ordering all CBS product from Carrollton.

A month ago, Western Merchandisers and Pickwick's Musicland adopted a similar procedure. Three or more days can often be saved by such telecommunications, Schneider said.

The next step in the electronic link between Record Bar and CBS will be the transmission of invoices, with the computer sorting and matching invoices as part of the procedure. Musicland and Record Bar are now cap-

(Continued on page 68)

## One-Stop Accounts In Plea For Equity

SCOTTSDALE, Ariz. — One-stops and their customers should be accorded the same marketing advantages provided customers who buy direct from branches and independent distributors. This thrust for equity was the theme of the Thursday morning (3) conference of NARM's first annual gathering for the one-stop segment of the industry.

In an unusual programming approach, Art Kruglick and Jeff Lake, partners in six local Rolling Stone Record & Tape stores, pled for the same rights and privileges accorded direct buying customers. "It is my hope that all one-stop customers be treated not as an enemy but a valid customer," Lake concluded his portion of a seminar he shared with Kruglick.

Both illustrated their dependency in growing from one store in 1976 with the aid of City 1-Stop. Kruglick noted the one-stop's assistance in providing overnight current hit and catalog service; a returns policy that includes a "13-month" return; constant new release information; catalog sales history which insures more accurate buying and deleting; electronic order transmission that requires six minutes; bookkeeping instruction; advice for acquiring gross capital; merchandising support; ad dollars, and "a place to go where you get an answer."

Lake pointed the finger at manufacturers, who, he said, lack understanding of how their recordings are

sold to the consumer. "The hierarchy at the labels must get out into the field. It's hard to get a feel behind a big desk. Get out and see sales clerks; make them feel important," he said.

"When label reps visit our stores, clerks bend over backwards to promote the product. The majority of the labels make no effort to service us. I am frustrated and offended when label field people say 'Go direct and I'll get you ad dollars' or 'I can't get you merchandising material, as you are not really my customer.'"

Lake said that when he opened in 1976 he cultivated two local AOR

(Continued on page 68)



**FANCY FUNDRAISER**—Barbra Streisand poses as the honored guest at a recent dinner dance hosted by the music industry division of the United Jewish Appeal Federation in New York. With Coretta Scott King as featured speaker, the UJA dinner raised over \$1 million. Pictured from left are the Federation's music industry division chairman Eric Kronfeld; the dinner's executive co-chairman, CBS Records Group president Walter Yetnikoff; Streisand; King; and Canadian Prime Minister Pierre Trudeau.

### INDIE TV ROYALTY FUSS

## ASCAP, BMI Appeal Blanket License Ruling

By IS HOROWITZ

NEW YORK—The five-year-old legal hassle between performing rights groups and independent television stations over music licensing inched forward last week when a panel of three appellate judges heard ASCAP and BMI argue for the overturn of last year's Federal District Court decision that the blanket license violates antitrust law.

Because of the heavy sums at stake, said to total about \$80 million annually, as well as the potential of a major upset in traditional ways of licensing music users, the losing side in the Federal Appeals Court action is considered certain to petition redress in the U.S. Supreme Court.

The District Court order handed down by Judge Lee P. Gagliardi last December continued the blanket license arrangement with indie tv stations until February, 1984, pending action on an appeal by ASCAP and BMI. It also cut back the fees paid to the licensing organizations during the interim period by about 25%.

Meanwhile, the possibility of a clear-cut victory by the Buffalo Broadcasting Co., plaintiffs of record

in the class action involving more than 700 independent tv stations across the country, had both ASCAP and BMI weighing retrenchment options. One effect was the elimination earlier this year of cash advances to prospective writer and publisher affiliates.

Appellate judges who heard arguments last Tuesday (1) were Ralph W. Winter, Richard Cardamone and Jon Newman. Short oral presentations buttressed formal written briefs submitted last spring.

Attorney Jay Topkis, on behalf of ASCAP, focused on court-approved rate fixing agreements in 1969 that tagged blanket license agreements as fair and reasonable. Such agreement by the stations "estopped" them from claiming them illegal at this time, he stated.

The BMI argument, delivered by Robert Sisk, stressed that pertinent elements of the case involving the CBS television network were ignored by the District Court. It also ignored the implications of sections in the Copyright Act of 1976 which com-

(Continued on page 78)

## Menudo Signs International Deal With RCA Records

By IRV LICHMAN

NEW YORK—Menudo, the Latin teen sensation, has signed an international recording pact with RCA Records, calling for, in addition to Spanish-language product, at least one English album a year.

The Puerto Rican group, whose Profono label albums are big Latin chart sellers here, bow on the label with a Spanish-sung album, "A Todo Rock," which has already garnered account orders of 200,000, according to Jose Mendendez, RCA vice president of operations, who along with Menudo creator Edgardo Diaz, president of Padosa Productions, announced the deal Thursday (3). The album is also being released immediately in Puerto Rico and Mexico. A single from the album, "Chickie De Amor," is also on release.

(Continued on page 76)

## IBM Home Entry: Software Firms Prepare

By SAM SUTHERLAND

LOS ANGELES—The January introduction of IBM's first home computer, confirmed Tuesday (1) by the technology giant, finds third party computer software firms racing to fill an information gap in development of their own programs for the long-rumored PCjr.

IBM wasted little time in meeting the expected November unveiling of the product, holding a major press conference in New York to display two different versions of the system. While technical writers as well as some computer industry executives offered minor criticisms of the basic PCjr system, priced at \$669, as well as the more powerful \$1,269 version, few observers diverged from the view that IBM's entry into home computing will generate major shifts in the marketplace.

Software suppliers appear to take that scenario for granted, based on a

spot check of top third party firms. Virtually every firm contacted acknowledged plans for converting or creating programs for the PCjr, which is being launched with an available library of programs already relying on several third party sources.

Among programs ready for use with the product are game and home management titles from Sierra On-Line, Software Publishing Corp. and Information Unlimited Software. Companies including Broderbund, Creative Software, Datamost, Epyx and Synapse confirm plans to make programs available for the PCjr next year.

It's unclear, however, just what these product development plans will entail for each firm. "A lot of information is still missing on the PCjr," explains Synapse Software's Jon Loveless, whose questions about the smaller cousin to IBM's already successful PC personal computer echo

those of his peers.

Loveless notes that Synapse last week released its first game for the PC itself, the successful "Shamus" already offered for four other machines and licensed for a fifth. "We're told programs developed for the PC will translate directly to PCjr," notes Loveless. "But we don't know what the graphic and color configuration on the new machine will be. For the PC, a separate board is being sold, and we don't know whether that board will be integrated into the PCjr or sold separately as with the PC."

Synapse has no plans at present for targeting non-entertainment titles to the PCjr, but Loveless predicted it was likely such programs would be eyed for the new machine.

The question of program conversions was mulled similarly at other firms, many of which already offer titles for the PC and are thus, like Synapse, waiting to assess whether major reprogramming will be demanded.

Dean Marion, vice president of marketing and communications for Datamost, notes that his firm has yet to see the machine. "We're expecting to get ours momentarily," he reports, adding that while Datamost already offers its own PC titles, "reliable rumors" have cautioned the company against assuming these programs will mate with PCjr. Thus, while Datamost currently offers three games and three home application programs for the PC, Marion says these are not necessarily the most likely candidates for his firm's entry into PCjr software.

At Creative Software, Kari Curtis confirms "three or four" programs are expected for the new IBM home computer by early next year, possibly in time for the Winter Consumer Electronics Show in Las Vegas. Like a number of software executives, she suggests IBM's traditional dominance in main frame computer tech-

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## Good Month For Gold, Platinum

### October Album Certifications Up On Last Year's Totals

By PAUL GREIN

LOS ANGELES—The industry was handed a treat rather than a trick in October, with gold and platinum album certifications well ahead of the same month a year ago.

The Recording Industry Assn. of America certified 16 gold albums in October, up from 10 in October, 1982. For the year to date, there have been 86 gold albums, compared to 92 at this point last year.

The RIAA also certified five platinum albums in the month, up from three last October. In the first 10 months of the year there were 36 platinum albums, compared to 42 in the same period last year.

The top artist of the month was Kenny Rogers, who achieved platinum with his debut RCA album "Eyes That See In The Dark" and gold with his first single for the label, "Islands In The Stream." It's Rogers' first platinum studio album in two years. His last Liberty albums, "Love Will Turn You Around" and "We've Got Tonight," stopped at gold.

"Eyes" is Rogers' eighth platinum album in just over five years. He scored his first, "Ten Years Of Gold," in July, 1978.

Also in October, Billy Joel collect-

ed his sixth consecutive platinum album with "An Innocent Man," Air Supply garnered their fourth in a row with "Greatest Hits," and Asia scored its second straight with "Alpha."

The month's final platinum album was Quiet Riot's "Metal Health" on Pasha/Epic. It's the only debut album to be certified platinum thus far in 1983 (discounting "Jane Fonda's Workout Record," which topped the million mark in January.)

October's total of 16 gold albums includes four by country-based artists (Kenny Rogers, Willie Nelson & Ray Price, Dolly Parton, Ricky Skaggs), two by new rock acts (Stray Cats, Men Without Hats) and one by a black music act (Midnight Star).

For the year to date, country has accounted for 15 gold albums, while new rock has produced 13 and black music has yielded 12.

Willie Nelson & Ray Price's "San Antonio Rose" is Nelson's third collaborative album to go gold so far this year. "WWII," his second album of duets with Waylon Jennings, went gold in March; "Poncho And Lefty," a collaboration with Merle Haggard, was certified gold in July.

One of the month's gold surprises was Julio Iglesias' album "Julio." It's

the first U.S. gold album for the international recording star, whose major bid for pop acceptance, an album produced by Richard Perry, is due next year.

Here's the complete list of October certifications.

#### PLATINUM ALBUMS

Kenny Rogers' "Eyes That See In The Dark," RCA. His eighth.

Billy Joel's "An Innocent Man," Columbia. His sixth.

Air Supply's "Greatest Hits," Arista. Their fourth.

Asia's "Alpha," Geffen. Their second.

Quiet Riot's "Metal Health," Pasha/Epic. Their first.

#### GOLD ALBUMS

Kenny Rogers' "Eyes That See In The Dark," RCA. His 13th.

Willie Nelson & Ray Price's "San Antonio Rose," Columbia. Nelson's 12th; Price's second.

Billy Joel's "An Innocent Man," Columbia. His ninth.

Dolly Parton's "Greatest Hits," RCA. Her sixth.

Little River Band's "Greatest Hits," Capitol. Their fifth.

Air Supply's "Greatest Hits," Arista. Their fourth.

(Continued on page 76)



**PUTTIN' ON THE PALACE**—RCA recording artist Taco hams it up with friends after a recent performance at Hollywood's Palace. Strutting their stuff from left are the label's West Coast merchandising director Don Wardell; Paul Atkinson RCA division vice president of West Coast a&r, contemporary music; Taco and his manager Dann Moss; and Ralph Peer of the Peer Southern Organization.

## Executive Turntable

### Record Companies

Harold Childs has been appointed senior vice president of urban/black music for PolyGram in New York. He was national director of album promotion for A&M Records . . . James Murphy has been named director of public relations for RCA Records in New York. He was director of news and information at RCA Videodiscs . . . Capitol Records has promoted Gary Culpepper to director of business affairs in its Hollywood headquarters. He was director of the entertainment law department . . . Henry Root has been upped to associate director of business and legal affairs for MCA Records in Los Angeles. He was an attorney for the label.



Childs

In Burbank, Calif., Earl Sayles has been promoted to director of black music marketing for WEA. He was East Coast regional black music marketing manager . . . A&M Records has made three appointments. In Los Angeles, J.B. Brenner has been named national director of album promotion. He was associate national director of album promotion. Al Cafaro has been upped to associate national director of East Coast album promotion in New York. He was promotion manager. Chuck Oliner has been named associate national director of Midwest album promotion. He was national promotion director for Chrysalis.

Streetwise Records, New York, has appointed Greg Riles national promotion director. He was Billboard's dance music coordinator . . . Peter Clancy has been appointed manager of press, promotion and artist relations at Philips Records in New York. He was press and artistic relations officer for PolyGram Classics . . . Myrl Tarkington has been appointed director of national public relations and publicity for Permian Records in Dallas. She was in the public relations department of Braniff Airlines.

Streetwise Records, New York, has appointed Greg Riles national promotion director. He was Billboard's dance music coordinator . . . Peter Clancy has been appointed manager of press, promotion and artist relations at Philips Records in New York. He was press and artistic relations officer for PolyGram Classics . . . Myrl Tarkington has been appointed director of national public relations and publicity for Permian Records in Dallas. She was in the public relations department of Braniff Airlines.

### Video/Pro Equipment

Tom Kobayashi has been elevated to president and chief executive officer of Hollywood's Glen Glenn Sound. He was executive vice president . . . Debbie Pfaelzer has joined Scene Three Inc. in Nashville as client services manager. She was unit manager of Chicago's Telemation Mobile Productions' Mobile division . . . Thorn EMI Home Video has appointed Leonard Spilka financial controller for North American operations, based in New York. He was director of royalty distribution for ASCAP.

The ViMart Corp. in Los Gatos, Calif. has named Andrew Soderberg marketing manager and Joseph Albanese sales manager. Soderberg was a systems product manager for Atari. Albanese was Western sales manager for the Imagic Corp . . . Almon Clegg has been appointed general manager of the audio and communications systems divisions at the Matsushita Technology Center in Secaucus, N.J. He was assistant general manager of the product engineering division.

### Related Fields

Paul Smith has joined Variety Artists International in Los Angeles as an agent. He was with Premier Talent in New York . . . New York's Hooker Enterprises has appointed Nicole DiRado general manager. She was in promotion at the Boardwalk Entertainment Co. . . . Todd Barkan has joined the United Entertainment Complex in New York to head its jazz department. He was the owner of the Keystone Korner, a jazz club in San Francisco . . . Diane Duffy has been appointed director of artist development at Mike's Management in New York. She was assistant to the president at Chrysalis Records . . . Keith Myers has joined Wakefield Manufacturing, a Phoenix-based custom record pressing and cassette company, as vice president of marketing and sales. He was vice president and sales manager for QCA Inc. in Cincinnati.

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## RACKJOBBER HIT PUSH FOR 6-BY-12

## Cassette Packaging Plan Attacked

By JOHN SIPPEL

SCOTTSDALE, Ariz.—Manufacturers' present campaign to establish a 6-by-12 inch prerecorded cassette blister pack would syphon millions of dollars from U.S. rackjobbers' profits, Pickwick rack president Jim Moran cautioned at the fourth annual NARM Rackjobbers Conference here Tuesday (1).

Moran suggested rackjobbers forcefully project their own version of the "more practical" 4-by-12 vacuum packaging. He then demonstrated a 4-by-12 vacuum-formed, clear PVC plastic case in which a folded sheet of graphics would provide album data and spinal title information at each end of the case.

The Pickwick executive related the economies 4-by-12s provide over 6-by-12 packages. Using a standard Pickwick LP fixture as an example, Moran showed how 225 4-by-12-inch units can be displayed. In contrast,

150 6-by-12-inch units fit in the same fixture.

Moran, backing the statements of keynoter Stewart Horton, said rackjobbers and their discount merchant customers cannot afford such a constriction of product. Both Moran and Horton stressed the theory of gross margin return on inventory. "We create serious problems when we get less merchandise in the same amount of space," Moran stated. Where discount departments utilize horizontal fixtures, 441 4-by-12 pieces occupy the same linear space as 299 6-by-12 blister pack cassettes, he said.

In order to convert the present horizontal fixturing from 4-by-12 to 6-by-12 packing, Moran said, the parts alone would cost \$40 per rack. Using as an example 1,500 accounts each with four fixtures, such conversion, Moran estimated, would cost \$240,000. "Remember, too, when we reduce the amount of cassette inventory we lose potential sales as well as

making it imperative that our service people visit accounts more frequently, again adding to our costs," he added.

Additionally, Moran stated that labor to refixture each of the 1,500 locations would require seven hours at \$6.50 per hour, or \$45.50 times 1,500 locations, adding up to \$68,250. He said that if discount department executives can be convinced to add the two additional fixtures required to equal the inventory carried on four 4-by-12 fixtures, it would require an outlay of \$275 per fixture, or 3,000 more fixtures for the 1,500 accounts, for a total of \$825,000. It would take \$1,133,250 just to refixture the 1,500 locations, Moran pointed out.

Additional freight and carton costs will be incurred if the industry moves universally to 6-by-12 cassette packaging, Moran predicted. Using a 300-cassette shipment from Minneapolis to a Bismark, N.D. account as an example, Moran illustrated a \$1.70 additional freight charge and the use of 2.8 more cartons at 50 to 65 cents each. Warehousing of 6-by-12s would require 33% more cubage, Moran further estimated.

The present plastic spaghetti box folders used by most rackers "are the ugliest," but do reduce shrinkage, Moran said. He described the WEA Compact Disc pack re-sized to 4-by-12 as a possible packaging solution. He also showed an aluminum molded transparent one-piece openable case which he and four packaging experts had designed in a two-hour Minneapolis session.

CBS sales executive Paul Smith was questioned by the audience as to whether a manufacturer could provide the Norelco-boxed cassettes with quantities in nested plastic 4-by-12s along with flats of the printed album inserts. Smith could not provide a definite answer, but said he would research the matter.

Moran had suggested earlier the possibility of manufacturers shipping merely quantities of the Norelco-

(Continued on page 78)

## Action On Industry Bills

### Faces Congressional Delay

WASHINGTON—Those hoping for further action on home taping, jukebox fee and video and audio rental bills now pending on the Hill might have to wait until next year, if plans both in the Senate and House to finish business by Thanksgiving—and perhaps earlier—are accomplished within the next few weeks.

Already there are projected plans to adjourn by Nov. 18, if business on nearly completed legislation is finished by that time, with no return to the Hill planned after Thanksgiving. A deadline of Dec. 1 is also being studied by the legislators.

If Congress is able to finish bills considered essential—a major tax bill, the continuing resolution and defense appropriations—observers here say that there is indeed a chance that the members will adjourn by Thanksgiving, making this Congress the first in

18 years to go home so early. Last year the legislators found themselves on the Hill all the way to New Year's Eve working on a stopgap funding bill.

Late news from the office of Sen. Edward Zorinsky (D-Neb.) indicates that the powerful chairman of the Senate Judiciary Committee, Sen. Strom Thurmond (R-S.C.), has signed on as a co-sponsor of the pending Jukebox Bill, which would set aside current escalating license fees in favor of a one-time-only fee. In addition to Thurmond, Sen. Ernest Hollins (D-S.C.), who is not a member of the committee, has also become a co-sponsor of the bill. The two senators become the 12th and 13th to sign up as co-sponsors.

A staff member in Zorinsky's office says he doubts that there will be hearings on the bill until the next session of Congress, however.



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IS TAKING RADIO BY STORM!  
200 STATIONS HAVE ALREADY FALLEN!  
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**ON COLUMBIA RECORDS  
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## 1,000 AT CMJ CONVENTION

## Meet Draws College Programmers

NEW YORK—College radio programmers emerged from the recently convened CMJ Convention at the Sheraton Hotel here with "a more realistic" vision of commercial programming philosophies, according to organizer Robert Haber.

Haber, who publishes the alternative tip sheet *New Music Report* and *CMJ Progressive Media* magazine, estimated that more than half of the 1,000 attendees at the Oct. 20-22 meet were college radio programmers. Seminars on marketing, management, programming, promotion and independent labels contributed to the understanding, according to Haber, "that Arbitron and advertiser requirements dictate programming requirements that the casual listener can't always appreciate."

He added that many of the college programmers "probably perceived of AOR as 'the bad guy' at the start of the convention and ultimately came away with a different perspective when the realities of running a tight ship were explained to them."

KMET Los Angeles program director Mike Harrison, who delivered the keynote address, urged college programmers to "be smart" and "fill the void for good eclectic music" in the market. "You're being amateurish if you try and compete against the professional AOR stations, because you can't," he said. "Why duplicate what the commercial stations are doing when you can play reggae, jazz, alternative and local music?"

He added, "Anybody who's still playing the Clash on college radio is wasting valuable air time."

Norm Winer, who programs WXRT Chicago, said that he was frustrated by the concept that "I'm only as good as my next idea." He said that the public deserves "inspirational" programming, and that with the right "imagination," radio can still make "a cultural impact."

Denis McNamara of WLIR Hempstead, N.Y. told the gathering that "you have to compromise to be a

commercial outlet," and that college programmers "will never know real pressure" until they are faced with the challenge of a ratings period. On a lighter note, WMMS Cleveland programmer John Gorman said, "horizontal, vertical, modal, new wave, whatever the sound, make it entertaining. People seem to forget that's the business we're in."

At the college media marketing and promotion panel, moderated by Larry Butler of Warner Bros. Records, the timing of when to add or drop a record was raised. It was pointed out that if a college station does stay with a particular artist, the act will ultimately cross into another radio format, at which point college stations can remain fresh by playing alternative cuts from the band's catalog.

The video panel was moderated by Todd Rundgren, who complained that "the field is compromised by record companies that choose songs based on accessibility instead of invention or the challenge they pose to the viewer."

At the independent label panel, moderated by Walter O'Brien of Important Records, the "trials and tribulations" of starting and maintaining an independent operation were addressed. Even getting the right product back from the factory can be an ordeal, according to Neil Cooper of Reach Out International Records. "Don't assume that anybody is doing anything right," he said, relating that the first 100 copies of the James Chance tape he released featured "Swan Lake."

Participants in the artists panel included Clarence Clemons, Steve Van Zant, Nona Hendryx, Rundgren, T-Bone Burnett, Cyndi Lauper, Lee Donan of Din, Jim Messina, Jules Shear, and Peter Dinklage, who mused that "Every time I start work on a new record, I wonder if the world really needs it."

The managers panel, moderated by more of a vested interest managers have in their clients than the labels their acts record for. It was stressed that college media should turn to the group's management when they find labels uncooperative in their requests for information and materials. "It always gets me when I hear anybody at a record company tell me that they're as committed to an artist as I am," said manager Mike Lembo.

Presentations at the convention included awards for Musician as magazine of the year, Warner Bros. Records as top label, WXRT as the best commercial station in the U.S., and WNUR Chicago as the top college outlet.

LEO SACKS & ROMAN KOZAK



**MAKING THE PAYOFF**—A&M Records president Gil Friesen, left, congratulates Paul Hyde, center, and Chris Taylor of the Payolas after a recent show at the Universal Amphitheatre in Los Angeles. The Canadian quintet is currently touring in support of their A&M debut LP "Hammer On A Drum."

## Heartland Beat

### Chapin's Songs A Smash In Chicago

By MOIRA McCORMICK

Two and a half years after the death of singer/songwriter Harry Chapin, a staged musical revue of his repertoire is a boxoffice smash in Chicago. "Harry Chapin: Lies And Legends" has been selling out the 380-seat Apollo Theatre Center ever since its mid-October premiere, according to theatre producer Stuart Oken.

The five-member ensemble cast presents two hours of Chapin's story-songs in what director Sam Weisman describes as an "emotional journey," with Chapin's "Story Of A Life" loosely providing theme and continuity. Chapin's best-known songs highlight the revue, including "Taxi," "Cat's In The Hat" and "W.O.L.D."

"We're trying to re-create the thing that made Harry popular—his storytelling ability," says Weisman. "He could bring people into a room and inspire a sense of community in them, that they'd been touched or af-

ected some way, which is the special domain of theatre. His works are little theatre pieces—oral movies, he liked to call them."

Theatrical productions of Chapin's work had been attempted before with varying degrees of success, according to Weisman. Harry himself had starred in a Broadway multi-media revue called "The Night That Made America Famous" in 1975, which generated mixed reviews and ended in an aborted run. "It was the wrong vehicle for Harry's music—too overstated and overblown," recalls Weisman.

The following year, West Coast Actor/producer Joe Stern and his partner, actor William Devane, approached Chapin with the idea of producing a more simplified staged collection of his tunes. The result was "Chapin," which ran on a workshop basis for eight months at Los Angeles' Improv in 1977.

Weisman was one of the five cast members of "Chapin," which marked the beginning of his association (and friendship) with Chapin and his manager Ken Kragen. Having long held the belief that Chapin's music might be more universally acclaimed were it mounted in a successful theatrical venture, Weisman convinced him to give the revue idea another go in 1981. "Kragen got the ball rolling," says Weisman, and that led to plans for a theatre project starring Chapin, with five other performers. After several weeks in the theatre, the show would be taped for pay television. It was in the planning and negotiating stages until the spring of 1981, when Chapin was killed in a car accident.

Chapin's friends and collaborators adopted a "show must go on" outlook, but it took another year before the project truly began to take shape. Weisman met the Apollo Theatre's Oken last fall while scouting for a 300- to 500-seat venue. New York's midsize houses being booked solid, and the Midwest being "Harry's center of popularity," in Weisman's words, the Apollo seemed the logical choice for the premiere of "Lies And Legends."

The cast includes George Ball, a seasoned stage and television actor and veteran of "dozens of musicals"; his wife Amanda McBroom, singer, actress and Grammy-nominated songwriter ("The Rose"); Chicago native John Herrera; Anne Kerry, most recently seen as Dudley Moore's wife in the film "Lovesick"; and actor John O'Hara. Chapin's brothers Tom and Steve provided musical direction and arrangements. The onstage band is comprised en-

tirely of Chicago musicians, including conductor Rokko Jans on keyboards, cellist Jocelyn Davis, drummer Bill Hansen, bassist Tom Mendel, and John Chappell on guitar and banjo.

Weisman is careful to point out that "Lies And Legends" was "not created for Harry's fans; it works as a legitimate theatre piece, and it introduces Harry to people who have never heard of him."

★ ★ ★

Chicago's Larry Kaplan is a lawyer in love with the bright lights of the music biz, in which he's been dabbling since the early '60s. A demo here, a demo there, a song contest here, local airplay there, but nothing earthshaking enough had occurred to coax the 33-year-old aviation attorney into throwing over his partnership in the law firm of Conklin & Adler.

Last fall, Kaplan became one of three finalists in the Chicago Song Contest, the city's official search for a new anthem. He didn't win (and the contest remains in limbo), but he did

(Continued on page 76)

## MTV Announces 'Asia In Asia' Contest Winners

NEW YORK—Two of the five winners of MTV's "Asia In Asia" contest sent in entry forms picked up at local record stores. In all, more than 500,000 entries were received; more than 2,000 record retailers around the country gave forms out in their stores.

The five winners are Patty Giarusso, 22, of Cranston, R.I.; Nick Kreatsoulas, 19, of Warren, Ohio; Jon Luiz, 20, of Manchester, N.H.; Mike Stout, 30, of Gallup, N.M.; and Denise Upton, 30, of Niles, Ill. Luiz sent in an entry obtained from Strawberries; Stout picked up his entry blank at Record Bar.

Each winner will be flown first-class with a guest to Tokyo to see Asia perform at the Budokan. The concert, to take place Dec. 6, will be televised live via satellite on MTV and simulcast by Westwood One. The prize also includes five days and four nights in a luxury hotel, \$1,000 spending money, personalized platinum albums of Asia's "Alpha" LP, and more.

The event is being presented in conjunction with Geffen Records and Sun Artistes Ltd. It is MTV's largest cross-promotion to date.

## Chartbeat

### Richie Rates For Six Years Straight

By PAUL GREIN

Lionel Richie's "All Night Long (All Night)" moves up to No. 1 this week, making this the sixth consecutive year that a song written and produced (or co-produced) by Richie has topped the pop chart.

The streak started with the Commodores' "Three Times A Lady," which hit No. 1 in August, 1978. That smash was followed by the

Commodores' "Still" in '79, Kenny Rogers' "Lady" in '80, Richie's duet with Diana Ross, "Endless Love," in '81, Richie's solo debut, "Truly," last year, and now "All Night Long."

Only three other songwriters in modern times have equalled this achievement. Barry Gibb wrote or co-wrote at least one No. 1 hit a year for six straight years, from '75 to '80; John Lennon did it for seven years in a row, from '64 to '70, and Paul

McCartney scored for eight straight years, from '64 to '71.

Besides moving up to No. 1 on the pop chart, "All Night Long" holds at No. 1 for the fourth straight week on the black chart, moves up to No. 1 on the AC chart, and vaults from 40 to 16 on the dance/disco chart. This broad-based activity has produced a smashing chart debut for Richie's second album, "Can't Slow Down," which bows at number 15 this week. (Richie's year-old debut album is also on the rebound, jumping to number 55.)

Richie's pop success is keeping alive an impressive record held by the Motown family of labels. At least one Motown single has reached No. 1 on Billboard's pop chart in 20 of the past 21 years. From 1963 (Stevie Wonder's "Fingertips") to 1983, the label has hit the summit in every year except 1975.

Richie has almost single-handedly kept this record alive in recent years. Since 1978, Motown has only had one No. 1 hit which Richie didn't write and perform: Diana Ross' 1980 smash "Upside Down."

We can't help but note that as Richie moves up to No. 1 this week, his former colleagues, the Commodores, are struggling with their latest release "Only You." The record inches up another notch to number 56.

(Continued on page 76)

### SINGER GETS \$5,000

## Song Fest Winners Announced

NASHVILLE—The American Song Festival in Hollywood has named Jeffrey Pescetto of Baltimore as its vocal performance grand prize winner for 1983. The selection carries a \$5,000 award.

Winners of the Festival's professional songwriting competition are Robbin Thompson and Eric Heiberg, Richmond, Va., rock'n'roll category; Bob Corbin, Pittsburgh, gospel; Candy Parton, Los Angeles, and Becky Hobbs, Nashville, country; Alan Roy Scott and Skip Cottrell, Los Angeles, rhythm and blues; Pamela Ann Barlow, Janet Minto and Gary Pickus, Los Angeles, top 40; and K.A. Parker and Gary Pickus, Los Angeles, easy listening and open.

In the amateur songwriting categories, the winners are Kenneth Geist, Belmont, Mass., rock'n'roll; Bob Warren, Pontotoc, Miss., country; Joseph Salvo, Richmond Hills, N.Y., top 40; Lindy Holland, Dallas, open; George-Michael Elian, Richard Ash and Barbara Rothstein, Los Angeles, easy listening; George Uetz, Cincinnati, folk; Carlo Ditta, New York, gospel; and Frann Leslie Hart, Joel Wachbrit and Colin Hall, Los Angeles, rhythm and blues.

Grand prize winners will be announced this month.



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# News/International



**BRAZILIAN GOLD**—Louz Gonzaga Jr., left, receives a gold record from Guy Deluz, general manager of EMI-Odeon, for his LP "Alo Alo Brazil" on the Brazilian tv show "Cassino Do Chacrinha."

## FOLLOWING FIREBOMB ATTACK

### Australian Piracy Fighter Resigns

**SYDNEY**—John Hayes, executive director of the Australian Record Industry Assn. (ARIA), has resigned his post following an incident of violence described as "reminiscent of the Al Capone gangster era."

Hayes, one of the most effective figures in the international antipiracy movement, was alarmed by a firebomb attack on his house. He awoke in the early hours to find his front porch ablaze and swiftly evacuated his two small children and his wife, who is eight months pregnant. He tendered his resignation from ARIA shortly afterwards, stating, "The safety of my family is paramount."

It seems certain that the attack, which police have confirmed as the

work of experts, is directly related to Hayes' vigilant work against audio and, specifically, video piracy. Since becoming head of ARIA in 1978, following two years as business affairs manager for CBS and 12 years in the legal field, he's racked up one success after another, virtually eradicating all traces of audio piracy in this country, an impressive feat considering Australia's proximity to Asian hotbeds of piracy.

As director general of the Australian Video Copyright Assn., his efforts were being directed towards the video/film area with similar signs of success when the firebomb incident occurred.

The attack was not preceded by any specific threats, and Hayes claims he won't be surprised "if the culprits are not identified." Although the violence has horrified the industry, he says: "There is a degree of consistency with what happens in other countries where, according to IFPI, shotgun blasts, booby traps, physical attacks and violent threats are not uncommon for people in my kind of job and position." Accordingly, he has engaged the services of a fulltime house guard until "I feel the need for this protection has passed."

Apart from his sterling antipiracy

work, Hayes' resignation is a loss to the music industry in a number of areas. Although he has sometimes been seen as a dogmatic lobbyist with an occasional penchant for "overkill," his level of enthusiasm and dedication to record industry causes has earned him considerable respect and admiration.

Apart from the two previously mentioned positions, he has also been general manager of the Phonographic Performance Co. of Australia and a trustee of the PCCA's Performer's Trust Foundation. In fact, he stresses: "Piracy was just one aspect of my work. I believe my most important achievement was helping make ARIA a much more professional operation with a greatly improved profile."

Hayes is currently considering consultancy offers in a number of business areas.

## Digital Talks Planned In Britain

### Meeting Between BPI, APRS Agreed On At Seminar

**LONDON**—Talks are planned between the British Phonographic Industry (BPI) and the Assn. of Professional Recording Studios (APRS) as part of a "clearing the air" process, especially over controversial aspects of digital product. The decision to get the two sides together came at a digital seminar here organized by APRS together with the trade magazine Music Week.

Technical experts were on hand to clear up misunderstandings and misconceptions about digital recording technology. But it was Chris Stone of the Society of Professional Audio Recording Studios (SPARS) in the U.S. who raised the subject of U.S. studio

owners' fears that inaccurate or misleading descriptions of digital recordings, especially on Compact Disc, would "downgrade the value of a potentially superb quality product which could restore the flagging fortunes of the record industry."

He called for "a clear-cut consumer clarification code" on which SPARS and APRS could work together. And Monty Presky, co-chairman of BPI's technical committee, endorsed the idea of record company/studio talks to settle the whole "contentious matter of labeling digital product."

The record companies were warned they must be prepared to pay much more for digital recording sessions. A realistic rate is in the range of \$200 to \$225 an hour, said APRS chairman Peter Harris. Martin Jones of Neve International had said that the cost of setting up a digital studio is around twice that of building an analog studio.

Said Harris: "If these rates aren't met, the record industry can expect independent studios eventually to disappear, leaving only subsidized in-house record studios."

Bjorn Bluthgen of PolyGram told seminar attendees that recording technology was moving ahead faster, much faster than its customer, the record industry, can cope with it. He predicted a future when Compact Discs will, via digital sub-codes, offer full-color graphics, color still pictures which can change every 12 seconds, and the equivalent of an entire set of sleeve notes for every track on the album. A black box, he explained, will link CD player and tele-

vision screen to display visuals.

Already a fact in a production sense, but not yet on the market, is the digital microcassette, with three hours of playing time, on tape which moves only six millimeters a second compared to the current one and seven-eighths inches per second for music cassettes.

## DG's Ebert Hits Lack Of German Talent On Charts

**HAMBURG**—The dominance of international material on West German charts has to be broken to give local productions a better chance, insists Klaus Ebert, deputy managing director of Deutsche Grammophon, who points to the bleak statistic that only 20% of all chart placings are occupied by national product.

"In a way this is good, but on the other hand it leads to an independence which presents a great challenge to us," Ebert says. He adds that consumer thinking has changed: No longer do fans of one style of music scorn all other styles. Rather, today's hit records contain elements of many styles.

So to meet the public's varied tastes, a creative a&r department is vital, says Ebert. "That's why we have product managers who put their life and soul into music and artists. Knowledge of legal contracts and marketing is only secondary. I see a healthy polarity between a&r staff and members of other departments, whether it's sales, legal or administration.

"In the long run, you only achieve success with flair, intuition and an eye for something new and different. Our policy could never be that of the plagiarist, content just to copy something."

Ebert also emphasizes the changing demographics of record-buying. "We have to take into account that the one-time Beatles fan is now a well-established family man. We have to realize that the low birth rate will greatly reduce the teenage market over the next few years.

"In 1985, we'll have 40% fewer 14- to 19-year-olds, but a much greater proportion of people over 55," he notes. Nor can increased leisure time be relied on to boost the market: Music will be in stiff competition with sports, do-it-yourself, travel, books, television, and activities.

Gone in today's market is the philosophy of "Let's give it all a try," says Ebert. "The times are over when

we smothered the customers with product, hoping that one or another would be a hit. We shall produce less, but at the same time we'll bring better quality onto the market.

"Also, if our policy is no longer to buy expensive artists for a great deal of money, then we must invest in building up our own acts, which means acts that have their own style and their own consumer target group and are not interchangeable with others."

## BVA Seeks Link With IFPI Video

**LONDON**—After a year or so of informal links on an ad hoc basis, the British Videogram Assn. (BVA), the national video industry watchdog group here, is seeking formal affiliation with IFPI Video.

The British organization will make a contribution to the IFPI Video budget and also encourage its own members to join the video division of IFPI in their own right. BVA general manager Norman Abbott is set to be BVA's representative on the World Video Council, IFPI Video's governing body.

BVA is the 22nd national group to affiliate with the IFPI division.

## C'right Changes At Standstill In West Germany

**BONN**—Moves to amend West Germany's copyright law have come to a standstill with the recent change of government. According to DMV, the national music publishers' association, a first reading should take place in parliament before the end of the year, but second and third readings, necessary for full and final acceptance, will have to wait until 1984.

The present draft of the bill still includes a ban on the copying of music and provision for a blank tape levy. The amount of levy suggested remains "insufficient," the publishers say, as evidenced by protests from the economics ministry.

## TAPES UP SLIGHTLY

### Japan Record Production Down

**TOKYO**—Japanese record production for the first nine months of 1983 came to 107.1 million units, down 3% from the same period last year, according to statistics from the Japan Phonograph Record Assn. (JPPRA). In monetary terms, the output totalled some \$461.8 million, also down 3% on the previous year.

Production of prerecorded tapes totalled 69.85 million units, compared with 69.59 million for the first three quarters of 1982. Total monetary value was up 2% from the previous year, to \$374.2 million. Total value of records and tapes in the first nine months was \$836.06 million, down just 1% from the 1982 returns.

Tape production in Japan in September showed a 22% dip from the same month in 1982, with just 7.37 million tapes produced. Value was similarly down, 21%, to \$40.22 million.

Record production here in September dropped 5% from 1982, to 11.65 million units. The value was down 11%, to \$47.65 million. Of the records, 8.71 million were of Japanese repertoire.

In the tape production sector, Japanese domestic repertoire accounted for 6.61 million units, only 719,000 being of international material. But here most tape sales are for "karaoke" sing-along music, a massive profit area peculiar thus far to the Japanese marketplace.

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Vol. 95 No. 46

# Commentary

## Copyright At The Crossroads

By JON A. BAUMGARTEN

As early as 1945, Prof. Zachariah Chaffee described the relationship between copyright and technological innovation as follows:

"Copyright is the Cinderella of the law. Her rich older sisters, Franchises and Patents, long crowded her into the chimney corner. Suddenly the Fairy Godmother, Invention, endowed her with mechanical and electrical devices as magical as the pumpkin coach and mice footmen. Now she whirls through the mad mazes of a glamorous ball."

The magical devices noted by this scholar were motion pictures and radio. Since that time copyright has come face to face with over-the-air, cable, subscription and direct broadcast television; satellite, microwave and laser interconnection, network and delivery systems; photocopying and microform reproduction, further enhanced by electronic search capabilities; computer input, manipulation, retrieval and transmission; vastly improved means of audio and video recording; object code, bubble and optical/digital storage; software and firmware; etc.

Those of us fortunate to practice law on the cutting edge of copyright have to develop new vocabularies. Where we once spoke of paragraphs, scenes and lyrics, copying and paraphrasing, licenses and options, we now talk about bits, bytes and pixels, downloading, downlink intercepts, and reverse engineering, vertical blanking intervals, source code escrows, and beta testing.

Fascinating? Yes! But glamorous? I suggest that, from the viewpoint of copyright proprietors, the result has not altogether been one of glamor. To a great extent, and increasingly so, the new technologies tend toward erosion of both copyright owners'

• It has changed the locus of infringement, moving it from public activity to private or semi-private contexts and raising practical problems of detection and enforcement, as well as concerns over intrusion (e.g. home audio and video recording, intra-corporate photocopying, program and data base appropriation).

• It has distorted traditional roles played by publishers and consumers of copyrighted works. The consumer is now capable of serving as the publisher, creating copies as and when needed, on demand (e.g. photocopying, audio and video recording, software duplication).

• It has created an enormous public appetite for immediate access to copyrighted works, one having little patience for the niceties of property and contributing to resurrection of the old misguided shibboleths of copyright (e.g. as a "monopoly" or "obstacle" to dissemination) as well as to new ones (e.g. equating "public air waves" with "public domain," and creating a false dichotomy between the "private" interests of authors and publishers and a higher "public" good).

For copyright to survive, a number of steps must be taken, including education as to the values of the copyright system and the dignity of intangible property;

copyright owners' own reexamination of existing permissions and marketing systems; litigation, where necessary; and innovative legislation. The latter may be particularly important, but practically quite difficult because of perceived political problems in causing alleged consumer "deprivations."

One of our problems is that the very speed of technology means that copyright owners are often playing catch-up, seeking relief after the public has become accustomed to appropriating the intellectual property of others for free, an attitude that is not



Baumgarten: "Technology, we are told by some, will make copyright obsolete."

## 'The very ingenuity that has produced these technologies should be able to devise the laws to accommodate them'

rights and their abilities to control or secure compensation for the use of their works. Equally disturbing, these developments have contributed to popular, political, and in some cases even to judicial denial of the fundamental legitimacy of copyright.

The technological revolution clearly holds great promise, but whether the copyright system will survive the headlong rush to fulfill that promise or be trampled in a technocratic stampede deserves the most careful consideration. This concern goes well beyond the particular interests of individual copyright owners, for our system is based on the Constitutional premise that the public interest is best served by assuring economic incentive to creative effort.

This premise, I might add, has in the past proved itself manifold in the richness of this country's scientific, intellectual and artistic products and in the diversity of the channels of communication open for expression of the most conventional—or heretical—of views.

Technology's impact on copyright owners undoubtedly takes several forms. In can be seen, for example, as having the beneficial effect of offering new or expanded market possibilities. But to stop there would be superficial, for it has other, troubling effects (on prior or more traditional markets, as well as on the reality of those newly made possible). Let me briefly catalog some.

• It has made reproduction of copyrighted works a simple and relatively inexpensive task, moving even commercial piracy to within easy reach and mobility (e.g. record, tape, and computer software and chip piracy).

• It has decentralized unauthorized duplication, generating forms of infringement that assume significance principally when it is recognized that they must be viewed on a cumulative or aggregate basis (e.g. photocopying, concert bootlegging, off-air recording).

easily countered.

Yet, if copyright is to continue to serve the interests of both creators and society, our legislators must accept the recent admonition of Sen. Charles Mathias, chairman of the copyright subcommittee of the Senate Judiciary Committee, that:

"Failing to protect (rights of copyright owners) is not excused by the fact that new technologies have made the protection of those rights more difficult. The very ingenuity of our age that has produced these remarkable technologies should be able to devise the laws to accommodate them."

I must concede, of course, that my conclusion to this point rests on an assumption—namely, that copyright *should* survive. This is an assumption that has, on occasion in the past and more often of late, been questioned. Technology, we are told by some, will make copyright obsolete.

I do not accept this assertion. Some specifics of copyright law may change—some may have to change—but the basic principles of copyright, the dignity of creations of the intellect as well as of physical labor and the encouragement of creative effort through economic reward will, I think, bear retention.

The alternatives are not acceptable: a diminishing of creative commitment and investment; a minimizing of alternative, even beneficially redundant, channels for expression; and the substitution of some institutional, central or official authority in the process of creation, selection and publication.

*Jon Baumgarten is a partner in the law firm of Paskus, Gordon & Hyman, with offices in New York and Washington, D.C. He is a former general counsel of the U.S. Copyright Office.*

## Letters To The Editor

### 'Arbitron Isn't Forever'

I read with amazement the lead article on the memo from Burkhart/Abrams (Oct. 22). They actually think they can simply cut off new bands, blacklist them and make them go away.

Well, sorry, guys. There ain't no way to stop what has already started. You either keep new music or you die. The groundswell has only just begun. People are literally sick of listening to the same old stuff year after year and have reacted by buying records by new artists. They have acted where it counts, with their dollars.

Your precious ratings science is going to have to

be reconcocted. Arbitron isn't forever. Humanity finally has a chance for a comeback. It already lives on college stations. Let's hope it can go elsewhere.

Jack Kanter  
Musicland Group  
San Antonio

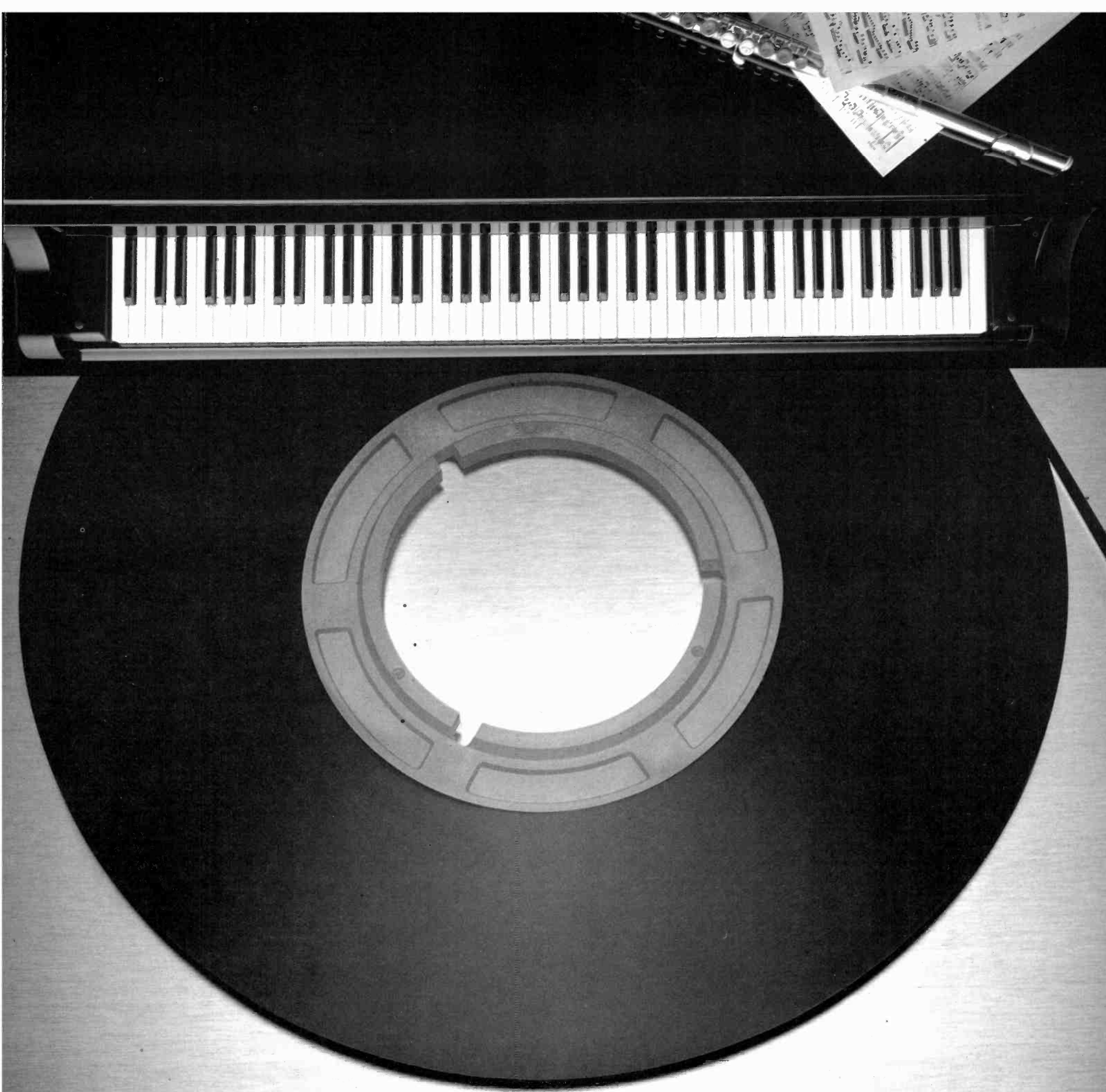
### A Place Of Honor

Thank you for Ken Kragen's well-written, brave and inspiring commentary, "Prejudice Is No Abstraction" (Oct. 15). I was particularly thrilled to see his wide-ranging opposition to prejudice against "men and women of different races, religions and sexual preferences." I've put the article on my wall in a place of honor.

I've worked in AOR radio for six years and, in my own way, I've always fought the ugly, irrational and often unconscious prejudices that keep us away from great black records, and from pursuing the multi-racial audience I know is there. I've felt very small, isolated and powerless in this struggle. But knowing that such a diverse and influential group as Lionel Richie, Kenny Rogers and the Clash believe as I do, that we have a responsibility to use our power for the benefit of all people, strengthens my resolve to keep fighting and renews my hope for the future.

Karen Peterson  
WLIR, Hempstead, N.Y.





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

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

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

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

### Chromium dioxide tape at 120 $\mu$ s EQ

*What is behind it?*

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

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

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

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

### Do we really need to argue any more?

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

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# BASF



## PARTNERSHIP PAYS \$4.5 MIL

## Doubleday Sells Its St. Louis AOR Combo

ST. LOUIS—After several months on the block, Doubleday's KWK-AM-FM here has been sold. Buying the AOR combo for \$4.5 million is a partnership of Larry Robinson, Larry Pollack and Tom Embrescia.

While this is the first facility the group will own jointly, it was Embrescia who sold Robinson and Pollack their first acquisition, WBBG/WMIJ Cleveland, for \$6.2 million in January 1982. Robinson and Pollack, two Cleveland jewelers, have no other broadcast interests. Embrescia, who owned Milwaukee's WMGF briefly before selling it to Josephson earlier this year, also owns Indianapolis' WMLF, the former WIFE-AM, which is now a "Music Of Your Life" outlet, as is WBBG. WMIJ is adult contemporary.

"We feel we'll be able to do some interesting and innovative things" in St. Louis, says Robinson. "We had good beginners' luck in Cleveland. We'll take the same ideas of comprehensive research, large promotional budgets and good personnel practices to achieve the same objectives."

As for the future of KWK's AOR format, Robinson notes that the station is regaining respectable shares in the market, and he says he feels AOR has viability. But he adds, "We have a precept to find out what listeners want and provide it. We'll constantly monitor listeners tastes and do the best possible job of serving them, but

we will be an absentee owner. We'll leave the day-to-day management of the station to the people there, and we're confident that we'll have an excellent staff of people native to St. Louis, including those who are already at the station."

Doubleday president Gary Stevens sees the sale as an opportunity to "upgrade." As the chain owned the full allotment of seven FM outlets, Stevens has been thwarted in his effort to acquire another facility "in a top 10 market. With the sale, we'll move quickly on an acquisition," he adds. FCC approval is expected by February.

## Price Steps Down From GM Post At KGB/KPQP

By THOMAS K. ARNOLD

SAN DIEGO—In a sudden but not altogether unexpected move, Jim Price resigned Tuesday (1) after 10 years as general manager of KGB-FM and the recently revamped KPQP-AM.

Neither Price nor station owner Michael Brown were available for comment. But station insiders report Price's abrupt decision to quit—just three days after smilingly hosting KGB's annual Halloween party for clients—came about after a stormy afternoon meeting with Brown over layoffs. Price didn't want to implement.

**By ROLLYE BORNSTEIN**  
Perry St. John has resigned his VP/GM position at Des Moines' KSO/KGGO, with no immediate plans announced. St. John, who started with the station as a jock in the late '60s, moving up to PD and finally GM several years ago, is replaced by former KGGO GM and KSO GSM Bill Wells, who most recently was general sales manager at KRNT/KRNQ across town. Also exiting KSO and not yet replaced is GSM Ron Granzow.

Likewise resigning a VP/GM gig is WDIA Memphis' Chuck Scraggs.

## Vox Jox

## Perry St. John Exits KSO/KGGO

While he's pursuing other interests, Ernest Jackson, GSM at the Viacom outlet, has been named acting GM... Moving up to GSM at Metromedia's WASHINGTON is account exec Renie Freedman, who replaces Bill Hopkinson.

John Gaston returns to St. Louis. The one-time KWK GSM, who has most recently been serving as GM at San Francisco's KFOG, joins Amatur's urban outlet, KMJM, as general manager. He replaces Barry Baker, who's now VP/GM for KPLR-TV there.

A 10-year veteran of the WOWO Ft. Wayne afternoon slot, Young Chris Roberts has been upped to program manager at the Price Communications station, replacing Chris Witting (Vox Jox, Nov. 5). Roberts will keep his afternoon shift.

Larry Dixon now concentrates fully on his KVIL Dallas afternoon gig, returning the PD chores for the time being to morning legend Ron Chapman, who also holds the VP/promotion manager title at the newly acquired Blair facility. Assisting him will be his able-bodied promotion assistant Tricia Crisp.

KPPL Denver operations manager and PD Robin Mitchell assumes the music director chores as well at the Malrite facility, as MD/evening jock Rick Brady rides off into the sunset... Across town at KLIR, now that PD Mike Anthony has moved to Duffy's Portland outlet, KCNR, Joel Grey is formally upped from assistant PD/MD to program director at the Duffy Denver outlet. He's been acting the part for the past few months.

Don Cox didn't have to change his area code after all. The former Y-100 (WHYI) Ft. Lauderdale/Miami afternoon guy is now at Miami/Ft. Lauderdale's I-95 (WINZ-FM) doing late afternoons (5-9 p.m.).

Christy Max is upped from weekends to overnights at Mike McVay's WMJI Cleveland, leaving Jenny Cheeks out and about and looking for air work. You can reach her at (216) 371-2079.

The changeover from WLOM-FM to WHFS (call letters and staff, not to mention format—Billboard, Oct.

29) is complete. Mellow Rock 99 is gone in favor of WHFS' acclaimed progressive approach.

★ ★ ★

Drew Wilder treks across Southern Connecticut from his PD post at Danbury's WLAD to Norwalk's WNLK, where he starts as PD next week while continuing his weekend air gig at New Haven's WELI... Alexandria Chaklis is upped to evening news anchor at Ted Atkins' WTAE Pittsburgh, replacing Ron Rininger, while Steve Hammill is given the nod as a permanent part-time anchor there.

First a book, then a major motion picture, now a whole radio station, as Stephen King, author of "The Dead Zone," has acquired WACZ Bangor and aptly retitled it "The Zone," WZON.

Cox's Charlotte nostalgia outlet, WSOC, turned 50 last month. The calls, by the way, originally stood for "Serving Our City." We always thought it should have been Sound Of Charlotte, but in either case it's better than the city's oldest facility, WBT, which at sign-on in 1921 denoted "Watch Buick Travel."

Condolences to the friends and listeners of Johnny Merrell, who succumbed to a heart attack recently. For the past two years, the longtime Midwest personality has been handling mornings in his home town on Wichita's "Music Of Your Life" outlet, KAKZ. At 58, his nearly 40-year on-air career included several years as Wichita's "Morning Mayor" on KFH.

(Continued on page 23)



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

# THANK YOU LERNER & LOEWE

"I Remember It Well" made its record album debut in 1958, the same year we presented our first daytime television schedule. To celebrate our 25 years of Daytime Television, we're airing special "Anniversary Minutes" following our daytime shows starting Monday, November 7, featuring the wonderful music of "I Remember It Well," with brand new lyrics.

Thanks Lerner and Loewe for helping make our 25th Anniversary an exceptionally memorable one.

ABC Television Network



## Businessman To Buy WRC From NBC

WASHINGTON—Local businessman Joseph Della Ratta has agreed in principle to purchase WRC here from NBC Radio. The sale is unrelated to the operation of WKYS, NBC's FM property here.

The sale to Della Ratta, for an undisclosed sum, pending approval by the NBC board of directors and the FCC, would give the real estate developer his first broadcast property. Della Ratta Inc., which the businessman founded, has holdings in Pennsylvania, Maryland, Virginia and Colorado.



RADIO PROGRAMMING CONVENTION

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

## WAVA Makes The Move From AOR To Top 40

NEW YORK—"When the sum total of the two AORs doesn't equal the share (of the one top 40 outlet), that means trouble," philosophizes Doubleday president Gary Stevens, and so it is that WAVA Washington has followed on the heels of the company's Denver outlet KPKE in making the switch from AOR to top 40.

The move surprised virtually no one, as the station has been evolving gradually into a top 40 outlet over the past few months. But on Oct. 28 at 6 p.m., the change was more dramatic. A top 40 jingle package and liner cards touting "all new, all hit" WAVA 105 mixed with a strictly hit sound left listeners no doubt as to the new direction.

Additionally, Randy Kabrich, responsible for the success of Durham/Raleigh's G-105 (WDCG), has been hired as PD. Kabrich's top 40 background also includes PD posts at Malrite's WZUU Milwaukee and Cleveland's WGCL. WDCG after-

noon personality Marc Mitchell is coming on board to do afternoons on WAVA, a shift vacant since Cerphe's move to WWDC several weeks ago. Former PD John Larson is being transferred to the company's Chicago outlet, WMET, as assistant PD. Kabrich has been replaced at WDCG by assistant PD and midday personality Rick Freeman.

Commenting on the current marketplace, Kabrich says, "Q-107 (WRQX) is a good radio station, but they can be beaten. Our own worst enemy at this point is ourselves and our hard rock AOR image," which Kabrich feels is a detriment in attracting female demos to the new contemporary sound.

"I can hear a lot of 1979 WLS in WRQX," Kabrich continues. "The same basics for Q-107 I used in building WDCG, so looking at it competitively I'm approaching it from, 'How could I beat myself in Raleigh/Durham?'"

ROLLYE BORNSTEIN



# PEOPLE WHO BUY MAXELL TAPE BUY TWICE AS MANY RECORDS AS PEOPLE WHO DON'T.



According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

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## IT'S WORTH IT.

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NEW TITLE FOR STAKELIN

Changes Made At Ad Bureau

NEW YORK—"A new day is dawning" at the Radio Advertising Bureau, according to president and chief operating officer Bill Stakelin,

WDIA Veteran Williams Dies

MEMPHIS—Nat Williams, a personality at WDIA here dating back to the days when Rufus Thomas ruled the airwaves, died of a stroke here Oct. 27. He was 76.

Williams, a pioneer in black radio, is believed by many to have been the South's first black disk jockey. In addition to his 24 years at WDIA, he was also a respected journalist and teacher. Among his students at Booker T. Washington High School here were Marion Barry, the mayor of Washington, D.C., and Benjamin Hooks, a former FCC commissioner and current executive director of the NAACP.

who took on a third title as chief executive officer last week. Stakelin, who assumes the title held by long-time RAB president Miles David, says the promotion is more than a title change.

"Miles' former title caused some confusion as to what he and I do, specifically," Stakelin says, adding that David will consult the organization without a title for the remainder of the two-and-a-half years left on his contract.

"You can look for a more aggressive and visible RAB with its new management team," he says, noting the recent hiring of senior vice presidents Ben Scrimizzi (marketing and sales) and Danny Flamberg (creative).

Stakelin points to the 40-day advertising blitz currently underway in Detroit, where the Detroit Radio Advertising Group is coordinating about 800 presentations to the auto industry. The campaign will culminate in a gala luncheon there Dec. 12.

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 "Undercover Of The Night," Rolling Stones, Rolling Stones	97	97
2 "Union Of The Snake," Duran Duran, Capitol	49	111
3 "Owner Of A Lonely Heart," Yes, Atco	49	108
4 "Twist Of Fate," Olivia Newton-John, MCA	46	133
5 "If I'd Been The One," .38 Special, A&M	45	45

BLACK (94 Stations)

1 "Magnetic," Earth, Wind & Fire, Columbia	48	48
2 "I Still Can't Get Over Loving You," Ray Parker Jr., Arista	34	34
3 "Joanna," Kool & The Gang, De-Lite	28	66
4 "Baby I'm Hooked," Con Funk Shun, Mercury	27	77
5 "How Come U Dont Call Me Anymore," Stephanie Mills, Casablanca	23	37

COUNTRY (125 Stations)

1 "Show Her," Ronnie Milsap, RCA	60	64
2 "The Sound Of Goodbye," Crystal Gayle, Warner Bros.	39	115
3 "Sentimental Ol' You," Charly McClain, Epic	36	63
4 "I Call It Love," Mel McDaniel, Capitol	32	63
5 "Runaway Heart," Louise Mandrell, RCA	29	73

ADULT CONTEMPORARY (84 Stations)

1 "I Guess That's Why They Call It The Blues," Elton John, Geffen	14	31
2 "Say It Isn't So," Daryl Hall & John Oates, RCA	12	44
3 "Suddenly Last Summer," Motels, Capitol	11	33
4 "One Particular Harbor," Jimmy Buffett, MCA	10	13
5 "Break My Stride," Matthew Wilder, Private	8	51

Radio



MORNING MUGGERS—WKTU New York air personalities Jay Thomas, left, and Chip Cipolla demand coffee in their "Jay Thomas Mugger" mugs, which are given away for various and usually irrelevant reasons during their morning show.

White Moves Up, McHale Resigns At Selcom Inc.

NEW YORK—A series of organizational changes at Selcom Inc. last week saw the promotion of Tom White to vice president of special projects. He was vice president of Eastern operations for Selcom Radio, which is merging with Torbet Radio.

In other changes, Selcom executive vice president Bill McHale has resigned. In his place, a management team consisting of newly appointed senior vice presidents Barbara Crooks and Donn Winther has been installed. They were Selcom vice presidents and join senior vice president Bill Smither on the team. Winther will oversee Eastern operations and Crooks will control the Western territories under the new alignment.

Three other appointments find Bob Tiernan moving to the Selcom Dallas office as vice president and general manager, a post he held in St. Louis, and Larry Goodman and Scott Donahue, sales managers in the New York and Chicago branches, being promoted to general managers.

Duckman Joins WXTR As PD

WASHINGTON— Well-known Washington radio personality Bob Duckman, who was heard daily on WASH-FM here for the past 14 years until current PD Bill Tanner's arrival early this year signaled massive staff changes, has been appointed PD of WXTR-AM-FM, licensed to La Plata, Md. He replaces Jim Herron, who leaves the station.

In addition to his programming duties, Duckman will also handle morning drive on the primarily simulcast operation, while former morning man Steve Michaels moves to afternoons. "We're shifting a few people around," says Duckman, "but the staff will pretty much remain intact. The personalities will continue to complement the music. Oldies are fun, and the station will be, too."

"We're really in a very good position," Duckman continues. "Washington has undergone so many changes recently. 'Extra' has the luxury of knowing exactly what they are. The people here know, the listeners know, so we'll just reinforce the fact that we're Washington's oldies station."

The move reunites Duckman with Bill Dalton, the man who as GM of WASH hired him in 1969. After a varied career with Metromedia, Dalton resigned, subsequently purchasing WXTR-AM-FM two years ago. He now serves as president/GM of the suburban AM daytimer and class B FM at 104.1.

Billboard 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/ \_\_\_\_\_ AOR  
\_\_\_\_\_ adult contemporary \_\_\_\_\_ MOR/nostalgia  
\_\_\_\_\_ urban/black \_\_\_\_\_ other (please describe): \_\_\_\_\_  
\_\_\_\_\_ country \_\_\_\_\_

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



# Florida AM Combines Country With Public Service

By ROLLYE BORNSTEIN

NEW YORK—This week the temperature is in the mid-80s on the Florida Coast, and listeners to Ormond Beach's WDAT (Daytona metro) are hearing Christmas music. They've been listening to it on the full-time AM facility, soon to be known as WXMS, since Oct. 28, but how long after the "holiday" season they'll continue to hear it has yet to be determined.

GM Jeff King admits "it's a way to draw attention to ourselves." But he also reveals the Christmas aspect is being used to promote the station's new public service-based format.

"When we took over the station last May there was \$600 on the books," says King, who was appointed to the GM post eight weeks ago, having previously served as music director and an air personality there. "We needed to demonstrate to the community that after four years of neglect (by previous ownership) this station was serious about doing what broadcasters should be doing—serving the public need."

While this sounds lofty, in fact it does represent the high ideals of station principal Tom Hale, who feels everything including increased revenue will follow good will.

"We were looking for something to do on an AM property that would attract people to the station and turn around the negative image," says King. The idea that evolved was to continue musically with the modern country format, targeted to females, 35-plus ("In many ways it's a blue collar version of a full-service AC"), while gearing sales, promotions and on-air promos to public service.

The Christmas music ("Right now we're using four cuts an hour," King notes) was a way to emphasize the public service vignettes, which the station has made available to the nearly 100 human care service agencies in Volusia County. Each cut is preceded and followed by a PSA.

King asks that the messages "address the issue in relatable human terms, not 'We have 83 chapters and 1,800 staffers.' " He suggests that the average PSA misses the people who need help most. Agencies are often so bureaucratic, he says, that "unless you know specifically who or what to ask for, you may not receive help."

In addition to the more than 10 specially produced PSAs aired each hour to inform the public how to take advantage of the services offered, promotions and sales efforts are also tied into the concept.

"We're working on a giveaway with Delta to send someone home for Christmas anywhere Delta flies. We've got a job-a-thon planned. We'll be giving away free holiday telephone calls," King says. On each of the contest entry blanks, the listener is asked to list his favorite charity. "The organization with the most mentions at the end of the year will be presented with a utility vehicle by the station."

"Right now I'm spending more time on PR than sales," notes King, whose background includes programming and managing two Florida religious outlets, as well as serving as production director for two country stations there. "We're giving clients the opportunity to purchase time at reasonable rates, and 50% of our fee goes to their favorite non-profit organization."

"We've attracted a lot of attention from advertisers who otherwise might have ignored the station—McDonald's and Seven-11 are both on the air. And for people with no ad budget, we're offering to take items

in trade. Down the line we'll auction-off the merchandise, with 50% going to a human care group." Already, revenue is up 1500%, and King sees

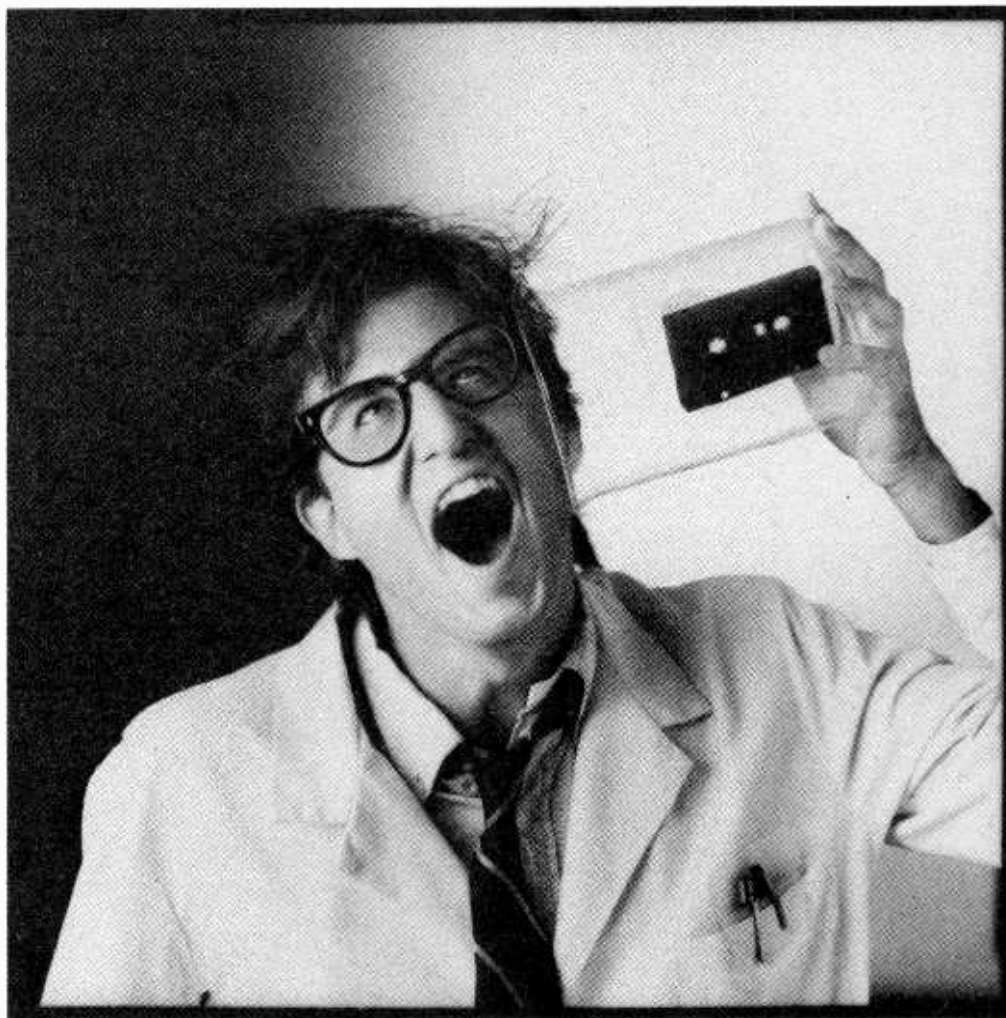
the station in the black by next spring.

The future of the format remains to be seen, but King sees public ser-

vice as the cornerstone of any future effort. "AM broadcasters must abandon the tried and true," he says, pointing out that his market is actu-

ally more fortunate for AM than most, as the median age of 52 is more inclined to stick with the band than  
(Continued on page 16)

## Why Our Cassettes Sound Better.



"It definitely sounds better!" yells the lab-coated model in this silly photograph. Read on for details.

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**WEA Manufacturing: Music Made Better**

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# Radio

## KOGO's Switch To All-News Format Nears Completion

By THOMAS K. ARNOLD

SAN DIEGO—KOGO's transformation into an all-news station will be complete by Nov. 14, when the

last holdovers from the former market leader's ill-fated "Radio Magazine" format are phased out.

The format switch officially began Oct. 1 with the hiring of Joe Gilles-

pie, formerly executive editor at Group W's WINS New York, as program director. But Gillespie spent most of the ensuing month and a half interviewing prospective staff mem-

bers and refining the format instead of implementing anything dramatic right from the start.

"How many times do you get the chance to come back to a town you

really like and put together, from the ground up, what you feel will be the best news station in the country?" says Gillespie, who served as VP/news and PD of news/talk KSDO-AM here from 1977 to 1979.

Unlike KSDO, which has more talk than news, KOGO will feature news from 6 a.m. to 11 p.m. daily from a variety of sources, including the AP radio news service, either the NBC or ABC network, and a staff of 35 that includes six full-time on-air reporters.

Only broadcasts of ballgames by the San Diego Chargers (football), Clippers (basketball) and Sockers (soccer) will interrupt the station's all-news format, Gillespie says. The overnight slot will continue to be occupied by the syndicated Larry King talk show.

Part of the reason Gillespie sees the station headed for success comes from the two top news talents he's bringing over from television: Gene Cubbison, formerly a reporter with a local CBS affiliate will cover local government and political affairs for KOGO, and Hal Brown, a reporter with the ABC affiliate, will become morning anchor.

Other staff members coming aboard are midday anchor Rick Ebbert, who worked for KOGO for 16 years until leaving in 1980 to work for state assemblyman Larry Stirling, and North County bureau chief Rusty Dornin, who covered the northern part of San Diego county for Oceanside radio station KEZL for several years.

News director Greg Tantom, a three-year veteran of KOGO, will retain his position and is thus reunited with Gillespie, with whom he had once worked at KSDO. Larry Knight will also remain as afternoon anchor.

Gillespie says "about half a dozen" current KOGO staffers will be let go in the transition, although he would not say who they are. But station sources speculate that most of the current airstaff—including Perry Allen and Martin Milner, the former "Adam 12" tv star whose hiring earlier this year was heralded by the station as a major coup—will be terminated.

Still, Gillespie insists no decisions are final. "We're seeing if there is a role for them—is there something they can do?"

### AM Combines Country, PSAs

• Continued from page 15

younger demos. "Many of us are wringing our hands over what people want. Give them a reason to participate and listen.

"AMs will continue to be viable, especially those based on service. Frankly, if I were an FM playing 92 minutes of continuous music and watching competition like MTV creep up on me, I might be even more concerned."



**RADIO  
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## AP presents a high-spirited alternative to the high cost of weekend talent. The Ed Busch Weekend Talk Show.

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You can broadcast the show live if you choose, from 4 to 8 PM, ET, every Saturday and Sunday. Or you can pre-record the program and reposition each modular, one-hour segment to suit yourself.

Since each hour is a complete show in itself, you can even delete segments. That's flexibility.

Because Ed Busch provides 12 minutes per one-hour segment for local avails, that's good business.

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# Billboard Singles Radio Action

Playlist Top Add Ons •

Based on station playlists through Tuesday (11/1/83)

- **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**

**THE ROLLING STONES**—Undercover Of The Night (Atco)  
**OLIVIA NEWTON-JOHN**—Twist Of Fate (MCA)  
**THE POLICE**—Synchronicity II (A&M)  
**DURAN DURAN**—Union Of The Snake (Capitol)  
**YES**—Owner Of A Lonely Heart (Atco)

### KDZA-AM-Pueblo

(Rip Avila-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **YES**—Owner Of A Lonely Heart
- **DURAN DURAN**—Union Of The Snake
- **BARBRA STREISAND**—The Way He Makes Me Feel
- **DEBORAH ALLEN**—Baby I Lied
- **QUET RIOT**—Cum On Feel The Noize
- **LOVERBOY**—Queen Of The Broken Hearts
- **DARYL HALL AND JOHN OATES**—Say It Isn't So
- **ASIA**—The Smile Has Left Your Eyes
- **CULTURE CLUB**—Church Of The Poison Mind

### KFI-AM-Los Angeles

(Steve LaBeau-M.D.)

- **DIONNE WARWICK AND LUTHER VANDROSS**—How Many Times Can We Say Goodbye
- **DEBARGE**—Time Will Reveal
- **ANNE MURRAY**—A Little Good News

### KFMY-FM-Provo

(Keith Greer-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **JOBOXERS**—Just Got Lucky
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **MELISSA MANCHESTER**—No One Can Love You More Than Me
- **THE HUMAN LEAGUE**—Mirror Man
- **PETER SCHILLING**—Major Tom (Coming Home)
- **RICK SPRINGFIELD**—Souls

### KGGI-FM (99.1-FM)—Riverside

(Kraig Hubbs-M.D.)

- **KOOL AND THE GANG**—Joanna

### KHYT-AM-Tucson

(Sherman Cohen-M.D.)

- **RAINBOW**—Street Of Dreams
- **PAUL SIMON**—Allergies
- **MANHATTAN TRANSFER**—Spice Of Life
- **BIG COUNTRY**—In A Big Country
- **DEBARGE**—Time Will Reveal
- **THE ROMANTICS**—Talking In Your Sleep
- **EARTH, WIND & FIRE**—Magnetic
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **REAL LIFE**—Send Me An Angel
- **STRAY CATS**—I Won't Stand In Your Way

### KIIS-FM-Los Angeles

(Michael Schaefer-M.D.)

- **THE POLICE**—Synchronicity II
- **THE ROLLING STONES**—Undercover Of The Night
- **BARBRA STREISAND**—The Way He Makes Me Feel
- **CULTURE CLUB**—Karma Chameleon

### KIMN-AM-Denver

(Gloria Avila-Perez-M.D.)

- **THE POLICE**—Synchronicity II
- **YES**—Owner Of A Lonely Heart
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **KIM CARNES**—Invisible Hands
- **BIG COUNTRY**—In A Big Country
- **DURAN DURAN**—Union Of The Snake
- **THE ROLLING STONES**—Undercover Of The Night
- **QUET RIOT**—Cum On Feel The Noize

### KIST-AM-Santa Barbara

(Dick Williams-M.D.)

- **BARBRA STREISAND**—The Way He Makes Me Feel
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **IRENE CARA**—Why Me
- **KLIQUE**—Stop Doggin' Me Around
- **RICK SPRINGFIELD**—Souls
- **JOBOXERS**—Just Got Lucky
- **THE POLICE**—Synchronicity II
- **THE ROLLING STONES**—Undercover Of The Night
- **PETER SCHILLING**—Major Tom (Coming Home)
- **MEN WITHOUT HATS**—I Like
- **MELISSA MANCHESTER**—No One Can Love You More Than Me
- **THE ROMANTICS**—Talking In Your Sleep

### KKHR-FM-Los Angeles

(Dave Hall-M.D.)

- **MADONNA**—Holiday
- **THE ROLLING STONES**—Undercover Of The Night
- **THE POLICE**—Synchronicity II

### KKXX-FM-Bakersfield

(Dave Kamper-M.D.)

- **THE POLICE**—Synchronicity II
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **PETER SCHILLING**—Major Tom (Coming Home)
- **KIM CARNES**—Invisible Hands
- **DURAN DURAN**—Union Of The Snake

### KLRZ-FM-Provo

(Bob O'Neil)

- **IRENE CARA**—Why Me
- **PRINCE**—Delirious
- **JACKSON BROWNE**—Tender Is The Night

### KLUC-FM-Las Vegas

(Randy Lundquist-M.D.)

- **JOBOXERS**—Just Got Lucky
- **KIM CARNES**—Invisible Hands
- **DURAN DURAN**—Union Of The Snake
- **THE ROLLING STONES**—Undercover Of The Night
- **STRAY CATS**—I Won't Stand In Your Way
- **PAUL SIMON**—Allergies
- **THE ALAN PARSONS PROJECT**—You Don't Believe
- **THE MOODY BLUES**—Blue World

### KOAF-FM-Denver

(Allan Sledge-M.D.)

- **OLIVIA NEWTON-JOHN**—Twist Of Fate

• **BIG COUNTRY**—In A Big Country  
 • **DURAN DURAN**—Union Of The Snake  
 • **YES**—Owner Of A Lonely Heart

### KOPA-FM-Scottsdale

(Art Morales-M.D.)

- **JOHN COUGAR MELLENCAMP**—Crumblin' Down
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **RICK SPRINGFIELD**—Souls

### KPKE-FM-Denver

(Mark Bolke-M.D.)

- **SHEENA EASTON**—Telephone (Long Distance Love Affair)
- **YES**—Owner Of A Lonely Heart
- **GENESIS**—That's All
- **THE S.O.S. BAND**—Just Be Good To Me
- **RUFUS AND CHAKA KHAN**—Ain't Nobody
- **ASIA**—The Smile Has Left Your Eyes
- **38 SPECIAL**—If I'd Been The One
- **THE ROLLING STONES**—Undercover Of The Night

### KRQO-FM-Tucson

(Zaplan/Morris-M.D.)

- **ALABAMA**—Lady Down On Love
- **YES**—Owner Of A Lonely Heart
- **DEBARGE**—Time Will Reveal
- **38 SPECIAL**—If I'd Been The One
- **KOOL AND THE GANG**—Joanna
- **EARTH, WIND & FIRE**—Magnetic
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **ASIA**—The Smile Has Left Your Eyes
- **MICHAEL SEMBELLO**—Automatic Man

### KRSP-AM-Salt Lake City

(Barry Moll-M.D.)

- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **THE POLICE**—Synchronicity II
- **BIG COUNTRY**—In A Big Country
- **DURAN DURAN**—Union Of The Snake

### KRTH-FM-Los Angeles

(David Grossman-M.D.)

- **THE MOODY BLUES**—Blue World
- **THE ROLLING STONES**—Undercover Of The Night
- **PAT BENATAR**—Love Is A Battlefield
- **DEBARGE**—Time Will Reveal
- **JEFFREY OSBORNE**—Stay With Me Tonight
- **RICK SPRINGFIELD**—Souls

### KSDO-FM-San Diego

(Mike Preston-M.D.)

- **MANHATTAN TRANSFER**—Spice Of Life
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **PETER SCHILLING**—Major Tom (Coming Home)
- **DURAN DURAN**—Union Of The Snake
- **THE POLICE**—Synchronicity II

### KSly-AM-San Luis Obispo

(Tom Walsh-M.D.)

- **PETER SCHILLING**—Major Tom (Coming Home)
- **JOBOXERS**—Just Got Lucky
- **THE ROLLING STONES**—Undercover Of The Night
- **YES**—Owner Of A Lonely Heart
- **THE COMMODORES**—Only You
- **MELISSA MANCHESTER**—No One Can Love You More Than Me
- **RAINBOW**—Street Of Dreams
- **KOOL AND THE GANG**—Joanna
- **MADONNA**—Holiday

### KZZP-FM-Phoenix

(Steve Gozzard-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **LOVERBOY**—Queen Of The Broken Hearts
- **BIG COUNTRY**—In A Big Country
- **MICHAEL JACKSON**—P.Y.T. (Pretty Young Thing)
- **THE HUMAN LEAGUE**—Mirror Man
- **DARYL HALL AND JOHN OATES**—Say It Isn't So

### XTRA-AM-San Diego

(Jim Richards-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **YES**—Owner Of A Lonely Heart
- **38 SPECIAL**—If I'd Been The One
- **THE ROMANTICS**—Talking In Your Sleep
- **MANHATTAN TRANSFER**—Spice Of Life
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **DURAN DURAN**—Union Of The Snake
- **THE POLICE**—Synchronicity II

## Pacific Northwest Region

### TOP ADD ONS

**THE ROLLING STONES**—Undercover Of The Night (Atco)  
**38 SPECIAL**—If I'd Been The One (A&M)  
**OLIVIA NEWTON-JOHN**—Twist Of Fate (MCA)  
**DURAN DURAN**—Union Of The Snake (Capitol)  
**RAY PARKER JR.**—I Still Can't Get Over Loving You (Arista)

### KBBK-FM-Boise

(Tom Evans-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **NAKED EYES**—When The Lights Go Out
- **BIG COUNTRY**—In A Big Country
- **IRENE CARA**—Why Me
- **JACKSON BROWNE**—Tender Is The Night
- **BARBRA STREISAND**—The Way He Makes Me Feel
- **38 SPECIAL**—If I'd Been The One
- **HEART**—Allies

### KCNF-FM-Portland

(Richard Harter-M.D.)

- **BILLY JOEL**—Uptown Girl
- **PAUL McCARTNEY AND MICHAEL JACKSON**—Say Say Say

### KFRG-AM-San Francisco

(Kate Ingram-M.D.)

- **PETER SCHILLING**—Major Tom (Coming Home)
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **EARTH, WIND & FIRE**—Magnetic
- **KOOL AND THE GANG**—Joanna
- **DURAN DURAN**—Union Of The Snake
- **JOURNEY**—Send Her My Love

## TOP ADD ONS - NATIONAL

**THE ROLLING STONES**—Undercover Of The Night (Atco)  
**YES**—Owner Of A Lonely Heart (Atco)  
**DURAN DURAN**—Union Of The Snake (Capitol)  
**OLIVIA NEWTON-JOHN**—Twist Of Fate (MCA)

### KGHO-FM-Hoquiam

(Steve Larson-M.D.)

- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **BIG COUNTRY**—In A Big Country
- **MANHATTAN TRANSFER**—Spice Of Life
- **PAUL SIMON**—Allergies
- **THE ROLLING STONES**—Undercover Of The Night
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **DEBORAH ALLEN**—Baby I Lied
- **38 SPECIAL**—If I'd Been The One

### KHOP-FM-Modesto

(David Allyn Kraham-M.D.)

- **EARTH, WIND & FIRE**—Magnetic
- **THE ALAN PARSONS PROJECT**—You Don't Believe
- **KOOL AND THE GANG**—Joanna
- **DURAN DURAN**—Union Of The Snake
- **THE ROMANTICS**—Talking In Your Sleep
- **38 SPECIAL**—If I'd Been The One
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **THE POLICE**—Synchronicity II
- **YES**—Owner Of A Lonely Heart
- **PETER SCHILLING**—Major Tom (Coming Home)
- **STRAY CATS**—I Won't Stand In Your Way
- **ELTON JOHN**—I Guess That's Why They Call It The Blues

### KIDD-AM-Monterey

(Rick Boyd-M.D.)

- **THE POLICE**—Synchronicity II
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **DARYL HALL AND JOHN OATES**—Say It Isn't So
- **IRENE CARA**—Why Me
- **MELISSA MANCHESTER**—No One Can Love You More Than Me
- **DEBARGE**—Time Will Reveal
- **CULTURE CLUB**—Church Of The Poison Mind
- **KIM CARNES**—Invisible Hands
- **BIG COUNTRY**—In A Big Country
- **YES**—Owner Of A Lonely Heart
- **ELTON JOHN**—I Guess That's Why They Call It The Blues

### KITS-FM-San Francisco

(Michelle Meisner-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **38 SPECIAL**—If I'd Been The One
- **MADONNA**—Holiday
- **ALABAMA**—Lady Down On Love
- **KOOL AND THE GANG**—Joanna

### KJRB-AM-Spokane

(Brian Gregory-M.D.)

- **AL JARREAU**—Trouble In Paradise
- **THE CARPENTERS**—Make Believe It's Your First Time
- **ALABAMA**—Lady Down On Love
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **PAUL SIMON**—Allergies
- **CRYSTAL GAYLE**—The Sound Of Good Bye
- **LINDA RONSTADT**—What's New

### KMJK-FM-Portland

(Steve Naganuma-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **PAUL SIMON**—Allergies
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **DEBARGE**—Time Will Reveal
- **DURAN DURAN**—Union Of The Snake

### KNBQ-FM-Tacoma

(Bou Roberts-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **THE ROMANTICS**—Talking In Your Sleep
- **YES**—Owner Of A Lonely Heart
- **38 SPECIAL**—If I'd Been The One

### KOZE-FM-Lewiston

(Jay McGah-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **38 SPECIAL**—If I'd Been The One
- **THE MOODY BLUES**—Blue World
- **RUFUS AND CHAKA KHAN**—Ain't Nobody
- **DARYL HALL AND JOHN OATES**—Say It Isn't So
- **KIM CARNES**—Invisible Hands
- **PEABO BRYSON/ROBERTA FLACK**—Tonight I Celebrate My Love
- **YES**—Owner Of A Lonely Heart

### KSKD-FM-Salem

(Len Mitchell-M.D.)

- **THE MOODY BLUES**—Blue World
- **THE ROLLING STONES**—Undercover Of The Night
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **THE POLICE**—Synchronicity II
- **RUFUS AND CHAKA KHAN**—Ain't Nobody
- **ALABAMA**—Lady Down On Love
- **STRAY CATS**—I Won't Stand In Your Way
- **DURAN DURAN**—Union Of The Snake
- **THE ALAN PARSONS PROJECT**—You Don't Believe
- **SPANDAU BALLET**—Gold

### KTRS-FM-Casper

(Jamie Sears)

- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **38 SPECIAL**—If I'd Been The One
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **MATTHEW WILDER**—Break My Stride
- **DURAN DURAN**—Union Of The Snake
- **LINDA RONSTADT**—What's New
- **THE MOODY BLUES**—Blue World

### KUBE-FM-Seattle

(Tom Mutyler-M.D.)

- **MICHAEL STANLEY BAND**—My Town
- **THE POLICE**—Synchronicity II
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **THE ROLLING STONES**—Undercover Of The Night
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **DURAN DURAN**—Union Of The Snake
- **RICK SPRINGFIELD**—Souls

### KWOD-FM-Sacramento

(Mr. Ed-M.D.)

- **EURYTHMICS**—Love Is A Stranger
- **IRENE CARA**—Why Me
- **THE HUMAN LEAGUE**—Mirror Man
- **QUET RIOT**—Cum On Feel The Noize
- **THE ROLLING STONES**—Undercover Of The Night
- **YES**—Owner Of A Lonely Heart
- **STRAY CATS**—I Won't Stand In Your Way

### KWSS-FM-Gilroy

(Chris Knight-M.D.)

- **BIG COUNTRY**—In A Big Country
- **JOBOXERS**—Just Got Lucky

### KYNO-FM-Fresno

(Jeff Davis-M.D.)

- **DEBARGE**—Time Will Reveal
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **DARYL HALL AND JOHN OATES**—Say It Isn't So
- **KOOL AND THE GANG**—Joanna
- **QUET RIOT**—Cum On Feel The Noize

### KYYA-FM-Billings

(Charlie Fox-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **DURAN DURAN**—Union Of The Snake
- **THE HUMAN LEAGUE**—Mirror Man
- **EURYTHMICS**—Love Is A Stranger
- **STRAY CATS**—I Won't Stand In Your Way
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **THE POLICE**—Synchronicity II
- **BIG COUNTRY**—In A Big Country
- **RICK SPRINGFIELD**—Souls
- **RAY PARKER JR.**—I Still Can't Get Over Loving You

## North Central Region

### TOP ADD ONS

**THE ROLLING STONES**—Undercover Of The Night (Atco)  
**YES**—Owner Of A Lonely Heart (Atco)  
**DURAN DURAN**—Union Of The Snake (Capitol)  
**THE POLICE**—Synchronicity II (A&M)  
**38 SPECIAL**—If I'd Been The One (A&M)

### WABX-FM-Detroit

(Paul Christy-M.D.)

- **SPANDAU BALLET**—Gold
- **38 SPECIAL**—If I'd Been The One
- **DURAN DURAN**—Union Of The Snake
- **MATTHEW WILDER**—Break My Stride
- **ALABAMA**—Lady Down On Love
- **REAL LIFE**—Send Me An Angel
- **JOURNEY**—Send Her My Love
- **KANSAS**—Everybody's My Friend
- **CHEAP TRICK**—Can't Take It

### WBWB-FM-Bloomington

(Randy Lloyd-M.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **THE POLICE**—Synchronicity II
- **LOVERBOY**—Queen Of The Broken Hearts
- **QUET RIOT**—Cum On Feel The Noize
- **YES**—Owner Of A Lonely Heart
- **ALABAMA**—Lady Down On Love
- **JEFFREY OSBORNE**—Stay With Me Tonight
- **BARBRA STREISAND**—The Way He Makes Me Feel
- **DURAN DURAN**—Union Of The Snake
- **THE ALAN PARSONS PROJECT**—You Don't Believe
- **EDDIE AND THE CRUISE**—On The Dark Side
- **OLIVIA NEWTON-JOHN**—Twist Of Fate

### WCIL-FM-Carbondale

(Tony Waitekus-P.D.)

- **THE ROLLING STONES**—Undercover Of The Night
- **PEABO BRYSON/ROBERTA FLACK**—Tonight I Celebrate My Love
- **KISS**—Lick It Up
- **RICK SPRINGFIELD**—Souls
- **DAVID BOWIE**—Modern Love
- **KIM CARNES**—Invisible Hands
- **EDDIE AND THE CRUISE**—On The Dark Side
- **THE POLICE**—Synchronicity II
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **YES**—Owner Of A Lonely Heart

### WDMT-FM-Cleveland

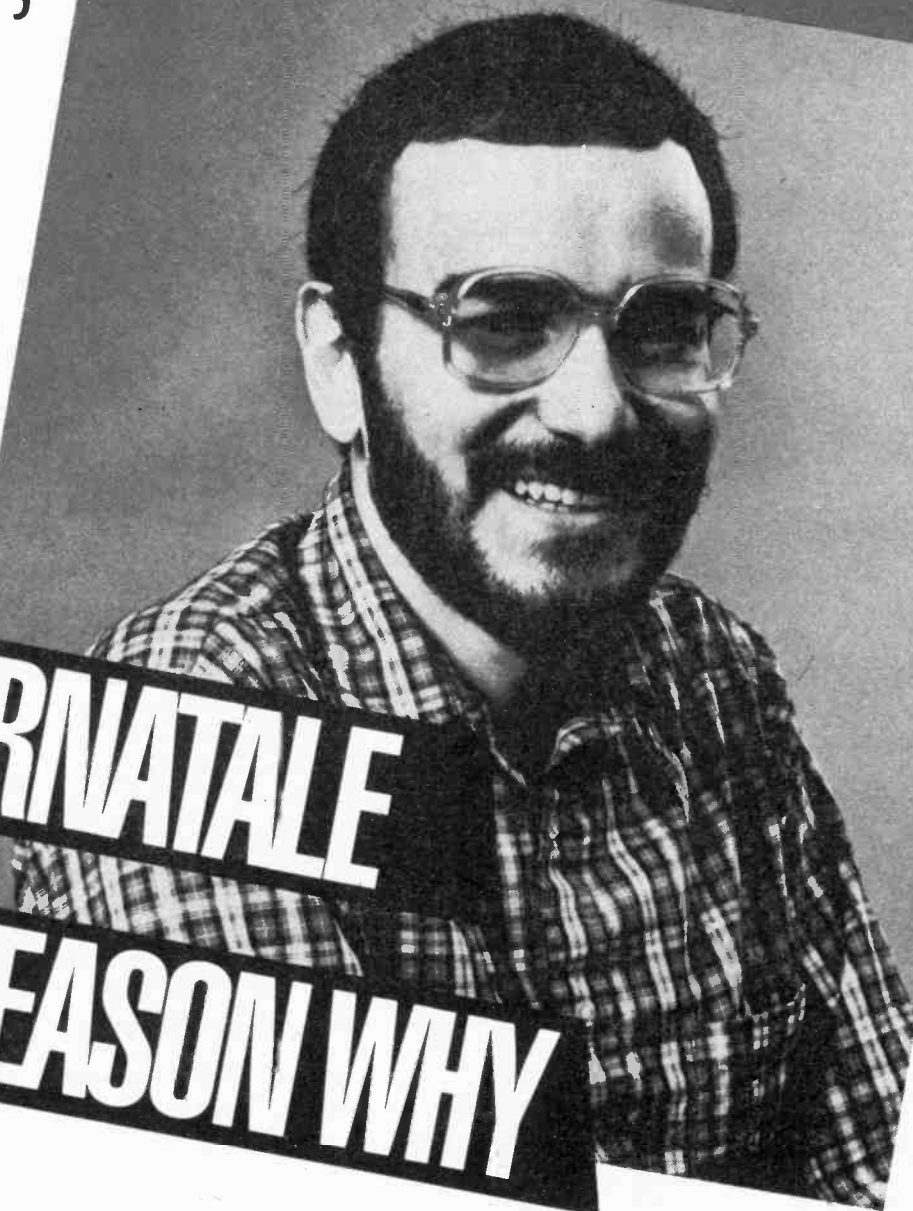
(Dean Dean-M.D.)

- **STEPHANIE MILLS**—How Come U Don't Call Me Anymore
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **RICK JAMES**—U Bring The Freak Out
- **TWILIGHT 22**—Electric Kingdom
- **SHANNON**—Let The Music Play
- **THE LATEST**—Starting Over
- **MELBA MOORE**—Keepin' My Lover Satisfied
- **MADONNA**—Holiday
- **TY**



# CONGRATULATIONS ON "MIXED BAG"

Winner of the Armstrong Award  
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**PETE FORNATALE  
IS THE REASON WHY**

## 102.7 WNEW-FM

Pete Fornatale and WNEW-FM—a winning combination.

M/I

# Billboard Singles Radio Action

Based on station playlists through Tuesday (11/1/83)

Playlist Prime Movers ★

Playlist Top Add Ons ●

● Continued from page 18

## WKXX-FM-Birmingham

- (Kevin McCarthy-M.D.)
- IRENE CARA-Why Me
  - CULTURE CLUB-Church Of The Poison Mind
  - RICK SPRINGFIELD-Souls
  - MICHAEL STANLEY BAND-My Town
  - DEBARGE-Time Will Reveal
  - JENNIFER HOLLIDAY-I Am Love
  - THE ROLLING STONES-Undercover Of The Night
  - STRAY CATS-I Won't Stand In Your Way

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

- (Tom Prestigiacomo-M.D.)
- THE POLICE-Synchronicity II
  - DEBARGE-Time Will Reveal
  - PAUL SIMON-Allergies

## WQEN-FM-Gadsden

- (Lee Davis-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - DEBORAH ALLEN-Baby I Lied
  - STRAY CATS-I Won't Stand In Your Way
  - THE POLICE-Synchronicity II
  - LINDA RONSTADT-What's New
  - MICHAEL SEMBELLO-Automatic Man
  - BIG COUNTRY-In A Big Country
  - THE POINTER SISTERS-I Need You
  - THE ROMANTICS-Talking In Your Sleep

## WTIX-AM-New Orleans

- (Barney Kilpatrick-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - BIG COUNTRY-In A Big Country
  - THE POLICE-Synchronicity II
  - BOB SEGER-Old Time Rock & Roll
  - WILLIE NELSON WITH WAYLON JENNINGS-Take It To The Limit
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - KOOL AND THE GANG-Joanna
  - RAY PARKER JR.-I Still Can't Get Over Loving You

## WTYX-AM-Jackson

- (Wayne Scott-M.D.)
- KISS-Lick It Up
  - BIG COUNTRY-In A Big Country
  - JOBOXERS-Just Got Lucky
  - ALABAMA-Lady Down On Love
  - YES-Owner Of A Lonely Heart
  - THE ROLLING STONES-Undercover Of The Night
  - RUFUS AND CHAKA KHAN-Ain't Nobody
  - ELTON JOHN-I Guess That's Why They Call It The Blues

## WWKX-FM-Nashville

- (Brian Sargent-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - THE POLICE-Synchronicity II
  - DURAN DURAN-Union Of The Snake
  - MATTHEW WILDER-Break My Stride
  - NAKED EYES-When The Lights Go Out
  - THE COMMODORES-Only You
  - KOOL AND THE GANG-Joanna
  - THE MOODY BLUES-Blue World
  - JEFFREY OSBORNE-Stay With Me Tonight
  - BIG COUNTRY-In A Big Country
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - KIM CARNES-Invisible Hands
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - DEBARGE-Time Will Reveal
  - JOBOXERS-Just Got Lucky
  - PAT BENATAR-Love Is A Battlefield

## Midwest Region

● TOP ADD ONS

- OLIVIA NEWTON-JOHN-Twist Of Fate (MCA)
- BOYES-Owner Of A Lonely Heart (Atco)
- THE ROLLING STONES-Undercover Of The Night (Atco)
- THE POLICE-Synchronicity II (A&M)
- STRAY CATS-I Won't Stand In Your Way (EMI-America)

## KAYI-FM-Tulsa

- (Phil Williams-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
  - YES-Owner Of A Lonely Heart
  - DURAN DURAN-Union Of The Snake
  - STRAY CATS-I Won't Stand In Your Way
  - THE ROLLING STONES-Undercover Of The Night

## KBEQ-FM-Kansas City

- (Pat McKay-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
  - THE ROLLING STONES-Undercover Of The Night
  - DURAN DURAN-Union Of The Snake
  - YES-Owner Of A Lonely Heart

## KDVF-FM-Topeka

- (Tony Stewart-P.D.)
- LOVERBOY-Queen Of The Broken Hearts
  - THE POLICE-Synchronicity II
  - STRAY CATS-I Won't Stand In Your Way
  - RAY PARKER JR.-I Still Can't Get Over Loving You
  - THE ROLLING STONES-Undercover Of The Night
  - 38 SPECIAL-If I'd Been The One
  - THE ALAN PARSONS PROJECT-You Don't Believe
  - RICK SPRINGFIELD-Souls
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - YES-Owner Of A Lonely Heart
  - PEABO BRYSON/ROBERTA FLAGG-Tonight I Celebrate My Love

## KEYN-FM-Wichita

- (Don Pearman-M.D.)
- 38 SPECIAL-If I'd Been The One
  - JOBOXERS-Just Got Lucky
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - YES-Owner Of A Lonely Heart
  - STRAY CATS-I Won't Stand In Your Way

## KFMW-FM-Waterloo

- (Kipper McGee-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - KANSAS-Everybody's My Friend
  - DURAN DURAN-Union Of The Snake
  - DARYL HALL AND JOHN OATES-Say It Isn't So
  - RICK SPRINGFIELD-Souls
  - KIM CARNES-Invisible Hands
  - BIG COUNTRY-In A Big Country
  - JOBOXERS-Just Got Lucky

## KFMW-FM-Waterloo

- (Jim Williams-M.D.)

- THE POLICE-Synchronicity II
- 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
- RAINBOW-Street Of Dreams
- KISS-Lick It Up
- YES-Owner Of A Lonely Heart
- DURAN DURAN-Union Of The Snake
- PAUL SIMON-Allergies
- THE MOODY BLUES-Blue World
- DAVE VALENTINE-Loquito
- KANSAS-Everybody's My Friend

## KFYR-AM-Bismarck

- (Sid Hardt-M.D.)
- JACKSON BROWNE-Tender Is The Night
  - DARYL HALL AND JOHN OATES-Say It Isn't So
  - EURYTHMICS-Love Is A Stranger
  - MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

## KHTR-FM-St. Louis

- (Ed Scarborough-P.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
  - JACKSON BROWNE-Tender Is The Night
  - THE ROLLING STONES-Undercover Of The Night
  - DURAN DURAN-Union Of The Snake
  - IRENE CARA-Why Me
  - RICK SPRINGFIELD-Souls
  - DARYL HALL AND JOHN OATES-Say It Isn't So
  - THE POLICE-Synchronicity II

## KIHK-FM-Davenport

- (Jim O'Hara-M.D.)
- RICK SPRINGFIELD-Souls
  - DEBARGE-Time Will Reveal
  - PAUL SIMON-Allergies
  - THE POINTER SISTERS-I Need You
  - RUFUS AND CHAKA KHAN-Ain't Nobody
  - THE POLICE-Synchronicity II

## KJYO-FM-Oklahoma City

- (Dan Wilson-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - 38 SPECIAL-If I'd Been The One
  - THE ALAN PARSONS PROJECT-You Don't Believe
  - SPANDAU BALLET-Gold
  - 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
  - ELTON JOHN-I Guess That's Why They Call It The Blues

## KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- 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
  - DARYL HALL AND JOHN OATES-Say It Isn't So
  - MICHAEL STANLEY BAND-My Town
  - PETER SCHILLING-Major Tom (Coming Home)

## KKRC-FM-Sioux Falls

- (Adam North-M.D.)
- DARYL HALL AND JOHN OATES-Say It Isn't So
  - RICK SPRINGFIELD-Souls
  - LOVERBOY-Queen Of The Broken Hearts
  - MICHAEL STANLEY BAND-My Town
  - THE ROLLING STONES-Undercover Of The Night
  - CULTURE CLUB-Church Of The Poison Mind
  - BIG COUNTRY-In A Big Country
  - DURAN DURAN-Union Of The Snake
  - IRENE CARA-Why Me

## KKXL-AM-Grand Forks

- (Don Nordine-M.D.)
- IRENE CARA-Why Me
  - THE POLICE-Synchronicity II
  - YES-Owner Of A Lonely Heart
  - PETER SCHILLING-Major Tom (Coming Home)
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - JACKSON BROWNE-Tender Is The Night
  - DURAN DURAN-Union Of The Snake
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - BIG COUNTRY-In A Big Country

## KMGK-FM-Des Moines

- (Jim Roberts-M.D.)
- THE POLICE-Synchronicity II
  - YES-Owner Of A Lonely Heart
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - BIG COUNTRY-In A Big Country
  - PETER SCHILLING-Major Tom (Coming Home)
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - HEART-Allies
  - QUIET RIOT-Cum On Feel The Noize
  - MANHATTAN TRANSFER-Spice Of Life
  - THE ROLLING STONES-Undercover Of The Night
  - THE ALAN PARSONS PROJECT-You Don't Believe

## KQKQ-FM-Omaha

- (Jay Taylor-M.D.)
- THE POLICE-Synchronicity II
  - YES-Owner Of A Lonely Heart
  - DURAN DURAN-Union Of The Snake
  - STRAY CATS-I Won't Stand In Your Way
  - RUFUS AND CHAKA KHAN-Ain't Nobody

## KQWB-AM-Fargo

- (John Erdahl-M.D.)
- DARYL HALL AND JOHN OATES-Say It Isn't So
  - YES-Owner Of A Lonely Heart
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye

## KRAV-FM-Tulsa

- (Gary Reynolds-M.D.)
- MATTHEW WILDER-Break My Stride
  - DARYL HALL AND JOHN OATES-Say It Isn't So

## KRNA-FM-Iowa City

- (Bart Gynshor-P.D.)
- THE ROLLING STONES-Undercover Of The Night
  - STRAY CATS-I Won't Stand In Your Way
  - BIG COUNTRY-In A Big Country
  - KIM CARNES-Invisible Hands
  - RICK SPRINGFIELD-Souls
  - IRENE CARA-Why Me
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - RAINBOW-Street Of Dreams

## WBCB-AM-Duluth

- (Dick Johnson-M.D.)
- THE POLICE-Synchronicity II
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - JOBOXERS-Just Got Lucky

## WLOL-FM-Minneapolis

- (Gregg Swedberg-M.D.)
- DURAN DURAN-Union Of The Snake
  - YES-Owner Of A Lonely Heart
  - THE POLICE-Synchronicity II
  - THE ROMANTICS-Talking In Your Sleep

● PRISM-I Don't Want To Want You

## Northeast Region

● TOP ADD ONS

- THE ROLLING STONES-Undercover Of The Night (Atco)
- DURAN DURAN-Union Of The Snake (Capitol)
- OLIVIA NEWTON-JOHN-Twist Of Fate (MCA)
- YES-Owner Of A Lonely Heart (Atco)
- RAY PARKER JR.-I Still Can't Get Over You (Arista)

## WBEN-FM-Buffalo

- (Roger Christian-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - THE POLICE-Synchronicity II
  - DURAN DURAN-Union Of The Snake
  - THE FOUR TOPS-I Just Can't Walk Away
  - BIG COUNTRY-In A Big Country
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - PAUL SIMON-Allergies
  - YES-Owner Of A Lonely Heart

## WCAU-FM-Philadelphia

- (Glen Kalina-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - THE FOUR TOPS-I Just Can't Walk Away
  - THE POLICE-Synchronicity II
  - STRAY CATS-I Won't Stand In Your Way
  - MADONNA-Holiday
  - JENNIFER HOLLIDAY-I Am Love
  - DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
  - CULTURE CLUB-Church Of The Poison Mind

## WERZ-AM-Exeter

- (Scott Mackay-M.D.)
- THE POLICE-Synchronicity II
  - ROLLING STONES-Undercover Of The Night

## WFEA-FM (13 FEA)-Manchester

- (Rick Ryder-M.D.)
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
  - HUEY LEWIS AND THE NEWS-Heart And Soul
  - DARYL HALL AND JOHN OATES-Say It Isn't So
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - JOE "BEAN" ESPOSITO-Lady, Lady, Lady
  - PAUL SIMON-Allergies
  - LINDA RONSTADT-What's New
  - KOOL AND THE GANG-Joanna
  - THE HUMAN LEAGUE-Mirror Man
  - THE FOUR TOPS-I Just Can't Walk Away
  - JEFFREY OSBORNE-Stay With Me Tonight
  - KIM CARNES-Invisible Hands

## WFLY-FM-Albany

- (Jack Lawrence-M.D.)
- THE POLICE-Synchronicity II
  - THE ROLLING STONES-Undercover Of The Night
  - NAKED EYES-When The Lights Go Out
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - DURAN DURAN-Union Of The Snake
  - MICHAEL SEMBELLO-Automatic Man
  - YES-Owner Of A Lonely Heart
  - KOOL AND THE GANG-Joanna
  - RICK SPRINGFIELD-Souls
  - 38 SPECIAL-If I'd Been The One

## WGF-M-Schenectady

- (Tom Parker-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
  - NAKED EYES-When The Lights Go Out

## WGUY-FM-Bangor

- (Bill Pasha-M.D.)
- SPANDAU BALLET-Gold
  - MADONNA-Holiday
  - KOOL AND THE GANG-Joanna
  - CYNDI LAUPER-Girls Just Wanna Have Fun
  - THE ROLLING STONES-Undercover Of The Night
  - EDDIE AND THE CRUISERS-On The Dark Side
  - BARBRA STREISAND-The Way He Makes Me Feel
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - DURAN DURAN-Union Of The Snake
  - BETTE MIDLER-Favorite Waste Of Time
  - JOHN COUGAR MULLENCAMP-Crumblin' Down
  - LOVERBOY-Queen Of The Broken Hearts
  - DARYL HALL AND JOHN OATES-Say It Isn't So
  - JEFFREY OSBORNE-Stay With Me Tonight
  - THE ROMANTICS-Talking In Your Sleep

## WHFM-FM-Rochester

- (Marc Cronin-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
  - STRAY CATS-I Won't Stand In Your Way
  - RUFUS AND CHAKA KHAN-Ain't Nobody
  - RAINBOW-Street Of Dreams

## WHTT-FM-Boston

- (Rick Peters-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - DURAN DURAN-Union Of The Snake

## WIGY-FM-Bath

- (Scott Robbins-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
  - YES-Owner Of A Lonely Heart
  - DURAN DURAN-Union Of The Snake
  - THE ROLLING STONES-Undercover Of The Night
  - HEART-Allies
  - 38 SPECIAL-If I'd Been The One
  - THE COMMODORES-Only You
  - THE FOUR TOPS-I Just Can't Walk Away
  - JENNIFER HOLLIDAY-I Am Love
  - EDDIE AND THE CRUISERS-On The Dark Side
  - SPANDAU BALLET-Gold

## WKBW-AM-Buffalo

- (John Summers-M.D.)
- THE POLICE-Synchronicity II
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - DEBORAH ALLEN-Baby I Lied

## WKCI-FM-New Haven

- (Stef Rybak-M.D.)

- DURAN DURAN-Union Of The Snake
- ALABAMA-Lady Down On Love
- RAY PARKER JR.-I Still Can't Get Over Loving You
- MATTHEW WILDER-Break My Stride
- MANHATTAN TRANSFER-Spice Of Life

## WNYS-FM-Buffalo

- (Kelly McCann-M.D.)
- KIM CARNES-Invisible Hands
  - RICK SPRINGFIELD-Souls
  - THE POLICE-Synchronicity II
  - ROLLING STONES-Undercover Of The Night

## WPHD-FM-Buffalo

- (Harv Moore-P.D.)
- THE ROLLING STONES-Undercover Of The Night
  - 38 SPECIAL-If I'd Been The One
  - YES-Owner Of A Lonely Heart
  - ALDO NOVA-Always Be Mine
  - THE ROMANTICS-Talking In Your Sleep
  - SPANDAU BALLET-Gold
  - KANSAS-Everybody's My Friend
  - PAUL RODGERS-Cut Loose
  - THE ALAN PARSONS PROJECT-You Don't Believe
  - THE MOODY BLUES-Blue World

## WPXY-FM-Rochester

- (Tom Mitchell)
- THE ROLLING STONES-Undercover Of The Night
  - 38 SPECIAL-If I'd Been The One
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - THE POLICE-Synchronicity II
  - DURAN DURAN-Union Of The Snake
  - BIG COUNTRY-In A Big Country
  - YES-Owner Of A Lonely Heart
  - STRAY CATS-I Won't Stand In Your Way

## WRCK-FM-Utica Rome

- (Jim Rietz-M.D.)
- THE ROLLING STONES-Undercover Of The Night
  - 38 SPECIAL-If I'd Been The One
  - THE POLICE-Synchronicity II
  - YES-Owner Of A Lonely Heart
  - KISS-Lick It Up
  - DURAN DURAN-Union Of The Snake
  - RAINBOW-Street Of Dreams
  - THE MOODY BLUES-Blue World
  - SPANDAU BALLET-Gold
  - MARSHALL CRENshaw-Whenever You're On My Mind
  - THE ALAN PARSONS PROJECT-You Don't Believe
  - KANSAS-Everybody's My Friend

## WSPK-FM (K-104)-Poughkeepsie

- (Chris Leide-M.D.)
- THE POLICE-Synchronicity II
  - RAY PARKER JR.-I Still Can't Get Over Loving You
  - YES-Owner Of A Lonely Heart
  - JEFFREY OSBORNE-Stay With Me Tonight
  - RICK SPRINGFIELD-Souls
  - STRAY CATS-I Won't Stand In Your Way
  - DURAN DURAN-Union Of The Snake
  - INDUSTRY-State Of The Nation
  - ELO-Stranger
  - DEBORAH ALLEN-Baby I Lied
  - BIG COUNTRY-In A Big Country

## WTIC-FM-Hartford

- (Mike West-M.D.)
- SHANNON-Let The Music Play
  - RAY PARKER JR.-I Still Can't Get Over Loving You

## WTSN-AM-Dover

- (Jim Sebastian-M.D.)
- CULTURE CLUB-Church Of The Poison Mind
  - ELTON JOHN-I Guess That's Why They Call It The Blues
  - ALABAMA-Lady Down On Love
  - JOBOXERS-Just Got Lucky
  - BARBRA STREISAND-The Way He Makes Me Feel
  - GRAND MASTER FLASH AND MELLE MEL-White Lines (Don't Do It)
  - SOUTHSIDE JOHNNY AND THE JUKES-Trash It Up
  - DARYL HALL AND JOHN OATES-Say It Isn't So
  - BIG COUNTRY-In A Big Country
  - GLORIA GAYNOR-I Am What I Am
  - THE ROLLING STONES-Undercover Of The Night
  - INDUSTRY-State Of The Nation
  - DEBARGE-Time Will Reveal
  - RAY PARKER JR.-I Still Can't Get Over Loving You
  - KIM CARNES-Invisible Hands
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - THE POLICE-Synchronicity II

## WXKS-FM-Boston

- (Geri Donaghey-M.D.)
- PETER SCHILLING-Major Tom (Coming Home)
  - JOBOXERS-Just Got Lucky
  - BARBRA STREISAND-The Way He Makes Me Feel
  - GRAND MASTER FLASH AND MELLE MEL-White Lines (Don't Do It)
  - SOUTHSIDE JOHNNY AND THE JUKES-Trash It Up
  - DARYL HALL AND JOHN OATES-Say It Isn't So
  - BIG COUNTRY-In A Big Country
  - GLORIA GAYNOR-I Am What I Am
  - THE ROLLING STONES-Undercover Of The Night
  - INDUSTRY-State Of The Nation
  - DEBARGE-Time Will Reveal
  - RAY PARKER JR.-I Still Can't Get Over Loving You
  - KIM CARNES-Invisible Hands
  - NATIVE-Take A Chance On Love

## Mid-Atlantic Region

● TOP ADD ONS

- THE ROLLING STONES-Undercover Of The Night (Atco)
- THE POLICE-Synchronicity II (A&M)
- OLIVIA NEWTON-JOHN-Twist Of Fate (MCA)
- BOYES-Owner Of A Lonely Heart (Atco)
- 38 SPECIAL-If I'd Been The One (A&M)

## WBLI-FM-Long Island

- (Bill Terry-P.D.)
- THE POLICE-Synchronicity II
  - OLIVIA NEWTON-JOHN-Twist Of Fate
  - YES-Owner Of A Lonely Heart
  - THE ROLLING STONES-Undercover Of The Night
  - DURAN DURAN-Union Of The Snake
  - ALABAMA-Lady Down On Love
  - JACKSON BROWNE-Tender Is The Night
  - IRENE CARA-Why Me
  - THE HUMAN LEAGUE-Mirror Man
  - JOBOXERS-Just Got Lucky
  - DEBARGE-Time Will Reveal
  - RUFUS AND CHAKA KHAN-Ain't Nobody
  - ASIA-The Smile Has Left Your Eyes
  - CULTURE CLUB-Church Of The Poison Mind
  - JOURNEY-Send Her My Love
  - DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye

## WBSB-FM-Baltimore

- (Jan Jefferies-M.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues
  - YES-Owner Of A Lonely Heart
  - NAKED EYES-When The Lights Go Out
  - THE ROLLING STONES-Undercover Of The Night

- THE POLICE-Synchronicity II
- OLIVIA NEWTON-JOHN-Twist Of Fate

## WBZZ-FM-Pittsburgh

- (Chuck Tyler-M.D.)
- PAT BENATAR-Love Is A Battlefield
  - THE ROLLING STONES-Undercover Of The Night



# "BIG"

*Rex Reed*

# "FAST-PACED"

*Judith Crist*



*Jeffrey Lyons*

# "Tempting"

*Gene Shalit*

# "Rewarding"

*Clive Barnes*

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# Billboard Singles Radio Action

Based on station playlists through Tuesday (11/1/83)

 Playlist Prime Movers ★  
 Playlist Top Add Ons ●

Continued from page 20

- YES—Owner Of A Lonely Heart
- NAKED EYES—When The Lights Go Out
- OLIVIA NEWTON-JOHN—Twist Of Fate
- JOBOXERS—Just Got Lucky
- DURAN DURAN—Union Of The Snake
- STRAY CATS—I Won't Stand In Your Way
- THE ROLLING STONES—Undercover Of The Night

## WCKS-FM—Cocoa Beach

- (Mike Lowe—M.D.)
- THE COMMODORES—Only You
- ELTON JOHN—I Guess That's Why They Call It The Blues
- THE CARPENTERS—Make Believe It's Your First Time
- CLIFF RICHARD—Never Say Die
- MICHAEL MURPHY—Don't Count The Rainy Days

## WDCG-FM—Durham

- (Randy Kabrick—M.D.)
- MICHAEL STANLEY BAND—My Town
- THE HUMAN LEAGUE—Mirror Man
- KIM CARNES—Invisible Hands
- IRENE CARA—Why Me
- THE POLICE—Synchronicity II
- OLIVIA NEWTON-JOHN—Twist Of Fate
- YES—Owner Of A Lonely Heart
- DURAN DURAN—Union Of The Snake

## WFLB-AM—Fayetteville

- (Larry Canon—M.D.)
- CRYSTAL GAYLE—The Sound Of Good Bye
- KOOL AND THE GANG—Joanna
- QUIET RIOT—Cum On Feel The Noize
- DURAN DURAN—Union Of The Snake
- THE FOUR TOPS—I Just Can't Walk Away
- JENNIFER WARNES/CHRIS THOMPSON—All The Right Moves
- PAUL SIMON—Allergies

## WFOX-FM—Gainesville

- (Alan DuPriest—M.D.)
- CULTURE CLUB—Church Of The Poison Mind
- RUFUS AND CHAKA KHAN—Ain't Nobody
- NAKED EYES—When The Lights Go Out
- JENNIFER WARNES/CHRIS THOMPSON—All The Right Moves
- MELISSA MANCHESTER—No One Can Love You More Than Me
- 38 SPECIAL—If I'd Been The One
- PAUL SIMON—Allergies
- DEBORAH ALLEN—Baby I Lied

## WHYI-FM—Miami

- (Frank Amadio—M.D.)
- YES—Owner Of A Lonely Heart
- DEBARGE—Time Will Reveal
- SURVIVOR—Caught In The Game
- BIG COUNTRY—In A Big Country
- SHALAMAR—You Can Count On Me
- DARYL HALL AND JOHN OATES—Say It Isn't So
- DURAN DURAN—Union Of The Snake

## WINZ-FM—Miami

- (Mark Shands—M.D.)
- TWILIGHT 22—Electric Kingdom
- BIG COUNTRY—In A Big Country
- SHALAMAR—You Can Count On Me
- HUEY LEWIS AND THE NEWS—Heart And Soul
- GRAND MASTER FLASH AND MELLE MEL—White Lines (Don't Do It)
- DEBARGE—Time Will Reveal
- DURAN DURAN—Union Of The Snake

## WISE-AM—Asheville

- (John Stevens—M.D.)
- ASIA—The Smile Has Left Your Eyes
- SPANDAU BALLET—Gold
- 38 SPECIAL—If I'd Been The One
- THE POLICE—Synchronicity II
- DURAN DURAN—Union Of The Snake
- YES—Owner Of A Lonely Heart
- CULTURE CLUB—Church Of The Poison Mind
- PETER SCHILLING—Major Tom (Coming Home)
- THE POINTER SISTERS—I Need You

## WKZQ-FM—Myrtle Beach

- (Bob Chase—M.D.)
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- DEBARGE—Time Will Reveal
- ALABAMA—Lady Down On Love
- ASIA—The Smile Has Left Your Eyes
- BIG COUNTRY—In A Big Country
- JENNIFER HOLLIDAY—I Am Love
- TAVARES—Deeper In Love
- CHEAP TRICK—I Can't Take It

## WNFY-FM—Daytona Beach

- (Brian Douglas—M.D.)
- THE ROLLING STONES—Undercover Of The Night
- ALABAMA—Lady Down On Love
- DURAN DURAN—Union Of The Snake
- THE POLICE—Synchronicity II
- KOOL AND THE GANG—Joanna
- MICHAEL SEMBELLO—Automatic Man
- HEART—Allies
- CLIFF RICHARD—Never Say Die
- JENNIFER WARNES/CHRIS THOMPSON—All The Right Moves
- PAUL RODGERS—Cut Loose
- THE CARPENTERS—Make Believe It's Your First Time
- REAL LIFE—Send Me An Angel
- ALDO NOVA—Always Be Mine

## WNOK-AM—Columbia

- (Hunter Herring—M.D.)
- JOURNEY—Send Her My Love
- YES—Owner Of A Lonely Heart
- THE POLICE—Synchronicity II
- DURAN DURAN—Union Of The Snake
- DARYL HALL AND JOHN OATES—Say It Isn't So
- JOBOXERS—Just Got Lucky
- LOVERBOY—Queen Of The Broken Hearts
- 38 SPECIAL—If I'd Been The One
- THE ROLLING STONES—Undercover Of The Night

## WNVZ-FM—Norfolk

- (Steve Kelly—M.D.)
- BIG COUNTRY—In A Big Country
- KIM CARNES—Invisible Hands
- DEBORAH ALLEN—Baby I Lied
- YES—Owner Of A Lonely Heart
- DEBARGE—Time Will Reveal
- THE ROLLING STONES—Undercover Of The Night

## WOKI-FM—Knoxville

- (Gary Adkins—M.D.)
- ELTON JOHN—I Guess That's Why They Call It The Blues
- KISS—Lick It Up
- MATTHEW WILDER—Break My Stride
- JEFFREY OSBORNE—Stay With Me Tonight
- DURAN DURAN—Union Of The Snake
- THE ROLLING STONES—Undercover Of The Night
- LINDA RONSTADT—What's New
- 38 SPECIAL—If I'd Been The One
- THE MOODY BLUES—Blue World
- RAY PARKER JR.—I Still Can't Get Over Loving You

- THE ROMANTICS—Talking In Your Sleep

## WRBQ-FM—Tampa

- (Ms. Diana Thomas—M.D.)
- CULTURE CLUB—Church Of The Poison Mind
- YES—Owner Of A Lonely Heart
- JOURNEY—Send Her My Love
- DURAN DURAN—Union Of The Snake
- THE COMMODORES—Only You

## WRVQ-FM—Richmond

- (Jim Payne—M.D.)
- YES—Owner Of A Lonely Heart
- DURAN DURAN—Union Of The Snake
- HUEY LEWIS AND THE NEWS—Heart And Soul

- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye

## WSEZ-FM—Winston-Salem

- (Steve Finnegan—M.D.)
- QUIET RIOT—Cum On Feel The Noize
- CULTURE CLUB—Church Of The Poison Mind

## WSFL-FM—New Bern

- (John Peace—M.D.)
- EARTH, WIND & FIRE—Magnetic
- THE ROLLING STONES—Undercover Of The Night
- EURYTHMICS—Love Is A Stranger
- KIM CARNES—Invisible Hands
- ASIA—The Smile Has Left Your Eyes

- KOOL AND THE GANG—Joanna
- YES—Owner Of A Lonely Heart
- ELTON JOHN—I Guess That's Why They Call It The Blues
- DURAN DURAN—Union Of The Snake
- OLIVIA NEWTON-JOHN—Twist Of Fate
- EDDIE AND THE CRUISERS—On The Dark Side
- DEBORAH ALLEN—Baby I Lied

## WSSX-FM—Charleston

- (BN Martin—M.D.)
- DURAN DURAN—Union Of The Snake
- STRAY CATS—I Won't Stand In Your Way
- THE ROLLING STONES—Undercover Of The Night
- 38 SPECIAL—If I'd Been The One
- CULTURE CLUB—Church Of The Poison Mind

- EURYTHMICS—Love Is A Stranger
- THE POLICE—Synchronicity II

## WXLK-FM—Roanoke

- (Don O' Shea—M.D.)
- SPANDAU BALLET—Gold
- THE ROLLING STONES—Undercover Of The Night

## WZAT-FM—Savannah

- (Randy Summers—M.D.)
- THE ROLLING STONES—Undercover Of The Night
- DURAN DURAN—Union Of The Snake
- YES—Owner Of A Lonely Heart
- DEBARGE—Time Will Reveal
- OLIVIA NEWTON-JOHN—Twist Of Fate

## WZGC-FM—Atlanta

- (John Young—M.D.)
- YES—Owner Of A Lonely Heart
- THE ROLLING STONES—Undercover Of The Night
- DEBARGE—Time Will Reveal
- IRENE CARA—Why Me
- OLIVIA NEWTON-JOHN—Twist Of Fate
- THE FOUR TOPS—I Just Can't Walk Away
- HUEY LEWIS AND THE NEWS—Heart And Soul
- CULTURE CLUB—Church Of The Poison Mind
- MICHAEL STANLEY BAND—My Town
- DURAN DURAN—Union Of The Snake
- STRAY CATS—I Won't Stand In Your Way
- JEFFREY OSBORNE—Stay With Me Tonight
- PETER SCHILLING—Major Tom (Coming Home)
- BIG COUNTRY—In A Big Country
- JENNIFER HOLLIDAY—I Am Love

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- They refer to it an average of 4.7 times

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- They refer to it an average of more than 6 times

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## YesterHits

HITS FROM BILLBOARD 10 AND  
20 YEARS AGO THIS WEEK

## POP SINGLES—10 Years Ago

1. **Keep On Truckin'**, Eddie Kendricks, Tamla
2. **Midnight Train To Georgia**, Gladys Knight & the Pips, Buddah
3. **Angie**, Rolling Stones, Rolling Stones
4. **Heartbeat It's A Lovebeat**, DeFranco Family, 20th Century
5. **Paper Roses**, Marie Osmond, MGM
6. **Photograph**, Ringo Starr, Apple
7. **Space Race**, Billy Preston, A&M
8. **Half-Breed**, Cher, MCA
9. **All I Know**, Garfunkel, Columbia
10. **Top Of The World**, Carpenters, A&M

## 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. **It's All Right**, Impressions, ABC-Paramount
5. **Mean Woman Blues**, Roy Orbison, Monument
6. **I'm Leaving It All Up To You**, Dale & Grace, Mentel-Michele
7. **Maria Elena**, Les Indios Taboras, RCA Victor
8. **Busted**, Ray Charles, ABC-Paramount
9. **Bossa Nova Baby**, Elvis Presley, RCA Victor
10. **I Can't Stay Mad At You**, Skeeter Davis, RCA Victor

## TOP LPs—10 Years Ago

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

## TOP LPs—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. **Paper Roses**, Marie Osmond, MGM
2. **Sawmill**, Mel Tillis, MGM
3. **Country Sunshine**, Dottie West, RCA
4. **We're Gonna Hold On**, George Jones & Tammy Wynette, Epic
5. **Don't Give Up On Me**, Jerry Wallace, MCA
6. **Ridin' My Thumb To Mexico**, Johnny Rodriguez, Mercury
7. **The Most Beautiful Girl**, Charlie Rich, Epic
8. **'Til The Waters Stop Runnin'**, Billy "Crash" Craddock, ABC
9. **I'm Your Woman**, Jeanne Pruett, MCA
10. **Sing About Love**, Lynn Anderson, Columbia

## SOUL SINGLES—10 Years Ago

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

• Continued from page 12

Oldies impresario **Larry Crockett** moves from weekends to mid-mornings at WRAL Raleigh, where **Rowell Gorman** comes off the air to devote his hands to full-time production... **Jack Alix**, now VP/GM at WKPE (Cape 104) Orleans/Hyanis, is importing several Southerners into Massachusetts. Coming on board from Norfolk are WGH's **John St. John** doing mornings and WNVZ's **T.J. Stevens** doing nights and serving as music director. Afternoon drive will be handled by Charleston, S.C.'s **Chris Bailey** from WCSC.

WMGK Philadelphia has filled that morning opening, with **Jeff Shade** coming from Providence's WSNE, where he also did "PM Magazine." **Doug Schaub**, who was holding down that shift until a final decision was made, returns to weekends at the Greater Media facility... WPIX New York has a research department, as evidenced by the appointment of a research director. The New York Market Radio Broadcasters Assn.'s **Myriam A. Lopez** now handles that post... **Joe Johnson**, part of the Love 94 (WWWL Miami) morning show, stays later at the station these days, having just been named music director for the AC outlet... **Bob Salsberg**, who defected to tv as an assignment editor, is back in the WBZ Boston radio fold as assistant PD... Westinghouse promotion director makes good:

One-time WOWO Ft. Wayne and WBZ promotion manager **Barbara Crouse** has been promoted again, going from account exec to national sales director for WBZ... Speaking of clear channels, WBAL Baltimore has added the "Noon Newshour" (just like it sounds) to its daily lineup.

★ ★ ★  
We spent a fun-filled five hours at the St. Louis airport last week proving that TWA indeed stands for "Try Waiting Awhile" but it gave us a chance to hear plenty of St. Louis radio while enjoying the hospitality at the Ambassadors Club. While KWK was touting its "original commercial-free" status and promising "55 minutes of commercial-free music this hour," we switched over to KHTR, which for a minute we thought was claiming to be music free. As it turned out, the promo was hyping a "free music" weekend. Hit Radio sounds about like you'd expect it to: plenty of reverb, lots of hits, jingles, contests, liner cards and a good-sounding afternoon guy, **John Frost**. In fact he sounded better than anyone we've heard on CBS-FM's Los Angeles outlet... On Z-100 (WZEN), we caught **Dr. Jockenstein's** rap and patiently waited for more of the same. However, no more shuckin' and jivin' was to be heard in the 20 minutes we stayed glued to the frequency. In fact, all we got was produced liners saying "More music and less talk," which was really too bad, because we have a suspicion Dr. J. had plenty to say. The music, de-

scribed as "black contemporary" in the SRDS, was wonderful... Over on KMJM, we found the music a bit mellower during the set we heard than the continuous beat germane to Z-100, and by the time we got around to checking out the AC and country outlets, we found a non-stop going to Baltimore. We weren't planning on it, but it was leaving, so we got a chance to drive around the East Coast for a couple of days.

WAVA gave us a surprise Friday (separate story, page 12), going all-out top 40, while WXTR was true to its great oldies format... While we're on the subject of oldies, Saturday nights in Philadelphia are enough to make even casual fanatics switch their area code to 215. Between our favorite, **Hy Lit's** Saturday night oldies party at Ripley's on WSNI, and **Mike St. John's** surprisingly good "Original Saturday Night

Oldies Show" on WMGK, not to mention the AM band resplendent with WFIL, it was sensory overload listening to one of our favorites on Magic, while missing another on WSNI. When St. John played "Oh My Angel," we were convinced he must have bound and gagged **Julian Breen** in a closet somewhere to get away with that on a Greater Media station.

★ ★ ★  
Should you be dialing around the Omaha band, you'll find KEFM at 96.1. The new class C outlet features **Schulke's** easy listening fare... **Dr. Dave** returns to Kokomo's Z-93, WZWZ, as PD and afternoon jock on the top 40 outlet, where **Tammy Lively** now does nights, coming from WIOU, the AM side of the operation. Still to be filled is a morning shift. If you're interested, contact the Doc.

## Washington Roundup

By BILL HOLLAND

"It's a good AM stereo exciter but not a *great* AM stereo exciter" is the summation of the FCC's sci-tech office on the Harris Model STX-1A's harmonic distortion test results. Therefore, the Mass Media Bureau has proposed to waive finicky sci-tech rules to allow type acceptance for the Harris unit.

The FCC notice seeking comments on the matter follows the recent announcement by Chrysler Corp. picking Motorola receivers over the more expensive multi-system AM stereo receivers, a one-two punch that probably has done little to cheer up Harris executives. Final decision rests on the number of stations with Motorola equipment.

The FCC's report on the Harris unit concludes that the quality of sound between stereo and mono mode "would not be so great as to cause most listeners to discontinue listening," a phrase that rings of damning-with-faint-praise to observers here.

★ ★ ★  
Radio broadcasters have little to fear from the increasing popularity of cable, according to Joe Tiernan of the National Radio Broadcasters Assn. (NRBA), who has compiled the results of several surveys (Group W, RTNDA, RAB and CBS-FM) that show an actual *increase* in daily listening. The RAB research, for example, says radio listening is up from an average two hours and 40 minutes in 1970 to three hours and 21 minutes.

★ ★ ★  
**Douglas J. Bennet**, a 45-year-old Harvard PHD, Phi Beta Kappa, former Capitol Hill aide and top administrator in the U.S. aid program, has been elected the new president of beleaguered National Public Radio (NPR).

In the announcement meeting Oct. 28, Bennet dismissed questions about his lack of broadcast or journalistic background by pointing out his strengths in management. Bennet was picked from a field of nearly 100 applicants.

★ ★ ★  
The National Assn. of Broadcasters (NAB) is planning a 25- to 30-location teleconference Feb. 23 to help radio and tv station owners with the ins and outs of political candidate advertising during the upcoming presidential election year.

★ ★ ★  
The FCC has denied a petition for reconsideration by Newark Radio Broadcasting in its bid to become the new licensee of WHBI-FM Newark, which the Commission, after stripping the license from Cosmopolitan Broadcasting back in 1974, had granted to the Global Broadcasting Group in September for interim operation.

★ ★ ★  
Former NAB chairman **Donald A. Thurston** was re-elected as chairman of the board of Broadcast Capital Fund Inc. (BROADCAST) Oct. 26 at its annual meeting here. BROADCAST is a private, non-profit venture capital fund to assist minorities in the acquisition of broadcast properties. Thurston has served in that position since 1981.

★ ★ ★  
The U.S. Supreme Court agreed Oct. 31 to hear an appeal by the FCC over the scope of the so-called Sunshine Act, which requires federal agencies to hold open meetings. ITT sued the FCC in 1979, arguing that some overseas telecommunications conference discussions some FCC Commissioners attended violated the

www.americanradiohistory.com



ASIATIC CONFERENCE—ABC Rock Radio Network was the scene of a recent conference with Geffen group Asia. Pictured from left are KLOS Los Angeles PD Tommy Hedges; WRXL Richmond PD Charlie West; WYSP Philadelphia air personality Pam Merly; Asia's Carl Palmer; WKLS Atlanta PD Alan Sneed; the network's director of programming Denise Oliver; DIR Broadcasting's executive vice president Peter Kauff and president Bob Meyrowitz; and John Wetton of Asia.

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# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	GENESIS—Genesis, Atlantic	1	2	7	PAT BENATAR—Love Is A Battlefield, Chrysalis
2	4	8	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	2	1	6	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
3	2	5	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	3	4	5	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
4	3	8	PAT BENATAR—Live From Earth, Chrysalis	4	3	8	RAINBOW—Street Of Dreams, Polydor
5	22	2	YES—80102, Atco	5	12	3	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
6	5	10	RAINBOW—Bent Out Of Shape, Mercury	6	NEW ENTRY		YES—Owner Of A Lonely Heart, Atco
7	6	10	THE MOTELS—Little Robbers, Capitol	7	NEW ENTRY		THE ROLLING STONES—Undercover Of The Night, Rolling Stones
8	NEW ENTRY		THE ROLLING STONES—Undercover, Rolling Stones	8	5	10	BIG COUNTRY—In A Big Country, Mercury
9	7	10	BIG COUNTRY—The Crossing, Mercury	9	7	9	QUIET RIOT—Cum On Feel The Noize, Pasha
10	20	3	EDDIE MONEY—Where's The Party?, Columbia	10	18	3	GENESIS—Just A Job To Do, Atlantic
11	10	8	THE ROMANTICS—In Heat, Nemperor	11	15	8	MICHAEL STANLEY BAND—My Town, EMI-America
12	8	21	THE POLICE—Synchronicity, A&M	12	16	6	ALDO NOVA—Monkey On Your Back, Portrait
13	17	28	QUIET RIOT—Metal Health, Pasha	13	6	10	THE MOTELS—Suddenly Last Summer, Capitol
14	9	10	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI-America	14	9	9	GENESIS—Mama, Atlantic
15	11	18	JACKSON BROWNE—Lawyers In Love, Asylum	15	33	5	THE ROMANTICS—Talking In Your Sleep, Nemperor
16	12	11	THE MOODY BLUES—The Present, Threshold	16	17	4	SURVIVOR—Caught In The Game, Scotti Bros.
17	15	7	ALDO NOVA—Subject, Portrait	17	8	8	PETER SCHILLING—Major Tom (Coming Home), Elektra
18	21	6	KISS—Lick It Up, Mercury	18	41	4	THE MOTELS—Little Robbers, Capitol
19	16	6	SURVIVOR—Caught In The Game, Scotti Bros.	19	34	4	KISS—Lick It Up, Mercury
20	14	10	PETER SCHILLING—Error In The System, Elektra	20	28	19	DEF LEPPARD—Foolin', Mercury
21	19	5	SAGA—Heads Or Tales, Epic	21	13	4	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
22	41	2	DURAN DURAN—Seven And The Ragged Tiger, Capitol	22	35	3	JACKSON BROWNE—Tender Is The Night, Asylum
23	18	14	HEART—Passionworks, Epic	23	47	2	DURAN DURAN—Union Of The Snake, Capitol
24	24	3	THE DOORS—Alive, She Cried, Elektra	24	43	3	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia
25	13	17	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	25	27	19	THE POLICE—King Of Pain, A&M
26	NEW ENTRY		38 SPECIAL—Tour De Force, A&M	26	31	6	GENESIS—It's Gonna Get Better, Atlantic
27	34	2	BLUE OYSTER CULT—The Revolution By Night, Columbia	27	36	2	SAGA—The Flier, Portrait/Epic
28	32	2	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA	28	44	2	GENESIS—That's All, Atlantic
29	23	14	ASIA—Alpha, Geffen	29	51	28	DAVID BOWIE—Modern Love, EMI-America
30	28	3	CULTURE CLUB—Colour By Numbers, Virgin/Epic	30	NEW ENTRY		MOTLEY CRUE—Shout, Elektra
31	NEW ENTRY		Z. Z. TOP—Eliminator, Warner Bros.	31	NEW ENTRY		CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic
32	42	2	PAUL RODGERS—Cut Loose, Atlantic	32	NEW ENTRY		YES—Our Song, Atco
33	43	2	NIGHT RANGER—Midnight Madness, MCA	33	NEW ENTRY		38 SPECIAL—If I'd Been The One, A&M
34	NEW ENTRY		BILLY IDOL—Don't Stop, Chrysalis	34	NEW ENTRY		MOTLEY CRUE—If Looks Could Kill, Elektra
35	33	4	MOTLEY CRUE—Shout At The Devil, Elektra	35	48	18	THE POLICE—Synchronicity II, A&M
36	35	2	STREETS—1st, Atlantic	36	24	8	STEVIE NICKS—If Anyone Falls, Modern
37	NEW ENTRY		BOB DYLAN—Infidels, Columbia	37	22	17	TALKING HEADS—Burning Down The House, Sire
38	30	42	DEF LEPPARD—Pyromania, Mercury	38	10	16	ROBERT PLANT—Big Log, EsPeranza/Atlantic
39	25	21	STEVIE NICKS—The Wild Heart, Modern	39	53	9	HELI-X—Heavy Metal Love, Capitol
40	50	4	PAUL McCARTNEY—Pipes Of Peace, Columbia	40	19	24	THE FIXX—One Thing Leads To Another, MCA
41	44	14	BILLY JOEL—An Innocent Man, Columbia	41	20	16	ROBERT PLANT—In The Mood, EsPeranza/Atlantic
42	31	4	TOMMY TUTONE—National Emotion, Columbia	42	23	11	THE MOODY BLUES—Sitting At The Wheel, Threshold
43	37	21	TALKING HEADS—Speaking In Tongues, Sire	43	14	19	THE POLICE—Wrapped Around Your Finger, A&M
44	26	9	DOKKEN—Breaking The Chains, Elektra	44	29	14	STRAY CATS—(She's) Sexy + 17, EMI-America
45	NEW ENTRY		WAS (NOT WAS)—Born To Laugh at Tornadoes, Geffen	45	21	12	DIO—Rainbow In The Dark, Warner Bros.
46	29	26	THE FIXX—Reach The Beach, MCA	46	39	6	TAXXI—Maybe Someday, Fantasy
47	27	15	KANSAS—Drastic Measures, CBS	47	57	4	THE MOODY BLUES—Blue World, Threshold
48	40	11	AC/DC—Flick Of The Switch, Atlantic	48	60	3	GRAND PRIX—Shout, Chrysalis
49	36	2	PAUL KANTNER—The Planet Earth Rock And Roll Band, RCA	49	38	7	BILLY JOEL—Uptown Girl, Columbia
50	39	7	SOUNDTRACK—Mike's Murder, A&M	50	56	6	HEART—Sleep Alone, Epic

## Top Adds

1	THE ROLLING STONES—Undercover, Rolling Stones	47	57	4
2	38 SPECIAL—If I'd Been The One, A&M (12 Inch)	48	60	3
3	BILLY IDOL—Don't Stop, Chrysalis	49	38	7
4	BOB DYLAN—Infidels, Columbia	50	56	6
5	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	51	32	5
6	BLUE OYSTER CULT—The Revolution By Night, Columbia	52	25	3
7	Z. Z. TOP—Eliminator, Warner Bros.	53	46	2
8	NIGHT RANGER—Midnight Madness, MCA	54	54	4
9	DURAN DURAN—Seven And The Ragged Tiger, Capitol	55	45	2
10	PAUL RODGERS—Cut Loose, Atlantic	56	37	17
		57	11	14
		58	49	12
		59	26	2
		60	30	12

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

www.americanradiohistory.com

# Radio Pro-Motions

**STATION:** KRBE Houston (adult contemporary)

**CONTACT:** Sherry Abrams

**CONCEPT:** Television tie-ins

**EXECUTION:** As television faces increasing competition from cable, many stations find local outlets, especially UHF independents, anxious to engage in co-promotions. In Houston, KRBE and Channel 39 have gotten together on the KHTV Gold Trivia Contest. Each day, KRBE midday jock Catfish Crouch asks a trivia question, the answer to which was revealed on a KHTV program the previous day. It sounds like a lot of watching, but the first correct caller wins an ounce of pure gold (\$477 on the current market), with all other correct callers within a 20-minute period registered for four weekly drawings, and a grand prize drawing later this month. The weekly drawings (which may be entered by postcard as well) award a Curtis Mathis tv valued at \$1,000, while the grand prize is a new Corvette.

★ ★ ★

**STATION:** KBEQ Kansas City (contemporary hits)

**CONTACT:** Tom Tradup, producer, Q-Zoo

**CONCEPT:** Not running for President

**EXECUTION:** KBEQ morning man Bobby Mitchell has decided not to run for President (if he did, the equal time provisions would just about wipe out KBEQ's format). However, he has taken out a full page ad in the local Manchester, N.H. paper, the Union Leader, advising residents that

they can submit his name on a write-in ballot for the Feb. 28 primary. In the ad, "an open letter to the voters of the great state of New Hampshire," Mitchell, who calls the state "the gateway to Kansas City," promises to reserve 25% of the seats at all games played by the Chiefs, Royals, Kings and Comets in Kansas City for residents of New Hampshire, since there are no professional franchises locally. Tickets include free nachos. Further, he agrees that all automobile license plates in America will bear the N.H. state motto, "Live Free Or Die," to be manufactured by convicts in New Hampshire prisons. Additionally, all national monuments, Congress, Yellowstone Park, and Arthur Bryant's barbeque restaurant of Kansas City, would immediately be moved to the state, to an area between Manchester and Concord, to be determined later. The most the station can hope to gain is some possible national attention while residents of the Granite State ponder the meaning of it all.

★ ★ ★

**STATION:** KYUU San Francisco (contemporary hits)

**CONTACT:** Katie Eyerly

**CONCEPT:** Airline timetables

**EXECUTION:** KYUU morning personality True Don Bleu will be taking off into the wild Bleu yonder. In conjunction with Pan Am, the station has Bleu flying around the world as quickly as possible. The listener who guesses closest to the exact number of

(Continued on page 39)

## New On The Charts



### CLARENCE CLEMONS & THE RED BANK ROCKERS

The big man with the horn has stopped long enough at the corner of E Street and Columbia to lay down a solo debut for that label, "Rescue," which shuffles its way up to 182 on the Top LPs & Tape chart.

As an outlet for his own musical direction and local talent, Clemons opened the Big Man's West club in Red Bank, N.J. As the house band became the Red Bank Rockers, Clemons added longtime friend John Bowen as lead vocalist and fulfilled a dream with this LP. "It's the perfect example of having a dream, an idea, and sticking to it until it works out," says Clemons of the project.

Born in Norfolk, Va., Clemons attended Maryland State College on a music and football scholarship as a sociology major. Brief stints with the Newark Bears and the original Jersey Generals and counseling for mentally retarded youth eventually gave way to joining Norman Selden's band Joyful Noise.

"Rescue" is the musical workout you'd expect from the Big Man and features a host of hot musicians, including guitarist David Landau, keyboardist Ralph Schuckett and the Boss himself.

For more information, contact



### LARRY WILLOUGHBY

Houston-born Larry Willoughby, entering the Hot Country Singles chart this week at starred 82 with "Heart On The Line (Operator, Operator)," spent seven years as a fireman until cousin Rodney Crowell slipped him the word that fellow Texas artist Guy Clark needed a rhythm guitarist/background singer on the road.

That began Willoughby's entry into professional music. He toured and recorded with Clark for two years, concentrating on songwriting on the side and studio singing with major artists. In 1981, he signed with the Oak Ridge Boys' publishing/production company in Nashville; at the beginning of this year, he signed with Atlantic America and began cutting his own just-released album, "Building Bridges."

Produced by Rodney Crowell, the LP contains a number of Willoughby's original material, plus two of Crowell's, and several guest artists, including Rosanne Cash and Hank DeVito. From fighting flames to kindling them musically is a long haul; but for newcomer Willoughby, the transition is a welcome one.

For further information contact Ted Hacker, Creative Artists Manage-



# Radio

## Featured Programming

Westwood One has contracted with guitarists **Sammy Hagar** and **Neal Schon**, bassist **Kenny Aaronson** and drummer **Michael Shrieve** to record six of their Northern California concert dates later this month for a 90-minute radio special to air in January. The one-off series of shows, featuring material written by Hagar and Schon, will be taped by Westwood's mobile Concertmaster. A live LP for Geffen Records is also planned.

★ ★ ★

Free delivery and installation of a 13-foot satellite dish is the prize if your station signs on as a **Satellite Music Network** affiliate before Dec. 15. Timed to the introduction of the syndicator's new "**Rock America**" format (Billboard, Oct. 22), the giveaway is "one of the most exciting announcements I have ever made," according to SMN chairman John Tyler. We feel the same way. It reminds us of the ethnic bank we know that gives you \$1,000 for each toaster you bring in.

★ ★ ★

The first offering from **Rigel Radio Productions** of Woodbridge, N.J., is an interview special with **Michael Stanley** of the **Michael Stanley Band**. Hosted by **Dennis Elsas** of **WNEW-FM** New York, the "Speak

Easy" debut is available on disk in both 60- and 90-minute configurations. The bartered program, set to air early next month, can be obtained from executive producer **Matthew Baumlín** at (201) 324-1189.

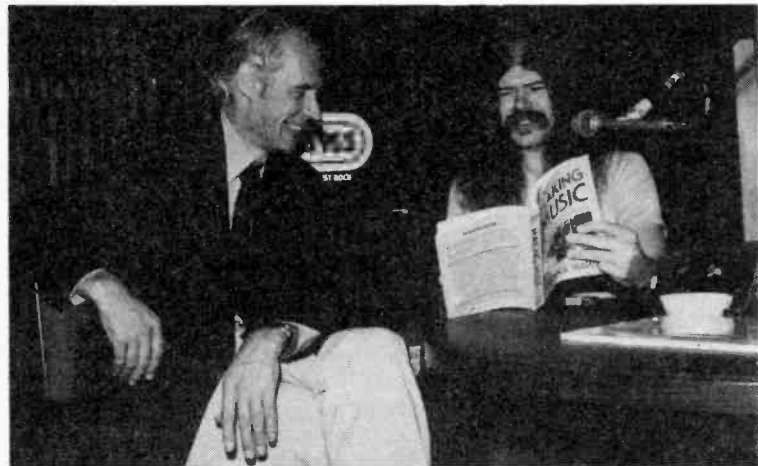
★ ★ ★

Mutual's Yuletide specials warm the cockles of the heart. First, there's "**Dick Clark's Fantasy Christmas Party**," a three-hour gala featuring such guests as **Marshall Crenshaw**, **Def Leppard**, **Mitch Ryder**, **Smokey Robinson**, **Fleetwood Mac**, and the **Stray Cats**. Country music faves **Eddie Rabbitt** and the **Oak Ridge Boys** are profiled in words and song in a second three-hour bonanza hosted by **Lee Arnold** of **WHN** New York. You pick the dates: Dec. 17 or 18.

★ ★ ★

NBC Radio has a new affiliate—**KGRL** Bend, Ore. . . **Blair Radio** is now repping **WAEV Savannah**, voted 1983 radio station of the year by the Georgia Assn. of Broadcasters . . . **Suzanne Olson**, a former director of international marketing and administration for **Elektra/Asylum** Records, oversees the newly created international division for **Westwood One** in Los Angeles.

LEO SACKS.



**THE BOOKISH TYPE**—Legendary producer **George Martin**, left, talks with **Pat St. John** on the ABC Rock Radio Network's feature "**Rocknotes**." During the seven-part interview, which aired recently, Martin discussed his new book "**Making Music**" and **Paul McCartney's** new LP "**Pipes Of Peace**," which he produced.

## SEEKING MANAGEMENT REPRESENTATION



ANDREW SIMMONS, THE AUSTRALIAN SINGING SENSATION, HAS MARKED THE LAUNCHING OF HIS AMERICAN RECORDING CAREER WITH THE RELEASE OF HIS ADULT CONTEMPORARY SINGLE:

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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.

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, **Quiet Riot**, **Inner-View**, **Inner-View Network**, one hour.

Nov. 7-11, **Rolling Stones**, **Inside Track**, **DIR Broadcasting Network**, 90 minutes.

Nov. 7-12, **Y&T**, **BBC Rock Hour**, **London Wavelength**, one hour.

Nov. 7-12, **Britain's Best**, **America's Next**, **Rock Over London**, **London Wavelength**, one hour.

Nov. 7-12, **Oingo Boingo**, **OMNI/Penthouse College Rock Concert**, **London Wavelength**, one hour.

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. 11-13, **Moody Blues**, **The Source**, **NBC**, two hours.

Nov. 11-13, **Jack Lacy**, **Alan Freed**, '60s **Top 40**, **Don & Deanna On Bleeker Street**, **Continuum Radio Network**, one hour.

Nov. 11-13, **Stray Cats**, **In Concert**, **Westwood One**, 90 minutes.

Nov. 11-13, **Lacy J. Dalton**, **Live From Gilley's**, **Westwood One**, one hour.

Nov. 11-13, **Pointer Sisters**, **Budweiser Concert Hour**, **Westwood One**, one hour.

Nov. 11-13, **Pointer Sisters**, **Pop Concert**, **Westwood One**, one hour.

Nov. 11-13, **Rainbow**, **Off The Record Special**, **Westwood One**, one hour.

Nov. 11-13, **One Way**, **Special Edition**, **Westwood One**, one hour.

Nov. 11-13, **Stan Freberg**, **Dr. Demento**, **Westwood One**, two hours.

Nov. 11-13, **Motels**, **Rainbow**, **Rock Album Countdown**, **Westwood One**, two hours.

Nov. 11-13, **Anita Baker**, **Zapp**, **The Countdown**, **Westwood One**, two hours.

Nov. 12, **Waylon Jennings**, Part One, **Silver Eagle**, **ABC Entertainment Network**, 90 minutes.

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

Nov. 13, **Dire Straits**, **Breaks**, **King Biscuit**, **ABC Rock Radio Network**, one hour.

Nov. 13-19, **Tomorrow's Imports**, interview with **Souixie & the Banshees**, **Rock Over London**, **London Wavelength**, one hour.

Nov. 13-19, **Jim Messina**, **OMNI/Penthouse College Rock Concert**, **London Wavelength**, one hour.

Nov. 14, **Dave Davies**, **Guest D.J.**, **Rolling Stone Productions**, one hour.

Nov. 14, **Def Leppard**, **Inner-View**, **Inner-View Network**, one hour.

Nov. 14-20, **Alvino Rey & the King Sisters**, **Music Makers**, **Narwood Productions**, one hour.

Nov. 14-20, **Ronnie McDowell**, **Country Closeup**, **Narwood Productions**, one hour.

Nov. 18-20, **Reba McEntire**, **Weekly Country Music Countdown**, **United Stations**, three hours.

Nov. 18-20, **Porter Wagoner**, **Solid Gold Country**, **United Stations**, three hours.

Nov. 18-20, **Mamas & the Papas**, **Dick Clark's Rock Roll And Remember**, **United Stations**, four hours.

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

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

Nov. 18-20, **Madness**, **The Source**, **NBC**, one hour.

Billboard®

TOP 50

# Adult Contemporary

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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)

This Week	Last Week	Weeks on Chart	
1	2	8	<b>ALL NIGHT LONG (ALL NIGHT)</b> Lionel Richie, Motown 1698(MCA)
2	1	12	<b>ISLANDS IN THE STREAM</b> Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)
3	6	7	<b>UPTOWN GIRL</b> Billy Joel, Columbia 38-04149 (Joel Songs, BMI)
4	4	18	<b>TONIGHT I CELEBRATE MY LOVE</b> Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI/ASCAP/BMI)
5	7	6	<b>HOW MANY TIMES CAN WE SAY GOODBYE</b> Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)
6	5	10	<b>SPICE OF LIFE</b> Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo,ASCAP)
7	8	5	<b>SAY SAY SAY</b> Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)
8	9	4	<b>THE WAY HE MAKES ME FEEL</b> Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)
9	3	13	<b>TRUE</b> Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)
10	10	9	<b>TROUBLE IN PARADISE</b> Jareau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot,BMI)
11	11	9	<b>ONLY YOU</b> Commodores, Motown 1694 (Old Fashion,ASCAP)
12	12	8	<b>A LITTLE GOOD NEWS</b> Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)
13	18	6	<b>BREAK MY STRIDE</b> Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
14	15	7	<b>BABY I LIED</b> Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
15	17	3	<b>WHAT'S NEW</b> Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganese/Trim-Co, ASCAP)
16	16	8	<b>DON'T COUNT THE RAINY DAYS</b> Michael Murphey, Liberty 1505 (Tree/Ensign/United Artists/Ideas Of March,BMI/ASCAP)
17	14	16	<b>MAKING LOVE OUT OF NOTHING AT ALL</b> Air Supply, Arista 1-9056 (Lost Boys, BMI)
18	19	6	<b>LADY DOWN ON LOVE</b> Alabama, RCA 13590 (Maypop/Buzzherb, BMI)
19	21	5	<b>TIME WILL REVEAL</b> DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)
20	20	11	<b>TOTAL ECLIPSE OF THE HEART</b> Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)
21	23	4	<b>MAKE BELIEVE IT'S YOUR FIRST TIME</b> Carpenters, A&M 2586 (Music City, ASCAP)
22	24	5	<b>NEVER SAY NEVER AGAIN</b> Lani Hall, A&M 2596 (Taliafilm, ASCAP)
23	28	2	<b>SAY IT ISN'T SO</b> Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)
24	26	4	<b>NEVER SAY DIE</b> Cliff Richard, EMI-America 8180 (Sooklozy/Chappell, BMI/ASCAP)
25	27	4	<b>TENDER IS THE NIGHT</b> Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen,ASCAP)
26	29	6	<b>SUDDENLY LAST SUMMER</b> The Motels, Capitol 5271 (Clean Sheets, BMI)
27	22	9	<b>TELEPHONE (LONG DISTANCE LOVE AFFAIR)</b> Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot,BMI)
28	34	3	<b>I NEED YOU</b> Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashina/Orca/Day To Day, ASCAP/Neches River, BMI)
29	39	2	<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)
30	13	14	<b>LADY LOVE ME</b> George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)
31	25	18	<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b> Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)
32	35	3	<b>I JUST CAN'T WALK AWAY</b> Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)
33	36	2	<b>THE SOUND OF GOODBYE</b> Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)
34	30	16	<b>TELL HER ABOUT IT</b> Billy Joel, Columbia 38-04012 (Joel Songs, BMI)
35	40	2	<b>NO ONE CAN LOVE YOU MORE THAN ME</b> Melissa Manchester, Arista 1-9087 (Chappell, ASCAP)
36	38	2	<b>SEND HER MY LOVE</b> Journey, Columbia 38-04151 (Twist And Shout/Weed High Nightmare/Colegms-EMI, ASCAP)
37			<b>P.Y.T. (PRETTY YOUNG THING)</b> Michael Jackson, Epic 34-04165 (Eiseman/Hen-Al/Kings Road/Yellow Brick Road, ASCAP)
38			<b>ALLERGIES</b> Paul Simon, Warner Bros. 7-29453 (Paul Simon, BMI)
39			<b>LADY, LADY, LADY</b> Joe "Bean" Esposito, Casablanca 814430 (Polygram) (Intersong/Famous/GMPC, ASCAP)
40			<b>ONE PARTICULAR HARBOUR</b> Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)
41	31	6	<b>ONCE BEFORE I GO</b> Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk And Cookies, BMI)
42	33	14	<b>PROMISES, PROMISES</b> Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)
43	32	11	<b>YOU PUT THE BEAT IN MY HEART</b> Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)
44	37	16	<b>BABY, WHAT ABOUT YOU</b> Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)
45	42	17	<b>HUMAN NATURE</b> Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)
46	41	15	<b>RAINBOW'S END</b> Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)
47	44	7	<b>KING OF PAIN</b> The Police, A&M 2569 (Magnetic, BMI)
48	43	5	<b>TAKE IT TO THE LIMIT</b> Willie Nelson And Waylon Jennings, Columbia 38-04131 (Cass County/Red Cloud/Nebraska, ASCAP)
49	45	14	<b>DON'T YOU KNOW HOW MUCH I LOVE YOU</b> Ronnie Milsap, RCA 13564 (Kelso Herston, BMI)
50	47	5	<b>YOU KNOW WHAT TO DO</b> Carly Simon, Warner Bros. 7-29484 (C'est/Maya Productions/Redeye, ASCAP/Hythfield, BMI)

● 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).

# Retailing

## National Video's Berger: New Flap

### Support Of First Sale Repeal Angers VSDA Members

By EARL PAIGE

LOS ANGELES—Ever since National Video chief Ron Berger began testifying in support of First Sale Doctrine repeal at Capitol Hill hearings, he's been a controversial figure among his colleagues. However, his maverick position at the most recent hearings caused even more of a stir.

A number of Video Software Dealers Assn. (VSDA) directors are complaining bitterly about Berger's appearance during the Oct. 27 House Judiciary subcommittee hearings on the embattled Consumer Video Sales/Rental Amendment of 1983, the so-called First Sale repeal bill. "I know they (VSDA members) are saying that in San Francisco (at VSDA's convention) I was supposed to have said I would never testify again. They misunderstood what I said," Berger argues. "What I said in San Francisco was that I would not testify again unless my dealers asked me to do so."

Berger's testimony, favoring H.R. 1029, seemed all the more galling to VSDA leaders who amassed the trade group's largest assault to date on Capitol Hill. Only two of VSDA's 15 directors failed to show, and so many other dealer and distributor people came that VSDA's Oct. 25 board meeting looked like a mini-convention, according to several directors. "We invited them all. There

were about 30 people," says Jack Messer, a director from Ohio who is particularly critical of Berger.

As head of a Portland, Ore. franchise firm that he took public and then reacquired under private ownership, Berger held off joining VSDA or recommending that his stores join, insisting he was uncomfortable because the group, an adjunct of the National Assn. of Recording Merchandisers (NARM), allows wholesalers to join. However, just prior to VSDA's August convention, Berger did join.

Of his following the dictates of his franchisees, Berger explains, "At the VSDA convention, I was surprised at the nearly unanimous opposition to H.R. 1029 and the tone of the opposition. I decided to see if my perceptions were off, and so at our annual dealer convention, Oct. 17 in Fort Lauderdale, I put the issue before 113 of our 200 store owners." Berger says that after a debate between studio representatives and independent distributors, the vote went "100 to 3 to favor the bill."

To charges by VSDA directors that he has "brainwashed" his franchisees or that he has sold out to the studios, hoping to gain exclusive distribution windows for titles through the 200 National Video stores, Berger

responds in an understanding tone.

He insists that VSDA's basic membership of entrepreneurial dealers finds it difficult to consider that franchise operators have a different view: "Our operators view themselves in more of a partnership with the studios. They seem to feel the studios have as much of a right to maximize their profits from rentals as stores do. Our objection (to VSDA's stand) is not so much one of substance as one of tone. We feel that if we are to arrive at a workable plan, no matter what that might be, we're going to be more successful if we treat the studios fairly."

If we don't, I'm afraid the studios will simply find other outlets for marketing prerecorded movies, whether by setting up their own chains of stores, going to videodisk only, deciding to do more with cable television, working with mass merchandisers or whatever."

Berger claims National Video is moving ahead despite business conditions that have allowed others growth in video franchising. He says that a training school is now open in the Chicago area, and that the 500th franchise sale was announced at the national convention even though only 200 stores are now in operation.

### IN FACE OF TOUGH COMPETITION

## Video Show's Owners Surviving

LOS ANGELES—With the possible passage of video rental legislation auguring the prospect of even tougher competition between record/tape chains, mass merchandisers and smaller video specialty shops, Chris and Rudy Neely, operators of Video Show in suburban Fullerton here, are determined to be survivors.

"We're going to survive because our (total store volume) percentage

of sales is growing, it's 40% already," says Chris, who held down Video Show while her husband was lobbying in Washington as part of the recent Video Software Dealers Assn. (VSDA) effort.

Moreover, Chris Neely believes pioneer video specialty dealers have learned enough tricks of the trade to out-perform the come-lately record/tape chains and mass merchandisers,

the latter touted as likely to benefit from any eventual new video rental legislation.

Like many video specialty dealers, Chris and Rudy envision various scenarios. One would be a return to the confusion of studio rental plans that stymied them when they opened their small store in 1981 on North State College Road. Another might be mass merchandisers obtaining exclusive release "windows" on certain titles.

Thus, Chris and Rudy are lobbying vigorously against passage of the Consumer Video Sales/Rental Amendment of 1983, and have visited Congressman William Dannemeyer of the 39th district here. "Representative Dannemeyer didn't indicate which way he would vote (on the bill), but he did say his gut level feeling was that big business has already got theirs and it was best to go with the young, small and new businesses," Chris says. "We were happy with the visit and Rudy got other appointments in Washington as a result."

Tracing Video Show's history, she points out that the store was atypical in that originally it was a testimonial outlet for franchiser Video Cross Roads International, founded by Jim Lahm. The Neelys were always "catching jealous flak" from other VCRI stores and independent dealers. The store's name change is a result of reorganization now taking place at VCRI.

VCRI franchise affiliation had its ups and downs. The Neelys say Lahm taught them a lot, but some policies were rigid. "We've just changed from a two-day rental formula to a more flexible one. It was \$8 for two days, \$6 for club members for two days, but there was no provision if a customer wanted a movie for just one night," Chris says. "Now we can accommodate that customer" (at \$5 for one day).

(Continued on page 28)

## New Products



RCA's Christmas videodisk promotion will be highlighted by a free six-pack of stereo music disks for anyone buying a stereo player. Consumers will have a choice of two six-packs.



Pioneer Video of Montvale, N.J. recently introduced the LD-V1000, an industrial laser videodisk player that is tailored for external computer control in original equipment, industrial and other high usage environments. Typical applications include simulators, high level CAI systems and arcade video games.

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# Retailing

## Gonzales Music Emerging As Louisiana's Largest Chain

LOS ANGELES—Sixteen-year-old Gonzales Music, which is bidding to become the largest Louisiana-based retail chain with the imminent addition of five units in Baton Rouge, reflects steady and careful growth, according to general manager Randall Anderson.

Anderson sees Gonzales Music's success as all the more significant in light of the fact that, because of its oil-based economy, the area of Louisiana in which it is based has been one of the last regions in the U.S. to recover from the recession.

Gonzales Music began as a single store in the town of Gonzales in 1967 and currently consists of 11 Music Center units, which basically circle New Orleans and Baton Rouge, and a one-stop. Anderson says the chain's growth reflects a trend to new store siting.

Chain founder Roy J. Shaw, 41, is

working with a real estate developer in Baton Rouge, Anderson says. "Developers feel that America is about 'malled out,'" he notes. "There's saturation. The new trend is to a cross between the older strip center and the outside shopping center, which in Baton Rouge we're calling the theme shopping center."

"What's hurting malls," Anderson continues, "is that there are just no longer enough anchor stores, the larger department outlets. Now shopping center developers are looking for a new type of anchor—grocery and drug stores. They also like record stores."

Gonzales' move into Baton Rouge, where it will first open in a French-themed Acadian Village center, marks dramatic growth in several ways. Until now, the chain has for the most part not confronted such national competition as Cam-lot En-

terprises, Record Bar and Sound Shop directly in the metro New Orleans and Baton Rouge markets.

In addition, Music Center has not previously gone heavily into radio. "Our customers listen to mostly New Orleans and Baton Rouge radio, where we couldn't serve them," Anderson notes.

The Baton Rouge invasion will also be a test of how well Music Center's full list philosophy holds up. The chain has remained at list for years because it features a record club with a buy 10, get one free offer, averaging out \$8.98 LPs to \$8.16, Anderson says. Singles are sold at list, too, with prices working out to \$1.99 via the club.

The record club also gives Music Center a vehicle to reach its customers via an 11,000-circulation newsletter featuring contests. The newsletter

(Continued on page 33)

### How The Music Center Chain Grew

Music Center opened in 1967 in Gonzales, La., where the chain is now headquartered. The original store was not moved for 14 years, though a one-stop was added in Gonzales in 1973. The Music Center stores average about 3,000 square feet in size.

1971: Store #2 opened in La Place, near New Orleans. The first of two units to try video rental, it is now being moved to the new Riverlands Shopping Center.

1974: Store #3 opened in Hammond, near the campus of Southeast Louisiana Univ. Store #4 opened in Baker, north of Baton Rouge.

1975: Store #5 opened as the second Gonzales unit; all stores now under Music Center banner.

1976: Store #6 opened in Houma, south of New Orleans, and #7 opened in Slidell, north of New Orleans.

1978: Store #8 opened in Thibodaux, near Nicholl's College, and #9 opened in Houma.

1978-82: Renovation and relocation of stores. Store #10, with video rental, opened in Houma in 1982.

1983: Store #11 opened in Slidell. Groundwork laid for moving into Baton Rouge next year with five stores.

Billboard <sup>®</sup> Top 25 Video Games					Survey For Week Ending 11/12/83				
This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department		Atari 2600	Atari 5200	Coleco Vision	Intellivision	Odyssey
TITLE			Copyright Owner/Manufacturer, Catalog Number						
1	1	13	Q-BERT—Parker Brothers 5360	WEEKS AT #1 9	•	•	•	•	•
2	2	13	POLE POSITION—Atari CX 2694		•	•			
3	4	37	MS. PAC-MAN—Atari CX 2675		•				
4	3	19	BURGER TIME—Intellivision 4549		•		•		
5	10	7	MR. DO!—Coleco 2622		•	•			
6	5	17	ROBOT TANK—Activision AX-028		•				
7	6	17	JUNGLE HUNT—Atari C-2688		•				
8	13	59	PITFALL—Activision AX-108		•		•		
9	8	23	ENDURO—Activision AX-026		•				
10	7	11	DECATHLON—Activision AZ 030		•				
11	9	61	FROGGER—Parker Brothers 5300		•	•	•		
12	16	11	KANGAROO—Atari CX 2689		•	•			
13	11	33	CENTIPEDE—Atari CX 2676		•	•			
14	12	43	RIVER RAID—Activision AX-018		•		•		
15	23	3	TIME PILOT—Coleco 2679		•	•			
16	14	19	MINER 2049ER—Tigervision 7008		•				
17	21	3	SPACE DUNGEONS—Atari CX 5232			•			
18	15	5	BATTLE ZONE—Atari 2681		•				
19	20	5	DEATH STAR BATTLE—Parker Bros. 5060		•				
20	17	35	ZAXXON—Coleco 2435		•		•	•	
21	18	27	KEYSTONE KAPERS—Activision AX 025		•				
22	NEW ENTRY		DIG DUG—Atari CX 2677		•				
23	19	35	DONKEY KONG JR.—Coleco 2601		•	•			
24	NEW ENTRY		POPEYE—Parker Brothers 5370		•	•	•		
25	25	5	MISSION X—Intellivision 4437					•	

\*Denotes cartridge availability for play on hardware configuration.

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April 1983..... 7-Up Recyclathon  
May '83-Oct. '83..... Concord Pavilion Summer  
Promotion\*\*\*  
June 1983..... Classic Summer  
August 1983..... More Free Records\*\*  
September 1983..... Mystery Vacation Contest  
The Future..... More to Come-Stay Tuned

Patrice Catanio, Advertising Director

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# New LP/Tape Releases

## POPULAR ARTISTS

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

### ACCEPT

**Restless and Wild**  
LP Portrait BFR 39213 (CBS).....no list  
CA BRT 39213.....no list

### ANT, ADAM

**Strip**  
LP Epic FE 39108.....no list  
CA FET 39108.....no list

### BASIL, TONI

**Toni Basil**  
LP Chrysalis FV 41449.....no list  
CA FVT 41449.....no list

### BOB

**Backward**  
LP Dumb 7589.....\$7.50

### BROWNE, TOM

**Rockin' Radio**  
LP Arista AL8-8107

### BROZMAN, BOB

**Snapping The Strings**  
LP Kicking Mule KM-322

### CARNES, KIM

**Cafe Racers**  
LP EMI America SO-17106

### CLEMONS, CLARENCE, & THE RED BANK ROCKERS

**Rescue**  
LP Columbia BFC 38933

### DAVIS, MAC

**Who's Lovin' You**  
LP Columbia FC 38950 (CBS).....no list  
CA GCT 38950.....no list

### EARTH, WIND & FIRE

**Electric Universe**  
LP Columbia QC 38980.....no list  
CA QCT 38980.....no list

### EMMONS, BLAKE

**First Flight**  
LP Columbia FC 38995.....no list

### EXILE

**Exile**  
LP Epic B6E 39154 (CBS).....no list  
CA B6T 39154.....no list

### GRANT, AMY

**A Christmas Album**  
LP Myrrh MSB-6768

### GIBSON, JON

**Standing On The One**  
LP Constellation 960258-1 (Elektra)

### HARRIS, EMMYLOU

**White Shoes**  
LP Warner Bros. 23961

### HEAVEN

**Where Angels Fear To Tread**  
LP Columbia BFC 389387

### HIGHWAY CHILE

**Storybook Heroes**  
LP Mirus Music MRG 600003.....\$6.98  
CA MRG4 60003.....\$6.98

### HILL, KATHI, & JANET MC MAHAN

**Back At The Creekbank**  
LP Impact RO 3721

### IDOL, BILLY

**Rebel Yell**  
LP Chrysalis FV 41450.....no list  
CA FVT 41450.....no list

### INGRAM, JAMES

**It's Your Night**  
LP Qwest 23970 (Warner Bros.)

### INSTANT FUNK

**Kinky**  
LP Sal Soul SA-8564

### THE JAM

**Snap**  
LP Polydor 815 537

### JONES, TOM

**Don't Let Our Dreams Die Young**  
LP Mercury 814 448

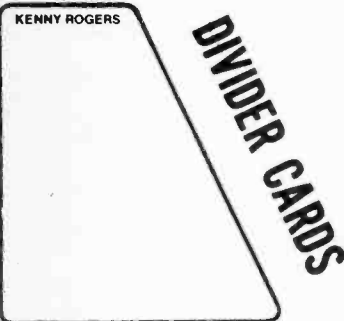
### JUDD, PHIL

**The Swinger**  
LP MCA-36007  
CA MCA-36007

### LISA

**Lisa**  
LP Moby Dick BTG-1031.....\$8.98  
CA BTG-1037.....\$8.98

(Continued on page 39)



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## Video Show's Owners Survive

• Continued from page 26

She acknowledges that Lahm instituted two-day rental formulas because he hoped to stimulate quick rental volume so stores could, in effect, earn enough rental income to compensate for sales of movies even at high 1981-82 list. She says she is ordering 800 copies of "Raiders Of The Lost Ark," and expects to sell off all but 10 or so kept for rental because she and Rudy have learned "how to sell movies."

She adds, "Our whole approach is personal. We know our customers. We've never worked with deposits. Our policy is a good smile and a driver's license. We were lucky, never ripped off," she says, alluding to a recent local VSDA chapter session on small claims court techniques to nab welchers (Billboard, July 30).

Rental is going to continue to be important to business, she feels, and involves techniques too cumbersome for chains to master. "We even involve our five-year-old son," she says, emphasizing that small stores need to be tight family operations, too.

Among the trade tricks the Neelys have devised is one Chris terms the "five check points" for returned pre-recorded videocassettes: matching the identity of the movie with its shelf storage case; checking to insure the store mark is still intact; verifying that the original leader is still attached; making sure it's rewound; and placing the title back in library with the weight (wound end) down.

Rental return bureaucracy, Mrs. Neely admits, is a baffling procedure for stores. "One trick we have is to have a simple Avery label on each movie; we just write in the customer's name, stamp the date and other data with one of those adjustable daily stampers. We learned all this the hard way."

Dealers' horror stories of opening on Monday morning to find piles of returned movies jammed through the door slot amuse Chris Neely, who suggests a simple solution: "Get in early and stay ahead of it. Those people on the outside are being run off if you're not open when they bring back the movies."

"We take reservations, always have, even months in advance, say for New Year's Eve (the biggest volume day of the year for video specialty). So on a Monday morning you can have movies all ready for these weekend customers that they reserved Friday or Saturday."

The Neelys still close Sunday, even though competition from Licorice Pizza and Wherehouse is heating up in Orange County. They have one employee, not a family member. Their whole approach is having and selling fun, she says. **EARL PAIGE**

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# Retailing

## Print On Print

*This column offers dealers a sampling of major new folio releases.*

Columbia Pictures Publications is offering a "November Harvest Special," in which dealers have a "U-Pic Month" that allows a 50% discount with the purchase of 50 books. As the firm puts it, the week-by-week November promotion is a "no books held back" push. Newcomers from Columbia include "Ronnie Milsap/Keyed Up," (\$9.95), a matching folio of his RCA album; "50 Popular Giants-Vol. 1" (\$9.95), and "The Best Easy Piano Book, Vol. 4" (\$12.95). There's also an April/Blackwood "browsers" offering in which 13 copies of Billy Joel's "An Innocent Man" are available at a dealer cost of \$59.70, a 50% discount with one free copy. Two each of eight other Billy Joel matching folios are available at a 50% discount at a dealer cost of \$34.80. Two each of Dan Fogelberg's matching folios are being sold at \$26.38.

At Warner Bros. Publications, "Rush Complete" has a list of \$19.95, while a classical guitar book, "Chariots of Fire & Other Great Movie Themes" (\$4.95), and "Dan Coates' Top Standards" (\$4.95) for very easy piano complete the firm's latest releases.

Hal Leonard's new items include

## New Products



Lebo/Peerless of Bloomfield, N.J. introduces a space-saving floor display that houses 32 cassettes and retails for \$5.50. Available in a variety of colors, the unit's dimensions are 29 1/4 inches wide by 17 1/2 inches deep and 57 inches high.



Jayson Electronic Systems of Chicago has introduced a line of Celebrity software to work with the Japanese "karaoke," a singing machine. Each 8-track tape features instrumental arrangements and lyric sheets. Pop/rock, love songs, oldies, country and Broadway musical tapes are among the selections available.

"Kenny Rogers' Eyes That See In The Dark" (\$7.95), "A Flock of Seagulls" (\$8.95) and "Staying Alive" (\$8.95). In the country field, the company's new releases are "Country Superstars Of The '80s" (\$7.95), "Easy Listening Country" (\$7.95), "Country Gospel U.S.A." (\$7.95) and "I.O.U. & Other Top Country Hits" (\$5.95). New wave gets big play in, you guessed it, "The Best of New Wave Rock" (\$5.95), featuring material cut by Duran Duran, David Bowie and Culture Club.

By EARL PAIGE

LOS ANGELES—After 20 years in the business, Armand Schaubroeck is still as enthusiastic as ever about his House Of Guitars in Rochester, N.Y., which may be why a seeming endless stream of recording artists do in-store promotions there.

"They know in-stores with us will be handled professionally," says Schaubroeck 39, who along with his brothers Bruce, 36 and Blain, 34, manages the unusual combined record store and musical instrument business. "Even the unknown acts

have heard that we make them look good when they appear here," Schaubroeck says.

One key reason why acts like to show up is the company's growth into a truly vertical operation, from a record label, Mirror Records (launched in 1967), to the distribution wing of the firm, now twice its original size and growing steadily. Schaubroeck himself has released six albums on Mirror with the band Armand Schaubroeck Steels. The label's current release is "Here Come The Chesterfield Kings," featuring an act

that does '60s material.

House Of Guitars does about half of its retail volume in musical instruments and the other in a diverse mix of merchandise with a heavy concentration in records/tapes—especially prerecorded tapes, he says. "We built our own cases along one wall. Customers can inspect the tapes closely, but the cases are still locked. We sell \$8.98 cassettes at \$5.98 and LPs at \$5.89," he says, adding that the nine-cent difference "just happened; there's no big philosophy behind it."

(Continued on page 31)

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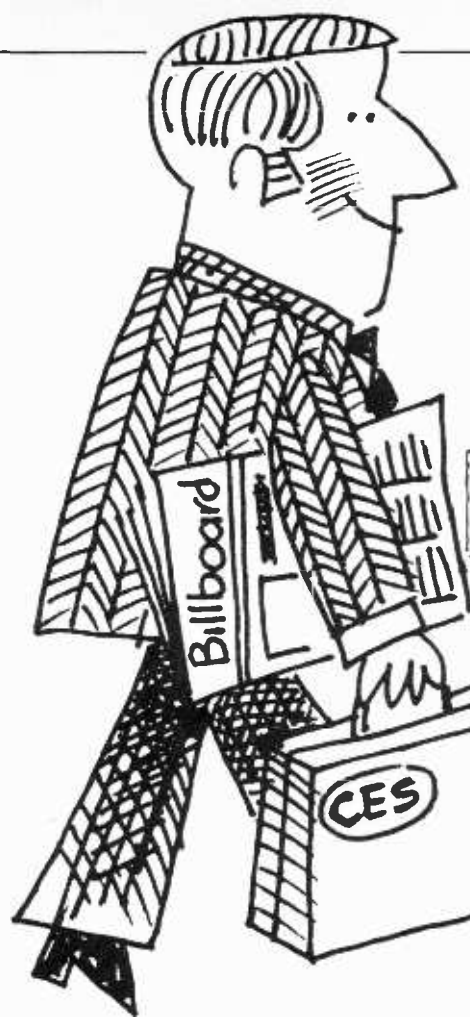
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**1984 Winter CES**

Las Vegas  
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# Retailing

## Artists Flock To House Of Guitars

• Continued from page 29

Schaubroeck characterizes the inventory as "just about everything in recorded music that is available. If we can't find something as a cutout, we look to imports." House of Guitars' inventory is so diverse, and made up of so many single copies of things, that computerization would be a real problem, he indicates.

In the last year, the firm has added video software and hardware, specializing in music video "and just a sprinkling of feature films with heavy music emphasis." Licensed T-shirts and jerseys are important adjuncts in the other non-music categories. The firm is also a Ticketron outlet.

If there are any formulae to success that stand out above others, Schaubroeck mentions the store's penchant to "show all our inventory. We build displays from the floor to the ceiling."

Then there are the in-store promotions House Of Guitars works with various local stations, along with musical instrument firms. For an Oct. 22 Ovation guitar clinic publicized in

conjunction with WPXY-AM-FM, every customer received a free set of strings and could get his guitar restrung by Ovation experts.

With WOMF-FM, an AOR station, the store combined on a promo-

tion for Journey drummer Steve Smith's album "Vital Information." WMJQ, formerly AOR-formatted and now a top 40 station, also cooperates with the store on promotions.

It's not uncommon for artists to go

out of their way to come to House of Guitars. Dave Davies of the Kinks was at the store for a promotion-only tour and participated in a Warner Bros./Gibson event. "Our wall is pretty well filled up," Schaubroeck says of an area devoted to recording acts' signatures.

House Of Guitars is located in a building dating to 1890 that once housed the farm organization Grange. A stage once used for dances is now utilized for the in-stores. The way Schaubroeck talks, the company may well be growing out of the confines of that location.

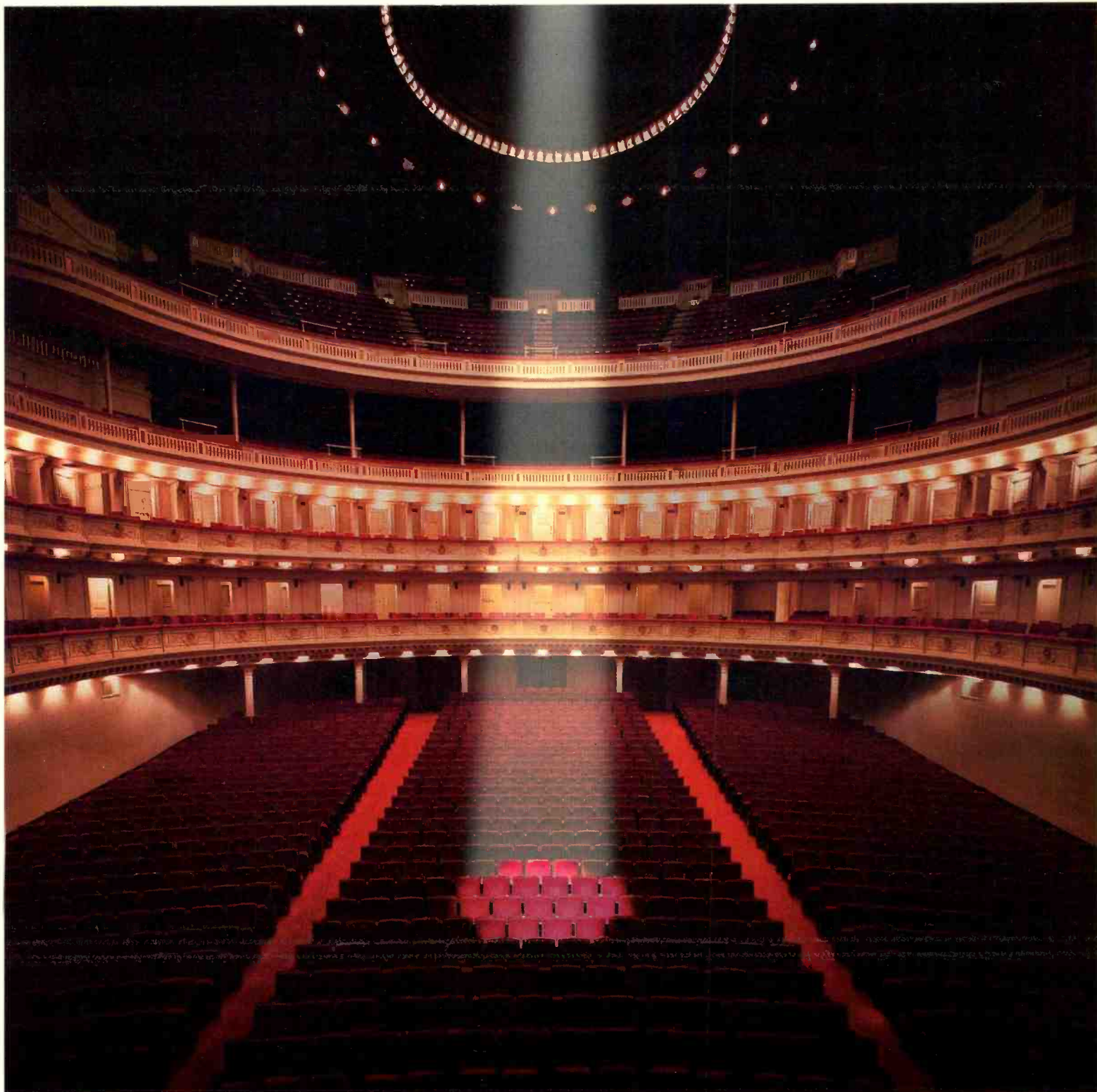


**ROCHESTER LANDMARK**—The three Schaubroeck brothers, from left, Blaine, Armand and Bruce, pose outside 20-year-old retail outlet House Of Guitars.

## Software Firm Aims To Teach Computer Literacy

NEW YORK—Teaching computer literacy is the primary goal behind a new software firm, Knoware Inc., started by several top-level veterans of the business computer software area in Cambridge, Mass. Thomas Towers, former vice president of VisiCorp., Archie McGill, former president of an AT&T computer division, and two MIT educators, John Donovan and Stewart Manick, masterminded this start-up operation.

The company's flagship software package is a \$95 game in which players start out in the mailroom of a corporation and attempt, via a series of problem-solving exercises, to climb the corporate ladder. The corporate climb involves mastering word processing, spread sheets, data storage, communications and other computer skills. As players near the top—chairman of the board—they are presented with such problems as investing the company's money and setting up stock portfolios.



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Billboard

Computer Software

Survey for Week Ending 11/12/83

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

EDUCATION TOP 10

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

HOME MANAGEMENT TOP 10

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

•—Disk ◆—Cartridge ★—Cassette

Now Playing

Laser Games Heading For Home Market

By FAYE ZUCKERMAN

Arcade in action: According to Key Bowline, managing editor of arcade trade publication **Replay**, the arcade industry is hoping that laser disk-based games such as "Dragon Lair" will cause the sluggish arcade business to bustle once again. At the recent Amusement Machine Operators Assn. convention in New Orleans, many of the major arcade makers introduced laser disk-based, stand-alone arcade machines.

Undoubtedly these laser disk games, now the rage of the arcades, will be incorporated into home computer software and hardware. **Coleco** has already licensed "Dragon Lair," and rumblings around Silicon Valley reveal that the third-party software makers are planning similar entries into the laser disk camp.

Observers in the arcade industry, meanwhile, warn software firms to investigate laser technology closely, as a new stand-alone arcade machine, "Bouncer," which uses computer-generated graphics, is rapidly becoming the latest craze in test market sites.

Debuted at the industry convention, "Bouncer" has some 500 images generated by one million bytes, and one 16-bit and three eight-bit microprocessors, reports the game's maker, **Entertainment Sciences** of Huntington Beach, Calif.

"Bouncer" is a 3-D interactive cartoon game in which the action takes place in four different bars: **Hus-sang's Cantina**, **Gulley's**, **Studio 54** and the **Ritz**. The player controls a bouncer who walks through the bars ejecting undesirables. It is completely animated, and has an extensive soundtrack with speech and music.

★ ★ ★

Educationally speaking: It's no secret that most educational software is nothing more than repackaged arcade-style computer games, notes **Sherwin A. Steffin**, vice president of **Eduware Services Inc.**, Agoura Hills, Calif. He suggests that retailers, parents and students carefully select such titles.

Here are some questions he asserts should be asked of educational titles prior to marketing:

• Does the person the title is being bought for need drill, practice or a simulation game that involves solving complex problems? What purpose is the software to serve?

• Does the software describe learning objectives, and are they met in the program?

• Are the instructions easy to understand?

• What is the reputation of the company making the software? What kind of warranty does the company offer?

• Is the software child-directed or does it require a parent's attention?

★ ★ ★

Tackling big blue: **American Telephone & Telegraph Co.** has plans to introduce a new microcomputer that is competitive with the **IBM Personal Computer**, according to a study by **International Resource Development Inc.** of Norwalk, Conn. The new computer will allow owners to run software compatible with **IBM** computers.

(Continued on opposite page)





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## Louisiana Chain Gonzales Music

• Continued from page 27

is shared with Gonzales Music's one-stop store customers.

The one-stop, opened in founder Shaw's Gonzales house in 1973 and initially pointed toward racking, employs 10 people. The retail operation employs 55.

Anderson, 32, who joined Shaw while still in high school, says that Gonzales does not enjoy the kind of edge that combined wholesale/retail firms are sometimes thought to have. "A lot of our volume is charged back, so that we don't enjoy a great price advantage," he says. "We've never kept our one-stop a secret, and we've never had a problem of feeling we compete unfairly with one-stop customers."

Music Center has firmly established what Anderson calls its "niche" in music, with stores stocking around 5,000 titles in both LPs and tapes "and very deep in catalog." Anderson says that the commitment to music derives from Shaw's background as a DJ (even after opening the first store, he held down a weekend air shift at WLCS Baton Rouge).

EARL PAIGE

## Now Playing

• Continued from opposite page

But AT&T should beware, notes Steven Weissman of the Connecticut research firm. The telecommunications giant will likely be hit with selective IBM price reductions, as it is believed IBM will succeed in reducing its manufacturing costs enough to beat AT&T's Western Electric—long the epitome of low-cost, high-volume quality production.

Another difficulty facing the telecommunications giant will be outdistancing IBM's already growing lead. Nearly two million IBM personal computers are expected to be produced in 1984. "AT&T will be lucky if Western Electric can manage to make 30,000 of their microcomputers by 1984," Weissman says.

In the end, when the telecommunications giant and the computer giant compete, Apple and other computer companies will have to alter their future strategies. It is predicted that the new microcomputer will be devised to employ a variety of software, bringing about increased compatibility.

www.americanradiohistory.com

# Retailing

## Video Music Programming

### MTV Adds & Rotation

As of 11/2/83

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:

Bob Dylan, "Sweetheart Like You," Columbia  
Nick Heyward, "Whistle Down The Wind," Arista  
Brian May, "Star Fleet," Capitol  
Moody Blues, "Blue World," Threshold  
Aldo Nova, "Monkey On Your Back," Epic  
Michael Sembello, "Automatic Man," Warner Bros.  
Toronto, "When Can I See You," Solid Gold  
Trio, "Boom Boom," Mercury  
Paul Young, "Wherever I Lay My Hat," Columbia

#### 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  
Billy Idol, "Dancing With Myself," Chrysalis  
Billy Joel, "Uptown Girl," Columbia  
Kinks, "Don't Forget To Dance," Arista  
Huey Lewis, "Heart And Soul," Chrysalis  
Paul McCartney & Michael Jackson, "Say Say Say," 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  
Lionel Richie, "All Night Long," Motown  
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):

Breaks, "She Wants You," RCA  
Culture Club, "Church Of The Poison Mind," Virgin/Epic  
Dokken, "Breaking The Chains," Elektra  
Doors, "Love Me Two Times," Elektra  
Eurythmics, "Love Is A Stranger," RCA  
JoBoxers, "Just Got Lucky," RCA  
Paul Kantner, "Planet Earth," RCA  
Kiss, "Lick It Up," Mercury  
Queensryche, "Queen Of The Reich," EMI America  
Romantics, "Talking In Your Sleep," Nemperor/CBS  
Saga, "The Flyer," Portrait  
Peter Schilling, "Major Tom," Elektra  
Bob Seger, "Old Time Rock 'N' Roll," Capitol  
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  
Donna Summer, "Unconditional Love," Mercury  
Survivor, "Caught In The Game," Scotti Bros./CBS  
.38 Special, "If I'd Been The One," A&M  
Was (Not Was), "Knocked Down, Made Small," Geffen  
Neil Young, "Cry, Cry, Cry," Geffen

#### LIGHT ROTATION (maximum 2 plays a day):

Barnes & Barnes, "Soak It Up," Boulevard/Epic  
The Beat, "Dance, Dance," Jem  
T-Bone Burnett, "The Weapon," Warner Bros.  
C.S. Angels, "Will You Stay Tonight," Jive/Arista  
Eddie & the Cruisers, "On The Dark Side," Scotti Bros./CBS  
Elvis Brothers, "Fire In The City," Epic  
Cee Farrow, "Should I Love You," Rocshire  
Fastway, "We Become One," Columbia  
Gang Of Four, "Is It Love," Warner Bros.  
Peter Godwin, "Baby's In The Mountain," Polydor  
Michael Gregory, "Can't Carry You," Island  
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.  
Kansas, "Everybody's My Friend," CBS Associated  
Krisma, "Nothing To Do With The Dog," Atlantic  
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait  
Midnight Oil, "Power And The Passion," Columbia  
Motley Crue, "Looks That Kill," Elektra  
Lisa Price, "Can't Hold On Forever," Mirus  
Quarterflash, "Take Another Picture," Geffen  
Real Life, "Send Me An Angel," MCA  
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal  
Rubinoos, "If I Had You Back," Warner Bros.  
Southside Johnny & the Jukes, "Trash It Up," Mirage  
Rick Springfield, "Souls," RCA  
Style Council, "Speak Like A Child," Polydor  
Tubes, "Monkey Time," Capitol  
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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# Pro Equipment & Services

## Decline Is Seen In Midline Console Sales

NEW YORK—The surge of interest in digital technology, coupled with escalating competition from a new breed of manufacturers, is putting a crimp in sales of midline console products.

Although the demise of midline products in the \$40,000 to \$100,000 range is not foreseen, industry predictions are that the number of manufacturers catering to this market will gradually diminish until that market is left to a handful of producers.

There were close to 40 console manufacturers showing their wares at the recent Audio Engineering Society (AES) show here. Although a number of those were showing midline products, there was clear evidence that the group was being divided into two segments: the larger, more familiar names concentrating on the high-end market with emphasis on digital, and the newer entrants targeting small recording companies and sophisticated home recordists.

Manufacturers, who are watching the erosion of the midline market with some concern, blame the slide in part on upheavals in the recording business. They explain that the falloff in music recordings has forced many studios to look to demos and jingles as a steady source of income, and that these types of recordings do not require the same sophistication in equipment as more complex recordings do.

Another theory is that the economy is forcing more and more studio

operators to price shop when buying equipment, and that to many a \$10,000 or \$15,000 difference in price represents a significant cost saving to the studio operator with a tight budget. "The fact that they may be buying an inferior product does not seem to enter the picture," observed one manufacturer sadly.

Small, aggressive companies like Soundcraft Electronics, for whom midline products are the "bread and butter" of their business, feel that education of the buyer could play a significant role in stabilizing the midline market. Soundcraft has just introduced an inline mixing console with the midline price of \$44,000, and feels that if buyers are educated about the features and advantages of such systems, the future of the midline market would be assured.

However, other manufacturers, like Neve, which feel that the future of the console market lies with the fast-moving digital industry, are concentrating almost exclusively on the high-end market. Neve recently introduced a digital mixing console with a price tag of about \$500,000. Still others are playing it safe and trying to cover all the bases with products for low-end, midline and high-end buyers.

One industry observer puts the picture into perspective by saying, "In about three years, when digital becomes a way of life for the recording business, we will have a much clearer view of exactly where the console market is heading."

## Mixing Console Tops New Soundcraft Product Line

NEW YORK—Soundcraft Electronics has introduced an in-line mixing console with a \$44,000 price tag as part of a new line of products developed to celebrate the firm's 10th anniversary.

Philip Dudderidge of the British-based firm, which has racked up more than \$10 million in sales of professional recording equipment this year, says of the new console, "We have taken a fresh look at how to work the in-line principle, and have developed a system which we believe is easier to understand, and much easier to operate."

Dudderidge describes the new unit, designated the model TS-24, as "user friendly," and explains that his

engineers have utilized a new set of master controls which can configure the whole console at the press of a single button for each particular stage in recording, mixing, broadcasting and video post-production. "All this can be achieved without sacrificing flexibility," he states.

According to Dudderidge, the TS-24 marks the beginning of a new range of consoles from Soundcraft Electronics which will use in-line technology to supplement and complement the firm's existing range of split format consoles. The unit will be on the market in the spring.

Also new from Soundcraft Electronics are a full line of power amplifiers and a microprocessor-controlled two-track master recorder for studio and two-track master recording.

Dudderidge says that overall sales for the company this year are about 90% over last year, with sales in France up 400%. Sales of Soundcraft multitrack recorders are up about 40%, he says.

Soundcraft products are sold in about 30 countries. Dudderidge states that the devaluation of the British pound has helped make the firm's products competitive on international markets.

He adds, "We have a broad range of products and a healthy international distributor network. These factors, plus the emphasis on quality in our products, are also playing significant roles in the company's success."

Dudderidge continues, "Our U.S. and Canadian companies also enable us to achieve a healthy North American share of market through our accredited dealers, and insure American and Canadian users a service support that at least equals the support offered by our U.S. competitors."

## British Company AKG Acoustics To Give Award

LONDON—AKG Acoustics here has created an award designed to discover and give recognition to people who use their skills in technical design and sound recording techniques, and to devise new equipment or produce recordings featuring original material.

The AKG Studio Sound Award will be presented in three categories: professional recording, broadcast and non-professional. Entries for the professional recording category will be drawn from recording studios and associated areas, with the broadcast entries being solicited from among radio and tv personnel. The award in the non-professional category is aimed at students, semi-professionals and amateurs with an interest in sound recording techniques and equipment.

According to AKG officials, the awards will go to persons who produce material chosen by a panel of judges as the most original and innovative. They add, "The awards may also be given for a new concept in technology, or for the original use of existing technology."

They add that the awards may also be given for "a totally unique way of using a sound console, microphones, remote sound processing and other equipment. This will apply to any stage of the production process from the very first recorded sound to the final production techniques." Product entered could be a pop single or classical recording, or a live concert or dramatic production.

Entries are initially invited from European countries. The competition will be open to international entrants in 1985. Prizes will include the AKG Award trophy plus about \$2,500 in cash and personalized inflight cases for the AKG models C414 EB and D330 microphones. First presentation will be made at the 1984 APRS show in London.

## Silvercup Studios Forms New Wing

NEW YORK—Silvercup Studios here has formed a production services division in an effort to simplify and make more cost effective the organization of location and studio shooting in New York, according to Alan Suna, Silvercup's president. Norman Leigh has been named to head the new division.

Suna says the new division, which is already in operation, will "further implement the concept of one-stop shopping for film and tape producers working in New York. Our intention is to assist producers, as they require, every step of the way from airport arrival to a finished product."

The new Silvercup production services division will provide such services as location scouting, negotiating, securing and planning; script breakdown, clearances and permits with city and local agencies; consultations and cooperation with city and local authorities; the selection and hiring of crews; equipment rentals; production forms and billing; carpentry; electrical and special effects; raw stock; labs and sound transfers; and wrapup and completion.

"This comprehensive service package creates a major support mechanism for producers, thereby enabling the saving of time and money," Suna says.

## INCLUDING MODULAR SYSTEM

## Sony Adds New Digital Products

NEW YORK—The Sony Corp. is stepping up its commitment to digital technology with the introduction of several products designed to complement currently available digital systems. New items in the Sony digital product line include a CD Modular System for use with multiple professional Compact Disc players, a Compact Disc analyzer, and a remote control system for the model PCM-3324 24-channel digital multi-track recorder.

According to Sony engineers, the CD Modular System consists of the firm's model CDS-3000 control unit and the model CDP-3000 player. The CDP-3000 is a variation of the Sony CDP-5000 CD player. The control unit is designed for programming of Compact Discs on radio and television stations, and for professional audio production applications.

The CDS-3000 is capable of controlling two disk drives either automatically or manually. Cueing is made possible with the aid of a 10-key pad and a rotational search dial. Through the system, up to eight programs can be handled simultaneously and played back consecutively.

Sony engineers say that the programming of two CD players provides for smooth and accurate segueing from different source materials and for uninterrupted airplay or production requirements.

The model RM-3310 remote control system offers remote capability of the recording functions of the recorder, as well as synchronization of additional multi-track machines. Simple interface of two recorders creates a 48-channel digital recording system. According to Sony engineers, the new system is designed for synchronization of up to 15 multi-track recorders, and will be compatible with future Sony digital multi-tracks.

The system is comprised of two modules—a rack-mounted audio

control unit and a system control unit that can either be rack-mounted or operated on a desk top. The system command remotely controls such functions as rewind, fast forward, play, stop record, rehearse and edit stop. It also shows function mode switches on all channels.

Sony engineers contend that the model RM-3310 remote control system considerably expands the versatility of the model PCM-3324 digital multi-track system, which they describe as "the heart of the Sony digital system."

The model PCM-3324 is said to combine the standard features of conventional multi-track machines, such as razor blade editing, with features unique to a digital multi-track. Capabilities include separate SMPTE time-code track; its own control track; and a two-analog track for monitoring, variable crossfade on punch in/punch out and splice editing points.

The model CDA 500 professional Compact Disc analyzer is a quality control system designed to support and expand the implementation of the complete Compact Disc digital audio system. It was created for mastering and manufacturing applications.

The unit consists of a nine-inch CRT display with a built-in analyzer incorporating an eight-bit microprocessor. The unit interfaces with the model CDP 5000 professional disk player to display the data recorded on the disk, and to provide simultaneous printout.

The CDA 5000 indicates the total playing time of each album, and the start time of each music selection. It also checks for any sub-code dropout or irregularities, noise generated by the error rate and mis-tracking of the laser pickup. The unit also indicates the contents of the reference sub-codes and provides remote control to the CDP 5000 player.

## Studio Track

By ERIN MORRIS

### NEW YORK

Dr. John cutting tracks for his new solo LP for Clean Cuts at Orpheus Music. Jack Heyrman and Ed Levine are producing, with Dean Roumanis engineering.

At Green Street Recording, Malcom McLaren overdubbing and mixing his new EP for Charisma, with Rod Hui co-producing and engineering. Joe Arnold is seconding on the project... RUN/DMC completing work on 12-inch single for profile. Hui is also co-producing and engineering.

Producer Arthur Baker remixing material from Stevie Nicks' Modern album. Baker is also producing tracks for Epic act Face To Face with Chris Lord Algae behind the board and Roey Shamir seconding... McCoy Tyner laying tracks for a new album, with Peter Robbins at the controls and Steve Pecorella assisting... Ballistic Kisses mixing tracks with producer Ivan Ivan and engineer Jay Burnett.

### ELSEWHERE

In Clearwater, Fla., at Sun-Tracs Recording Studio, Dwight Saunders cutting single tracks, with Melvin Freeman engineering and Saunders producing.

At Hit James Recording Services in San Diego, Simple Dickson is producing his next EP for Hit Sounds, with Rick Bohlman behind the board... N-E-One co-producing its next album with producer/engineer Bohlman... Joe Tedeschi producing Joyce Brooks for her upcoming single, with Bohlman and Tedeschi engineering.

Slowtrain cutting tracks at Falcon Studios

in Portland, Ore., M.D. LeClair is producing the project, with Ric McMilland and Dave Lohr engineering.

At Paragon Recording Studios in Chicago, producers Chuck Jackson and Marvin Yancy are recording The Dells for Larc. Marty Feldman is at the board.

Atomic Shelter cutting tracks at Criteria Recording Studios in Miami. Matt Premate is producing, with Ben King engineering. Patrice Carroll Levinsohn is seconding... CBS International act Art In America is finishing its new album, with Ron & Howard Albert producing and engineering... Road Doll is working with producer Greg Pederson on its latest project. Dennis Hetzen-dorfer is engineering, with Stefano Salani assisting... dB Night cutting tracks with producer/engineer Michael Laskow and assistant Douglas Weyrick.

At Multi-Trac Recording Studios in Redford, Mich., Joe Pullin & the Missiles are completing tracks for their upcoming EP with producer John Rapp and engineer Breck Watt... Negative Approach finishing its first album with producer Corey Rusk and engineer Lloyd Grace. The album is for release on Touch 'n Go.

Don Shaw working on self-produced project at Studio A in Dearborn Heights, Mich., with Eric Morgeson behind the board.

In Huntsville, Ala., at Sound Cell, Tony Mason is cutting an LP, with Doug Jansen producing and engineering.

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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Billboard  
Computer Software

Survey for Week Ending 11/12/83

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

EDUCATION TOP 10

1	2	6	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.	•	•◆	•◆	•	•				
2	1	6	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	•	•	•	•				
3	3	6	KINDERCOMD	Spinnaker	Collection of 6 fun learning games designed to prepare young children ages 3-8 to read, spell & count while	•	•◆	•◆	•◆	•				



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THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart
1	1	20	THE POLICE Synchronicity A&M SP3735	▲	8.98		36	37	7	RAINBOW Bent Out Of Shape Mercury 815035-1M1 (Polygram)	POL	8.98		71	84	4
2	3	30	QUIET RIOT Metal Health Pasha BFZ 38443	▲			37	25	20	LOVERBOY Keep It Up Columbia QC38703	CBS			72	77	8
3	2	47	MICHAEL JACKSON Thriller Epic QE 38112	▲		BLP 5	38	30	13	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	8.98		73	63	22
4	5	13	BILLY JOEL An Innocent Man Columbia QC 38837	▲			39	40	4	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA	8.98		74	67	39
5	4	15	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	●			40	41	15	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	8.98	BLP 6	75	76	6
6	7	8	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	▲	8.98	CLP 1	41	33	39	JOURNEY Frontiers Columbia QC 38504	CBS	8.98		76	58	17
7	6	41	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	▲	8.98		42	89	2	THE DOORS Alive, She Cried Elektra 60269	WEA	8.98		77	73	31
8	8	13	AIR SUPPLY Greatest Hits Arista AL 8-8024	▲	8.98		43	45	16	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	8.98	BLP 2	78	70	23
9	11	30	ZZ TOP Eliminator Warner Bros. 1-23774	▲	8.98		44	34	14	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS			79	64	17
10	10	7	LINDA RONSTADT What's New Asylum 60260 (Elektra)		8.98		45	42	18	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	8.98	BLP 23	80	82	6
11	16	3	GENESIS Genesis Atlantic 80116		8.98		46	39	10	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	8.98	BLP 3	81	75	14
12	9	29	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	▲	9.98	BLP 34	47	50	5	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)	CBS			82	85	4
13	12	25	THE FIXX Reach The Beach MCA 5419	●	8.98		48	51	5	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	8.98		83	74	10
14	14	5	PAT BENATAR Live From Earth Chrysalis FV41444				49	38	25	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	8.98	BLP 64	84	80	39
15	NEW ENTRY		LIONEL RICHIE Can't Slow Down Motown 6059 ML		8.98		50	36	12	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	8.98		85	79	15
16	15	21	THE TALKING HEADS Speaking In Tongues Cap. 1 93000 (Warner Bros.)	●			51	43	10	THE MOODY BLUES The Present				86	100	5
					8.98	BLP 61								87	81	9



# New LP/Tape Releases

• Continued from page 28

**LYNN, CHERYL**  
Preppie  
LP Columbia FC 38961 ..... no list  
CA FCT 38961 ..... no list

**MC CLAIN, CHARLY**  
The Woman In Me  
LP Epic FE 38979 (CBS) ..... no list  
CA FET 38979 ..... no list

**NIGHT RANGER**  
Midnight Madness  
LP MCA 5456 ..... \$8.98  
CA MCA 5456 ..... \$8.98

**OAK RIDGE BOYS**  
Deliver  
LP MCA-5455 ..... \$8.98  
CA MCA-5455 ..... \$8.98

**OSBOURNE, OZZY**  
Bark At The Moon  
LP CBS Assoc. QZ 38987 ..... no list  
CA QZT 38987 ..... no list

**PINK FLOYD**  
The Wall  
LP Columbia H2C 46183 half speed  
mastered (CBS) ..... no list

**PRYOR, RICHARD**  
Here and Now  
LP Warner Bros. 23981

**QUIET RIOT**  
Metal Health  
Picture Disc Pasha 8Z8/39203 ..... no list

**ROCKY**  
Wadde Ya Wanna Be When You  
Grow Up  
LP Roulette SR-79002

**SAKHILE**  
Sakhile  
LP Arista/Jive-Afrika JL8-8190

**SCHILLER, NINA**  
Stay The Night  
LP Moby Dick BTG-331 ..... \$7.98

**STAMPLEY, JOE**  
Memory Lane  
LP Epic FE 38964 (CBS) ..... no list  
CA FET 38964 ..... no list

**THOMAS, B.J.**  
The Great American Dream  
LP Columbia FC 39111 (CBS) ..... no list  
CA FCT 39111 ..... no list

**THE TONES**  
Here's To You  
LP Criminal CR-1704

**TORONTO**  
Girls Night Out  
LP MCA SGR-9030 ..... no list  
CA SGR 9030

**ULMER, JAMES BLOOD**  
Odyssey  
LP Columbia BFC 38900 (CBS) ..... no list  
CA BCT 38900 ..... no list

**WAYSTED**  
Vices  
LP Chrysalis BFV 41438 ..... no list  
CA BVT 41438 ..... no list

**WEST, SHELLY**  
Red Hot  
LP Viva 23983 (Warner Bros.)

**WILLOUGHBY, LARRY**  
Building Bridges  
LP Atlantic America 90112

**VARIOUS ARTISTS**  
All American Cowboys Kat  
LP Family Records (FZ 38126 (CBS) no list  
CA FZT 38126 ..... no list

**VARIOUS ARTISTS**  
This Are Two Tons  
LP Chrysalis RV 41425 ..... no list  
CA FVT 41425 ..... no list

## JAZZ

**BURRELL, KENNY**  
Bluesin' Around  
LP Columbia FC 38507 (CBS) ..... no list

**DAVIS, MILES**  
Heard 'Round The World  
LP Columbia C2 38506 (CBS) ..... no list

**GREY, AL**  
Struttin' And Shoutin'  
LP Columbia FC 38505 (CBS) ..... no list

**THE INSTRUMENTALISTS**  
Almost Forgotten  
LP Columbia FC 38509 (CBS) ..... no list

**MONK, THELONIOUS**  
Tokyo Concerts  
LP Columbia 38510 (CBS) ..... no list

**MONTARROYOS, MARCIO**  
Carioca  
LP Columbia FC 38952 ..... no list  
CA FCT 38952 ..... no list

**THE RAMSEY LEWIS TRIO**  
Reunion  
LP Columbia FC 39158 ..... no list  
CA FCT 39158 ..... no list

**THE VOCALISTS**  
Singin' Til The Girls Come Home  
LP Columbia FC 38508 (CBS) ..... no list

## CLASSICAL

**BEETHOVEN, LUDWIG VAN**  
Violin Sonatas No. 5 & 6  
Zukerman, Barenboim  
LP Vox Cum Laude VCL 9045  
(MMG) ..... \$10.98  
CA VCS 9045 ..... \$10.98

**Piano Trio Nos. 1 & 3**  
Zukerman, Du Pre, Barenboim  
LP Vox Cum Laude VCL 9049  
(MMG) ..... \$10.98  
CA VCS 9049 ..... \$10.98

**CHERKASSKY, SHURA**  
Plays Liszt and Mendelssohn  
LP Vox Cum Laude VCL 9048  
(MMG) ..... \$10.98  
CA VCS ..... \$10.98

**HANDEL, GEORGE F.**  
Top Tunes  
Philharmonia Virtuosi of New York.

**Kapp**  
LP CBS Masterworks kRM 38910 ..... no list  
CA RMT 38910 ..... no list

**MOZART, WOLFGANG AMADEUS**

**Murray Perahia, English Chamber Orch.**  
LP CBS Masterworks IM 37842  
digital ..... no list  
CA RMT 37824 ..... no list

## Texas Video Chain Shows Rapid Growth

LOS ANGELES—From a single 1,000 square foot store opened on North Dallas' Preston Road in 1978, Videoland has grown to an eight-unit Texas video specialty chain now forecasting gross sales of \$50 million for this year.

"We do about 75% of our gross in hardware," general manager Sam Crowley explains. "That holds for video electronics as well as computers, which we went into 18 months ago." The former record retailer was with Disc Records 12 years as its Texas supervisor before owner John Cohen sold to Western Merchandisers. Crowley left prior to the sellout to form a three-store chain, Stars, with another Cohen alumnus, Raoul Acevedo, leaving that operation to work a short time for WM before joining Videoland.

The first Videoland store was opened by Trevor Glander, a South African expatriate who had come to the U.S. several years earlier, settling in Dallas as marketing director for Bib, the English audio accessories manufacturer. Glander had been an electronics rep in his native land prior to coming to America. Soon after opening the small initial outlet, Glander was joined here by a former cohort, Tony Abrams, who had been his accountant.

Videoland had single stores in Fort Worth, Hurst, and Arlington, two in Dallas and three in Houston. The chain bases in a 25,000 square foot area in a building in Carrollton, Tex. The warehousing complements stores which range in size from 2,000 square feet on Preston Rd. in Dallas to 9,000 square feet in North Dallas.

"We handle everything from minis through small black-and-white portables to \$3,500 big screen models," Crowley says. He estimates that every store has more than 100 different models to demonstrate. Mitsubishi, Toshiba, Sony, NEC and Panasonic top the list of manufacturers represented. Videoland services its own tvs in separate Dallas and Hous-

ton centers.

VCRs by Sony, Mitsubishi, Quasar, GE and Sanyo top more than 30 home decks and 15 portables with cameras. Videoland also stocks the industrial high-end Panasonic cameras and recorders.

Videoland is testing Wang computers in four of its stores, along with Atari, Commodore and Franklin hardware. "We will probably have Wang products in all eight stores sometime before Christmas. They require more experienced sales people, whom we are now training," Crowley notes. Videoland carries more than 1,500 computer titles.

Each Videoland carries more than 2,000 videocassette titles for rental or sale. "We don't carry X-rated product. It doesn't fit our image in the community," Crowley avers. Most rentals are through the Videoland club, which requires an annual \$50 fee, for which the member can rent one tape at a time. For each additional tape rented after the first, the club requires another \$25 annual fee. The club rents movies at \$3 for the first night and \$1 for each additional night from Monday through Thursday. It costs \$4 for the first night's rental Friday and Saturday and \$1 additionally for each night thereafter.

Videodisk players from Pioneer, RCA and Toshiba are featured, along with more than 2,000 different software titles for sale only. A strong mix of personal stereos and audio and video accessories are also highlighted in each Videoland.

The eight-store chain has created a significant discount image. "We are competitively priced," Crowley states. Videoland gets 10 to 12 turns a year on hardware and four or more turns on software, he adds.

Management is studying the possibility of introducing CD software and hardware. Also being considered is the opening of two to four additional outlets next year.

JOHN SIPPEL

## New Products



Vertx's latest electronic merchandising system is the VTV Network, which enables customers to view and select products of interest and see a demonstration on the video display monitor. The Computer Clerk terminal produces an encoded magnetic card which the customer inserts into the product dispensing machine.

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## Billboard Sets Second Annual Software Meet

LOS ANGELES—Billboard's second annual Computer Software & Video Game Conference has been scheduled for March 7-9 at the Westin/St. Francis hotel in San Francisco. The conference will include three days of workshops, seminars and presentations focusing on the computer software industry.

During the three days, manufacturers will have the opportunity to showcase new products and participate in discussions about the future of these industries. Wall Street analysts, market researchers, retailers, distributors, futurists and the major manufacturers will take part in panel discussions that debate the major issues facing the entire computer industry.

The conference will culminate with an awards banquet that will give accolades to the designers, makers and marketers of both video games and computer software. For more information, contact Billboard's conference bureau at (213) 273-7040.

## Pro-Motions

• Continued from page 24

hours, minutes and seconds the journey will take wins two round trip tickets to anywhere in the world Pan Am flies. With the exception of Cathay Pacific, Fly-Boy-Bleu will fly

Pan Am exclusively, on regularly scheduled flights, some departing only minutes after arrival. Guesses are being taken through Nov. 11; then Bleu embarks on his international tour of airports.



SLUGGERS MAKE BETTER LOVERS—Loverboy's Mike Reno takes aim against KISW Seattle during a benefit game for Northwest Food banks while the station's Jim Arnold begs for a strike.

FOR WEEK ENDING NOVEMBER 12, 1983

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# HOT 100®

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	9	ALL NIGHT LONG (ALL NIGHT)— Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie, Motown 1698(MCA)	34	35	9	QUEEN OF THE BROKEN HEARTS—Loverboy (Bruce Fairbairn/Paul Dean), P. Dean, M. Reno, Columbia 38-04096	68	76	3	HOLIDAY—Madonna (John Jelljoean Benitez) C. Hudson, L. Stevens Sire 7-29478 (Warner Bros.)
2	1	12	ISLANDS IN THE STREAM—Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb, RCA 13615	35	41	5	THE SMILE HAS LEFT YOUR EYES—Asia (Mike Stone) Wetton, Geffen 7-29475 (Warner Bros.)	69	58	9	OLD TIME ROCK & ROLL—Bob Seger & The Silver Bullet Band (Bob Seger, Muscle Shoals Rhythm Section), G. Jackson, T. Jones III, Capitol 5276
3	5	8	UPTOWN GIRL—Billy Joel (Phil Ramone) B. Joel, Columbia 38-04149	36	45	5	SOULS—Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield, RCA 13650	70	51	18	PROMISES, PROMISES—Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher, EMI-America 8170
4	6	5	SAY SAY SAY—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson, Columbia 38-04168	37	39	10	JUST GOT LUCKY—JoBoxers (Alan Shacklock), Bostock, Wayne, RCA 13601	71	38	15	(SHE'S) SEXY + 17—Stray Cats (Dave Edmunds), B. Selzer, EMI-America 8168
5	3	18	TOTAL ECLIPSE OF THE HEART—Bonnie Tyler (Jim Steinman), J. Steinman, Columbia 38-03906 ●	38	49	2	TWIST OF FATE—Olivia Newton-John (David Foster), S. Kipner, P. Beckett, MCA 32284	72	80	3	WHAT'S NEW—Linda Ronstadt (Peter Asher) J. Burke, B. Haggart Asylum 7-69780 (Elektra)
6	4	12	ONE THING LEADS TO ANOTHER—The Fixx (Rupert Hine), Curmin, Woods, West-Oram, Greenall, Agies, MCA 52264	39	42	7	MY TOWN—Michael Stanley Band (Michael Stanley Band, Bob Clearmountain) M. Stanley EMI-America 8178	73	75	6	NEVER SAY DIE—Cliff Richard (Terry Britten) T. Britten, S. Shifrin, EMI-America 8180
7	12	9	CUM ON FEEL THE NOIZE—Quiet Riot (Spencer Proffer), N. Holder, J. Lea, Pasha/Associated 4-04005(CBS)	40	40	10	SPICE OF LIFE—Manhattan Transfer (Richard Rudolph), R. Temperton, D. Bramble, Atlantic 7-89786	74	79	4	I JUST CAN'T WALK AWAY—Four Tops (Holland, Dozier, Holland), E. Holland, Jr., L. Dozier, B. Holland, Motown 1706 (MCA)
8	8	11	DELIRIOUS—Prince (Prince), Prince, Warner Bros. 7-29503	41	54	2	SYNCHRONICITY II—The Police (Hugh Padgham, Police), Sting, A&M 2571	75	90	2	JOANNA—Kool & The Gang (R. Bell, J. Bonnetond, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang, De-Lite 829 (Polygram)
9	7	16	MAKING LOVE OUT OF NOTHING AT ALL—Air Supply (Jim Steinman), J. Steinman, Arista 1-9056	42	59	2	UNION OF THE SNAKE—Duran Duran (Alex Sadkin), Duran Duran, Capitol 5290	76	86	3	LADY DOWN ON LOVE—Alabama (H. Shedd, Alabama) R. Owen RCA 13590
10	11	11	SUDDENLY LAST SUMMER—The Motels (Val Garay), M. Davis, Capitol 5271	43	47	5	INVISIBLE HANDS—Kim Carnes (Keith Olsen) M. Page, B. Fairweather, EMI-America 8181	77	77	4	CAUGHT IN THE GAME—Survivor (Frankie Sullivan), F. Sullivan, J. Peterik, Scotti Bros. 4-04074 (Epic)
11	9	13	TELEPHONE (LONG DISTANCE LOVE AFFAIR)— Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch, EMI-America 8172	44	34	8	AUTOMATIC MAN—Michael Sembello (Phil Ramone) M. Sembello, D. Batteau, D. Sembello, Warner Bros. 7-29485	78	72	14	MIRACLES—Stacy Lattisaw (Narada Michael Walden), G. Benson, F. Wildhorn, Cotillion 7-99855 (Atco)
12	10	15	TRUE—Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp, Chrysalis 4-42720	45	62	2	OWNER OF A LONELY HEART—Yes (Trevor Horn), Rabin, Anderson, Squire Horn, Atco 7-99817	79	85	3	NO ONE CAN LOVE YOU MORE THAN ME—Melissa Manchester (Arif Mardin) T. Britten, B. Lusey Arista 1-9087
13	17	8	LOVE IS A BATTLEFIELD—Pat Benatar (Neil Geraido, Peter Coleman) M. Chapman, H. Knight, Chrysalis 4-42732	46	53	3	I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone Geffen 7-29460 (Warner Bros.)	80	50	15	BIG LOG—Robert Plant (Robert Plant) Plant, Blunt, Woodroffe, Es Paranza 7-99844 (Atlantic)
14	15	9	MODERN LOVE—David Bowie (David Bowie, Nile Rodgers), D. Bowie, EMI-America 8177	47	48	9	BREAK MY STRIDE—Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino, Private 4-04113 (Epic)	81	NEW ENTRY	NEW ENTRY	I STILL CAN'T GET OVER LOVING YOU—Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr., Arista 1-9116
15	18	10	HEART AND SOUL—Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn, Chrysalis 4-42726	48	NEW ENTRY	NEW ENTRY	UNDERCOVER OF THE NIGHT—The Rolling Stones (Glimmer Twins, C. Kimsey), M. Jagger, K. Richards, Rolling Stones 7-99813 (Atlantic)	82	65	13	EVERYDAY I WRITE THE BOOK—Elvis Costello & The Attractions
16	16	19	TONIGHT I CELEBRATE MY LOVE—Peabo Bryson/Roberta Flack (Peabo Bryson, Roberta Flack), J. Newton-Thomas, A. Caffery, Capitol 5242	49	28	11	FOOT IN'—Daf Linnard				



<b>(17)</b>	19	3	<b>SAY IT ISN'T SO</b> —Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654	<b>(50)</b>	52	6	<b>STOP DOGGIN' ME AROUND</b> —Klique (T. McClary) L. Agree; MCA 52250	<b>(83)</b>	89	3	<b>ALLIES</b> —Heart (Keith Olsen) J. Cain Epic 34-04184
<b>(18)</b>	20	6	<b>P.Y.T. (PRETTY YOUNG THING)</b> —Michael Jackson (Quincy Jones) J. Ingram, Q. Jones; Epic 34-04165	<b>(51)</b>	55	5	<b>TIME WILL REVEAL</b> —DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705 (Motown)	<b>84</b>	81	12	<b>JUST BE GOOD TO ME</b> —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris III; Tabu 4-03955 (Epic)
<b>(19)</b>	21	5	<b>CRUMBLIN' DOWN</b> —John Cougar Mellencamp (Little Bastard, Don Gehman) J.C. Mellencamp, G. Green; Riva 214 (Polygram)	<b>52</b>	29	12	<b>CAN'T SHAKE LOOSE</b> —Agnetha Faltskog (Mike Chapman), R. Ballard; Polydor 815230 (Polygram)	<b>(85)</b>	<b>NEW ENTRY</b>		<b>MAGNETIC</b> —Earth, Wind, & Fire (M. White), M. Page; Columbia 38-04210
<b>20</b>	13	12	<b>KING OF PAIN</b> —The Police (Hugh Padgham, Police); Stng; A & M 2569	<b>(53)</b>	61	4	<b>THE WAY HE MAKES ME FEEL</b> —Barbra Streisand (Phil Ramone, Dave Grusin), M. Legrand, A. Bergman, M. Bergman; Columbia 38-04177	<b>86</b>	82	7	<b>MAMA</b> —Genesis (Genesis,Hugh Padgham) Banks, Collins, Rutherford; Atlantic 7-89770
<b>21</b>	14	10	<b>IF ANYONE FALLS</b> —Stevie Nicks (Jimmy Iovine), S. Stewart; Modern 7-99832 (Atco)	<b>(54)</b>	56	6	<b>I NEED YOU</b> —Pointer Sisters (Richard Perry) N. O'Byrne, R. Feldman, J. Black; Planet 13639 (RCA)	<b>(87)</b>	<b>NEW ENTRY</b>		<b>LICK IT UP</b> —Kiss (M. Jackson, G. Simmons), P. Stanley, V. Vincent; Mercury 814-671-7
<b>(22)</b>	26	4	<b>CHURCH OF THE POISON MIND</b> —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-04144	<b>(55)</b>	60	3	<b>I WON'T STAND IN YOUR WAY</b> —Stray Cats (Dave Edmunds) B. Setzer EMI-America 8185	<b>(88)</b>	<b>NEW ENTRY</b>		<b>BLUE WORLD</b> —Moody Blues (P. Williams), J. Hayward; Threshold 605
<b>(23)</b>	24	9	<b>LOVE IS A STRANGER</b> —Eurythmics (Stewart, Williams), Lennox, Stewart; RCA 13618	<b>(56)</b>	57	9	<b>ONLY YOU</b> —The Commodores (M. Williams), M. Williams; Motown 1694	<b>(89)</b>	93	2	<b>STREET OF DREAMS</b> —Rainbow (Roger Glover), Blackmore, Turner; Mercury 815660-7 (Polygram)
<b>24</b>	22	16	<b>BURNING DOWN THE HOUSE</b> —Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565 (Warner Bros.)	<b>57</b>	25	11	<b>THIS TIME</b> —Bryan Adams (Bryan Adams, Bob Clearmountain), B. Adams, J. Vallance; A & M 2574	<b>(90)</b>	95	2	<b>DIRTY LOOKS</b> —Juice Newton (Richard Landis), V. Stephenson, D. Robbins; Capitol 5289
<b>(25)</b>	30	8	<b>SEND HER MY LOVE</b> —Journey (Mike Stone) S. Perry, J. Cain; Columbia 38-04151	<b>(58)</b>	66	4	<b>WHEN THE LIGHTS GO OUT</b> —Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8183	<b>(91)</b>	<b>NEW ENTRY</b>		<b>LET THE MUSIC PLAY</b> —Shannon (M. Leggett, C. Barbosa, R. Hu), C. Barbosa, E. Chisolm; Mirage 7-99810 (Atlantic)
<b>(26)</b>	31	8	<b>TENDER IS THE NIGHT</b> —Jackson Browne (Jackson Browne, Greg Ladanyi) R. Kunkel, D. Kortchmar, J. Browne; Asylum 7-69791 (Elektra)	<b>(59)</b>	68	2	<b>ALLERGIES</b> —Paul Simon (Paul Simon, Russ Tittleman, Roy Halee), P. Simon; Warner Bros. 7-29453	<b>92</b>	69	20	<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b> —Laura Branigan (Jack White), M. Bolton, D. James; Atlantic 7-89805
<b>(27)</b>	32	6	<b>HOW MANY TIMES CAN WE SAY GOODBYE</b> —Dionne Warwick And Luther Vandross (Luther Vandross) S. Goldman; Arista 1-9073	<b>(60)</b>	64	5	<b>STAY WITH ME TONIGHT</b> —Jeffrey Osborne (George Duke) R. Jones; A&M 2591	<b>(93)</b>	<b>NEW ENTRY</b>		<b>I LIKE</b> —Men Without Hats (M. Durand), Ivan; MCA 52293
<b>(28)</b>	37	4	<b>WHY ME?</b> —Irene Cara (Giorgio Moroder), G. Moroder, I. Cara, K. Forsey; Geffen/Network 7-29464(Warner Bros.)	<b>(61)</b>	63	6	<b>TALKING IN YOUR SLEEP</b> —The Romantics (Pete Solley) Marinno, Palmar, Skill, Canler, Solley; Nemperor 4-04135 (Epic)	<b>(94)</b>	<b>NEW ENTRY</b>		<b>ALL THE RIGHT MOVES</b> —Jennifer Warnes/Chris Thompson (T. Snow, B. Arthur), T. Snow, B. Alfonso; Casablanca 814-603-7 (Polygram)
<b>(29)</b>	43	7	<b>AIN'T NOBODY</b> —Rufus With Chaka Khan (R. Tieltman) H. Wolinski; Warner Bros. 7-29555	<b>(62)</b>	<b>NEW ENTRY</b>		<b>IF I'D BEEN THE ONE</b> —38 Special (R. Mills), D. Barnes, J. Carusi, D. Van Zant, L. Steele; A&M 2594	<b>(95)</b>	<b>NEW ENTRY</b>		<b>SEND ME AN ANGEL</b> —Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287
<b>(30)</b>	44	4	<b>IN A BIG COUNTRY</b> —Big Country (Steve Lillywhite); Big Country; Mercury 814467-7 (Polygram)	<b>(63)</b>	70	4	<b>I AM LOVE</b> —Jennifer Holiday (M. White), M. White, D. Foster, A. Willis; Geffen 7-29525 (Warner Bros.)	<b>96</b>	84	12	<b>WHAT AM I GONNA DO</b> —Rod Stewart (Rod Stewart, Jimmy Iovine, Tom Dowd), Stewart, Davis, Brock, Warner Bros. 7-29564
<b>(31)</b>	36	7	<b>MIRROR MAN</b> —The Human League (Martin Rushent, Human League) Oakey, Callis, Burden; A&M 2587	<b>64</b>	27	16	<b>TELL HER ABOUT IT</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012	<b>97</b>	78	4	<b>FAVORITE WASTE OF TIME</b> —Bette Midler (Chuck Plotkin), M. Crenshaw; Atlantic 7-89761
<b>(32)</b>	46	8	<b>MAJOR TOM (COMING HOME)</b> —Peter Schilling (Peter Schilling, Armin Sabol, PSP) P. Schilling, D. Lodge; Elektra 7-69811	<b>65</b>	33	9	<b>DR. HECKYLL &amp; MR. JIVE</b> —Men At Work (Peter McIan), C. Hay; Columbia 38-04111	<b>98</b>	74	16	<b>FAR FROM OVER</b> —Frank Stallone (Johnny Mandel), F. Stallone, V. DiCola; RSO 815023-7 (Polygram)
<b>33</b>	23	21	<b>THE SAFETY DANCE</b> —Men Without Hats (Marc Durand), Ivan; Backstreet 52232 (MCA)	<b>66</b>	67	6	<b>ON THE DARK SIDE</b> —Eddie and the Cruisers (Kenny Vance) J. Cafferty; Scotti Bros. ZS404107 (Epic)	<b>99</b>	91	7	<b>WHEREVER I LAY MY HAT</b> —Paul Young (Laurie Latham) N. Whitfield, M. Gaye, B. Strong; Columbia 38-04071
				<b>(67)</b>	71	5	<b>BABY I LIED</b> —Deborah Allen (C. Catiello) D. Allen, R. Bourke, R. Van Hoy; RCA 13600	<b>100</b>	73	21	<b>PUTTIN' ON THE RITZ</b> —Taco (PSP, David Parker), Berlin; RCA 13574

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# Ben Sidran Spreads The Gospel

## Pianist/Singer/Songwriter Launching New Projects

By SAM SUTHERLAND

LOS ANGELES—Ben Sidran may bring a missionary zeal to his multi-faceted career as a self-described "jazz survivor," but that dedication isn't confined to philanthropy.

"I really am irate when it comes to watching people treat jazz as a charity case," chuckles Sidran, speaking by phone from his home in Madison, Wisc. "I strongly believe in what I'm doing, and I think it's a good investment—just as when nobody's buying Warner stock then it's probably a smart time to buy, so hard times for jazz can make this an ideal time for launching new projects."

For this transplanted Chicagoan, that attitude is mirrored by a flurry of current activity. Just returned from a three-week visit to Japan, where he recorded a new solo album and explored prospects for jazz video

productions, Sidran is now juggling promotion for his latest U.S. album, the just-released "Bop City" on Antilles; seeking grants to help underwrite a new book that would assess the impact of the music industry's marketing techniques on jazz during the '70s; booking domestic and international concert dates for the first half of 1984; and pursuing American broadcast and video software release for six jazz video programs he produced for Pioneer Artists.

The pianist, singer and songwriter seems to relish the current creative climate for jazz, even as he dissects the chronic marketing hurdles the genre faces in the marketplace. "It upsets me that jazz is constantly put into the non-profit category here," he observes. "It certainly isn't in Japan—there, they sell 5,000 copies of a recording and they're enthusiastic, having made a profit from it."

Indeed, Sidran is bullish about the

international jazz scene in general, and in Japan in particular: "It's real exciting over there right now. I think it's possible they're going to colonize us with jazz, and they're not necessarily just interested in fusion, either. They're also involved in true, straight-ahead jazz."

His Japanese sojourn also helped bring added focus to his conviction that jazz is ripe for video. In Japan, response to the six Pioneer laser disks he's produced has been positive, he notes, and broadcast airings of those programs in various European and Third World territories, as well as Australia, have likewise reinforced his commitment.

"I think jazz is perfect video music," he argues. "Video is a longterm investment, and with jazz that investment can become more important over time—imagine what a video of Charlie Parker would be worth today. Well, those tapes I've done will be worth more in 10 years than they are today."

Sidran's conception of jazz on videotape is one emphatically removed from the current vogue for promotional music video clips, however. And that, he's quick to point out, represents a true quandary of "chicken-and-egg" proportions in selling backers and broadcasters on long-form video programs spotlighting jazz players.

"They're totally fixated on video clips right now," he says. "I had a recent meeting with somebody, who shall remain nameless but is in that field, who wanted to pick my brains with an eye toward creating jazz videos. He was interested in how that clip approach could be applied to jazz."

"I said it couldn't, which is sort of heretical. But the pop clips are rooted in fiction. When you have a jazz artist, you can't ask him to mime to his own song. And the jazz fan doesn't want to see that hero being phony in front of a camera."

Although he suggests his intention of producing a new series of jazz video shows is still challenged by the need for funding and distribution, Sidran is convinced the market is there. That reasoning applies as well to his continued belief in the potential for recordings, despite acknowledged snags in the limited radio airplay available and the still turbulent production distribution lines for jazz.

"When you talk about jazz, you're talking about what I constantly refer to as a gourmet item," he explains. "Not everyone is supposed to like it, but those who do are just ideal as consumers. They're educated, affluent and loyal. But in most cases when that audience is described at all, it's just called 'small.'"

His own test of that theory came during his tenure as host of National Public Radio's acclaimed "Jazz Alive!" series during its final season of newly recorded live jazz shows. "My experience there reinforced my point of view. The Arbitrons never fully reflected the size or the quality of the audience, and their response to what we were doing," he says.

What did reflect that response, he feels, was the flood of listener mail that began flowing after he started soliciting listener comments during the broadcasts. "I was getting 40 or 50 pieces of mail a day, way more than anybody else there, and that reaction indicated a real live wire to me," he says, adding that he's since estimated the weekly listening audience as approaching perhaps a half million.



**CLASSIC LINES**—A classic 1908 Packard Tourer draws admiring glances from a classic jazz ensemble, the Modern Jazz Quartet. The meeting came in San Francisco during the recent Celebrity Vintage Motorcar Rally, benefiting the Northern California chapter of the Arthritis Foundation. Pictured from left are Percy Heath, Milt Jackson, Connie Kay and John Lewis.

## More Old Gems Reissued In MCA 'Heritage' Series

LOS ANGELES—MCA Records unleashed another batch of reissue LPs this month under its "Jazz Heritage" banner. All eight carefully annotated packages were produced by MCA's Steve Hoffman.

Dating back to June, 1956, pianist-arranger Nat Pierce's "Kansas City Memories" comprises 10 titles, half of them his own compositions. The late Bill Harris' burry trombone, Hal McKusick, Jo Jones, Oscar Pettiford, Joe Newman and Freddie Greene all share honors with Pierce. It's strong, moving, straight-ahead music, and none of it sounds old-fashioned in 1983.

"Rhythm Sundae" offers Earl Hines' Quartet in a program of 10 quality tracks, taped in 1968 with Buck Clayton and Budd Johnson sharing solo with the Fatha's impeccable pianistics. Al Cohn and Zoot Sims collaborate in a pleasing eight-title album with—of all people—Mose Allison on piano. Cohn and Sims rock on their tenors and clarinets. "It's A Wonderful World" is a standout.

Manny Albam contributes seven instrumentals to his LP, from 1957, with a spectacularly beautiful "All Too Soon" worth the album's price alone. With Albam are Mulligan,

Farmer, Travis, Galbraith, Brookmeyer and other satellites. The Joe Newman Quartet's 10 cuts, recorded Jan. 15, 1958, display Newman's trumpet and organ by Shirley Scott admirably.

Hal McKusick's Quintet is heard to good advantage on nine titles taped in 1957. The leader triples on alto, clarinet and bass clarinet, with first-rate backing from Art Farmer, Eddie Costa, Milt Hinton and Gus Johnson.

"Brunswick & Vocalion Rarities" features the early artistry of Duke Ellington's band at a time when Miley, Nanton, Hardwick, Jackson and Robinson were stalwart, innovative soloists. A 1926 version of Duke's theme, "East St. Louis Toodle-Oh," and an uncharacteristic "Accordion Joe" (1930), starring Joe Cornell Smelser, give the LP distinction. To complete the release, an intriguing "Jazzy Jugs And Washboards" by a variety of old-time, little-known artists (Alabama Jug Band, Kansas Joe McCoy State Street Ramblers, Blythe's Blue Boys, et al) displays a primitive but riveting type of jazz going back 50 years and more.

All eight albums are budget-priced. The recorded sound rates from acceptable to excellent. Hoffman and MCA have done a commendable job in making these old masters again available.

DAVE DEXTER JR.

## Mall In Toledo Completes Free Educational Series

TOLEDO—The Franklin Park Mall here has completed its free eight-program "Jazz Live!" series and has applied to host a similar educational/entertainment package for next year.

The series, which began Sept. 13 and concluded Oct. 18, included separate concerts and lectures on the history of big band jazz, creating the jazz band sound, what jazz is (a children's program), a history of jazz, bebop, the Art Tatum legacy, the best of jazz students and jazz today. Talent was coordinated through the mall's promotion office and the Toledo Jazz Society.

Cost of the series was \$12,000, with \$6,000 provided by the National Endowment for the Arts, \$3,000 from the Franklin Mall Merchants Assn. and \$3,000 from the Rouse Co.'s Arts in the Marketplace Fund. Rouse, which developed and owns Franklin Park Mall and 59 other shopping centers, is located in Columbia, Md.

## Center Opens In New York

NEW YORK—The Jazz Center of New York, a project of the not-for-profit Universal Jazz Coalition, officially opened Tuesday (1). The center will house the UJC's new offices as well as its first permanent performance space.

The center will primarily feature concerts jointly produced by the UJC and its member artists, according to board chairman Paul J. Ash and executive director Cobi Narita. It will also house a variety of workshops and other activities, including live radio broadcasts and a projected 10-concert series, "Celebrating Late Great Black Composers." The performance space seats 300 people.

The UJC, a jazz-oriented service organization established in 1976, plans to hold a series of benefit concerts at the center to help defray the costs of its construction and renovation. The Jazz Center of New York is located at the corner of Great Jones St. and Lafayette St.

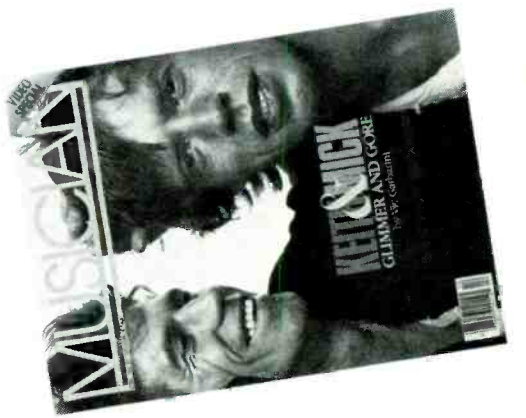
Survey For Week Ending 11/12/83									
Billboard® Best Selling Jazz LPs™									
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week
1	1	19	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744	28	29	75	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)	29	23
2	3	11	JEAN-LUC PONTY Individual Choice, Atlantic 80098	29	23	23	MILES DAVIS Star People, Columbia FC 38657	30	25
3	2	13	SPYRO GYRA City Kids, MCA 5431	30	25	29	JOE SAMPLE The Hunter, MCA 5397	31	NEW ENTRY
4	6	9	HERBIE HANCOCK Future Shock, Columbia FC 38814	31	NEW ENTRY		JAMAALADEEN TACUMA Show Stopper, Gramavision GR 8301 (Polygram)	32	33
5	11	5	BOB JAMES Foxye, Columbia FC 38801	32	33	19	RAMSEY LEWIS Les Fleurs, Columbia FC 38787	33	30
6	4	29	JARREAU Jarreau, Warner Bros. 1-23801	33	30	102	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577	34	47
7	7	48	GEORGE WINSTON December, Windham Hill C-1025	34	47	3	STEVE SMITH Vital Information, Columbia FC 38955	35	27
8	8	19	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)	35	27	23	THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1	36	37
9	9	31	GEORGE WINSTON Autumn, Windham Hill C-1012	36	37	48	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215	37	38
10	12	5	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1	37	38	21	TANIA MARIA Come With Me, Concord Jazz CJ 200	38	40
11	5	19	WYNTON MARSALIS Think Of One, Columbia FC 38641	38	40	155	GROVER WASHINGTON JR. Wavelength, Elektra 6E-305	39	41
12	10	13	HIROSHIMA Third Generation, Epic FE 38708	39	41	52	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247	40	35
13	21	3	MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962	40	35	70	DAVID SANBORN As We Speak, Warner Bros. 1-23650	41	46
14	14	5	KEITH JARRETT Standards, Vol. I, ECM 1-23793 (Warner Bros.)	41	46	3	JIMMY McGRUFF Countdown, Milestone M-9116 (Fantasy)	42	28
15	26	3	AL DIMEOLA Scenario, Columbia FC 38944	42	28	21	CHUCK MANGIONE Journey To A Rainbow, Columbia FC 38686	43	NEW ENTRY
16	19	5	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	43	NEW ENTRY		DAVID MURRAY OCTET Murray's Steps, Black Saint BSR 0072 (Polygram)	44	NEW ENTRY
17	13	7	HERB ALPERT Blow Your Own Horn, A&M SP-4949	44	NEW ENTRY		PAQUITO D'ROVERA Live At The Keystone Korner, Columbia FC 38899	45	31
18	32	3	VARIOUS ARTISTS An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)	45	31	37	DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND Dave Grusin And The New York/L.A. Dream Band, GRP A 1001	46	42
19	NEW ENTRY		TOM SCOTT Target, Atlantic 80106	46	42	19	B.B. KING Blues 'N Jazz, MCA 5413	47	49
20	17	27	EARL KLUGH Low Ride, Capitol ST-12253	47	49	125	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.)	48	50
21	16	13	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261	48	50	7	ELLA FITZGERALD Ella Fitzgerald Sings The George & Ira Gershwin Song Book, Verve 2615063 (Polygram)	49	34
22	18	71	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	49	34	23	BOB JAMES The Genre, Columbia FC 38678	50	36
23	24	115	AL JARREAU Breakin' Away, Warner Bros. BSK 3576	50	36	25	RARE SILK New Wave, Polydor S10028-1Y1 (Polygram)		
24	15	9	JACO PASTORIUS Invitation, Warner Bros. 23876-1						
25	45	3	OREGON Oregon, ECM 1-23796 (Warner Bros.)						
26	20	21	LARRY CARLTON Friends, Warner Bros. 1-23834						
27	22	17	JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Fire & Grace, Columbia FC 38645						

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● 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).



18	18	8	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	8.98	53	49	28	MEN AT WORK Cargo Columbia QC 38660	WEA	▲	8.98	BLP 42	89	96	5	ANNE MURRAY A Little Good News Capitol ST-12301	RCA	8.98	
19	17	20	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	8.98	54	44	34	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	90	NEW ENTRY	NEW ENTRY	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA	8.98	CLP 18
20	48	2	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS		55	88	56	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 26	91	109	6	PETER SCHILLING Error In The System Elektra 60265	WEA	8.98	
21	21	17	SPANDAU BALLET True Chrysalis BGV-41403	CBS		56	56	11	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 4	92	98	4	SAGA Heads Or Tales Portrait FR 38999 (Epic)	CBS		
22	22	5	THE MOTELS Little Robbers Capitol ST-12288	CAP	8.98	57	68	4	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 8	93	99	58	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	
23	24	29	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	8.98	58	60	29	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		94	138	2	EDDIE MONEY Where's The Party Columbia FC 38862	CBS		8.98
24	28	5	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	8.98	59	59	6	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98		95	65	8	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824	RCA		9.98
25	78	2	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	8.98	60	62	5	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS				96	86	6	X More Fun In The New World Elektra 60283	WEA		8.98
26	26	14	PEABO BRYSON/ ROBERTA FLACK Born To Love Capitol ST-12284	CAP	8.98	61	66	5	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98		97	95	72	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲	
27	19	12	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA	8.98	62	54	9	HEART Passionworks Epic QE-38800	CBS				98	83	25	FASTWAY Fastway Columbia BFC 38662	CBS		
28	46	4	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	8.98	63	57	11	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 17	99	94	10	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98
29	29	52	PRINCE 1999 Warner Bros. 1-23720	WEA	10.98	64	90	3	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 28	100	102	23	THE KINKS State Of Confusion Arista AL 8-8018	RCA		8.98
30	32	6	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS		65	53	18	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98		101	105	30	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS		
31	31	4	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA	8.98	66	55	45	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 60	102	93	22	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA	5.98	
32	20	10	AC/DC Flick Of The Switch Atlantic 80100	WEA	8.98	67	61	21	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98		103	101	11	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98
33	27	10	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	8.98	68	47	12	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 7	104	NEW ENTRY	NEW ENTRY	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98
34	23	15	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	8.98	69	69	6	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98		105	97	77	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲	
35	35	9	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP	8.98	70	71	35	U2 War Island 90067 (Atco)	WEA	●			106	110	88	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98
												8.98							CLP 29	



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# Country

## CMA Awards Bring Fame, Not \$ Primary Benefit Is Exposure, Say Bookers, Managers

By EDWARD MORRIS

NASHVILLE—Prestigious as winning a CMA award may be, earning the award augurs little immediate financial gain for its recipient. At least that's the conclusion of talent managers and bookers whose clients have been recent award-winners. The most significant short-range payoff, these observers conclude, is the prime-time television exposure and the subsequent media notoriety.

There is an additional benefit in talent buyer receptivity and curiosity, bookers note, even though the act's price may not be upped in anticipation.

"It's hard to assess an award's value, specifically," says Randy Jackson, manager of Janie Fricke, who has won CMA female vocalist honors for the past two years. "This is because there are so many other things happening in an artist's career. But winning does put you in the realm of certified superstar—it puts you among the elite."

Following up on the award, Jackson stresses, is the crucial factor in making the artist a more valuable property. "Taking advantage of an award has a lot to do with its importance," he notes, "or you can sit back and relax and not use it to advantage at all."

Jackson reports that following Fricke's second win, Columbia, her record label, bought billboards in several cities, trumpeting her victory and advertising her new album. The label also placed ads in country-

music fan magazines and ran radio spots in selected regions of the country.

"Some venues, such as fairs and parks," Jackson adds, "will offer you more money immediately" following an award. "But it finally boils down to how many tickets you sell."

Frank Stephens, who books CMA Horizon Award-winner John Anderson for the Country Gold agency, agrees that ticket sales is the bottom line on pricing. "The award really hasn't altered anything," he asserts. "Anybody who would base his prices on CMA awards is not being fair to the promoters who are out there trying to help you with your work. I've seen acts base their price on awards, and later they weren't getting much work."

The big boost for Anderson, as far as Stephens is concerned, was the surprise crossover appeal of the single "Swingin'." Recalls Stephens, "All of a sudden, instead of just being a good country singer, John became a household word."

Noting, however, that Anderson's appearance on the awards show "gave millions of people a chance to see him," Stephens adds that it also "will probably make other acts take more notice of John and what he has done." Still, Stephens vows, there is no plan to raise Anderson's price in the near future.

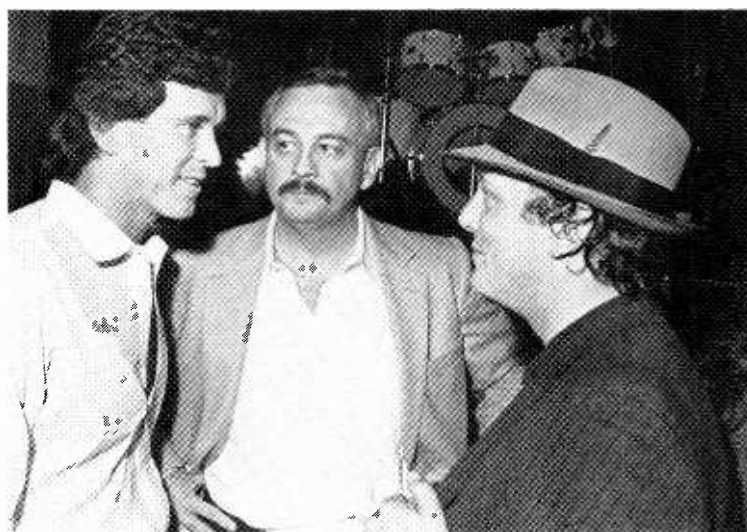
The price will be going up for male vocalist winner Lee Greenwood during the last half of 1984—but not a lot, according to his agent George Mallard of Halsey International.

"We had already established Lee's price for the first half of 1984 before he won the award," Mallard says. The subsequent jump, Mallard estimates, will likely be in the 5%-15% range.

"The CMA awards have a long-range effect," he reasons. "But whether we had won an award or not, the tv exposure was great. Lee's appearance will affect his record sales."

One short-range plus, Mallard reports, is the sudden increase of interest in Greenwood on the part of talent buyers. "We're not having to go out now and hunt for dates," he says.

(Continued on page 46)



**MUTUAL FANS**—Columbia newcomers Mike Campbell, left, and Mark Gray, right, share a moment following their appearances on the evening CBS Records show at the Exit/In. Caught in the middle (literally) is Joe Casey, vice president of national promotion for the label.

## Nashville Scene Speaking Out On 'Negative Promotion'

By KIP KIRBY

According to trusty Webster's Dictionary, promotion is the act of being raised in rank or position. It's also the act of furthering the growth or development of something. It's a positive term by nature.

But if promotion is supposed to be positive, then why are we hearing so much these days about "negative promotion?" Isn't the very term "negative promotion" anomalous?

One program director apparently thinks so. Bill Bradley, PD at Denver's KLZ Colorado Country, has taken the reins into his own hands out of desperation and issued an ultimatum: no more negative promotion. No more negotiating for playlist positions at KLZ. No more—as he puts it—"getting caught in the crossfire of the war between record companies."

Recently, Bradley issued the following open letter to the industry: "This past week has been awful! The pressure put on this radio station by the record industry has gotten out of hand. Effective immediately, discussion of KLZ's chart numbers will be discontinued with record promotion persons. I'm sorry to have to say that to most of the credible promotion people, but there is simply no way that the radio industry can maintain any credibility with its charts if it allows the record industry to call and negotiate with us regarding number positions. Our charts should be an accurate reflection of this market and this radio station *only*, not the pro-



motion efforts."

And what has the industry reaction to Bradley's mandate been thus far? "Overwhelming!" replies Bradley without hesitation. "I had no idea what a nerve I'd touched. The letter wasn't meant to upset anybody; it's just that I was sick of getting hyped and shoved, receiving telegrams and having people try to pull favors to move their records. The reaction has been unbelievably favorable from everyone I've talked with."

Bradley says his letter wasn't intended to pit radio against record labels. He merely wants playlists and charts to reflect true movement, not hyped-up figures. "The whole thing's gotten way out of hand," he insists. "I know if it's happening to me, it's happening to a lot of other radio programmers. We shouldn't be asked to move records out of friendship, or told by a promotion person to slow down a particular release—or move it faster because he needs it. Playlists should only reflect activity by sales

and legitimate research in a market."

Then we come to the interesting press release we got in the mail from Don Langford, PD at Sacramento's KRAK Radio. Langford feels, apparently, that even with the fine crop of new country artists and the reliable stable of established acts, there just isn't enough legitimate country music around anymore to warrant a 50-position playlist.

In his release, Langford states: "KRAK has found that the image of country music is somewhat blurred. Some labels and artists seem to have forgotten the majority of the country audience... Recording companies are catering more to the adult contemporary market right now, and because of this drop in 'country' product, KRAK is facing some changes."

These changes, according to Langford, include cutting down the station's playlist from 50 songs to 35 and "strengthening our older music."

(Continued on page 46)

## Hallmark Cards Licensing Lyrics From Tree Songs

NASHVILLE—Hallmark has issued a series of greeting cards that carry lyrics from country songs by writers formerly and currently signed to Tree Publishing here. The "Sounds Of Love" series uses selections from 18 Tree songs under an exclusive licensing arrangement. The cards, which have the lyrics reproduced on their fronts, retail for \$1 each.

Neither Tree nor Hallmark would say what the royalties are for this usage, other than that it is a "small percentage" of the wholesale price for

## Bluegrass Center Planned In Ky.

NASHVILLE—A group based in Louisville says it will establish an institution there called the "Bluegrass Center of the United States" to chronicle and preserve that type of country music. Bill Monroe, who pioneered the music and gave it its name, will serve as honorary chairman of the proposed center.

Although no location has yet been secured for the center, its eventual headquarters will house archives, research material, a gift shop, record and instrument repair shops and space for workshops and concerts.

The planning group is headed by Elaine Musselman, past president of the Louisville area Chamber of Commerce, and has as its members Barry Bingham Sr., retired publisher of the Courier Journal & Times; Richard Mayer, chairman of Kentucky Fried Chicken; and Stan Dickson, vice president of South Central Bell. Additional information is available from Musselman at (502) 584-2193.

each card. The contract has no limitation on the number of printings a card can go through.

Harriane Condra, head of Tree's copyright department, explains that the card agreement grew out of a request by Hallmark to use an excerpt from "Mamas Don't Let Your Babies Grow Up To Be Cowboys" on a poster. Condra says she then suggested that Tree had lyrics that might be suitable for greeting card verses.

"I gathered up all the songs I had in folio form—hundreds of them—and sent them off to Hallmark," Condra continues. "They took about a year to go through them and choose the final 18." The contract was signed in the spring of 1982, and the series was first distributed later in the year as a trial promotion.

Songs used in the series include "Wake Me Into Love," "I Love You More," "What Can You Do To Me Now," "Funny How Time Slips Away," "There Is No Easy Way," "Forever Lovers," "We Found It In Each Other's Arms," "Tonight Someone's Falling In Love," "I'll Stay Around," "I Want To Go With You," "So Much To Do," "Satisfy Me And I'll Satisfy You," "Can I Come Home To You," "Love Me Now," "Take My Hand," "All The Love You'll Ever Need" and "It's So Good Loving You."

On the back of each card is a note specifying the song the front lyrics are from, the writer(s) and publisher and the copyright date. The cards have blank insides.

Condra says that Hallmark has exclusive greeting card rights to the 18 titles but that Tree is not prohibited from licensing other songs to other card companies.

EDWARD MORRIS

## 10 RECORDS FROM 1975-83

## Gala Nelson Set Released

NASHVILLE—Columbia Records has hit the Christmas market with a special 10-record set of its top Willie Nelson albums, dating from 1975 through this year. The set is expected to retail at from \$70 to \$75 and marks the first time Columbia has given this treatment to a non-classical collection.

Included in the package are "Red Headed Stranger" (1975), "The Sound In Your Mind" (1976), "The

Troublemaker" (1976), "To Lefty From Willie" (1977), "Willie And Family Live" (1978—two records), "Stardust" (1978), "Willie Sings Kristofferson" (1979), "Always On My Mind" (1982) and "Tougher Than Leather" (1983).

The collection is packaged in a lift-top library case that has on its cover a new photo of Nelson by Norman Seeff. On the back cover is the artwork from Nelson's 1981 album, "Somewhere Over The Rainbow"—an LP not included in the boxed set—as well as four-color insets depicting the albums that are included. Inside the front and back box covers is a representation of the Texas flag, a prop Nelson unveils at the start of his concerts.

The "Always On My Mind" album is in a picture-disk format and packaged in a clear plastic sleeve. All the other albums have specially printed covers that use the original album artwork.

Completing the package is a four-color, 24- by 36-inch poster reproduction of the set's cover photo. A quality-guarantee slip is included to allow buyers to order replacements for any defective records.

Columbia will be offering retailers coop assistance in advertising the collection, which is entitled "Willie Nelson."



**GUEST DJ**—And he's none other than Charlie Daniels, sitting in at WHN New York's microphone with air personality Lee Arnold, left, and program director Joel Raab.





Billboard®

Survey For Week Ending 11/12/83

Hot Country LPs™

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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	8	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697RCA	36	37	139	ALABAMA ▲ Feels So Right, RCA AHL1-3930
2	2	34	ALABAMA ▲ The Closer You Get, RCA AHL1-4-663	37	38	20	THE WHITES Old Familiar Feeling, Warner/Curb 23872
3	3	33	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	38	31	31	B.J. THOMAS New Looks, Cleveland International FC 38561
4	4	17	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713	39	24	22	DOLLY PARTON Burlap & Satin, RCA AHL1-4691
5	6	11	BARBARA MANDELL Spun Gold, MCA 5377	40	30	8	JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806
6	8	6	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros 23925	41	39	8	THE KENDALLS Movin' Train, Mercury 812-779-1
7	5	41	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958	42	43	7	GEORGE STRAIT Strait From The Heart, MCA 5320
8	7	29	RONNIE MILSAP Keyed Up, RCA AHL1-4670	43	34	28	GEORGE JONES Shine On, Epic FE 38406
9	10	63	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1	44	42	27	CHARLY McCLAIN Paradise, Epic FE 38584
10	12	6	GARY MORRIS Why Lady Why, Warner Bros. 23738	45	40	20	CONWAY TWITTY Lost In The Feeling, Warner Bros 23869
11	14	8	JOHN CONLEE In My Eyes, MCA 5434	46	55	17	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146
12	11	9	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815	47	56	4	MICHAEL MARTIN MURPHY The Heart Never Lies, Liberty LT-51150
13	16	3	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924	48	50	112	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542
14	9	24	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841	49	49	47	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210
15	13	56	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193	50	36	21	SYLVIA Snapshot, RCA AHL1-4672
16	26	3	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954	51	65	2	DAVID ALLAN COE Hello In There, Columbia FC-38926
17	20	7	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7 90100	52	47	8	MOE BANDY Devoted To Your Memory, Columbia FC-38726
18	21	5	ANNE MURRAY A Little Good News, Capitol ST12301	53	48	86	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951
19	19	26	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562	54	44	28	DON WILLIAMS Yellow Moon, MCA 5407
20	17	28	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406	55	52	179	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644
21	25	2	WAYLON JENNINGS Waylon & Company, RCA AHL1-4826	56	57	160	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072
22	18	58	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996	57	46	56	JANIE FRICKE It Ain't Easy, Columbia FC 38214
23	33	2	JOHN ANDERSON All The People Are Talking, Warner Bros 23912	58	45	50	CRYSTAL GAYLE True Love, Elektra 60200
24	28	7	CHARLEY PRIDE Night Games, RCA AHL1-4820	59	59	4	DAN SEALS Rebel Heart, Liberty LT 51149
25	23	10	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803	60	51	106	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193
26	22	7	JUICE NEWTON Dirty Looks, Capitol ST 12294	61	NEW ENTRY		JOE WATERS Harvest Moon, New Colony NC-831
27	15	26	DAVID ALLAN COE Castles In The Sand, Columbia FC 38535	62	64	55	JOHN ANDERSON Wild And Blue, Warner Bros. 23721
28	NEW ENTRY		GEORGE STRAIT Right Or Wrong, MCA 5450	63	NEW ENTRY		CRYSTAL GAYLE Cage The Songbird, Warner Bros 23958
29	27	87	ALABAMA ▲ Mountain Music, RCA AHL1-4224	64	53	8	MARTY ROBBINS A Lifetime Of Song 1951-1982, Columbia C2-38870
30	29	7	LOUISE MANDELL Too Hot To Sleep, RCA AHL1-4820	65	NEW ENTRY		GEORGE JONES Jones Country, Epic FE-38978
31	35	23	THE STATLER BROTHERS Today, Mercury 812/184-1	66	68	8	LEE GREENWOOD Inside Out, MCA 5304
32	41	2	JANIE FRICKE Love Lies, Columbia FC-38730	67	66	27	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL 1-1004
33	60	2	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514	68	72	51	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092
34	32	7	TERRI GIBBS Over Easy, MCA 5442	69	67	288	WILLIE NELSON ▲ Stardust, Columbia JC 35305
35	54	2	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC 38921	70	70	36	THE OAK RIDGE BOYS ● American Made, MCA 5390
				71	73	33	SHELLY WEST West By West, Warner/Viva 23775
				72	58	37	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223
				73	63	17	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795
				74	75	60	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL 1-4348
				75	69	28	MICKEY GILLEY Foot For Your Love, Epic FE 38583

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)

Continued from page 44

Music director Rick Stewart adds, "A song will really have to be dynamic to be played on our radio station... This doesn't mean that newer artists or smaller labels won't have a chance to be heard on KRAK... Only that our listeners can be assured that they are hearing the best country music on the market."

Hmmm. The best, maybe, but certainly not the most. Maybe not even a representative sampling. Because when we cruise down our own Billboard Hot Country Singles chart, we come up with a lot more than 35 strong contenders. In country, there isn't the same artist turnover factor that pop music must deal with. And today's country is lucky enough to be diversified with more good acts than ever.

Counting "automatic adds" by superstars, all the regular new releases by mainstream country artists, releases by young emerging acts on major labels and indies, and the recurrent/oldies, it would seem there are far more than 35 deserving candidates for airplay.

It actually sounds as if KRAK's Langford feels that the country music industry has turned its back on true country and ridden off into the sunset to pursue the gold mines of adult contemporary. Well, let's face it: country has indeed come of age. Producers are using modern record-

# 12-Song Session Marks Muzak's Nashville Debut

NASHVILLE—In a move meant to strengthen its Nashville/country music connection, Muzak has recorded 12 country standards here, using a 30-piece orchestra comprised solely of local musicians. Rod Baum, Muzak's head of programming, says he anticipates that his company will be doing more business in Nashville. Coinciding with the recording sessions was the Southeast and Southwest regional sales meeting for Muzak here Oct. 20-23, which drew more than 130 registrants.

Saying that his company had been "remiss in not coming to Nashville sooner," Baum adds that Muzak will start a "continuing program of recording here." Although this first round of recordings was produced by Chuck Chellman, Baum notes that Muzak will probably employ additional Nashville-based producers as its program expands.

The 12 songs, cut at Young'un Sound Studio in two four-and-a-half-hour sessions, were "Nobody," "You Never Miss A Real Good Thing," "If Lovin' You Is Wrong (I Don't Want To Be Right)," "You Stand At Every Crossroad," "What A Difference You've Made In My Life," "That's How My Baby Builds A Fire," "Crazy," "I Fall To Pieces," "Together Again," "City Lights," "Hello Walls" and "Moody Blue."

Arrangements were done by Jeffrey Steinberg. Chip Young and Steve Jones engineered.

Baum doesn't specify the budget Muzak committed to the Nashville sessions. But he says that "a good instrumental recording is usually in excess of \$1,000," adding, "We emphasize accuracy and speed."

Muzak is no newcomer in the use of country music, but it has usually cut it in New York, Los Angeles or London, according to Chellman.

EDWARD MORRIS

# Country Nashville Scene

ing technology and instrumentation; country *does* get played on a majority of AC stations; and country *does* happen to have the largest following and highest sales of any time in its history. But so what?

Using this widespread popularity as a rationale for razoring down a playlist seems just a little spurious to us. We'd bet that if Don and Rick would look a bit deeper at that mountainous pile of incoming releases every week, they'd find enough listener-pleasing good country records to keep their playlist at 50 with no problem.

Calories Can Be Fun: At least when they're disappearing. And radio listeners can now take advantage of their friendly dial to whittle away waistlines. Actress Jayne Kennedy, who records for Nashville-based Compleat Records, has launched "Radiorobics," a five-minute program combining exercise and pop music. It's believed to be the first exercise segment designed for daily radio airplay. It's being syndicated by Syndicate It Inc.

Chris Warren, PD at WGNA-FM Albany, N.Y., writes in to alert us to his station's 10th anniversary in December. When WGNA first went on the air a decade ago, other programmers sent recorded salutes welcoming it, and Chris is interested in repeating these messages during the celebration—but he'd like brand new ones for the occasion. So any country programmers who'd like to send WGNA their own personal salutary message to be broadcast during the anniversary festivities, contact Chris Warren at (518) 283-4900.

## CMA Awards: Fame, Not \$

Continued from page 44

Although Greenwood will continue to open for bigger acts in halls seating 10,000 and upward, he will do more headlining in the 2,500- to 3,000-seat arenas. "Lee's been playing 25 to 28 days a month," Mallard says, "but we're going to cut back to three or four days a week."

Chip Peay, who manages last year's top male vocalist, Ricky Skaggs, says flatly, "I don't see the CMA award as justification for upping prices. Winning doesn't make you an overnight headliner. It does make you more attractive to open a show for a headliner."

Peay says he is disturbed about the "ridiculously inflated" prices for opening acts and thinks these prices must proceed from some other rationale than a record of selling tickets. "We've been looking for opening acts for Ricky's March, 1984, tour, and we're getting quotes of \$7,500 to \$10,000 from people who have never headlined." He concedes that Skaggs got substantially more inquiries after he won his award last year.

4900.

Atlanta has been working on music for a soundtrack to a new film entitled "Ellie," starring Shelley Winters, Edward Albert, Pat Paulson and George Gobel. Also involved with the project is Charley Pride. Both these Chardon acts will be featured on the LP, we're told. Wonder if Pat Paulson plans to run for President again this year—and would it be on a platform of country music?

Any notion that jazz and bluegrass are too exotic a mix was dispelled resoundingly when the endlessly inventive Newgrass Revival played to a sold-out crowd at the Cannery a couple of weeks back. The intimidating instrumental mastery of banjoist Bela Fleck, bassist John Cowan and fiddler/mandolinist Sam Bush was nicely leavened by the self-deprecating whimsy of guitar virtuoso and MC Pat Flynn.

A flock of stellar jammers, including Russell Smith, Mark O'Connor, Jerry Douglas and Juke Logan (of the Leon Russell band), kept the gig going until 3 a.m. The Revival will be doing "Austin City Limits" this week and is working on an album with producer Garth Fundis. Flynn has been tagged to pick on the upcoming Dan Fogelberg album.

## O'Dell Launches Publishing Company

NASHVILLE—Songwriter Kenny O'Dell has formed a new publishing venture, Kenny O'Dell Music Inc., a BMI affiliate.

Formerly associated with House of Gold Music, O'Dell has written numerous hits, including "Behind Closed Doors" for Charlie Rich. The first cut from the new company will be "Mama, He's Crazy," recorded by the Judds on RCA.

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# Billboard Hot Country Singles

Survey For Week Ending 11/12/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	13	SOMEBODY'S GONNA LOVE YOU—Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	33	38	5	EV'RY HEART SHOULD HAVE ONE—Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamus, ASCAP; RCA 13648	68	NEW ENTRY		AFTER ALL—Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295
2	1	11	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	40	4	OZARK MOUNTAIN JUBILEE—The Oak Ridge Boys (R. Chancey) R. Murrah, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	69	72	4	EVERY BREATH YOU TAKE—Mason Dixon (D. Schafer, R. Dixon) The Sling; Magnetic, BMI; Texas 5502
3	4	12	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	35	39	8	LOVING YOU HURTS—Gus Hardin (R. Hall) A. Aldridge, C. Richardson; Muscle Shoals Sound, BMI; RCA 13557	70	55	18	WHAT AM I GONNA DO—Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006
4	5	10	HOLDING HER & LOVING YOU—Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596	36	41	5	IN MY EYES—John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	71	76	3	DON'T LEAVE ME LONELY LOVING YOU—Randy Barlow (F. Kelly) J. R. Dooley, F. Kelly, Frebar BMI Gazelle 001 (NSD)
5	7	10	TENNESSEE WHISKEY—George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082	37	18	12	THE BOY GETS AROUND—Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589	72	45	18	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
6	8	11	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	38	43	6	MY BABY DON'T SLOW DANCE—Johnny Lee (J. Bowen) B. Lamb, P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486	73	82	2	UNDER LOVED & OVER LONELY—Katy Moffatt (J. Crutchfield) M. D. Barnes, K. Westberry; ATV/Bud 'N' Beth, BMI/ASCAP, Permlan 82002
7	11	9	A LITTLE GOOD NEWS—Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	39	48	5	YOU MADE A WANTED MAN OF ME—Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167	74	61	8	KEEPIN' POWER—Crystal Gayle (A. Reynolds) R. Cook, B. Wood; Roger Cook/Chriswood, BMI; Columbia 38-04093
8	10	13	BABY I LIED—Deborah Allen (C. Calelio) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	40	26	14	GUILTY—The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	75	64	15	IF IT WAS EASY—Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251
9	3	14	YOU'VE GOT A LOVER—Ricky Skaggs (R. Staggs) S. Russell; Shake Russell/Bug, BMI; Epic 34-04044	41	46	6	A MILLION LIGHT BERS AGO—David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 7-29498	76	67	4	WE REALLY GOT A HOLD ON LOVE—Family Brown (N. Wilson, T. Brown) M. Foster, T. Brown; Silverline, BMI; RCA 13565
10	13	9	TELL ME A LIE—Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	42	51	3	THE SOUND OF GOODBYE—Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	77	NEW ENTRY		MISS UNDERSTANDING—David Wills (B. Mevis) B. Short, D. Wills, B. Mevis, B. Gallimore; G.I.D./Dejamus, ASCAP/Royal Haven, BMI; RCA 13653
11	14	8	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	43	47	5	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	78	68	18	BABY WHAT ABOUT YOU—Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, BMI; Warner Bros. 7-29582
12	6	15	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	44	28	16	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	79	NEW ENTRY		FAMOUS LAST WORDS OF A FOOL—Dean Dillon (B. Mevis) D. Dillon, R. Huston; Tree/Forrest Hills, BMI; RCA 13628
13	17	10	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	45	49	4	THE CONVERSATION—Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631	80	62	19	NEW LOOKS FROM AN OLD LOVER—B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petwood, ASCAP; Cleveland International 38-03985 (CBS)
14	21	8	BLACK SHEEP—John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	46	36	16	NOBODY BUT YOU—Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Funds; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245	81	NEW ENTRY		HEART ON THE LINE (OPERATOR, OPERATOR)—Larry Willoughby (R. Crowell) L. Willoughby, J. Willoughby; Goldline/Granite, ASCAP, Atlantic America 7-99826
15	16	13	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	47	52	5	WOUNDED HEARTS—Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137	82	NEW ENTRY		I'M A SLAVE—Jerry Reed (R. Hall) J. Reed; Guitar Man, BMI; RCA 13663
16	24	8	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	48	54	3	DOUBLE SHOT (OF MY BABY'S LOVE)—Joe Stampley (J. Stampley, Lobo) C. Better, D. Smith; Windsong/Lyresong, BMI, Epic 34-04173	83	66	19	HOW COULD I LOVE HER SO MUCH—Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972
17	19	10	STRONG WEAKNESS—The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	49	53	6	STREET TALK—Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7	84	89	2	ONLY THE NAMES HAVE BEEN CHANGED—Penny DeHaven (M. Sherrill) K. Robbins; Kent Robbins, BMI; Main Street 93015
18	20	12	THE MAN IN THE MIRROR—Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Visions 103	50	32	13	HIGH COST OF LEAVING—Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041	85	59	6	MY ANGEL'S GOT THE DEVIL IN HER EYES—Ed Hunnicutt (D. Burgess) E. Burton, D. Knutson, D. Burgess; Barnwood, BMI; MCA 52262
19	23	10	DIXIE DREAMING—Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	51	42	18	PARADISE TONIGHT—Charley McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land Of Music/Blue Texas, BMI; Epic 34-04007	86	88	2	THERE'S NOBODY LOVIN' AT HOME—Randy Wright (E. Kilroy) T. Rocco, K. Chater, C. Black; Bibo/Vogue (Welk Group)/Chappell, ASCAP/BMI; MCA 52273
20	22	11	OUTSIDE LOOKIN' IN—Bandana (S. Cornelius, M. Daniel, Bandana) Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	52	NEW ENTRY		SHOW HER—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13668	87	80	3	FOOTPRINTS IN THE SAND—Cristy Lane (LOBO, L. Stoller) D. Willis, Cristy Lane ASCAP Liberty 1508
21	9	13	LADY DOWN ON LOVE—Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	53	57	5	LONESOME 7-7203—Darrell Clanton (C. Haward) J. Tubb; Cedarwood, BMI; Audiograph 45-474	88	81	19	WILD MONTANA SKIES—John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver; Cherry Mountain, ASCAP; RCA 13562
22	25	12	MOVIN' TRAIN—The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Mercury 814-195-7	54	56	5	WINDIN' DOWN—Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, F. Koller; Algee/Old Friends, BMI; Columbia 38-04133	89	75	17	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
23	30	7	QUEEN OF MY HEART—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500	55	58	5	BEFORE WE KNEW IT—Jan Gray (R. Childs) L. Anderson, F. Koller; Old Friends, BMI; Jamex 45-011	90	87	3	BACKSTREET BALLET—Savannah (S. Limbo, S. MacLellan) J. Willis, G. Willis, S. Limbo Lowery/Holly-Bee BMI Mercury 814-360-7
24	31	5	YOU LOOK SO GOOD IN LOVE—George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater; Chappell/MCA/Vogue (Welk Music Group), ASCAP/BMI; MCA 52279	56	70	2	RUNAWAY HEART—Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649	91	NEW ENTRY		THE DEVIL IS A WOMAN—David Rogers (H. L. Shields) B. Borchers, H. Goff; Unichappell, BMI; Mr. Music 018 (Future Sound)
25	27	10	WHEN THE NEW WEARS OFF OUR LOVE—The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	57	77	2	SENTIMENTAL OL' YOU—Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172	92	71	9	LOVERS ON THE REBOUND—James & Michael Younger (R. Chancey) F. Koller, G. Timm; Old Friends, BMI; MCA 52263
26	33	5	SLOWBURN—T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo (Welk Group)/Chappell, ASCAP; Warner/Curb 7-29469	58	63	4	BRAVE HEART—Thom Schuyler (D. Malloy) T. Schuyler, Deb Dave; Briarpatch, BMI; Capitol 5281	93	83	11	STRANGER AT MY DOOR—Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265
27	29	11	KISS ME DARLING—Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 1060	59	65	4	THE AIR THAT I BREATHE—Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017	94	90	4	CRAZY OLD SOLDIER—David Allen Coe (B. Sherrill) T. Seals, P. Kennerly; WB/Two Sons/Rondor, ASCAP, Columbia 38-04136
28	34	6	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	60	44	14	ANYBODY ELSE'S HEART BUT MINE—Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP, MCA 52252	95	92	21	NIGHT GAMES—Charlie Pride (N. Wilson) N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542
29	12	14	MIDNIGHT FIRE—Steve Wariner (M. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends/Silverline, BMI; RCA 13588	61	74	2	ANOTHER MOTEL MEMORY—Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	96	94	23	A FIRE I CAN'T PUT OUT—George Strait (B. Mevis) D. Staedtler; Music City, ASCAP; MCA 52225
30	15	11	YOU PUT THE BEAT IN MY HEART—Eddie Rabbit (D. Malloy) D. Pirimmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512	62	69	3	SHE MEANT FOREVER WHEN SHE SAID GOODBYE—Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285	97	93	2	OLD FASHIONED LOVIN'—Sierra (P. Baugh) D. Gibson; Shyland, BMI; Cardinal 052
31	35	7	I WONDER WHERE WE'D BE TONIGHT—Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)	63	79	2	I CALL IT LOVE—Mel McDaniel (M. McDaniel) B. McDaniel; Hall-Clement (Welk Group), BMI; Capitol 5298	98	95	18	TOO HOT TO SLEEP—Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567
32	37	7	DANCE LITTLE JEAN—Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507	64	78	2	YOU'RE GONNA LOSE HER LIKE THAT—Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204	99	97	7	DIET SONG—Bobby Bare (B. Bare) S. Siverstein; Evil Eye, BMI; Columbia 38-04092
				65	73	3	THIS IS JUST THE FIRST DAY—Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter Sandy-Port, ASCAP/TREE, BMI; RCA 13630	100	100	14	AFTER YOU—Dan Seals (K. Lehnig) P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504
				66	50	16	SCARLETT FEVER—Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503				
				67	60	6	IT'S ALL IN THE GAME—Merle Haggard (M. Haggard) C. G. Dawes, C. Sigan; L. Spier/Major Haggard, ASCAP; MCA 52276				

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

NOVEMBER 12, 1983, BILLBOARD

## ATLANTA

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RIAA VOICES NEW CONCERN

Music Clip Piracy On The Rise

By IS HOROWITZ

NEW YORK—Bootlegging of video clips and televised concerts is on the increase, says the antipiracy division of the Recording Industry Assn. of America, which is devoting more of its resources to combatting the practice.

While not yet considered a major problem compared to audio bootlegging or parallel imports, the burgeoning traffic in unauthorized music videos is causing rising concern, says Joel Schoenfeld, who heads the RIAA antipiracy wing.

Established video dealers are not the prime culprits, says Schoenfeld,

who points the finger of blame largely at mail order operators who advertise their wares in hobbyist magazines and publications serving music enthusiasts. Dealers who peddle the phony material out of stores are said to be located mainly near college campuses.

Schoenfeld is not prepared to place a dollar estimate on the extent of such bootlegging, although he notes that investigators have purchased offending units at prices ranging from \$15 to \$100.

While most concert footage comes from broadcast sources, there are cases on record where they have originated right out of arena closed-circuit monitors. In a number of instances, says Schoenfeld, arenas with a history of such laxity have been avoided by touring artists until the leak was plugged. The RIAA has co-operated in arena security surveys, he adds.

The RIAA's concern with video piracy, counterfeiting or bootlegging, focuses exclusively on music product. Agencies of the motion picture industry handle antipiracy matters involving film ripoffs.

Atlanta's Music Channel Adds UHF

ATLANTA—The Video Music Channel here is moving from cable to broadcast television, with an attendant rise in potential audience from 100,000 to 1.4 million.

WVEU Channel 69, the most powerful UHF station in the Atlanta area, is picking up the channel and is supplying it with larger production facilities. The Video Music Channel will now be subject to Nielsen ratings.

"Our focus on the blend of musical tastes in Atlanta, as well as local concerts and promotions, is particularly conducive to this move," says Mike Greene, vice president and general manager. "We run very interactive programming full of call-ins, concerts news, high school and college reports, interviews with local as well as national musicians, remotes and contests."

The channel began a little over a year ago as a localized and musically diverse service. It airs 12 hours per day. New offices are located at 2700 N.E. Expressway, Building A, Atlanta, Ga. 30345



Photo by Chuck Pulin

POWER PLAY—Clarence Clemons, center, enjoys himself as the first black president in love with the black woman premier of Russia during the shooting of his "Woman's Got Power" video. Director Martin Kahan, center back, oversees the action.

IFPI Steps Up Push For Better Clip Remuneration

LONDON—The use of video music clips by broadcast stations for a nominal fee or, in some cases, for free, represents an "unacceptable precedent," says IFPI Video here in a new policy statement.

"The argument that the broadcasting of these clips is a promotional exercise for the sale of records is not convincing. Video clips provide television and cable stations with high quality music programs which they'd

otherwise have to produce very expensively," the statement reads.

IFPI Video develops the theme: "Far from being a complement to audio releases, video clips have developed into an entertainment form in their own right and producers need to receive adequate remuneration for their use."

IFPI Video plans to step up its campaign of pressing for "adequate remuneration" for the broadcasting of video clips. "We look for enough, at least, to pay the administrative costs," the statement goes on. "The matter is becoming increasingly urgent. With the spread of cable and DBS, the use of free video clips sets a damaging precedent, one that may be harmful to the industry."

As an example, IFPI Video is pointing out that the U.S. music cable channel, MTV, after two years of operation, reaches 18 million homes and broadcasts little else but video clips. In the U.K., a number of similar music channels are being set up, and other European territories are set to follow.

First priority now for IFPI Video is to persuade its members to give a mandate to a collective licensing body to negotiate with broadcasters and cable stations on their behalf. This, the organization says, will "counter the divide and rule tactics so often used in the past by broadcasters."

CBS Home Club Gets 35 Titles From MGM/UA

NEW YORK—Columbia House, the direct marketing division of CBS/Records Group, has jointly announced with MGM/UA Home Video the release of 35 MGM/UA titles through the CBS Video Club. The titles will be released over a 12-month period beginning in December.

Titles include: "Meet Me In St. Louis," "The Philadelphia Story," "An American In Paris" and "A Night At The Opera." They will be distributed in VHS, Beta and CED videodisk formats.

This marks the first time that MGM/UA has marketed its films through a home video club. The CBS Video Club, which was launched last year, has 25,000 members nationally and is the only negative-option home video club in the U.S.

PRODUCTION STEPPED UP

Pioneer: More Laser Units

TOKYO—Pioneer here is increasing production of players for its LaserVision system to 20,000 units a month, beginning in December. The firm is convinced that demand for LaserVision hardware will build further through 1984, and looks to increase production to 30,000 units a month within a year. Pioneer is currently producing videodisk players at its Tokorozawa plant and at its subsidiary, Pioneer Video.

Player production has been increasing since the start of 1983, centered on the ranges for "karaoke" or sing-along usage here. Pioneer recently upped production to 7,000 units a month.

The company has also had large orders for players for commercial business use from such companies as Cinematronics and IBM, and production started dropping below demand. Plans were made to turn out 15,000 units a month, but good trade reaction to the new LD-700 player (priced around \$900) led to further increases in production.

The company has now added its new semiconductor laser-equipped LD-7000 videodisk player, which will be introduced to the Japanese marketplace Saturday (12).

To cope with the production demand, Pioneer has added two new production lines at the Tukorozawa plant, giving it a total of four. The firm has also transferred the production of cassette decks from this factory to the subsidiary, Hiwada Denshi.

NOVEMBER 12, 1983, BILLBOARD

Billboard Videodisk Top 20

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Survey For Week Ending 11/12/83

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 RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	2	4	PSYCHO II	Universal City Studio MCA Home Video	Anthony Perkins Vera Miles	1983	R	CED	34.98
3	7	6	ROAD WARRIOR	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
4	5	6	FIREFOX	Warner Bros. Pictures Warner Home Video DC11219	Clint Eastwood	1982	PG	CED	39.98
5	4	3	HALLOWEEN III	Universal City Studios MCA Home Video 16031	Tom Atkins Stacy Nelkin	1983	NR	CED	34.98
6	3	6	PORKY'S	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
7	9	3	DR. DETROIT	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	NR	CED	29.98
8	14	2	BLUE THUNDER	RCA-Columbia 13052	Roy Scheider	1983	R	CED	29.98
9	6	6	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
10	16	2	GANDHI	RCA-Columbia 13051	Ben Kingsley	1982	PG	CED	39.98
11	8	6	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
12	10	6	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
13	12	5	THE OUTSIDERS	Warner Bros. Pictures Warner Home Video DC 11310	Thomas Howell Matt Dillon	1983	PG	CED	34.98
14	11	6	AN OFFICER AND A GENTLEMAN	Paramount RCA Video Disc 03607	Richard Gere Debra Winger	1982	R	CED	29.98
15	13	4	THE TOY	RCA Video Disc 03044	Richard Pryor Jackie Gleason	1982	PG	CED	39.98
16	NEW ENTRY		STROKER ACE	Universal City Studios Inc. Warner Home Video DC-11322	Burt Reynolds Loni Anderson	1983	PG	CED	34.98
17	15	3	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Home Video 45-16031	Graham Chapman Eric Idle	1983	PG	CED	29.98
18	NEW ENTRY		THE MAN WITH TWO BRAINS	Warner Bros. Inc. Warner Home Video DC-11319	Steve Martin Kathleen Turner	1983	R	CED	34.98
19	17	6	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NA	CED	29.98
20	19	5	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	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).



# Video

## Rosenstein, Gowers Together Again In Production Firm

By ETHLIE ANN VARE

LOS ANGELES—Few people have as long a background in music video as Carol Rosenstein. When she was plucked from the crew of "Rocky" in 1975 to do a "promotional film" for Rod Stewart ("They weren't even called music videos at the time," she says), video was an unproven sales tool and all but unused in the U.S.

"The smaller countries knew that the Rod Stewarts and the Bee Gees weren't going to appear on their television shows," says Rosenstein, "so they used clips. In America, they were used to getting the artist live. There wasn't much of a market here."

Still, the overseas market was voracious, and producer Rosenstein—along with director Bruce Gowers—was able to make more than 300 music videos as Jon Roseman Productions. They produced Rod Stewart's televised "Tonight I'm Yours" concert, Blondie's full-length "Eat To The Beat" video, and the first American clip program, "Jukebox."

Then, in 1979, the firm disbanded. They were burned out from doing three bands a week, three videos per band, and were less rich than they had expected to be.

"It's very difficult to make money in the music video business," comments Rosenstein. "The record company gives you \$35,000 for a video, and they don't want to see \$20,000 on the screen and \$15,000 to your overhead. They want to see \$35,000—no, \$50,000—on the screen. After a while, you wear out all the friends you used for free extras. The business has no profit margin; there's always some kid who will offer to do the clip for \$15,000."

But the music video business has grown up a lot since 1979. The budgets have increased, and there are some exciting vistas on the horizon. Rosenstein and Gowers have gotten back together in a firm called, appropriately, Together Again Productions, and in two months have already produced Pia Zadora's latest video, a Chuck Berry concert, an elaborate MCA yoga exercise disk for the home market, and a country album commercial.

"A lot of barriers have fallen," says Rosenstein. "We fought for years to get prologs and epilogs on videos, only to have them taken off by the tv stations. We were forbidden to use sound effects or spoken dialog. The record companies were scared of concept clips, and the artists were scared of looking foolish."

Bringing on board directors David Winters and Jerry Watson, Together Again is looking to expand some of the boundaries of music video. "What we're hoping to do is a marriage between conceptual video and live concerts: the conceptual concert," Rosenstein says. She expects to see the full-length concert/concept video available as a retail product in

the near future. And she expects rock video techniques to be used in mainstream movies as soon as next summer—"fully scored feature films with a conceptual narrative."

"I think we're going to start seeing stuff done without the artist in the video at all; things that will stand together on their own. After all, sex is a poor excuse for wit. There's a real

need for humor in music video; they take themselves too seriously. There's no reason music video shouldn't run the gamut the way tv and movies do."

From her perspective—a perspective longer than most—Rosenstein sees music video as still growing and changing. And she and her cohorts are back in the fray.

## A HANNA-BARBERA Christmas Special.

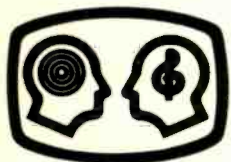


## Santa's Team. A Sales Dream.

We're giving you two chances to join Santa's team this year with a "dream" of a Christmas offer. Accompanying both of our latest Hanna-Barbera cartoon videocassette releases is a FREE, top-quality, plush hand puppet. The delightful full-length feature *Yogi's First Christmas* is accompanied by a velvety Yogi Bear hand puppet while a cuddly Scooby-Doo hand puppet comes with *Scooby and Scrappy-Doo, Vol. II*. Each puppet comes colorfully packaged together with its own videocassette. Just stack them up and watch them go. A dream of an offer for the holiday season! Be a part of Santa's team—with HANNA-BARBERA on Worldvision Home Video cassettes.



\*With the purchase of "Scooby and Scrappy-Doo, Vol. 2" or "Yogi's First Christmas" on videocassette.



### VIDEO MUSIC CONFERENCE

Nov. 17-19, 1983  
Huntington Sheraton  
Pasadena, California



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# Billboard Videocassette Top 40

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## SALES

This Week	Last Position	Weeks on Chart	These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.			Year of Release	Rating	Format	Price
			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers				
1	1	0	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	2	79	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	4	21	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
4	3	4	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
5	5	3	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
6	6	7	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
7	8	39	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
8	18	3	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
9	NEW ENTRY		BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
10	11	17	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	49.95
11	9	6	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
12	15	6	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
13	25	19	MAD MAX •	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
14	13	14	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
15	22	6	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95
16	7	2	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta	59.95
17	NEW ENTRY		TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
18	21	10	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santori	1983	R	VHS Beta	79.95
19	12	5	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
20	14	10	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
21	17	37	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380	Harrison Ford	1982	R	VHS Beta	39.95
22	26	29	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
23	38	18	THE VERDICT ▲	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98
24	23	5	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
25	NEW ENTRY		DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
26	32	25	AIRPLANE! ▲ (ITA)	Paramount Pictures Paramount Home Video 1305	Robert Hays Julie Hagerty	1980	PG	VHS Beta	29.95
27	27	2	STROKER ACE	Warner Brothers Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta	69.95
28	35	12	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta	69.98
29	20	2	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta	No listing
30	34	18	PLAYBOY'S PLAYMATE REVIEW	CBS/Fox Video 6255	Various	1983	NR	VHS Beta	59.98
31	24	52	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
32	28	2	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
33	33	11	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta	79.95
34	29	24	THE TOY	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta	79.95
35	31	28	GREASE • (ITA)	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	29.95
36	30	28	FIRST BLOOD • (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta	79.95
37	37	14	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta	59.98
38	10	3	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta	69.95
39	16	21	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
40	19	22	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	VHS Beta	39.95

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# Video

## Firm Has Its Eye On Label Auditions

NEW YORK—It was bound to happen: bands auditioning on video for record companies. And Alan Rudolph, owner of Photos Unlimited in Seekonk, Mass., has hit upon the idea of compiling clips and presenting them to labels.

Rudolph tapes local bands in the Massachusetts/Rhode Island area and brings the tapes to New York. To date he has met with one executive: Dan Glass, director of new music marketing for Chrysalis, who watched a tape of three groups.

"I like the concept," says Glass.

## Syndicated Show Features Rock News, Reviews

NEW YORK—"Inside Rock," a new series featuring album reviews and rock news, is scheduled for syndication beginning early next year. Produced jointly by ATI Video and Somach/Nelson Productions, the show is co-hosted by Denny Somach and radio consultant Lee Abrams.

"The show came together just from our sitting around talking about records," says Somach, who also serves as executive producer with Dave Nelson. "I've gotten more reaction to this idea than to anything else I've ever done." The show's pilot features interview segments with Robert Plant and others, as well as video clips.

Somach/Nelson also produces "Hot Spots," currently seen on the USA Network, and "The News That Rocked '83" and "The Rock'n'Roll Show," both under development. In addition, Somach produces radio specials for The Source.

Somach says he is looking into using "stringers" to provide interview clips. "We won't show whole video clips in the half-hour, and we won't pan any album," he adds. Reviews of "classic" older albums are also planned, as is a radio show with the same title and design.

## New On The Charts



TRON

Walt Disney Home Video-#17

As a result of Disney's "Wrapped And Ready To Give" sale, "Tron" arrives on the chart at #17 with a \$39.95 sticker price—reduced from \$84.95.

Bruce Boxleitner stars as a rebellious video warrior in this futuristic adventure set inside a computer. Graphic imagery and special techniques in live action photography create special effects unusual enough to match the creative story line.

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

"It's nice to see someone not from New York or Los Angeles promoting local talent. I told him he could come back every six weeks or so, as long as he has acts who might be appropriate for Chrysalis." Glass describes the

clips as performance footage with simple editing, but adds, "Nine times out of 10 it would be of help for a band to have this kind of representation."

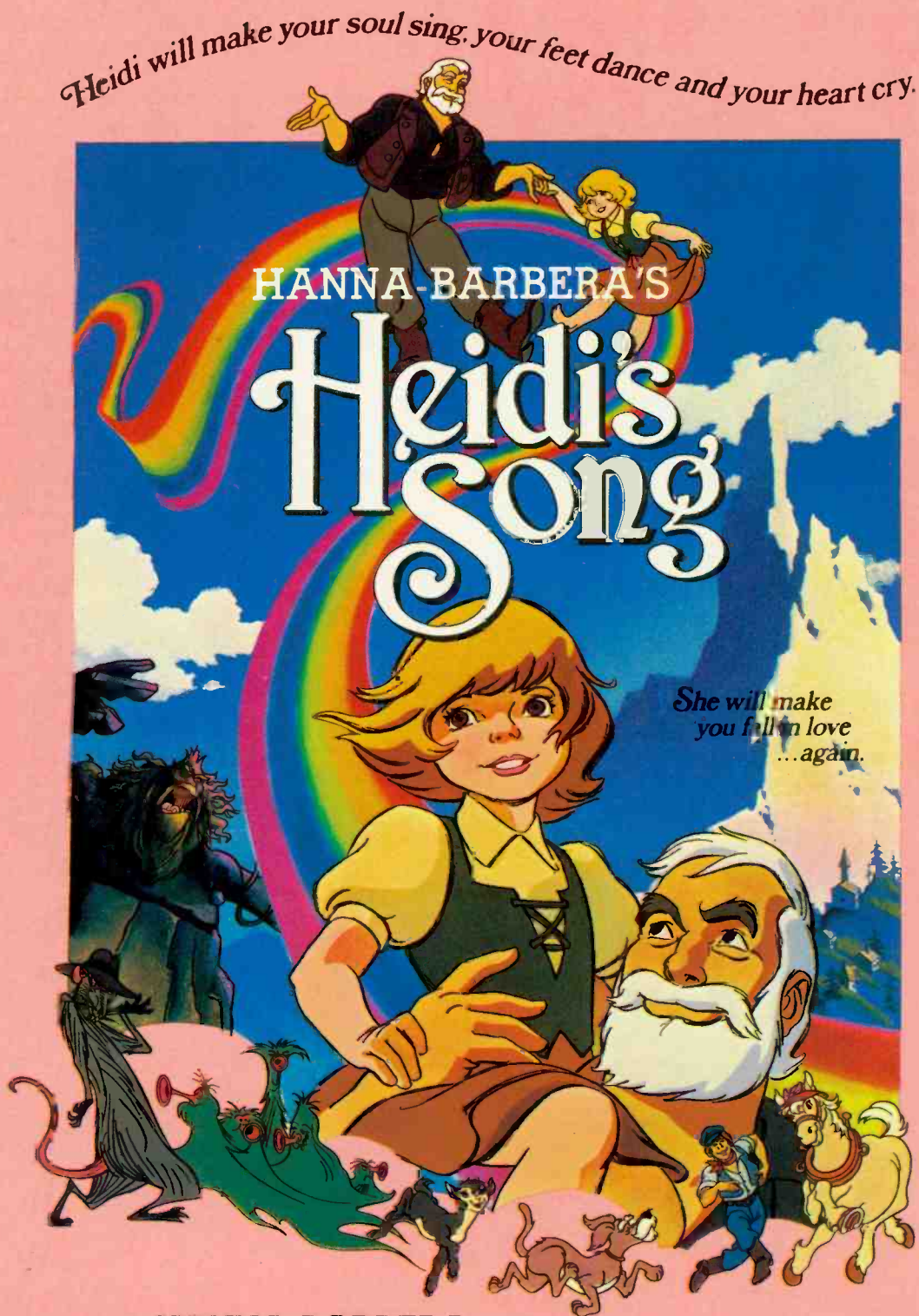
Bands Rudolph works with have

the option of paying \$425 for the taping and representation to labels, or paying \$175 and giving Rudolph a percentage of any deal made with a label. Rudolph points out, "We don't work with just any band who wants to be seen by a record company. We get between 30 and 40 requests a

month and only do six tapings."

Rudolph presents a label not only with a videotape of the act in performance, but with still photos and a full resume of each act.

Photos Unlimited shoots photos backstage at concerts for a number of local radio stations.



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# Video

## German Book Firms Bow Distrib Arm

MUNICH—Fighting to maintain its share of leisure spending here, the West German book trade is moving into the video software business. Eight publishing houses announced at the recent Frankfurt Book Fair the

formation of a video distribution affiliate, and first product went into the shops Oct. 27 under the banner "Video At The Bookstore."

Initially, 13 major book shops around the country are involved. The

first product comes from nine program suppliers, ranging across language and sports instruction, animation and quality feature films from Fellini, Fassbinder and other directors.

Most of the movie titles will sell at around \$60. There are no current plans for rental through book shops, though some isolated dealers have opened video rental points. The publishers' eventual aim is to become active in both video production and distribution through a Publishers' Video Committee.

A spokesman for Langenscheidt Publishing, one of the firms involved, comments: "Young people are increasingly attracted to the visual media. We want to turn those people into customers and thereby build a bridge that will lead them to books."

He adds that West German publishers now recognize they reacted incorrectly to the advent of sound recordings and have only in recent years become active in record retailing, on a limited basis. They are anxious not to repeat the mistake with video, which they see as an opportunity to draw a broader range of customers into retail outlets.

## MGM/UA Disks En Route To Japanese Market

TOKYO—Victor Co. of Japan (JVC) and Pioneer have finalized deals with MGM/UA Home Video to manufacture and market VHD (JVC) and laser (Pioneer) videodisks of some 60 movie titles.

There's just one title, "Gone With The Wind," to which JVC has exclusive rights, and this package will be in the stores in time for Christmas. JVC will release "2001: A Space Odyssey" here on Nov. 21 here; then, after "GWTW," the firm will put out two or three titles monthly. Pioneer releases "2001" and two other titles at the end of November, after which it will follow a release pattern of "several" titles a month.

For JVC, which already has license deals for movies from CIC Video (Paramount and Universal) and CBS/Fox Video, the deal substantially increases its catalog of U.S. movie titles. And Pioneer is "aggressively" signing deals with foreign and domestic film/record companies for laser videodisk production to build its market share in this sector via hardware and software.

## Seminar Explores Production Design

NEW YORK—The specific contributions of the production designer to a motion picture or video program will be examined at a film and lecture series to be held by the Astoria Motion Picture and Television Foundation, Nov. 18 and 19.

Richard Sylbert, currently production designer on Francis Ford Coppola's "The Cotton Club," will lecture Nov. 18 at 7:45 p.m. on "Visual Structure In Motion Picture Design." He will explain the process by which the visual elements of films are designed and realized, using as illustration an analysis of shots from the movie "Chinatown." On Nov. 19 at 7:30 p.m., two contrasting films designed by Sylbert will be shown: "Fat City" and "Shampoo."

Programs will be held in the Astoria Zukor Theatre, 34-31 35th St., Astoria, N.Y. 11106. For more information, call (212) 784-4742.

## Finnish Store Keys On Video

HELSINKI—Rautakirja Oy has opened its first Gamestation outlet here in the Finnish capital. The venture is devoted to tv games and videocassettes, plus such related items as video magazines and microcomputers. It will also offer playback and recording equipment.

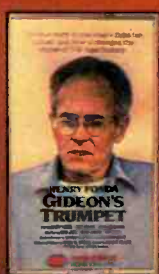
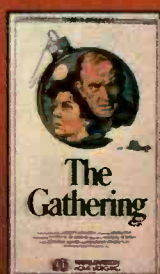
But, says the company's Matti Kinnunen, "We're not competing against radio and hi fi dealers, because in VCRs, for instance, we're concentrating on one trademark per video system only."

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# Billboard Videocassette Top 40

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Survey For Week Ending 11/12/83

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	8	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
2	2	4	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
3	6	2	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
4	3	20	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
5	4	7	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
6	9	9	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
7	19	2	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
8	8	8	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
9	10	10	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
10	5	14	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
11	7	5	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
12	23	2	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
13	11	5	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
14	13	18	THE VERDICT ▲	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
15	15	2	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta
16	25	4	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	R	VHS Beta
17	18	20	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
18	14	4	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
19	17	22	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
20	20	5	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
21	21	4	WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
22	16	4	THE BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta
23	12	3	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
24	22	4	THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta
25	NEW ENTRY		BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
26	26	38	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
27	27	8	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
28	24	27	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
29	28	28	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
30	40	38	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
31	30	17	MAD MAX •	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
32	NEW ENTRY		LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
33	34	23	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
34	31	7	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
35	29	6	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
36	37	24	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta
37	33	13	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
38	32	6	SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta
39	39	18	SAVANNAH SMILES	Embassy Home Entertainment 2058	Mark Miller Peter Graves	1982	PG	VHS Beta
40	38	13	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta

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# New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

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**BERLIN EXPRESS**  
Merle Oberon, Robert Ryan  
Beta & VHS Jef Films ..... \$59.95  
**BREATHLESS**  
Richard Gere  
Beta & VHS Vestron Video

**DAFFY DUCK'S MOVIE: FANTASTIC ISLAND**  
Beta & VHS Warner Home  
Video 11324 ..... \$39.98  
**DARK JOURNEY**  
Vivien Leigh, Conrad Veidt  
Beta & VHS Jef Films ..... \$59.95  
**ELEPHANT PARTS**  
CED Pacific Arts Video Records  
**FORBIDDEN GAMES**  
Beta & VHS Jef Films ..... \$59.95

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**TULSA**  
Susan Hayward, Robert Preston  
Beta & VHS Jef Films ..... \$59.95  
**PANAMINT'S BADMAN**  
Beta & VHS Jef Films ..... \$29.95  
**WIND OF THE WASTELAND**  
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Beta & VHS Jef Films ..... \$39.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Music News Unit Tapes 'Magazine'

MIAMI—The Men In The Blue Suits, the music news crew of Instant Replay in Coconut Grove, has completed a summer touring schedule covering more than 50 news stories in seven countries for MTV. The summer's activities will also result in two new editions of a rock'n'roll "magazine" on videocassette, "The Men In The Blue Suits," which debuted at the recent National Video Dealers gathering.

Among the events taped this summer were the Consumer Electronics Show, the Rockamerica Video Music Conference, Reggae Sunsplash and concerts by A Flock Of Seagulls, the Fixx, Peter Tosh, the Producers, the Rockats, Little Steven & the Disciples Of Soul, Thin Lizzy, Marillion, Twelfth Night, the Violent Femmes and others. The Men In The Blue Suits also completed a number of interview segments.

Material on Vol. I, No. 1 of the home videocassette "The Men In The Blue Suits" is culled from material originally taped for MTV, as well as items that were never shown on the channel. List price is \$29.95.

## JVC To Market German Classical Films On Video

TOKYO—JVC's video software division here has acquired exclusive rights to manufacture and sell 60 titles from the prestigious Unitel catalog of classical music films in Japan.

It's the first time the West German production company's product has been made available for home video markets. JVC plans to release it on both VHD videodisk and hi fi videotape.

Seiichi Niwa, JVC director and general manager of the corporate software side, says the 60 titles to be released have been selected as those most appropriate for the Japanese marketplace and cover the major symphonies, concertos and operas in the classical repertoire.

The first release, due Dec. 5, will be a symphonic videodisk, with a retail price of \$29. The first videotape will follow shortly afterwards. JVC plans to release 10 titles on videodisk in the first part of 1984, with the remainder appearing within 18 months.

Unitel has consistently specialized in high quality productions, with Bernstein, Boehm, Dohnanyi, Von Karajan, Solti and Ormandy among the top conductors featured.

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# Talent & Venues

## MANAGER PROFILE

### Back To Back Stays In Touch With The Street

By ETHLIE ANN VARE

LOS ANGELES—When Bambi Byrens founded Back To Back Management seven years ago, she thought it would be enough to hold the hands of a small group of artists and guide their careers. She soon found that, in a rapidly changing music business, personal attention wasn't enough.

"The business has expanded in so many different areas that it became necessary to be knowledgeable in all these areas," says Byrens. "Now a manager has to worry about airplay, promotion, video, licensing, foreign rights... It seemed a natural progression to start providing this information to other people."

Back To Back has, therefore, started a consultation service, hiring itself out for short-term projects as well as managing its own roster. Along with regular clients Michael Bruce, Geza X, Bad Actor, Carl Stewart and John Henning, Back To Back has taken on projects for Euro-Tech Records and handled the Divinyls' recent West Coast tour.

"The Divinyls wanted someone who was real in touch with the street," says Byrens. "That's the way the band always was in Australia." The tour was considered a success, with many sold-out dates, despite the fact that Chrysalis wasn't actively working the Divinyls' record at the time.

"A record company has so many artists," says Byrens' associate, Larry Lewis, "that they won't get behind a record till there's already action on the record. So if you're capable, you have to create that activity."

"You have to be able to do it all," says Byrens. "If you don't have it covered, who does?"

### Be Independent, Alexis Korner Tells Texans

AUSTIN—Alexis Korner, one of Britain's most noted music scholars, was featured as special speaker at the monthly meeting of the Texas Music Assn. here recently. The meeting focused on the Texas/Britain music connection, the current state of English music, and Korner's own observations as a music business veteran.

"There is a need for live music," Korner stressed. His main point of the evening was an emphasis on making a living—rather than trying to make a fortune in this business. "Being your own boss and pushing your own independent product" is a safe way to achieve this, he said, adding that aspiring artists should ignore major record companies and work through the independent distributors. "It's a way to make a living and secure your chosen profession. The gutsiness of your music makes it, and defines it, as Texas music. Texas has never been perceived as a hick state," he said.

"The European audience is much more receptive to new, independent product," Korner added. "They have more of a thirst for information on bands and music than the American market's acceptance of homogenized music on radio. British radio feeds more information to their listeners than American airwaves."

As for the current state of British music, Korner said, "English music is controlled by fashion sounds" or "copycats." Hence, "Europe has been suffering from an abundance of synthesizer music." KATY BEE



Photo by Chuck Pulin

**SIGNALS**—Warner Bros. artist Ronnie Dio exchanges hand signals with members of the audience during a recent concert at the Beacon Theatre in New York.

## Rock'n'Rolling

### Quiet Riot Making Noise Via Luck, Talent, Work

By ROMAN KOZAK

Who's going to be the top debut act of 1983? We wouldn't be surprised if it turns out to be Quiet Riot, a new heavy metal band that hasn't spent the last month at No. 1 only because it appears as though the Police and Michael Jackson have a long term stranglehold on the top two spots.

Despite this success, Quiet Riot is still a support act. Last month they played Madison Square Garden, opening for Iron Maiden. They came back three weeks later to the Byrne Arena, opening for Black Sabbath.

Lead singer Kevin Dubrow says that though they have headlined some smaller venues earlier in the year, it will be next year before they do their own major tour. In the meanwhile they're going to Britain in December to open for Judas Priest.

Quiet Riot is reportedly the first heavy metal band whose debut has hit the top 10 since Led Zeppelin did it almost 15 years ago. Dubrow says there is no real secret to their success. It's luck, he says, and "good timing." It's also hard work. The band has been out on the road since April.



"The album came out March 1, and we had the normal six-week wait after it came out, and then we went straight out, going from sedans to station wagons to RVs to the tour bus route. We made the transportation transition in a very short time," says Dubrow. "We still have a way to go, but as our status level has gone up, so has our comfort level."

"We were determined to go out on the road no matter what," he continues. "We went out expecting not to get any reaction off the album, but we knew we had to tour. So we budgeted the whole thing out so that we could play dates no matter what happened. Fortunately, things took off, and we didn't have to take that route."

"Now, of course, we are being treated like co-headliners. But even when we started touring, we opened for the Scorpions, and it being a heavy metal audience, they treated us well, even though they didn't know us. In the middle period we played with Loverboy, and we really had to work for a response, which was really good for a new band beginning to sell a lot of records, because it kind of calmed us down."

Now, says Dubrow, with "Cum On Feel The Noize" a hit single, fans sing along with it in concert, sometimes even without the band. Du-

(Continued on page 58)

### From Jazz To 'Rockit,' Hancock Keeps Exploring

NEW YORK—"I would hate to be accused of doing the music that I do for any calculated reason. I do it because that's what I like to do," says Herbie Hancock, whose music has alternated between acoustic and electric, jazz and funk, dance and pop.

"Future Shock," his current LP, is an electric dance-funk album with a "scratched" single, "Rockit," which was a black and dance hit in the U.S. as well as a top 10 single in Germany, Holland and France, according to Columbia, Hancock's record label.

Hancock admits that his forays into various musical styles have hurt him with the critics. But he says he feels compelled to explore various artistic avenues—he's interested in acting now—and that hasn't hurt him with his audience.

"The truth of the matter is that the only flak I get is from people who are reviewing me or interviewing me. I don't get flak from people who buy the records. They either like the jazz stuff or the pop stuff, or they like both and they buy what they like. But they have no axe to grind, so they don't complain," he says.

"I don't mind being classified as a jazz artist, but I do mind being restricted to being a jazz artist," he says. "My foundation has been in jazz, though I didn't really start out that way. I started in classical music, but my formative years were in jazz, and it makes a great foundation. I think that if I hadn't been founded in jazz I would not have had the flexibility that I've had."

Interviewed shortly after finishing a three-month acoustic tour, during which "Rockit" was released, Han-

cock says he's reluctant to go back out on the road with an electric tour because of the costs involved.

Consequently, he says, one avenue for future exposure for him is tv and video, especially after the success of his "Rockit" video, directed by Godley & Creme, which made it into the MTV rotation. Hancock will be a panelist at the upcoming Billboard Video Forum.

"I love acting," says Hancock. "And I was fascinated with that whole side of the business, what people do, the prop people building things out of nothing. While other actors were sitting in the honey wagon reading the paper or sleeping, I was spending hours watching these people. That's why I want to act: because I enjoyed it. I was interested in it. Not just longevity, though I realize I can get the benefit of longevity out of it."

Hancock says that a factor in deciding whether a given LP will be acoustic or electric is his contract with CBS, which provides for separate budgets.

"The reason they do it that way is because the electric things cost more to make. We don't need a big budget for the jazz things. Before, there was the same budget and I could never sell enough jazz records to meet the budget, which was too big. I was always afraid of being in the red."

"Now the contract, as far as I know, states how many electric things I'm going to do. They don't care how many jazz things I do. I could do a lot or a little, and it still gives the same freedom I had before."



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Survey For Week Ending 11/12/83

# 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 Nov. 1.

- **POLICE, THE FIXX, THE ANIMALS**—\$742,895, 48,920, \$17.0 & \$15, Fantasma Prods., Orange Bowl, Miami, sellout, house gross and attendance record, Oct. 28.
- **GRATEFUL DEAD, THE BAND**—\$403,900, 32,312, \$12.50, John Scher Presents, Carrier Dome, Syracuse, N.Y., sellout, Oct. 23.
- **WAYNE NEWTON, FREDDIE ROMAN**—\$376,571, 25,568, \$16.75, \$15.75 & \$14.75, in-house, Front Row Theater, Cleveland, Ohio, eight sellouts, Oct. 4-9.
- **GRATEFUL DEAD**—\$301,483, 24,930, \$12.50 & \$11.50, Don Law/Monarch Entertainment Bureau, Centrum, Worcester, Mass., two sellouts, Oct. 21-22.
- **LIZA MINELLI**—\$288,522, 12,412 (16,000 capacity), \$27.50, \$25 & \$20, Frank J. Russo, Wang Center, Boston, four shows, Oct. 19-22.
- **ENGELBERT HUMPERDINCK, JOHNNY DARK**—\$261,073, 19,176, \$14.75 & \$13.75, in-house, Front Row Theater, Cleveland, Ohio, six sellouts, Oct. 13-16.
- **JACKSON BROWNE**—\$252,102, 20,346, \$13.50 & \$11.50, Monarch Entertainment Bureau, Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 15.
- **AC/DC, FASTWAY**—\$246,669, 18,542 (23,000), \$13.50, Avalon Attractions, The Forum, Los Angeles, two shows, Oct. 17-18.
- **BLACK SABBATH, QUIET RIOT**—\$239,293, 19,242, \$13.50 & \$11.50, Monarch Entertainment Bureau, Meadowlands Arena, E. Rutherford, N.J., sellout, Oct. 29.
- **LOVERBOY, ZEBRA**—\$234,657, 17,382, \$13.50, Beaver Prods., Reunion Arena, Dallas, sellout, Oct. 14.
- **AC/DC, FASTWAY**—\$202,720, 14,814 (18,553), \$14.30, \$13.20 & \$12.10, Feyline Presents, McNichols Arena, Denver, Oct. 24.
- **AC/DC, FASTWAY**—\$190,346, 15,054, \$13 & \$12, Contemporary Prods./New West Concerts, Kemper Arena, Kansas City, Mo., sellout, Oct. 26.
- **LIONEL RICHIE, POINTER SISTERS**—\$182,596, 11,937 (13,000), \$15.50 & \$13.50, East Coast Concerts/Stephen Starr, Spectrum Philadelphia, Oct. 8.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS**—\$181,625, 14,962 (15,500), \$12.50 & \$10.50, Contemporary Prods./New West Concerts, Kemper Arena, Kansas City, Mo., Oct. 22.
- **POLICE, THE FIXX**—\$175,554, 13,145, \$13.50, Fuffino-Vaughn Prods., Tallahassee (Fla.) Leon County Civic Center, sellout, house fastest sellout, Oct. 31.
- **LIONEL RICHIE, POINTER SISTERS**—\$164,723, 11,494 (12,645), \$15 & \$11, in-house, Frank Erwin Center (Univ. of Texas) Austin, Oct. 21.
- **HOT TUNA, BOBBY & THE MIDNIGHTS**—\$162,718, 12,648, \$13.50 & \$11.50, Monarch Entertainment Bureau/Ruffino-Vaughn Prods., Nassau Coliseum, Uniondale, L.I., N.Y., sellout, Oct. 28.
- **RICK JAMES, ZAPP W/ROGER, S.O.S. BAND**—\$162,654, 15,169 (17,500), \$12, \$10 & \$8, Contemporary Prods./G. Street Express, The Arena, St. Louis, Mo., Oct. 30.
- **LOVERBOY, ZEBRA**—\$153,762, 12,301, \$12.50, Beaver Prods., Mobile (Ala.) Municipal Aud., sellout, Oct. 12.
- **LOVERBOY, ZEBRA**—\$130,000, 10,000, \$13, Beaver Prods., Hirsch Coliseum, Shreveport, La., sellout, Oct. 16.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS**—\$129,654, 9,604, \$13.50, Beaver Prods., Lloyd Noble Center, Norman, Okla., sellout, Oct. 18.
- **ALABAMA, JUICE NEWTON, THRASHER BROTHERS**—\$127,227, 8,221 (14,700), \$15.50 & \$13.50, Century II, Stanley Theater, Pittsburgh, Oct. 29.
- **JACKSON BROWNE**—\$126,655, 10,397, \$12.50 & \$10.50, Contemporary Presentations, Carver Hawkeye Arena, Iowa City, Iowa, sellout, Oct. 29.
- **LIONEL RICHIE, POINTER SISTERS**—\$119,577, 10,121 (12,000), \$10.50 & \$10.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., Oct. 30.
- **LOVERBOY, QUIET RIOT**—\$117,771, 10,241 (12,000), \$11.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., Oct. 26.
- **LOVERBOY, ZEBRA**—\$117,754, 9,058, \$15, Beaver Prods., Baton Rouge (La.) Centroplex, Oct. 13.
- **LIONEL RICHIE, POINTER SISTERS**—\$114,376, \$14.50 & \$12.50, Sound Seventy/on-house, Murphy Center (MTSU), Murfreesboro, Tenn., Oct. 19.
- **THE FIXX, LITTLE GADGET & THE SOULFUL TWILIGHTS, THE RED ROCKERS**—\$112,445, 6,338 (8,113) \$19 & \$18, Ralph Streano, Sullivan Arena, Anchorage, Alaska, Oct. 22.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS**—\$108,722, 9,810, \$11.50 & \$10.50, Sunshine Promotions/Contemporary Presentations, Notre Dame Univ., South Bend, Ind., sellout, Oct. 29.
- **GRATEFUL DEAD**—\$108,157, 9,500, \$11.50, Frank J. Russo/Monarch Entertainment Bureau, Cumberland County Civic Center, Portland, Maine, sellout, Oct. 19.
- **LIONEL RICHIE, POINTER SISTERS**—\$106,802, 7,755 (8,738), \$14.50 & \$12.50, Sound Seventy Prods., Van Braun Civic Center, Huntsville, Ala., Oct. 25.
- **STEVIE NICKS, JOE WALSH**—\$97,100, 7,768 (10,000), \$12.50, Mid-South Concerts, Memorial Coliseum, Jackson, Miss., Oct. 30.
- **GRATEFUL DEAD**—\$96,887, 7,836 (11,385), \$12.50, Monarch Entertainment Bureau/Olympic Regional Development Authority, Olympic Arena, Lake Placid, N.Y., Oct. 17.
- **OAK RIDGE BOYS, LOUISE MANDRELL, ATLANTA**—\$96,098, 8,545 (11,834), \$12 & \$10, C.K. Spurlock, Charlotte (N.C.) Coliseum, Oct. 29.
- **JIMMY BUFFETT**—\$92,448, 6,249 (12,070), \$16 & \$10, Avalon Attractions, Irvine Meadows, Irvine, Calif., Oct. 29.

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## Talent In Action

### TACO The Palace, Los Angeles Tickets: \$10

There were searchlights on Vine St. and more RCA guests than paying customers as Dutch crooner Taco kicked off a world tour with an Oct. 24 performance at the Palace. Taco took the stage an hour late, dressed in a cut-away and white gloves and looking for all the world like a pudgy headwaiter.

With two synth players, a stand-up drummer and bassist (all dressed in white dinner jackets) laying a heavy disco beat under everything, Taco gave a performance of standards far more suited to a Las Vegas lounge than a Hollywood rock venue. In unaccented English, Taco stopped for a bit of hype between every song, including sending "I Should Care" out to the late Sammy Cahn with "This one's for you, Sammy." He did dance mixes of "Dancing Cheek To Cheek," "Somewhere Over The Rainbow" and "La Vie En Rose" as well as his top 10 hit, "Puttin' On The Ritz," in a 45-minute show that seemed much longer.

A stilted rendition of the Supremes' "Where Did Our Love Go" proved that Taco has no soul, although "They Can't Take That Away From Me" did showcase his mellifluous voice. For an encore, and somehow we knew this was coming, he did "Singing In The Rain." All that was needed was Malcolm McDowell taking the stage in full "Clockwork Orange" regalia to make this an evening of true high camp.

ETHLIE ANN VARE

### GANG OF FOUR BOYS BRIGADE The Ritz, New York Tickets: \$12.50

The Boys Brigade opened with an upbeat artillery of tunes, drawing heavily from their self-titled Capitol debut LP. The Canadian sextet's combination of hard-edged, percussion-heavy style with youthful optimism was a pleasant surprise for impatient Gang Of Four fans. Highlight was a vamped-up cover of Bob Dylan's "Blowin' In The Wind."

The Gang Of Four kicked off an exhausting hour of post-new wave tunes with the mock seriousness of "I Love A Man In Uniform." While lead vocalist Jon King stands out with his visceral form of aerobics, what is impressive about this group is the combined strength of each member. From the sultry harmonies of backup singers Paula West and Alison Wilson and Sara Lee's pulsating bass to the often avant-garde sounds emanating from Andrew Gill's lead guitar, the six musicians came across as a very tight gang.

From their Warner Bros. LP "Hard," "Independence" and "Is It Love" stood out in the set, showcasing Wilson and West's vocals and Lee's driving bass. The beat-poet lyrics and frenzied vocals of "Silver Lining" matched Gill's dying dinosaur/berserk computer guitar



**TOUR WOUNDS**—Colin Hay of Men At Work and Martin Plaza of Mental As Anything compare their injuries backstage during their recent joint tour. Hay suffered a hand injury requiring some stitches, while Plaza sprained his ankle.

breaks, while the latter stole the show with a semi-solo on "Paralyzed."

Creative stage effects, including smoke and black and white lighting, provided an old-fashioned film backdrop for several songs. The encore tunes "Piece Of My Heart" and "It's Only Love" sent the sated, near capacity crowd home. The only problem was that the set was too short.

KIM FREEMAN

### PAT METHENY Beacon Theatre, New York Tickets: \$15, \$12.50

Pat Metheny's shimmering electric guitar sound and melodic hot licks brought him his initial crossover success a few years ago, and it wouldn't have been surprising if he had elected to coast on his crowd-pleasing musical cliches from then on. It speaks well of Metheny's seriousness as an artist that he hasn't.

At the first of two shows here on Oct. 28, Metheny offered the capacity crowd plenty of what they expected—starting with his perennial opening number, the oh-so-mellow "Phase Dance," and ending with the inevitable encore, the hard-rocking "American Garage." But he also offered some new material that sounded, on first hearing, like a real step forward with its rich textures and harmonic and rhythmic sophistication. He also played some slinging solos that proved he has not stopped growing as an improviser.

Most of the new material had a distinctly Brazilian lilt to it—apparently indicating the influence of one of two new members of Metheny's quintet, Pedro Aznar, who played percussion, occasionally supported Metheny on rhythm guitar, and sang wordless vocals. Aznar's presence in the band was a considerable plus.

The same cannot be said for Metheny's new drummer, Paul Wertico, whose heavy-handed playing emphasized the rock in jazz-rock while Metheny, keyboardist Lyle Mays and bassist Steve Rodby (who played more acoustic than electric bass) strove to emphasize the jazz. Wertico was occasionally effective, but he tended to use bombast where delicacy would have been more appropriate.

For that matter, both Metheny and Mays had moments of electronic overkill that threatened to obscure their gifts as melodists. But for the most part, the music was listenable—and, in the case of the new material, often quite stimulating as well.

PETER KEEPNEWS

### URBAN BLIGHT CBGB, New York Tickets: \$5

Urban Blight has been making music for almost 10 years, but only during the last six months has their earthy, boisterous rock and funk coalesced into a sound that can translate into true commercial success on either side of the Atlantic.

Witnessing their musical growth on the Gotham club scene this past year has been a pleasure, and the excited capacity crowd that saw the sextet perform Oct. 28 at CBGB caught one of the best shows of their career.

Eschewing fashionable electronic gimmickry, the band distances itself from the pop pack with skillfully arranged vocal harmonies and a hot mix of rock, funk, ska and reggae grooves rooted in the joyous party music of '60s soul. They look great, too. Still in their early 20s, the members couple their powerfully propulsive music with a charismatic presence that makes for a compelling stage show. Despite the club's small stage, the musicians' manic energy came through in their acrobatic spins, leaps, twists and somersaults.

While their new Sleeping Bag Records single, "A Nite Out" (distributed internationally by Island), is more of a recorded document than a true representation of their live sound, the rendition was as tuneful as such unrecorded songs as the frenetic "Sweet Soul Music," "Put Out The Fire" (a tribute to their days as graffiti artists) and "The Beast Upstairs."

The dance party also featured two new songs that break their songwriting mold—the dynamic groove song "Peace Train" (a prime crossover candidate) and the unusually melodic "Three More Roses," perhaps their finest composition to date.

LEO SACKS

### HOWARD DEVOTO The Palace, Los Angeles Tickets: \$10

Howard Devoto's show at the Palace on Oct. 28 was interesting in the sense you call an abstract painting "interesting"—even though you're not sure it's hung right side up.

Devoted Devoto followers from his days with the Buzzcocks and Magazine turned out in force for the evening, providing a gamut of dress-code violations. The new IRS album, "Jerky Versions Of The Dream," and the melodic single "Rainy Season" are hardly punk fare, but Devoto live still retains that jangly energy that lured his early fans.

Backed by an outstanding band (particularly Alan St. Clair on guitar and ex-Magazine cohort David Formula on synth), Devoto jumped and jerked his way through an hour set to excellent crowd response. He writes songs about particle physics and furniture, and has more than a passing lyrical interest in weather conditions, though someday someone's going to have to invent a club sound system that lets you hear the damn words.

A handful of Magazine tunes were happily recognized by fans ("Permafrost," "About The Weather," "Song From Under The Floorboards"), but most of the set was given to material from the new LP. "Rainy Season" and "I Admire You" both suffered from nervous, upbeat readings far less appealing than the balladic versions on the album. But "Cold Imagination" was fired by a driving, energetic performance.

Loud applause brought the unlikely-looking singer back for an encore of "Parade," and then the band ran quickly away because it looked like kids were going to start jumping on stage. It was all... very interesting.

ETHLIE ANN VARE



Photo by Chuck Pulin

**STEVE'S JAZZ**—Journey drummer Steve Smith plays the Bottom Line in New York with his jazz group Vital Information.



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# Billboard Dance/Disco Top 80™

Survey For Week Ending 11/12/83

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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	7	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	41	50	5	FIX IT—Teena Marie—Epic (12 Inch) 49-04125
2	10	3	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	42	44	12	ON A JOURNEY/DANCE SISTER/LOVE KILLS PAIN—New York City Peech Boys—Island (LP Cuts) 90094-1
3	5	5	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220	43	43	7	EVERYDAY PEOPLE—Joan Jett And The Blackhearts—Blackheart/MCA (12 Inch) 13073
4	4	8	LOVE TEMPO—Quando Quando—Factory (12 Inch) OSFY 5	44	48	5	AND I AM TELLING YOU I'M NOT GOING—Koffie—Pan Disc (12 Inch) RRD 2214
5	3	11	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	45	56	3	LA CAGE AUX FOLLES—Le Jete—Megatone (12 Inch) MT 119
6	22	5	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)	46	36	10	ONE DAY—APB—Import (12 Inch)
7	9	7	LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629	47	47	8	IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
8	2	12	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	48	19	9	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115
9	32	4	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465	49	53	3	ROCKIN' RADIO—Tom Browne—Arista (12 Inch)
10	16	6	SHOW ME THE WAY—Skyy—Salsoul (12 Inch) SG 408	50	65	2	HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214
11	11	9	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005	51	23	8	HUMAN TOUCH—Rick Springfield—RCA (12 Inch) PD 13617
12	13	6	ANGEL EYES—Lime—Prism (12 Inch Remix) PDS 475	52	38	5	TELL HER ABOUT IT—Billy Joel—Columbia (12 Inch Remix) 44-04138
13	35	3	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68	53	64	3	I WANT YOU ALL TONIGHT—Curtis Hairston—Pretty Pearl (12 Inch) P.P. 510
14	14	7	ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)	54	57	4	TOUR DE FRANCE—Kraftwerk—Import (12 Inch)
15	29	3	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814	55	55	6	BET'CHA GONNA NEED MY LOVIN'—Latoya Jackson—Larc (12 Inch)
16	40	3	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (7 Inch) 1698 (12 Inch*)	56	NEW ENTRY		WITHOUT YOU—Chaz Jankel—A&M (12 Inch) 12705
17	24	5	LOVE HOW YOU FEEL—Sharon Redd—Prelude (12 Inch) PRL D667	57	62	2	LOVE GAME—Pure Energy—Prism (12 Inch) PDS 480
18	7	8	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110	58	68	2	DESTINY—Gwen Jonae—C&M Records (12 Inch) CML 911
19	6	13	MAJOR TOM (Coming Home)—Peter Shilling—Elektra (12 Inch) 0-66995	59	28	8	NIGHTLINE—Randy Crawford—Warner Bros. (12 Inch) 20138-0A
20	20	8	CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210	60	39	11	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791
21	8	9	IT'S ALRIGHT—NV—Sire (12 Inch) 20133	61	67	2	HEY LITTLE GIRL—Icehouse—Chrysalis (12 Inch) 4V9 42731
22	49	2	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	62	NEW ENTRY		A NIGHT IN NEW YORK—Elbow Bones And The Racketeers—EMI-America (12 Inch) 7812
23	31	4	JUST BECAUSE YOU'LL BE MINE—Instant Funk—Salsoul (12 Inch) SG 410	63	63	3	STREET BEAT—Toni Basil—Chrysalis (12 Inch) 4V9 42708
24	42	3	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)	64	NEW ENTRY		B-BOYS—Nona Hendryx—RCA (12 Inch) PD-13644
25	54	3	AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153	65	NEW ENTRY		I NEED YOU—The Pointer Sisters—Planet (12 Inch) PD-13632
26	45	2	ROCK IT TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	66	NEW ENTRY		RISE UP—Parachute Club—RCA (12 Inch) PD-13655
27	12	12	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503	67	NEW ENTRY		'TIL IT ALL FALLS DOWN—Red Rocker—415/Columbia (12 Inch) AS 1732
28	46	2	WET MY WHISTLE—Midnight Star—Solar (7 Inch) 69790 (12 Inch*)	68	NEW ENTRY		LUCKY TONIGHT—Sarah Dash—Megatone (12 Inch) MT-112
29	61	2	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeze—Streetwise (12 Inch) SWRL 2215	69	27	12	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916
30	30	7	HOLD IT—Tin Tin—Sire (12 Inch) 20142	70	37	8	MANDOLAY—Art Attack—B.M.O./Columbia (12 Inch) 4W904017
31	41	4	99 LUFTBALLONS—Nena—Epic (12 Inch) 49-04109	71	66	6	YOU GOTTA BELIEVE—Love Bug Starski—Fever (12 Inch) TFR 003
32	25	20	SPEAKING IN TONGUES—Talking Heads—Sire (LP-all cuts) SRI-23883	72	72	6	HARMONY/I GOT IT—Jayne Edwards—Profile (12 Inch) 7027
33	33	5	SPICE OF LIFE—Manhattan Transfer—Atlantic (7 Inch) (12 Inch*) 7-89786	73	52	5	BREAK DANCIN' (ELECTRIC BOOGIE)—West Street Mob—Sugarhill (12 Inch) SH 460
34	34	6	CRUSHED BY THE WHEELS OF INDUSTRY—Heaven 17—Arista (12 Inch) AD 19074	74	74	8	GIMME GIMME GOOD LOVIN'—Roxxy Perry—Personal/Top Flight (12 Inch) PR49802
35	17	8	ALL SHOOK UP—Orbit—Quality (12 Inch) QUS 047	75	51	6	INTO THE NIGHT—Carol Hahn—Nickel (12 Inch) NKL 1221
36	18	11	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213	76	76	5	I'VE GOT THE HOTS FOR YOU—T. Z.—Street Sound (12 Inch)
37	15	10	FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION—Claudia Barry—Personal 59801	77	59	15	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)
38	21	11	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722	78	71	18	ROCKIT—Herbie Hancock—Columbia (12 Inch) 44-3978
39	26	14	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	79	60	12	PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 42904073
40	NEW ENTRY		COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP-all cuts) QE 39107	80	58	8	TELL ME LOVE—Michael Wycoff—RCA (12 Inch) PD 13586

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.

## Talent & Venues Dance Trax

By BRIAN CHIN

The street grows up: Whodini's self-titled first album on Jive/Arista is the most consistently listenable and diverse rap album ever. Having gone through several hands in production (Thomas Dolby, Jive's in-house group and German producer Conny Plank), its horizons are wide indeed. Plank's productions, "Rap Machine" and "Nasty Lady," are both fresh-sounding rhythm tracks, especially the latter, which is very free-form and atmospheric. Roy Carter produced two tracks: "Yours For A Night," a ballad that actually works, and "Underground," a midtempo cut with a fusion flavor. Very impressive overall.

Singles: We hear a rumor that the Rolling Stones' "Undercover Of The Night" was mixed at New York's Unique Studios, home of a number of this year's big street hits. The cut (available in 12-inch extended version promotionally on Rolling Stones) combines some jolting dub-like stops with a rough rock track. Yes' "Owner Of A Lonely Heart" has been pressed by Atco in a "long" sub-five-minute version on 12-inch; the clean texture and midtempo beat of the Police's recent work are the main influences here.

★ ★ ★

Notes on music and people: Darryl Benjamin, who coordinates the Dance/Disco Top 80, was recently honored by both of Boston's major record pools. The New England Disc Jockey Assn. named him a "Top Music Achiever 1982-83," while the Boston Record Pool cited Benjamin and recent Billboard alumnus Greg Riles "for continuing support of Boston Record Pool" because of their combined efforts in maintaining relationships between BRP and several record labels.

In recent chart developments, Benjamin notes that records within the top 10 have been dropping positions, but still retaining bullets. This is a function of the fact that the computing of the top 80 allows rising records to be charted top 10 more and more quickly. Conversely, records are no longer being "held" at their plateau positions before dropping down the list, making the chart more reflective of the actual rotation of records off club playlists. His prediction for future chart action: an influx of dance-oriented gospel... Tony King, formerly of RCA Records' dance and creative services departments, has joined Jane Brinton and Dennis Wheeler as a partner of This Beats Workin', the independent promotion company... Judy Weinstein of New York's For The Record pool was mix consultant for the 12-inch mixes of Jeffrey Osborne's new single.

★ ★ ★

Important new singles, missing from last week's column because of some printer's gremlins: Duran Duran's "Union Of The Snake" (Capitol promo 12-inch) brings them further still into the high-tech funk category, especially with the takeover of production by Alex Sadkin, who had mixed the long version of "Is There Something"... Eartha 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.

The No. 1 smash by Shannon, "Let the Music Play," has been signed as a seven-inch single to Mirage by originating label Emergency, to give the record additional national exposure, particularly at pop radio. Emergency will continue selling the 12-inch version through independent distribution. Emergency had previously licensed Kano to Mirage.

### Back To Back Management Firm

• Continued from page 55  
 dio buy records," says Lewis. "And they're very loyal; they become fans for life."

"And dance clubs," adds Byrens. "Because of the airplay situation right now, how tight playlists are, dance clubs and college radio are the last places to go. And you can make it in those two places. A lot of managers think that college radio is a tiny

little thing and doesn't affect anyone. I disagree. We feel you need to go to the street, because that's where the kids are."

Back To Back charges from \$400 to \$600 a week for a consultation project, or combines a lower pay scale with points on the project. The firm's future plans are basically to continue doing precisely what they're doing.

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# Talent & Venues

## Rock'n'Rolling

• Continued from page 55

brow acknowledges that right from the beginning the band was geared to a young male heavy metal audience, with their producer and Pasha Records chief Spencer Proffer picking their most anthem-like songs for their debut album, "Metal Health."

"We didn't write all of our songs that way, but there were quite a few in that vein," says Dubrow. "And now we are going to stick in that direction because that seems to be the way the kids feel. And we still haven't lost that touch."

Though Quiet Riot is a "new" act, Debrow says that it has actually been together off and on since 1975, when he formed it with the late Randy Rhodes, who later went off to play guitar with Ozzy Osbourne. He says that in its early years the band tried anything to get record company attention, including picketing label offices in Los Angeles, playing on a flatbed truck, but to no avail. He says that most of the "Metal Health" LP consists of demos the bands made on spec for Pasha, recording the LP for under \$30,000.

★ ★ ★

There are a lot of serious questions one could ask Mike Peters, singer for the Alarm, the hot new Welsh rock band on IRS Records. But we went right into the most pertinent question of all: How does he get his hair to stand up straight like that?

"Lady Breck's," he says. "We buy

cans of hair spray to take back home with us."

On a more serious note—and the Alarm is a serious, committed rock band—Peters sees a return to more guitar-oriented, melodic songs. "You can't really go down the subway and busk to New Order's 'Blue Monday,' or 'Rockit' by Herbie Hancock. Or whistle it on the way to work. So I think that kids like us want to write songs that have a more lyrical bent rather than a mechanical thing."

Peters says that the Alarm was influenced by the Clash in its early years. "After the first time I saw the Clash, about eight years ago, I figured I could write as well as them, and I wrote my first song, 'Alarm, Alarm.' When we first started the Alarm, we wanted to recapture that same spark and fire."

"We write the kind of songs we do because we are young and have eyes and ears and we can see what's happening, but we are not afraid to channel what we feel. We are not afraid to speak up. We were taught about freedom in school, about individual rights, and the American dream over here. And the Alarm speaks about individual rights. It's always been our intention to achieve the goals we have set for ourselves," he says.

"We are very optimistic. Also, we are great fans of music, and we feel that the '80s are about to produce some of the best music since the '60s. We have had eight years of fashion, of this and that going in and out, and now it's down to whether you have good songs. It's as simple as that. And if you can't write songs anymore, you might as well forget it," he says.

★ ★ ★

Jonathan Richman wants to be an international singer, put in the store racks right next to Charles Aznavour.

"I think I got something that may not be for everybody, but for some people all over the world," he says. "I've played in Holland, Germany, done some French tv, and England, Norway, Sweden and Australia, where I just came from. I've had some hits in Europe, too."

Richman has a new LP on Sire and is doing a club tour of the U.S. In New York, he played the Bottom Line.

"I like the atmosphere there. People realize that they are not going to see a rock show," he says. "I call myself more like an old-style rock'n'roll singer. I put across songs, and that's the way I see myself."



Photo by Chuck Pulin

COUNTRY CBGB—Snooky & Tish front the Rockin' Rednecks during a "Country Hayride" night at CBGB in New York.

## Hagar, Schon Team For New Group, Live Album

By JACK McDONOUGH

SAN FRANCISCO—Veteran rock vocalist Sammy Hagar and Journey guitarist Neal Schon will front a new band that will debut with a half-dozen Bay Area live shows mid-November at which a debut live LP will be recorded for release in the first quarter of 1984.

Journey manager Herbie Herbert, who will co-manage the quartet with Hagar manager Ed Leffler, says he believes that "this will be the first time for a live LP from a new band to precede a studio LP." The group is rounded out by bassist Kenny Aronson and drummer Michael Shrieve. Both Shrieve and Schon played with Santana in that band's early years.

The LP will be released on Geffen, Hagar's label. Herbert notes, though, that Journey's label, Columbia, will in a sense share in the action since Geffen is distributed internationally by CBS.

The formation of the band was announced Oct. 14 at a press gathering at the Nightmare (Journey) offices attended by Bill Graham, whose organization will produce the debut concerts at San Francisco's Warfield Theatre, San Jose's Civic Auditorium and the Marin County Veterans Memorial Auditorium in San Rafael. All three venues are in the 2,000-2,500 range. All seats at all venues will be \$10.

Also present at the announcement was a camera crew from San Francis-

co's Videowest, which is participating in an MTV special, to be directed by either Mick Anger or Paul Becher of Nocturne Video. "That's how the rest of the nation will get to see what's happened here in San Francisco," said Herbert.

## Act-ivities

Lee Dorsey, Ernie K-Doe, Earl King, Oliver ("Who Shot The La La") Morgan and the Dixie-Kups are some of the New Orleans greats who'll back Mayor Aaron Broussard of Kenner, La., when he cuts a remake of Bobby Loveless' "Night Owl" at Studio In The Country in Bogalusa, La., next month. The B side, "Just A Moment," will feature top Louisiana car dealer Ronnie Lamarque in a venture whose proceeds will benefit the Kenner Community Theatre. Ed Muniz, a Kenner City Councilman and owner of WYAT New Orleans, plans to run a contest to name the background vocalists on his oldies station, and project coordinator Bill Johnston hopes to stage a benefit with the performers at the Saenger Theatre there in January. Johnston recently split as manager of the Neville Brothers in a contractual dispute with the band.

Foreigner is going back to work on its first studio LP in two years, due for spring release. Producer is Trevor Horn... Country Joe & the Fish will be doing a European tour next spring, titled "Just To Prove George Orwell Wrong."... The Concert Factory in Costa Mesa, Calif. is doing "Orange County's First Annual Dead Rock Star Costume Concert" on Halloween night.

Rank & File is supporting Elvis Costello on a series of British dates... January is Warner Bros.' target date for the release of Christine McVie's solo LP... An EP by Jah Wobble will be out soon on Island... Prospects look good for a series of supergroup benefit concerts honoring Ronnie Lane and raising money to fight multiple sclerosis. Expected to participate in concerts in New York, Los Angeles, San Francisco, Chicago and Dallas are Eric Clapton, Jimmy Page, Jeff Beck, Bill Wyman, Charlie Watts and Steve Winwood.

PolyGram rock chief Jerry Jaffe celebrated his recent wedding to Celeste Klinger with a reception at the Lone Star Cafe in New York. Among those there were PolyGram boss

## Academy's Goal: Promotion Of Big Band Sound

LOS ANGELES—"We think we can enroll a minimum of 15,000 members in our first year," says Leo Walker, president and managing director of the newly-formed Big Band Academy of America.

Among the prominent officers and members of the organization's board of directors are Van Alexander, Benny Carter, Charlie Barnet, Tex Benneke, Ray Anthony, Alvino Rey, Orrin Tucker, Bob Crosby, Les Brown, Frankie Carle, Frank DeVol, Billy May, Buddy Morrow and Woody Herman. Legal counsel is Averill Pasarow.

"The sole purpose of our organization," Walker declares, "is to promote the big bands. We are striving to expand their recognition and popularity with younger generations, and preserve their future through some form of financial assistance to be awarded new bands and new musicians."

The eighth annual Big Band Reunion is firmed for next March 5 at Sportsmen's Lodge in suburban Studio City. Last year's event attracted more than 600 guests. Walker has severed his affiliation with the Hollywood Press Club, which formerly sponsored the party. The club's address is 1680 North Vine St., Hollywood, Calif. 90028.

chief Fred Haayen, Bronx label president Gerry Bron, artists Kinky Friedman, Al Kooper and members of Haircut 100, numerous managers, PolyGram rock department staffers and other guests. Supplying the entertainment were recent PolyGram signings the Dice and the John Bongiovi Band, as well as Friedman, who did a few songs.

RCA's The Breaks have signed an agreement with the Bugle Boy Co. to appear in tv and print ads for Bugle Boy clothes. The spots will run on MTV and other cable music outlets. The Breaks are currently on a Northeast tour with the Payolas... The Other End in New York is doing a regular rock'n'roll jam session every Sunday night hosted by Rob Stoner.

"Black people are not exposed to reggae music the way they should be," says Peter Tosh in an interview on WABC-TV in New York during a documentary on the city's West Indian community. "They don't play (reggae) on the radio. And they tell the black people to get down, shake your bootie. Disco music is a drug; it's poisonous and contagious. And many people—mostly black people—have been poisoned by it."

Rick Springfield had to watch David Bowie's concert in Tokyo from the side of the stage after being recognized when he tried to sit in the audience and "fans caused a near riot trying to get to him."... Barry Manilow was honored by the British consul general in Los Angeles for raising \$350,000 for the Royal College of Music Centenary Fund and the British Fund for Jewish Relief at a benefit concert at Royal Festival Hall in London.

According to sources, Peter Wolf, who's left the J. Geils Band, will remain with Hart & Hinkle for management in his solo career.

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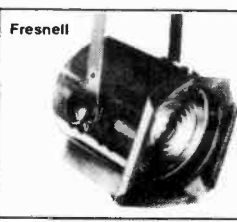
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# Black

## Andre Cymone Making New Minneapolis-Style Waves

By MOIRA McCORMICK

CHICAGO—It is Owen Husney's opinion that, when rock 'n' roll history is viewed years down the line, "there will have been two kids from Minneapolis who changed the face of music."

One of them is Prince, whom Husney discovered, developed, signed to a Warner Bros. contract, and managed for a time. The other, he believes, is André Cymone, Prince's boyhood friend and former bass player, himself the perpetrator of two Columbia albums and another Husney protégé.

Prince and Husney met in 1976, when local studio proprietor Chris Moon presented Husney with a demo tape and declared, "I want you to meet the next Stevie Wonder." Says Husney now, "If someone had brought André's demo to me first, the story might have turned out differently."

Husney oversees affairs at Minneapolis' American Artists management firm, which represents, in addition to Cymone, Sue Ann and the Girls, both acts that bear the Minneapolis trademark.

"Minneapolis is an island in the North with no roots in black music, so the kids here were forced to develop a new sound," Husney theorizes. "It's been a positive thing for the young black musicians that there's no real black radio; they have taken elements of pop radio and added what's inside themselves. That's the sound that's happening here."

"Wave Town" is what Cymone and his cohorts have nicknamed their home city, referring to "not punk per se but a new wave of music," according to Husney. This fits neatly into Cymone's "new wave force" concept, an idea that he says has been building for years, and which encompasses not just music but clothing and instruments he designs.

Cymone's Columbia debut album, last year's "Livin' In The New Wave," set the stage for his personal brand of electro-funk, more fully realized in his current "Survivin' In The '80s." That LP is currently at 51 on Billboard's Black LP chart, with the single "Make Me Wanna Dance" at 37 on the Black Singles chart.

Unlike Prince's more straightforward rock sound, Cymone's synthed-up, Vocoderized r&b carries a pointed techno edge. "It's weird-sounding music," says Cymone himself, adding, "I can't do the music I really want to, 'cause people's heads aren't ready for it."

Husney stresses that Cymone's concept of "new wave" is not to be confused with the umbrella term that's been in existence for several years. He says that it has more to do with Alvin Toffler's "third wave" of technology than the Human League or A Flock Of Seagulls. Nevertheless, Cymone will probably have to clarify the distinction for some time to come.

"There's no other term for it," he insists. "But I won't break my neck explaining."

A bigger potential problem for Cymone is the Prince connection. Prince's notoriety preceded Cymone's emergence by a large enough margin that some might conclude André was peddling a cloned version of his old buddy. But a listen to "Survivin' In The '80s" should dispel any notions of bandwagon-hopping, says the Cymone crew.

"Because of the fact they grew up together and played together and fed off each other, some cross-pollination occurred," admits Larkin Ar-

nold, CBS Records senior vice president. "And," he chuckles, "they look similar; they go to the same hairdresser."

"But André's music is more ad-

vanced, futuristic," Arnold says. "He is just as creative in his own right as Prince, and in a few years the public will realize it too."

"Being associated with Prince is

more of a challenge than a difficulty," asserts Cymone, though he adds, "It may take another album to (prove) that mine is a totally different sound." Cymone is planning a

showcase tour before fall is over. He is also in the process of producing the Girl's first LP for CBS as well as an upcoming Evelyn King project for RCA.

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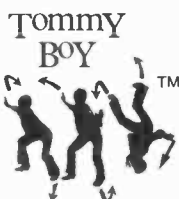
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# Canada

## Interim Copyright Changes Sought Recording, Film Officials Meet With Cabinet Members

OTTAWA—Several high-level meetings between representatives of the recording and film industries and the federal cabinet are being held to seek interim Copyright Act changes. But few people are holding out much hope that revisions of any substantive nature will occur within the next two or three years.

The often-delayed federal proposal to amend the 1924 act is apparently all but ready. But rather than present legislation with specific amendments to what cultural industries refer to as an antiquated act, the government seems intent on releasing a position paper and forestalling the bill while further discussions take place.

"Essentially, it will be a white paper (outlining actual policy) on green pages (meaning there could still be changes after discussion)," a top official in the federal Consumer & Corporate Affairs Department says.

The recording and film industries have again made their pitch for copy-

right reform in a joint brief backed by the country's chief cultural organizations. They fear that revision of the act won't take place until 1986, and fret that it will irreparably harm their businesses in the meantime.

At the earliest, the white paper could be released by year's end. But it isn't likely to come before early 1984. It will be circulated in the affected industries for months, and then a draft bill will be created and put to the floor of the House of Commons for debate.

However, given the divergent views of the ruling Liberal and opposition Conservative parties on the issue of copyright reform, the legislation is likely to meet with considerable resistance. That could mean the bill will die on the order paper, because a federal election is expected some time next year. Any change in government (the opposition is far ahead in opinion polls) would prompt a back-to-the-draw-

ing-board order from a new cabinet.

Brian Robertson, president of the Canadian Recording Industry Assn., and Millard Roth, president of the Canadian Motion Picture Distributors Assn., say the problem of inadequate protection from illegal duplication is costing their industries \$100 million annually. The figure is growing each month.

Under the act, illegal duplicators can be fined up to \$10 per unit, with a maximum of 20 units under the charge, for a total possible fine of \$200. The affected industries don't even consider that a slap on the wrist and are anxious for stiffer penalties. They have met with officials of the Prime Minister's Office and are meeting with Consumer & Corporate Affairs Minister Judy Erola and Communications Minister Francis Fox to gather support in cabinet for interim relief.

Robertson and Roth believe recently-revised U.S. and U.K. copyright legislation has made Canada a spawning ground for illegal duplicators.

The recording and film industries have cooperated in exchanges of information and are pleased with a recent Ontario court decision to try a copyright-type case under the province's fraud laws. That case should come to trial soon.

Fox last week indicated that no interim relief would be forthcoming because the government wanted to proceed on all fronts of the copyright issue, rather than devote an inordinate amount of effort on one aspect of the problem.

### Hearings Set On Music Cable

HULL, Quebec—Hearings commence Jan. 24 into Canadian proposals to launch all-music cable channels and other specialty services. However, the Canadian Radio-Television & Telecommunications Commission has ruled that such services must be discretionary, turning down in advance an option most applicants prefer and keeping them off the basic cable converter service.

Seven applicants were still in the running last week for the MTV-type channel, but at least one was expected to drop out following the ruling on discretionary services. The commission will also allow cable firms to decide which new channels they wish to carry, and has left open the door to new U.S. satellite signals coming into Canada if similar services aren't sanctioned in this country.

A list of those possible services will be released by the CRTC next spring after it has licensed the new Canadian programming services. Applications are now before the CRTC for music, news, sports, children's, multilingual and health channels.

### Sales Correction From Government

OTTAWA—Statistics Canada has issued a correction to its recently released (Billboard, Oct. 29) 1981 recording industry survey.

The government compilation agency initially said Canadian-content recording sales amounted to \$37.3 million, or 15% of total sales of \$247.4 million. In fact, the agency now says, Canadian recordings were worth \$20.2 million, or 8% of the total.

www.americanradiohistory.com

# News/International

## BASSIST GOING TO COURT

## ELO Breakup Near; 'Differences' Cited

LONDON—It seems certain that the Electric Light Orchestra is about to blow a fuse and split. "Irreconcilable differences" are spoken of here about the band, which records for CBS-distributed Jet Records.

The disputes, which apparently came to a head during the recording of the "Secret Messages" album, are compounded by upcoming legal action by bass player Kelly Groucutt. According to newspapers in Europe, Groucutt says he's taking action to claim 25% of the band's gross profits since 1974. He has alleged he's been paid a "hired hand" fee of around \$20,000 a year during the period when the band sold more than 10 million albums worldwide.

A statement from his company, Kagee Productions Ltd., says: "Groucutt claims to have had no proper or adequate information or accounting of his substantial and significant participation and contribu-

tion to the ELO since 1974, nor to have received proper or adequate remuneration for his appearances and performances with and services rendered to the band."

Bill Stonebridge, speaking for Kagee, says: "We know the world tours carried out successfully by the band, and the many hit records made, and Groucutt participated fully in everything. The earnings from these activities aggregate to a very large sum."

For legal reasons, Groucutt has taken action against Jeff Lynne, songwriting front man of the band, and against Bev Bevan, now drumming with Black Sabbath. Groucutt has, however, recorded a solo album for release early in 1984, on which he was assisted by Bevan. Its title: "Lights Out."

A further problem for the ELO's future is that Lynne has made it known he's reluctant to tour with the band.

## GEMA's Schultze Calls For German Music Fund

MUNICH—The economic recession is hitting creative artists in West Germany, just as much as other sectors of the European Economic Community, according to Erich Schultze, head of GEMA, the national copyright association.

"In the future we must do more in the interests of our country's creative talents," says Schultze, "because here, more or less unnoticed by the public's the number of unemployed is also increasing." To combat the trend, GEMA is urging "all relevant parties" to join in setting up a music fund to develop new activities and assist artists.

GEMA itself has not escaped the recession unscathed. But Schultze believes that income from new media, such as the cable television projects in Ludwigshafen and Munich, will be enough to compensate. "We expect income from conventional sources to be reduced this year by about \$1.3 million," he says. "But thanks to the new media we're reckoning on an overall increase in earn-

ings to around \$200 million in 1983, which would be \$1.8 million more than last year."

The aerobics fad has contributed to this improvement, Schultze notes. "Dancing schools, as well as gymnastic and sports clubs, are offering aerobic courses all over the country. Just recently, we signed an all-embracing contract with the German Sport Union to cover the use of music in these courses."

Compact Disc sales are also likely to become an important new source of income, Schultze says. "For the moment, we have only signed a skeleton agreement with PolyGram," he notes.

"Up until the end of 1984, the same royalty as for a full-price album will be payable, quite without prejudice. But there will certainly be further negotiations, because since Jan. 1, 1983, there has been no contract at all, either between BIEM and IFPI or between ourselves and the German branch of IFPI."

## Metronome Mapping New German Market Strategy

HAMBURG—Licensing agreements with major labels as a means of acquiring international repertoire are no longer viable, according to Rainer Schmidt-Walk, deputy managing director of German company Metronome. Close ties with creative partners running their own small labels are a better policy bet for the '80s, he avers.

"That era of traditional licensing agreements with large independent, international companies belongs to the past," he says. "The high risks linked to advance payments just don't fit in with today's economic situation, and these licensing deals don't meet such companies' own longterm planning."

As examples of the new strategy, Schmidt-Walk cites agreements with Sound Of New York and the group Indeeep, and with Bobby Orlando of Bobcat Records, who has proved his hit potential with artists like Divine and Roni Griffiths. Evidence of the strategy's success, the Metronome

executive says, is provided by the group Jonzun Crew from Tommy Boy, Patrick Cowley and Sylvester, and Medley Records' Laid Back, with its hit "Sunshine Reggae."

The approach is still being developed, says Schmidt-Walk. "Our latest direct contracts were with Pino d'Angio, Jan Akkerman, and the Catch, to name just a few."

On the national repertoire side, though, Metronome still relies on "newcomer deals" backed by astute a&r work and energetic marketing and promotion.

In the face of changing market conditions, Metronome has had to adjust its whole trading policy. Closer cooperation with dealers is a key element, according to Heino Wirth, managing director. Some changes, such as the direct affiliation of the sales force to Metronome's head office, had already been introduced at the end of last year in response to economic conditions.

## CBC Policy Document Focuses On Television

OTTAWA—The CBC will program much more Canadian content on television within five years as part of an overall reshaping of its mandate that tinkers with tv but leaves its radio service relatively unscathed.

The federal government released its long-awaited CBC policy document, setting goals for the public radio and television network, on Oct. 24. It is being acclaimed by Canadian culture advocates as a major boost to television production, but critics say questions remain about where the money will come from to pay for the CBC's costly switch to increased Canadian content.

Saying that the much-praised radio service was doing its job as both an alternative to private broadcasting and a contributor to Canadian cultural identity, the federal government chose to focus on measures to improve the television service.

Without denying that the influx of foreign programming will lure viewers away, the government proposes to make the CBC the center of Canadian cultural excellence. During prime time, between 7 and 11 p.m., Canadian programming will increase to 80% from its current level of 66% by 1988. The government hopes there will be an increased reliance on independent production, with a target of 50% of programming coming from the private sector by 1988.

Additionally, a position of chair-

man will be created to oversee the longterm development of the CBC. The role of president of the corporation will be reduced to that of chief operating officer. It is expected that current president Pierre Juneau will be appointed to the chairman post once Broadcasting Act amendments are pushed through the House of Commons sometime next year.

The \$825 million federal subsidy may not be enough to help implement the measures announced by Communications Minister Francis Fox. About \$115 million will be available to the corporation from the new Canadian Program Production Fund in the next five years, and Juneau says other cost-cutting measures are underway to help.

But the government has left open the door for the CBC to come back for more money. Although the recent Applebaum-Hebert arts inquiry recommended that all CBC television advertising be dropped, the government turned thumbs down on the proposal. The CBC will be expected to better market such products as videotapes and sound recordings, Fox says.

It is possible a second CBC network will be created. Fox has asked the corporation for a feasibility study on how it could program on the nationally available Parliamentary cable channel when it is not being used by the House of Commons proceedings.

## 20% Increase In CRIA Membership

TORONTO—Membership in the Canadian Independent Record Production Assn. has increased almost 20% in the past year. But the association reports that unpaid dues total nearly half of paid dues.

Of the 104 members, 44 have not paid dues in the association's 1982-83 fiscal year. That means outstanding dues of \$10,348.90 on a total potential income of \$30,914.72.

In its annual report, the association cites such efforts as federal lobbying for looser immigration and tighter copyright laws among its 1982 and 1983 activities. The year also marked the first for the Foundation to Assist Canadian Talent On Records (FACTOR), which financed 50 projects through a music industry fund. A total of 15 projects have been

released, and while FACTOR continues to refuse to identify them, it asserts through CIRPA that "all of them (are) doing very well in the marketplace."

CIRPA is also planning to meet with Ontario citizenship and culture minister Susan Fish to develop a comprehensive policy for the recording industry. A similar federal policy is due this fall.

The CIRPA board of directors for 1982-83 includes president Vic Wilson, vice presidents Andrew Hermant and Jack Richardson and secretary/treasurer Brian Ferriman. Directors include Rick Butler, Andy Crosbie, Bernie Finklestein, Doug Kirby, Andy Krawchuk, Willi Morrison, Andre Perry, Geoffrey Turner and Tom Williams.



Billboard®

# Hits Of The World

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 11/5/83

### SINGLES

This Week	Last Week	
1	7	UPTOWN GIRL, Billy Joel, CBS
2	2	ALL NIGHT LONG, Lionel Richie, Motown
3	4	UNION OF THE SNAKE, Duran Duran, EMI
4	1	KARMA CHAMELEON, Culture Club, Virgin
5	3	THEY DON'T KNOW, Tracey Ullman, Stiff
6	8	SAFETY DANCE, Men Without Hats, Statik
7	5	NEW SONG, Howard Jones, WEA
8	6	(HEY YOU) THE ROCKSTEADY CREW, Charisma
9	21	PUSS 'N' BOOTS, Adam Ant, CBS
10	12	PLEASE DON'T MAKE ME CRY, UB40, DEP International
11	10	SUPERMAN, Black Lace, Flair
12	24	THE LOVE CATS, Cure, Fiction
13	9	IN YOUR EYES, George Benson Warner Bros.
14	13	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
15	11	DEAR PRUDENCE, Siouxsie & Banshees, Polydor
16	14	SUPERSTAR, Lydia Murdock, Korova
17	27	KISSING WITH CONFIDENCE, Will Powers, Island
18	15	BLUE MONDAY, New Order, Factory
19	NEW	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
20	23	KISS THE BRIDE, Elton John, Rocket
21	NEW	THE SUN AND THE RAIN, Madness, Stiff
22	28	UNCONDITIONAL LOVE, Donna Summer, Mercury
23	26	OVER AND OVER, Shalamar, Solar
24	NEW	A MESS OF BLUES, Status Quo, Vertigo
25	NEW	THAT WAS THEN BUT THIS IS NOW, ABC, Neutron
26	NEW	SYNCHRONICITY II, Police, A&M
27	19	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista
28	16	MODERN LOVE, David Bowie, EMI America
29	20	RED RED WINE, UB40, DEP International
30	18	THIS IS NOT A LOVE SONG, PIL, Virgin
31	17	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic
32	NEW	007, Musical Youth, MCA
33	NEW	LICK IT UP, Kiss, Vertigo
34	NEW	ONLY FOR LOVE, Limahl, EMI
35	22	LOVE IN ITSELF, Depeche Mode, Mute
36	40	DESTINATION ZULU LAND, King Kurt, Stiff
37	NEW	GUNS FOR HIRE, AC/DC, Atlantic
38	25	LOVE WILL FIND A WAY, David Grant, Chrysalis
39	39	LOVE HOW YOU FEEL, Sharon Redd, Prelude
40	34	REILLY, Olympic Orchestra, Red Bus

### ALBUMS

1	1	COLOUR BY NUMBERS, Culture Club, Virgin
2	3	CAN'T SLOW DOWN, Lionel Richie, Motown
3	2	SNAP, Jam, Polydor
4	4	GENESIS, Charisma
5	5	LABOUR OF LOVE, UB40, DEP International
6	7	THE TWO OF US, Various, K-tel
7	6	VOICE OF THE HEART, Carpenters, A&M
8	8	NO PARLEZ, Paul Young, CBS
9	11	THRILLER, Michael Jackson, Epic
10	10	NORTH OF A MIRACLE, Nick Heyward, Arista
11	13	FANTASTIC, Wham!, Inner Vision
12	17	TOO LOW FOR ZERO, Elton John, Rocket
13	12	IN YOUR EYES, George Benson, Warner Bros.
14	9	MONUMENT THE SOUNDTRACK, Ultravox, Chrysalis
15	14	LET'S DANCE, David Bowie, EMI America
16	35	ROCK AND SOUL, Daryl Hall & John Oates, RCA
17	NEW	ZIGGY LIVE, David Bowie, RCA
18	39	IMAGINATIONS, Various, CBS
19	15	THE CROSSING, Big Country, Mercury
20	26	AN INNOCENT MAN, Billy Joel, CBS
21	16	SILVER, Cliff Richard, EMI
22	40	LOVE STORIES, Don Williams, K-tel
23	20	STREET SOUNDS ELECTRO 1, Various, Street Sounds

24	21	THE MUSIC OF RICHARD CLAYDERMAN, Decca/Delphine
25	23	TRUE, Spandau Ballet, Chrysalis
26	19	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS
27	25	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
28	NEW	LOVE IS THE LAW, Toyah, Safari
29	24	ORIGINAL MOTION PICTURE SOUNDTRACK FROM "STAYING ALIVE," BeeGees/Various, RSO
30	27	SOUL MINING, The, Some Bizarre
31	18	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
32	NEW	DAVID GRANT, Chrysalis
33	28	CHAS 'N' DAVE'S KNEES UP, Rockney
34	22	BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
35	31	THE LUXURY GAP, Heaven 17, B.E.F.
36	NEW	ALIVE SHE CRIED, Doors, Elektra
37	36	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute
38	NEW	THE LOOK, Shalamar, Solar
39	NEW	LICK IT UP, Kiss, Vertigo
40	NEW	SYNCHRONICITY, Police, A&M

## CANADA

(Courtesy of The Record)  
As of 11/13/83

### SINGLES

This Week	Last Week	
1	8	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
2	4	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown/Quality
3	1	TRUE, Spandau Ballet, Chrysalis/MCA
4	6	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, PolyGram
5	15	UPTOWN GIRL, Billy Joel, CBS
6	3	SWEET DREAMS, Eurythmics, RCA
7	5	MODERN LOVE, David Bowie, Liberty/Capitol
8	NEW	SAY, SAY, SAY, Paul McCartney & Michael Jackson, Columbia/CBS
9	13	IN A BIG COUNTRY, Big Country, Vertigo/PolyGram
10	18	BURNING DOWN THE HOUSE, Talking Heads, Sire/WEA
11	9	KING OF PAIN, Police, A&M
12	7	(SHE'S) SEXY & 17, Stray Cats, EMI America/Capitol
13	10	ONE THING LEADS TO ANOTHER, Fixx, MCA
14	2	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
15	17	TELEPHONE, Sheena Easton, Capitol
16	NEW	CRUMBLIN' DOWN, John Cougar Mellencamp, Riva/PolyGram
17	20	SUDDENLY LAST SUMMER, Motels, Capitol
18	NEW	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
19	NEW	PALE SHELTER, Tears For Fears, PolyGram
20	12	I DON'T WANNA DANCE, Eddy Grant, Portrait/CBS

### ALBUMS

1	1	SYNCHRONICITY, Police, A&M
2	2	THRILLER, Michael Jackson, Epic/CBS
3	9	GENESIS, Genesis, Atlantic/WEA
4	3	LET'S DANCE, David Bowie, Liberty/Capitol
5	7	THE CROSSING, Big Country, Vertigo/PolyGram
6	6	FLASHDANCE, Soundtrack, Casablanca/PolyGram
7	NEW	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
8	4	PYROMANIA, Def Leppard, PolyGram
9	5	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
10	8	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
11	11	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
12	12	TRUE, Spandau Ballet, Chrysalis/MCA
13	13	SWEET DREAMS, Eurythmics, RCA
14	16	GREATEST HITS, Air Supply, Big Time/PolyGram
15	NEW	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
16	10	AN INNOCENT MAN, Billy Joel, CBS
17	NEW	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
18	17	REACH THE BEACH, Fixx, MCA
19	14	THE PRESENT, MOODY BLUES, Threshold/PolyGram
20	NEW	ELIMINATOR, ZZ Top, Warner Bros.

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 11/7/83

### SINGLES

This Week	Last Week	
1	1	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
2	2	KARMA CHAMELEON, Culture Club, Virgin/Ariola
3	6	COME BACK AND STAY, Paul Young, CBS
4	5	MAMA, Genesis, Vertigo/Phonogram
5	3	SUNSHINE REGGAE, Laid Back, Metronome
6	9	SHADOW ON THE WALL, Mike Oldfield, Virgin/Ariola
7	7	DOLCE VITA, Ryan Paris, Carrere/DGG
8	4	GIVE ME YOUR LOVE, Frank Duval, Teldec
9	10	MANIAC, Michael Sembello, Casablanca/Phonogram
10	19	ROCKIT, Herbie Hancock, CBS
11	8	SAFETY DANCE, Men Without Hats, Virgin/Ariola
12	12	HERZ IST TRUMPF, Trio, Mercury/Phonogram
13	14	RED RED WINE, UB 40, Virgin/Ariola
14	13	BIG APPLE, Kajagoogoo, EMI
15	15	YOU, Boytronic, Mercury/Phonogram
16	11	FLASHDANCE, Irene Cara, Casablanca/Phonogram
17	16	I'M STILL STANDING, Elton John, Rocket/Phonogram
18	18	WHAT AM I GONNA DO, Rod Stewart, Warner Bros./WEA
19	17	VAMOS A LA PLAYA, Righeira, Teldec
20	NEW	GOLD, Spandau Ballet, Chrysalis/Ariola

### ALBUMS

1	1	FLASHDANCE, Soundtrack, Casablanca/Phonogram
2	2	GENESIS, Vertigo/Phonogram
3	5	CRISES, Mike Oldfield, Virgin/Ariola
4	3	HEADS OR TALES, Saga, Polydor/DGG
5	6	TABALUGA, Peter Maffay, Metronome
6	4	NO PARLEZ, Paul Young, CBS
7	7	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
8	19	STAYING ALIVE, Soundtrack, RSO/DGG
9	8	IF I COULD FLY AWAY, Frank Duval, Teldec
10	12	GAZEBO, Baby/EMI
11	9	BODY WISHES, Rod Stewart, Warner Bros./WEA
12	13	TRUE, Spandau Ballet, Chrysalis/Ariola
13	11	I LOVE ABBA, Abba, PolyStar
14	10	SYNCHRONICITY, Police, A&M/CBS
15	17	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute/Intercord
16	16	GEFUEHLE SIND FREI, Roland Kaiser, Hansa/Ariola
17	15	BYE BYE, Trio, Mercury/Phonogram
18	20	COLOUR BY NUMBERS, Culture Club, Virgin/Ariola
19	14	BESS DEMNAEUX, Bap, Musikant/EMI
20	18	LICK IT UP, Kiss, Casablanca/Phonogram

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 11/7/83

### SINGLES

This Week	Last Week	
1	1	KARMA CHAMELEON, Culture Club, Virgin
2	2	RECKLESS, Australian Crawl, EMI
3	3	BOP GIRL, Pat Wilson, WEA
4	4	GIVE IT UP, KC & Sunshine Band, Epic
5	11	RED RED WINE, UB40, DEP International
6	5	AUSTRALIANA, Austen Tayshus, Regular
7	6	SAFETY DANCE, Men Without Hats, Big Time
8	8	UNION OF THE SNAKE, Duran Duran, EMI
9	12	GOLD, Spandau Ballet, Chrysalis
10	7	RAIN, Dragon, Mercury
11	16	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
12	9	MODERN LOVE, David Bowie, EMI America
13	19	SAY SAY SAY, Paul McCartney, Michael Jackson, Parlophone
14	15	McRAWHIDE, Chaps, Stiff
15	18	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
16	14	DOWN UNDER, Men At Work, CBS
17	17	I HEAR MOTION, Models, Mushroom
18	13	PUTTIN' ON THE RITZ, Taco, RCA
19	10	I.O.U., Freeez, Beggar's Banquet
20	NEW	WHO'S THAT GIRL, Eurythmics, RCA

### ALBUMS

1	1	COLOUR BY NUMBERS, Culture Club, Virgin
2	2	TOO LOW FOR ZERO, Elton John, Rocket
3	7	AN INNOCENT MAN, Billy Joel, CBS
4	9	LET'S DANCE, David Bowie, EMI America
5	6	TRUE, Spandau Ballet, Chrysalis
6	3	THE BREAKERS '83, Various, Polystar
7	5	GREATEST HITS, Air Supply, Big Time
8	8	FLASHDANCE, Original Soundtrack, Casablanca
9	4	THE BEST OF JOE COCKER, EMI
10	12	UNFORGETTABLE, Nat King Cole, Capitol
11	11	THE BLUES BROTHERS, Original Soundtrack, Atlantic
12	15	JUST ONE..., Renee & Renato, RCA
13	NEW	PLEASURE OF YOUR COMPANY, Models, Mushroom
14	17	WHAT'S NEW, Linda Ronstadt, Asylum
15	13	SYNCHRONICITY, Police, A&M
16	16	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
17	10	BUSINESS AS USUAL, Men At Work, CBS
18	18	D-D-D-DANCE, Ailintra, Powderworks
19	NEW	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
20	14	THRILLER, Michael Jackson, Epic

## JAPAN

(Courtesy Music Labo)  
As of 11/7/83

### SINGLES

This Week	Last Week	
1	NEW	HITOMI WA DIAMOND, Seiko Matsuda, CBS-Sony/Sun
2	1	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
3	2	CAT'S EYE, Anri, For Life/NTV
4	6	GOOD-BYE SEISHUN, Tsuyoshi Nagabuchi, Toshiba-EMI
5	4	CHOUHATSU MUGENDAI, Shibugakitai, CBS-Sony/Johnny's
6	3	KINKU, Akina Nakamori, Warner-Pioneer/NTV
7	10	ANOKO, Miyuki Nakajima, Canyon/Yamaha
8	5	SONNA HIROSHI, DAMASARETE, Mizue Takada, Teichiku, PMP/Amuse
9	8	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFMP TV Asahi
10	7	KOIWA GOTABOU MOUSHIAGEMASU, Yuko Hara, Victor/Amuse
11	17	LOVE IS OVER, Ouyun Fifi, Polydor/Burning-JVK
12	9	FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion
13	12	LUCKY LIPS, You Hayami, Taurus/Sun
14	11	YUUGURE KIBUN, Chiemi Hori, Canyon/Top
15	18	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka
16	13	UNBALANCE, Naoko Kawai, Nippon Columbia, Geiei/TV Asahi
17	14	MARY ANN, Alfee, Canyon/Tanabe
18	NEW	PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
19	19	KIMETEYARU KONYA, Kenji Sawada, Polydor/Watanabe
20	15	TINY MEMORY, Yoshie Kashiwabara, Nippon Phonogram/Mill House-Dream

### ALBUMS

1	1	FLASHDANCE, Soundtrack, Polystar
2	8	HALF SHADOW, Naoko Kawai, Nippon Columbia
3	3	AN INNOCENT MAN, Billy Joel, CBS-Sony
4	7	BODIES AND SOULS, Manhattan Transfer, Warner-Pioneer
5	18	SIGNIFIE, Taeko Onuki, RVC
6	6	MAGIC, Marine, CBS/Sony
7	2	CAN I SING?, Masayoshi Takanaka, Kitty
8	4	J.I., Junichi Inagaki, Toshiba-EMI
9	5	HATSUKOI, Kozo Murashita, CBS-Sony
10	9	ALFEE'S LAW, Alfee, Canyon
11	19	BEST KEPT SECRET, Sheena Easton, Toshiba-EMI
12	10	BENT OUT OF SHAPE, Rainbow, Polydor
13	13	MADO, Mayumi Itsuwa, CBS-Sony
14	NEW	MAIKO, Maiko Itoh, CBS-Sony
15	14	CAT'S EYE, Soundtrack, For Life
16	NEW	GREATEST HITS, Air Supply, Nippon Phonogram
17	17	ALPHA, Asia, CBS-Sony
18	NEW	LET'S DANCE, David Bowie, Toshiba-EMI
19	11	FANTASTIC, Wham, Epic-Sony
20	15	KIREI, Southern All Stars, Victor

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 11/5/83

### SINGLES

This Week	Last Week	
1	1	ALL NIGHT LONG, Lionel Richie, Motown
2	5	SUNSHINE REGGAE, Laidback, CNR
3	2	KARMA CHAMELEON, Culture Club, Virgin
4	4	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
5	NEW	HEY YOU ROCK STEADY CREW, Virgin
6	6	I'M ONLY SHOOTING LOVE, Time Bandits, CBS
7	NEW	I LIKE CHOPIN, Gazebo, Baby
8	NEW	SUZANNE, V.O.F. de Kunst, CBS
9	8	THEY DON'T KNOW, Tracey Ullman, Stiff
10	3	RED RED WINE, UB 40, Virgin

### ALBUMS

1	1	TRUE, Spandau Ballet, Chrysalis
2	4	DESIRE, BZN, Mercury
3	3	GENESIS, Vertigo
4	6	COLOUR BY NUMBERS, Culture Club, Virgin
5	2	LABOUR OF LOVE, UB 40, Virgin
6	5	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
7	7	THRILLER, Michael Jackson, Epic
8	NEW	CAN'T SLOW DOWN, Lionel Richie, VIP
9	9	ROMAN, Rob de Nijs, EMI
10	NEW	MOMENTS TOGETHER, Anita Meijer, Ariola

## ITALY

(Courtesy Germano Ruscitto)  
As of 11/1/83

### ALBUMS

This Week	Last Week	
1	1	FLASH DANCE, Irene Cara, PolyGram
2	2	TROPICO NORD, Pooh, CGD-MM
3	4	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ricordi
4	12	E ARRIVATO UN BASTIMENTO, Edoardo Bennato, Ricordi
5	17	GENESIS, PolyGram
6	6	BOLICINE, Vasco Rossi, Carosello/Ricordi
7	3	MIXAGE, Various, Baby/CGD-MM
8	5	SYNCHRONICITY, Police, CBS
9	7	GAZEBO, Baby
10	NEW	JET, Loredana Berté, CBS
11	18	STUDIO 54, No.6, Various, COM/CGD-MM
12	8	CIRCO MASSIMO, Antonello Venditti, Ricordi
13	NEW	UOMINI, Ornella Vanoni, CGD-MM
14	NEW	FALSI ALLARMI, Alice, EMI
15	NEW	EN CONCIERTO, Julio Iglesias, CBS
16	10	TRE, Teresa De Sio, PolyGram
17	14	I GRANDI SUCCESSI DI ELVIS PRESLEY, Siglaquattro/RCA
18	11	BANDIERA GIALLA, Ivan Cattaneo, CGD-MM
19	16	CALYPSO, Ron, RCA
20	13	I GRANDI SUCCESSI, Riccardo Cocciante, RCA

## SPAIN

(Courtesy El Gran Musical)  
As of 10/29/83

# Gospel

ATTENDANCE PROJECTED AT 350,000

## Petra Begins 124-Concert Tour

NASHVILLE—The Christian rock group Petra has embarked on a 124-concert tour that will take it throughout the U.S. and Europe between now and next August. Dubbed the "Not Of This World" tour—to coincide with the title of the group's sixth and newest album on Star Song Records—the circuit's combined concert attendance is projected to reach 350,000.

In promoting the tour, Petra Productions will be sending direct mail pieces to 315,000 potential concertgoers. The mailings will be released regionally in connection with specific appearances. Additionally, 65,000 Petra Ministries newsletters are being mailed on a quarterly basis. More than 100,000 youth pastor letters and 90,000 quarterly mailers to church youth leaders are also being distributed during the course of the tour. Monthly ads for the tour and the new album have been scheduled for the major Christian periodicals.

In each market, an average of 150 60-second spots will be broadcast on contemporary gospel and top 40/AOR radio stations. The spots were produced by Joe Kelly's Super Spots, Chicago. Co-op dollars from Word Distributors and Star Song are being used in major market radio and Christian music retail store tie-ins. Flats, color posters and 3-D mobiles are being made available to retailers.

Inserts in the new album give a complete listing of the tour stops, including the promoter and phone number. The insert also carries a list of Petra paraphernalia and an order blank. Respondents may also use the blank to order a free subscription to the newsletter.

Launched in September, the 12-page newsletter contains Bible studies and commentaries, updates on the band, a tour itinerary, a paraphernalia listing and order form and information on other ministries. Petra management says it is shooting for a

circulation of 175,000 within a year.

In preparation is a video project that will combine conceptual, concert and interview footage and which will be used on commercial television, in stores and at youth leader seminars.

The staging for the current tour features a 120-light system that surrounds the band from all sides. A custom built 28-foot disk suspended over the stage carries an additional 500 lights. The stereo sound system has 5,000 watts of power. Petra uses a six-person technical crew.

During its recent "More Power To Ya" tour, Petra sold more than 200,000 albums, its management reports.

## Quartet Retreat Set For January

NASHVILLE—Gospel Expo, Washington, D.C., will present its national quartet retreat and conclave in Columbia, S.C., Jan. 26-28. The exact site of the conclave has not yet been announced.

The event will feature academic sessions on performing, copyrighting, record producing, distribution, record promotion, business management, publishing, women in gospel music and religious announcing. Additionally, there will be gospel singing events scheduled throughout.

The advance registration fee is \$25 per person. Further information is available from Dr. Henry A. Thomas at (301) 459-6580.

## Word To Sell Gift Products

NASHVILLE—Word Records has established a Giftword product line under the direction of Russell Odell. The line of gifts features mugs adorned with characters from the "Music Machine" project and gift-wrapping paper on which is printed lyrics by Word songwriters and artists.

The "Fruit Of The Spirit" mugs illustrate 12 spiritual virtues. The paper features lyrics from such songs as "Age To Age," "Come On Ring Those Bells," "O How He Loves You," "Special Delivery," "Come Let Us Adore Him" and "Rejoice." The product line is scheduled to be in stores this month.

## Benson TV Show

NASHVILLE—A new television program, "Serve The Lord," has been produced by the Benson Co. and is now in a 13-week run on the Trinity Broadcasting Network.

Produced by Ko Durieux, Benson's director of video development, the show features performances by major gospel artists. It is hosted by Cheryl Prewitt Blackwood and Terry Blackwood and is broadcast twice a week.



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Best Selling Inspirational LPs				Survey For Week Ending 11/12/83			
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	70	AGE TO AGE Amy Grant, Myrrh MSB 6697	21	10	17	WHITEHEART Whiteheart, Myrrh MSB 6735
2	2	21	MORE THAN WONDERFUL Sandi Patti, Benson R3818	22	NEW ENTRY		GOD RULES Undercover, A&S 7107905826 (Word)
3	5	29	THE MICHAEL SMITH PROJECT Michael Smith, Reunion RRA 0002	23	28	21	FOREVER Cynthia Clawson, Priority BJU 38633
4	3	50	MORE POWER TO YA Petra, Word SSR 0045	24	13	21	PASSING THE FAITH ALONG New Gaither Vocal Band, Dayspring
5	6	13	WALLS OF GLASS Russ Taft, Myrrh MSB 6706 (Word)	25	NEW ENTRY		NO LONGER STRANGERS The Talbot Brothers, Sparrow SPR-1075
6	12	13	COUNT THE COST David Meece, Myrrh MSB 6744	26	14	33	EQUATOR Randy Stonehill, Myrrh MSB 6742
7	NEW ENTRY		THE PRODIGAL SON Keith Green, Pretty Good Records PG 003	27	31	66	LIFT UP THE LORD Sandi Patti, Impact R 3799
8	4	21	I ONLY WANT TO SEE YOU THERE Keith Green, Sparrow SPR 1066	28	16	9	PSALMS ALIVE The Maranatha Singers, Maranatha MM0097A
9	NEW ENTRY		SIGNAL Dallas Holm And Praise, Benson 3947	29	27	29	LOVE OVERFLOWING Sandi Patti, Impact R3742
10	7	21	LIVE EXPERIENCE Leon Patillo, Myrrh MSB 6728	30	23	9	THE WEDDING ALBUM Various Artists, Maranatha MM0102A
11	9	14	LEGACY Benny Hester, Myrrh MSB 6704	31	19	62	A SONG IN THE NIGHT Silverwind, Sparrow SPR 1058
12	NEW ENTRY		DOPPELGANGER Danyel Amos, Alarma ART-01010 (Benson)	32	21	54	STAND BY THE POWER The Imperials, Word DST 4100
13	15	62	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	33	29	62	I'LL NEVER STOP LOVING YOU Leon Patillo, Word MSB 6711
14	17	9	PRESSIN' ON Joe English Myrrh MSB 6750	34	34	54	COME AND SING PRAISES Praise Six, Maranatha MM 0095
15	24	13	MORE Mylon LeFever and Broken Heart, Myrrh 6753 (Word)	35	26	41	CUTTING EDGE The Sweet Comfort Band, Lexicon LS 5807
16	11	13	I EXALT THEE Phil Driscoll Sparrow SPR 1074	36	20	29	EXERCISE FOR LIFE Stormie Omartian, Sparrow SPR 1064
17	NEW ENTRY		SIDE BY SIDE The Imperials, Dayspring 7014112105 (Word)	37	18	13	I PUT AWAY MY IDOLS Dion, Dayspring DST 4101
18	NEW ENTRY		REIGN ON ME Michelle Pillar, Sparrow SPR-1077	38	32	33	MICHELLE PILLAR Michelle Pillar, Sparrow SPR 1059
19	25	37	KIDS PRAISE III The Maranatha Kids, Maranatha MM092A	39	22	29	SONGS OF WORSHIP John Michael Talbot, Birdwing BWR 7040
20	8	13	LEGACY Michael Card, Milk & Honey MH 1045	40	30	50	MAINSTREAM Michael and Stormie Omartian, Sparrow SPR 1060



# Billboard's Top Album Picks

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**RAY PARKER JR.**—*Woman Out Of Control*, Arista AL8 8087. Produced by Ray Parker Jr. Parker seems to have a one-track mind: He follows the gold albums "A Woman Needs Love" and "The Other Woman" with "Woman Out Of Control." The album continues the rock-shaded direction of last year's "The Other Woman," while still showing variety on several cuts. "She Still Feels The Need" is a pretty romantic ballad while "Invasion" is a spacey technopop cut suited for club play. Pop and black radio should again respond to Parker's highly commercial songs.

**PAUL RODGERS**—*Cut Loose*, Atlantic 80121. Produced by Paul Rodgers. Rodgers' solo debut should more than mollify fans of his old band, Bad Company, with its ragged but righteous, blues-drenched rock. That former quartet's last few sets were polished perhaps too carefully, but here Rodgers—who recorded all the instruments and vocals on his own—leaves the grit in place. The results are closer in spirit and execution to his first outfit, the late, great Free, and should thus find a waiting embrace at AOR stations.

**DON FELDER**—*Airborne*, Asylum 9 60295-1. Produced by Don Felder. Felder's debut after a series of albums with the Eagles is somewhere between the pop-minded leanings of Glenn Frey's first album last year and the biting rock-edged material of Don Henley's debut. Several of the cuts, especially "Bad Girls" and "Winners," have a commercial uptempo catchiness. A front cover sticker identified Felder as "former lead guitarist for the Eagles," a marketing device not used on the Henley and Frey albums.



**MERLE HAGGARD**—*The Epic Collection* (Recorded Live), Epic FE39159. Produced by Merle Haggard. Most of the songs here are the old standbys, but this in no way lessens the Haggard magic. It's like hearing them all anew. While there are no pro forma cuts here, "Every Fool Has A Rainbow," "Things Aren't Funny Anymore" and "Holding Things Together" are especially moving. Resurrection has seldom sounded so good.

**MICKEY GILLEY**—*You've Really Got A Hold On Me*, Epic FE39000. Produced by Jim Ed Norman. Gilley is at his mellowest in this fine assemblage of honky-tonkers and love ballads. Among the best of this bunch are "You Look So Good In Love," "Then You Can Tell Me Goodbye" and "Giving Up On Getting Over You." All the characteristic and ingratiating piano licks are in here, too.

**STEVE WARINER**—*Midnight Fire*, RCA AHL 4859. Produced by Norro Wilson, Tony Brown, Tom Collins. Wariner hits his stride at last; and the results are dazzling on this high-energy pop/country sizzler. "Why Goodbye" (a Mark Wright-Richard Leigh tune) is a killer. So is the album's production, but the real star of this package is the artist who's living up to his promise vocally and instrumentally.

**LACY J. DALTON**—*Greatest Hits*, Columbia FC38883. Produced by Billy Sherrill. This 10-cut package by one of country's grittiest originals features her first single, "Crazy Blue Eyes," right up through "Dream Baby (How Long Must I Dream)." The liner notes give Dalton's personal overview of each song and how it came to be recorded.



**PETRA**—*Not of This World*, Star Song SPCN 7-102-05086-0. Produced by Jonathan David Brown. These high powered rockers consistently put out top flight albums to an anxious audience. They tour constantly and the result is a band in touch with their record buyers, as reflected on this new collection. Don't expect any big ballads—let 'em rock and roll along with their time tested formula. Best cuts include "Lift Him Up" and "Not of This World."

**THE BILL GAITHER TRIO**—*Fully Alive*, Word 7-01-891763-8. Produced by Bill Gaither & Gary McSpadden. The Gaither Trio is a virtual institution in gospel music. They have a very smooth, MOR sound that sets well with a broad cross-section of audiences, and Bill and Gloria Gaither's songwriting continues to provide potent material. No disappointments here for their legion of fans.

## Spotlight



**PAUL MCCARTNEY**—*Pipes Of Peace*, Columbia QC 39149. Produced by George Martin. McCartney follows the global No. 1 "Tug Of War" with another pop-minded collection of ballads and midtempo rockers. Two of the songs were co-written by Michael Jackson, including the smash single "Say Say Say." The standout cuts include the title track, a warm, optimistic ballad; "Keep Under Cover," a spirited rock piece; and "The Man," a plush pop ballad and the second song co-written by Jackson. This album will either be No. 1 or very close to it by Christmas.

**ROLLING STONES**—*Under Cover*, Rolling Stones 90120. (Atlantic). Produced by the Glimmer Twins & Chris Kimsey. Just when you thought the Rolling Stones grew up and became rich and respectable they put out an album full of blood, guts and suggestions of S&M on songs like "Undercover of the Night," "Too Much Blood" and "It Must Be Hell." But this LP, a "son of 'Gimme Shelter'" if you will, is also one of their most musically adventurous, with five percussionists helping out, including Sly Dunbar, as well as additional keyboards and a horn section. At heart, this is a quintessential Stones LP: outrageous, slick, raunchy, and somewhat skewed off the center. There is also a sneaky sophistication here that will reward frequent play at home.



**MICHELE PILLAR**—*Reign On Me*, Sparrow SPR 1077. Produced by J.L. Wallace. Pillar made a name for herself as a background singer, and now she's making a name as a solo artist. Very smooth, AOR pop oriented upbeat songs with some ballads for balance make this a well-paced, versatile album. Best cuts include "My Heart Is a Stone," "Song of Praise," "Reign on Me" and "There He Was." This is Pillar's second release. Her first did well so this should have a waiting audience.

**THE MIGHTY CLOUDS OF JOY**—*Sing and Shout*, Myrrh SPCN 7-01-676706-1. Produced by Freddie Perren. The Mighty Clouds are the premier quartet in black gospel, and each release is guaranteed to have a ready audience. This one should be no exception, especially since it is filled with bright, energetic songs. There's some funky numbers, some smooth ballads and some AOR style pop numbers to aim this at a crossover audience. Best cuts include the title song, "If You Need A Hand" and "God Is Always Standing By."



**BEETHOVEN: SYMPHONY NO. 9; CHORAL FANTASY**—Price, Horne, Vickers, Salinen, Ax, N.Y. Philharmonic, Mehta, RCA ARC2-4734. One of the finest recent examples of a live concert recording (with a few post-concert repairs). Only in the final movement of the symphony are there moments when the daunting challenge of maintaining balances between orchestra, soloists and chorus are only partially met. Television exposure of the identical performances on "Live From Lincoln Center" provides a strong commercial plus.



**BILLY & MYLA**—*School of Hard Knocks*, Columbia/Entertain SC 38971. Produced by Billy Falcon. This is rock'n'roll via Broadway and tv with a disco/dance beat. It's also kind of cute, or at least Myla's voice is, while Billy Falcon appears to be trying his best to forget his previous attempts at being a "rock" artist. But you can dance to this.

**XDAVIS**—*Dancing In The Dark*, Crosstown Records CX001. Produced by Glen Rosenstein. Good basic rock'n'roll is the forte of XDavis, a three-man band from Brooklyn, that take their cues from the last 25 years of rock'n'roll, while forging their own identity, and keeping a fresh and happy sound.

**VELVETEEN**—*After Hours*, Atlantic 80119. Produced by Sal Maida & Lisa Burns. Sal Maida and Lisa Burns, who have been around the rock n' roll circuit before, are the principals of this group, Burns singing and Maida playing the bass. The result sounds a bit like a more commercial Bush Tetras.

## Billboard's Recommended LPs

### pop

**ALAN PARSONS PROJECT**—*Best Of*, Arista AL8-8193. Produced by Alan Parsons. This classy package contains all of Parsons' biggest hits, including "Eye in The Sky," "Games People Play," "Time" and "I Wouldn't Want To Be Like You." There's also one new cut, "You Don't Believe." All of the songs were digitally re-mastered.

**BLUE OYSTER CULT**—*The Revolution By Night*, Columbia FC 38947. Produced by Bruce Fairbairn. On its latest LP, Blue Oyster Cult moves closer to the Journey/Toto/Loverboy pop rock mainstream with a collection of nine songs that put a premium on melody, swirling seamless instrumentation and pretty harmonies. But Blue Oyster Cult always has had something more and on this LP it's "Shooting Sharks" with Patti Smith.

**OTHER MUSIC**—*Incidents Out of Context*, Flying Fish FF 302. Produced by Other Music. This quintet's sound is perhaps best described by the LP's title. The hammered dulcimer, metallophones and marimbas are just a few of the instruments used to create the group's refined psychedelic style. The six polyrhythmic pop tunes here are a unique and entertaining venture into yet undiscovered musical territory.

**TERRY ADAMS**—*Made In Japan*, Pretzel Records PR1001. Produced by Terry Adams. Adams wrote and arranged all the songs, and does the lead vocals as well as plays bass, guitar, drums, keyboards, and "kitchen sink," the LP liner notes say. The music is melodic commercial pop rock, sometimes recalling Billy Joel and sometimes aspiring to Steely Dan coolness and complexity.

**THE GREG AUSTIN BAND**, Xeres CH 1-10008 (Philo). Produced by J.P. Pennington. The Greg Austin band does such rock'n'roll standards as "Sea Cruise," "Lucille," and "Bird Dog," and then turns around with basic country in "I'm Going Back To Kentucky." This puts the band into an easy country rock bag, where a premium is put on pretty harmonies and tasty guitar licks.

### country

**LOUISE MANDRELL & R.C. BANNON**—*The Best Of Louise Mandrell & R.C. Bannon*, RCA CPL 14855. Produced by Eddie Kilroy & Tom Collins. This eight-cut "best of" collection is culled from previous RCA albums on this duo team. Cuts include "Where There's Smoke There's Fire" and "Our Wedding Band."

**THE COUNTRY GENTLEMEN**—*Good As Gold*, Sugar Hill SH3734. Produced by Jimmy Gaudreau. Charlie Waller has one of the most distinctive and assuring voices in bluegrass, and it gives an artistic center to this varied collection of pensive and passionate songs. Included among the new material are such old standards as "When They Ring Those Golden Bells," "Have I Told You Lately That I Love You" and "Detour."

**VARIOUS ARTISTS**—*Jukebox Saturday Night*, RCA CPL 14851. Various producers. Buyers of this hits compilation will find everything from Pure Prairie League's "Amie" and Guy Clark's "Desperadoes Waiting For A Train" to Juice Newton's "The Sweetest Thing (I've Ever Known)" and Steve Young's "Lonesome, On'ry and Mean."

**THE SELDOM SCENE**—*At The Scene*, Sugar Hill SH3736. Produced by the Seldom Scene. The harmonies are alluring, and the picking is more supportive than show-off in this bluegrass and country outing. These newgrass vets excel on "Winter Wind," "The Weary Pilgrim" and an oddly disarming cover of "It Turns Me Inside."

**TONY RICE**—*Church Street Blues*, Sugar Hill 3732. Produced by Anthony Rice. For sheer listenability and dazzling guitar work few albums could top this. Rice is a superb flat-picker with a polished vocal and instrumental repertoire. This LP belongs in any record collection where accoustical purity counts.

**SUPER GRIT COWBOY BAND**—*Showin' Our Class*, Hoodswamp 3052. Produced by Clyde Mattocks. Super Grit has an affable honkytonk style with emphasis on pedal steel and electric guitars. Singer Alan Hicks sounds a lot like Waylon; but with five lead vocalists, the band sometimes suffers from lack of identity. "Whiskey And Water" stands out for single release, as does "Leaving Love Behind."

## jazz

**HUBERT LAWS**—*Make It Last*, Columbia FC 38850. Produced by Hubert Laws. Laws continues in the heavy crossover vein of his last several albums, with lush arrangements, guest vocals by sister Eloise and newcomer Rod McNeill, and even a bizarre rap by Laws about "TV Soaps." Oh, yes, he also plays the flute once in a while—quite nicely, as usual.

**ALBERTA HUNTER**—*Look For The Silver Lining*, Columbia FC 38970. Produced by John Hammond. At age 89, Hunter is a vocalist of virtually undiminished power and nuance. Moving treatments of familiar standards and a couple of rousing gospel numbers written by Hunter herself highlight her latest album.

**BEN SIDRAN**—*Bop City*, Antilles AN 1012 (Island). Produced by Mike Mainieri & Ben Sidran. Singer and pianist Sidran adds wry, appropriate lyrics to classic songs by Miles Davis, John Coltrane, Monk and others to create his strongest jazz outing yet. A blue chip band, including Phil Woods, Steve Khan, Eddie Gomez, Peter Erskine and co-producer Mainieri, matches Sidran's dry but driving delivery with inspired playing.

**BIG NICK NICHOLAS**—*Big And Warm*, India Navigation IN1061. Produced by Bob Cummins. Big Nick and his tenor pipe have their own LP after some 40 years of scrambling. He blows madly on seven titles, mostly standard, and impresses strongly with John Miller, Phil Bowler, Joe Gaines and Jeff Watts providing more than merely competent accompaniment. Welcome to the vinyl ratrace, Big Nick. The field is wide-open.

**THE BIG SKY MUDFLAPS**—*Sensible Shoes*, Flying Fish FF 293. Produced by Randy Rand & The Big Sky Mudflaps. This Montana septet has coined its own ebullient vocal jazz stamp, pairing carefree small group settings with three lively female vocalists. Dizzy, Duke, Monk, early r&b and the group itself share the spotlight for material in an unforced, eclectic set of great charm.

## classical

**MOZART: SYMPHONY IN E FLAT, K.161a; PIANO CONCERTO NO. 17**—Lillian Kallir, Midsummer Mozart Festival Orch., Cleve, Sonic Arts LS 40. The early symphony comes off best in this once-through live performance, realistic in sound and ambience. Too much prominence is given the piano in the concerto, otherwise beautifully performed. Audience noises either intrude or add to the live experience, depending on one's point of view. Meticulous processing.

**BEETHOVEN: PIANO CONCERTO NO. 5**—Youri Egorov, Philharmonia Orch., Sawallisch, Angel DS 37958. A major career assist for the young pianist whose notice for both live and recorded performances have been riding a rising curve of enthusiasm. Full-bodied and yet sensitive in expression, his efforts here are abetted by accompaniment of impressive and appropriate weight. Excellent sound.

**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).

# Billboard's Top Single Picks

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**ROLLING STONES**—Undercover Of The Night (3:59); producers: Glimmer Twins, Chris Kimsey; writers: Jagger, Richards; publisher: Colgems-EMI, ASCAP; Rolling Stones 7-99813 (12-inch version also available, Rolling Stones DMD 685). A new Stones release can hardly be thought of as just another record; it's more like a mythic event. Jagger et al meet the challenge once again with a larger-than-life sound, a desperate, paranoid fantasy of extravagant scope, and an unusually dense mix.

**SPANDAU BALLET**—Gold (3:54); producers: Tony Swain, Steve Jolley, Spandau Ballet; writer: G. Kemp; publisher: Reformation, ASCAP; Chrysalis VS4-42743 (12-inch version also available, Chrysalis 4V9 42740). High drama, artful and elegant, made an international smash out of the British quintet's last release, "True," and returns for a followup that's a little more energetic if equally tasteful. Breathing a world of meaning into a one-word hook is proving to be one of vocalist Tony Hadley's greatest gifts.

**ROBERT PLANT**—In The Mood (3:44); producer: not listed; writers: Plant, Blunt, Martinez; publishers: Talk Time/Bay, ASCAP; Es Paranza 7-99820. Hot on the heels of his top 20 "Big Log," the ex-Led Zep vocalist supreme turns in another thoughtful and engrossing exercise in style. Gorgeous production values and Plant's considerable charm should continue to add to his appeal as a singles artist.

## recommended

**KC**—Give It Up (3:50); producers: H.W. Casey, R. Finch; writers: H.W. Casey, D. Carter; publisher: Alexandra-Shawn-Chanel, BMI; Meca S-1001 (c/o Alpha Distributing, New York, N.Y.).

**KANSAS**—Everybody's My Friend (3:30); producers: Kansas, Neil Kernon; writers: J. Elefante, D. Elefante; publishers: Full Grown Man/Mastodon, BMI; CBS Associated ZS4-04213.

**CHEAP TRICK**—I Can't Take It (3:26); producer: Todd Rundgren; writer: R. Zander; publishers: Adult/Screen Gems-EMI, BMI; Epic 34-04216.

**KISS**—Lick It Up (3:58); producers: Michael James Jackson, Gene Simmons, Paul Stanley; writers: P. Stanley, V. Vincent; publisher: KISS, ASCAP; Mercury 814 671-7.

**CHARLIE**—Spend My Life With You (3:33); producers: Kevin Beamish, Terry Thomas; writer: Terry Thomas; publishers: T.J.T./Crumpet, ASCAP; Mirage 7-99806.

**FELONY**—Pied Piper (2:59); producers: Felony, Don Rubin, Artie Kornfeld; writers: A. Kornfeld, S. DuBoff; publisher: Hudson Bay, BMI; Rock 'N' Roll ZS4-04220.

**PREVIEW**—All Night (3:03); producer: Keith Olsen; writer: Ernie Gold; publisher: Goldpoint, ASCAP; Geffen 7-29476.

**PAUL KANTNER**—The Planet Earth Rock And Roll Orchestra (3:45); producers: Scott Mathews, Ron Nagle; writer: Paul Kantner; publisher: Little Dragon, BMI; RCA PB-13661.

**JIMMY MESSINA**—One More Mile (3:52); producer: Jim Messina; writer: Jim Messina; publisher: Jasperilla, ASCAP; Warner Bros. 7-29457.

**CYNTHIA MANLEY**—Chain Reaction (4:13); producer: David Harvey; writer: David Harvey; publisher: David Harvey, BMI; Atlantic 7-89754 (12-inch version also available, Atlantic DMD 682).

**NATIVE**—Take A Chance On Love (5:35); producer: Richard Alderson; writer: W. Mendes; publishers: Big Seven/Native/Cayman, BMI; Jamaica JA 9001 (New York, N.Y.) (12-inch single).

**RODNEY DANGERFIELD**—Rappin' Rodney (3:36); producers: J.B. Moore, Robert Ford, Jr.; writers: Rodney Dangerfield, Dennis Blair, Scott Henry, Douglas Hoyt, J.B. Moore, Robert Ford, Jr.; publishers: Paper Clip/Original JB/Funkgroove, BMI; RCA PB-13656.

**TORONTO**—All I Need (3:03); producer: Steve Smith; writers: Stuart Peterson, Doug May; publishers: Welbeck Music of Canada/Stupet, CAPAC; SGR SGR-90000 (c/o MCA Records).

**NORA**—Matter Of Time (timing not listed); producer: Horace Ott; writer: Nora; publisher: The New York Music Company, ASCAP; The New York Music Company NYM-2

(New York, N.Y. (212) 980-4649).

**CINDY LANDIS**—Bye Bye (3:02); producers: David J. Holman, Roger Paglia; writers: R. Paglia, D. Holman, C. Landis; publisher: Sailing Ships, BMI; Allegiance 3913.

**LISA PRICE**—Can't Hold On Forever (3:30); producer: Paul Gross; writer: Bernie LaBarge; publisher: Musicorp, ASCAP; Mirus MR 1018 (Cleveland, Oh.).

**TRIO**—Boom Boom (3:25); producer: Klaus Voorman; writers: Remmler, Kralle; publisher: Colgems-EMI, ASCAP; Mercury 814 501-7.

**DAVE DEE, DOZY, BEAKY, MICK AND TICH**—Staying With It (2:57); producers: Miki Dallan, M.J. Wallis, DD, D, B, M & T; writers: Tom Snow, John Lewis Parker; publishers: ATV/Rondor; Atlantic 7-89757.

**RYAN PARIS**—Dolce Vita Part I (3:59); producer: John Bini; writers: Giombini, Mazzolini; publishers: Claude Carrere/Pianola; Carrere ZS4-04223.

**JOHN ARE**—Blown Away (3:28); producer: not listed; writer: not listed; publisher: not listed; Blue 7 JR 101 (New York, N.Y. (212) 535-2157).

**HELIX**—Heavy Metal Love (2:59); producer: Tom Treumuth; writer: Helix; publisher: William Seip Management, CAPAC; Capitol B-5294.

**DIGITAL SEX**—Dervish Dance (3:00); producers: Digital Sex, Tom Ware; writers: Higgins, Sheehan, Tschlis, Tingle; publisher: Copyright Control; Post Ambient Motion SEX-1 (4115 N. 36th Ave., Omaha, Neb. 68111).

**BETHANY**—Made A Fool (3:47); producers: Michael Kay, Hobbs Brown; writers: Murdock, Tedeschi, Plichta, Delisa; publisher: Fysad, ASCAP; RCI R2373 (P.O. Box 126, Elmsford, N.Y.).



**GEORGE CLINTON**—Nubian Nut (4:10); producer: George Clinton; writers: Clinton, Spradley, Strickland, Kutli; publisher: Bridgeport, BMI; Capitol B-5296. As wild as ever, black music's preeminent nutcase debuts his album "You Shouldn't've Bit, Fish" with a story of the prehistoric Nubians encountering their brothers from the future. With its solid electro-funk track, skillful rapping and totally wacko perspective, it's sure to satisfy Clinton's hungry fans.

**STEPHANIE MILLS**—How Come U Don't Call Me Any more? (4:12); producers: Gary Klein, David Wolfert; writer: Prince; publisher: Controversy, ASCAP; Casablanca 814 747-7. One of the most expressive singers in the business, Mills gets the chance for a real workout on this Prince-penned number, an easy-tempo, bluesy song with a sly, slow-burn quality. It bows on the Black chart at number 67 this week.

**DAZZ BAND**—Joystick (3:55); producer: Reggie Andrews; writers: B. Harris, E. Fearman; publishers: Three Go/Jobete, ASCAP; Motown 1701MF. Video game hardware makes for a pretty raunchy metaphor in this title tune from the Band's new LP. But the beat is strong and punchy, the group's sound is as sleek as expected, and raunch has hardly ever impeded a hit.

**JUNIOR**—Unison (3:54); producers: Bruce Roberts, Andy Goldmark; writers: B. Roberts, A. Goldmark; publishers: Warner-Tamerlane/Sprocket/WB/Rewind, BMI/ASCAP; Casablanca 814 725-7. This mainstream dance tune comes from the soundtrack of "All The Right Moves" and has an accessible, commercial sound that's a departure from Junior's own compositions. It's a good bet to repeat the pop crossover that's eluded the singer since last year's "Mama Used To Say."

**ANGELA BOFILL**—I'm On Your Side (4:30); producer: Narada Michael Walden; writers: Narada Michael Walden, Angela Bofill, Jeffrey Cohen; publishers: Gratitude Sky, ASCAP/Purple Bull/Pologrounds, BMI; Arista AS1-9109. For this preview single from a forthcoming LP, Bofill comes up with an old-fashioned r&b ballad of unusual strength. From the gentle, gospel-flavored opening to the soaring climax, all elements build into a powerful emotional statement.

**GLADYS KNIGHT & THE PIPS**—Hero (3:32); producers: Knight, Dees, Knight; writers: L. Henley, J. Silbar; publishers: House of Gold, BMI/Bobby Goldsboro, ASCAP; Columbia 38-04219. Title notwithstanding, this is the same song as Lou Rawls' AC hit "The Wind Beneath My Wings." Given Knight's eloquent performance and a lyric in some ways better suited to a female vocalist, the group could be in line for a third Black chart entry from its "Visions" LP.

## recommended

**WHODINI**—Yours For A Night (3:58); producers: Roy Carter, Willesden Dodgers; writers: J. Hutchins, Ecstasy, T. Rashad; publisher: Zomba; Jive JS1-9107.

**THREE MILLION**—I've Been Robbed (4:11); producers: Gene Lawson, Reuben Cross; writers: L. Butler, M. King, A. Jones; publisher: Kee-Moth, BMI; Cotillion 7-99812.

**WOMACK & WOMACK**—Love Wars (3:58); producer: Stewart Levine; writers: Cecil & Linda Womack; publisher: Next Flight, BMI; Elektra 7-69799 (7-inch version of previously released 12-inch).

**JAZZY DEE**—Put It To The Test (5:58); producers: Dwain Mitchell, 4D Productions; writers: C. Derry, D. Wimbish, S. McDonald, D. Mitchell; publisher: Being, BMI; 3C 12C-1003 (c/o Laurie Records, Monsey, N.Y. (914) 425-7000) (12-inch single).

**DEUCE**—Think About It (4:20); producers: Ted Currier, David Spradley; writers: Lil' Rodney C., K.K. Rockwell; publisher: Lifo, BMI; Capitol B-5277.

**JIMMY WILLIAMS**—All Of My Lovin' (7:20); producer: Bert Reid; writers: B. Reid, C. Branch; publisher: not listed; Salsoul SG 414 (12-inch single).

**CIVIL ATTACK**—Not Guilty (By Reason Of Insanity) (3:35); producers: Stephen C. and Sheila E. Washington; writers: S.C. & S.E. Washington; publisher: Our Parents, BMI; Salsoul ST-7063 (12-inch version also available, Salsoul SG 412).

**WRECKIN' CREW**—Pixie Dust (3:15); producer: Buddy Scott; writers: M. Avery, J. Chatman, T. Bosley; publishers: Wreckin'/Robbud, BMI; Sounds of Florida SOF-202 (Orlando, Fla.) (12-inch version also available, Sounds of Florida SOF-1002).

**JAH VIV**—Never Look Silly (5:10); producer: Vivian Roberts; writer: not listed; publisher: not listed; Buzz Rokk International BR-004 (Houston, Tex. (713) 666-9666) (12-inch single).

**JIMMY CASTOR**—Don't Cry Out Loud (3:48); producer: not listed; writers: C. Bayer Sager, P. Allen; publishers: Unichappell/Irving/Begonia Melodies/Woolnough, BMI; Dream D7 0359 (c/o Salsoul Records).

**DISCO FOUR**—Throwdown (7:12); producer: Pumpkin; writers: Marius, Green, Robinson, Bailey, Booker, Bedward; publisher: Protoons, ASCAP; Profile PRO-7033 (12-inch single).



**MERLE HAGGARD**—That's The Way Love Goes (3:02); producers: Merle Haggard, Ray Baker; writers: S.D. Shafer, L. Frizzell; publisher: Acuff-Rose, BMI; Epic 34-04226. Haggard's version of the 1973 Johnny Rodriguez hit sounds considerably more philosophical and laid-back than the original. This quality, however, is balanced by the sassy instrumentals.

**JOHNNY RODRIGUEZ**—Back On Her Mind Again (2:42); producer: Richie Albright; writer: J. Rodriguez; publisher: Rodriguez, BMI; Epic 34-04206. This second-thoughts saga demonstrates the contemplative and soulful side of Rodriguez while, at the same time, offering an attractive hook-line. Setting the mood is an emphatic fiddle intro.

**GARY MORRIS**—Why Lady Why (2:48); producer: Bob Montgomery; writers: Gary Morris, Eddie Setser; publishers: WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450. Not to be confused with Alabama's similarly-titled former hit, this latest continues to show Morris' double strengths as artist and songwriter. His vocal range is impressive, and he uses it here to full advantage.

## recommended

**MIKE CAMPBELL**—Sweet and Easy To Love (2:08); writer: S. Phillips; producer: Allen Reynolds; publisher: Know, BMI; Columbia 38-04225.

**J.J. CALE**—Losers (2:38); producers: Ashworth, Cale; writers: J.J. Cale, C. Lakeland; publisher: Audigram Songs, BMI; Mercury 814 497-7.

**CRAIG DILLINGHAM**—Have You Loved Your Woman Today (3:21); producer: Mark Sherrill; writers: Kent Robbins, David Wills; publishers: Kent Robbins/Jack and Bill, BMI/ASCAP; Curb MCA 52301.

**THRASHER BROTHERS**—Whatcha Got Cookin' In Your Oven Tonight (2:39); producer: Jim Foglesong; writers: Pat McManus, Woody Bomar; publisher: Music City, ASCAP; MCA 52297.

**JOHN STEELE**—My Urge To Roam (3:02); producer: Steve Dorff; writers: Hal Coleman, Ken Gibbons, Brad Hancock; publishers: Warner-Tamerlane/Pullman, BMI; Paid 201 (Houston, Tex.).

**TOMMY BELL**—Out Of My Life (Out Of My Heart and Out Of My Mind) (2:15); producer: Tommy DeVito; writers: Steve Clark, Johnny McCrae; publisher: Music City, ASCAP; Gold Sound GS-8017 (Las Vegas, Nev.).

**JOEL HUGHES**—Between Home And Motels (3:14); producer: Nelson Larkin; writers: B. Mason, C. Craig; publishers: Monk Family/Blackwood, BMI; Awesome ASM100.

**WYVON ALEXANDER**—The Look Of A Lovin' Lady (3:03); producers: Nelson Larkin, Steve Scruggs; writers: Blake Mevis, Bill Anderson; publisher: G.I.D., ASCAP; Gervasi SP 663 (Redding, Calif. (213) 275-3900).

**CARRIE SLYE**—One More Chance (2:30); producer: Al Cuniff; writers: Jess Leary, Julia Willis; publisher: Al Cuniff, ASCAP; Friday FR 92183 (P.O. Box 121394, Nashville, Tenn. 37212).

**DONNIE BAER**—Don't Call Me, I'll Call You (2:02); producer: Ray Edwards; writer: Ray Edwards; publisher: Silver Stirrup, BMI; Rustic R-1017 (Nashville, Tenn. (615) 833-1457).



**LINDA RONSTADT & THE NELSON RIDDLE ORCHESTRA**—What's New (3:50); producer: Peter Asher; writers: Johnny Burke, Bob Haggart; publishers: Marke Music/Warner Brothers/Limerick/Reganesque/Trim-Co, ASCAP; Asylum 7-69780. It was a surprise that Ronstadt should have even considered recording classic torch songs orchestrated by Nelson Riddle, and it's a triumph that she's gotten her pop fans to accept the material and older MOR listeners to welcome the singer.

**CAROLE KING**—Crying In The Rain (2:32); producer: Lou Adler; writers: Carole King, Howard Greenfield; publisher: Screen Gems-EMI, BMI; Atlantic 7-89756. Reunited with producer Lou Adler, King serves up a real treat for those who still consider the "Tapestry" album a landmark in pop history. Her new version of the 1962 Everly Bros. hit avoids all the "update" cliches and simply lets her classic writing speak for itself.

## recommended

**CAROL PALMER**—Streetcorner (4:27); producer: Jack Lenz; writers: Carol Palmer, Danny Deardorff; publishers: Tap Dance/Don't Blink, CAPAC/ASCAP; Marigold MPL 723 (P.O. Box 262, Lewiston, N.Y.).

**TOMA/NATTO**—Without Your Love (3:17); producer: Dave Kelly; writers: D. & C. Kelly; publisher: SunSwept; Allegiance 3912 (Hollywood, Calif.).

**RICH DODSON**—If You Got A Heart (3:44); producer: Rich Dodson; writer: Rich Dodson; publisher: Sleepy Cat, CAPAC/ASCAP; Marigold MPL 722 (P.O. Box 262, Lewiston, N.Y.).



**JENNY BURTON**—Remember What You Like (7:00); producer: John Robie; writer: John Robie; publishers: STM/Indulgent, BMI; Atlantic DMD 686 (7-inch version also available, Atlantic 7-89748). Formerly lead singer of C-Bank, Burton sounds right at home in this electronically eclectic techno 12-inch. Producer John Robie has recycled just about every audio innovation from Freeez's "I.O.U." (which he co-wrote) for a dance/urban contemporary sound of proven hit appeal.

(Continued on page 71)

**PICKS**—Predicted to hit the top 30 on 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 singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7311).



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# Market Quotations

As of closing, Oct. 25, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	1/4	Attec Corporation	—	205	1/2	3/4	1/2	unch.
69 3/4	48 3/4	ABC	11	1827	58	56 1/2	57 1/2	+ 1/4
46 1/2	30 1/2	American Can	25	1367	44 1/2	43 1/2	44 1/2	+ 1 1/4
17 3/4	8 1/2	Armstrong Int'l	10	1	12 1/2	12 1/2	12 1/2	- 1/4
81 3/4	55	CBS	12	662	73	70 3/4	72 3/4	+ 1 1/2
65	16 1/2	Coleco	5	10114	23 1/2	20 1/2	20 1/2	- 3
9 3/4	6 1/2	Craig Corporation	—	21	6 1/2	6 1/2	6 1/2	- 1/4
84 3/4	55 1/2	Disney, Walt	21	526	61 3/4	60 1/2	61 1/2	+ 3/4
6 1/4	3 3/4	ElectroSound Group	—	13	4 1/2	4 1/2	4 1/2	+ 1/4
30 1/2	16 1/2	Gulf + Western	—	993	27	26	26 3/4	+ 3/4
35 1/2	18	Handleman	15	42	32	31 1/2	32	+ 1/4
12 1/4	6	K-Tel	—	6	9 1/4	9 1/4	9 1/4	+ 1/4
77 3/4	47 1/4	Matsushita Electronics	21	380	73 3/4	73 1/2	73 3/4	- 1/4
16 1/2	5 1/4	Mattel	—	1330	6 1/4	6	6	- 1/4
42 1/2	32 1/2	MCA	9	834	36 3/4	36	36	- 1/4
90 1/2	72 1/2	3M	15	1651	85 1/2	84 3/4	84 3/4	- 3/4
150	82	Motorola	24	1453	135	132 3/4	132 3/4	- 1 1/2
74 1/2	47	No. American Phillips	11	152	73 3/4	72 3/4	73 3/4	+ 1 1/2
15 1/4	3	Orrox Corporation	—	10	3 1/4	3 1/4	3 1/4	+ 1/4
26	18	Pioneer Electronics	—	9	24 1/2	23 3/4	24 1/2	- 1/4
35 1/2	13 1/4	RCA	19	5522	35	33 3/4	35	+ 1 1/4
16 3/4	12 1/2	Sony	35	888	15 1/2	14 1/2	15	unch.
34 1/2	25 1/2	Storer Broadcasting	—	287	31 3/4	31 1/4	31 1/2	+ 1/4
6 1/2	2 1/2	Superscope	—	67	4 3/4	4 1/2	4 1/2	- 1/4
57	38	Taft Broadcasting	12	10	48 3/4	48 1/2	48 3/4	+ 1/4
35 1/4	19 1/2	Warner Communications	—	1309	22 1/2	22	22	- 1/4
14 3/4	8 1/4	Wherehouse Entertain.	28	107	14 3/4	14 1/4	14 1/2	- 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Josephson Int'l	16400	13 1/4	13 1/2
Certron Corp.	6800	3 1/2	3 3/4	Recoton	6500	7 3/4	8 1/4
Data Packaging	200	6	6 1/4	Schwartz Bros.	—	2 3/4	3 1/2
Koss Corp.	20700	3 3/4	4 1/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

# Lifelines

## Births

Girl, Katie Lauren, to Sheryl and Bob Matheny, Oct. 25 in Los Angeles. He is Hollywood division manager for the Welk Music Group there.

★ ★ ★

Girl, Rosalind Mara, to Debbie and Kenny Nolan, Oct. 24 in Los Angeles. He is a songwriter, producer and singer.

★ ★ ★

Boy, Blake Douglas, to Marty and Toni Scott, Oct. 20 in New York. He is president of Jem Records there.

★ ★ ★

Boy, Jonathon Mark, to Leisa and Ralph "Dempsey" Sullins Jr., Oct. 24 in Asheville, N.C. He is the owner and manager of Sullins Music Center in Spruce Pine, N.C.

★ ★ ★

Boy, Gregory Blair, to Shary and Rod Essig, Oct. 5 in Minneapolis. He is vice president of Variety Artists International there.

★ ★ ★

Boy, Demarcus Benjamin, to Freda and Dick Dawkins, Oct. 24 in Greenville, S.C. He is the local r&b promotion rep for Capitol Records in Atlanta.

## Marriages

Jeffrey Porcaro to Susan Norris, Oct. 22 in North Hollywood, Calif. He is drummer for the group Toto.

## Deaths

Nat Williams, 76, Oct. 27 in Memphis of a stroke. He was a veteran air personality at WDIA there (separate story, page 14).

★ ★ ★

David Granoff Public Relations, formed by David Granoff. First clients include Gloria Gaynor and Joel Diamond's Silver Blue Records. 211 W. 56th St., Suite 27E, New York, N.Y. 10019; (212) 307-6458.

★ ★ ★

Curv Records, formed by Thomas De Woskin. First release is the single "Still Love You" by Thom Henry. P.O. Box 564, Gracie Station, New York, N.Y. 10028; (212) 722-6539.

★ ★ ★

Jenifer Records, an independent label, formed by Ted Macaluso. First release is a mini-LP by Stars & Bars, a country/rockabilly band. P.O. Box 6253, Arlington, Va. 22206; (703) 671-4551.

★ ★ ★

Challenge Records, formed by J. Evans, A. Gottschalk, A. Bradley and T. Littman. First releases are singles by Kay Rives and Johnny Cantrell. 6100 Elm, Suite 2001, Houston, Tex. 77081; (713) 773-0413.

# News

## Rackjobbers Gather For NARM Confab

• Continued from page 3

turing returns information.

Schneider forecast savings of more than \$1 million annually for individual rackjobbers as they adapt to computerization. "As we reduce costs and enhance product delivery through telecommunications, we can channel more energy into selling and customer services," he concluded.

Veteran trade journalist and conference keynoter Stewart Horton illustrated the pitfalls of rackjobbing, as well as its advantages. He pointed out that in Forbes magazine's recent research on the richest people in America, Sam Walton of Walmart ranked second. Horton said Walton could well become the richest in next year's polling.

While discount marketing has grown to a \$75 million industry in 25 years, Horton said, vendors serving these burgeoning stores must more carefully plan their strategies. In two decades, he said, mass merchandisers have decreased store size, eliminated slow movers and clustered outlets.

Using K-mart as an example, Horton said the discount chain has reduced its operational and inventory cost, concentrating on gross margin return on inventory, which enables the discount chain to easily compare various merchandise departments for high percentage of returns on square footage allotted. Rackjobbers were urged by Horton to continually bring new program ideas and cost-cutting procedures to the attention of discounters.

Rackjobbers can no longer isolate their products, Horton advised. Today, discount merchandisers draw a schematic of the whole store, seeking a total mix and ensuring optimum assortment. "Records in discount department stores is not a longterm love affair," he stated.

## MANUFACTURERS BLASTED

## One-Stop Customers Ask Equity With Direct Buyers

• Continued from page 3

stations, going over new releases with them. Then radio played the records, and Rolling Stone experimentally carried the new releases to see how the public responded.

Rolling Stone has also benefited, Lake said, by becoming exclusive ticket agents for several local venues. Working with City 1-Stop, Lake said that he is getting ad dollar support, but not enough dollars.

Kruglick also asked that one-stop customers receive an equal shot in obtaining Compact Disc product.

Stan Meyers, vice president of Sound/Video Unlimited, Chicago, further explained the close relationship between the one-stop and its "mom-and-pop" accounts. Meyers also lamented the smaller share of advertising dollars and point-of-purchase support accorded his customers. "Many of them become direct buy accounts. Every major retailer who buys direct uses us when his delivery from independent and branch distribution is slow," he said.

Because label advertising dollars are constantly diminishing, Meyers demonstrated how the Noel Gimbel operation has created programs. When Styx was going to play four nights at the Auditorium Theatre, he linked with Jam Productions, A&M Records and WLUP-FM in a foldup cardboard binoculars promotion which he claims sold an additional

www.americanradiohistory.com

Discounters eye the 20% gross margin provided by records as "mundane" but enjoy the 18- to 40-year-old, college-educated demographics that albums and singles, promoted by radio, bring into the stores, Horton said. In canvassing typical discounters, he noted, they were apprehensive of recorded product because of uneven sales, inconsistency of product, short-lived artists and their own lack of music sales savvy.

Recorded product also suffers because a typical discounter requires two to three months for total advertising, Horton pointed out. Their ads shoot for a balance of product. Late-breaking records are not in the ads. Discounters like to lead to dominate their competition. They don't dominate record retailers, Horton noted. Discounters told him consumers recognized retail record stores as the leaders. Mass merchandisers blame this on the fact that they can't compete on a square foot basis, nor can their record and tape inventories be replenished as quickly.

Horton said his recent research indicated that discount marketers feel they can't succeed without strong rackjobbing. Rackers must sell their total program to a large number of executives in a discount operation who represent a buying committee, Horton explained.

The record industry's advantages include the outstanding fixturing by rackjobbers, great self-selling album covers, and the ascending ration of prerecorded tape to LPs, requiring less store floor space, Horton stated.

Rackers should consider handling prerecorded video software for sale by discounters, he suggested. The mass merchandisers like the lower price and the focus on hit product which can be mass displayed like records, he said.

4,000 Styx albums and drew capacity audiences to each show.

In another instance, Inxs' concert was promoted through the combined efforts of the Hyatt Regency Hotels in Chicago and XRT-FM in a free weekend for winners at the hotels, stimulated by a strong station spot campaign.

Bob Seger's Chicago concerts were promoted in a joint contest with Capitol Records and Athletes' Foot promoting "The Distance." Winners received free trips to Detroit to see Seger in person, and free running shoes were provided for the contest entrants.

JOHN SIPPEL

## Payment Sought Of Note Signed By Wald

LOS ANGELES—The Bank of Beverly Hills seeks to obtain payment of a \$50,000 promissory note, signed by personal manager Jeff Wald and guaranteed by Management III's Jerry Weintraub in Superior Court here.

The note of January 3, 1983, due March 5, 1983, carried a 4% above prime interest rate through the period of the loan and a 7% above prime thereafter. The suit also seeks estimated legal fees of \$5,670. Singer Helen Reddy, Wald's spouse at the time of the signing of the note, is named in the complaint.

# Industry Events

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. 18-20, Texas Cable Show, San Antonio Convention Center, San Antonio.

## Bubbling Under The HOT 100

- 101-STATE OF THE NATION, Industry, Capitol 5268
- 102-IF LOVE SHOULD GO, Streets, Atlantic 7-89760
- 103-U BRING THE FREAK OUT, Rick James, Gordy 1703 (Motown)
- 104-TELL ME IF YOU STILL CARE, The S.O.S. Band, Tabu 4-04160 (Epic)
- 105-TOUCH A FOUR LEAF CLOVER, Atlantic Starr, A&M 2580
- 106-SMILE, Was (Not Was), Geffen 7-29477
- 107-HEARTBREAKER, Zapp, Warner Bros. 7-29462
- 108-DANCING WITH MYSELF, Billy Idol, Chrysalis 4-42723
- 109-NEVER SAY NEVER AGAIN, Lani Hall, A&M 2596
- 110-PARTY ANIMAL, James Ingram, Q-West 7-29493

## Bubbling Under The Top LPs

- 201-EMMYLOU HARRIS, White Shoes, Warner Bros. 1-23961
- 202-THE TEMPTATIONS, Back to Basics, Gordy 6085 GL (Motown)
- 203-DEBORAH ALLEN, Cheat the Night, RCA MHL 1-8514
- 204-THE FOUR TOPS, Back Where I Belong, Motown 6066 ML
- 205-PAUL KANTNER, The Planet Earth Rock and Roll, RCA AFL1-4320
- 206-HANK WILLIAMS, JR., Man of Steel, Warner/Curb 1-23924
- 207-SHADOWFAX, Shadowdance, Windham Hill WH 1029 (A&M)
- 208-SISSY SPACEK, Hangin' Up My Heart, Atlantic America 90100
- 209-AXE, Nemesis, Atco 90099-1
- 210-JOHNNY LEE, Greatest Hits, Warner Bros. 1-23927





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## EDICT TO STATIONS

## NBC: Don't Give Trades Playlists

• Continued from page 1

by the company—have not been revised.

NBC owns top 40-formatted WNBC New York and KYUU San Francisco, adult contemporary WKQX Chicago, WYNY New York and KNBR San Francisco, country-formatted WMAQ Chicago, Washington's urban outlet WKYS and news/talk WRC (the sale of which has just been announced; separate story, page 12). NBC will soon acquire WJIB, a Boston easy listening outlet.

The NBC move, more stringent than the one announced by CBS in the summer which mandates the group must first report adds to the record companies before releasing that information to the trades, has not so far been accompanied by similar policies at ABC or other major broadcast groups.

Capital Cities Communications, which owns top 40 powerhouses

WKBW Buffalo and WPRO-FM Providence, "is really an autonomously run company," says WKBW PD Sandy Beach. "We have no national PD. I've never seen a corporate guideline regarding programming, other than legal. It's really left to the individual management of each station, and we'll continue to report to the trades as far as I can see. I think it's part of what we give back to the industry."

"We have extensive protocol that we follow in announcing our adds, and I don't see us changing our reporting policy," says Michael O'Shea, GM of First Media's KUBE Seattle. His opinion is seconded by Wally Clark, president of Gannett's KIIS/KPRZ, who adds, "It's busi-

ness as usual short of a directive from our president, Joe Dorton, and I don't see that forthcoming."

Doubleday president Gary Stevens says he has no plans of issuing such a directive, nor does Jeff Smulyan, president of Emmis Broadcasting, which currently owns Indianapolis' WENS and Minneapolis' WLOL and will soon acquire KSHE St. Louis and KMGG Los Angeles. "Unless something new develops or the situation changes," Smulyan sees reporting policies at all stations unchanged.

A spokesperson for ABC's WPLJ New York, which recently switched from AOR to top 40, says, "I sure don't see that happening. As a matter of fact, we've just started to report to the trades."

## Government In Call For First Sale Doctrine Repeal

• Continued from page 1

upon enactment, the bills' provisions would not apply to "anyone who had acquired ownership of a copyrighted audio or video work prior to enactment," and that they "could continue to rent that work without the obligation to share rental income with the copyright owners."

The Oct. 17 letter to the Senate Judiciary Committee from the National Endowment for the Arts (NEA), in coming to the same conclusion, states that the First Sale Doctrine, as applied to records and movies, "works a substantial injustice to the nation's creative community and, thereby, to the nation."

It also focuses more sharply on the problems faced by the record and movie companies in signing new acts and releasing non-mainstream product because of losses suffered through rentals and home taping: "Such losses have substantially reduced the willingness and ability of record and film companies to release new works, sign new artists, experiment with unknown talent, and pay for the less

popular artistic forms—such as classical, jazz, ethnic and gospel music—that are traditionally subsidized by the occasional hit record or film."

The NEA letter, signed by chairman Frank S.M. Hodsoll, goes on to state that unless "the market distortion caused by the First Sale Doctrine is corrected, we believe this concentration will continue and that it can only reduce citizens' access to a diversity of high quality art and to different perspectives."

The Justice Department letter, also written to the Senate Judiciary Committee, says that the doctrine, as applied to records and movies, "serves to undermine the incentive to create," and that these "inefficiencies" or "undesirable effects" can be avoided by enactment of S. 32 and S. 33. The letter is signed by Robert A. McConnell, assistant attorney general for legislative affairs.

In response to the letters, Jack Wayman, executive vice president of the Electronics Industries Assn./Consumer Electronics Group (EIA/CEG) and a leading spokesman for a coalition representing manufacturers and retailers of videocassette, audiocassettes and blank tape, says that he was "aware of the letters," which he suggests were the result of "Hollywood going after the Administration."

Wayman also says, "It's one thing for a letter of support to float out and quite another to hear vigorous support in testimony at hearings... You won't see much of that."

He adds that if the Congress proceeds with plans to recess Nov. 18, "they won't be back until after the first of the year and they'll have to start (the legislative process) all over again, and by then, we'll take our chances with the Supreme Court (Betamax) decision."

## Decision Delayed On WCI/Poly

• Continued from page 1

thought to call for the purchase by Warner of a substantial part of the interest in PolyGram held by Siemens, the German conglomerate. PolyGram is owned jointly by Siemens and Philips, the giant Dutch electronics firm.

Under the plan, disclosed last summer, Warner and PolyGram would place their recording properties in two joint enterprises. One, in the U.S., would have Warner an 80% partner, with PolyGram holding 20%. The other, to cover the rest of the world, would have both Warner and PolyGram equal partners.

www.americanradiohistory.com



TRIPLE PLAY—Willie Nelson receives a triple platinum award for his 1978 Columbia Records LP "Stardust," which has been on the country LP chart for over five years. Columbia's senior vice president and general manager Al Teller, left, and Rick Blackburn, senior vice president and general manager of CBS Records Nashville, make the presentation.

## IBM In Home Market; Software Firms Prepare

• Continued from page 3

nology and other business machines guarantees the titan a sizeable market position in home computers.

"They've pretty much already covered the market," she says, alluding to the success for the PC introduction last year. "As far as keeping computers from other companies from being sold, people looking for machines in this price bracket are waiting for PCjr."

Also raising questions for software suppliers is IBM's indication it will restrict sale of the PCjr to its existing retail network, which has channeled the PC marketing effort primarily through business-oriented computing stores. For software firms now positioned more prominently at the types of retail sites carrying other home computers, it's expected such a plan would require spreading their own products into these same accounts.

Few, however, evince concern that IBM's "intense credibility," as one executive characterizes its image, won't lure consumers beyond the IBM hardware dealer base in search of software. Explains Bob Botch of Epyx Software, "We're selling a lot of IBM software (for the PC) al-

ready. They've done a lot of things right with the PC, and we're ready to see them do things right with PCjr."

Epyx already offers about a dozen PC programs, and Botch indicates any needed conversions are expected to require little delay in readying product in time for January sales of the PCjr.

As for the technical features offered by the new machine, financial analysts note that the basic machine's 64K byte internal memory is matched by considerably less expensive designs, as is the greater 128K byte storage capability of the larger PCjr. Early comments also criticized the keyboard, which utilizes smaller, rubberized keys than the full-sized plastic keys on competing systems.

However, the keyboard's ability to operate through remote control at distances of up to 20 feet from the computer and screen, as well as the claimed ability for PCjr programs to be transferred to the larger PC by users, are generating favorable comments.

IBM is making PCjrs available to its dealers for demonstrations through the end of the year, with sales to begin in January.

## Indie Promo And The FCC

NEW YORK—Last Tuesday (1), The Los Angeles Times called for an investigation, with subpoena power, into independent record promotion and its relationship with radio. The editorial followed the newspaper's Oct. 21, page one story on the subject (Billboard, Nov. 5).

The complaints and compliance division of the Federal Communications Commission was aware of the matter at presstime. Billboard learned, but the unit's head, Al Baxter, says that he has received only a few calls. He adds that the FCC does receive complaints of improper practices such as those noted by the Times, but that few are substantiated or lead to specific action.

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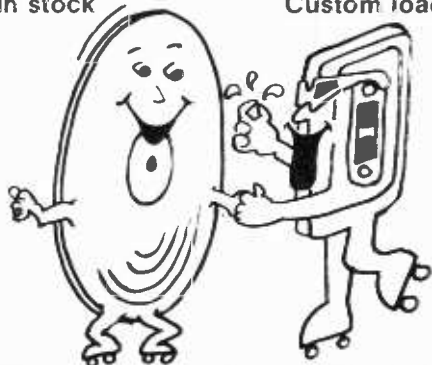
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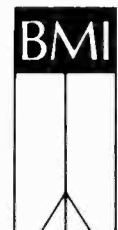


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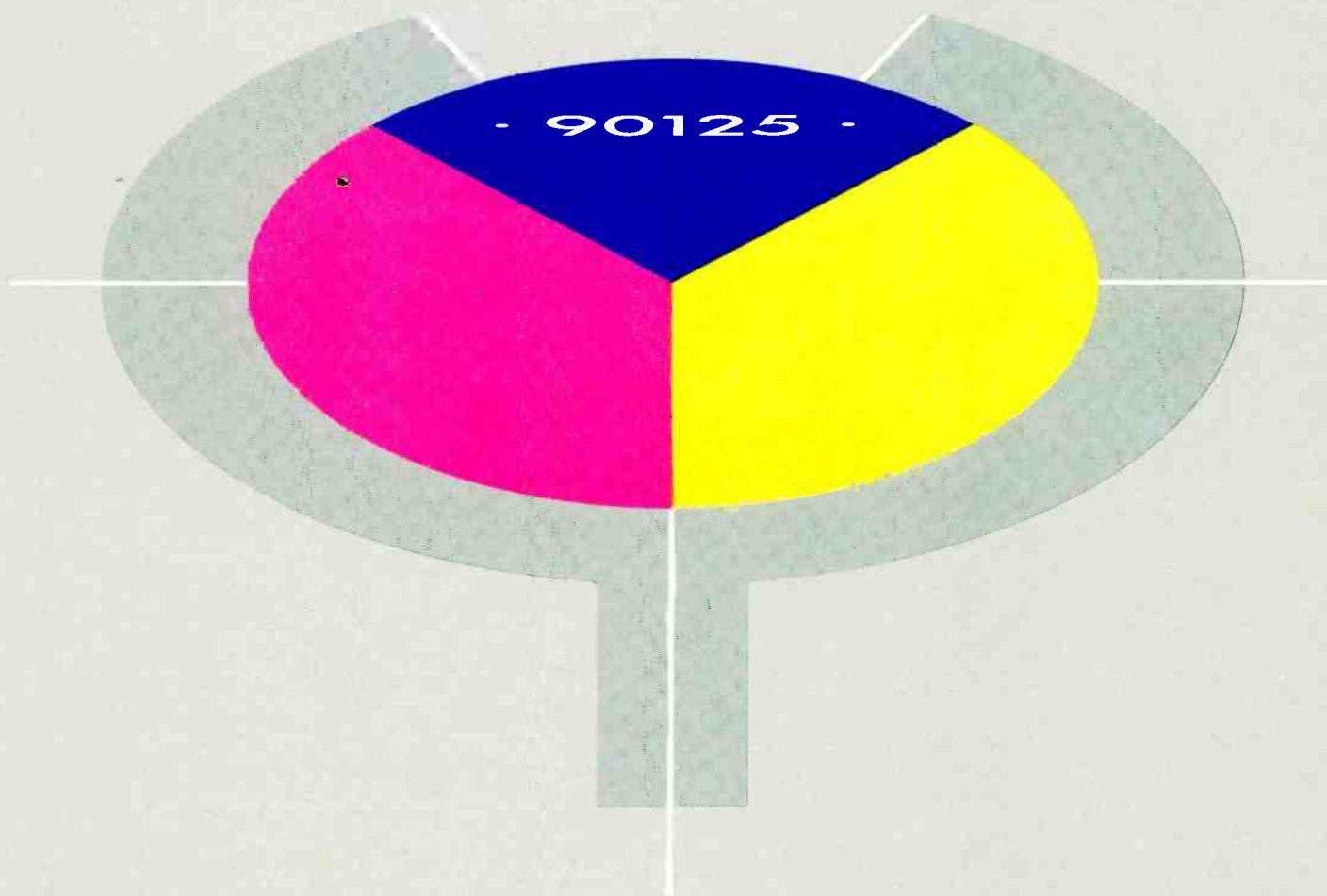
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FOR WEEK ENDING NOVEMBER 12, 1983

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	20	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		36	37	7	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98		71	84	4	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS			
2	3	30	QUIET RIOT Metal Health Pasha BFZ 38443	CBS	▲			37	25	20	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			72	77	8	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP		8.98	
3	2	47	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 5	38	30	13	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA		8.98		73	63	22	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 31
4	5	13	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			39	40	4	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98		74	67	39	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98	
5	4	15	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	●			40	41	15	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 6	75	76	6	KLIQUE Try It Out MCA 39008	MCA		8.98	BLP 11
6	7	8	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1	41	33	39	JOURNEY Frontiers Columbia QC 38504	CBS	▲			76	58	17	TACO After Eight RCA AFL1-4818	RCA		8.98	
7	6	41	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		42	89	2	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98		77	73	31	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
8	8	13	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		43	45	16	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 2	78	70	23	IRON MAIDEN Piece Of Mind Capitol ST 12274	CAP	●	8.98	
9	11	30	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		44	34	14	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS				79	64	17	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
10	10	7	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA		8.98		45	42	18	DONNA SUMMER She Works Hard For The Money Mercury 81265-1 (Polygram)	POL	●	8.98	BLP 23	80	82	6	MICHAEL SEMBELLO Bossanova Hotel Warner Bros. 1-23920	WEA		8.98	BLP 63
11	16	3	GENESIS Genesis Atlantic 80116	WEA		8.98		46	39	10	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 3	81	75	14	KANSAS Drastic Measure CBS Associated QZ-38733	CBS			
12	9	29	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 34	47	50	5	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)	CBS				82	85	4	SURVIVOR Caught In The Game Scotti Bros. QZ 38791 (Epic)	CBS			
13	12	25	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98		48	51	5	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA		8.98		83	74	10	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS	●		
14	14	5	PAT BENATAR Live From Earth Chrysalis FV41444	CBS				49	38	25	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	▲	8.98	BLP 64	84	80	39	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98	
15	NEW ENTRY		LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA		8.98		50	36	12	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98		85	79	15	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 19
16	15	21	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	BLP 61	51	43	10	THE MOODY BLUES The Present Threshold TRLL-2902 (Polygram)	POL		8.98		86	100	5	JOBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98	
17	13	16	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98		52	52	6	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	BLP 42	87	81	9	QUEENSRÛCHE Queensryche EMI-America DLP-19006	CAP		6.98	
18	18	8	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98		53	49	28	MEN AT WORK Cargo Columbia QC 38660	CBS	▲			88	72	8	SOUNDTRACK Mike's Murder-Joe Jackson A&M SP-4931	RCA		8.98	
19	17	20	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		54	44	34	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	89	96	5	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 18
20	48	2	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS				55	88	56	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 26	90	NEW ENTRY		RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	
21	21	17	SPANDAU BALLET True Chrysalis BGV-41403	CBS				56	56	11	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 4	91	109	6	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98	
22	22	5	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98		57	68	4	DEBARGE In A Special Way Gordy 60161 (Motown)	MCA		8.98	BLP 8	92	98	4	SAGA Heads Or Tales Portrait FR 38999 (Epic)	CBS			
23	24	29	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 71	58	60	29	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		93	99	58	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
24	28	5	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98		59	59	6	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98		94	138	2	EDDIE MONEY Where's The Party Columbia FC 38862	CBS			
25	78	2	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL		8.98		60	62	5	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS				95	65	8	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824	RCA		9.98	
26	26	14	PEABO BRYSON/ ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 14	61	66	5	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98		96	86	6	X More Fun In The New World Elektra 60283	WEA		8.98	
27	19	12	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 1	62	54	9	HEART Passionworks Epic QE-38800	CBS				97	95	72	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
28	46	4	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA		8.98		63	57	11	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 17	98	83	25	FASTWAY Fastway Columbia BFC 38662	CBS			
29	29	52	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 24	64	90	3	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 28	99	94	10	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98	
30	32	6	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				65	53	18	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98		100	102	23	THE KINKS State Of Confusion Arista AL 8-8018	RCA		8.98	
31	31	4	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 9	66	55	45	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 60	101	105	30	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			
32	20	10	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98		67	61	21	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98		102	93	22	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98	
33	27	10	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98		68	47	12	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 7	103	101	11	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 13
34	23	15	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98		69	69	6	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98		104	NEW ENTRY		RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98	
35	35	9	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		70	71	35	U2 War Island 90067 (Atco)	WEA	●	8.98		105	97	77	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
																106	110	88	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 29

● 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).

# Chartbeat

• Continued from page 6

We'll close this section with Steve Nadel's observation that the titles of Richie's four solo hits form a complete (if not terribly thought-provoking) sentence: "You are truly my love all night long."

★ ★ ★

U.K. Watch: On top of everything that's happening in the U.S., Richie's "All Night Long" holds at number two for the second week in the U.K. But vaulting over it to take the No. 1 spot is Billy Joel's "Uptown Girl," which also moves up to number three in the States.

"Uptown Girl" is Joel's first No. 1 in Britain. In fact, the *Four Seasons*, on whose sound the record is based, didn't have a No. 1 there until 1976, with the pop/disco hit "December, 1963."

★ ★ ★

Fast Facts: Rufus with Chaka Khan's "Ain't Nobody" (Warner Bros.) jumps 14 points to number 29 on this week's Hot 100, becoming the group's highest charting pop single since "Sweet Thing" cracked the top five in April, 1976. On the black chart, "Ain't Nobody" dips to number nine, after reaching No. 1 last month.

ZZ Top's "Eliminator" moves up to number nine on this week's pop album chart, putting the band back in the top 10 for the first time since "Fandango!" in September, 1975. That album, and its top 10 predecessor, "Tres Hombres," were both released on London Records. The

group moved to Warner Bros. four years ago with "Deguello," which peaked at 24. A 1981 followup, "El Loco," reached 17.

Chrysalis is at an all-time high on this week's singles chart, with three hits in the top 15. Spandau Ballet's "True" dips to 12 (after peaking at number four for four weeks), Pat Benetar's "Love Is A Battlefield" jumps to 13, and Huey Lewis & the News' "Heart And Soul" jumps to 15. Both of the latter two hits were co-written by Mike Chapman, who established himself as Chrysalis' most potent hitmaker in the late '70s with No. 1 singles by Blondie, and Nick Gilder.

★ ★ ★

We Get Letters: Steve Urbaniak of Roseville, Mich. points out that "until early September of this year, 1983 was without a No. 1 song whose title began with a letter of the alphabet past 'M.' It took 'Sweet Dreams' by the Eurythmics to break this beginning of the alphabet streak.

"This might seem a little strange (Steve, trust us, it does), except for the fact that in 1969, things were even worse. It took until the middle of September for a No. 1 hit to venture past the middle of the alphabet. (The song that broke the streak that year was 'Sugar, Sugar' by the Archies.)"

## Menudo Signs With RCA; Albums In English Planned

• Continued from page 3

Menudo's English album productions start in late February. A single will be marketed in January.

The group's strong standing as a concert attraction is being further fueled by a 13-city, 16-day tour that got under way last week in Miami. In addition, the group will return to New York in February for a 12-night stand at Radio City Music Hall. In June, the vocal quintet played four consecutive sell-out performances at Madison Square Garden.

RCA claims one of its most ambitious marketing and promotion campaigns for the debut album to Hispanic radio stations and record retailers, as well as the label's traditional retail account base and non-Hispanic radio stations. Special Menudo posters, die-cut stand-ups and display flats will be made available for in-store use. The label is also coordinating with tour promoters for local promotions in many of the cities where the group will perform.

Although seemingly assured of strong Hispanic response to their

## Good Month For Gold, Platinum

• Continued from page 4

Asia's "Alpha," Geffen. Their second.

Iron Maiden's "The Number Of The Beast," Capitol. Their second.

Robert Plant's "The Principle Of Moments," Es Paranza/Atlantic. His second.

Ricky Skaggs' "Highways And Heartaches," Epic. His second.

Stray Cats' "Rant 'N' Rave With The Stray Cats," EMI America. Their second.

Bonnie Tyler's "Faster Than The Speed Of Night," Columbia. Her second.

Julio Iglesias' "Julio," Columbia. His first.

Men Without Hats' "Rhythm Of Youth," Backstreet/MCA. Their first.

Midnight Star's "No Parking On The Dance Floor," Solar. Their first.

Various Artists' "Children's Favorites, Vol. 2," Disneyland/Vista.

### GOLD SINGLES

Kenny Rogers & Dolly Parton's "Islands In The Stream," RCA. His sixth; her third.

Bonnie Tyler's "Total Eclipse Of The Heart," Columbia. Her second.

Eurythmics' "Sweet Dreams," RCA. Their first.

## Sunshine Band's Harry Casey Launches Label

LOS ANGELES—Harry Casey, better known as "KC" from his days with the Sunshine Band, has teamed with financier Richard Osias to form a new recording company, Music Entertainment Corp. of America.

MECA is debuting with KC's newest single, "Give It Up," already in release in the U.K., Europe and Australia via CBS International.

In the U.S., MECA will go to dealers through a national distribution arrangement with Alpha Distributing via its network of major independents. Firms involved are M.S. Distributing, Paks Distributing, Schwartz Bros., Big State Distributing Corp., All South Distributors and California Records & Tapes.

Osias will serve as chairman, Casey as president, and Marc Costello will be vice president, screening potential new acts. Label can be reached at (404) 522-3724.

product, Menendez stresses that the English-language albums—not necessarily counterparts of the Spanish product—will spread Menudo's sales base in the U.S., as well as in non-Latin speaking territories around the world. Latter will include Portugal and Brazil through recording efforts by Menudo in a third language, Portuguese.

As far as U.S. Hispanic penetration for the group, this exploitation is buttressed by the recent label move (Billboard, Oct. 8) to create its own office here for the Latin market and Puerto Rico, with its own promotion manager (Bernardo Garza) and sales manager (George Zamora), under the direction of Adolfo Pino, vice president of Latin America-Spain, who is also serving as acting director of RCA International. RCA's Latin product was previously handled by Caytronics here.

As one RCA executive put it, the label envisions Menudo as having the potential to emerge as the "first Latin gold- and platinum-selling group."



CENTER STAGE—Enjoying the spotlight during a showcase performance in Los Angeles is Whitney Houston, new addition to Arista's roster. Pictured backstage from left are producer Leon Sylvers III; Arista's East Coast a&r director Gerry Griffith; Whitney's first cousin, Dionne Warwick; Whitney; Jermaine Jackson; label president Clive Davis; and West Coast a&r vice president Neil Portnow.



RAG TIME—Gary Krasner, right, associate publisher of Musician magazine, accepts the New Music Award for magazine of the year. Making the presentation during the recent Music Marathon '83 Convention in New York is CMI-Media publisher and president Robert Haber.

## Heartland Beat

• Continued from page 6

have what many considered a fine Windy City composition—as well as a stray Christmas song kicking around.

"I've never had the guts to just chuck law for music," says Kaplan. "But if I got my foot in the door via a hit record, I could establish some credibility in the music community."

So Kaplan decided to commit his latest works to vinyl, with mass acceptance as the basic goal. He had jingle arranger Manny Mendelson work up a choral arrangement for "Christmas For The World" and hired the husband/wife team of Mark Wolferman and Marilyn Harris to do the same for "There Is A Place Chicago," as well as instrumental tracks for both. He enlisted the services of the Chicago Children's Choir, whose 24-member *creme de la creme* Senior Tour (ages 12-17) lent their impressively polished voices to the two tracks, and packed the whole entourage off to one of Chicago's "big three" studios, Chicago Recording Co. (CRC), for a one-night session. The mastering was done at New York's Sterling Sound, and Kaplan's hired an independent promo man to work the finished single when it hits the streets of Chicago

this week on his own Breaking Records label—just in time to warm it up for the Christmas season.

The guy is serious about all this, all right. "If this were only a hobby, I wouldn't spend so much money on it," he says with a rueful chuckle.

Ideally, Kaplan says, he'd like "Christmas For The World" to become a holiday standard; his reasonable expectations are that "enough response would be generated this year that it could continue to build its popularity." As for the Chicago anthem, he says, "It'd be great if it became the official city song," but Kaplan would be content with "significant airplay."

This is not the first Breaking Records release, Kaplan notes. Four years ago he put out a 45 of local artist Judy Storey performing his "I Can't Wait No More For You"—backed with "Christmas Cheer From Heaven." "What can I say? I've got a Christmas fixation," Kaplan shrugs. "Hannukah songs just don't make it."

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

## Texas Instruments Out Of Home Computer Business

LOS ANGELES—Texas Instruments, plagued in recent quarters by staggering losses for its home computer business, threw in the towel Oct. 29 with the announcement that it is abandoning that product sector.

Before deciding to retreat from the home computer trade, taking a \$330 million write-off in the process, the Dallas firm had watched mounting problems in its home computer division drive up red ink totalling a reported \$337.9 million for the third quarter of this year alone. The firm's total losses thus far this year, reported at \$451.1 million before reduction through tax credits, were attributed almost entirely to its home computer activities.

Although tax credits offset these losses to yield a net third quarter deficit of \$110.8 million and a nine month loss of \$222.9 million, TI's fate was the latest twist to the fast-changing home computer market. TI itself was among the first established high technology firms to enter the

then-embryonic home computer trade, underscoring its confidence in an eventual mass market through massive television and print advertising.

More recently, however, TI came under fire for its rapid, downward curve in pricing, as well as for its initial refusal to allow third party firms to develop and market programs for the TI machines.

Along with its existing home computer, the company has also scuttled all plans for a newer computer first previewed earlier this year, then postponed two weeks ago.

While some analysts questioned the company's announcement in the weeks before the holiday selling season reaches its peak, Wall Street responded bullishly: In the immediate wake of TI's withdrawal from the home computer battlefield, its stock price rose by more than 22 points, representing an increase of more than \$500 million in the company's market value.

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# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
107	104	10	PHILIP BAILEY Continuation Columbia FC 38725	CBS			BLP 20
108	103	26	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS			BLP 10
109	115	118	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		6.98	
110	112	40	MERLE HAGGARD/ WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS			CLP 7
111	87	9	ASHFORD & SIMPSON Highrise Capitol ST-12282	CAP		8.98	BLP 21
112	123	11	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	
113	128	31	KROKUS Head Hunter Arista AL 8005	RCA		8.98	
114	116	88	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98	
115	111	83	THE POLICE Ghost In The Machine A&M SP-3730	RCA		8.98	
116	117	4	ROMAN HOLLIDAY Cookin' On The Roof Jive/Arista 8-8101	RCA		8.98	
117	121	47	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
118	91	55	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA		8.98	
119	120	105	LOVERBOY Get Lucky Columbia FC 37638	CBS			
120	108	6	BOB JAMES Foxie Columbia FC 38801	CBS			BLP 45
121	107	27	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 16
122	127	7	COMMODORES 13 Motown 6054ML (MCA)	MCA		8.98	BLP 41
123	118	11	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 22
124	106	9	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL		8.98	BLP 15
125	92	18	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA		8.98	
126	NEW ENTRY		DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862	RCA		11.98	
127	124	31	JARREAU Jarreau Warner Bros. 1-23801	WEA		8.98	BLP 47
128	130	3	AL DI MEOLA Scenario Columbia FC 38944	CBS			
129	122	13	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA		8.98	
130	114	10	Y&T Mean Streak A&M SP-6-4960	RCA		6.98	
131	131	7	EDDIE RABBITT Greatest Hits-Vol. II Warner Bros. 1-23925	WEA		8.98	
132	119	19	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98	
133	113	12	BETTE MIDLER No Frills Atlantic 80070	WEA		8.98	
134	134	12	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA		8.98	
135	137	76	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
136	142	5	WAS (NOT WAS) Born To Laugh At Tornadoes Geffen/ZE GHS 4016 (Warner Bros.)	WEA		8.98	
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
137	129	9	AGNETHA FALTSKOG Wrap Your Arms Around Me Polydor 813242-1 (Polygram)	POL		8.98	
138	146	34	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL		8.98	
139	167	53	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 15
140	145	87	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS			CLP 53
141	143	119	JOURNEY Escape Columbia TC 37408	CBS			
142	125	13	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA		8.98	
143	147	23	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
144	135	33	JULIO IGLESIAS Julio Columbia FC38640	CBS			
145	136	32	LAURA BRANIGAN Brangan 2 Atlantic 80052	WEA		8.98	
146	151	5	DOKKEN Breaking The Chains Elektra 60298-1	WEA		8.98	
147	149	3	MICHAEL FRANKS Passionfruit Warner Bros. 1-23962	WEA		8.98	
148	144	40	THE POLICE Outlandous D'Amour A&M SP-4753	RCA		8.98	
149	126	16	ARETHA FRANKLIN Get It Right Arista AL8-8019	RCA		8.98	BLP 25
150	152	56	IRON MAIDEN The Number Of The Beast Capitol ST 12202	CAP		8.98	
151	141	14	SPYRO GYRA City Kids MCA 5431	MCA		8.98	
152	132	10	CHEAP TRICK Next Position Please Epic FE-38794	CBS			
153	133	47	THE FIXX Shattered Room MCA 5345	MCA		8.98	
154	162	138	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 36
155	140	10	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA		8.98	
156	158	3	ANITA BAKER The Songstress Beverly Glen BG 10002	IND.		8.98	BLP 12
157	160	127	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA		8.98	
158	163	71	BARBRA STREISAND Memories Columbia TC 37678	CBS			
159	159	16	THE ALARM The Alarm I.R.S. 7-0504 (A&M)	RCA		5.98	
160	164	8	HERB ALPERT Blow Your Own Horn A&M SP-4949	RCA		8.98	BLP 74
161	150	27	ZEBRA Zebra Atlantic 80054	WEA		8.98	
162	148	493	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP		8.98	
163	154	10	AZTEC CAMERA High Land, Hard Rain Sire 1-23899 (Warner Bros.)	WEA		8.98	
164	169	3	JOHN ANDERSON All The People Are Talkin' Warner Bros. 1-23912	WEA		8.98	CLP 23
165	139	21	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA		8.98	
166	NEW ENTRY		SHEENA EASTON Sheena Easton EMI-America ST-17061	CAP		8.98	
167	NEW ENTRY		GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	
168	170	4	SLAVE Bad Enuff Cotillion 90118 (Atco)	WEA		8.98	BLP 36
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
169	NEW ENTRY		JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	
170	156	72	STRAY CATS Built For Speed EMI-America ST-17070	CAP		8.98	
171	NEW ENTRY		KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP		9.98	
172	177	2	RANDY CRAWFORD Nightline Warner Bros. 1-23976	WEA		8.98	BLP 44
173	178	3	TOM WAITS Swordfish Trombone Island 90095 (Atco)	WEA		8.98	
174	176	4	THE STYLE COUNCIL Introducing The Style Council Polydor 815 277-1Y1 (PolyGram)	POL		6.98	
175	187	4	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML (MCA)	MCA		8.98	
176	179	25	MAZE We Are One Capitol ST12262	CAP		8.98	BLP 32
177	191	5	GARY MORRIS Why Lady Why Warner Bros. 1-23738	WEA		8.98	CLP 10
178	185	122	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS			
179	180	3	TOMMY TUTONE National Emotion Columbia FC 38425	CBS			
180	184	51	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA		8.98	
181	183	79	THE POLICE Regatta De Blanc A&M SP-4792	RCA		8.98	
182	188	2	CLARENCE CLEMMONS Rescue Columbia BFC 38933	CBS			
183	174	82	TOTO Toto IV Columbia FC 37728	CBS			
184	182	159	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP		8.98	CLP 72
185	NEW ENTRY		CRYSTAL GAYLE Cage The Songbird Warner Bros. 1-23958	WEA		8.98	
186	161	7	THIRD WORLD All The Way Strong Columbia FC38687	CBS			BLP 62
187	189	3	MICHAEL MARTIN MURPHY The Heart Never Lies Liberty LT 51150	CAP		8.98	CLP 47
188	171	26	THE B-52'S Whammy Warner Bros. 1-23819	WEA		8.98	
189	181	11	ROMAN HOLLIDAY Roman Holiday Jive/Arista JLM 5-8086	RCA		5.98	
190	155	30	EDDY GRANT Killer On The Rampage Portrait/ice B6R 38554 (Epic)	CBS			
191	192	24	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown 6308 ML2	MCA		9.98	
192	195	29	MADNESS Madness Geffen GHS 4003 (Warner Bros.)	WEA		8.98	
193	186	4	HELEX No Rest For The Wicked Capitol ST-12281	CAP		8.98	
194	153	7	ADRIAN BELEW Twang Bar King Island 90108 (Atco)	WEA		8.98	
195	NEW ENTRY		SHEENA EASTON You Could Have Been With Me EMI-America	CAP		8.98	
196	198	13	TOM TOM CLUB Close To The Bone Sire 1-23916 (Warner Bros.)	WEA		8.98	
197	168	32	KASHIF Kashif Arista AL 8001	RCA		8.98	BLP 37
198	165	33	THE TUBES Outside/Inside Capitol ST-12260	CAP		8.98	
199	157	13	WHAM-U.K. Fantastic Columbia BFC 38911	CBS			
200	190	27	R.E.M. Murmur I.R.S. SP70604 (A&M)	RCA		6.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	32
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John Anderson	164
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Anita Baker	156
Adrian Belew	1101
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Jackson Browne	38
Peabo Bryson/Roberta Flack	26
Jimmy Buffett	59
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Jane Fonda	105
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Michael Franks	147
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Marvin Gaye	175
Crystal Gayle	186
Genesis	11
Eddy Grant	190
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Daryl Hall & John Oates	118, 129
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Jennifer Holliday	31
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Krokus	113
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John Cougar Mellencamp	25

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Bette Midler	133
Midnight Star	43
Stephanie Mills	124
Eddie Money	101
Moody Blues	51
Gary Morris	177
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Eddie Murphy	101
Michael Martin Murphy	187
Anne Murray	89
Naked Eyes	77
Willie Nelson	140
New Edition	123
Juice Newton	99
Olivia Newton-John	93
Stevie Nicks	19, 109
Jeffrey Osborne	40
Graham Parker	149
Pink Floyd	162
Robert Plant	17
Jean-Luc Ponty	1, 115, 148, 157, 181
Prince	29
Richard Pryor	90
Quarterflash	132
Queensryche	87
Quiet Riot	2

R.E.M.	200
Eddie Rabbitt	131
Rainbow	36
Lionel Richie	55, 15
Kenny Rogers	6, 184, 171
Roman Holiday	116, 189
Romantics	71
Linda Ronstadt	10
Rufus And Chaka Khan	56
Saga	92
Peter Schilling	91
Michael Sembello	80
Shalamar	85
Carly Simon	69
Slave	168
S.O.S. Band	68
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Big Chill	28
Eddie And The Cruisers	47
Flashdance	12
La Cage Aux Folles	95
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Staying Alive	65
Spandau Ballet	21
Rick Springfield	58
Spyro Gyra	151
Michael Stanley Band	72
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Style Council	174
Donna Summer	45
Survivor	82
Taco	76
Talking Heads	16
Third World	186
Toto	196
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Tommy Tutone	179
Bonnie Tyler	5
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Stevie Ray Vaughn	79
Tom Waits	173
Dionne Warwick	64
Was (Not Was)	136
Wham-U.K.	199
Hank Williams, Jr.	139
George Winston	167
X	96
Y & T	130
Neil Young	142
Z Z Top	9
Zapp	103
Zebra	161

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**FLACK AND FLATTERY**—ASCAP president Hal David oversees the presentation of the 16th Annual ASCAP-Deems Taylor Award for excellence in writing about music to Betty De Ramus for her article, "The Enduring Spirit Of Roberta Flack," which appeared in *Essence* magazine. Pictured from left are David, De Ramus, Flack and Audrey Edwards, editor of *Essence*.

## LUMP SUM SYSTEM UPHOLD

# PRS Is Rebuffed In Bid On TV Royalties

LONDON—The Performing Right Society (PRS) has failed in its bid to have Britain's independent television companies pay royalties based on a percentage of advertising revenue. The Performing Right Tribunal here has decided that the former basis of royalty calculation, an annual lump sum adjusted in accordance with changes in the retail price index, should be preserved.

However, the PRS has won what it considers to be a significant increase in the annual payments, which have been set at \$5.58 million for 1981 (22.96% up), \$6.37 million for 1982

(25.6% up) and \$6.9 million for 1983 (25.9% up).

Figures for the next three years are \$7.05 million, \$7.2 million and \$7.35 million. All figures are subject to a cost of living adjustment. All are taken at an exchange rate of \$1.50 to the pound sterling.

The PRS was hoping to get an annual payment of 1.5% of advertising revenue, which, for the year ending March, 1983, would have amounted to something approaching \$16.5 million. But the tribunal based its rejection of the percentage basis on precedent and on the fact that it was not used for the assessment of royalties for other artistic and technical rights.

The PRS was ordered to pay 60% of the ITV companies' costs. The ITV companies, on the other hand, must pay the costs of an earlier case, subsequently abandoned, in which they claimed they could not afford to pay more royalties.

Commenting on the case, Robert Abrahams, PRS director of external affairs, says that while the society is disappointed not to have won on the percentage issue, it was felt that the outcome represented a "modest victory." But Ivor Stolliday, secretary of the Independent Television Contractors Assn., calls the ruling "a major victory" for the ITV companies.

Meanwhile, independent radio in Britain is continuing its fight to secure a substantial reduction in copyright fees paid to Phonographic Performance Ltd. for the use of commercial records on the air. The Assn. of Independent Radio Contractors has applied to the High Court for a further hearing following the submission of the case by the Performing Right Tribunal.

## ASCAP, BMI Appeal Ruling

• Continued from page 3

pelled blanket licenses in the case of public broadcasting, jukeboxes and cable television, he charged.

A separate presentation on behalf of BMI affiliates was delivered by Barry Garfinkle, who maintained that there was nothing in the record of the case to connect BMI writers and publishers with alleged wrongdoing. They are not involved in the licensing process, he said.

A rebuttal by attorney Ira Millstein in behalf of Buffalo Broadcasting argued the validity of Judge Gagliardi's decision. But Millstein suffered frequent interruptions, particularly by Judges Newman and Winter, which centered on why the broadcasters had not seriously sought out alternatives to the blanket licensing agreements over the years.

The antitrust suit was filed in November, 1978. The only local stations not party to the class action are the 15 owned and operated facilities of the NBC, CBS and ABC networks.

## Cassette Packaging Plan Attacked

• Continued from page 4

boxed title and the printed album inserts to cut down on continually rising freight costs. Rackjobbers could box the Norelco cassettes and paper graphics in their own plant and also shrinkwrap the entire unit.

One of Moran's major gripes with present blister packing was that rackers and their accounts apply priced stickers directly to a blister pack. When such blister packs are returned to the rackers' warehouse, he said, it is almost impossible to remove the sticker without defacing the package permanently. By shrinkwrapping cassettes, it is possible to tear the shrinkwrap carrying the sticker when it is returned and re-shrinkwrap the package, making it immediately recyclable.

During his talk, Moran cited the

comment of Lieberman Enterprises chairman Dave Lieberman, who emphasized at a prior meeting that he felt it would be provident if Compact Disc packaging and prerecorded cassette packaging look different.

## For the Record

NEW YORK—The announcement in last week's issue of Adam Ant as keynote speaker for Billboard's Video Music Conference was premature, and was made prior to final confirmation with the artist and his manager.

Unfortunately, Adam Ant will be working on the third video clip from his LP "Strip," to be released this month, and will be unable to attend the conference, scheduled for Nov. 17-19 at the Huntington-Sheraton Hotel in Pasadena, Calif.

## Inside Track

A ruling is expected this week on John Scher's plea of nolo contendere on federal charges of Sherman Antitrust Act violations. The government case holds that the veteran New Jersey concert promoter sought to illegally control the Upstate New York concert market. In their petition to U.S. District Court Judge John F. Gerry in Camden, Scher's attorneys have submitted a virtual Who's Who of local government and music industry figures ready to vouch for Scher's character. Among those having good words for Scher are the present and former mayors of Passaic, N.J., where Scher continues to operate the Capitol Theatre; U.S. Senator Bill Bradley; and record business notables including Dick Asher, Irv Azoff, Ian Copeland, Steve Leber, Willie Nelson and Sheldon Schultz.

Following the death of its founder last month, the Dick Blake International talent agency has folded in Nashville. Replacing the firm and acquiring its entire roster except for Barbara and Louise Mandrell is the new In Concert agency, helmed by former Blake rep Scott Faragher. Former Blake agents Alan Whitcomb, Lane Cross and Dave Barton will handle In Concert's bookings in the South, Midwest and Northeast respectively, with Faragher to tackle the West and Southwest. The Blake roster also included Ricky Skaggs, Ronnie McDowell, Charly McClain, the Whites, Brenda Lee, Steve Wariner, Exile, Carl Perkins and the Four Guys. Henceforth, the Mandrells will be booked through World Class Talent in Nashville.

**Live Thriller:** Don King will meanwhile be promoting a 40-market U.S. tour by Michael Jackson and the Jacksons, expected to kick off in March. A large, as yet unidentified corporate sponsor is said to be underwriting the tour, which will probably reach Europe and Third World countries later in 1984. **Life Imitating Art:** News that Black Sabbath plans to bring a massive replica of Stonehenge along on its upcoming U.S. tour inspired raised eyebrows among the producers and writers of "Spinal Tap," a screen parody of hard rock bands completed some months ago and now spooling at private exhibitor and press screenings in Hollywood. The movie's own plot depicts the fictional British rockers of the title creating their own replica of the Druidic monoliths for their U.S. tour. Hopefully the Sabs won't face the same problems as the cinematic Tap: In that script, a set designer's botched blueprint yields a miniature Stonehenge only 18 inches high, calling for the fast addition of midgets to the onstage retinue.

Mills Music's Burt Litwin, just returned from a trip to the Orient, says the company is likely to appeal a recent

Federal Appeals Court decision, involving Mills, that denies a music publisher the mechanical income on songs licensed for recordings prior to recapture by their authors or estates (Billboard, Oct. 29). **Billboard Latin** editor Enrique Fernandez has garnered an ASCAP Deems Taylor award for his articles on Latin music published in the *Village Voice*. **Cable News Network** is expected to air a special feature on record and tape piracy this week. The CNN investigative team reportedly infiltrated a suspected pirate pressing site on the pretense of establishing a client relationship, and is said to have gotten the encounter on film.

**Good News, Bad News:** More Compact Disc news surfaced during the NARM rackjobber summit in Scottsdale last week, where RIAA's Steve Traiman, wearing his twin cap as Compact Disc Group coordinator, told attendees that hoped-for car CD players are thus far delayed by heat problems from the prototypes' motors. On the upside, Traiman predicted that a CD changer capable of playing 10 disks is expected early next year. During the meet, CBS' Jerry Shulman noted that his label has a 71-minute CD sampler in preparation for use by hardware manufacturers. Look for NARM to get an infusion of new funds from Kraft Foods for a second country music campaign. It's expected Kraft's bankroll will be much plumper than the \$40,000 sum they provided for the first such campaign.

Furthermore: Columbia Pictures Music Publishing, the new division that returns the filmmaking giant to the music fold, is reportedly barnstorming for new copyrights. Firm's Bill Green, himself a former writer/performer, carries that message to the Bay Area Nov. 21 when the South Bay Songwriters Assn. holds its bi-monthly "Demo Derby/Showcase" at The Cellar in Los Altos. Information is available at (415) 327-8296. **Gus Statiras'** Progressive jazz label is planning a Nov. 14 bash at the Villa Nova Club in Winterpark, Fla., to launch a new album, "Here's Stan Mark & His New Band." **Quincy Jones** will be guest speaker at the Nov. 15 luncheon being sponsored by the Los Angeles chapter of NARAS. Soiree is the second in an ongoing series, and will take place at the Los Angeles Press Club. Tickets, at \$10 per person, and reservations a must. For information, contact Devra Hall at (213)934-0781. **The L.A. NARAS** chapter has meanwhile set none other than the silver-tongued Joan Rivers to MC the chapter's upcoming Most Valuable Player (MVP) awards luncheon, set for Nov. 20 at the Castaways in Burbank. That bash will include a special posthumous chapter Governors Award to conductor/arranger Don Costa.

Edited by SAM SUTHERLAND

# CBS Sues Boston Over LP Delay Seeks \$20 Mil From Group For Breach Of Contract

By LEO SACKS

NEW YORK—CBS Records, apparently frustrated by the multi-year delay in the delivery of the new Boston album, has hit the platinum-selling rock band with a \$20 million breach of contract suit in Federal District Court here.

The group, whose self-titled debut album has sold over eight million copies domestically for the Epic label since 1977, agreed to produce five recordings but only delivered two, according to the complaint. CBS, as a result, estimates that it was deprived of over \$10 million from sales of the third, fourth and fifth albums, as well as \$5 million from its option for an additional five more recordings.

A third damage claim for \$5 million is based on the catalog sales the company claims would have been generated by the first and second records had the contract been fulfilled.

Defendants in the case, which was assigned Oct. 28 to U.S. Judge Vincent Broderick, include Paul Ahern and Charles McKenzie of Ahern Associates, the group's former management firm, and band members Donald Thomas Scholz, Bradley Delp, Barry Goudreau, Francis Sheehan and Sib Hashian.

A key point in the suit alleges that CBS, to date, "has paid the defendants and/or accrued for them at their request well in excess of \$5 million." Addressing the significance of the phrase "at their request," attor-

ney David Eizenman, who represents the plaintiff for the law firm of Moses & Singer here, says only that the figure covers royalty payments from the sale of the band's first two albums.

CBS, it seems, has come to the conclusion that the group's third album, tentatively titled "Third Stage," will not be delivered. Jeff Dorenfeld, who co-manages the band with Scholz, says that the composer is "still at work" on the effort. "Don't forget," he says, "the first Boston album took seven years to complete."

But Don Dempsey, senior vice president and general manager of Epic/Portrait/Associated Labels, notes that the album has been on the label's release schedule for the past three years.

"Obviously, we wanted the album," he says. "But you can't force an artist to record. It's counterproductive to the whole creative process. We sincerely thought we'd get a record last year, and even this year, based on what we had heard."

Asked if the suit is a ploy to expedite the delivery of the disk, Dempsey says, "It's an interesting theory, but I think we're a bit more professional than that. I never recall Warner Bros. or Elektra suing Fleetwood Mac or the Eagles when their records were overdue." Despite the suit, an Epic publicist confirms that a new Boston album is on the label's 1984 release schedule.

Co-manager Dorenfeld, who also

handles marketing for Scholz Research and Development Inc., the Boston-based engineering firm that manufactures the Power Soak distortion unit and the mobile Rockman headphone amp designed by Scholz, claims that the composer has been paying for the disk "out of his own pocket."

Dempsey, asked whether recording funds for the new Boston album had been cut off, notes that "any time an artist doesn't deliver product according to a contract, it's normal to put them on suspension." This, he explains, means that "any and all moneys," including advances and royalties from album sales, are frozen.

Attorney Don Engel of the firm Engel & Engel in Los Angeles, which represents Scholz, declined to comment on the suit. "We're studying the implications of the label taking action at this time and expect to respond to its merits in the next three weeks," he says.

Boston's debut album had been the largest domestic seller in CBS Records history until last month, when Michael Jackson's "Thriller" album topped the 8.5 million sales mark. According to the suit, "Boston" sold over four million copies in the U.S. during its first year of release. "Don't Look Back," the group's second effort, achieved domestic sales of 3.5 million units during the first full year of its sales, 1978.



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