

A Billboard Publication

The International Newsweekly Of Music &amp; Home Entertainment

Dec. 17, 1983 • \$3 (U.S.)

## CAMELOT GOES OWN WAY

## Debate Rages Over Cassette Packaging

By JOHN SIPPEL

LOS ANGELES—As prerecorded cassettes continue to challenge the LP, the controversy rages over store tape packaging concepts.

In North Canton, Ohio, Camelot Enterprises became so exasperated with the failure of prerecorded cassette suppliers to unify behind a standard package that it is introducing its own generic 4-by-12 holder (Billboard, Dec. 10).

Other mass users canvassed last week also lament labels' failure to introduce a uniform cassette merchandising medium, but are not yet ready to spend the estimated \$250,000 it will take the Paul David organization to provide the more than 150 stores with such support the first year.

"We'll be converting to our own plastic, molded 4-by-12s in mid-year 1984," Camelot executive vice president Jim Bonk states. Adds retail operations' vice president Larry Mundorf, "We'll phase it into store inventories as we replenish catalog and add new album releases. Although the 6-by-12 accommodates

both cassette and Compact Disc, recent industry developments convinced us that the 6-by-12, which was designed but not produced, is doomed as an industry standard.

"In light of rackjobber pressure and lackluster consumer acceptance of the labels' 6-by-12 packaging, our industry sources confirm that 4-by-12 will be the format of the future, Mundorf continues.

Record Bar president Barrie Bergman flays the industry for not working through the RIAA to come up with acceptable merchandising for cassettes. "It's not our responsibility or NARM's," Bergman says. "In the long run, whatever all the manufacturers unite behind, that's what all of us will accept, even if it means refiguring. It's what's best for the entire industry that counts."

One-stopper Jerry Richman of Richman Bros., Pennsauken, N.J., who also operates seven Sound Odyssey and six Variety stores, is content to work with the Norelco-boxed cas-

(Continued on page 66)

## ORIGINAL PROGRAMMING HELPS

## Video Sales Double In '83

By FAYE ZUCKERMAN

LOS ANGELES—New pricing strategies, further home penetration of VCRs and a surging economy are placing 1983's sales of prerecorded home video at double that of 1982.

According to the International Tape/Disc Assn., unit sales of home video programming will double to about 11 million units in 1983 over last year, generating an estimated sales volume of about \$550 million. The sale of home video product versus that of rentals is seen as gaining further impetus through the impact

of original programming, including children's long-form music and exercise tapes.

As for pricing strategies, Paramount's \$39.95 list "Raiders Of The Lost Ark" mirrors the happy consequence of lower pricing as it vaults to No. 1 in its initial appearance this week on the Billboard video sales chart (separate story, page 3).

Children's programs seem to be taking a lead in holiday sales, notes Robert Blattner, president of RCA/Columbia Pictures Home Video. "While demand for children's programming is not about to overtake

the major films, this year's sales figures for such programming will be higher than expected," he says.

The company's four-volume "He-Man" cartoon series, selling for \$29.95, has gained notoriety. Blattner attributes its widespread acceptance to the popularity of the character and price point. "He-Man," which can be viewed on television, has been universally marketed by Mattel as well as RCA/Columbia.

Similarly, Len Levy, vice president of marketing for Family Home Entertainment, opines that the company's line of children's products consistently receives reorders. The Canoga Park-based company's Strawberry Shortcake series, distributed by MGM/UA, continues to wield high sales. Family Home Entertainment was the first company to market children's titles at \$29.95.

Disney Home Video's titles also reveal this expansion in the home video market. Though they were priced at \$39.95 and \$49.95 for a limited time, Richard Fried, marketing director for Disney, says that the company's current television advertising campaign contributes to surging sales

(Continued on page 66)

## Denon Offering 71-Minute CD

By IS HOROWITZ

NEW YORK—The Compact Disc goes a long way toward fulfilling its promise as a medium for the uninterrupted play of lengthy works with the release by Denon this week of a side running more than 71 minutes.

The composition is Beethoven's Ninth Symphony, appropriately one of the pieces of repertoire said to have played a part in fixing CD standards during the format's development stage.

Despite the length of the Denon entry, it will be sold at the same price as more modestly endowed CDs listing at \$19.95 and sold to the trade at a base price of \$12. It thus also undersells certain audiophile quality analog pressings that require three LP sides to accommodate the symphony.

(Continued on page 66)

### —Inside Billboard—

• **THE HOME COMPUTER SOFTWARE TRADE** is expected to triple by year's end, driven by a rapidly expanding retail universe of specialists. Software chains say that sales, which have been climbing all year, are reaching a crescendo during the holiday selling season. Page 3.

• **FORMAT CHANGES** are complete at two major radio stations, Metro-media's WASH Washington and Doubleday's KDWB Minneapolis. Both outlets made the transition to top 40 last week. Radio, page 12.

• **RECORD RENTAL OUTLETS** are targeted in a proposed bill submitted by Japan's cultural affairs agency. The bill would make it clear that permission must be obtained from the rights owner for the rental of any copyrighted material. Page 70.

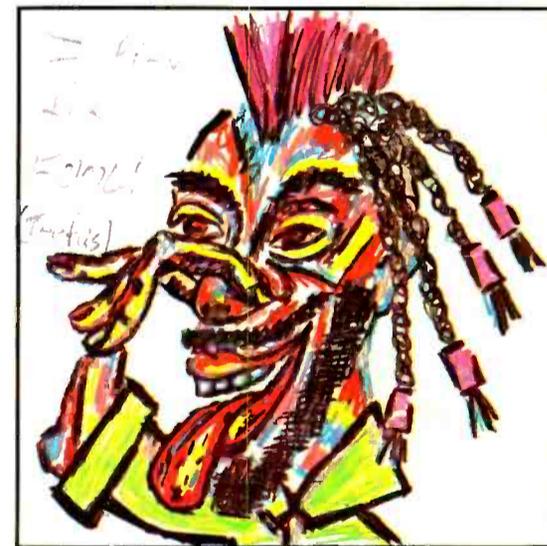
• A **"RECORD RIOT"** in Milwaukee, sponsored by the Mainstream chain and local radio station WQFM, is expected to draw between 50,000 and 100,000 music lovers in search of bargains during five days of the Christmas holiday. Retailing, page 22.

• **THE SATELLITE SIMULCAST** of "Asia In Asia," one of the largest-scale live television events in rock history, went off without a hitch last week. It was MTV's most complex promotional undertaking to date. Page 3.

• **CAPITAL CITIES' KZLA** has dismissed Tom Casey as operations manager and replaced him with Bill Maynes of Austin's KVET/KASE. Casey is the third country programmer in Los Angeles to lose his job this year. Radio, page 12.



**VANDEBERG** prepares for a second stage alert all across America. "FRIDAY NIGHT" leads the way from their new album "HEADING FOR A STORM" (Atco 90121) and all indications lead to more extensive touring, radio and video play. This is one "Storm" that you can look forward to! On Atco Records and Cassettes. (Advertisement)



He don't wear dresses. Don't wear no hats. Don't use make-up. He ain't wired like that. He's OUR BOY GEORGE, CLINTON by name. And his brand new album's gonna drive you insane. YOU SHOULDN'T-NUF BIT FISH (ST-12308) has got the NUBIAN NUT (B-5296) and it's on records and cassettes, no ifs, ands or buts. From CAPITOL. (Advertisement)

(Advertisement)



It's a  
"MATTER OF TIME"  
before Nora  
captures your  
heart and  
Hits The Charts!



Merry Christmas  
and Happy New Year  
from Sid Bernstein  
and the  
New York Music Co.

Distributed  
Nationally  
By Alpha  
Distributing  
Corporation  
20 West End Ave.  
N.Y., N.Y. 10023

THE NEW YORK MUSIC COMPANY, 29 West 57th Street, New York, N.Y. 10019 (212) 980 4649

# MAXELL ADVANCES STATE OF THE ART TECHNOLOGY TO A HIGHER STATE.

MAXELL INTRODUCES THREE NEW PREMIUM PRODUCTS.

Over the years, Maxell has been the leader in the audio/video/computer software business. And the advanced tape technology used to create our three new products will keep us on top for years to come.

For the new XL-S Recording Tape, we developed a superfine Epitaxial formulation. This greatly increases its dynamic range, making the XL-S the ideal tape for all high performance recording needs and perfect for digital audio disc recording.

We also developed a totally new Epitaxial formula-

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

For the new Gold Standard Floppy Disks, which exceed the industry standards in error-free performance and durability, we have developed an improved jacket. It is heat-resistant to 140° to withstand drive heat without thermal expansion and without risk of mistracking. This further extends disk life.

But product advances alone won't sell new products. So Maxell backs you up with one of the best marketing programs in the industry. And that gives you profits few can match.

**maxell**  
IT'S WORTH IT.  
© 1983 Maxell Corporation of America, 60 Oxford Drive,  
Moonachie, N.J. 07074.



**maxell**  
MINI-FLOPPY DISK  
**MD 2-HD**  
■ Double Sided ■ High Density ■ Double Track 96 TPI



# News

## Home Software Market Triples \$742 Million In U.S. Sales Is Forecast By Year's End

By FAYE ZUCKERMAN

LOS ANGELES—Driven by a rapidly expanding retail universe of software specialists, the home computer software trade is expected to triple by year's end, reaching \$742 million in U.S. sales. That compares with projected 1983 sales for business software of \$1.35 billion.

These predictions from market research firm Future Computing of Richardson, Tex. ring true to software store chain owners, who have seen a continual climb in sales, now reaching a crescendo during the holi-

day selling season. Says Taylor Coleman, president of Softwareland, "I agree with those figures. The installed hardware base is growing rapidly."

The four Softwarelands, three Computer Centers, nearly 50 Software Centres Internationals, two Software Emporiums and Tower Bookstores all report marked increases in sales, with November and December sales showing a 15% jump from last year. Adds Coleman, "The growth is staggering. We see little evidence of curtailed sales."

Home computer software companies, including Epyx and Broderbund, report "healthy" reorders from most of their major accounts. Initially, the software firms feared flat sales because of conservative buying patterns by retailers who associate the nearly defunct video game industry with computer software.

Generally, entertainment computer software titles make up about 50% of the sales in the home area. Games by Electronic Arts and Infocom have taken on best-seller status this selling season. Explains Glenn Davis, manager of a Brea, Calif. Software Centres International store, "These games challenge one's intellect rather than the shooting games that only give short-term thrills."

Arcade-style games, including "Zaxxon" and "Choplifter," are showing lower than expected sales figures, the retailers report. Notes Robert Silverman, president of Computer Center, a four-store chain based in New York, "Last Christmas arcade-style games had their fling. The games have been played out. They are all too similar."

Subsequently, sales on educational and home management/productivity software have been rapidly swelling. Ken Krieg, manager of a Tower Bookstore in Concorde, Calif., reports that a cookbook program, an accounting package and software for doing taxes are top sellers.

Softwareland, Computer Center and Software Centres International say that educational software has come to command some 25% of their home software sales. Some 20% of the sales is in the home management area.

Softwareland's Coleman notes that titles that combine education and entertainment tend to sell. "We are finding in our stores that customers inquire about software offerings for

each machine, before making a hardware decision," he says.

The most asked-about software is for Apple and IBM computers. At those specialty stores which display more than 1,000 titles for Commodore, Atari, Apple, IBM and Texas Instruments computer systems, Commodore 64 software also seems to be selling well. Davis of Software Centres International speculates that Commodore software is being widely sold at a lower price through mass merchandiser-type stores.

He observes, however, that mass merchandisers tend to treat software as if it were an appliance. Disgruntled customers often come by his store, he says, to learn how to properly use a software package. Usually, those customers leave his store after making a few purchases, he adds.

## Motown Ordered To Produce Copy Of MCA Contract

NEW YORK—A federal judge in Dallas has ordered Motown Records to produce a copy of the contract signed by the company following the label's switch to the MCA branch system.

It's the latest development in the pre-trial discovery stage of a suit brought against Motown by Big State Distributing in Dallas. The former Motown distributor is seeking \$450,000 in annual damages for an "indeterminate" period, plus \$3 mil-

(Continued on page 68)



CELEBRATING HIS SIGNING—To Elektra/Asylum Records is singer/composer Peabo Bryson, whose debut album for the label is set for release in mid-1984. Pictured from left at the label's New York headquarters are Bryson's lawyer and manager David Franklin; Elektra marketing senior vice president Lou Maglia; Bryson; Elektra chairman Bob Krasnow, business affairs vice president Gary Casson and president Bruce Lundvall.

## ROW WITH SUGAR HILL SETTLED

# Malcolm X Single To Tommy Boy

By LEO SACKS

NEW YORK—Tommy Boy Records has won exclusive rights to manufacture and distribute "No Sell Out," the rap single which features the voice of black activist Malcolm X and whose ownership was contested in a legal row with Sugar Hill Records.

Tommy Boy will pay Sugar Hill an undisclosed percentage of retail sales under the terms of a settlement reached last week by the parties in

Federal District Court in Newark, where the labels filed copyright infringement countersuits on Nov. 17 (Billboard, Dec. 3).

A temporary restraining order issued by Judge Herbert Stern Nov. 18 had blocked the marketing of the single, which uses excerpts from Malcolm X speeches contained in the Chess Records catalog controlled by Sugar Hill.

Ten days of discovery proceedings before Judge Stern included testimony from Tommy Boy president Tom

Silverman; Sugar Hill principals Joe and Sylvia Robinson; Keith LeBlanc, the former Sugar Hill Gang drummer and session musician for the label who produced and composed the "No Sell Out" music; Marshall Chess, whose company, Marshall Chess Music, published the record; and Eric Thorngren, who engineered the sessions.

Chess, who testified that he sold the master to Tommy Boy after finishing the tracks at Sugar Hill's studio in Englewood, N.J., told the court that he came to an agreement with Dr. Betty Shabazz, the widow of Malcolm X and executor of his estate, under which 11% of the record's retail sales at \$4.98 would be split between them and LeBlanc. Tommy Boy subsequently pressed 16,000 copies of the disk. Promotional copies were mailed Nov. 11 and made commercially available three days later.

Robinson, under oath, told Judge Stern that he ordered Thorngren to remaster the record with a different ending, based on his contention that Chess was an employee of Sugar Hill as manager of its Chess Records division and that LeBlanc worked on the record at the company's studio. Sugar Hill then ordered a 15,000-unit pressing of "No Sell Out" by the Sugar Hill All-Stars, produced by the Sugar Hill All-Stars and published by Sugar Hill Music Ltd. Robinson testified that 183 copies of the record were sent to radio stations prior to the temporary restraining order.

(Continued on page 66)

finding that 30% of these sales represent walk-in business."

Dealer reports support Clott's claim. With the video software market already booming (separate story, page one), "Raiders" is still standing out as a major traffic builder, as underlined by its achievement as the first home video program to debut at the top of the chart in its first week of release.

Anticipation for the home video release of "Raiders" has also found dealers using the title as a lead into video for non-video outlets, especially in the case of record/tape chains now testing video waters. In San Francisco, the 30-store Record Factory chain spread "Raiders" into all

(Continued on page 68)

## 'Raiders' New Vid Champ; Debuts At Top Of Chart

By SAM SUTHERLAND

LOS ANGELES—The potent coupling of low price and theatrical blockbuster yielded a new home video champion last week, as Paramount Home Video's \$39.95 release of "Raiders Of The Lost Ark" posted a new reported high in shipments and consumer sales, springing to the top niche on Billboard's videocassette sales chart.

With Paramount reporting a record initial shipment of product (Billboard Dec.3), dealers surveyed say their sell-through shows "Raiders" topping the previous PHV smash, "Flashdance." Reorders were already building by midweek, following opening sales in most markets late the previous week, with Paramount's Tim Clott reporting virtually the entire allotment of 420,000 videocassettes shifted to dealers on the first day.

Together with 80,000 videodisks of "Raiders," the half million units thus dwarfs the 150,000 pieces that notched a new record shipment with "Flashdance." Adds Clott, vice president and general manager for PHV, " 'Raiders' is selling at three times the rate 'Flashdance' did, and we're

## MTV's 'Asia' Blazes New Trails

By LAURA FOTI

TOKYO—One of the largest-scale live television events in rock history, and MTV's most complex promotional undertaking to date, went off without a hitch last Wednesday (7) as "Asia In Asia" aired to millions in Japan and the U.S. A sold-out house of 10,000 witnessed the concert at the Budokan here, including the winners of an MTV contest.

The show, which also marked Asia's first performance since Greg Lake replaced bassist/vocalist John Wetton, was the culmination of more than two months of behind-the-scenes logistics by the staffs of MTV/Warner Amex Satellite Entertainment Co.; Millaney, Grant, Mallet & Mulcahy; Geffen Records; tour promoter UDO Artists; Sony/PCL; manager Brian Lane; Westwood One; Japanese television station TVK; Vestron Video, and others. A total of 285 radio stations simulcast the concert, including some in markets where MTV is not available and

many multiple stations in the same market.

Re-edited versions of the program, consisting of the concert and documentary footage, will air around the world, and will be released to the home video market in the spring by Vestron Video.

According to Kevin Hamburger, director of audio/video engineering for WASEC, the signal from the Budokan was sent 150 kilometers via microwave to Ibaraki, where the government-owned satellite operation KDD has its earth station uplink. From there it was sent via satellite to Jamesburg, Calif.

MTV then received the signal for telecast in its Smithtown, N.Y. network operations center, from KPIX-TV in San Francisco. Westwood One received the signal for distribution to its network at its headquarters in Los Angeles.

Due to Japanese regulations, the signal could not be sent to Ibaraki unless a local television station

owned the rights to the programming. A deal, coordinated in part by independent promotion liaison Ray Falk, had to be quickly put together so that the concert could air in Japan. This deal, of course, could not conflict with existing broadcast and home video deals, and had to respond to other Japanese requirements involving the use of local production personnel.

Another stumbling block, which was not overcome, concerned the stereo signal from the event. Although Westwood One and local audio company Tamco recorded the proceedings in 48-track stereo, the signal sent to the U.S. was digitally encoded one-channel mono, split to two-channel in California.

Again, government regulations got in the way. "We wanted to convert the audio signal to a video-type signal that was not actually a picture," says Hamburger, "and send stereo information that way. This was all new to

(Continued on page 68)

## In This Issue

BLACK	35
CLASSICAL	34
CLASSIFIED MART	56, 57
COMMENTARY	10
COUNTRY	31
INTERNATIONAL	9, 59
LATIN	58
PRO EQUIPMENT & SERVICES	28
RADIO	12
RETAILING	22
TALENT & VENUES	37
VIDEO	41

FEATURES	
Boxscore	40
Chartbeat	6
Executive Turntable	4
Industry Events	62
Inside Track	70
Lifelines	62
Most Added Records	14
Nashville Scene	31
Now Playing	26
Stock Market Quotations	62
The Rhythm & The Blues	35
Rock 'n' Rolling	37
Video Music Programming	27
Vox Jox	12
Yesterhits	19

CHARTS	
Hot 100	64
Top LPs & Tapes	67, 69
Black Singles, LPs	36, 35
Computer Software	26
Country Singles, LPs	31, 33
Radio Singles Action	16, 17, 18
Rock Albums/Top Tracks	20
Adult Contemporary Singles	21
Bubbling Under	62
Hits of The World	60
Videocassette Rentals, Sales	46, 43
Dance/Disco Top 80	38
Videodisk	41
Midline LPs	24
Latin LPs	58
Puerto Rico	58

REVIEWS	
Album Reviews	63
Singles Reviews	61

## NARAS Reminds: Mail Grammy Ballots

NEW YORK—NARAS is urging members who recently received their first-round Grammy ballots to mail them during the early part of this week in order to meet a due date of Wednesday, Dec. 21 at the Los Angeles offices of Deloitte Haskins & Sells.

This year's finalists will be announced at simultaneous press conferences in Los Angeles and New York on Tuesday, Jan. 10. The Grammy Awards Show will be telecast by CBS on Tuesday, Feb. 28.

## Home Vid Taping Service Readied Chicago Is Set As A Jan. Launch City For ABC's Telefirst

By MOIRA McCORMICK

CHICAGO—Telefirst Entertainment Recording Service, a subsidiary of ABC Video Enterprises, will debut here Jan. 17 over ABC affiliate WLS-TV.

The home recording service sends subscribers scrambled video programming for taping and playback during early morning hours after signoff on ABC television stations. Telefirst monthly program schedules offer a choice of four early release films (generally airing some three to seven months before they appear on cable and subscription tv) on a pay-per-picture basis, as well as contemporary, foreign and classic films, music programming, financial reports, and other programs featuring sports,

fashion, exercise, cuisine and family viewing.

"We felt Chicago was ideal as launch city for Telefirst for several reasons," says president Arthur I. Cohen. "It's a large market, and ABC has done business in Chicago for a long time. Also, it has healthy demographics. Twelve percent of the area is cabled; 6% receives subscription television; there is a 17% VCR penetration, which is also healthy."

Telefirst's customer research in the Chicago area involved over 4,000 interviews over the last few months, from call-outs to group sessions to "shopping mall intercepts," according to Cohen. "After three years at Bloomingdale's (Cohen served as vice president of marketing there), I believe in the maxim 'Know your customer,'" he says.

"And our customer is a fairly intelligent cat. What people say they want is to get movies sooner, to get the titles they want, at a fair price. They're also interested in diversified programming that enhances the quality of their lives."

Subscription fees to Telefirst are \$29.95 per month plus tax, as well as installation fee for the Sony decoder, compatible with both Beta and VHS. The monthly Telefirst guide is mailed out in advance of the month's programming. It contains a postcard listing the four monthly early-release features, which is filled out and sent in only to mark those films *not* desired by the subscriber. Subscribers are credited \$2 for each "first" film they choose not to receive.

Subscribers can also cancel a "first" film up to 24 hours before it airs, says Cohen. They can also add one "at the last minute" within the same time frame.

Early release "first" films featured in Telefirst's initial two months of operation are to include "Octopussy," "Porky's II," "Risky Business," "Staying Alive," "Superman III," "War Games" and others. Other titles airing at the same time as their appearance on cable and subscription television include "The Year Of Living Dangerously" and "Best Friends." Film studios whose movies are included in the early release segment of Telefirst programming receive a percentage per subscriber, says Cohen.

The Telefirst decoder will unscramble recorded early release films for 30 days from recording date. All other programming is subject to unlimited viewing.

As added incentive for potential subscribers, Telefirst will sell them a VCR along with the service, which can either be paid for outright, charged, or financed through a joint agreement with Household Finance Corp. (HFC). Telefirst offers four VCR machines: two Sony Betamax models and VHS units manufactured by RCA and JVC. Prices range from \$400 to \$550, says Cohen.

Telefirst's ad campaign kicks off this week, with teaser commercials on Chicago tv channels. On Jan. 4, says Cohen, newspaper and magazine ads as well as full 60-second television commercials will appear, complete with an 800 subscription telephone number.

Predicts Cohen, "It will take between five and eight months of collecting data to learn how durable this business is. We've made a number of plans as to where to go next—but the baby has to crawl first before it can walk."



CREATIVE CONCLAVE—Pictured here are CBS Songs representatives who came from 13 different countries for a four-day series of creative meetings in Los Angeles. Shown from left are CBS Songs International vice president and general manager Tim Bowen, CBS Songs vice president and general manager Harvey Shapiro, European regional vice president James Ware, Epic recording artist Nena, CBS Songs Germany managing director Michael Stark, CBS Songs president Mike Stewart, composer Michel Polnareff and Stan Witold, managing director of CBS Songs France.

## Executive Turntable

### Record Companies

Jorgen Larsen is promoted to senior vice president of CBS Records International. He was managing director of CBS/Schallplatten Germany. Larsen replaces Peter de Rougemont, who has retired after 31 years. . . . Mario DeLaHiguera assumes the newly created position of division vice president, RCA Records, Latin music, U.S., based in New York. He was RCA's distribution and inventory director. . . . In Burbank, Calif., Warner Bros. promotes Cortez Thompson to black music promotion vice president. He was director of black music promotion.

A Worldwide Business Development function has been formed by EMI Music Worldwide. It will consist of Edward Khoury, vice president, business development; Alan Boxer, director of business development, Europe and international; Roger Stubbs, director of business research and planning, Europe and international; and Colin Stewart, manager of business development, North America and Japan.

In its London office, Heinz Henn is appointed director of European operations for Capitol Records Group's international division. He was director of a&r, marketing and promotion, domestic and international, for EMI-Bovema in Holland. In the label's Hollywood office, Gary Tinseth is named divisional vice president of management information services and elected to the board of directors. He was director of management information services. . . . Don Hahn moves up to vice president and general manager of A&M's Hollywood recording studios. He was director of operations.

The Los Angeles-based Pasha Music Organization promotes Carol Peters to vice president and general manager. She was in the marketing and promotion department. . . . Katie Valk joins MCA Records in New York as East Coast director of publicity and artist development. She was with Solters & Roskin.

### Publishing

Tom Long is appointed Nashville director of membership relations for ASCAP's Nashville office. He was with Tree International. . . . Four appointments have been made at Columbia Pictures Music Group in Burbank, Calif., after the company assumed control of the administration of its music publishing catalogs in the U.S. from Screen Gems/Colgems/EMI Music. Lee Reed has joined Columbia as copyright manager of its music publishing companies, Gold Horizon Music Corp. and Golden Torch Music Corp. She was assistant copyright manager for Screen Gems. Marty Blume joins as director of music accounting. He was Atlantic Records' manager of contract administration. Bill Green moves to professional manager from Columbia's motion picture and television projects. And Keith Zajic is upped to assistant general counsel from senior counsel for the company's features and television division. . . . The Peer Southern Organization in New York has appointed Cecile Chan manager of copyright department contract and licensing departments.

### Video/Pro Services

Stu Ginsburg is named vice president of press and public relations for Showtime/The Movie Channel in New York. He was Showtime's public relations director. . . . Eric Pertsch is upped to executive vice president and general manager for MCA Home Video Canada and Universal Pay Television Canada. He was vice president and general manager. In its Los Angeles office, MCA appoints Jane Ayer public relations director. She was head of her own public relations firm.

George Sheehan is named national sales manager for Sony Professional Audio in Park Ridge, N.J. He was Northeast regional zone manager for Sony Communications Products.



Ginsburg

Billboard (ISSN 0006-2510) Vol. 95 No. 51 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.

## Arista Sets Sales Mark

NEW YORK—Arista Records hit a new sales peak for the two-month period of October-November, representing the second biggest two-month period in the label's history. While the November-December period in 1978 generated more sales, Arista says its profits for October and November of this year were tops for a two-month period.

Arista, which switched to distribution through RCA, A&M & Associated Labels last May, reports that Air Supply, Barry Manilow, Alan Parsons Project, Dionne Warwick, Tom Browne and Angela Bofill played key roles in the October-November sales surge.

## RIAA CERTIFICATIONS

### Gold Albums Down In November

By PAUL GREIN

LOS ANGELES—Catalog titles by Def Leppard and the Talking Heads earned RIAA certifications in November, spurred on by the ongoing success of the bands' current albums "Pyromania" and "Speaking In Tongues."

In all, the RIAA certified 10 gold

albums in the month, down sharply from 22 in November, 1982. There were three platinum albums, compared to four a year ago. For the year to date, there have been 96 gold albums, down from 114 at this point last year, and 39 platinum albums, down from 46.

Def Leppard's 1981 album "High And Dry" went platinum in Novem-

ber, seven months after "Pyromania" topped the million sales mark. "High And Dry" was certified gold in December, 1982. Also in November, the band's 1980 album "On Through The Night" went gold.

Def Leppard is one of only two acts to collect two platinum albums so far in 1983; the other is Air Supply. Def Leppard thus pulls ahead of such heavy metal rivals as Quiet Riot, Judas Priest and Led Zeppelin, each of whom notched one platinum album this year.

The Talking Heads' 1978 album "More Songs About Buildings And Food" also went gold in November, two months after "Speaking In Tongues" hit the gold level.

Two other catalog albums went gold in November, though their certifications weren't linked to sales activity on current releases. These are Jimi Hendrix's 1975 album "Crash Landing" and Buddy Holly & the Crickets' 1978 repackage "20 Golden Greats." The latter album was released to capitalize on the hit film "The Buddy Holly Story."

The most specialized album to be certified in November was Amy Grant's "Age To Age" on Myrrh/Word. The album has been No. 1 on Billboard's inspirational chart for the past 74 weeks.

November was a good month for evergreens. Taco's remake of Irving Berlin's "Puttin' On The Ritz" was the month's only gold single, while Linda Ronstadt's "What's New," a collection of old standards (including

(Continued on page 70)

## GOTHAM GALA PLANNED

### AGAC Maps Legislative Push

NEW YORK—AGAC/The Songwriters Guild is going public in attempts to gain support for home taping legislation affecting its membership.

The centerpiece for this campaign, the first since the organization was founded more than 50 years ago, is a gala called "We Write The Songs: A Celebration Of The American Songwriter" to be held at the Palace Theatre here on Sunday evening, Jan. 15.

According to George Weiss, president of the guild, the event, plus his availability and that of other guild members to the media, are designed to educate the public on the need for passage of legislation that would provide what Weiss terms "a reasonable royalty" built into the purchase price of blank tape and recording hardware.

As for the gala itself, at least 19 songwriters and performers are set to appear, including Tony Bennett, Jerry Herman, Eddie Albert, Jule Styne, John Kander, Fred Ebb, Alberta Hunter, Sammy Cahn, Mercer Ellington, Cab Calloway, Cy Coleman, Kay Swift, Otis Blackwell, Joe Brooks, Irving Caesar, Jim Lowe, Maureen McGovern, Mitchell Parish and Margaret Whiting.

Scaled at \$100, \$50, \$25 and \$10, tickets are tax deductible and can be obtained through Chargin at (212) 944-9300 or through the guild at 40 W. 57th St., New York, N.Y. 10019 or (212) 944-9300.

Weiss says the guild's reach to the public is partly a result of input from members of Congress who, as supporters of royalty legislation, urged that public recognition of the home taping problem could help in getting such legislation passed.

IRV LICHTMAN

# PEPSI PRESENTS THE CONCERT TOUR AMERICA IS THIRSTING FOR.



## THE JACKSONS, REUNITED.

Michael, Tito, Jackie, Jermaine, Randy and Marlon are together again. And for the first time in over eight years, all the Jackson brothers are planning a major concert tour across the country.

Pepsi-Cola is proud to sponsor and partici-

pate in the event that will surely be the most exciting and talked about musical tour of 1984.

We wish to congratulate and thank Don King and Joe Jackson, exclusive tour promoters, for their help in making this relationship possible.

It's nice to be part of the family.



## 'THE DIGITAL DOMAIN'

## Ambitious CD Sampler From WCI

By SAM SUTHERLAND

LOS ANGELES—Warner Communications puts the Compact Disc digital audio format through its paces on a new, ambitious CD sampler being rushed to market this month. "The Digital Domain," due to ship on Elektra, is being targeted by the Warner Record Group as a showcase for digital audio, in terms of not only the playback system but the actual sounds utilized to dramatize the CD's technical capabilities.

According to Mickey Kapp, president of Warner Special Products, the special CD-only release was first conceived about two years ago during the initial planning stages for Warner's commitment to the new configuration. Produced by veteran

engineer/producer Elliot Mazer, the resulting demonstration program has taken some 18 months of production work, conducted as a joint venture between Kapp's division and the Center for Computer Music Research in Music & Acoustics at Stanford Univ.

In lieu of conventional musical segments or the familiar litany of ping-pong matches, locomotives and thunderstorms that characterized the first stereo demo LPs, the Warner CD relies on digitally synthesized sounds and sophisticated digital audio processing and mixing techniques for its sonic thunder.

"I couldn't sign artists," recalls Kapp of the project's early swing toward state-of-the-art computer music and leading-edge audio recording

techniques. In the process, Mazer, Kapp and Warner wound up working not only with Stanford but with Sony's professional audio division, George Lucas' multi-media Lucasfilm organization and other firms already deeply involved in digital audio and video technology.

Together, reports Kapp, those associates contributed to the development of a disk that could meet the original goal of "doing things that couldn't be done at all" with analog recording techniques. As a result, the finished disk, as previewed at Warner Bros. Recording Studio in Burbank, includes whole segments so quiet that neither cassette duplication nor LP etching could have captured them.

At the same time, the disk reproduces extreme dynamic peaks that could literally blow speakers. At 1 kHz square-wave test, included in the 10-minute test section at the end of the program, has already generated enough pre-release controversy that Kapp admits he'll have to sticker packages, warning consumers to sharply reduce the volume on their systems to avoid damage.

Other sounds, including computer music and both documentary sounds effects and digitally synthesized ones, will likewise exploit the wider dynamic range and improved stereo separation claimed for the CD but as yet unexploited in most CD releases, which hew to the dynamic range requirements of their LP and cassette versions.

Kapp sees the primary vehicle for the disk's launch as the upcoming Winter Consumer Electronics Show, where he hopes hardware firms will adopt "The Digital Domain" as a reference work. "I want to walk into CES with this as a hit," Kapp says frankly, "so we're approaching all the hardware manufactureres right now. This is a great demonstration for them, but there's one goal, and one goal only—to sell CDs."

## Sony Racks 14 Sales For 24-Track Digital Recorder

NEW YORK—Sony has racked up confirmed orders for 14 multi-track digital recorders, a number it considers significant for a first marketing year and sees as promising accelerated acceptance of the technology by the pop recording industry.

The 24-track PCM-3324 machines, which sell for \$133,600, were purchased by record companies, individual studios and a few artists who do much of their recording in individually owned facilities, according to Rick Plushner, national sales manager, digital audio, Sony Professional Audio Products.

Two machines were bought by the Atlantic Records studio in New York, two by Digital Services in Houston, three by Giorgio Moroder's Oasis Studios in Los Angeles, and one each by Stevie Wonder's Wonderland Studios and Frank Zappa in Los Angeles.

George Currie, vice president and

general manager, says that interest in the machines became more noticeable following the launch of the Compact Disc earlier this year, and the move toward greater digital compatibility through the adoption by Sony, Studer, MCI and Matsushita of the DASH stationary head digital recording format. Use of the format permits the interchange of tapes among the various machines of the cooperating companies.

Currie anticipates that an additional 20 to 25 PCM-3324s will be sold next year as the industry puts increasing stress on producing recordings that retain the full quality standards of digital through to the CD.

Early next year, the company will also be introducing a new remote control assembly, the RM-3310, that will enable the joining together of two PCM-3324s to handle 48 tracks of digital recording. That unit will sell for \$33,000. IS HOROWITZ

## Chartbeat

## Best Of Times For 'Best Of' Albums

While filling in for Paul Grein this week, Rob Hoerburger has promised not to plug his four favorite albums: "Tapestry," "Dusty In Memphis," "Close To You" and "Shangri-Las '65."

The holiday season has traditionally been a fertile time for greatest hits albums, and 1983 is no exception. This week's album chart contains 10 "best of" compilations.

Daryl Hall & John Oates lead the way with "Rock 'N' Soul Part One," which holds at number 10 for the sec-

ond week, followed by Air Supply's "Greatest Hits" (21), Kenny Rogers's "Twenty Greatest Hits" (24) and Barry Manilow's "Greatest Hits Volume II" (39).

During the last 10 years, 31 hits packages have made the top 10, 20 of those during the peak holiday shopping time of November-December-January. The No. 1 album on New Year's Day five of those years ('74, '75, '76, '79 and '80) was a greatest-hits set.

The Hall & Oates and Manilow al-

bums are bolstered by current, previously unreleased singles. Hall & Oates' "Say It Isn't So" surges to number two on the Hot 100, looking to become the duo's sixth No. 1, while Manilow's "Read 'Em And Weep" moves up to 24.

In the last decade, it has become common practice to add one or more new cuts to a hits package. The Hall & Oates and Manilow collections each contain another new song that

(Continued on page 68)

## New Date For Rental Hearings

WASHINGTON—The date for the second round of hearings on proposed audio and video rental bills pending in the House has been changed to Tuesday (13), according to the House subcommittee on courts, civil liberties and the administration of justice.

Witnesses, mostly from government agencies, will give supporting testimony on H.R. 1027 and H.R. 1029. The hearings, surprisingly scheduled during Congressional adjournment, highlight Reagan administration support for the measures, and indicate the subcommittee's efforts to move the bills out of subcommittee when Congress returns in January.

## 1983 Christmas Hits



## SINGLES

TITLE	ARTIST	LABEL	YEAR RELEASED
1. WHITE CHRISTMAS	Bing Crosby	MCA	1942
2. GRANDMA GOT RUN OVER BY A REINDEER	Elmo N' Patsy	Soundwaves	1979
3. CHRISTMAS IN DIXIE	Alabama	RCA	1982
4. BLUE CHRISTMAS	Elvis Presley	RCA	1964
5. MERRY CHRISTMAS DARLING	The Carpenters	A&M	1970
6. JINGLE BELL ROCK	Bobby Helms	MCA	1957
7. THE CHRISTMAS SONG	Nat King Cole	Capitol	1946
8. HAPPY XMAS (War Is Over)	John Lennon	Capitol	1971
9. JINGLE BELLS	Singing Dogs	RCA	1955
10. THE LITTLE DRUMMER BOY	Harry Simeone Chorale	MCA	1958

## ALBUMS

ARTIST	TITLE	LABEL	YEAR RELEASED
1. KENNY ROGERS	Kenny Rogers' Christmas Album	Liberty	1981
2. BARBRA STREISAND	Christmas Album	Columbia	1967
3. BING CROSBY	Merry Christmas	MCA	1945
4. ANNE MURRAY	Christmas Wishes	Capitol	1981
5. NAT KING COLE	Christmas Song	Capitol	1963
6. THE TEMPTATIONS	Give Love At Christmas	Motown	1980
7. THE CARPENTERS	Christmas Portrait	A&M	1978
8. LUCIANO PAVAROTTI	O Holy Night	London	1976
9. WILLIE NELSON	Pretty Paper	Columbia	1979
10. JOHN DENVER/ MUPPETS	A Christmas Together	RCA	1979

## Webb Christmas Cantata Has Gotham, London Dates

By PAUL GREIN

LOS ANGELES—Composer Jimmy Webb will premiere "The Animals' Christmas," an original cantata for children's chorus, this Sunday (18) at New York's Cathedral of St. John the Divine, and repeat it three nights later at London's Royal Festival Hall. The hour-long cantata, featuring guest soloist Art Garfunkel, will be digitally recorded for a Columbia album release next Christmas.

Both presentations are benefits. Webb expects the New York date to raise more than \$100,000 for the music industry's T.J. Martell Foundation. The London date, which will be broadcast on Capitol Radio, is a benefit for the Help A London Child foundation.

The cantata, which tells the story of Christmas through the eyes of the animals that were there, is a major production, entailing a 30-voice choir and a 30-piece orchestra. In New York, Webb will conduct a hand-picked orchestra accompanied by the Cathedral Choristers; in London, Carl Davis will conduct the Wren Orchestra, accompanied by the Finchley Choral Group.

"I've never attempted a live piece with this many different elements involved," says Webb, who presented a much more modest version of the piece last Christmas at a local church. "I had to decide whether to make a full-blown cantata out of it or just leave it as a cute little piece for children. It's largely because of Art Garfunkel's enthusiasm that it has taken shape as a full-length piece."

Webb, Garfunkel and Roy Halee will co-produce the album, which will be recorded on 24-track. Webb also hopes it will eventually be released on Compact Disc. "It's essentially orchestral in nature and has a wide range of dynamics," Webb says, "so it lends itself to the new technology."

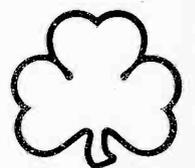
Webb and Garfunkel have had several prior collaborations. Webb wrote Garfunkel's 1973 hit "All I Know," nearly all of the songs on his 1978 album "Watermark" and three tunes on his 1983 release "Scissors Cut."

Committee members for the New York gala (at which benefactor tickets are priced at two for \$1,000) include David Geffen, producer Joe Papp and director Michael Bennett.

Bennett, as it happens, is set to direct the musical "Children's Crusade," for which Webb is writing the music and lyrics. Webb is also contributing a 10-minute musical to a series of such pieces being assembled by Papp.



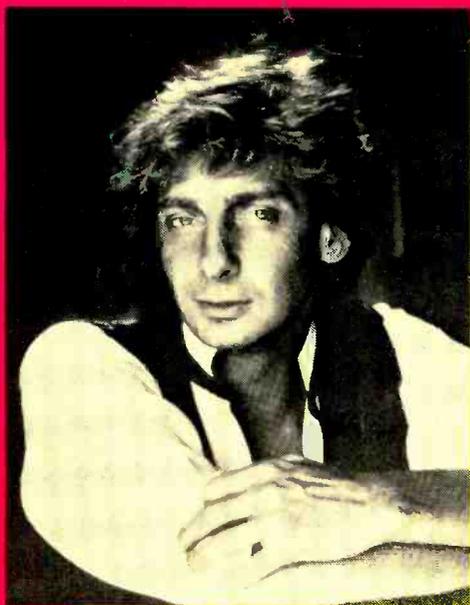
GIBB'S GLIB—Pictured at the Bee Gees' studio in Los Angeles are Polydor International pop vice president Franz Auffray, Barry Gibb and Rudi Gassner, Polydor International pop president. The occasion was the finalization of Gibb's signing to Polydor International as a solo artist for the world outside the U.S. and Canada.



INTERNATIONAL  
MUSIC INDUSTRY  
CONFERENCE

May 13-17, 1984  
Killarney, Ireland

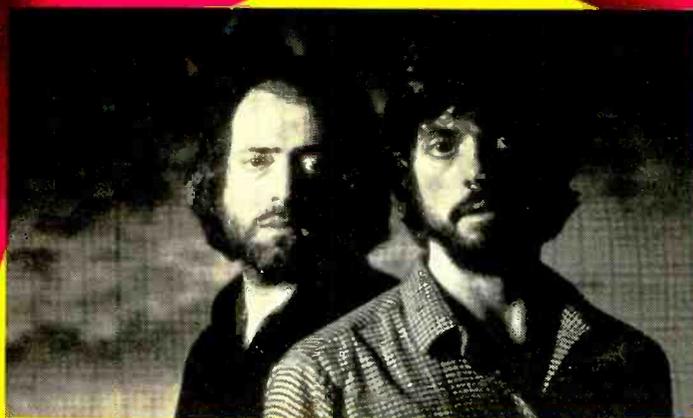
# TIME AFTER TIME AFTER TIME...



## BARRY MANILOW

"Read 'Em and Weep," written and produced by Jim Steinman, is the new landmark smash from the instantly gold album Barry Manilow's Greatest Hits Vol. II.

## ARISTA DELIVERS!



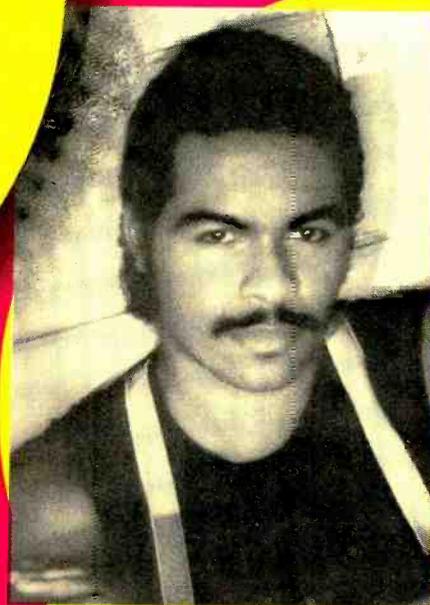
## THE ALAN PARSONS PROJECT

The Best Of The Alan Parsons Project, featuring the fast-breaking hit "You Don't Believe," is a major event, spanning the career of one of the era's most significant musical forces.



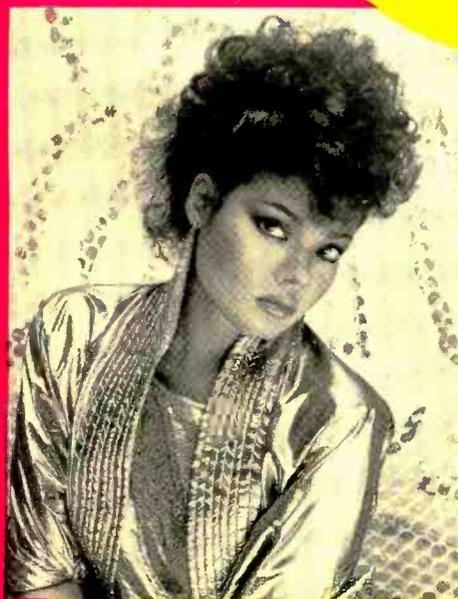
## AIR SUPPLY

The album, Air Supply's Greatest Hits, has quickly passed double platinum. The single, "Making Love Out Of Nothing At All," is a million seller. And Air Supply remains the decade's #1 vocal group.



## RAY PARKER JR.

The man never misses. With "I Still Can't Get Over Loving You" racing up the pop and R&B charts, he's headed for the top again. Watch Woman Out Of Control extend the unbroken string of gold by Ray Parker Jr.



## ANGELA BOFILL

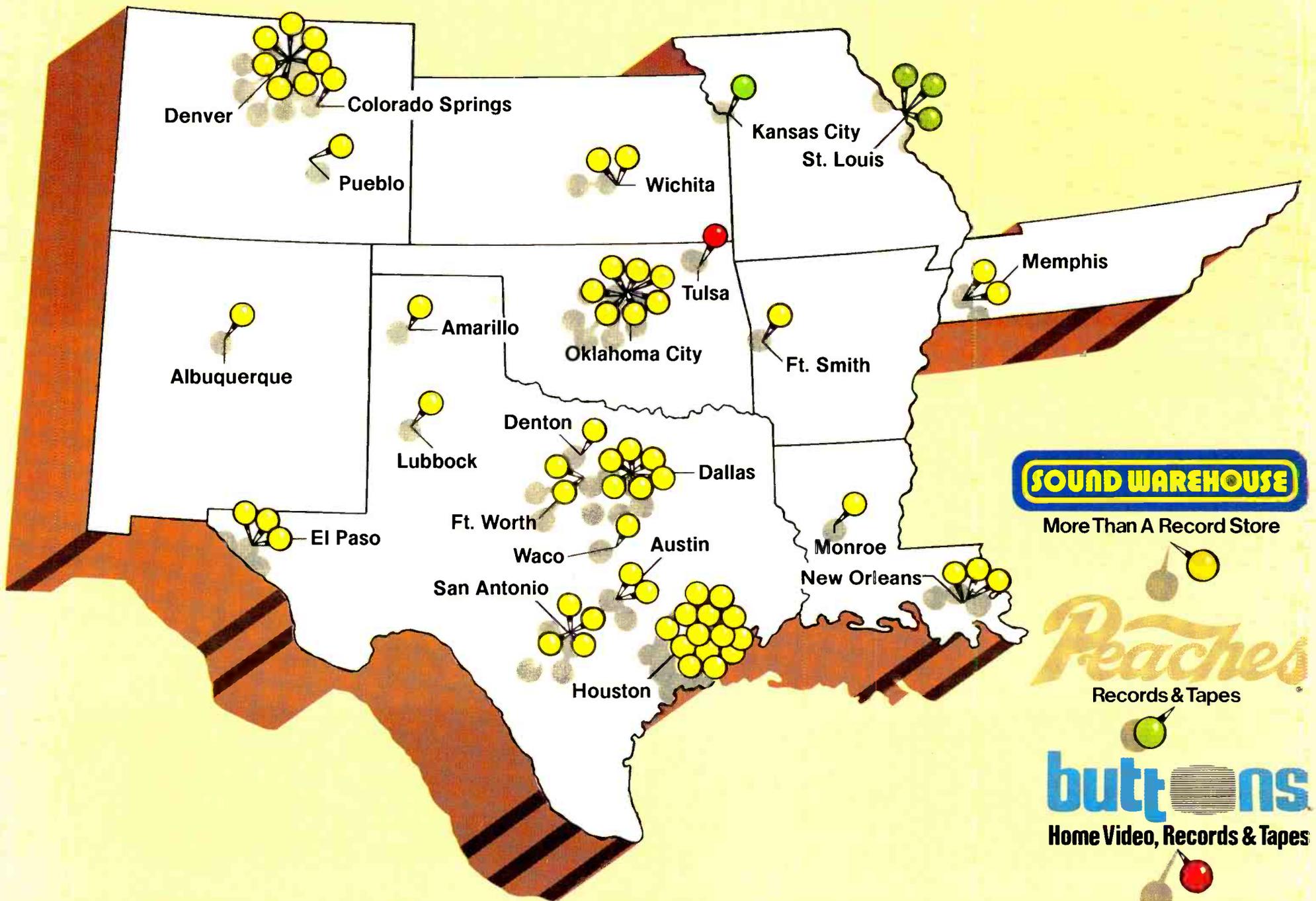
She crashed through to #1 last year with "Too Tough." Now the dynamic Angela Bofill has another winner with the sizzling single, "I'm On Your Side," from her incredible new LP, Teaser.

### THE MUSIC THAT CREATES EXCITEMENT IS ON ARISTA RECORDS.

the name that doesn't ring a bell...

# BROMO

rings cash registers in 66 stores in 9 states!



In only 10 years BROMO has grown from one Oklahoma City record shop to 66 stores in 9 states!

Today BROMO sells your artists and their music through a network of SOUND WAREHOUSE & PEACHES stores as well as the unique BUTTONS combination of Records & Tapes with Home Video.

"BROMO is big. 1983 Sales Have Exceeded 100 Million!"

More importantly, BROMO can be a success story for you who sell the music of the 80's.

Only BROMO can introduce your artists through such a major area of America's economically healthy Sunbelt. Where we are is one reason BROMO moves more records...and is your most efficient advertising buy!

Work with us! You'll discover how the name that doesn't ring a bell can keep record sales ringing for you!

**BROMO**  
distributors. inc.  
P.O. Box 60709  
Oklahoma City, OK 73146  
(405) 521-0301

**BROMO**  
distributors. inc.  
10911 Petal Street  
Dallas, TX 75238  
(214) 343-4700



**INNOCENCE ABROAD**—Billy Joel has just returned from a European tour in support of his latest CBS album, "An Innocent Man." He is pictured here in Holland, where he was presented with a gold award for sales there of his last album, "The Nylon Curtain." Shown from left are CBS Records Holland managing director Koos De Vreeze, Joel, Frank Management's Jeff Schock and Bunny Freidus, vice president of creative operations, CBS Records International.

## CBS Continues Dominance In British Market Share

By PETER JONES

LONDON—CBS repeated its April-June success by topping both singles and albums ratings in a market share analysis covering the July-September period this year. The company picked up 17.4% of the long-play action and 14.5% of the singles, which now take in both seven-inch and 12-inch configurations. The survey is constructed from sales figures supplied by the 250 retail panel shops from which Gallup compiles the British national charts.

The CBS corporate presence was particularly marked in the LP breakdown, where the company led EMI (11.3%) and WEA (9.8%), followed by RCA (8.9%), Phonogram (6.5%) and Virgin (6%). The CBS tally was marginally (0.2%) up on its second quarter share and way up on its 11.1% performance for the July-September period of 1982, when the company was listed in third place.

In the singles section, CBS was hotly challenged by Virgin's 11.8% share, up from 8.5% in the second quarter and nearly three times the 4.4% Virgin registered in the third quarter of 1982. But CBS, too, showed a good upturn from the 11.9% share that earned it the top singles spot in this year's second quarter. After CBS and Virgin in the singles list come WEA (8.6%), EMI (7.8%), RCA (7.4%) and Polydor (7.1%).

### IN AUDIO TAPE RING

## Two Jailed For Piracy In London

By PETER JONES

LONDON—Two London brothers, convicted as central conspirators in a large-scale and highly-organized audio tape pirate operation, were jailed by a High Court judge here, Dec. 2 and, with the son of one of them, ordered to pay record company legal costs totalling an estimated \$225,000.

Maurice Spillane, said by Mr. Justice Whitford to be "the moving force" behind the pirate ring, was jailed for six months and his brother Thomas for three. However, the two men will be released from custody if they pay a fine of approximately \$35,000.

The judge refused an application by the defendants that funds held under the terms of an earlier court injunction against them should be released for the purpose of paying the fine.

The third member of the family, Terence, son of Maurice, was fined

Leading singles label for the quarter was Virgin (8.4%), followed by CBS (5.6%), Epic (5%) and Polydor (4.8%). Top album label (including both LPs and cassettes) was CBS (8.4%), followed Epic and Virgin (4.6% each), Polydor (4.4%) and EMI (3.5%).

Top five singles artists in order: Culture Club, UB 40, Paul Young, KC & the Sunshine Band, Freeez. Top LP/cassette acts: Michael Jackson, David Bowie, Wham], the Beach Boys and Paul Young. Culture Club's "Karma Chameleon" (Virgin) was the top single for the quarter and Wham]'s "Fantastic" (Inner Vision) the top album.

## Telefunken Chief Hits Japan-EEC VCR Agreement

By WOLFGANG SPAHR

HANOVER—Josef Stoffels, chairman of West German electronics firm Telefunken, has attacked the recently renewed VCR import restraint agreement between Japan and the European Economic Community countries as counterproductive and called for its abolition.

Though intended to protect European manufacturers, specifically of

(Continued on page 59)

\$750, to be settled in seven days with the alternative of committal to prison.

The High Court heard that the Spillane brothers were found by police in a room with shelves stacked with tapes and nine recording machines in full operation. One brother, the court was told, said: "This is nothing to do with the police. I'm into piracy."

The case was initially brought by EMI Records, on behalf of all member companies of British Phonographic Industry, following the discovery in September of a pirate audio tape factory in East London. This "highly professional" pirate ring had nine machines capable of producing 30 counterfeit cassettes every four minutes, or around 15,000 each week, with a street value of \$45,000, the court was told by BPI lawyers. Taken from the premises were 6,300 completed tapes, 160,000 side cards, 117,000 inlay cards, 10,000 blank tapes and 4,500 library boxes.

## Crackdown On German Bootlegs

### Coordinated Raids Said To Uncover Nationwide Ring

By WOLFGANG SPAHR

HAMBURG—More than 25,000 bootleg recordings of live performances by top international acts ranging from Abba to Zappa have been confiscated in West Germany in recent weeks as a result of coordinated nationwide raids. Working with police, representatives of the German national IFPI group, plus the copyright society GEMA, see the action as the biggest yet in the fight against bootlegging in this territory.

The raids are said to have uncovered a professionally organized ring whose delivery service takes in more than 300 different illegal concert recordings. As the battle has heated up, the tax authorities have been brought into the picture in some territories.

A sample situation set up the breakthrough. The employee of a West German printing company specializing in record sleeve production got an apparently "normal" order for 1,000 units of two-LP sleeves for a recording titled "David Bowie In Muenchen." But the employee had doubts about the validity of the order. Was it possible, he wondered, that the salesman involved in the order really acquired rights to such a prestigious recording?

Common sense dictated a firm "no." Police officers were brought in to check the matter out by the national IFPI branch. The salesman was taken into custody when he attempted to pick up the ordered double-album sleeves.

Since he said he was to deliver the sleeves to a company in Essen, police and IFPI representatives paid a visit to the corporate headquarters. They found the records intended to fit the sleeves, along with a reputed bootlegger, already known to police for previous offenses. He was taken into custody and "offered the opportunity to clear his consciences via a full affidavit."

Earlier, in Kiel, several thousand bootleg recordings were confiscated, along with business documents of illegal record dealers. The picture built up of a surprisingly large, professionally organized and exceptionally profitable business.

As in other countries, there has long been a number of German music fans who would pay around \$9 for illegal recordings of big-name concerts, despite the generally abysmal

sound quality of the LPs. But until the recent "purge," the extent of the bootleg industry was not fully appreciated.

The followup on bootleg leads built. Losses to major companies are being worked out from documents seized from key offenders. One Turkish citizen, living in Germany as a student, is said by his bootlegger colleagues to be in the millionaire class.

In legal terms, the punishment for bootlegging and the attendant copyright infringements is relatively high: perhaps a year in jail, plus damages payable to copyright owners, plus tax

evasion penalties.

IFPI's probe into the problem is going deeper. Experts are now able to single out the actual pressing plants involved because of characteristic pressing marks on the individual records. Two noted "black sheep" manufacturers are being closely checked out.

Already unearthed have been "huge quantities" of counterfeit labels for bootleg albums of Eric Clapton and the Who set for release in Belgium. Also collected by the authorities have been counterfeit labels for cassettes.

### LABELS UNANIMOUS

## CD Gold Pushed In Germany

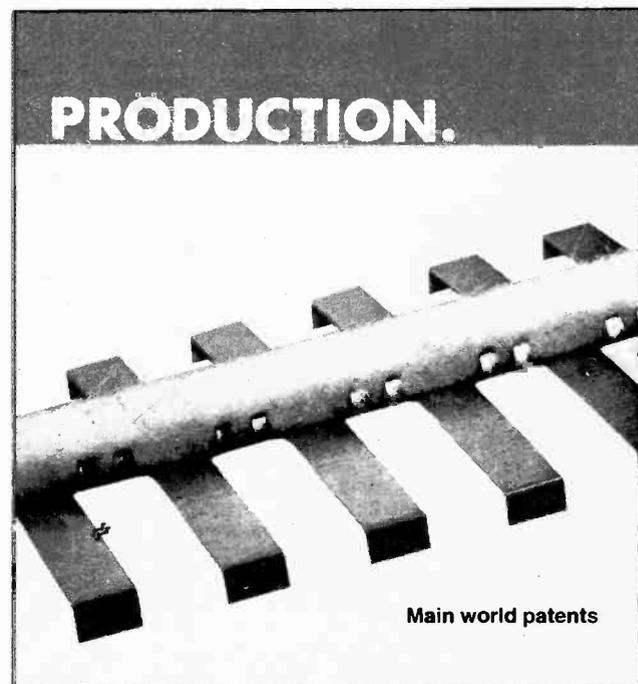
HAMBURG—German record companies are unanimously behind a decision to include sales of Compact Discs, introduced into the marketplace here in March, in determining eligibility for gold and platinum awards.

The national IFPI group says in a statement: "LPs, cassettes and Compact Discs contribute equally in taking the basic product, music, to the consumer. The long-play soundcarrier market is now supported by three pillars, and that extension has to be reflected in honoring sales achievements."

The award of gold and platinum disks has, since 1976, been subject to strict regulations in West Germany. A gold single is presented for sales of 500,000 units; the LP/cassette figure is 250,000 units. Platinum disks are awarded for double those figures.

For each award, an independent certified accountant makes a check to see that these minimum requirements are met. Since the introduction of the regulations, 313 awards have been screened in this way and no infringements have been recorded.

DECEMBER 17, 1983, BILLBOARD



Main world patents

when you are looking at the particulars of technology.



A.T.B. spa  
20030 Senago  
Milano Italy  
30, Palmira Tagliatti  
telefono 02 9989976/7/8  
TLX 334457 ATIBX I.

# Billboard®



Founded 1894  
The International Newsweekly Of Music & Home Entertainment  
©Copyright 1983 by Billboard Publications, Inc.

Offices: New York—1515 Broadway, N.Y. 10036 (telephone 212 764-7300; telex 710 581-6279; cable Billboy NY); Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone 213 273-7040; telex 66-4969; cable Billboy LA); Nashville—14 Music Circle E., Tenn. 37203 (telephone 615 748-8100); Washington, D.C.—733 15th St. N.W., D.C. 20005 (telephone 202 783-3282); London—7 Carnaby St., W1V 1PG (telephone 01 439-9411); Tokyo—Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku, Tokyo 150 (telephone 03 498-4641).

Group Publisher: Jerry Hobbs (N.Y.)

Editor: Adam White (N.Y.)

Deputy Editor: Irv Lichtman (N.Y.)

Executive Editor: Is Horowitz (N.Y.)

Executive Editorial Director: Lee Zhitto (L.A.)

Associate Publisher/Director of Research: Marty Feely (N.Y.)

Director of Charts/Associate Publisher: Thomas Noonan (L.A.)

Bureau Chiefs: Sam Sutherland (L.A.) Kip Kirby (Nashville);  
Bill Holland (Washington)

## Editors:

Black Music/Nelson George (N.Y.)

Classical/Is Horowitz (N.Y.)

Country/Kip Kirby (Nashville)

Commentary/Is Horowitz (N.Y.)

Computer Software & Video Games/  
Faye Zuckerman (L.A.)

Gospel/Edward Morris (Nashville)

Jazz/Sam Sutherland (L.A.)

Latin/Enrique Fernandez (N.Y.)

Marketing/John Sippel (L.A.)

Music Research/Paul Grein (L.A.)

Music Publishing/Irv Lichtman (N.Y.)

Senior Editor/Production: Howard Levitt (N.Y.)

Copy Editor: Peter Keepnews (N.Y.)

Contributing Editors: Moira McCormick (Chicago) Brian Chin (N.Y.)

Special Issues: Ed Ochs, Editor (L.A.); Robyn Wells, Assistant Editor (N.Y.); Leslie Shaver, Directory Services Manager (Nashville).

International Editorial Director: Mike Hennessey (London)

International Editor: Peter Jones (London)

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82; Australia—Glen Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015-241953; Canada—Kirk LaPointe, 420 Gloucester St., Apt. 107, Ottawa, Ontario K1R 7T7. 613 238-4142; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72; Finland—Kari Helopaltio, SF-01860 Perttula. 27-18-36; France—Phillip Hill, 24 rue de Roi de Sicile, 75004 Paris. Tel: 887-0417; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijklaan 28, Hilversum. 035-43137; Hong Kong—Hans Ebert, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274; Japan—Shig Fujita, Utsunomiya Bldg., 19-16 Jingu-mae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641; Kenya—Ron Andrews, P.O. Box 41152, Nairobi. 24725; New Zealand—AnnLouise Martin, 239 Hurstmere Road, Takapuna, Auckland 9. 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Romania—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd, 1129. 2560551; South Africa—John Miller, c/o The Rand Daily Mail, 171 Main St., Johannesburg. 710-9111. South Korea—Byung-Hoo Suh, Joong-Ang Weely, 58-9 Sosomun-Dong, Seoul. 28-8219; Spain—Ed Owen, Planta 6-30, Espronceda 32, Madrid 3. 442-9446. Sweden—Leif Schuilman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428. Jim Sampson (News Editor), Liebherrstr. 19, 8000 München 22. 089-227746. Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

Director of Marketing & Sales: Miles T. Killoch (N.Y.)

Director of Marketing Communications: Charles R. Buckwatter, Jr. (N.Y.)

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); Director of Sales, International Buyer's Guide: Ron Carpenter (N.Y.); Home Entertainment Manager: Diane Daou (L.A.); Production Manager: John Wallace (N.Y.); Promotion Coordinator: Nanette Varian (N.Y.); Production/Sales Coordinators: Lucy Bellamy (L.A.), Debra Millburn (Nashville).

Account Executives: New York—Norm Berkowitz, Don Frost (212-764-7356); Los Angeles—Christine Matuchek (213-859-5316); Nashville—John McCartney, Southern Manager (615-748-8145); Classified Advertising Manager—Jeff Serrette (N.Y.) (212-764-7388).

International Sales: Australia—Geoff Waller & Assoc., 64 Victoria St., North Sydney 2060, Sydney 4362033, Telex 790-70794; Canada: Frank Daller, 632 Adelaide Street West, Toronto M6J1A9, 416-365-0724; France: Ann-Marie Hounsfeld, 6 rue Ancele, 92525 Neuilly/Seine, Cedex 1-738-4321; Italy: Germano Ruscitto, Pizzale Loreto 9, Milan, 28-29-158; Japan: Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingu-mae, 6-Chome, Shibuya-ku, Tokyo 150 03-498-4641 Telex: 781-25735; Mexico and Latin America: call New York office, (212) 764-7356; New Zealand: Mike Bailey, F.J. Associates, P.O. Box 1367, Wellington, 723745; Spain: Rafael Revert, General Manager, c/o Radio Madrid 232-8000, 231-8319; United Kingdom: Patrick Campbell, European Advertising Sales Manager, 7 Carnaby St., London W1V1PG 439-9411 Telex: 851-262100; West Germany: Hans-Moritz v. Frankenberg, Muller & Von Frankenberg, Uberseering 25, 2000 Hamburg 60, 040/631 4299-631 37 71; Belgium, Denmark, Finland, Greece, Holland, Luxembourg, Norway, Portugal, So. Africa, Sweden: contact, Patrick Campbell, London office; Austria, Switzerland: contact West German office.

Divisional Controller: Don O'Dell (N.Y.); Circulation Manager: Donna De Witt (N.Y.); Conference Coordinator: Kris Sofley (L.A.); Managing Director/International Operations: Mike Hennessey (London); License & Permissions Manager: Georgina Ellen Challis (N.Y.)

## BILLBOARD PUBLICATIONS, INC.

Chairman And President: W.D. Littleford. Executive Vice Presidents: Gerald S. Hobbs, Jules Perel, Patrick Keleher. Vice Presidents: William H. Evans Jr., Treasurer; Lee Zhitto, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel; Ann Haire, Circulation; Michael Feirstein, Legal. Secretary: Ernest Lorch. Corporate Managers: Marie R. Gombert, Corporate Production.

## SUBSCRIBER SERVICE

Billboard, P.O. Box 1413  
Riverton, N.J. 08077  
(609) 786-1669



Vol. 95 No. 51

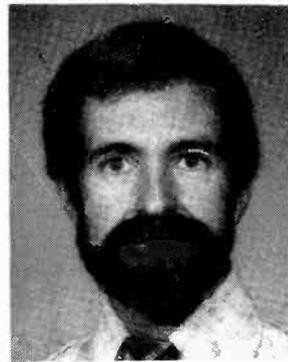
# Commentary

## Fingering The Common Enemy

By ROBERT A. LINDER

I hope the recent discussion of "exclusives" has encouraged more awareness of fair play among band management, record companies, radio and MTV (Billboard, Dec. 3).

Radio, however, makes too much of being "first" on a new song or album. Listeners don't care like we do. What's more important than playing it first is *not* playing it last. Our core audience expects us to play the new Stones or Duran Duran as soon as it's generally available, not after other media have heavily featured the music for days.



Linder: "The newspaper is our real competition."

Unfortunately, in the intense competitive world of major-market radio, the race to be first has contributed to a current practice that bothers me more than exclusives. It's on-air personal attacks on radio competitors. Why? To gain another Arbitron share. This is crazy.

Our friends in the record business scratch their heads. You don't see them fighting it out publicly. It's unprofessional, demeaning and, in the long run, does more harm than good in building a positive public image.

If radio has to attack something, let's work together on the consumer print media, which takes a majority of every advertising dollar. The newspaper is our real competition. Throwing the first punch, I'd like to point out that you don't get your hands dirty from listening to radio news. I will admit, however, that you can't spread your radio on the bottom of the bird cage as easily. And I'd never use my FM Walkman to wrap fish.

More seriously, it is quite beyond simple logic to understand a full-page, co-op ad for new heavy metal albums in the local daily or, worse yet, the regional weekly. It should be obvious that the younger record buyer is not likely to see this ad.

Could it be on occasion that one invoice is sent to the *cooperating* record company, but that the actual money paid by the store to the newspaper is a smaller amount? Could it be that the record store receiving the record company reimbursement is actually making money on the deal? I'm not saying this is always true, but it does happen.

While double-billing is illegal, a newspaper might receive a mere "slap-on-the-wrist" fine for such an offense. A radio station, on the other hand, could have its license taken away by the FCC.

## 'If radio has to attack something, let's work together on consumer print'

Doesn't it make better business sense to move merchandise by way of an advertising medium that actually plays the music and more closely reaches the target audience? Radio provides a powerful and immediate connection with a specific record audience, but it's not being given a fair chance.

The situation is not helped when we fight amongst ourselves. Let's work together against a common enemy instead of tearing each other down to gain a momentary Arbitron foothold.

Robert Linder is general manager of WDHA in Dover, N.J.

## Letters To The Editor

### Foiling Home Tapers

Whether or not the figures cited in the RIAA survey on home taping (Billboard, Nov. 5) and an earlier Yankelovich report (for the EIA) coincide, the fact remains: people are home taping.

As a disk jockey, I am sure all my peers will agree the figures are high, and that much of it comes from radio. We know that as soon as a new song hits the air, calls start coming in asking, "When are you playing the song again, I want to tape it," or, "I am preparing a tape and I only need this song," etc. And if the DJ happens to speak over the intro or end of the song, nasty calls are received about messing up their recording.

I call on every DJ to help fight home taping by talking at the beginning of a song or adding a short jingle in the middle of an exclusive or hot song, or at its end. Finally, I call on radio programmers not to program a whole album as a feature. All of us in the radio business should chip in and help out during this crisis.

Cruis Ruiz  
Super Q FM-108  
Miami

### Ranking Rock Vid Directors

Some of us are awfully tired of seeing the names of John Landis and, especially, Bob Giraldo, trotted out every time someone wants to make a case for the artistic legitimacy of rock video.

Robert Pittman is the most recent to take this position (Billboard, Dec. 3), but he contradicts himself along the way. He is quoted as saying that "tv babies hunger for new forms," but the directors he extols are known for mini-movies which are linear and traditional, full of hokey plot lines, cute characters and cliched movements that pass for dancing.

Let's have more attention paid to directors whose work embodies some of the wit, fun and energy that rock is supposed to be about, like the Sparks video for "Cool Places" directed by Graeme Whiffler, or the Cyndi Lauper video for "Girls Just Want To Have Fun."

Scott Lambdin  
Thurmont, Md.

### Returning To Basics

If it is true, as a recent article in the New York Times would have us believe, that Linda Ronstadt recorded her "What's New" album without overdubbing her voice, I say, "Congratulations."

Nelson Riddle was quoted as saying, "You can't go back and put a vocal on top of the orchestral track. It all has to be recorded live. It was a very self-examining process for Linda, and it took great courage. When she decided a song needed redoing,

we'd have to call in the orchestra and do it over."

Of course, there were days when this did not happen. A singer would record four songs in a three-hour session, and each vocal would be good enough to release. If you weren't good enough to record in this manner, you just didn't record. It was a process that separated the men from the boys.

Harriet Wasser  
New York City

### Adding Without Risk

It is no secret in the industry how hard the promotion departments of record companies must work to break new records. This is as it should be. The competition is tough, the number of records that flow across the desks of program directors is monumental, and the task of picking the favored few that will be "added" or played as "extras" is not one that I envy.

I applaud these PDs and their stations; more often than not, their choices prove to be reflective of the public appeal for a certain record.

What does rankle me, however (and I am not alone), is the charting process itself as it now stands. There are reporting stations that do not even accept calls from promotion departments. They never add a record, especially one from an independent, because they only play what is charted in the top 30 or 40. They participate, but take no risks! They eat the fruits, but do none of the labor!

I do not think that these stations, no matter the size of their markets, should be chosen as chart reporters. How can they honestly report what the public is reacting to, when they only play what is already proven? What we have here is a "Catch 22."

A big-point station reports what it is playing, and all it is adding is what charted the week before. A one-point station out in the boonies somewhere takes a chance, adds the new records, gets the response and reports a real, honest-to-goodness public reaction. You tell me: which station should be a reporting station?

The system as it now stands needs reworking. The independents, with great product, don't chart any more. We all need to take a long, hard look at the charting process.

Dave Davis  
Kennestar Enterprises Inc.  
Nashville

### Thanks, But No Thanks

I would just like to say "thanks" to all the recording industry executives who helped make 1983 a bad year to buy records. For example, I bought

Duran Duran's first album and then, a month later, the new version came out containing the extra song, "Is There Something I Should Know?" I guess I bought the album too soon. Right?

I bought albums by the Police, A Flock Of Seagulls and ELO, and found out later that the cassette version of each album contains extra music. Was I ripped off as a consumer just because I prefer records over tapes?

And then there were albums by Christopher Cross, Men Without Hats, Eddy Grant and Asia that I wanted to buy, but I found out that I would come up short. These albums, too, contain extra songs (usually ones that I like) on the cassette versions that weren't on the LPs. So I didn't buy them.

I refuse to switch to a cassette format for the sake of the extra music. I don't like fast-forwarding or rewinding to get to a song. In addition, I can make better sounding tapes than the cheap ones many companies still offer.

Who started this policy in the first place? Many retailers tell me it is a stupid idea because they lose sales from potential customers. With all the lousy promotion gimmicks used this year, I hate to think what's going to happen in 1984.

Todd Post  
Moorhead, Minn.

### Artist Burnout

If this letter isn't published, most music fans and even some insiders will never hear the truth. I was informed by a friend that original Badfinger bassist Tom Evans took his own life during the night of Nov. 18. I am shocked and stunned. Again.

If anyone cares to flashback to early 1975—when Peter Ham died at the end of a rope—they'll remember that this wonderful business we call rock'n'roll totally turned its back on the incident.

In fact, the death of Ham (a brilliant songwriter responsible along with Evans for the award-winning "Without You") produced nothing more than a single-column news item in Rolling Stone. I never saw a single line in Billboard mentioning his passing.

Only a few brave souls dared to speak out against an insensitive music machine that's all too quick to hype its success stories, while sweeping its losses under the rug. Well, we lost another one and I'm mad as hell about it. Tom Evans was a vital part of a band that represented the very best in English pop during the early '70s. Apparently the loss of his songwriting partner and his own struggle to revive the band proved to be too much.

Isn't it time that this industry begins to deal with artist burnout? It seems to me that the cost has become much too high.

Jeff Malack  
Lansdale, Pa.

# 40 TOP SATELLITE SURVEY



**WITH DAN  
INGRAM**

Something new and unique in contemporary hit radio.

Fresh from the explosive success of our A/C TOP 30 USA countUP, **RADIORADIO** now brings stations a new super-lively CHR countUP program—**TOP 40 SATELLITE SURVEY**. This new innovative weekly program gives you:

- Outstanding nationally known host, Dan Ingram...
- Three exciting hours of music weekly in our exclusive countUP format...
- An opportunity for your station to actively participate in the research and development of the weekly playlist...
- As a member station, "appearances" in the program on an on-going, rotating basis, and make...
- Your station's air personality a part of the program's actual sound.

**TOP 40 SATELLITE SURVEY** with Dan Ingram will be delivered by satellite (or high quality discs for stations using them).

It all starts in April 1984 and has already been cleared on major stations in Los Angeles, Chicago, Philadelphia, Boston and St. Louis.

Be sure your station is the one to carry it in your market. Don't miss out. Call Susan Jacobi 212-975-6917 for details.

**RADIORADIO**  
A SERVICE OF CBS

BECAUSE WE'RE TWICE AS GOOD!

## New Sounds At WASH, KDWB

### Washington, Minneapolis Outlets Make Top 40 Switch

LOS ANGELES—The format transition to top 40 of two major facilities is complete, according to Bill Tanner, program director of Metro-media's WASH Washington and Dave Hamilton, PD of Doubleday's KDWB Minneapolis.

"The new sound of WASH-FM" is the way the station receptionist now answers the phone. That sound, similar in content to Tanner's highly successful Y-100 in Miami, was to debut Wednesday (7) at 6 p.m., but at 5:30 Tanner was not sure what record he'd start off with, and wasn't planning any announcement of a change.

"It's not like we're moving from beautiful music to top 40," says Tanner. "The radio station has been evolving since I came here March 7 from a traditional conservative MOR facility with a 68-year-old morning man to a much more contemporary AC, 'whistle-able' rock. This is just the final evolution.

"Obviously there will be a change. Last week we were not playing 27 of the top 40 records, so there will be a difference musically." Tanner sums up his philosophy: "I'm a great believer in a simple phrase—a hit is a

hit. Many stations will say, 'Well, we're top 40 except we don't play . . . We're just going to be plain old top 40. Not shrieking jocks, but personality-oriented, with naturally 'up' entertainers. The kind of top 40 we grew up with. The kind of top 40 you heard on 'PGC in the '60s.'

Musically, it will be the kind of top 40 Tanner perfected on Y-100, seeing his major competitors as "equally Q-107 and WKYS. Internal spirit here has been poor since we started changing but we've completely turned that around. I feel we have a very dedicated staff," several of whom worked with Tanner previously, including morning news and feature personality Jim Reihle, research/music director Coleen Cassidy and assistant PD and evening personality Quincy McCoy.

"My original agreement was to put a state-of-the-art 1983 good-sounding, fun top 40 station on the air," Tanner says. Looking at the AC format from which he has evolved, he says, "WMAL, WLTT, WPGC, WEZR, XTRA were all playing the same thing. We've taken our time to evolve, and now that the agencies see what we're doing, the response is very positive."

Regarding WAVA's switch to top 40 across town, Tanner says, "It was a factor in our timing. But looking at what they do, I see them as younger, more white appeal than our target."

"I think there's room in the market for a lot of people," notes WAVA PD Randy Kabrich, who took the Doubleday station from AOR to top 40 this fall. "I think it will be a good exercise for everybody: myself, Bill Tanner and Alan Burns (Q-107 PD)."

Regarding Tanner's approach, Kabrich adds, "WKYS has a 10 share. Anything that can pull them down to more manageable numbers will help everybody. Besides, I can't leave now, not with the original Ollie's Trolley (a fast food restaurant) parked in Crystal City." WAVA's top 40 newcomers include WDCG Durham's Mark Mitchell in afternoons, WNOK-FM Columbia PD Tom Kent 6-10 p.m., and John Anthony from Nashville's WWKX late nights.

WAVA isn't the first or last Doubleday station to segue from AOR to top 40. KPKE Denver made the switch earlier this year, and now that announcement has been made that KDWB Minneapolis has also returned to the format.

"We saw that WLOL was dominating the market doing top 40," says KDWB PD Dave Hamilton. "Hearing the vulnerability of their product, we thought we'd take a stab at it."

In reality, the station has been evolving in that direction since this June, with its current power rotations including Elton John, Matthew Wilder, David Bowie and the Romantics. "We still play Streets and

(Continued on page 15)



ANYTHING FOR A LAUGH—Comedian David Brenner, center, stops by Westwood One studios in Los Angeles to appear on the "Dr. Demento Show." Joke of the day was "Excuse Me, Are You Reading That Paper?," which Westwood One president Norm Pattiz, left, and Demento obviously think is hilarious.

## Vox Jox

### Don Allen Named PD At WWRL

By ROLLYE BORNSTEIN

Don "Early" Allen has been upped to PD at New York's WWRL. Don joined the legendary AM black outlet (which in its early r&b days featured such personalities as Frankie Crocker and Jerry Boulding) in 1978 and will continue as an air personality as he refines the sound described today as "bridging the gap between gospel, contemporary and reggae in an inspirational mix." Prior to joining the Unity station, Allen jocked at Dallas' KKDA, KKT Los Angeles and Buffalo's WUFO. In addition to WWRL, which Unity acquired last year, the company owns Philadelphia's WDAS-AM-FM and KATZ/WZEN St. Louis and is involved with Inner City Broadcasting on a joint cable venture involving a third of the New York borough of Queens.

★ ★ ★

Congrats to First Media's Dan Mason, who moves up from group VP/director of programming to executive VP for the 10-station group. Also moving up in the organization is corporate controller Dale Williamson, who becomes VP/finance and assistant treasurer.

Moving up at Dennis Israel's Sky Corp./Foster Media is Jeff Kauffman, who'll keep his gig as PD for Harrisburg's WTPA but will also serve as group PD for the company—which in addition to owning WTPA, KSKY Dallas, KBCQ Roswell, WEZG/WSCY Syracuse and WRIV Riverhead, N.Y. has recently acquired WGY/WGFM Schenectady. Back at TPA, Bruce Bond is upped to assistant PD, with midday personality Steve Z moving to WSCY as PD. Moving up to PD at Indianapolis' WENS, now that Rick Cummings is serving as Emmis' national PD, is music director Scott Wheeler, and stepping into his MD role is evening jock Bernie Eagan.

★ ★ ★

Freddie Snakeskin's vacancy has been filled by Ramondo. With names like these we must be talking about Los Angeles' KROQ, and we are. Now that Snakeskin concentrates solely on his afternoon shift, morning half Ramondo (the other half is "The Blade") has been named PD. Since he's got an official job, he needed an official name, so if you're sending out those cards and letters, note he's Raymond Bannister.

When Mike Slenski left his GM gig at Savannah's WSGF four months ago to manage Charleston's WVSR, he didn't expect to be calling on Mayflower again so soon. But he has; Slenski is the new GM at Nashville's Y-107 (WYHY Lebanon). He replaces Jerry Adams, who rambled down I-40 to become a principal in Jackson, Tenn.'s WKBJ. Replacing Slenski in Charleston is WVSR general sales manager David Chandler. Speaking of Nashville, Tom Armshaw, owner of WKOS (Murfreesboro), has sold his Greensboro properties WPET/WRQK for \$7.6 million to A.H. Robbins, the Richmond-based pharmaceutical company. In addition to the gospel and top 40 combo, the company gets over 17 acres of commercially zoned Greensboro land on which the property is located.

★ ★ ★

If you've ever bought a radio station and you don't have A.H. Robbins' resources, financing can be

### McKAY TO PROGRAM KBEQ

## WRAL Signs On With Johns

RALEIGH—WRAL here, ending an 11-year relationship with Drake-Chenault during which the FM rose to the No. 1 position 12 plus in 1981, has announced the signing of George Johns' Adult Contemporary format.

The association between Johns and the parent company, Raleigh-based Capitol Broadcasting, is not a new one; Johns also consults the company's Charlotte outlet, WLTV, licensed to Statesville. The sound is also heard on George Francis' WMAG High Point, and with the addition of WRAL, the format on the three class C FMs covers the majority of the state.

Johns is also familiar with WRAL program director Robb Stewart, who most recently worked as a night personality on KZBS, Johns' station in Oklahoma City. Prior to that he worked with Johns in San Antonio at KLLS, and he previously pro-

grammed Jack Roth's KONO/KITY there. According to Frank Maruca, VP/radio group for Capitol Broadcasting, the usual introduction to the format, soliciting listener input, will not occur. "We're an established AC station, so we won't be making any major announcements or changes," he says.

At Capitol's Kansas City top 40 outlet, KBEQ, GM Gary Rodriguez has announced the appointment of Pat McKay as program director. McKay, who had been with Tampa's WRBQ (Q-105) before joining the company as music director and afternoon personality earlier this fall, replaces Todd Chase, who will remain with the station as operations director until his plans are formalized. Karen Barber, a part of the morning team, has been named music director.

What do you think of when you hear the name "William B. Tanner Co."? That answer has caused the company to change its title to Media General Broadcasting Services Inc. The firm will remain in Memphis. Longtime morning man Jim Tate, most recently at WGSO New Orleans, is now part of a five-member morning team. He joins Hinkley, Irwin, Richardson and Murr on WTMJ Milwaukee. (If they bomb on radio, they can probably practice law.) Now that Tom Kent is in Washington, Peter Wolfe is upped to PD at Columbia's WNOK-FM. Moving up to the WZIR Buffalo PD post is WBLM Lewiston operations manager Mike Bushey, who is replaced in Maine by Jose Diaz. But before you write Bushey's new address in ink, note that WZIR is about to become WRXT. So what about WZIR's former PD Dino Matela? He'll stay on as MD.

(Continued on page 19)

### Duffy B'casting Buys KIXI-FM

DALLAS—Less than two months after opening his office here and commencing as president of Duffy Broadcasting, former Belo head Marty Greenburg has announced his first acquisition for the company, Seattle's KIXI-FM.

Greenburg says Duffy is paying "between six and seven million" for the property, and adds that there are no plans to change the station's AC format. The agreement does not include the purchase of KIXI-AM.

Owned by Walter Nelskog, KIXI-FM is a class C FM at 95.7, with 100,000 watts stereo at a height of 1,150. Duffy also owns Portland's KCNR-AM-FM and Denver's KLIR.

"We started on the acquisition trail just seven weeks ago," says Greenburg, who is currently looking to add additional properties to the fold.

## Casey Let Go At KZLA; Mayne To Fill His PD Slot

By KATY BEE

LOS ANGELES—"The third of three in a row" is the way Tom Casey describes his release from KZLA here. He's referring both to the Capital Cities station's "Continuous Country" format and to the fact that KHJ's Lon Helton and KLAC's Charlie Cook, his former competitors, both lost country programming positions earlier this year.

Casey, a nine-year veteran of Capital Cities Broadcasting and a radio broadcaster for 21 years, came back from Thanksgiving vacation to find he was no longer operations manager of the AM-FM facility.

When reached for comment, KZLA VP/GM Vern Ore briefly stated, "We're not making any changes in direction. We'll just keep doing the thing we have been doing. I don't think this is newsworthy. We agreed not to agree." Ore called his relationship with Casey "still great. It was just a personality thing."

Before joining KZLA when it made the switch to "Continuous Country" over two years ago, Casey

manned the ship with Ore at similarly-formatted sister station KSCS Ft. Worth. "We worked well together," says Casey. "It just came down to philosophical differences. It was a lot of small things rather than big things."

Filling Casey's slot is Bill Mayne, operations manager at Austin's KVET/KASE. Like KZLA, KASE uses Burns/Somerset's country approach.

"Both stations are similar in concept and execution," notes Mayne. "I plan on maintaining and strengthening the station. It's a completely different ballgame, but the basics remain the same." Unlike Austin, Mayne will hold down a midday shift here in addition to his programming duties.

Assisting in the search for his replacement, Mayne will remain in Austin for the next three weeks. As for Casey's future, he jokes, "What do they say in the trades? I'm examining my options. Looking for a gig. I'll take anybody's offer as long as it's over \$100,000."



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



NBC Radio's Young Adult Network

# THE STRAY CATS LIVE. ON RADIO.

**Hear**

"Stray Cat Strut"  
"Rock This Town"  
"Runaway Boys"

**Plus**

"Sexy + 17"  
"I Won't Stand In Your Way"

"Look At That Cadillac"

From their latest album,

"Rant 'n' Rave

With The Stray Cats,"

on EMI America Records

**Sunday, December 18**

Broadcast live via satellite.

From the Grand Ole Opry

House at Opryland, U.S.A.

in Nashville, Tennessee.

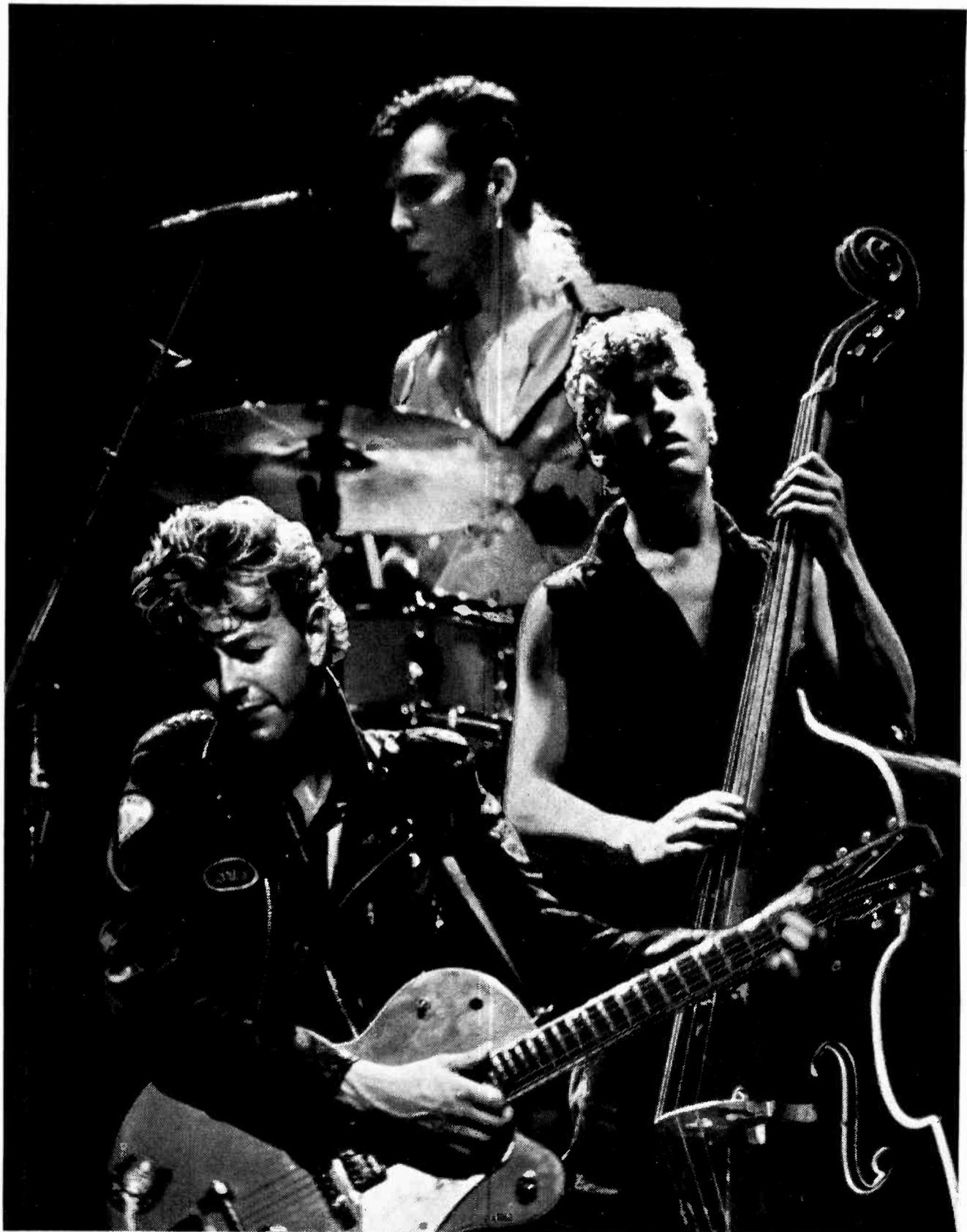
10:30 PM Eastern

9:30 PM Central

8:30 PM Mountain

7:30 PM Pacific

**Sponsored, in part,  
by Levi Strauss & Co.  
and Agree Shampoo  
and Conditioner.**



Produced exclusively  
for The Source by  
Starfleet Blair Inc.

## CINCINNATI'S WNOP

**Nimmo At Helm Of 'Jazz Arc'**

CINCINNATI—When the producers of "WKRP In Cincinnati" picked the station's location, they might have heard WNOP. Licensed to Newport, Ky. (across the river from Cincinnati), the AM daytimer at 740 is located on a floating barge known as the "Jazz Arc."

Rumors about the station sinking "aren't true," says former program director and midday personality Ray Scott, who is relinquishing his programming chores to devote full attention to his air duties, which he began at the station in 1956.

"The station is located in a complex with the Marina, a restaurant and WNOP. The preceding restaurant did sink to the bottom of the river, which eliminated the bridge making it impossible to get on board, so we did spend some time broadcasting from the station," Scott says.

Captain of the ship these days is local personality Geoff Nimmo. Ac-

comes aboard the "Jazz Arc" as program director and "afternoon Drive Whacko." Prior to this he handled the same shift at WSKS across town, and his on-air credits locally include WEBN and WSAI. Nimmo also did afternoons at Atlanta's WQXI and nights at New York's WPLJ.

The station, one of the few economically successful jazz outlets in America, shuns ratings and concentrates on a concept sell, says Scott, who has seen the station evolve from its block programming days in the '50s to a jazz and comedy approach in 1961, dropping the comedy in recent years only to announce that it shall return after the first of the year.

"When we began doing full-time jazz," remembers Scott, "the only places that comedians such as Shelly Berman or Lenny Bruce could get work was in jazz clubs, so airing that material was a natural wedding. Things have changed in comedy. These days the young comedians are

not as tied into the jazz scene, but we still present things on the air with a tongue-in-cheek approach, and we are expecting to return to possibly as much as one comedy LP cut per hour in January."

Agreeing that a successful jazz station in primarily conservative Cincinnati is unusual, Scott notes, "A great amount of America's great jazz players live in the area. Jazz is taught quite a bit here, the Conservatory Of Music has a lot of jazz enthusiasts, and our listeners are loyal. They enjoy the station and they patronize the advertisers."

**KMET Studio In Spotlight On New Vid Show**

LOS ANGELES—"It's not a radio station taking a back seat role, being an ancillary role to transmission," says Mike Harrison, PD of KMET here and creator of a new weekly prime time television show seen Wednesday nights on co-owned independent Channel 11, simulcast on KMET. "The station is, in effect, the subject of the program."

"KMETV," a highly produced and pre-taped program, debuted Thursday (8) with the morning team of Cynthia Fox and Paraquat Kelly. "You actually see them on the air, at the board with headphones and microphones," describes Harrison. "As soon as they hit the cart, the screen goes to the video. It's really radio on tv. It's an obvious situation."

The videos will feature artists on KMET's AOR playlist. But Harrison notes, "If an artist on the borderline, someone we may not normally be playing, has a video that is so overwhelming, we're likely to add it."

**Congress, FCC Move To Block Flynt's Sexy Ads**

By BILL HOLLAND

WASHINGTON—Judging from the last-minute action on Capitol Hill right before adjournment, it is the intent of the Congress to block so-called Presidential candidate Larry Flynt from airing commercials featuring hardcore sex despite the non-censorship provisions of the Communications Act. Across town, the FCC is continuing its work of drafting a ruling untangling the problems between conflicting political advertising and obscenity rules.

On the Senate side, Jeremiah Denton (R-Ala.), after calling the FCC to get its input, introduced a Campaign Integrity Act, which would amend political broadcast rules to fend off the obligation to broadcast pornographic material.

And in the House, a measure sponsored by Commerce Committee chairman John Dingell (D-Mich.) and Telecommunications Subcommittee chairman Tim Wirth (D-Colo.), among others, would bar the FCC from repealing existing political editorial and personal attack laws unless it notifies the Congress to give it 120 days to prevent repeal.

Meanwhile, a source at the FCC says that it may rule on the legal questions surrounding the Flynt bid "even before the Congress returns" in January. Both the office of general counsel and the political broadcasting branch of the Commission are working on the guidelines.

**Changes At Eastman: Schubert, Burton Upped**

NEW YORK—Jerry Schubert, the new president of Eastman Radio here, has a favorite phrase: "Radio first."

"That's what I tell the advertising community—radio first, as opposed to second," says Schubert, who succeeds Bill Burton as president of the nation's largest rep firm, with 160 client stations in 95 markets. "The business conditions look good for 1984, and I'm expecting big things."

Burton, who moves up to vice chairman of Eastman, will relocate to his native Detroit on Feb. 1. He will continue his involvement with clients and solicitation and retains his post as president and chief operating officer of Eastman's parent, ERI Communications Group.

"The change works out super for everybody," says Burton, who with chairman Frank Boyle is Eastman's biggest stockholder. "I'll be living in Detroit by design, a block off the Lake in Grosse Pointe. It's an easy place to maneuver from." The company has 12 domestic offices.

Schubert, who joined the company in 1966 as a sales trainee in Detroit, will assume the Eastman presidency with a new management team. Dave Recher, formerly senior vice president of administration and Eastern sales manager, has been named executive vice president of administration. And Carl Butrum is the company's new executive vice president of sales. Formerly Western sales manager, he will relocate to New York from Los Angeles during the first quarter of 1984. Their successors will be named after Jan. 1, according to Schubert.

Schubert, who was Eastman's executive vice president of sales, believes that tradition weighs heavily in his new job. "As the company's fifth president, I have big shoes to fill," he says, noting that past presidents Bob Eastman, Joe Cuff, Boyle and Burton "contributed a great team spirit" to the company. "Hopefully, that will prevail, and I think it will. I'm a motivator, a people-oriented person, and, above all, a dedicated sales enthusiast." LEO SACKS

**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 adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "Think of Laura," Christopher Cross, Warner Bros.	52	87
2 "Nightbird," Stevie Nicks, Modern	48	48
3 "Pink Houses," John Cougar Mellencamp, Riva/Mercury	43	129
4 "The Sign Of Fire," The Fixx, MCA	26	105
5 "Yah Mo B There," James Ingram & Michael McDonald, Qwest	26	34
<b>BLACK (94 Stations)</b>		
1 "Yah Mo B There," James Ingram & Michael McDonald, Qwest	41	54
2 "Action," Evelyn "Champagne" King, RCA	33	34
3 "Encore," Cheryl Lynn, Columbia	26	47
4 "Running With The Night," Lionel Richie, Motown	25	55
5 "Fo-Fi-Fo," Pieces Of A Dream, Elektra	25	54
<b>COUNTRY (125 Stations)</b>		
1 "Going, Going, Gone," Lee Greenwood, MCA	51	52
2 "Give Me Back That Old Familiar Feeling," The Whites, Warner/Curb	45	46
3 "Nothing Like Falling In Love," Eddie Rabbitt, Warner Bros.	43	45
4 "Lonely Women Make Good Lovers," Steve Wariner, RCA	41	81
5 "We Didn't See A Thing," Ray Charles & George Jones, Columbia	37	37
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Read 'Em And Weep," Barry Manilow, Arista	24	63
2 "The Way He Makes Me Feel," Barbra Streisand, Columbia	23	65
3 "Karma Chameleon," Culture Club, Virgin/Epic	23	40
4 "I Guess That's Why They Call It The Blues," Elton John, Geffen	22	58
5 "Almost Over You," Sheena Easton, EMI America	11	32

DECEMBER 17, 1983, BILLBOARD



**HIGH SEAS**—WMET Chicago staff and Portrait recording artists the Elvis Brothers prepare for some serious sailing aboard the MV Chicago on Lake Michigan. During the three-hour voyage, the group performed for 95 lucky listeners. Pictured from left are station air personality Jerry Evans and promotion director Laura Martinez; Rob Elvis; WMET music director John McCrea; Graham Elvis; Epic/Portrait's Bill Johnson; Brad Elvis; CBS' John Tupper; station promotion coordinator Dave Ross and air personality John Fisher; and Paul Whitcoff of CBS.

**Refuge from the Road**

Conveniently located between Hollywood and Beverly Hills, Le Parc Hotel is close to the recording studios and west coast headquarters of the major labels.

Each of the 154 suites features a sunken living room with fireplace, wet bar, kitchenette and private balcony. Complimentary continental breakfast and limousine service within the area are just a few more reasons why Le Parc has become the Inn of the Industry.



**Le Parc**

hôtel de luxe

733 North West Knoll, West Hollywood, CA 90069

(213) 855-8888

(800) 421-4666, Nationwide • (800) 252-2152 in California

or see your travel agent

# Washington Roundup

By **BILL HOLLAND**

Daytimers got the okay to begin post-sunset operation "immediately" from the FCC Dec. 2 in view of the recent signing of the U.S.-Canadian AM agreement. The Commission adds that when the pending agreement with Mexico is signed, daytimers will be able to extend their sign-off time beyond the 6 p.m. local time the notification grants.

★ ★ ★

The FCC, finding "some doubt" about equal opportunity employment programs at eight radio stations facing license renewals, has imposed reporting conditions on the renewals. The stations are WFMS-FM in Indianapolis, WLAP-AM-FM and WVLK-AM-FM Lexington, Ky., WLRS-FM Louisville, and WHIN and WWKX-FM Nashville. The National Black Media Coalition opposed granting of the license renewals. The stations must respond with detailed EEO programs within 30 days.

★ ★ ★

The National Assn. of Broadcasters (NAB) dropped a polite hint last week to radio manufacturers, especially those making car radios, to develop receivers capable of picking up all AM stereo radio transmissions. The NAB is also supporting the FCC in its waiver of the type acceptance requirements for the Harris AM stereo system. The NAB agrees that since observable distortion is negligible in the Harris system, the Commission should be resolved.

## Four Inducted In Broadcasters Hall Of Fame

**FREEHOLD TOWNSHIP, N.J.**—Henry Morgan, Gene Rayburn and Pegeen and the late Ed Fitzgerald, all of whom performed on radio for many years, were inducted in the National Broadcasters Hall of Fame here last month. Preceding the ceremonies was a performance of "The 1940s Radio Hour" by a national touring company.

Morgan, who started his radio career in 1931, joined WOR Newark in 1940, where his show was known as "Here's Morgan." He also had shows on WNBC and WABC in New York and was also a tv quiz show panelist. Morgan is still heard weekly on WOR. Rayburn, now a tv game show host, was co-host of the "Rayburn and Finch" radio program on WNEW-AM New York.

Pegeen and Ed Fitzgerald were hosts of tv and radio talk shows for more than 40 years. Their broadcasts were done live, and Fitzgerald continued to be on the air until a year before his death in 1982.

## New Sounds At WASH, KDWB

• *Continued from page 12*

the Rubinoos," says Hamilton. "We're keeping some of that AOR flavor."

"KQRS (Minneapolis' other AOR outlet) still has a strong image," continues Hamilton, who notes that the area's newest oldies station, KJJO-FM, programmed by Don Michaels, is leaning toward AOR oldies and beginning to share male 18-34 demos with KQRS.

As most of the KDWB personalities have a top 40 background, no staff cuts were necessary. The only change in the existing lineup was the addition of evening jock Domino Rippey from WCCO-FM across town. **ROLLYE BORNSTEIN**

★ ★ ★

How about WFCC? The FCC will no longer attempt to be the arbiter of "good taste" in call letter sign challenges, and will leave all such disputes up to local communities and the courts, according to the Commis-

sion, which ruled to get out of the call letter business. The FCC will still make sure the same call letters aren't used by more than one broadcaster.

★ ★ ★

Comings and goings at the NAB: Erwin G. Krasnow, senior vice presi-

dent and general counsel for the last seven years, is returning to private practice in a local Washington firm. Also leaving is William Kennard, NAB's first amendment attorney, and Carol Randles, acting senior vice president for government relations.

★ ★ ★

The NAB has asked the FCC to "move swiftly" to authorize a nighttime power increase for all Class IV stations. The Commission is considering a ruling to allow the Class IV stations to up power to 1 kw at night.

# We're on the move.

DECEMBER 17, 1983, BILLBOARD

At Associated Press Broadcast Services, we want to get better as we get bigger. We already deliver the largest news wire service in the world. And we're proud to operate the largest single radio network in America.

Until now, we've produced our wire service and radio network apart from each other, and that gave us an idea on how to get better.

We've created a new home for all AP Broadcast Services—our radio wire, AP Network News and APTV high-speed service. It's the new AP Broadcast News Center in Washington, D.C.

**Our new address is  
1825 K Street, N.W.,  
Washington, D.C. 20006**

Next time you're in Washington, come see us. You'll find nearly 100 of the most talented news professionals working in a fully-computerized, state-of-the-art broadcasting complex.

But what's most important is that our broadcast wire staff and network reporters are working side by side. As a result, we're conveying the news with unprecedented speed and efficiency.

And because it's important that everyone who works for AP Broad-

cast Services be close to the heart of the news, we've also moved our business office into the same facility.

So, since November 21, the new AP Broadcast News Center has been home to all of the people who make AP Broadcast Services an important part of the broadcasting industry.

Make a note of our new address and our new phone number. (202) 955-7200.

When you're ready to join the biggest and the best, call Glenn Serafin at Associated Press Broadcast Services.



## Associated Press Broadcast Services. Without a doubt.

# Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (12/6/83)

•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

## Northeast Region

### TOP ADD ONS

- JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)
- THE PRETENDERS—Middle Of The Road (Sire)
- BILLY JOEL—An Innocent Man (Columbia)
- CHRISTOPHER CROSS—Think Of Laura (Warner Bros.)
- STEVIE NICKS—Nightbird (Modern)

### WFLY—Albany

- JUMP 'N THE SADDLE—The Curly Shuffle
- THE MOTELS—Remember The Night
- THE PRETENDERS—Middle Of The Road
- STEVIE NICKS—Nightbird
- REAL LIFE—Send Me An Angel
- CHRISTOPHER CROSS—Think Of Laura
- KOOL AND THE GANG—Joanna
- MATTHEW WILDER—Break My Stride
- GENESIS—That's All
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE ROLLING STONES—Undercover Of The Night
- RICK JAMES—Ebony Eyes

### WGUY—Bangor

- THE PRETENDERS—Middle Of The Road
- CHRISTOPHER CROSS—Think Of Laura
- FRANCE JOLI—Blue Eyed Technology
- MIDNIGHT STAR—Wet My Whistle
- SHEENA EASTON—Almost Over You
- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me
- ROBERT PLANT—In The Mood
- GLORIA GAYNOR—I Am What I Am
- CULTURE CLUB—Karma Chameleon
- REAL LIFE—Send Me An Angel
- GLADYS KNIGHT AND THE PIPS—Hero

### WIGY—Bath

- JOURNEY—Ask The Lonely
- DON FELDER—Bad Girls
- KOOL AND THE GANG—Joanna
- SPANDAU BALLET—Gold
- THE PRETENDERS—Middle Of The Road
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- CYNDI LAUPER—Girls Just Wanna Have Fun
- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me
- STEVIE NICKS—Nightbird
- NIGHT RANGER—(You Can Still) Rock In America

### WHTT—Boston

- THE PRETENDERS—Middle Of The Road
- JOHN COUGAR MELLENCAMP—Pink Houses
- DEBARGE—Time Will Reveal
- CYNDI LAUPER—Girls Just Wanna Have Fun
- REAL LIFE—Send Me An Angel

### WXKS—Boston

- 38 SPECIAL—If I'd Been The One
- THE PRETENDERS—Middle Of The Road
- LUTHER VANDROSS—I'll Let You Slide
- CHRISTOPHER CROSS—Think Of Laura
- BILLY JOEL—An Innocent Man
- NIGHT RANGER—(You Can Still) Rock In America
- IRENE CARA—The Dream

### WBEN-FM—Buffalo

- JOHN COUGAR MELLENCAMP—Pink Houses
- BILLY JOEL—An Innocent Man
- NAKED EYES—When The Lights Go Out
- THE MOTELS—Remember The Night
- KOOL AND THE GANG—Joanna

### WKBW—Buffalo

- IRENE CARA—The Dream
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- DOLLY PARTON—Save The Last Dance For Me
- JOHN COUGAR MELLENCAMP—Pink Houses

### WNYS—Buffalo

- JOHN COUGAR MELLENCAMP—Pink Houses
- DEBORAH ALLEN—Baby I Lied
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- JUMP 'N THE SADDLE—The Curly Shuffle
- THE ROMANTICS—Talking In Your Sleep
- CULTURE CLUB—Karma Chameleon
- PETER SCHILLING—Major Tom (Coming Home)
- THE DOORS—Gloria
- THE STONE COUNTRY BAND—The Curly Shuffle

### WTSN—Dover

- ROBERT PLANT—In The Mood
- SPANDAU BALLET—Gold
- JUMP 'N THE SADDLE—The Curly Shuffle
- HERB ALPERT—Red Hot
- CHRISTOPHER CROSS—Think Of Laura
- MADONNA—Holiday
- LIONEL RICHIE—Running With The Night
- TALKING HEADS—This Must Be The Place
- JOHN WARREN—Advance Warning

### WERZ—Exeter

- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- IRENE CARA—The Dream
- CYNDI LAUPER—Girls Just Wanna Have Fun
- STEVIE NICKS—Nightbird
- MICHAEL STANLEY BAND—Someone Like You
- CULTURE CLUB—Karma Chameleon
- JOHN COUGAR MELLENCAMP—Pink Houses
- STRAY CATS—I Won't Stand In Your Way
- THE MOTELS—Remember The Night

### 13FEA (WFEA)—Manchester

- BIG COUNTRY—In A Big Country
- CULTURE CLUB—Karma Chameleon
- THE CARPENTERS—Make Believe It's Your First Time
- JUMP 'N THE SADDLE—The Curly Shuffle
- RICK SPRINGFIELD—Souls
- DOLLY PARTON—Save The Last Dance For Me
- BILLY JOEL—An Innocent Man
- RE-FLEX—The Politics Of Dancing
- STEVIE NICKS—Nightbird
- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me

### KC101 (WKCI)—New Haven

- RE-FLEX—The Politics Of Dancing
- JOHN COUGAR MELLENCAMP—Pink Houses
- BILLY JOEL—An Innocent Man
- KOOL AND THE GANG—Joanna
- PETER SCHILLING—Major Tom (Coming Home)
- CULTURE CLUB—Karma Chameleon

### WCAU-FM—Philadelphia

- CHRISTOPHER CROSS—Think Of Laura
- BILLY JOEL—An Innocent Man
- 38 SPECIAL—If I'd Been The One
- KOOL AND THE GANG—Joanna
- NAKED EYES—When The Lights Go Out
- SPANDAU BALLET—Gold
- EARTH, WIND & FIRE—Magentic
- REAL LIFE—Send Me An Angel
- DEBORAH ALLEN—Baby I Lied
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- BONNIE TYLER—Take Me Back
- MIDNIGHT STAR—Wet My Whistle
- JUMP 'N THE SADDLE—The Curly Shuffle
- RE-FLEX—The Politics Of Dancing
- THE PRETENDERS—Middle Of The Road
- STEVIE NICKS—Nightbird

### WJBQ—Portland

- BILLY JOEL—An Innocent Man
- THE PRETENDERS—Middle Of The Road
- CHRISTOPHER CROSS—Think Of Laura
- IRENE CARA—The Dream
- ROBERT PLANT—In The Mood
- STEVIE NICKS—Nightbird
- RICK JAMES—Ebony Eyes
- CULTURE CLUB—Karma Chameleon
- JOHN COUGAR MELLENCAMP—Pink Houses
- BARRY MANILOW—Read 'Em And Weep
- THE FIXX—The Sign Of Fire
- STRAY CATS—I Won't Stand In Your Way
- ELO—Rock 'N' Roll Is King
- MUSICAL YOUTH—She's Trouble

### WSPK—Poughkeepsie

- JOHN COUGAR MELLENCAMP—Pink Houses
- 38 SPECIAL—If I'd Been The One
- SPANDAU BALLET—Gold
- DEBORAH ALLEN—Baby I Lied
- THE ALAN PARSONS PROJECT—You Don't Believe
- REAL LIFE—Send Me An Angel
- THE MOTELS—Remember The Night
- CHRISTOPHER CROSS—Think Of Laura
- THE FIXX—The Sign Of Fire
- LIONEL RICHIE—Running With The Night
- CYNDI LAUPER—Girls Just Wanna Have Fun

### 98XPY (WPXY)—Rochester

- THE PRETENDERS—Middle Of The Road
- ROBERT PLANT—In The Mood
- JOHN COUGAR MELLENCAMP—Pink Houses
- REAL LIFE—Send Me An Angel
- PRINCE—Let's Pretend We're Married
- STEVIE NICKS—Nightbird

### WHFM—Rochester

- TONI BASIL—Over My Head
- THE PRETENDERS—Middle Of The Road
- NENA—99 Luftballons
- JEFFREY OSBORNE—Stay With Me Tonight
- THE FIXX—The Sign Of Fire
- REAL LIFE—Send Me An Angel
- JOHN COUGAR MELLENCAMP—Pink Houses

### WGFN—Schenectady

- CHRISTOPHER CROSS—Think Of Laura
- JOHN COUGAR MELLENCAMP—Pink Houses
- STEVIE NICKS—Nightbird
- THE MOTELS—Remember The Night

### WRCK—Utica Rome

- JOHN COUGAR MELLENCAMP—Pink Houses
- ELTON JOHN—I Guess That's Why They Call It The Blues
- JUMP 'N THE SADDLE—The Curly Shuffle
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- NENA—99 Luftballons
- STEVIE NICKS—Nightbird
- MICHAEL STANLEY BAND—Someone Like You

### WBSB—Baltimore

- MATTHEW WILDER—Break My Stride
- MADONNA—Holiday
- SPANDAU BALLET—Gold

## Mid-Atlantic Region

### TOP ADD ONS

- JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)
- CHRISTOPHER CROSS—Think Of Laura (Warner Bros.)
- CULTURE CLUB—Karma Chameleon (Virgin/Epic)
- BILLY JOEL—An Innocent Man (Columbia)
- THE PRETENDERS—Middle Of The Road (Sire)

### WHTX—Pittsburgh

- JOHN COUGAR MELLENCAMP—Pink Houses
- RE-FLEX—The Politics Of Dancing
- THE S.O.S. BAND—Tell Me If You Still Care
- DOLLY PARTON—Save The Last Dance For Me
- THE DOORS—Gloria
- BILLY JOEL—An Innocent Man

### WHYW—Pittsburgh

- CULTURE CLUB—Karma Chameleon
- CHRISTOPHER CROSS—Think Of Laura

### WPST—Trenton

- THE PRETENDERS—Middle Of The Road

## TOP ADD ONS - NATIONAL

- JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)
- THE PRETENDERS—Middle Of The Road (Sire)
- BILLY JOEL—An Innocent Man (Columbia)
- CHRISTOPHER CROSS—Think Of Laura (Warner Bros.)

- NAKED EYES—When The Lights Go Out
- REAL LIFE—Send Me An Angel
- CULTURE CLUB—Karma Chameleon
- IRENE CARA—The Dream
- JOHN COUGAR MELLENCAMP—Pink Houses

### WMAR-FM—Baltimore

- JOHN COUGAR MELLENCAMP—Pink Houses
- THE FIXX—The Sign Of Fire
- JUMP 'N THE SADDLE—The Curly Shuffle
- CHRISTOPHER CROSS—Think Of Laura
- PATTI LABELLE—If Only You Knew
- DOLLY PARTON—Save The Last Dance For Me
- RICK JAMES—Ebony Eyes

### V-100 (WVAF)—Charleston

- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- THE FOUR TOPS—I Just Can't Walk Away
- NAKED EYES—When The Lights Go Out
- SHEENA EASTON—Almost Over You

### WKEE—Huntington

- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- THE MOTELS—Remember The Night
- RE-FLEX—The Politics Of Dancing
- SHANNON—Let The Music Play
- NIGHT RANGER—(You Can Still) Rock In America
- IRENE CARA—The Dream
- NENA—99 Luftballons
- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- BONNIE TYLER—Take Me Back
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE FIXX—The Sign Of Fire
- DIANA ROSS—Let's Go Up
- REAL LIFE—Send Me An Angel

### WBLI—Long Island

- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- THE FIXX—The Sign Of Fire
- REAL LIFE—Send Me An Angel
- ELBOW BONES AND THE RACKETEERS—A Night In New York
- JUMP 'N THE SADDLE—The Curly Shuffle
- KOOL AND THE GANG—Joanna
- LIONEL RICHIE—Running With The Night
- 38 SPECIAL—If I'd Been The One
- PETER SCHILLING—Major Tom (Coming Home)

### WBLS-FM—New York

- TWILIGHT 22—Electric Kingdom
- NEW EDITION—Popcorn Love/Jenious Girl
- RICK JAMES—Ebony Eyes
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- THE ROLLING STONES—Undercover Of The Night
- SHANGO—Zulu Groove
- JENNY BURTON—Remember What You Like
- STARSKI—Live At The Disco

### Z-100 (WHTZ)—New York

- JUMP 'N THE SADDLE—The Curly Shuffle
- CHRISTOPHER CROSS—Think Of Laura
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)

### WKTU—New York City

- JENNY BURTON—Remember What You Like
- GEORGE KRANZ—Trommelanz (Din Daa Daa)
- IRENE CARA—Why Me?
- THE ROMANTICS—Talking In Your Sleep
- YES—Owner Of A Lonely Heart
- CON FUNK SHUN—Baby I'm Hooked
- ARMENTA—I Wanna Be With You
- FRANKIE GOES TO HOLLYWOOD—Relax

### WKHI—Ocean City

- JOHN COUGAR MELLENCAMP—Pink Houses
- BILLY JOEL—An Innocent Man
- THE MOTELS—Remember The Night
- CHRISTOPHER CROSS—Think Of Laura
- THE PRETENDERS—Middle Of The Road
- DOLLY PARTON—Save The Last Dance For Me
- RICK JAMES—Ebony Eyes
- CULTURE CLUB—Karma Chameleon
- BONNIE TYLER—Take Me Back
- MADONNA—Holiday

### Power 99 (WUSL)—Philadelphia

- IRENE CARA—The Dream
- EVELYN "CHAMPAGNE" KING—Action
- PATTI LABELLE—If Only You Knew
- MUSICAL YOUTH—She's Trouble
- THE ROMANTICS—Talking In Your Sleep
- TWILIGHT 22—Electric Kingdom
- RE-FLEX—The Politics Of Dancing
- THE POINTER SISTERS—Automatic

### B-94 (WBZZ)—Pittsburgh

- MATTHEW WILDER—Break My Stride
- SHANNON—Let The Music Play
- IRENE CARA—The Dream
- PETER SCHILLING—Major Tom (Coming Home)
- KOOL AND THE GANG—Joanna
- CHRISTOPHER CROSS—Think Of Laura

### WHTX—Pittsburgh

- JOHN COUGAR MELLENCAMP—Pink Houses
- RE-FLEX—The Politics Of Dancing
- THE S.O.S. BAND—Tell Me If You Still Care
- DOLLY PARTON—Save The Last Dance For Me
- THE DOORS—Gloria
- BILLY JOEL—An Innocent Man

### WHYW—Pittsburgh

- CULTURE CLUB—Karma Chameleon
- CHRISTOPHER CROSS—Think Of Laura

### WPST—Trenton

- THE PRETENDERS—Middle Of The Road

- BILLY JOEL—An Innocent Man
- CHRISTOPHER CROSS—Think Of Laura
- JOHN COUGAR MELLENCAMP—Pink Houses
- IRENE CARA—The Dream
- THE MOTELS—Remember The Night
- SHANNON—Let The Music Play
- BONNIE TYLER—Take Me Back
- THE FIXX—The Sign Of Fire
- DOLLY PARTON—Save The Last Dance For Me
- STEVIE NICKS—Nightbird

### Q107 (WRQX)—Washington

- JEFFREY OSBORNE—Stay With Me Tonight
- CULTURE CLUB—Karma Chameleon
- GENESIS—That's All
- JOHN COUGAR MELLENCAMP—Pink Houses

### WILK—Wilkes Barre

- TALKING HEADS—This Must Be The Place
- DIANA ROSS—Let's Go Up
- RE-FLEX—The Politics Of Dancing
- JOHN COUGAR MELLENCAMP—Pink Houses
- RUFUS AND CHAKA KHAN—Ain't Nobody
- DEBORAH ALLEN—Baby I Lied
- REAL LIFE—Send Me An Angel
- RICK JAMES—Ebony Eyes
- TONI BASIL—Over My Head
- BILLY IDOL—Rebel Yell
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- ANNE MURRAY—A Little Good News
- CYNDI LAUPER—Girls Just Wanna Have Fun
- MATTHEW WILDER—Break My Stride
- JOURNEY—Ask The Lonely

### WKRZ—Wilkes-Barre

- TALKING HEADS—This Must Be The Place
- IRENE CARA—The Dream
- KISS—Lick It Up
- DIANA ROSS—Let's Go Up
- ROBERT PLANT—In The Mood
- SPANDAU BALLET—True
- JOHN COUGAR MELLENCAMP—Pink Houses
- BILLY IDOL—Rebel Yell
- BILLY JOEL—An Innocent Man
- MIDNIGHT STAR—Wet My Whistle
- SHEENA EASTON—Almost Over You
- THE PRETENDERS—Middle Of The Road

### Q106 (WQXA)—York

- BILLY JOEL—An Innocent Man
- DEBARGE—Time Will Reveal
- THE ROMANTICS—Talking In Your Sleep
- SHANNON—Let The Music Play
- CHRISTOPHER CROSS—Think Of Laura
- CULTURE CLUB—Karma Chameleon
- MADONNA—Holiday
- SPANDAU BALLET—Gold
- ROBERT PLANT—In The Mood

### WYCR—York

- NAKED EYES—When The Lights Go Out
- RE-FLEX—The Politics Of Dancing
- MADONNA—Holiday
- REAL LIFE—Send Me An Angel
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE ALAN PARSONS PROJECT—You Don't Believe
- DEBORAH ALLEN—Baby I Lied
- THE PRETENDERS—Middle Of The Road
- CHRISTOPHER CROSS—Think Of Laura
- THE MOTELS—Remember The Night
- THE FIXX—The Sign Of Fire
- DEBARGE—Time Will Reveal
- DONNA SUMMER—Love Has A Mind Of It's Own
- DOLLY PARTON—Save The Last Dance For Me
- BILLY JOEL—An Innocent Man

## Southeast Region

### TOP ADD ONS

- CHRISTOPHER CROSS—Think Of Laura (Warner Bros.)
- JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)
- BILLY JOEL—An Innocent Man (Columbia)
- CULTURE CLUB—Karma Chameleon (Virgin/Epic)
- THE PRETENDERS—Middle Of The Road (Sire)

### WANS—Anderson/Greenville

- CHRISTOPHER CROSS—Think Of Laura
- BILLY JOEL—An Innocent Man
- CULTURE CLUB—Karma Chameleon
- JOHN COUGAR MELLENCAMP—Pink Houses
- KOOL AND THE GANG—Joanna
- JEFFREY OSBORNE—Stay With Me Tonight
- MADONNA—Holiday
- REAL LIFE—Send Me An Angel
- THE FIXX—The Sign Of Fire
- THE PRETENDERS—Middle Of The Road
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There

### WISE—Asheville

- THE PRETENDERS—Middle Of The Road
- SHANNON—Let The Music Play
- DIANA ROSS—Let's Go Up
- CHRISTOPHER CROSS—Think Of Laura
- STEVIE NICKS—Nightbird
- BILLY JOEL—An Innocent Man
- BOB DYLAN—Sweetheart Like You

### 94-Q (WQXI-FM)—Atlanta

- CULTURE CLUB—Karma Chameleon
- PETER SCHILLING—Major Tom (Coming Home)
- BILLY JOEL—An Innocent Man
- STEVIE NICKS—Nightbird
- CHRISTOPHER CROSS—Think Of Laura

### V-103 (WVEE)—Atlanta

- TWILIGHT 22—Electric Kingdom
- ATLANTIC STARR—Touch A Four Leaf Clover
- OLIVIA NEWTON-JOHN—Twist Of Fate
- CULTURE CLUB—Karma Chameleon
- THE ROMANTICS—Talking In Your Sleep
- EVELYN "CHAMPAGNE" KING—Action
- ANGELA BOFFILL—I'm On Your Side
- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me

### Z-93 (WZGC)—Atlanta

- BILLY JOEL—An Innocent Man
- THE PRETENDERS—Middle Of The Road
- JOHN COUGAR MELLENCAMP—Pink Houses
- JUMP 'N THE SADDLE—The Curly Shuffle
- CHRISTOPHER CROSS—Think Of Laura

### WBBQ-FM—Augusta

- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- DEBORAH ALLEN—Baby I Lied
- CHRISTOPHER CROSS—Think Of Laura
- JOHN COUGAR MELLENCAMP—Pink Houses
- ROBERT PLANT—In The Mood
- THE FIXX—The Sign Of Fire
- REAL LIFE—Send Me An Angel

### WSSX—Charleston

- BILLY JOEL—An Innocent Man
- REAL LIFE—Send Me An Angel
- CULTURE CLUB—Karma Chameleon
- JOHN COUGAR MELLENCAMP—Pink Houses
- EDDIE MONEY—Big Crash
- THE FIXX—The Sign Of Fire
- THE PRETENDERS—Middle Of The Road
- JUMP 'N THE SADDLE—The Curly Shuffle

### WBCY—Charlotte

- KOOL AND THE GANG—Joanna
- BILLY JOEL—An Innocent Man
- CHRISTOPHER CROSS—Think Of Laura
- JUMP 'N THE SADDLE—The Curly Shuffle
- NENA—99 Luftballons
- CULTURE CLUB—Karma Chameleon
- DEBORAH ALLEN—Baby I Lied
- JOHN COUGAR MELLENCAMP—Pink Houses
- GENESIS—That's All

### CK101 (WCKS)—Cocoa Beach

- CULTURE CLUB—Karma Chameleon
- DEBORAH ALLEN—Baby I Lied
- SPANDAU BALLET—Gold
- NAKED EYES—When The Lights Go Out
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There

### WNOK-FM—Columbia

- EDDIE MONEY—Big Crash
- SHANNON—Let The Music Play
- THE PRETENDERS—Middle Of The Road
- KISS—Lick It Up
- STEVIE NICKS—Nightbird

### WNFI—Daytona Beach

- RAY PARKER, JR.—I Still Can't Get Over Loving You
- DOLLY PARTON—Save The Last Dance For Me

### WDCR—Durham

Based on station playlists through Tuesday (12/5/83)

Continued from opposite page

- THE PRETENDERS—Middle Of The Road
- STEVIE NICKS—Nightbird
- SHEENA EASTON—Almost Over You
- CHRISTOPHER CROSS—Think Of Laura
- FIREFALL—Runaway Love
- THE ALAN PARSONS PROJECT—You Don't Believe
- JOHN COUGAR MELLENCAMP—Pink Houses
- BARRY MANLOW—Read 'Em And Weep
- ROBERT PLANT—In The Mood
- REAL LIFE—Send Me An Angel
- DEBORAH ALLEN—Baby I Lied
- JUMP 'N THE SADDLE—The Curly Shuffle

### WCIL—Carbondale

- (Tony Waitkus—P.D.)
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- GENESIS—That's All
- THE WEATHER GIRLS—Dear Santa
- GEORGE THOROGOOD AND THE DESTROYERS—Rock 'N' Roll Christmas
- THE PAYOLA S—Christmas Is Coming
- THE CARPENTERS—Make Believe It's Your First Time
- PAUL SIMON—Allergies
- 38 SPECIAL—If I'd Been The One
- CYNDI LAUPER—Girls Just Wanna Have Fun
- CULTURE CLUB—Karma Chameleon
- CHRISTOPHER CROSS—Think Of Laura

### WGCI—Chicago

- (Gram Armstrong—P.D.)
- GRAND MASTER FLASH AND MELLEME—White Lines (Don't Don't Do It)
- CHERYL LYNN—Encore
- EARTH, WIND AND FIRE—We're Living In Our Time
- MUSICAL YOUTH—She's Trouble
- LUTHER VANDROSS—Make Me A Believer
- GENERATION BAND—Locomotive

### WLS-AM-FM—Chicago

- (Steve Casey—P.D.)
- MATTHEW WILDER—Break My Stride
- GENESIS—That's All
- OLIVIA NEWTON-JOHN—Twist Of Fate
- THE ROMANTICS—Talking In Your Sleep

### FM108 (WDMT)—Cleveland

- (Bobby Magic—P.D.)
- DONNA SUMMER—Love Has A Mind Of It's Own
- DREAM BOY—Don't Go
- GRANDMIXER D. ST.—Crazy Cuts

### WGCL—Cleveland

- (Bob Travis—P.D.)
- EDDIE MONEY—Big Crash
- JEFFREY OSBORNE—Stay With Me Tonight
- THE MOTELS—Remember The Night
- NENA—99 Luftballons
- BILLY JOEL—An Innocent Man
- STEVIE NICKS—Nightbird
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE FIXX—The Sign Of Fire
- CULTURE CLUB—Karma Chameleon

### 92X (WXGT)—Columbus

- (Adam Cook—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- CULTURE CLUB—Karma Chameleon
- THE FIXX—The Sign Of Fire
- NIGHT RANGER—(You Can Still) Rock In America
- THE PRETENDERS—Middle Of The Road

### WABX—Detroit

- (Paul Christy—P.D.)
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- STEVIE NICKS—Nightbird
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- IRENE CARA—The Dream
- THE DOORS—Gloria
- CYNDI LAUPER—Girls Just Wanna Have Fun
- MICHAEL STANLEY BAND—Someone Like You
- THE MOTELS—Remember The Night
- TALKING HEADS—This Must Be The Place
- JOHN COUGAR MELLENCAMP—Pink Houses
- EDDIE MONEY—Big Crash

### WDRQ—Detroit

- (Brian White—P.D.)
- DONNA SUMMER—Love Has A Mind Of It's Own
- GEORGE CLINTON—Nubian Nut
- GRANDMIXER D. ST.—Crazy Cuts
- PIECES OF A DREAM—Fo-Fi-Fo
- LIONEL RICHIE—Running With The Night

### WZZR—Grand Rapids

- (Max McCann—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE MOTELS—Remember The Night
- EDDIE MONEY—Big Crash
- THE PRETENDERS—Middle Of The Road
- STEVIE NICKS—Nightbird
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- DEBORAH ALLEN—Baby I Lied
- MICHAEL STANLEY BAND—Someone Like You

### WNAP—Indianapolis

- (Larry Mago—P.D.)
- THE POINTER SISTERS—I Need You

### WZPL—Indianapolis

- (Gary Hoffman—P.D.)
- REAL LIFE—Send Me An Angel
- THE PRETENDERS—Middle Of The Road
- IRENE CARA—The Dream
- NENA—99 Luftballons
- STEVIE NICKS—Nightbird
- HEADPINS—Just One More Time
- SHEENA EASTON—Almost Over You
- DOLLY PARTON—Save The Last Dance For Me
- BILLY JOEL—An Innocent Man
- SPANDAU BALLET—Gold
- NAKED EYES—When The Lights Go Out

### WZEE—Madison

- (Matt Hudson—P.D.)
- JUMP 'N THE SADDLE—The Curly Shuffle
- JOHN COUGAR MELLENCAMP—Pink Houses
- LIONEL RICHIE—Running With The Night
- THE FIXX—The Sign Of Fire
- ROBERT PLANT—In The Mood
- CHRISTOPHER CROSS—Think Of Laura
- THE PRETENDERS—Middle Of The Road
- SHANNON—Let The Music Play

### WKTJ—Milwaukee

- (Dallas Cole—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE ROMANTICS—Talking In Your Sleep
- JEFFREY OSBORNE—Stay With Me Tonight
- BILLY JOEL—An Innocent Man
- SHANNON—Let The Music Play
- JUMP 'N THE SADDLE—The Curly Shuffle

### KZ93 (WKZW)—Peoria

- (Mark Maloney—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- LIONEL RICHIE—Running With The Night
- CULTURE CLUB—Karma Chameleon
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- SPANDAU BALLET—Gold

### WZOK—Rockford

- (Jeff Davis—P.D.)
- GENESIS—That's All
- ROBERT PLANT—In The Mood
- THE ROMANTICS—Talking In Your Sleep
- YES—Owner Of A Lonely Heart

### WSPT—Stevens Point

- (Jay Bouley—P.D.)
- STEVIE NICKS—Nightbird
- LIONEL RICHIE—Running With The Night
- THE PRETENDERS—Middle Of The Road
- BONNIE TYLER—Take Me Back
- JUMP 'N THE SADDLE—The Curly Shuffle
- DOLLY PARTON—Save The Last Dance For Me
- SPANDAU BALLET—Gold
- JOHN COUGAR MELLENCAMP—Pink Houses
- CULTURE CLUB—Karma Chameleon

## Midwest Region

### TOP ADD ONS

JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)

THE PRETENDERS—Middle Of The Road (Sire)

THE FIXX—The Sign Of Fire (MCA)

STEVIE NICKS—Nightbird (Modern)

CHRISTOPHER CROSS—Think Of Laura (Warner Bros.)

### KFYR—Bismarck

- (Sid Hardt—P.D.)
- PETER SCHILLING—Major Tom (Coming Home)
- CULTURE CLUB—Karma Chameleon
- GENESIS—That's All
- JOHN COUGAR MELLENCAMP—Pink Houses
- DOLLY PARTON—Save The Last Dance For Me
- CHRISTOPHER CROSS—Think Of Laura
- STEVIE NICKS—Nightbird

### KFMZ—Columbia

- (Kevin Young—P.D.)
- THE MOTELS—Remember The Night
- THE PRETENDERS—Middle Of The Road
- JOHN COUGAR MELLENCAMP—Pink Houses
- PAUL RODGERS—Cut Loose

### KIHK—Davenport

- (Jim O'Hara—P.D.)
- THE PRETENDERS—Middle Of The Road
- THE MOTELS—Remember The Night
- KOOL AND THE GANG—Joanna
- JOHN COUGAR MELLENCAMP—Pink Houses
- BILLY JOEL—An Innocent Man
- THE FIXX—The Sign Of Fire
- ROBERT PLANT—In The Mood
- REAL LIFE—Send Me An Angel
- JEFFREY OSBORNE—Stay With Me Tonight
- STEVIE NICKS—Nightbird

### KMGK—Des Moines

- (Jim Roberts—P.D.)
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- THE DOORS—Gloria
- THE FIXX—The Sign Of Fire
- MADONNA—Holiday
- STEVIE NICKS—Nightbird
- JEFFREY OSBORNE—Stay With Me Tonight
- CHRISTOPHER CROSS—Think Of Laura
- IRENE CARA—The Dream
- JUMP 'N THE SADDLE—The Curly Shuffle

### WECB—Duluth

- (Dick Johnson—P.D.)
- SPANDAU BALLET—Gold
- KOOL AND THE GANG—Joanna
- GENESIS—That's All
- LIONEL RICHIE—Running With The Night
- STRAY CATS—I Won't Stand In Your Way
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- DEBORAH ALLEN—Baby I Lied
- JOHN COUGAR MELLENCAMP—Pink Houses
- CHRISTOPHER CROSS—Think Of Laura
- STEVIE NICKS—Nightbird
- DOLLY PARTON—Save The Last Dance For Me

### KQWB—Fargo

- (Craig Roberts—P.D.)
- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- DEBARGE—Time Will Reveal
- GENESIS—That's All
- LIONEL RICHIE—Running With The Night
- RICK SPRINGFIELD—Souls
- DURAN DURAN—Union Of The Snake
- THE POLICE—Synchronicity II
- KOOL AND THE GANG—Joanna
- NAKED EYES—When The Lights Go Out

### KKXL—Grand Forks

- (Don Nordine—P.D.)
- THE FIXX—The Sign Of Fire
- JOHN COUGAR MELLENCAMP—Pink Houses
- CHRISTOPHER CROSS—Think Of Laura
- JUMP 'N THE SADDLE—The Curly Shuffle
- CULTURE CLUB—Karma Chameleon
- KOOL AND THE GANG—Joanna
- LIONEL RICHIE—Running With The Night

### KRNA—Iowa City

- (Bart Goynshor—P.D.)
- MADONNA—Holiday
- PRINCE—Let's Pretend We're Married
- CULTURE CLUB—Karma Chameleon
- THE FIXX—The Sign Of Fire
- KOOL AND THE GANG—Joanna
- JOHN COUGAR MELLENCAMP—Pink Houses
- RUFUS AND CHAKA KHAN—Ain't Nobody
- THE PRETENDERS—Middle Of The Road
- STEVIE NICKS—Nightbird
- BOB DYLAN—Sweetheart Like You
- REAL LIFE—Send Me An Angel
- THE ALAN PARSONS PROJECT—You Don't Believe
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There

### Q104 (KBEQ)—Kansas City

- (Pat McKay—P.D.)
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- THE FIXX—The Sign Of Fire

### MADONNA—Holiday

### WL0L—Minneapolis

- (Tac Hammer—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- PRINCE—Let's Pretend We're Married
- REAL LIFE—Send Me An Angel
- MADONNA—Holiday

### KJ103 (KJYO)—Oklahoma City

- (Dan Wilson—P.D.)
- THE PRETENDERS—Middle Of The Road
- CHRISTOPHER CROSS—Think Of Laura
- BILLY JOEL—An Innocent Man
- JOURNEY—Ask The Lonely
- JOHN COUGAR MELLENCAMP—Pink Houses
- JUMP 'N THE SADDLE—The Curly Shuffle
- THE FIXX—The Sign Of Fire
- IRENE CARA—The Dream
- THE MOTELS—Remember The Night

### KQKQ—Omaha

- (Jerry Dean—P.D.)
- KOOL AND THE GANG—Joanna
- THE MOTELS—Remember The Night
- MADONNA—Holiday
- THE PRETENDERS—Middle Of The Road
- CHRISTOPHER CROSS—Think Of Laura

### KKLS—FM—Rapid City

- (Randy Sherwyn—P.D.)
- THE PRETENDERS—Middle Of The Road
- STEVIE NICKS—Nightbird
- DEBARGE—Time Will Reveal
- THE DOORS—Gloria
- RICK SPRINGFIELD—Souls
- BIG COUNTRY—In A Big Country
- THE ROMANTICS—Talking In Your Sleep

### KKRC—Sioux Falls

- (Dan Kiley—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- CHRISTOPHER CROSS—Think Of Laura
- NIGHT RANGER—(You Can Still) Rock In America
- JUMP 'N THE SADDLE—The Curly Shuffle
- JOURNEY—Ask The Lonely
- NAKED EYES—When The Lights Go Out
- THE ALAN PARSONS PROJECT—You Don't Believe

### KHTR—St. Louis

- (Ed Scarborough—P.D.)
- STEVIE NICKS—Nightbird
- K.C. AND THE SUNSHINE BAND—Give It Up
- DEBARGE—Time Will Reveal
- THE FIXX—The Sign Of Fire
- CULTURE CLUB—Karma Chameleon
- SHANNON—Let The Music Play
- JUMP 'N THE SADDLE—The Curly Shuffle

### KDVV—Topeka

- (Tony Stewart—P.D.)
- CULTURE CLUB—Karma Chameleon
- THE PRETENDERS—Middle Of The Road
- LIONEL RICHIE—Running With The Night
- SPANDAU BALLET—Gold
- ROBERT PLANT—In The Mood
- STEVIE NICKS—Nightbird
- KISS—Luck It Up
- JUMP 'N THE SADDLE—The Curly Shuffle
- DEBARGE—Time Will Reveal

### KAYI—Tulsa

- (Phil Williams—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- THE MOTELS—Remember The Night
- CHRISTOPHER CROSS—Think Of Laura

### KRAV—Tulsa

- (Rick Allen—P.D.)
- KOOL AND THE GANG—Joanna
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- LIONEL RICHIE—Running With The Night

### KEYN—FM—Wichita

- (Ron Eric Taylor—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE ROMANTICS—Talking In Your Sleep
- THE MOTELS—Remember The Night
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- REAL LIFE—Send Me An Angel
- ELTON JOHN—I Guess That's Why They Call It The Blues

## Southwest Region

### TOP ADD ONS

THE PRETENDERS—Middle Of The Road (Sire)

BILLY JOEL—An Innocent Man (Columbia)

JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)

CHRISTOPHER CROSS—Think Of Laura (Warner Bros.)

STEVIE NICKS—Nightbird (Modern)

### WFMF—Baton Rouge

- (Randy Rice—P.D.)
- GENESIS—That's All
- CULTURE CLUB—Karma Chameleon
- THE FIXX—The Sign Of Fire

### WQID—Biloxi

- (Kurt Clatt—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- BILLY JOEL—An Innocent Man
- IRENE CARA—The Dream
- ROBERT PLANT—In The Mood

### KITE—Corpus Christi

- (Jim Zippo—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE MOTELS—Remember The Night
- THE FIXX—The Sign Of Fire
- MADONNA—Holiday
- THE ALAN PARSONS PROJECT—You Don't Believe
- KOOL AND THE GANG—Joanna
- PRINCE—Let's Pretend We're Married
- BONNIE TYLER—Take Me Back
- EARTH, WIND & FIRE—Magnetic
- ROBERT PLANT—In The Mood
- REAL LIFE—Send Me An Angel
- RE-FLEX—The Politics Of Dancing
- THE DOORS—Gloria

### KAFM—Dallas

- (John Shomby—P.D.)
- CHRISTOPHER CROSS—Think Of Laura

- DEBORAH ALLEN—Baby I Lied
- JOHN COUGAR MELLENCAMP—Pink Houses
- GENESIS—That's All
- ROBERT PLANT—In The Mood
- BARRY MANLOW—Read 'Em And Weep
- BILLY JOEL—An Innocent Man
- THE PRETENDERS—Middle Of The Road

### KAMZ—El Paso

- (Bob West—P.D.)
- CHRISTOPHER CROSS—Think Of Laura
- ATLANTIC STARR—Touch A Four Leaf Clover
- THE S.O.S. BAND—Tell Me If You Still Care
- ELTON JOHN—I Guess That's Why They Call It The Blues
- KOOL AND THE GANG—Joanna
- IRENE CARA—The Dream
- DOLLY PARTON—Save The Last Dance For Me
- BONNIE TYLER—Take Me Back

### KSET—El Paso

- (Gat Simon—P.D.)
- DIANA ROSS—Let's Go Up
- THE PRETENDERS—Middle Of The Road
- EDDIE MONEY—Big Crash
- THE MOTELS—Remember The Night
- BILLY JOEL—An Innocent Man
- CULTURE CLUB—Karma Chameleon
- RE-FLEX—The Politics Of Dancing
- 38 SPECIAL—If I'd Been The One
- SPANDAU BALLET—Gold

### KISR—Fort Smith

- (Rick Hayes—P.D.)
- THE PRETENDERS—Middle Of The Road
- KOOL AND THE GANG—Joanna
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- IRENE CARA—The Dream
- JUMP 'N THE SADDLE—The Curly Shuffle
- MADONNA—Holiday
- NAKED EYES—When The Lights Go Out
- MATTHEW WILDER—Break My Stride
- BARRY MANLOW—Read 'Em And Weep
- JEFFREY OSBORNE—Stay With Me Tonight
- TALKING HEADS—This Must Be The Place
- SPANDAU BALLET—Gold
- JOHN COUGAR MELLENCAMP—Pink Houses

### Q104 (WQEN)—Gadsden

- (Roger Gaither—P.D.)
- THE PRETENDERS—Middle Of The Road
- SHEENA EASTON—Almost Over You
- BILLY JOEL—An Innocent Man
- KOOL AND THE GANG—Joanna
- STEVIE NICKS—Nightbird
- MUSICAL YOUTH—She's Trouble

### KILE—Galveston

- (Scott Taylor—P.D.)
- CHRISTOPHER CROSS—Think Of Laura
- STEVIE NICKS—Nightbird
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- HERB ALPERT—Red Hot
- NIGHT RANGER—(You Can Still) Rock In America
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- GENESIS—That's All
- JOHN COUGAR MELLENCAMP—Pink Houses
- SPANDAU BALLET—Gold
- DEBORAH ALLEN—Baby I Lied
- JEFFREY OSBORNE—Stay With Me Tonight

### 93FM (KKBQ-FM)—Houston

- (John Lander—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- TONI BASIL—Over My Head
- THE PRETENDERS—Middle Of The Road
- RUFUS AND CHAKA KHAN—Ain't Nobody
- THE MOTELS—Remember The Night
- CHRISTOPHER CROSS—Think Of Laura

### 94TYX (WTYX)—Jackson

- (Jim Chick—P.D.)
- THE MOTELS—Remember The Night
- MADONNA—Holiday
- DOLLY PARTON—Save The Last Dance For Me
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- PETER SCHILLING—Major Tom (Coming Home)
- SPANDAU BALLET—Gold
- LIONEL RICHIE—Running With The Night
- CULTURE CLUB—Karma Chameleon
- REAL LIFE—Send Me An Angel

### KKYK—Little Rock

- (Ron White—P.D.)
- THE ROMANTICS—Talking In Your Sleep
- OLIVIA NEWTON-JOHN—Twist Of Fate

### KBFM—McAllen/Brownsville

- (Bob Mitchell—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- CULTURE CLUB—Karma Chameleon
- THE FIXX—The Sign Of Fire
- IRENE CARA—The Dream
- BILLY JOEL—An Innocent Man
- THE PRETENDERS—Middle Of The Road
- CHRISTOPHER CROSS—Think Of Laura
- STEVIE NICKS—Nightbird

### WABB—FM—Mobile

- (Leslie Fran—P.D.)
- DURAN DURAN—Union Of The Snake
- THE POLICE—Synchronicity II
- THE FIXX—The Sign Of Fire
- CULTURE CLUB—Karma Chameleon
- JOHN COUGAR MELLENCAMP—Pink Houses
- NAKED EYES—When The Lights Go Out
- KOOL AND THE GANG—Joanna
- THE PRETENDERS—Middle Of The Road
- HERB ALPERT—Red Hot

### WHYY—FM—Montgomery

- (Mark St. John—P.D.)
- CHRISTOPHER CROSS—Think Of Laura
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- REAL LIFE—Send Me An Angel
- DEBARGE—Time Will Reveal
- CULTURE CLUB—Karma Chameleon
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- DOLLY PARTON—Save The Last Dance For Me
- JOHN COUGAR MELLENCAMP—Pink Houses

### KX104 (WWKX)—Nashville

- (Michael St. John—P.D.)
- BILLY JOEL—An Innocent Man
- THE PRETENDERS—Middle Of The Road
- STEVIE NICKS—Nightbird
- SHANNON—Let The Music Play
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- DEBORAH ALLEN—Baby I Lied
- 38 SPECIAL—If I'd Been The One

### B-97 (WEZB)—New Orleans

- (Nick Bazoo—P.D.)
- THE FIXX—The Sign Of Fire
- THE ROMANTICS—Talking In Your Sleep
- BILLY JOEL—An Innocent Man

### WTIX—New Orleans

- (Robert Mitchell—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- BILLY JOEL—An Innocent Man
- CHRISTOPHER CROSS—Think Of Laura
- IRENE CARA—The Dream
- STEVIE NICKS—Nightbird
- ROBERTA FLACK—This Side Of Forever
- SIMON TOWNSHEND—I Am The Answer
- STRAY CATS—I Won't Stand In Your Way
- CULTURE CLUB—Karma Chameleon
- THE MOTELS—Remember The Night
- DOLLY PARTON—Save The Last Dance For Me
- BOB DYLAN—Sweetheart Like You

### KROK—Shreveport

- (Peter Stewart—P.D.)
- LIONEL RICHIE—Running With The Night
- THE MOODY BLUES—Blue World
- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- THE FIXX—The Sign Of Fire
- GENESIS—That's All
- IRENE CARA—The Dream
- THE MOTELS—Remember The Night
- RONNIE MILSAP—Show Her
- DOLLY PARTON—Save The Last Dance For Me
- STEVIE NICKS—Nightbird

## Pacific Southwest Region

### TOP ADD ONS

BILLY JOEL—An Innocent Man (Columbia)

CHRISTOPHER CROSS—Think Of Laura (Warner Bros.)

THE FIXX—The Sign Of Fire (MCA)

JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)

# Billboard Singles Radio Action

Based on station playlists through Tuesday (12/6/83)

Playlist Top Add Ons

Continued from previous page

## Pacific Northwest Region

### TOP ADD ONS

- BILLY JOEL—An Innocent Man (Columbia)
- CULTURE CLUB—Karma Chameleon (Virgin/Epic)
- THE PRETENDERS—Middle Of The Road (Sire)
- JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)
- STEVIE NICKS—Nightbird (Modern)

- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me
- SHEENA EASTON—Almost Over You
- JOHN COUGAR MELLENCAMP—Pink Houses
- BONNIE TYLER—Take Me Back
- REAL LIFE—Send Me An Angel
- MADONNA—Holiday

### KFRC—San Francisco

- K.C. AND THE SUNSHINE BAND—Give It Up
- BILLY JOEL—An Innocent Man
- PRINCE—Let's Pretend We're Married
- PEABO BRYSON/ROBERTA FLACK—You're Looking Like Love To Me
- REAL LIFE—Send Me An Angel
- JOHN COUGAR MELLENCAMP—Pink Houses

### MUSICAL YOUTH—She's Trouble

### KITS—San Francisco

- (Jeff Hunter—P.D.)
- SPANDAU BALLET—Gold
- RICK JAMES—U Bring The Freak Out
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- EDDIE MONEY—Big Crash
- GENESIS—That's All
- MADONNA—Holiday
- CULTURE CLUB—Karma Chameleon
- DEBORA ALLEN—Baby I Lied
- THE FIXX—The Sign Of Fire
- BILLY JOEL—An Innocent Man
- THE PRETENDERS—Middle Of The Road
- REAL LIFE—Send Me An Angel

- THE ALAN PARSONS PROJECT—You Don't Believe
- THE S.O.S. BAND—Tell Me If You Still Care
- SHANNON—Let The Music Play

### KUBE—Seattle

- (Bob Case—P.D.)
- GENESIS—That's All
- NAKED EYES—When The Lights Go Out
- SPANDAU BALLET—Gold
- THE FIXX—The Sign Of Fire
- JOHN COUGAR MELLENCAMP—Pink Houses
- MADONNA—Holiday

### KJRB—Spokane

- (John Sherman—P.D.)
- GENESIS—That's All
- DOLLY PARTON—Save The Last Dance For Me

- SHEENA EASTON—Almost Over You
- NEIL SEDAKA AND DARA SEDAKA—Your Precious Love
- CHRISTOPHER CROSS—Think Of Laura

### KNBQ—Tacoma

- (Sean Lynch—P.D.)
- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- MADONNA—Holiday
- ROBERT PLANT—In The Mood
- KOOL AND THE GANG—Joanna
- JUMP 'N THE SADDLE—The Curly Shuffle
- JEFFREY OSBORNE—Stay With Me Tonight
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- STEVIE NICKS—Nightbird

### KYYA—Billings

- (Jack Bell—P.D.)
- DOLLY PARTON—Save The Last Dance For Me
- THE MOTELS—Remember The Night
- THE FIXX—The Sign Of Fire
- CHRISTOPHER CROSS—Think Of Laura
- MADONNA—Holiday

### KBBK—Boise

- (Tom Evans—P.D.)
- THE PRETENDERS—Middle Of The Road
- CHRISTOPHER CROSS—Think Of Laura
- THE MOTELS—Remember The Night
- BILLY JOEL—An Innocent Man
- STEVIE NICKS—Nightbird
- GENESIS—That's All
- BONNIE TYLER—Take Me Back
- CULTURE CLUB—Karma Chameleon

### KTRS—Casper

- (Jamie Sears—P.D.)
- CULTURE CLUB—Karma Chameleon
- THE ROMANTICS—Talking In Your Sleep
- SPANDAU BALLET—Gold
- MADONNA—Holiday
- GENESIS—That's All

### KYNO-FM—Fresno

- (John Lee Walker—P.D.)
- RICK JAMES—Ebony Eyes
- THE FIXX—The Sign Of Fire
- THE S.O.S. BAND—Tell Me If You Still Care

### KWSS—Gilroy

- (Dave Van Stone—P.D.)
- CULTURE CLUB—Karma Chameleon
- DEBARGE—Time Will Reveal
- JOHN COUGAR MELLENCAMP—Pink Houses
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- MATTHEW WILDER—Break My Stride

### KGHO—Hoquiam

- (Steve Larson—P.D.)
- CULTURE CLUB—Karma Chameleon
- DEBARGE—Time Will Reveal
- KOOL AND THE GANG—Joanna
- ROBERT PLANT—In The Mood
- JEFFREY OSBORNE—Stay With Me Tonight
- LINDA RONSTADT—What's New
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- THE ALAN PARSONS PROJECT—You Don't Believe
- DOLLY PARTON—Save The Last Dance For Me
- THE DOORS—Gloria

### KOZE—Lewiston

- (Jay McCall—P.D.)
- BILLY JOEL—An Innocent Man
- DOLLY PARTON—Save The Last Dance For Me
- STEVIE NICKS—Nightbird
- LINDA RONSTADT—What's New
- THE PRETENDERS—Middle Of The Road
- NENA—99 Luftballons
- JEFFREY OSBORNE—Stay With Me Tonight
- JOHN COUGAR MELLENCAMP—Pink Houses
- REAL LIFE—Send Me An Angel
- SPANDAU BALLET—Gold
- THE FIXX—The Sign Of Fire
- RAY PARKER, JR.—I Still Can't Get Over Loving You

### KHOP—Modesto

- (David Allyn Kraham—P.D.)
- THE FIXX—The Sign Of Fire
- THE MOODY BLUES—Blue World
- DEBORAH ALLEN—Baby I Lied
- CULTURE CLUB—Karma Chameleon
- MADONNA—Holiday
- THE MOTELS—Remember The Night
- THE PRETENDERS—Middle Of The Road
- JEFFREY OSBORNE—Stay With Me Tonight
- IRENE CARA—The Dream
- RICK JAMES—Ebony Eyes
- STEVIE NICKS—Nightbird

### KIDD—Monterey

- (John Morgan—P.D.)
- BILLY JOEL—An Innocent Man
- 3B SPECIAL—If I'd Been The One
- MADONNA—Holiday
- IRENE CARA—The Dream
- THE ROMANTICS—Talking In Your Sleep
- SPANDAU BALLET—Gold
- THE MOTELS—Remember The Night
- SHEENA EASTON—Almost Over You
- NIGHT RANGER—(You Can Still) Rock In America

### KCNR—Portland

- (Trevlyn Holdridge—P.D.)
- DEBORAH ALLEN—Baby I Lied
- CULTURE CLUB—Karma Chameleon
- DURAN DURAN—Union Of The Snake
- 3B SPECIAL—If I'd Been The One
- STRAY CATS—I Won't Stand In Your Way

### KMJK—Portland

- (Jon Barry—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE MOTELS—Remember The Night
- JUMP 'N THE SADDLE—The Curly Shuffle
- ROBERT PLANT—In The Mood
- BONNIE TYLER—Take Me Back
- THE PRETENDERS—Middle Of The Road
- BILLY JOEL—An Innocent Man
- MUSICAL YOUTH—She's Trouble
- STEVIE NICKS—Nightbird

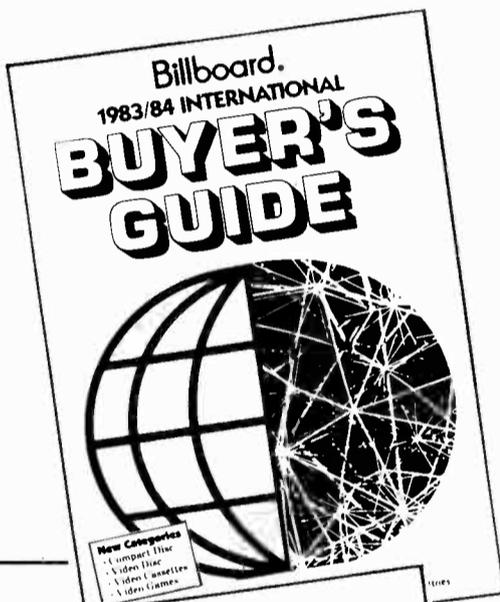
### KWOD—Sacramento

- (Tom Chase—P.D.)
- THE ROMANTICS—Talking In Your Sleep
- THE MOTELS—Remember The Night
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- MATTHEW WILDER—Break My Stride
- JOHN COUGAR MELLENCAMP—Pink Houses

### KSJD—Salem

- (Len Mitchell—P.D.)
- BILLY JOEL—An Innocent Man
- THE PRETENDERS—Middle Of The Road
- HERB ALPERT—Red Hot
- STEVIE NICKS—Nightbird
- HEADPINS—Just One More Time

# AVAILABLE NOW! The 1983/84 edition of three of Billboard's most popular and widely used directories:



## 1983/84 International Buyer's Guide

A special 25th Anniversary Edition—bigger and better than ever. Filled with the most comprehensive listings by category and geographical area; thousands of names, addresses and telephone numbers for:

- Record companies
- Music publishers
- Wholesalers
- Distributors
- One Stops
- Rack Jobbers
- Importers
- Exporters
- Industry Services & Organizations
- Equipment Manufacturers
- Suppliers

AND NEW THIS YEAR.—manufacturers, wholesalers, hardware, software and accessories for, Compact Disc, Video Disc, Video Cassettes, Video Games

A complete International Guide to the Music and Home Entertainment Industries.

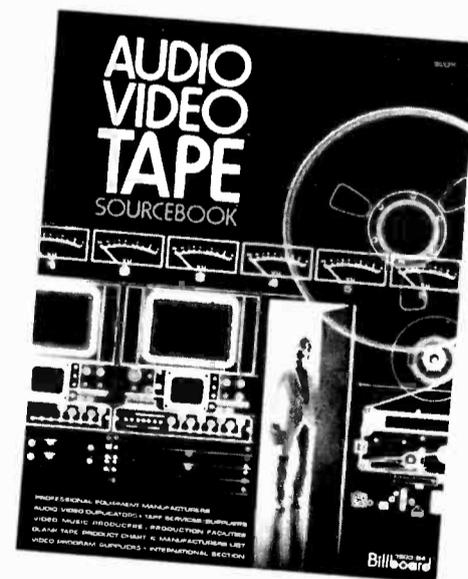
Our Silver Anniversary Edition price is \$35.00.

## International Recording Studio and Equipment Directory

The professional's guide to recording and mastering studios, professional recording equipment manufacturers, blank loaded and bulk tape products—in the U.S. and around the world. Price \$20.00

## 1983/84 Audio/Video/Tape Source Book

Billboard's complete guide to thousands of products, services, company listings, including: Pro equipment, blank tape, bulk tape, video cassette components, pre- and post-production facilities, tape and record services, assembly and packaging equipment, materials, supplies and much, much more... Price \$20.00



## COMING IN MARCH 1984—THE COUNTRY MUSIC SOURCE BOOK

Get your directory copies now by returning the coupon below today!

Mail to: Billboard, 1515 Broadway, New York, N.Y. 10036

Please send me:

\_\_\_\_ copies 83/84 International Buyer's Guide Price \$35.00

\_\_\_\_ copies 83/84 International Recording Studio and Equipment Directory Price \$20.00

\_\_\_\_ copies 83/84 Audio/Video/Tape Directory Price \$20.00

\_\_\_\_ My check enclosed

\_\_\_\_ Please charge my

American Express

VISA

MasterCard

Card Number

Card Expires

MasterCard Bank #

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Signature \_\_\_\_\_

Please add \$3.00 for postage and handling for the Buyer's Guide. \$2.00 each for IRES.D. AVT

### YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

#### POP SINGLES—10 Years Ago

1. The Most Beautiful Girl, Charlie Rich, Epic
2. Goodbye Yellow Brick Road, Elton John, MCA
3. Top Of The World, Carpenters, A&M
4. Just You 'N' Me, Chicago, Columbia
5. Time In A Bottle, Jim Croce, ABC
6. Hello It's Me, Todd Rundgren, Bearsville
7. Leave Me Alone (Ruby Red Dress), Helen Reddy, Capitol
8. Photograph, Ringo Starr, Apple
9. The Joker, Steve Miller Band, Capitol
10. If You're Ready Come Go With Me, Staple Singers, Stax

#### POP SINGLES—20 Years Ago

1. Dominique, Singing Nun, Philips
2. Louie Louie, Kingsmen, Wand
3. Everybody, Tommy Roe, ABC-Paramount
4. I'm Leaving It Up to You, Dale & Grace, Montel-Michelle
5. You Don't Have To Be A Baby To Cry, Caravelles, Smash
6. Since I Fell For You, Lenny Welch, Cadence
7. Be True To Your School, Beach Boys, Capitol
8. Drip Drop, Dion DiMucci, Columbia
9. There! I've Said It Again, Bobby Vinton, Epic
10. Walking The Dog, Rufus Thomas, Stax

#### TOP LPs—10 Years Ago

1. Goodbye Yellow Brick Road, Elton John, MCA
2. Jonathan Livingston Seagull, Neil Diamond, Columbia
3. The Joker, Steve Miller Band, Capitol
4. Ringo, Ringo Starr, Apple
5. You Don't Mess Around With Jim, Jim Croce, ABC
6. Quadrophenia, The Who, MCA
7. Life & Times, Jim Croce, ABC
8. The Singles, 1969-1973, Carpenters, A&M
9. Mind Games, John Lennon, Apple
10. Goats Head Soup, Rolling Stones, Rolling Stones

#### TOP LPs—20 Years Ago

1. The Singing Nun, Philips
2. In The Wind, Peter, Paul & Mary, Warner Bros.
3. The Second Barbra Streisand Album, Columbia
4. Trini Lopez At PJ's, Reprise
5. Elvis' Golden Records, Vol. 3, RCA Victor
6. Ingredients In A Recipe For Soul, Ray Charles, ABC-Paramount
7. Peter, Paul & Mary, Warner Bros.
8. Surfer Girl, Beach Boys, Capitol
9. West Side Story, Soundtrack, Columbia
10. Moving, Peter, Paul & Mary, Warner Bros.

#### COUNTRY SINGLES—10 Years Ago

1. Amazing Love, Charley Pride, RCA
2. If We Make It Through December, Merle Haggard, Capitol
3. If You Can't Feel It, Freddie Hart, Capitol
4. The Most Beautiful Girl, Charlie Rich, Epic
5. Sing About Love, Lynn Anderson, Columbia
6. Somewhere Between Love & Tomorrow, Roy Clark, Dot
7. I'll Never Break The Chains, Tommy Overstreet, Dot
8. You Ask Me To, Waylon Jennings, RCA
9. Love Me/Crawlin' On My Knees, Marty Robbins, MCA
10. The Last Love Song, Hank Williams, Jr., MGM

#### SOUL SINGLES—10 Years Ago

1. If You're Ready Come Go With Me, Staple Singers, Stax
2. Never Never Gonna Give You Up, Barry White, 20th Century
3. Rockin' Roll Baby, Stylistics, Avco
4. Cheaper To Keep Her, Johnnie Taylor, Stax
5. Come Get To This, Marvin Gaye, Tamla
6. The Love I Lost (Part 1), Harold Melvin & the Blue Notes, Philadelphia International
7. Living For The City, Stevie Wonder, Tamla
8. You're A Special Part Of Me, Diana Ross & Marvin Gaye, Motown
9. I Wanna Know Your Name, Intruders, Gamble
10. Some Guys Have All The Luck, Persuaders, Atco

Continued from page 12

We just received the latest copy of Delta's Sky magazine, which had us quoted in an article called "On The Air: American Radio" as saying that urban "is a mix of AOR and black" that is "not yet legitimized." Never mind the fact that we never said it; the image that immediately came to mind (once we recovered from the shock and horror of it all) was Frankie Crocker floating in the Hudson River on the "WBLS Barge" playing Def Leppard. It's a good thing we didn't read this at 37,000 feet. We'd have lunged for the exit door.

Speaking of airlines, Northwest Orient has come up with a great promotion item. In conjunction with Art Vuolo's "Radioguide" company, the carrier is distributing cards at airports in each city it serves containing a list of all the AM and FM outlets by dial position. In addition to a brief format description of each, the card, co-sponsored by a local outlet in each location and Budget Rent-A-Car, is designed to hang on a car radio's volume control knob. Northwest picked up the tab for these goodies, but since they aren't in every city, you might want to check with Art at (313) 434-2712 about getting Useless Air or Wrent-A-Wreck to help you out.

Dave Brewer leaves his post as PD at KATT Oklahoma City to find fame and fortune in Pacific Palisades as director of programming/research for Jeff Pollack Communications Inc. Prior to his two No. 1 books at the Surrey station, which Pollack consults, he was PD at Bay City's WHNN. He has also worked at Grand Rapid's WZZR and WTAC Flint.

Remember Crummey & McEwen on New York's WAPP? Well, McEwen (as you know if you read last week's Vox Jox) is ensconced at WNEW-FM across town, and Crummey is now out and about. Seems E.J. and Doubleday agreed to disagree. According to the personality, the company's attitude to the morning show "shifted considerably" and "you just don't check your personality at the door along with your overcoat and galoshes." Those galoshes have also trudged through mornings at Boston's WCOZ and Worcester, and have plans to slosh through television script writing. As for the new overcoat in the WAPP checkroom, no permanent decision's been reached.

Hot off a "Thriller Weekend" (maybe that's what did it), Beau Roberts has resigned his afternoon gig at KNBQ Tacoma, which spent the past few days handing out copies of both the Michael Jackson "Thriller" LP and the 20-minute videocassette. PD Sean Lynch assures us there is no connection, but he is looking for a good afternoon drive personality to replace Roberts, who has turned AOR and can now be heard doing nights on KISW Seattle.

Got a good country PD opening? Tom Casey, the former operations manager at Cap Cities' KZLA-AM-FM Los Angeles, is looking (separate story, page 12). You can reach him at (805) 496-1309. Leaving L.A.'s KROQ is promotion director Quay Hays. He's forming his own music-oriented promotion and marketing firm.

#### For The Record

The listing for Simon Townshend's manager in New On The Charts (Billboard, Dec.10) was incorrect. It should be: John Wolff, The Who Group, c/o 21 Records, 161 W. 54th St., New York, N.Y. 10019; (212) 664-7900.

★ ★ ★

Dr. Demento has gotten married. It was a big step in his life; besides records, his only true love was trains. Luckily, the new Mrs. Barry Hansen (Susan Kay Charles) works for Union Pacific Railroad. Proving his undying devotion, and making room for the little lady, Barry agreed to move a third of his collection (50,000 albums) out of the house. Not only has he gained a new enclosed record storage shack, but he's discovered he has a kitchen. . . . Saying "I do" more traditionally are WCXI Detroit PD Greg Raab and former WSHH Pittsburgh business manager Janice L. Siemon.

Remember your worst moment on the air? The kind of blooper you thought you'd never live down? Well, if you have it on tape, Maury Benkoil is ready to make you a star. He's with Bob Booker TV, which is doing a show to run Monday night on ABC. The subject is bloopers, and a radio feature is slated weekly. If you'd like to share with the class, call Maury at (213) 557-5877.

If your one desire in life was to see KKHR Los Angeles personality and MD Dave Hall make a dramatic theatrical appearance, have we got news for you. Hall is featured in Columbia Pictures' "Deal Of The Century," starring Chevy Chase. Hall plays the part of a Vietnam vet who works with Ray Manzarek (of the Doors) in a gun warehouse. You can also catch him on "The Littles," an ABC-TV cartoon shown on which he does the voices of both Dinky Little and Mr. Bigg.

Also moving out into the limelight is WNEW-FM New York's Pete Fornatale. Besides hosting the syndicated "Rock Calendar" feature, he recently trundled down to Ocean County College in Dover, N.J. to hip the kids to what it's really like. Last we heard, 42 of 'em switched to architecture.

★ ★ ★

Now that Drew Jenkins is doing weekends on I-95 (WRKI Danbury, Conn.), his former midday shift at WILI Middletown, Conn. is handled by Jim Wheeler, who crosses the street from the same shift at WCNX. . . . Mark James leaves WPHM Port Huron, Mich. for the

### Sheriff Orders Sale Of WUSS

ATLANTIC CITY—Coming as a complete surprise to the station's owners, the Atlantic County Sheriff's Department ordered the sale of WUSS here Thursday (8) on the auction block to pay creditors. The sheriff's sale orders the station's parent company, the Atlantic Business and Community Development Corp., to put two of its properties up for auction—its studio property and its transmitter and tower facility.

Bidding at sheriff's sales usually begins at the amount of debt entered in judgment by a Superior Court ruling. The station's writ of sale lists \$26,000 owed to various creditors.

John Hickman, part owner of WUSS's parent organization, will not identify his partners in the station and says he has no idea of what creditors are involved.

WUSS, a music station, broadcasts 24 hours a day at 1490 on the AM dial. Larry Hayes is general manager of the station. Hickman says that any creditor can go to the sheriff and get a writ, but at presstime he maintained that the station would not be sold, nor would its assets or property.

MAURIE H. ORODENKER

warmer climes and daytime hours of WKZY North Ft. Myers, Fla. The former evening jock will now do afternoons on the brand new AM facility featuring Taft's Primetime.

If you're looking for a British voice to liven things up, Grant Goddard is planning to spend 1984 roaming around America. He'd love to pick up something along the lines of vacation relief. In addition to working on Metro Radio (one of the bigger British commercial outlets), his credits include "hospital radio," and it might be worth a phone call to find out what this is. You can reach him at 0783-871508 or by mail at 6 Mendip Close, Peterlee, County Durham, SR8 2JL, England.

★ ★ ★

Leaving KCOP-TV Los Angeles to join the KLAC sales force there as GSM is Robert A. Werner. . . . Moving up to retail sales manager at Chicago's WLUP is Cheryl Esken. . . . WGMD Rehoboth Beach, Del. now features KalaMusic's "Lite Contemporary" format. . . . Vancouver Island's got its first AM stereo outlet. Using the Motorola system is CFAV Victoria.

Congratulations to Lansing's WJIM-AM-FM-TV, which has managed to weather the storm of a lengthy license challenge with a unanimous FCC affirmation of a unanimous FCC review board decision (one dissent on tv). Contending the license was the Lansing branch of the Michigan ACLU.

KBON (KDIG San Bernardino's former beautiful music FM turned AC) is licensed to plush, scenic, relaxing, smog-free Lake Arrowhead, and wishing they were there are promotion co-ordinator and morning man Gary (The Zinger) Zane, midday jock Beau Weaver, afternoon Mark Cardanella, night jock J.J. Jackson and overnights Laura Seaton (11-2) and Doc Bailey (3-6). While Lake Arrowhead may be great, it isn't populated, so luckily K-

104 serves the San Bernardino/Riverside market (where the studios are located), sporting a playlist of 80% oldies and 20% currents.

Chris Knight leaves San Jose's KWSS, where he was music director and evening jock, to wake up early in Denver as the Peak's (KPKE) morning man. Meanwhile, back at KWSS, Robin Kipps takes over the music chores. . . . Jan McKay moves up to news/public affairs director at Cleveland's WRQS (92 Rock). . . . Lynne Stiefel joins KRBE Houston as a city beat reporter. She'd been across town at KPRC-TV and and KIKK/Radio. . . . R.D. Steele returns to WYSP Philadelphia as producer for the "Picozzi & Company" morning show and 94 YSP production assistant. . . . WSTO is back to full power, playing back-to-back music for Owensboro, Ky. At 100 KW, their new antenna at 939 feet gives them solid coverage in the tri-state area.

### Metroplex Bows Florida Network

CLEVELAND—Furthering its commitment to Florida, and its stations there, Metroplex Communications has formed the "Metroplex Florida Network," according to Norman Wain and Bob Weiss, principals of the Cleveland-based company.

Metroplex currently reaches more than half the people residing in the state with its three facilities: WHYI (Y-100) Miami/Ft. Lauderdale, WMGG Tampa/St. Petersburg and WFYV Jacksonville.

The network is designed totally as an off-air sales tool to promote the stations and the state, which is currently seventh in population and expected to be one of the big three gainers throughout the '80s.

In addition to the Florida properties, Metroplex owns Alexandria, Va.'s WRMR/WPKX (KIX 106).

## BILLBOARD RADIO JOB MART

- Position Wanted
- Position Available
- Services
- \$30.00 per inch

ADDRESS ALL ADS: JEFF SERRETTE  
Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7366 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER



WE ACCEPT ALL MAJOR CREDIT CARDS

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone \_\_\_\_\_

#### SERVICES

##### INSIDE COUNTRY

Designed With The Country DJ In Mind. Current artist bios. Monthly Calendar. Country Trivia. We do the research! You sound informed! For more information write

Inside Country  
6000 Fulton Ave., Suite 12  
Van Nuys, CA 91401

##### POSITION AVAILABLE

##### AM PERSONALITY

Strong adult morning personality. Nevada AM MOR. Salary—DOE. PD, KBET, Box 11710, Reno NV 89510 E.O.E.

##### CLASSIFIED ADVERTISING PAYS.

##### RADIO PERSONNEL NEEDED

Many Radio Stations are now planning personnel changes for the first of the year. We are preparing for the annual upswing in job openings. You too should be planning ahead. . . . If you are seriously considering a move. . . . changes are NATIONAL can help. NATIONAL places radio personnel from Coast to Coast. For complete details, including brochure and registration form, enclose \$2.00 postage and handling to

NATIONAL BROADCAST TALENT COORDINATORS  
DEPT. L, PO BOX 20551  
BIRMINGHAM, AL 35216  
ACT NOW: 205-822-9144

##### POSITION WANTED

I'M SEEKING AN ENTRY LEVEL POSITION AS DISC JOCKEY IN N.Y. STATE OR NEW ENGLAND. AVAILABLE IN SPRING 1984. AAS IN RADIO BROADCASTING. CONTACT:

TOM TORTORELLA  
212-254-5755

Billboard®

Survey For Week Ending 12/17/83

# Rock Albums & Top Tracks™

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

## 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	3	9	GENESIS—Genesis, Atlantic	1	1	6	YES—Owner Of A Lonely Heart, Atco
2	3	7	YES—90125, Atco	2	2	6	38 SPECIAL—If I'd Been The One, A&M
3	2	6	THE ROLLING STONES—Undercover, Rolling Stones	3	5	10	THE ROMANTICS—Talking In Your Sleep, Nempcor
4	7	13	THE ROMANTICS—In Heat, Nempcor	4	3	7	GENESIS—That's All, Atlantic
5	5	6	38 SPECIAL—Tour De Force, A&M	5	7	8	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
6	4	10	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	6	4	6	THE ROLLING STONES—Undercover Of The Night, Rolling Stones
7	6	13	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	7	19	9	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
8	12	4	SOUNDTRACK—Two Of A Kind, MCA	8	6	7	DURAN DURAN—Union Of The Snake, Capitol
9	10	8	EDDIE MONEY—Where's The Party?, Columbia	9	17	3	SOUNDTRACK—Ask The Lonely, MCA
10	9	6	BILLY IDOL—Rebel Yell, Chrysalis	10	13	5	THE ROLLING STONES—She Was Hot, Rolling Stones
11	8	7	DURAN DURAN—Seven And The Ragged Tiger, Capitol	11	16	8	GENESIS—Just A Job To Do, Atlantic
12	17	3	OZZY OSBOURNE—Bark At The Moon, CBS Associated	12	8	10	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
13	11	7	BLUE OYSTER CULT—The Revolution By Night, Columbia	13	12	11	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
14	14	7	NIGHT RANGER—Midnight Madness, MCA	14	14	4	BILLY IDOL—Rebel Yell, Chrysalis
15	NEW ENTRY		THE PRETENDERS—Learning to Crawl, Sire	15	24	5	NIGHT RANGER—(You Can Still) Rock In America, Capitol
16	16	6	BOB DYLAN—Infidels, Columbia	16	42	4	BLUE OYSTER CULT—Take Me Away, Columbia
17	15	5	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	17	9	23	THE POLICE—Synchronicity II, A&M
18	13	7	STREETS—1st, Atlantic	18	15	15	BIG COUNTRY—In A Big Country, Mercury
19	21	4	U-2—Under A Blood Red Sky, Island	19	27	4	PAUL RODGERS—Cut Loose, Atlantic
20	19	7	PAUL RODGERS—Cut Loose, Atlantic	20	28	3	THE ALAN PARSONS PROJECT—You Don't Believe, Arista
21	18	15	RAINBOW—Bent Out Of Shape, Mercury	21	37	2	OZZY OSBOURNE—Bark At The Moon, CBS Associated
22	24	26	THE POLICE—Synchronicity, A&M	22	10	5	STREETS—If Love Should Go, Atlantic
23	22	15	PETER SCHILLING—Error In The System, Elektra	23	21	4	EDDIE MONEY—Big Crash, Columbia
24	26	6	Z. Z. TOP—Eliminator, Warner Bros.	24	18	5	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA
25	23	7	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA	25	20	5	THE ROLLING STONES—Too Tough, Rolling Stones
26	33	9	MOTLEY CRUE—Shout At The Devil, Elektra	26	30	4	YES—Changes, Atco
27	20	15	BIG COUNTRY—The Crossing, Mercury	27	26	3	YES—It Can Happen To You, Atco
28	27	15	THE MOTELS—Little Robbers, Capitol	28	25	7	SAGA—The Flier, Portrait/Epic
29	25	13	PAT BENATAR—Live From Earth, Chrysalis	29	22	13	RAINBOW—Street Of Dreams, Polydor
30	30	12	ALDO NOVA—Subject, Portrait	30	31	11	ALDO NOVA—Monkey On Your Back, Portrait
31	29	8	CULTURE CLUB—Colour By Numbers, Virgin/Epic	31	33	5	KROKUS—Stayed Awake All Night, Arista
32	42	2	RE-FLEX—The Politics Of Dancing, Capitol	32	36	14	QUIET RIOT—Cum On Feel The Noize, Pasha
33	28	33	QUIET RIOT—Metal Health, Pasha	33	23	13	PETER SCHILLING—Major Tom (Coming Home), Elektra
34	36	4	DON FELDER—Airborne, Elektra	34	34	2	DON FELDER—Bad Girls, Elektra
35	32	22	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	35	11	12	PAT BENATAR—Love Is A Battlefield, Chrysalis
36	38	9	PAUL McCARTNEY—Pipes Of Peace, Columbia	36	NEW ENTRY		38 SPECIAL—Back Where You Belong, A&M
37	41	3	MANFRED MANN—Somewhere In Afrika, Arista	37	NEW ENTRY		MOTLEY CRUE—If Looks Could Kill, Elektra
38	37	11	KISS—Lick It Up, Mercury	38	NEW ENTRY		THE ROLLING STONES—Too Much Blood, Rolling Stones
39	31	10	SAGA—Heads Or Tales, Epic	39	53	7	GENESIS—Illegal Alien, Atlantic
40	47	2	HEADPINS—Line Of Fire, MCA	40	35	2	U2—Eleven O'Clock Tick Tock, Island
41	50	2	VANDENBERG—Heading For A Storm, Atco	41	NEW ENTRY		CYNDI LAUPER—Time After Time, Portrait
42	34	8	THE DOORS—Alive, She Cried, Elektra	42	38	2	Z.Z. TOP—T.V. Dinners, Warner Bros.
43	46	3	HEAVEN—Where Angels Fear To Tread, Columbia	43	NEW ENTRY		BOB DYLAN—Neighborhood Bully, Columbia
44	39	5	SIMON TOWNSHEND—Sweet Sound, 21 Records	44	NEW ENTRY		RIOT—Born In America, Quality
45	NEW ENTRY		CYNDI LAUPER—She's So Unusual, Portrait	45	41	6	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic
46	48	14	DOKKEN—Breaking The Chains, Elektra	46	48	15	THE MOTELS—Suddenly Last Summer, Capitol
47	49	3	ALCATRAZZ—No Parole From Rock 'N' Roll, Rocshire	47	43	11	GENESIS—It's Gonna Get Better, Atlantic
48	45	2	JUMP 'N THE SADDLE—The Curly Shuffle, Atlantic	48	40	9	THE MOTELS—Little Robbers, Capitol
49	NEW ENTRY		ABC—Beauty Stab, Mercury	49	50	9	KISS—Lick It Up, Mercury
50	NEW ENTRY		GIRLSCHOOL—Play Dirty Mercury	50	32	8	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia

## Top Adds

1	THE PRETENDERS—2000 Miles, Sire (45)
2	VANDENBERG—Heading For A Storm, Atco
3	HEADPINS—Line Of Fire, MCA/Solid Gold
4	ABC—That Was Then, This Is Now, Mercury (12 Inch)
5	HEAVEN—Where Angels Fear To Tread, Columbia
6	REAL LIFE—Real Life, MCA
7	THE FIXX—Reach The Beach, MCA
8	ROBERT PLANT—The Principle Of Moments, Atlantic
9	MANFRED MANN—Somewhere In Afrika, Arista
10	JUMP 'N THE SADDLE—The Curly Shuffle, Atlantic (45)

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

# Radio

## New On The Charts

This weekly feature is designed to spotlight new artists on Billboard's pop, country and black music charts.



### NENA

Following Peter Schilling, West Germany's latest entry on the American charts is Nena, a five-piece Berlin band whose Epic release "99 Luftballons" drifts up the Hot 100 to 68. The danceable tune has been interpreted as a tale of accidental nuclear war, although lead singer Nena Kerner says, "I could not stand on a stage and represent any kind of ideology."

The band began when drummer Rolf Brendal and girlfriend/vocalist Kerner left their popular German group Stripes and moved to Berlin to form Nena. Kerner went quickly from a career as a goldsmith to the owner of a gold German single entitled "Nur Getraunt (Just Dreamed)" and the leading role in the German film "Ich Will Spass."

Although the group hasn't released an American album yet, the single is part of a self-titled album, released in their homeland and produced by Reinhold Heil and Manfred Praeker, members of one of Germany's most successful rock groups, Spliff.

Nena finished a German tour this spring and, like most bands there, dreams of playing in the States. Other dreams include Kerner's fantasy of meeting Mick Jagger and guitarist Carlo Karges' aspiration to "drink Keith Richards under the table."

For more information, contact Jim Rakete, Segitdamn 2, Berlin, 61 Germany, (49) 30-614-7081.



### THE JUDDS

If the Judds had not occurred naturally, a marketing team might well have been called in to create them. They are a publicist's dream. This week the mother (Naomi) and daughter (Wyonna) duet debuts on the Hot Country Singles chart at bulletted 76 with "Had A Dream (For The Heart)." Not only does this new RCA vocal act look good and harmonize superbly, it has a family history that reads like a Judith Krantz novel.

Originally from Ashland, Ky., the Judds migrated to Hollywood in 1968 and lived there for the next seven years. While Wyonna (who is only 19 now) attended school, Naomi held a succession of jobs as a secretary, model and partner in a video production firm. Eventually, they returned to Eastern Kentucky, where Naomi enrolled in nursing school, intending to become a country doctor. During this second Kentucky hitch, the Judds lived in a house without a telephone or television—a deliberate attempt on Naomi's part to get the family "close to its heritage."

The family took one more shot at being Californians, living in Marin County for two years before settling near Nashville in 1979. Except for singing in church, the Judds had no performing background until they started singing on a local early morning television program in Nashville. Their current record is their first.

For more information, contact the Woddy Bowles Co., (615) 754-2044.



### STREETS

Streets debuted three weeks ago with both their single "If Love Should Go" and their Atlantic album "1st," from which it is taken. As the album moves up to 180 on the Top LPs & Tape chart, lead vocalist and keyboardist Steve Walsh is able to take the success in stride.

Streets was formed in the spring of 1982 after Walsh's departure from the multi-platinum group Kansas a year earlier. His is the distinctive voice that carried such Kansas hits as "Carry On Wayward Son" and "Dust In The Wind," and remains to dominate on "If Love Should Go." Percussionist Tim Gehr, who had played on Walsh's 1979 solo effort, was the first to join Streets. Interested in "just covering the necessities and letting the players themselves expand upon the music," Walsh recruited bassist Billy Greer and guitarist Mike Slamer and took the group into the studio for demos.

Eight of the nine tunes on "1st" are written or co-written by Walsh, who says of his new songs, "They have more to do with the real world than the surreal." The yearling quartet is optimistic and has already begun work on second and third albums. "This is the band I've always wanted to be in," says Walsh of his new baby.

For more information, contact Derek Sutton, (213) 660-2553.

# PLEASE ENTER MY BILLBOARD SUBSCRIPTION

Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_ Apt. No. \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Signature \_\_\_\_\_

Continental U.S.		Overseas	
<input type="checkbox"/> 1 year (51 issues)	\$135	<input type="checkbox"/> Hawaii & Puerto Rico (via air jet)	\$140
<input type="checkbox"/> 6 months (26 issues)	80	<input type="checkbox"/> Australia & New Zealand (via air jet)	230
<input type="checkbox"/> 2 years (102 issues)	220	<input type="checkbox"/> Central America &	
<input type="checkbox"/> 1 year via First Class	200	<input type="checkbox"/> Caribbean (via air mail)	210
<input type="checkbox"/> Alaska (first class only)	200	<input type="checkbox"/> Mexico (via air mail, Billed in Pesos)	\$225
<b>Canada</b>		<input type="checkbox"/> South America (via air mail)	260
<input type="checkbox"/> 1 year	145 U.S. **	<input type="checkbox"/> Continental Europe (via air jet)	£115
<input type="checkbox"/> 1 year via First Class	210 U.S.	<input type="checkbox"/> Asia, Africa, all others (via air mail)	320
		<input type="checkbox"/> Japan (via air jet)	Y80,000

Please remit in U.S. Currency only (except Continental Europe and Japan).  
 OR

\$ \_\_\_\_\_ Charge my credit card as follows:  
 Total Amount Enclosed \_\_\_\_\_  
 Bill me  American Express \_\_\_\_\_ Card Number \_\_\_\_\_  
 New  Visa \_\_\_\_\_ Card Expires \_\_\_\_\_  
 Renewal  Master Card \_\_\_\_\_ Master Card Bank # \_\_\_\_\_  
 I do not wish to receive promotional material from other mailers.  
 \*Not handled in continental Europe

\*\* Send to: Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England

# Billboard

Subscription Service Dept., P.O. Box 1413, Riverton, N.J. 08077

Please allow 6 weeks for delivery of first copy.

In order to process your order we *must* receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

### Retailers

- 30-Only records, prerecorded and blank tapes
- 31-Only Video or computer software
- 33-Records, tapes and video or computer software
- 32-Primarily playback and communication hardware, software and accessories
- 62-Recording Studios
- 63-Video/Motion picture industry personnel

### Artists and Artists Relations

- 70-Recording artists, performers
- 71-Attorneys, agents and managers

### Buyers of Talent

- 74-Concert promoters, impresarios
- 75-Clubs, hotels, concert facilities
- 76-Light and sound companies for concerts, disco

### Music Publishers

- 91-Music Publishers, songwriters
- 92-Performing unions, licensing and rights organizations
- 93-Industry Associations

### Miscellaneous

- 82-Music fans, audiophiles
- 81-Public, school and university libraries
- 86-Financial Institutions
- 87-Government
- 95-Newspaper and magazine personnel, journalists
- 96-Advertising and public relations
- 11-Other, please specify \_\_\_\_\_

### Distributors

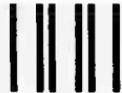
- 44-Rack Jobbers
- 45-Record, tape, video or computer software
- 46-One Stops
- 47-Juke box operators
- 48-Exporters and importers of records, tapes and video

### Radio/Broadcasting

- 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities
- 53-Disco DJ's, owners, managers
- 55-Television and Cable personnel
- 56-Radio Syndicators

### Manufacturers/Production

- 60-Record companies, independent producers, independent promotion companies
- 61-Pressing plants, manufacturers of software, hardware and/or pro equipment



NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES

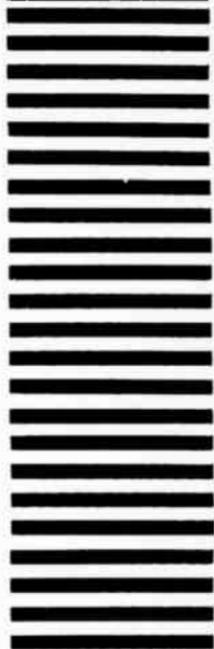
**BUSINESS REPLY CARD**

FIRST CLASS PERMIT NO. 296 RIVERTON, NJ

POSTAGE WILL BE PAID BY ADDRESSEE

**Billboard**

Subscription Dept.  
P.O. Box 1413  
Riverton, N.J. 08077



## Featured Programming

Five CBS RadioRadio affiliates will "actively participate" in the research of the new three-hour "Top 40 Satellite Survey," hosted by Dan Ingram, when it debuts in April.

Designed as "a more aggressive version" of the network's "Top 30 USA," the program will gather playlist input from hit stations KKHR Los Angeles, WBBM-FM Chicago, WCAU-FM Philadelphia, WHTT Boston and KHTR St. Louis, according to RadioRadio's Bob VanDerheyden, who says the development, in addition to saving CBS money on an outside source, will generate a more accurate reading of the nation's hit songs.

Ingram, the afternoon anchor at WABC New York for 21 years, says the playlist concept is "a good idea." "I think it makes the show more immediate because plenty of markets are hot for new music," he explains. "Plus, there are no consultants with axes to grind or inventory to move."

On his return to the airwaves following a two-year absence, Ingram says the show gives him "a lot of freedom. One afternoon a week is better than sitting in the same place every day." He adds that he was offered at least three morning and afternoon air shifts in the New York market in recent months, including a stint at WHTZ (Z-100), "but the money was never right."

\*\*\*

"People are getting tired of the old Q-and-A," says Richard King of Airwaves Entertainment in Westwood, N.J., whose new "On The Airwaves" show highlights "the artist's" unadulterated quote spread out over the course of five bartered tapings of the act's hottest cut on album rock and

contemporary hit radio stations.

"We're downplaying the role of the interviewer," says King, who says he has scheduled such artists as Quiet Riot, Mick Fleetwood, Dave Davies of the Kinks, Big Country, Kansas, Saga and, last week, Don Felder and Spandau Ballet (!) on his monthly reels. "We've produced them to appear as if the station generated them," he adds. King says that he has commitments from sponsors and album rock stations in Pittsburgh, Nashville, Houston and Columbus, Ohio.

This is his first venture in radio syndication, although last summer his "On Tour" show, featuring the Fixx and A Flock Of Seagulls, was a broadcast on WAPP New York and WLUP Chicago. He and a partner are principals of an advertising agency, Velthaus & King, whose clients include Congoleum, makers of linoleum and other floor coverings.

\*\*\*

RKO One has its own daily "words and music" montage set for a Jan. 2 debut. "Private Session" is a 90-second montage focusing on top hit acts and one of nine new feature packages set to launch next year on the RKO Radio Networks. Other offerings on "One," whose target 18-49 demographic zeroes in on the 25-to-34-year-old, include "Sound Check," a 60-second bio-oriented artist profile hosted by John Leader; "Smart Money," a minute-long financial feature broadcast every Monday, Wednesday and Friday with RKO News correspondent Nick Young; the consumer-oriented "Beat The System" (60 seconds with newsman Ed Gullo); and the daily "Mind Games," described as Dave Cooke's 60-second journey into "inner space—dreams, handwriting, choice of clothing."

RKO Two, which targets the 25-to-54-year-old and keys on the 35-44 lifestyle, presents the Gil Gross "Newline," a daily 60-second news feature; "The Money File," four daily two-minute reports on rumblings in the business world hosted by Dean Shepherd; and two 90-second weekday programs, "Behind The Music" (musical blips, from top adult contemporary stars) and "Checkin' In," which keeps tabs on the musical hotshots in the country world.

Elvis Presley would have been 49 on Jan. 8, and because that's such an important date to so many people, The United Stations' "Solid Gold Country" series examines the King's career on a three-hour "Tribute To

(Continued on page 57)

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.

Dec. 4-10, Y&T, BBC Rock Hour, London Wavelength, one hour.

Dec. 4-10, Midnight Oil, OMNI/Penthouse College Rock Concert, London Wavelength, one hour.

Dec. 5-11, Ink Spots, Music Makers, Narwood Productions, one hour.

Dec. 5-11, Johnny Cash, part one, Country Closeup, Narwood Productions, one hour.

Dec. 9-11, John Lennon: A Day On The Radio, The Source, NBC, two hours.

Dec. 9-11, Herbie Mann, Dr. John, Dave Brubeck, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Dec. 9-11, Gail Davies, Weekly Country Music Countdown, United Stations, three hours.

Dec. 9-11, Tammy Wynette, Solid Gold Country, United Stations, three hours.

Dec. 9-11, Toni Arden, Great Sounds, United Stations, four hours.

Dec. 9-11, Neil Sedaka, Rock, Roll & Remember, United Stations, four hours.

Dec. 9-11, Fixx, Hot Rocks, United Stations, one hour.

Dec. 9-11, Huey Lewis & the News, Off The Record Special, Westwood One, one hour.

Dec. 9-11, Herbie Hancock, Special Edition, Westwood One, one hour.

Dec. 9-11, Rock Auditions, Rock Chronicles, Westwood One, one hour.

Dec. 10, Michael Martin Murphey, Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 11, Comedy In Rock, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

Dec. 10-11, Dave Clark, Soundtrack Of The 60s, ABC Watermark, three hours.

Dec. 11, Romantics, Nick Heyward, King Biscuit, ABC Rock Radio Network, one hour.

Dec. 11-17, Duran Duran, BBC Rock Hour, London Wavelength, one hour.

Dec. 11-17, Big Country, OMNI/Penthouse College Rock Concert, London Wavelength, one hour.

Dec. 12, Paul Stanley, Guest D.J., Rolling Stone Productions, one hour.

Dec. 12, Genesis, Rockline, Global Satellite Network, 90 minutes.

Dec. 12-18, Nelson Riddle, Music Makers, Narwood Productions, one hour.

Dec. 12-18, Johnny Cash, Country Closeup, Narwood Productions, one hour.

Dec. 16-17, Animals, Billy Idol, House Party, DIR Broadcasting Network, one hour.

Dec. 16-18, Culture Club, The Source, NBC, 90 minutes.

Dec. 16-18, Joan Baez, Pete Seeger, Tom Rush, Donovan, Don & Deanna On Bleecker Street, Continuum Radio Network, one hour.

Dec. 16-18, Stevie Nicks, Off The Record Special, Westwood One, one hour.

Dec. 16-18, Kool & the Gang, Special Edition, Westwood One, one hour.

Dec. 15-18, Previous Jobs, Rock Chronicles, Westwood One, one hour.

Dec. 16-18, Men At Work, Hot Rocks, United Stations, one hour.

Dec. 16-18, Junior Walker, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Dec. 16-18, Arthur Prysock, Great Sounds, United Stations, four hours.

Dec. 16-18, Bobby Bare, Solid Gold Country, United Stations, three hours.

Dec. 16-18, T.G. Sheppard, Weekly Country Music Countdown, United Stations, three hours.

Dec. 17, John Anderson, Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 17-18, Beatles, Elvis Presley, Supremes, Soundtrack Of The 60s, ABC Watermark, three hours.

Dec. 18, Dire Straits, King Biscuit, ABC Rock Radio Network, one hour.

Dec. 18, Quarterflash, Spotlight Special, ABC Contemporary Network, 90 minutes.

Dec. 18, Session Men, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

Dec. 18-24, Paul McCartney Interview Special, BBC Rock Hour, London Wavelength, one hour.

# Billboard<sup>®</sup> Survey For Week Ending 12/17/83

## TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1			THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 Ennes/Emanuel/Threesome, ASCAP
2	7	5	READ 'EM AND WEEP Barry Manilow, Arista AS-9101 (Edward B. Marks/Neverland/Peg, BMI)
3	4	10	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)
4	6	11	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
5	5	8	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganese/Trim-Co, ASCAP)
6	11	7	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)
7	2	12	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)
8	9	7	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)
9	3	13	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)
10	10	12	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
11	13	9	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)
12	16	4	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon/BMI/ASCAP)
13	14	10	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)
14	15	7	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)
15	17	8	I NEED YOU Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashima/Orca/Day To Day, ASCAP/Neches River, BMI)
16	25	3	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
17	22	5	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
18	19	8	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)
19	8	17	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)
20	12	11	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)
21	23	5	ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson Casablanca 814603 (Polygram) (Warner-Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP)
22	30	2	KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)
23	32	5	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)
24	26	4	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)
25	35	3	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)
26	28	6	ALLERGIES Paul Simon, Warner Bros. 7-29453 (Paul Simon, BMI)
27	27	7	SEND HER MY LOVE Journey, Columbia 38-04151 (Twist And Shout/Weed High Nightmare/Colegms-EMI, ASCAP)
28	29	6	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)
29	31	2	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
30	34	2	SHOW HER Ronnie Millsap, RCA 13658 (Lodge Hall, ASCAP)
31	18	14	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)
32	20	23	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI, ASCAP/BMI)
33	37	2	STRANGER Elo, Jet 4-04208 (Epic) (April, ASCAP)
34	38	3	HERO Gladys Knight & The Pips, Columbia 38-04219 (Warner House Of Music/BMI/WB Gold, ASCAP)
35	39	2	WHISTLE DOWN THE WIND Nick Heyward, Arista 1-9072 (Bryan Morrison, ASCAP)
36	NEW ENTRY		IN YOUR EYES George Benson, Warner Bros. 7-29442 (Prince Street/Welbeck, ASCAP)
37	NEW ENTRY		THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)
38	NEW ENTRY		THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)
39	NEW ENTRY		THE CURLY SHUFFLE Jump 'N The Saddle, Atlantic 7-89718 (Wise Guy, BMI)
40	NEW ENTRY		WHEN YOU FALL IN LOVE Bertie Higgins, Kat Family 4-04164 (Epic) (JENLEE/Chappell/Brother Bills/Rose Key, ASCAP/Lowery, BMI)
41	24	13	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)
42	33	9	TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen, ASCAP)
43	21	15	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo, ASCAP)
44	36	5	DON'T PLAY ANOTHER LOVE SONG Smokey Robinson, Motown 1700 (Chardax, BMI)
45	41	11	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)
46	42	18	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)
47	43	14	TROUBLE IN PARADISE Jarreau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)
48	45	16	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)
49	40	11	LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)
50	44	13	DON'T COUNT THE RAINY DAYS Michael Murphey, Liberty 1505 (Tree/Ensign/United Artists/Idea Of March, BMI/ASCAP)

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

THE SHINING LIGHT OF THE NIGHT  
**GREAT FOOD**  
**OPEN 24 HOURS**  
**LARRY PARKER'S**  
**BEVERLY HILLS**  
**DINER**



206 S. Beverly Dr.  
 at Charleville, Beverly Hills, CA  
 (213) 274-5658  
 Telephones at Each Dining Booth

## MAINSTREAM TEAMS WITH RADIO STATION

## Milwaukee Gears For Yule 'Riot'

By JOHN SIPPEL

LOS ANGELES—A projected 50,000 to 100,000 music fans are expected for the Mainstream Record Riot & 93-QFM Life Style Expo at State Fair Park, West Allis, Wisc., during five days of the Christmas holiday.

The embryo for the Dec. 22-27 (Christmas Day excepted) event was staged during the Thanksgiving weekend in 1979 by Mainstream Records of Milwaukee, which had four stores at the time, at the same park. It drew 5,000. Working with WQFM's management, the Milwaukee chain, now nine outlets, has since staged separate Record Riots for each of the 82 Thanksgiving, Christmas and Easter vacations from 1980-1982.

The first three-day Record Riot grossed a surprising \$75,000 at the original 15,000 square foot park building. Jim Petersen and Carl Faby of Mainstream grossed \$170,000 for this Thanksgiving weekend. Estimated attendance this year was 15,000. Eight registers chalked up 10,000 purchases through six checkout counters. Fifty clerks were hired to handle the three-day event.

Bigger response is expected from the impending event because WQFM program director Lee Arnold has free live concerts by national groups booked for the first time. Alcatraz has been provided by Rocshire Records for Dec. 26 for the daily 10 a.m. to midnight event. Because of the growth of local interest, Mainstream has rented a 50,000 square foot park

venue for this year's Christmas series. Arnold is dickering for Preview (Geffen), Nightranger (MCA), Headpins (Solid Gold) and Helix (Capitol). He expects to have them filmed by early next week. Randy McElrath of Starday Productions is helping stage the live gigs.

For the first time, Mainstream and WQFM are renting out booth space. So far, 30 of 40 booths have been committed. Sponsors include seven domestic and foreign car dealers, two beverage and beer distributors, two musical instrument stores, ski and boating equipment retailers and two local home computer retail chains. Bally Games has taken an arcade area, where new games will be available for free play.

Petersen recalls that he purchased 20,000 pieces of schlock to bulwark the original Record Riot. At the recent Thanksgiving Record Riot, he had 20,000 cutouts at eight for \$5 along with 10,000 pieces at \$2.99. In addition, he had hundreds of banquet tables on which were stacked open shipping cartons of assorted frontline LPs and cassettes at special discount prices. Midline \$5.98s were \$3.99, while \$8.98s ran from \$5.77 to \$6.49. The top 150 singles were \$1.25 each.

For the first time, Mainstream's Petersen provided a good selection of classics, buying co-op spot time on WFMR, the Milwaukee classical station. Working with WMIL, the local country outlet, there was a first-time "Country Corner," from where WMIL did remotes.

WQFM will do its entire 10 a.m. to 10 p.m. programming for all five

days of the Christmas period from a special broadcast booth, constructed in the new venue, Arnold says. The station is carrying eight spots daily as of Sunday (10), increasing to 12 per day as the event nears, Arnold states.

The imminent Yule event will feature youth-oriented promotions, Petersen explains. There will be submarine sandwich and pizza eating contests, along with label-sponsored promotions. Especially effective at the last event, Petersen says, was a combination Motley Crue and Dokken contest sponsored by Elektra, at which patrons were asked to estimate the weight of a 25-foot "heavy metal" chain, with the winner receiving a \$400 ounce of gold. CBS Records also staged a Kansas contest, awarding a Pioneer VCR to the winner.

Working with Mike Mowers of Radio Doctors, the Milwaukee one-stop that is a prime supplier to Mainstream, half-pages will be run each day prior and during the event in the Milwaukee Journal and the Sentinel, Petersen states.

Accessories will again play a prominent part in the concept. At the Thanksgiving event, 3,000 pieces of Maxell UDXL-2F at \$2.99 were sold. Maxell, Sony, Discwasher and Audio Technica will be prominently displayed, along with the stores' regular alternative rock product inventory.

"We started out five years ago, feeling Record Riot would help establish our stores as the record/tape place in Milwaukee. We think the 'lifestyle' image is a natural extension of our original thrust," Petersen notes.

## Video Breaks Out At Denver's Blue Spruce

By EARL PAIGE

LOS ANGELES—After three years as a video rental outlet, Blue Spruce Records, based in the Denver suburb of Evergreen, is parlaying the market's growth into plans for a second store specializing in video. That outlet will open six miles away on Feb. 1.

The 10-year-old operation, owned by Bob and Jill Ruttenberg, "broke into the back room three years ago" to expand space, recalls store manager Meg Kendall, a seven-year veteran of the store.

"Video is kind of my puppy, but we're finding that it's so complex that we spend 30% of our time at the video counter," Kendall says. "We are concerned that we are possibly ne-

glecting records and tapes, which are very important to us."

The existing Blue Spruce outlet is only 750 square feet in a freestanding Main Street building deemed a historic landmark. Built in 1890, the site was known for years as the Beech House Restaurant, which remodeled the structure in 1950.

The move to split records and tapes from video comes at a time when Blue Spruce Records' management sees music making a real comeback, says Kendall, who is assisted by Torrey Hill and Jane Angelo. With total store inventory now around 50% video, the game plan for opening the new unit will still allow some integration of different product.

"We're talking about having the top 200 LPs over in Bergen Park at

the new store, and we'll still have hit video titles in the main store," she says. The new unit will be in a shopping center anchored by Kings, a giant supermarket. "In terms of the original store, we can welcome the slack-off when our video customers go to the new store, though they can still pick up the hotter movies in the main store, too."

Though small, Blue Spruce Records has built to a level of 1,000 VHS titles and 500 Beta titles in its rental library. No club plan is used. Price has been steady at \$2.50 overnight and \$5 on weekends. Though rental predominates, the store is seeing major sales action with titles such as the \$39.95-list "Raiders Of The Lost Ark." Says Kendall, "We bought 100 copies."

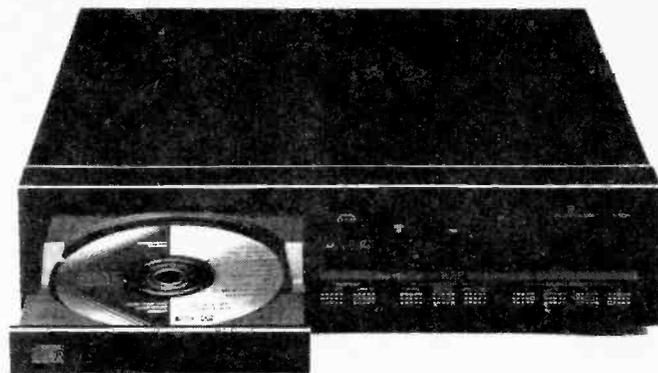
Reflecting the experience of Bob Ruttenberg, who worked in manufacturing before opening the store, Blue Spruce Records personnel see numerous new areas to explore in music. One is the type of music Kendall describes as "new age."

This is the term used in bin signing that is epitomized by Windham Hill Records releases. The store stocks around 80 titles from several different labels, and is now placing Windham Hill spots on KVOD nightly. "It's an amalgamation of jazz and easy listening," says Kendall of the new genre. "I could also mention Paul Winter's 'Common Ground' and the synthesizer-behind-symphony-orchestra things Kitaro has in 'Silk Road' and 'Silk Road Suite' that have sold very well for us."

Nestled in the mountain area characterized by the trees that give the store its name, Blue Spruce is out of the main target area of larger chains, says Kendall. However, pricing is still very competitive, as the store

(Continued on opposite page)

## New Products



Yamaha Electronics' second generation CD player, the CD-X1, has a \$649 retail price and features Yamaha-developed LSIs for signal processing, servo control and digital filtering. Available in January, the CD-X1 has a sampling frequency of 88.2 kHz, which doubles playback resolution, increasing audio clarity.

## Centralized Buying Set For Four Stores In Rose Web

By MOIRA McCORMICK

CHICAGO—Rose Records will be centralizing buying procedures for four of its seven stores as of the first of the year, says general manager James Rose. Resulting in "improved efficiency" overall, the move would ultimately facilitate the opening of more Rose Records outlets, according to marketing director Ronna Hoffberg.

The four stores involved are at three Chicago locations (3259 N. Ashland Ave., 3155 N. Broadway and 1122 N. State St.) and in suburban Downers Grove. Rose says the Ashland store will function as central warehouse and returns headquarters for the four, with some 2,000 of its 10,000 square feet walled off for major releases and best-selling catalog.

"The store won't feel different," assures Hoffberg, "but it will be more organized." Adds Rose, "The new system will allow us to keep much tighter control over buying and supply."

Hoffberg acknowledges that the centralization is a "delicate" move, due to the fact that Rose has built its reputation on diversity and on the distinction among its individual stores. Each outlet will continue to maintain its particular slant, she stresses, with the Ashland store keep-

ing its Latin focus, the Broadway store its emphasis on 12-inch and dance product, and the State St. its classical accent. Each store will also retain its buyers, she adds.

Rose says a new central buyer has been hired to work out of the Ashland store. Jim Gray, formerly employed at Laurie's and Hear Here, is to assume his post in January. "He is on board now, however, familiarizing himself with the individual characteristics of the stores," says Hoffberg.

The four stores were chosen for the centralized buying project due to their "similarity in size and needs," according to Rose. In addition, the Chicago stores are relatively close to one another. The suburban Downers Grove outlet was selected because "we needed to get our feet wet with an outlying store."

Rose says that at this point he cannot estimate how many titles will be stocked in the central warehouse, or how much money centralized buying will save the chain, but he appears optimistic about the outcome. Although he notes, "We're not a Flip Side or a Big Daddy's—we're feeling our way through this," he says that if the move is a successful one, all seven stores might be centralized at some future point.

# Under 1 roof.

AUDIO

Record & Tape Care Products

VIDEO

Ultra Magnetics Styli

POWER DRIVE Headphones & Speakers

Try our open house policy on profits for you.

## RECOTON

46-23 Crane St. L.I.C., N.Y. 11101  
(212) 392-6442

## NEED SOME CULTURE?

Call (213) 466-1341  
FOR IMMEDIATE DELIVERY

NEW!

When Cameras Go Crazy  
96 PAGE BOOK

Tour Program

Wholesale & Retail Requests Invited

A BESTSELLER!

Boy George

T-Shirts • Sweatshirts

Book Bag

NEW!

Church of the Poisoned Mind

Merchandising Display Aids Available

**Order NOW for the holidays!**

# CULTURE CLUB

OFFICIAL LICENSED MERCHANDISE  
Order direct or contact your local distributor

Zebra MARKETING 6508 Melrose Avenue • Los Angeles, CA 90038

## High-End Firms Make New Home Commitment

LAS VEGAS—Competing higher-end computer firms including Franklin, Apple, IBM and NEC announced new commitments to the home computer marketplace at the Comdex. And coupled with new computer entries from U.K.-based Acorn Computers Corp. and Tano Microcomputer products, home computer merchandisers can expect to see increased competition for shelf space emanating from these companies.

Franklin Computer Corp. of Cherry Hill, N.J. announced a \$1,495 "family package" that includes a disk drive and joystick. Franklin computers look like Apple computers and run all the same software that plays on an Apple.

Apple was not showing a home computer. But a company spokesman said, "I can assure you that Apple will be tackling that market in a big way shortly."

Attracting some attention was Acorn Computers Corp., which will be rolling out a \$995 system for sale in the U.S. The company says it is

## Video Expansion At Denver Store

• Continued from opposite page

wants the competition to keep their distance. "We're 50 cents lower for the most part, usually \$7.49 and \$7.99," Kendall says.

Prerecorded cassettes are very strong, even though Blue Spruce still merchandises them under lock. "We use counter cases so customers can see them up close. In the new store, we plan to put cassettes back of a counter in open display, but with a salesperson always on duty," Kendall states.

The second store, in fact, will allow Blue Spruce to test out various concepts its crowded and burgeoning growth has inhibited until now. For example, videodisks will be stocked in limited inventory at the new store. Until now, demand for videodisks has been slight.

The store does not stock singles but special orders them. "We pride ourselves on our special order business. We deal with both Western Merchandisers locally and Sound Video Unlimited in Chicago, and do very well in filling requests," says Kendall.

One area the Rutenbergs expect to move into soon is Compact Disc. We've been special ordering them. Now just in the past week we've been giving out lists from manufacturers.

currently shipping 20,000 units a month in the U.K.

The company's target for the 64K computer is the educational community. Its competition, it says, is Apple, IBM, Atari and Commodore. Additionally, 200 software packages have been developed for it. Interestingly, the computer system evolved out of national competition in the U.K. in which computer firms were invited to develop a viable and reasonably priced educational computer.

Tano, based in New Orleans, markets a \$1,000 computer that has some 200 software packages available for it. The computer is sold through mass merchandiser outlets.

Additionally, NEC's home electronics division launched a low-cost portable computer that targets the student home market.

And IBM will roll out its low-end computer PCjr in the first quarter of 1984. It comes in two versions.

# Retailing

## Home Mart In Comdex Spotlight Computer Show's Growth Reflects New Trade Focus

By FAYE ZUCKERMAN

LAS VEGAS—Since the first Computer Dealer Expo in 1978, the event has grown from encompassing the grand ballroom of the MGM Grand Hotel to sprawling throughout the Convention Center and four adjunct locations. It has become one of the largest conventions held here.

Beyond the size, the kinds of new products displayed here reveal how the microcomputer industry has enlarged its target to include the home computer market.

Traditionally a show for retailers of business products, this year's Comdex attracted those retailers as well as home computer dealers. New computer software and even the traditional business software firms demonstrated home management and educational software packages. And the prevalence of IBM's low-end machine, PCjr, further revealed this shift in the traditional microcomputer business industry.

Microsoft of Bellevue, Wash.—whose president, Bill Gates, was the keynote speaker—has been marketing both business and home computer software. Its "Flight Simulator" has maintained a popular stance in both communities, suggesting that the needs of home users and businesses are rapidly becoming similar.

National Microware of Irvine, Calif. launched a \$149 software package entitled "Personal Planner" for PCjr and Apple computers at the show. It integrates word processing with mailing lists, and can print out labels as well as a letter. Additionally, the program works as an appointment book.

Perfect Software, based in Berkeley, introduced "Perfect Link," a software package which on only a few commands will connect a computer via modem to a computer database system such as CompuServe, Dow Jones or NewsNet. Additionally, the communications package can send and receive already formatted

files, track time of transmission and automatically "log-off."

The long-awaited "Wordvision" by Bruce & James, based in San Francisco, was said to be en route to retailers. It will be distributed by Simon & Shuster. The first printing of the program was reportedly a record-breaking 25,000 copies to fill nearly comparable orders.

"Dollars & Sense," poised to go neck and neck with long-term top-seller "Home Accountant," attracted quite a number of onlookers. Said John Reese, president of Monogram, the program's publisher, "Its popularity shows that computer users want to do more than play games on computers. Home computers should and will become an appliance."

Texas-based BPI has broadened its distribution base to attract home computer dealers. Its personal finance programs, speed reading and investment packages have been gain-

(Continued on page 24)

# Wanted

## ADVENTUROUS PEOPLE FROM 18 TO 80

Share in unforgettable journeys through America's natural beauty.

Go Trekking with your local Lung Association.

**Backpacking • Bicycling • Canoeing  
Cross-Country Skiing**

## REWARDS

New Challenges... New Friendships... A sense of achievement.

Call or write for your free brochure and calendar of TREKS in your area.

AMERICAN  LUNG ASSOCIATION

1740 Broadway

New York, New York 10019

(212) 245-8000

I'm adventurous! Please send information to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

I saw this ad in \_\_\_\_\_

# Trek

## FOR LIFE AND BREATH



Space contributed by the publisher as a public service

**EXSELL™**  
Marketing



Leading Wholesaler of  
All Brands of Audio/  
Video Tape, Computer  
Diskettes, Recorder/  
Computer Care &  
Accessories

\*Monthly Specials  
\*Complete FREE  
Wholesale  
Catalog Available

**CALL TOLL FREE**  
**1-800-334-2484**

In NC, 1-800-672-2802  
Raleigh/Cary, 919-467-3302  
P.O. Box 884 Dept. BB Cary, NC 27511

# Retailing

## New LP/Tape Releases

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

### POPULAR ARTISTS

**BIG BLACK**  
Ethnic Fusion  
LP Arch S 1790 .....\$7.98

**CROWLEY, PATRICK**  
Greatest Hits Dance Party  
LP Megatone M-1012.....NA

**INDUSTRY**  
Industry  
LP Capitol MLP 15011.....no list  
CA 4LP 15011.....no list

**MARSH, GEORGE**  
Marshland  
LP Arch S 1791.....\$7.98

**MOXY**  
A Tribute to Buzz Sherman  
LP Ahed AS-8227

**MUSICAL YOUTH**  
Different Style  
LP MCA MCA 5454.....\$8.98  
CA MCA 5454.....\$8.98

**PEEL, DAVID, & THE LOWER EAST SIDE 1984**  
LP Orange ORA 4891.....\$8.98  
CA ORA 4891C.....\$8.98

**REAL LIFE**  
Heartland  
LP MCA/Curb MCA-5459.....\$8.98  
CA MCA 5459.....\$8.98

**VILLA-LOBOS**  
The Baby's Family,  
(Continued on page 57)



**BEACH BOYS GO COMPUTER**—At the Comdex computer show, Franklin Computer Corp. president Avram Miller (back to camera) and company chairman R. Barry Borden (far right) entertain Beach Boys Dennis Wilson and Mike Love with computerese on a surfboard. The computer company sponsored a private concert by the Beach Boys at the Aladdin Hotel in Las Vegas.

## Computer Show's Growth Reflects New Trade Focus

Continued from page 23

ing acceptance in the home market. XQ Software of Norcross, Ga. launched a tax investment and planning program for IBM computers. And Pyramid Data of Santa Ana, Calif. will be rolling out PCjr additions of its "Number Cruncher Ijr," an integration package that allows for reports, spreadsheets, text editing and calculations to be created and then merged. It will list for \$99. Also look for Peachtree Software, based in Atlanta, to launch PCjr packages that are comparable to the

company's powerful business-related software. And Peachtree-owned EduWare, based in Agoura Hills, Calif., announced an educational software contest in which the winner will receive \$5,000, plus a free trip to the spring Comdex show in Atlanta. The EduWare contest entails teachers suggesting ideas for educational software projects. All entries will be judged on instructional validity, quality of material, creativity and marketability.

Educational software firm Krell Software, based in Stony Brook, N.Y., was showing "Socrates LOGO," said to be an updated version of MIT's LOGO that allows for foreign language inputs. Among the educational companies showing at Comdex, Dallas-based Kapstrom's "Writing Is Thinking" attracted some notoriety. The program is designed to teach youngsters the skills for writing reports. Through a series of questions elicited by the computer, the user is taught how to formulate an idea, research it, write an outline, develop paragraphs and then merge all the information together into report form.

Xerox Computer Software Division, based in Middletown, Conn., displayed four additional packages for its preschool software line logeod "Stickybears." It introduced an adventure "edutainment" package called "Chivalry." Wizware, Milton Bradley and Avant Garde software also showed and demonstrated educational packages.

All told, some 1,400 companies exhibited at Comdex. It was estimated that the entire five-day show took up some one million square feet of space.

## Allsop Offers Rubber Stamp

LOS ANGELES—Qualified hardware retailers who contact Allsop, the Bellingham, Wash. maker of record/tape/video cleaner kits, will receive a free rubber stamp to help promote accessories sales.

The rubber stamp warns the consumer to properly maintain electronic componentry. It reads: "You have just purchased a precision electronic component. Warranty requirements are that you clean and maintain this equipment regularly. Failure to clean and maintain this equipment will result in operating problems that will not be covered by the warranty. We recommend the Allsop 3 cleaner."

Survey For Week Ending 12/17/83

# Billboard® Midline LPs

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

THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	1	19	<b>THE WHO</b> Who's Next MCA 37217	MCA	5.98	26	32	9	<b>SIMON AND GARFUNKEL</b> Sounds Of Silence Columbia PC-9269	CBS	
2	2	75	<b>DAVID BOWIE</b> The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	RCA	5.98	27	9	17	<b>ELTON JOHN</b> Elton John's Greatest Hits Vol. II MCA 27216	MCA	5.98
3	5	77	<b>CAROLE KING</b> Tapestry Epic PE 34946	CBS		28	10	11	<b>AEROSMITH</b> Greatest Hits Columbia PC-36865	CBS	
4	6	25	<b>STEELY DAN</b> Aja MCA 37214	MCA	5.98	29	16	11	<b>ELVIS COSTELLO</b> Get Happy Columbia PC-36347	CBS	
5	3	77	<b>BILLY JOEL</b> Piano Man Columbia PE 32544	CBS		30	21	29	<b>JIMMY BUFFETT</b> Livin' & Dying In 3/4 Time MCA 37025	CBS	5.98
6	7	61	<b>JOE JACKSON</b> Look Sharp! A&M 3187	RCA	5.98	31	28	67	<b>THE WHO</b> Live At Leeds MCA 37000	MCA	5.98
7	4	19	<b>ELTON JOHN</b> Elton John's Greatest Hits MCA 37215	MCA	5.98	32	40	63	<b>STEELY DAN</b> Katy Lied MCA 37043	MCA	5.98
8	18	7	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AYL1-4767	RCA	5.98	33	44	75	<b>DAN FOGELBERG</b> Captured Angel Epic PE 33499	CBS	
9	14	73	<b>DAN FOGELBERG</b> Netherlands Epic PE 34185	CBS		34	34	21	<b>JUDAS PRIEST</b> Sin After Sin Columbia PC-34787	CBS	
10	8	59	<b>THE PRETENDERS</b> Extended Play Sire SIR 3563	WEA	5.98	35	35	7	<b>BILLY JOEL</b> Turnstiles Columbia PC-33848	CBS	
11	26	71	<b>THE MONKEES</b> The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	36	37	5	<b>JIMMY BUFFETT</b> Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
12	25	73	<b>DAN FOGELBERG</b> Souvenirs Epic PE 33137	CBS		37	47	75	<b>DAN FOGELBERG</b> Home Free Epic Stock PC 31751	CBS	
13	15	41	<b>BOZ SCAGGS</b> Hits Columbia PC-36841	CBS		38	41	23	<b>NEIL DIAMOND CLASSICS 1983</b> The Early Years Columbia PC-38792	CBS	
14	11	19	<b>STEELY DAN</b> Gaucho MCA 37220	MCA	5.98	39	NEW ENTRY		<b>DAVID BOWIE</b> Bowie Pinups RCA AYL1-4653	RCA	5.98
15	20	17	<b>MIKE OLDFIELD</b> Tubular Bells Virgin/Epic PE 34116	CBS		40	42	25	<b>JEFF BECK</b> Blow By Blow Epic PE 33409	CBS	
16	23	19	<b>VARIOUS ARTISTS</b> 25 #1 Hits From 25 Years Motown M5-308 ML2	MCA	9.98	41	39	41	<b>PSYCHEDELIC FURS</b> Talk Talk Talk Columbia PC-37339	CBS	
17	24	67	<b>THE WHO</b> Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	42	12	45	<b>DAVID BOWIE</b> Diamond Dogs RCA AYL1-3889	RCA	5.98
18	30	69	<b>THE WHO</b> Who Are You MCA 37003	MCA	5.98	43	NEW ENTRY		<b>BUCKINGHAM NICKS</b> Buckingham Nicks Polydor 5058	POL	5.98
19	13	39	<b>ELVIS COSTELLO</b> This Year's Model Columbia PC 35331	CBS		44	45	43	<b>AL GREEN</b> Greatest Hits Vol. I Motown 5283	MCA	5.98
20	29	59	<b>DON McLEAN</b> American Pie United Artists LN 10037	CAP	5.98	45	50	43	<b>LOGGINS AND MESSINA</b> "Best Of Friends" Columbia PC-34338	CBS	
21	27	69	<b>STEELY DAN</b> Can't Buy A Thrill MCA 37040	MCA	5.98	46	48	3	<b>MICHAEL JACKSON AND THE JACKSON 5</b> Great Songs & Performances Motown 5-312-ML	MCA	5.98
22	19	7	<b>JUDAS PRIEST</b> The Sad Wing Of Destiny RCA AYL1-4447	RCA	5.98	47	36	5	<b>PURE PRAIRIE LEAGUE</b> Bustin' Out RCA AYL1-4656	RCA	5.98
23	22	33	<b>DAVID BOWIE</b> Heroes RCA AYL1-3857	RCA	5.98	48	31	45	<b>SPYRO GYRA</b> Morning Dance Infinity 37148	MCA	5.98
24	38	65	<b>ALAN PARSONS PROJECT</b> Eve Arista ABM 8062	RCA	5.98	49	NEW ENTRY		<b>TOTO</b> Toto Columbia PC-35317	CBS	
25	17	17	<b>LYNYRD SKYNYRD</b> Pronounced Leh-Nerd Ski-Nerd MCA 37211	MCA	5.98	50	33	9	<b>AEROSMITH</b> Toys In The Attic Columbia PC-33479	CBS	

DECEMBER 17, 1983, BILLBOARD



**The Nation's Distributor of pre-recorded video cassettes and discs. Call or write for the most complete catalog in the industry!**

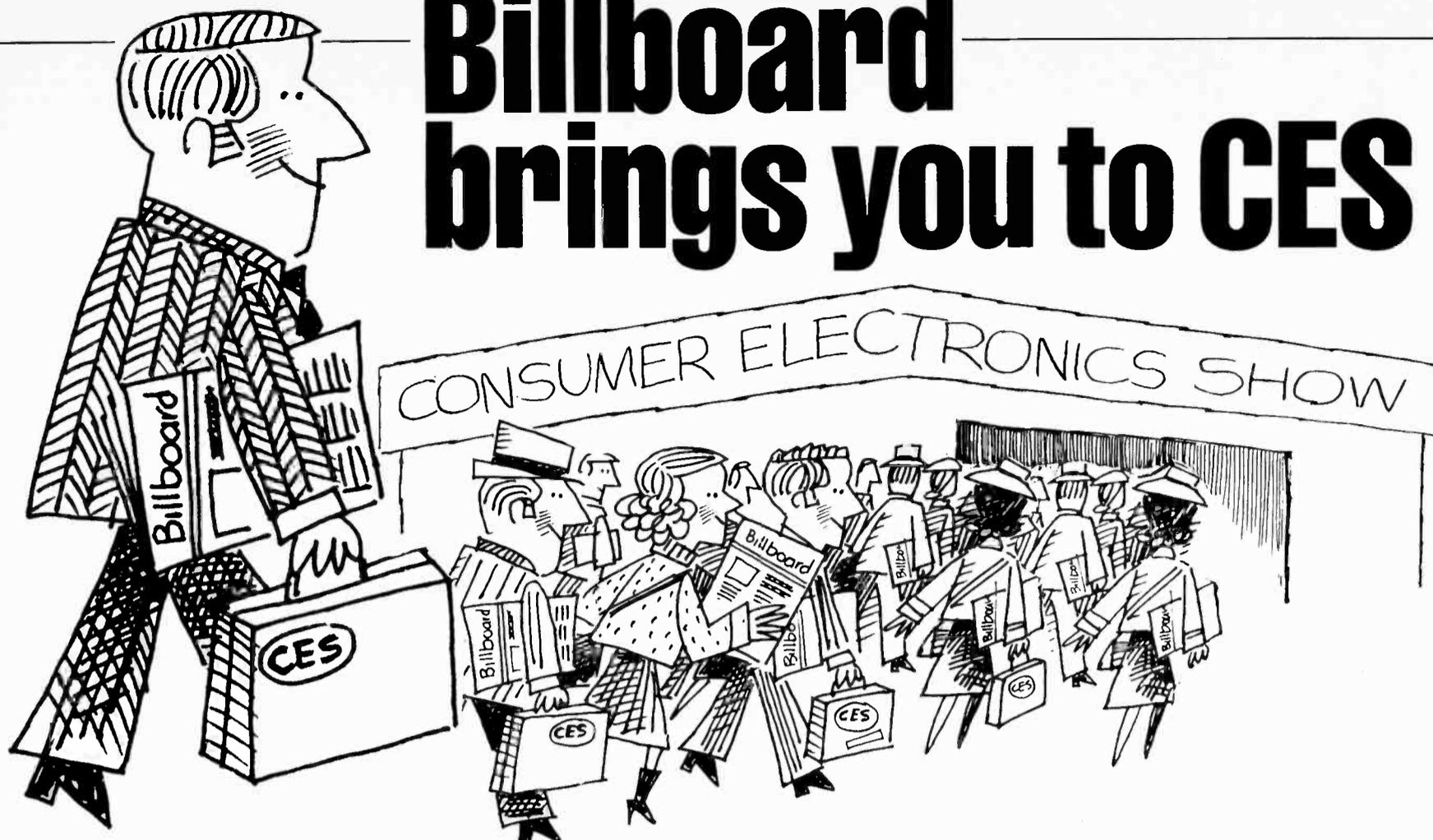
**NEW YORK**  
430 West 54th Street  
New York, N.Y. 10019  
(212) 582-6405

**FLORIDA**  
2300 West Oakland Park Blvd.  
Ft. Lauderdale, Fla. 33311  
(305) 731-3688

**CALIFORNIA**  
2020 Broadway  
Santa Monica, Cal. 90404  
(213) 453-0521 • (800) 631-7006 (nat'l)  
(800) 348-0009 [California only]

**MINNESOTA**  
129 West Lake Street  
Minneapolis, Minn. 55408  
(612) 823-6291

# Billboard brings you to CES



## ...and beyond

If you are a marketer of consumer electronics software or hardware (games, computers, tapes, accessories), there are times when to sell effectively, it seems you have to be everywhere at once. Especially at the Winter Consumer Electronics Show in Las Vegas, where tens of thousands of potential customers will gather under four roofs. You need to reach them, even if you don't go to the show.

The power of Billboard can take you there and everywhere. Because in addition to its regular weekly, worldwide circulation, Billboard will be distributed to convention attendees. Your ad in our expanded editorial section covering CES in the January 14 issue will be seen all over CES... even if you can't be.

Billboard... the trade publication that takes your message to CES and beyond: to all the important buyers and influentials... retailers, wholesalers, rack jobbers, manufacturers, reps and other potential customers.

Issue Date: January 14

**Ad Deadline: December 23**

For advertising details, call Ron Willman in New York at (212) 764-7350, Diane Daou in Los Angeles at (213) 859-5312, or contact any Billboard Sales Office around the world.

**1984 Winter CES**

Las Vegas  
Convention Center/Annex  
Hilton Hotel • Riviera Hotel  
January 7-10



**Billboard**

*The International Newsweekly of  
Music and Home Entertainment*

1515 Broadway, New York, N.Y. 10036

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145;  
Toronto, Canada: 416-365-0724; London, England: (01) 439-9411; Paris, France: 1-738-4321;  
Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000, 231-8319;  
Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

# Billboard<sup>®</sup> Computer Software

Survey for Week Ending 12/17/83

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

## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

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

## EDUCATION TOP 10

1	1	11	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	2	11	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		●	◆	◆	●				
3	3	11	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.		●	●	●	●				
4	4	11	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	★	★	●		★		
5	5	11	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.		●	◆	◆	●				
6	9	11	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.		●	◆	◆	●				
7	6	8	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		●							
8	8	11	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	7	10	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		●	●	◆					
10	10	2	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				

## HOME MANAGEMENT TOP 10

1	1	11	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
3	2	11	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
2	3	11	PFS:FILE	Software Publishing	Information Management System		●			●	●			
4	4	3	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
5	5	11	PFS:REPORT	Software Publishing	Information Management System		●			●	●			
6	9	11	PFS:WRITE	Software Publishing	Word Processing Package		●			●				
7	6	11	ATARIWRITER	Atari	Word Processing Program			◆						
8	7	11	WORDPRO 3+	Professional Software	Word Processing Package				●					
9	NEW ENTRY		HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
10	10	2	MULTIPLAN	HesWare	Electronic Spreadsheet				●					

## Now Playing

### 'E.T.' Games Dug Up From Atari's Dump

By FAYE ZUCKERMAN

Remember a couple of months ago when Atari collected up a load of "defective" merchandise and discarded it in a Texas city dump? Well, some youngsters there have been rummaging through the waste, and salvaging "non-defective" products. Said to make up the bulk of the pickings are copies of Atari's \$22 million debacle, the "E.T." video game cartridge.

★ ★ ★

Foot in mouth: Bob Leff, president of the largest software distributor, Softsel, was embarrassed when, at the company's black-tie award ceremony, Joel Berez, president of text adventure game firm Infocom, which netted two awards there, said, "I thank Bob Leff for this award. After all, he was the one who told me a year ago that text adventure games are not selling anymore." Infocom's series of adventure games continues to chart at the top of Billboard's top-seller list.

The media turns blank: "It's a natural for record stores," laments the Southwest sales manager for Sentinel, a maker of blank diskettes based in Hyannis, Mass. He adds, "Those stores (record stores) have been selling blank media successfully for years now."

Most of the blank media firms at the Comdex show agree that the now untapped record store population will likely become a major marketer of blank computer media—as it is with blank tape.

Here is a listing and description of what many of the blank media companies displayed in Las Vegas, Nov. 28-Dec. 2.

BASF Systems Corp., Bedford, Mass., launched a line of 3.5-inch microfloppies for Sony-formatted computers. Additionally, the company announced a \$4.5 million agreement to buy an 80,000 square foot manufacturing facility for the primary purpose of making 5.25-inch and 3.5-inch floppies.

Also, Fuji rolled out its line of 3.5-, 5.25- and 8-inch floppy disks. These products were previously sold widely in Europe and Japan.

Sentinel promoted a point-of-purchase display for its two-pack diskette offer. "Order a loaded display now, and include an additional carton of 25 two-packs for backup," the promotion boasted.

TDK of Port Washington, N.Y. offered its diskettes in packages of 10. Its line includes 8-inch and 5.25-inch floppies.

★ ★ ★

As for accessories and peripherals: The much-touted "Mouse," a cursor controller, conjured up controversy. Makers, including Microsoft, StoneWare and Key Tronics, continue to debate whether "Mice" should be made with two keys or three keys.

Key Tronic places three keys on its "Mouse," arguing that the keys can be programmed to do more editing, menu selection and graphics faster than with two keys. Microsoft says its two-keyed cursor controller is easier to use. Keys are placed farther apart. Hence, it is less likely a user will hit the wrong one.

Finally, Key Tronic has announced a "Qwerty" keyboard, specifically for the IBM PCjr.

### Broad Range Of Entertainment

By FAYE ZUCKERMAN

The entertainment computer chart continues to display an array of titles that range from arcade shooting games to high-level adventure fantasy role-playing packages.

Interestingly, one title, "Archon" by San Mateo-based Electronic Arts, is a cross between arcade style and adventure game. It is the only hybrid title on the chart, and the only package to have dropped off the chart and re-entered it three times.

The game itself is themed around the notion of black and white. Yet its sales figures have become unpredictable.

"Pitstop" from Epyx, based in Sunnyvale, Calif., is the first driving arcade game to come on the chart. It entered the marketplace in early November, and comes on at number 20.

Game action entails not only driving, but determining a strategy on when to re-fuel and change tires. During game action the tires wear out and the fuel gauge starts to plum-

met. It is one of the first arcade driving games to combine strategy with action.

Under development for nearly six months, it has consistently been a good seller for the company, which is reporting better than expected re-orders for the title. It sells for \$39.95 suggested retail and is only available on cartridge for Coleco, Atari and Commodore computers.

Epyx, originally called Automated Simulations Inc., is one of the oldest home computer software firms. Its flagship product "Temple Of Apshai," number 13 this week, has maintained top positions on best-seller lists since it came out nearly four years ago. The company's other best-seller is "Jumpman," which has been on Billboard's entertainment chart for 10 weeks and is number 8 this week.

Word processing has become one of the most popular uses for a home computer, as exhibited on the home management chart. Although

"Home Accountant," a financial planner package, has not budged from the No. 1 spot on the 10-week-old chart, five word processing titles consistently show up.

The newest word processing package, "HomeWord" from Oakhurst, Calif.-based Sierra On-Line, entered the marketplace less than four weeks ago, and comes on the Billboard chart at number 9. It sells for \$49.95, but the company is rumored to be planning a price hike on the package.

Only available for the Apple (the Commodore 64 version shipped Dec. 5), "HomeWord" was conceived by Roberta Williams, creative director and product developer for the company. She says, "I suggested the idea of making an easy-to-use word processor for children."

Upon that suggestion, company president Ken Williams and Jeff Stevenson decided to develop a processor that uses icons as directions. "The user doesn't really have to read the directions. All they have to do is follow the pictures," Roberta Williams explains.

In essence, pictures at the bottom of the screen depict computer instructions. The user places the cursor on the picture, which instructs the computer to perform a task. For example, when the cursor is placed on the file cabinet symbol, it tells the computer to file a document. Other pictures denote "print," "move paragraphs" and "copy."

A cassette is also included in the package so the user can listen to the instructions. Tom Cain did the programming for the word processing package, which was patterned after Apple Computer's icon-based software for Lisa.

## Billboard Pop Albums

### CHART RESEARCH PACKAGES

The definitive lists of the best-selling albums year by year, through the entire history of the Top LPs charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

#### THREE TITLES AVAILABLE:

**Number One Pop Albums, 1947 through 1982.** Lists Billboard issue date, title, artist and label of the number one album of each week. \$50.00.

**Top Ten Pop Albums, 1949 through 1982.** Lists title, artist and label of every album which reached number 10 or higher on Billboard's Top LPs chart. Listed alphabetically within each year. #1 albums are indicated. \$50.00.

**Top Pop Albums Of The Year, 1956 through 1982.** The annual listings of the top albums of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$50.00.

Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

Billboard Chart Research  
Attn: Barbara DeMaria  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- B-1  Number One Pop Albums @ \$50.00  
B-2  Top Ten Pop Albums @ \$50.00  
B-3  Top Pop Albums Of The Year @ \$50.00  
 Individual yearly lists from \_\_\_\_\_ (please list book code number) for \_\_\_\_\_ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_  
(Sorry, no C.O.D. or billing.)

Name: \_\_\_\_\_

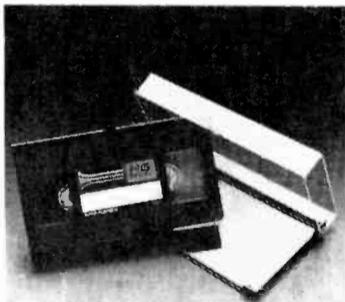
Company: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

Overseas air mail rates available upon request.

## New Products



The Memorex HG Master Series is a high-grade line of blank videotape that incorporates MicroFine magnetic oxide particles for better video and audio reproduction and fewer dropouts. The tapes come in a clear storage case for easy identification.

### Calif. Firm Offers Rock Windbreakers

LOS ANGELES—CP Rock, the distribution wing of California Posters, Sacramento, Calif., is adding rock windbreakers to its alternative merchandise catalog.

The windbreakers, manufactured overseas, are made of specially processed injected paper. The entire back, a portion of the sleeves and a breast patch carry a rock act's licensed insignia. Thus far, the jackets come with Iron Maiden and Judas Priest logos on a black background.

The windbreakers, which come in small, medium, large and extra large sizes, wholesale for between \$9 and \$10. They are individually bagged.

## Video Music Programming

### MTV Adds & Rotation

As of 12/7/83

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:

Blasters, "Red Rose," Sire  
Irene Cara, "Why Me," Geffen  
Comateens, "Late Mistake," PolyGram  
Andre Cymone, "What Are You Doing Here," Columbia  
Doors, "Gloria," Elektra  
English Beat, "Best Friend," IRS  
Freur, "Doot Doot," Epic  
Howard Jones, "New Song," Elektra  
Daryl Hall & John Oates, "Jingle Bell Rock," RCA  
Lene Lovich, "Lucky Number," Epic  
Machinations, "Pressure Sway," OZ/A&M  
Jack Mack & the Heart Attack, "Can I Get A Witness," no label  
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram  
Norm Norman, "You're A Zombie," Rocshire  
Parachute Club, "Rise Up," RCA  
Pools, "Dance It Down," Moment  
Sons Of Heros, "Living Outside Your Love," MCA  
Billy Squier, "Christmas Is The Time To Say I Love You," Capitol  
Talking Heads, "This Must Be The Place/Naive," Sire  
George Thorogood, "Rock And Roll Christmas," Capitol  
Tommy Tutone, "Get Around Girl," 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  
Culture Club, "Karma Chameleon," Virgin/Epic  
David Bowie, "Modern Love," EMI America  
Duran Duran, "Union Of The Snake," Capitol  
Herbie Hancock, "Rockit," Columbia  
Billy Joel, "Uptown Girl," Columbia  
Journey, "Send Her My Love," Columbia  
Daryl Hall & John Oates, "Say It Isn't So," RCA  
Huey Lewis, "Heart And Soul," Chrysalis  
Huey Lewis, "I Want A New Drug," Chrysalis  
Paul McCartney & Michael Jackson, "Say Say Say," Columbia  
John Cougar Mellencamp, "Crumblin' Down," Riva/PolyGram  
Stevie Nicks, "If Anyone Falls," Modern  
Aldo Nova, "Monkey On Your Back," Epic  
Robert Plant, "In The Mood," Atlantic  
Police, "Synchronicity II," A&M  
Rainbow, "Street Dream," Polydor  
Romantics, "Talking In Your Sleep," Nempor/CBS  
Lionel Richie, "All Night Long," Motown  
Rolling Stones, "Undercover Of The Night," Rolling Stones  
Rick Springfield, "Souls," RCA  
Stray Cats, "I Won't Stand In Your Way," EMI America  
.38 Special, "If I'd Been The One," A&M  
Yes, "Owner Of A Lonely Heart," Atlantic

#### MEDIUM ROTATION (maximum 3 plays a day):

ABC, "That Was Then, This Is Now," Mercury  
Adam Ant, "Strip," Epic  
Blue Oyster Cult, "Shooting Shark," Epic  
Jackson Browne, "Tender Is The Night," Asylum  
Rodney Dangerfield, "Rappin' Rodney," RCA  
Dokken, "Breaking The Chains," Asylum  
Bob Dylan, "Sweetheart Like You," Columbia  
Don Felder, "Bad Girls," Asylum  
Genesis, "That's All," Atlantic  
Heaven, "Rock School," Columbia  
Industry, "State Of The Nation," Capitol  
Elton John, "That's Why They Call It," Geffen  
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait  
Midnight Oil, "Power And The Passion," Columbia  
Eddie Money, "The Big Crash," Columbia  
Motley Crue, "Looks That Kill," Elektra  
Night Ranger, "Rock In America," Camel/MCA  
Ozzy Osbourne, "Bark At The Moon," Epic  
Re-Flex, "The Politics Of Dancing," Capitol  
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal  
Spancau Ballet, "Gold," Chrysalis  
Survivor, "Caught In The Game," Scotti Bros./CBS  
The Alarm, "The Stand," IRS  
U2, "Sunday Bloody Sunday," Island

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

AC/DC, "Flick Of The Switch," Atlantic  
Alcatraz, "Island In The Sun," Rocshire  
Ashford & Simpson, "It's Much Deeper," Capitol  
Adrian Belew, "I'm Down," Island  
Big Country, "Fields Of Fire," Mercury  
Black Sabbath, "Trashed," Warner Bros.  
Blue Peter, "Don't Walk Past," Ready  
Bongos, "Numbers/With Wings," RCA  
Kim Carnes, "Invisible Hand," EMI America  
Clarence Clemons, "Woman's Got The Power," Columbia  
Crack The Sky, "Mr. D.J.," Criminal  
DeBarris/Knight, "Obsession," Gold Mountain/MCA  
Depeche Mode, "Everything Counts," Sire  
Ronnie Dio, "Holy Diver," Warner Bros.  
Echo & the Bunnymen, "Never Stop," Sire  
Eddie & the Tide, "Running Wild, Running Free," Spin  
Enforcers, "Sudden Impact," Viva  
Cee Farrow, "Should I Love You," Rocshire  
Randy Fredrix, "The Hunter," Salsoul  
Grand Prix, "Shout," Chrysalis

(Continued on page 62)

# Pro Equipment & Services

## Fantasy's Horn Says Digital Mixing Is Best

BY JACK McDONOUGH

BERKELEY—After 20 years in the sound business, Fantasy Studios' chief mastering engineer George Horn has some definite opinions about two principal industry topics. He strongly favors digital mixing, "because you can make a better disk from it," and he does not see the Compact Disc becoming the sound storage standard of the future.

"I think we'll see more of a breakout in digital recording over the next year or two, starting now," says Horn. "I don't say everyone will convert overnight, but until now it has grown rather slowly, and I think it will be growing much faster. We're seeing practical, working multi-track machines from Sony and Mitsubishi, and the prices are getting more realistic. So I think the artists will be demanding them."

"Some people still have reservations," Horn acknowledges, "because some of the earlier digital machines had a hard sound and a bit of distortion, and that gave digital a black eye. Some people felt that was typical of digital, but it wasn't. It was just typical of the early machines. And I agree, it was hard to listen to."

"Also, some of the harder rock bands like the sound they get from analog tape when they squash it, if they put a little too much level on the tape. It's an effect they like, and it's an effect they can't get on digital. However, they could get it with a

piece of outboard gear. So that's not much of an argument against digital."

Horn takes in a good deal of custom work at Fantasy and estimates that right now maybe "5% or 6%" of the tapes he masters are digitally mixed. (The percentage is higher for Fantasy's own projects.) He says he often will work on "three LPs a day, or maybe six singles in a day."

The studio owns the Mitsubishi two-track system. Horn says his favorite projects are those done direct-to-digital because they yield "such better-sounding records."

Horn says he believes that "CD will grow to some extent, but I think in the long run CD will not be the format to replace the analog record. I think that in the next five years or so we'll see some sort of completely electronic method of storing an hour's program, something like a game cartridge with no mechanical parts."

"CD will gain some popularity, but I have the feeling that just at the time when it should be growing very fast, we'll see a breakthrough in memory that will make it possible to put many minutes of program onto a solid-state chip. Given the way things are going in the computer business, it seems inevitable to me that we won't need the mechanical process. But that might be five or ten years away."

(Continued on page 30)

## Schraff Offering Synthesizer Rental

NEW YORK—Schraff Communications, based here, has opened a synthesizer rental division as part of an expansion of the company's facilities. The firm, a five-year-old full service audio rental facility, is offering synthesizers on a rental basis designed to reach musicians as well as studio producers.

Among the products being offered through the new division is the Yamaha DX-7 FM digital synthesizer. According to Peter Schraff, president of Schraff Communications, this is the first time the Yamaha system is being offered on a rental basis.

Schraff says that his company will now be able to provide synthesizer systems to a wider range of users. He adds, "The division will allow musicians and other end users to become totally familiar with a synthesizer and its range of uses without having to go to the expense of purchasing it. What's more, a musician on tour, playing in clubs or in the studio, can have access to it."

## GLI Moves To Larger Quarters

NEW YORK—GLI/Integrated Sound Systems has relocated to a 15,000 square foot facility in Melville, N.Y. The expanded operation incorporates manufacturing, assembly, receiving, shipping and computer rooms, executive suites, and support services including improved customer service and quality control departments.

## 32% Earnings Increase Reported By Unitel Video

NEW YORK—Unitel Video Inc. has increased its earnings by 32% to \$8.6 million this year from \$6.5 million during fiscal 1982, according to Herb Bass, president of the company.

Bass reports that the firm's net income rose to \$1.343 million over \$878,000 the year before. This represents a 53% increase in net earnings. Earnings per share climbed to 85 cents based on 1,576,391 shares outstanding, from 62 cents based on 1,421,061 shares outstanding in fiscal

1982.

The firm's revenues for the fourth quarter increased 34% to \$2,276,000 from the \$1,701,000 reported in the fourth quarter of 1982. Net income for the quarter increased to \$567,000 from \$255,000. Fourth quarter earnings per share rose to 31 cents from 18 cents.

Harry Knepper, Unitel Video's vice president of finance, explains that a significant change in shares outstanding in the fiscal 1983 fourth quarter is due to the completion of a 770,000 common share offering in June, 1983, of which 570,000 shares were newly released. He adds that included in the 1983 fiscal year's net income was an extraordinary credit of \$135,000, or nine cents per share, which was a result of a change in the firm's pension funding.

Bass says that mobile operations and services related to cable tv programming contributed substantially to the overall success of the company. He adds, "We have seen a rebound in the commercial production business during the fourth quarter, and expect that this trend will continue into the new fiscal year."

Unitel Video provides a full range of services to the video communications industry for production, editing and duplication of television commercials and programs on videotape. The company's mobile video subsidiary provides "on location" services to videotape recording and live telecasting of sports, cultural and other events throughout the U.S.



COBHAM'S OBSERVATIONS—Drummer Billy Cobham, standing, and Phil Greene, chief engineer at Normandy Sound, listen intently to a playback of Cobham's recent LP, "Observations."

## VIDEO STORAGE CASES

Ideal For:

### Duplication, Rental and Retail

While providing permanent protection, JMC cases also give an attractive consistency to any collection of valuable video cassettes. Our case holds both VHS and Beta formats and is available with a full graphic window, half-window or plain with a leather-grain finish. In addition to stock colors—white, black or brown, custom colors are available on order. Made of High-Impact Co-Polymer Propylene, JMC Video Storage Cases are the attractive answer to video cassette protection.

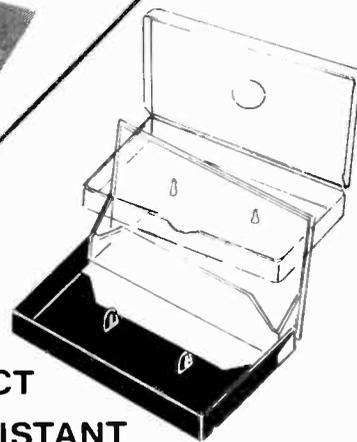
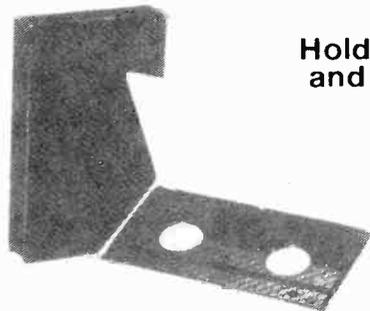
201-334-2020

CALL TODAY

SAME DAY SHIPMENTS

Orders Taken By 10 am  
Shipped by 4:30 pm

Holds Both VHS and Beta Tapes



HIGH IMPACT  
SCRATCH RESISTANT

## NORELCO BOXES SOFT POLY BOXES

BLACK, WHITE AND BLUE IN STOCK

CALL TODAY:  
201-334-2020

No Minimum Order—Buy Direct From Manufacturer.

The Most Competitive Prices in the Industry!

JMC

Joyce Molding Corporation

501 Division Street Boonton, New Jersey 07005

## With your apex printer you'll print label copy right on your cassette.

Print up to 5,000 units per hour.  
Save time, money, trouble, space.  
Eliminate inventory problems, costly label overruns.  
Save 4¢ or more per cassette.

4 models to choose from:  
Two one-color table top models.  
Two high production multi-color consoles,  
that print up to three colors in one pass.



Distributed in the U.S. and worldwide by

audio  
AUDIOMATIC CORPORATION

400 Madison Avenue  
New York, New York 10017  
Telephone: (212) 308-6888  
Telex: 12-6419

# Studio Track

By ERIN MORRIS

## NASHVILLE

At Woodland Sound Studios, producer Tom Collins is working on Barbara Mandrell's new MCA release. Engineering is Les Ladd, with Tim Farmer assisting. . . . RCA artist Sylvia is in the studio with producer Collins, with Ladd engineering. . . . Archie Dale & the Tones of Joy are laying tracks for their next Nashboro LP, with David McKinley at the board. . . . Hazzard cutting with producer Bernie Faulkner and engineer Farmer. Jeff Coppage and Terry Dunavan are assisting. . . . Mastering by Denny Purcell at Woodland includes a Columbia single on Janie Fricke, an Oak Ridge Boys Christmas single for MCA and an album by the Swanee Quintet on Nashboro.

Roy Clark cutting album tracks for Churchill at Sound Emporium. The self-produced project is being engineered by Jim Williamson. . . . Garth Fundis is producing Don Williams' new album for MCA, with Gary Laney at the controls. Rich Alves is producing the next Brentwood release with Laney engineering. . . . Comstock artists, Bill Hersh and Mike Rhodes are in the studio working on separate projects with producer Patty Parker and engineer Williamson.

At Disc Mastering, Randy Kling is finishing projects on Ray Stevens, Eddy Arnold and the Kendalls.

George Richey is producing Billy Jo Spears at Soundshop Recording Studios. Ernie Winfrey is behind the controls. . . . Roger V is completing a project, with Bergen White producing and Winfrey engineering. . . . Shirley Caesar is cutting tracks for Word with producer Sanchez Harley and engineer Travis Turk. . . . Don King is finishing a project in the studio with producer Cliff Williamson and engineer Winfrey. . . . Buddy Killen producing Freddie Hart's next release, with Winfrey behind the board.

## NEW YORK

At Greene Street Recording, Arif Mardin and John Robie are producing a 12-inch single by Chaka Khan for Warner Bros., with Rod Hui engineering. . . . Arthur Baker and Robie are producing Afrika Bambaata & the Soul Sonic Force for Tommy Boy, with Hui behind the board and Al Gallucci assisting.

JFB is laying tracks for its debut EP at Celebration Recording. Jake Flaeder is producing, with Kevin Reynolds at the console.

Lili Anel's Warrior is finishing mixes at The Studio. Producing all the tracks is H.G. La Torre. Ira Wasserman is engineering.

## LOS ANGELES

REO Speedwagon is cutting album tracks at Rumbo Recorders. The self-produced project is engineered by David DeVore.

At Clarke-Brown Audio, Larry Robinson is producing Bobby Mardis, with Anthony Modster behind the board.

Neil Diamond is working on a self-produced album at Ocean Way Recording, with Allen Sides engineering and Steve Cimmel seconding. . . . Rank & File mixing its next album for Slash, with Jeff Eyrich producing and Mark Ettel behind the board. Jim Cassell is assistant on the project.

Producer Stanley Clarke is mixing Columbia artist Rodney Franklin's new album to digital at Larrabee Sound. Erik Zabler is engineering, with Toni Greene seconding. . . . Producers Tito Jackson and Howard Hewett are mixing LaToya Jackson's new single for Larc, with Randy Tominaga engineering. . . . Swift Kick finishing their upcoming EP with producer Bob Lohr and engineer

Barry Rudolph and assistant Sabrina Buchanek. . . . Rick Gianatos is producing Sherrie Payne for TSR, with Peter Kruger engineering.

## ELSEWHERE

In Tarzana, Calif. at Redwing Studios, Elliot Scheiner is engineering and producing

overdubs on new duo Phillips & Shefts. . . . Jay Gruska is producing Alan Gorrie of the Average White Band with engineer Larry Hinds. . . . George Tutco is producing and engineering tracks on Gary Myrick. . . . Bob Rose is producing Tonio K., with Billy Taylor and Kirk Butler at the console. . . . Annie Bertucci working with producer Bob Este.

Paul Lani is engineering.

Scott Maclellan and Sonny Limbo are producing Savannah at Pyramid in Lookout Mountain, Tenn. Doug Johnson and Jim Stabile are engineering the tracks. . . . Danny Shirley is cutting single tracks with producers Maclellan and Limbo. Stabile and Maclellan are at the console.

At Cheshire Sound Studios in Atlanta, Larry Blackmon & Cameo are finishing their upcoming PolyGram LP release with Blackmon producing and Tom Race engineering.

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



## Otari just raised the quality of pre-recorded cassettes.

The new DP80 "Faster Masters" high-speed audio duplicating system: Quality comes up to speed. The new DP80 Master Reproducer runs 7½ ips masters at an amazing 480 ips. By doubling the old, marginal standard which relied on 3¼ ips masters plugging along at 240 ips, we've just taken the music cassette out of the early seventies and raised its quality to a higher level. The new DP80 will produce the kind of cassettes the discriminating new music buyers of the 80's want.

High production yields are still an essential aspect of the new DP80. This 64:1 system may be expanded up to 20 slave recorders and has been engineered with advanced design electronics and

these important features:

- Normal and chrome tape capability.
- Front accessible, plug-in modular electronics.
- Advanced dual capstan, D.C. servo drive for reduced tape skew and wear.
- Long-life ferrite heads.
- Status monitoring (optional).

Contact Mike Pappas, Otari Industrial Products Manager, for complete information on the duplicator that can bring your business up to speed — in both product and profits.

OTARI Industrial Products Division, 2 Davis Drive, Belmont, California 94002, (415) 592-8311 TWX: 910-376-4890

*The 480 ips Master Reproducer: the heart of the "Faster Masters" DP80 system.*



**COMPUTER  
SOFTWARE/  
VIDEO GAMES  
CONFERENCE**

March 7-9, 1984  
Westin St. Francis  
San Francisco, California

**OTARI** Technology You Can Trust

Audio Tape Duplicators & Video Tape Loaders

# Pro Equipment & Services

## FOR SPECIAL EFFECTS

### Globus Studio Opens Sports Video Division

NEW YORK—Globus Bros. Studio (GBS) has opened a sports/motion arm of its operation, geared to the production of sports and motion special effects in video, film and photography. Globus originally concentrated on photography special effects.

Rick Globus, president of GBS, says that after inventing the "Globoscope" panoramic camera, his firm felt that it should attempt to make some similar inroads in video. "Video is a natural extension for us, and we intend to offer several services not found together under one roof in New York," he says. Among the services that the new GBS division will offer are:

- A treadmill and mechanical stage that can rotate and transport talent and products through space, thus enhancing the possibilities for additional effects. Globus says that the stage is one of the largest animation stands in the world, with a diameter of 12 feet and a four foot wide treadmill.

- A matting system which masks a video background with a foreground image to create illusionary effects. This, according to Globus, is accomplished with the aid of a 48 foot "blue screen cyclorama" that enables the matting of extremely large areas.

- A slit scan stroboscopic tech-

### AudioSource Bows Personal Equalizer

FOSTER CITY, Calif.—AudioSource, based here, has adapted its professional five-band equalizer for use with personal stereo systems. The unit had previously been used exclusively in recording studios and for other professional applications.

The unit, model EQ-Three, allows the home recordist to become a sound engineer, according to AudioSource engineers. The unit's five slides allows the user to boost or reduce the prominence of specific instruments.

AudioSource officials stress that "very few home systems have anything close to the degree of built-in tonal flexibility offered by the EQ-Three." The EQ-Three can be plugged into the headphone jack of any personal stereo system. The system's headphones can then be plugged into the EQ-Three.

nique that creates a classical approach to record motion.

Globus says that by combining the motion stage and matting techniques, the firm will be able to provide video and film producers and directors with a new tool for making creative images. He adds, "This equipment is useful for special effects, action, real image motion and product animation. Illusionary motion such as running, flying and swimming, combined with outdoor and graphic scenes, can be created without leaving the studio." GBS also offers makeup rooms, art areas, darkrooms and a control room.

Globus explains that Video Production Services (VPS) is working in association with GBS by providing video production and engineering services. The studio is also planning to create sports programming for cable, tape, disk and network distribution, in addition to its other commercial activities.

GBS is headed by Globus along with brothers Ron and Stephen. The firm has been in business for about 15 years. Studio manager is Steve Borowski, with Gordon Browne serving as audio engineer and production supervisor for VPS. Browne has had 20 years of experience in video and film production. John Cipoletti is the firm's video engineer, and Rob Beebe is the marketing director.

### Sony Adding To Microphone System

NEW YORK—Sony's Professional Audio Products division is expanding its wireless microphone system with the addition of a portable base unit that accommodates six UHF diversity tuners, and an adaptor for the Sony Betacam camera/recorder.

George Currie, vice president and general manager of Sony Professional Audio Products, says the model PB-36 portable base unit is designed to accommodate the model WRR-37 UHF portable diversity tuner. The model BTA-27 portable tuner attachment kit for Betacam uses the WRR-27 UHF portable tuner.

Currie explains that the products are designed to expand the ENG/EFP capabilities of the firm's wireless microphone system. He says that the products increase the system's versatility and mobility.

### Crowe Launching Remote Video Unit

DALLAS—John Crowe Productions, based here, will debut a remote video production unit in January, according to John Crowe, head of the company. The unit will feature the first installation in this country of Phillips' state-of-the-art model LDK-6 broadcast studio cameras.

The 47-foot facility will be based adjacent to the Studios At Las Colinas, in the multi-million-dollar Dallas Communications Complex.

According to Crowe, the new facility was designed specifically for major entertainment, sports and broadcast-level industrial and business productions. The unit will carry seven cameras and three one-inch videotape machines, with provisions for additional cameras and tapes as required.

The computer-controlled cameras include a wide range of automatics for setup and status feedback systems that continually monitor camera functions during production, according to Don Wilson, chief engineer of the firm. Wilson, who has 15 years of experience in remote television, will be technical supervisor of the unit. He is currently supervising construction of the truck at Shook Enterprises in San Antonio.

Among the equipment that will be used in the new facility are two model 4100 Chyron graphics units, Audiotronics 383-32 mixing console with 32 inputs and four input sub-groups, Grass Valley 7K switcher, Quantel model DPE for digital effects and Ikegami model HL79E portable cameras.

Crowe states that the new facility, when completed, will double his firm's capabilities and also interface with his existing remote unit, which is based in Houston and offers a 41-foot production facility.

### Fantasy's Horn Says Digital Mixing Is Best

• Continued from page 28

Horn also says he has no problem with the lack of standardization in digital recording. "The reason there aren't any standards is because it's growing so fast, and everyone is doing things a little different. I think it will continue that way, because if they establish standards now and start putting parameters around it, it could stunt the growth of it."

Horn's career dates back to his days as a broadcast engineer at the station which became KABL-FM, the first 100,000-watt on the West Coast. He took up recording engineering in the mid-'60s at the Kingston Trio's San Francisco studio, Columbus Recording, which had a mono-system lathe that Horn recalls as "probably the only one in the city." At that time he also supervised the cutting, in Los Angeles, of Mercury's San Francisco acts. He then spent eight years at the CBS San Francisco studio (now the Automatt), where he mastered scores of chart albums. He has been at Fantasy since 1980.

"The entire mastering picture has changed over those years," says Horn. "When I started out, what producers wanted was a disk that sounded like their tape. They wanted an A/B duplicate of the tape on the disk. So the expertise dealt with making the transfer without running into the mechanical problems of the disk."

"Today it's entirely different. Today producers and mixers mix over a much longer period of time in a number of different places and also do more complicated mixing on 48-track machines."



AMPEX PURCHASE—Guy Costa, seated, vice president and managing director of Hitsville USA recording studios in Los Angeles, signs a contract to purchase six Ampex model ATR-124 audio mastering recorders. Flanking Costa are Don Haight, left, general manager of the Ampex Recorders Group, and Bart Williams, Ampex sales engineer. The machines will be used to upgrade Hitsville studios.

## Billboard Spiritual Gospel CHART RESEARCH PACKAGES

The definitive lists of the best-selling albums year by year, through the entire history of the Top Spiritual Gospel LPs chart.

Based on the authoritative statistical research of the music industry's foremost trade publication.

### THREE TITLES AVAILABLE:

**Number One Spiritual Gospel Albums, 1974 through 1982.** Lists Billboard issue date, title, artist and label of the number one record of each week. \$15.00.

**Top Ten Spiritual Gospel Albums, 1974 through 1982.** Lists title, artist and label of every record which reached number 10 or higher on Billboard's Spiritual Gospel Albums chart. Listed alphabetically within each year. #1 records are indicated. \$15.00.

**Top Spiritual Gospel Albums Of The Year, 1974 through 1982.** The annual listings of the top albums of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$15.00.

Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

Billboard Chart Research  
Attn: Barbara DeMaria  
1515 Broadway  
New York, NY 10036

Please send me the following Billboard Chart Research Packages:

- K-1  Number One Spiritual Gospel Albums @ \$15.00  
K-2  Top Ten Spiritual Gospel Albums @ \$15.00  
K-3  Top Spiritual Gospel Albums Of The Year @ \$15.00  
 Individual yearly lists from \_\_\_\_\_ (please list book code number) for \_\_\_\_\_ (please list year(s) desired.)

Check or money order is enclosed in the amount of:

\$ \_\_\_\_\_  
(Sorry, no C.O.D. or billing.)

Name: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

(Overseas air mail rates available upon request.)

**No. 201** Cassette Spring Pad  
**No. 410** Flat Shield  
**No. 470M** Cassette Full Shield  
**No. 510** Flat-Foam Shield  
**No. 508** 8 Track Foam Pad  
**No. 208** 8 Track Cartridge Spring Pad

Special designs on request  
Call or Write  
**OVERLAND PRODUCTS CO.**  
P.O. Box 567 · Fremont, NE 68025  
402/721-7270 · TELEX 484522

# Billboard® Hot Country Singles™

Survey For Week Ending 12/17/83

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

THIS WEEK	LAST WEEK	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	<b>BLACK SHEEP</b> —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallejo/Algie/John Anderson, BMI; Warner Bros. 7-29497	34	37	7	<b>YOU'RE GONNA LOSE HER LIKE THAT</b> —Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204	67	71	3	<b>I'D SAY YES</b> —Paulette Carlson (N. Wilson, T. Brown) C. Waters, M. Garvin, T. Shapiro; Tree/O'lyric, BMI; RCA 13599
2	3	13	<b>HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-04105	35	39	5	<b>YOU WERE A GOOD FRIEND</b> —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellingson; Almo/Appian/Quixotic, ASCAP; Liberty 1511	68	60	5	<b>IT'S ANOTHER SILENT NIGHT</b> —Lane Brody (C. Moman) K. Bell, T. Skinner; Hall-Clement, BMI; Liberty 1509
3	5	11	<b>YOU LOOK SO GOOD IN LOVE</b> —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater; Chappell/MCA/Vogue (Welk Music Group), ASCAP/BMI; MCA 52279	36	35	16	<b>ISLANDS IN THE STREAM</b> —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers, Unichappell, Admin./BMI; RCA 13615	69	77	2	<b>I'VE BEEN RAINED ON TOO</b> —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207
4	6	10	<b>SLOW BURN</b> —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibio(Welk Group)/Chappell, ASCAP; Warner/Curb 7-29469	37	40	9	<b>THE AIR THAT I BREATHE</b> —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017	70	NEW ENTRY		<b>GIVE ME BACK THAT OLD FAMILIAR FEELING</b> —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411
5	7	12	<b>QUEEN OF MY HEART</b> —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500	38	42	4	<b>WHY LADY WHY</b> —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	71	76	2	<b>FOOL</b> —Narvel Felts (Johnny Morris) Terry Skinner; Hall-Clement, BMI; Evergreen 1014 (NSD)
6	1	14	<b>TELL ME A LIE</b> —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	39	43	5	<b>DRIVIN' WHEEL</b> —Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443	72	75	3	<b>LOUISIANA ANNA</b> —The Maines Brothers Band (J. Kennedy, R. Peoples) K. Bell, T. Skinner, J. L. Wallace; Hall-Clement, BMI; Mercury 814-561-7
7	10	10	<b>EV'RY HEART SHOULD HAVE ONE</b> —Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamus, ASCAP; RCA 52291	40	44	6	<b>MISS UNDERSTANDING</b> —David Wills (B. Mevis) B. Short, D. Wills, B. Mevis, B. Gallimore; G.I.D./Dejamus, ASCAP/Royal Haven, BMI; RCA 13653	73	83	2	<b>TILL YOUR MEMORY'S GONE</b> —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692
8	8	11	<b>TAKE IT TO THE LIMIT</b> —Willie Nelson With Waylon Jennings (C. Moman) R. Meisner, D. Henley, G. Frey; Cass County/Red Cloud/Nebraska, ASCAP; Columbia 38-04131	41	45	5	<b>BACK ON HER MIND AGAIN</b> —Johnny Rodriguez (R. Albright) J. Rodriguez, Rodriguez, BMI; Epic 34-04206	74	48	9	<b>BRAVE HEART</b> —Thom Schuyler (D. Malloy) T. Schuyler, Deb Dave; Briarpatch, BMI; Capitol 5281
9	12	9	<b>OZARK MOUNTAIN JUBILEE</b> —The Oak Ridge Boys (R. Chancey) R. Murrain, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	42	47	3	<b>STAY YOUNG</b> —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	75	NEW ENTRY		<b>WE DIDN'T SEE A THING</b> —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297
10	11	12	<b>DANCE LITTLE JEAN</b> —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507	43	49	3	<b>DON'T CHEAT IN OUR HOMETOWN</b> —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Epic 34-04245	76	NEW ENTRY		<b>HAD A DREAM (FOR THE HEART)</b> —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673
11	13	10	<b>IN MY EYES</b> —John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	44	26	15	<b>DIXIE DREAMING</b> —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI, MDJ 4832	77	82	2	<b>THE LOOK OF A LOVIN' LADY</b> —Wyvon Alexander (Nelson Larkin, Steve Scruggs, Jim Gervasi-Exec. Prod.) Blake Mevis, Bill Anderson; G.I.B. Music Inc./ASCAP; Gervasi SP 663 (A)
12	14	12	<b>I WONDER WHERE WE'D BE TONIGHT</b> —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Complete CP-115 (Polygram)	45	50	4	<b>DRINKIN' MY WAY BACK HOME</b> —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas; Vogue/Partner (Welk Group), BMI; MCA 52309	78	NEW ENTRY		<b>YOU'RE WELCOME TO TONIGHT</b> —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; House Of Gold, BMI; Permian 82003 (MCA)
13	4	14	<b>A LITTLE GOOD NEWS</b> —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	46	52	4	<b>TWO CAR GARAGE</b> —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)	79	85	2	<b>WHERE DID HE GO RIGHT</b> —Roy Head (Don Gant) Walt Aldridge, Tommy Brasfield; Rick Hall Music/ASCAP; Avion AS 105
14	17	10	<b>YOU MADE A WANTED MAN OF ME</b> —Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI; Epic 34-04167	47	32	11	<b>MY BABY DON'T SLOW DANCE</b> —Johnny Lee (J. Bowen) B. Lamb, P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486	80	89	2	<b>WEDDING BELLS</b> —Margo Smith (Andy DiMartino, Brian Fisher) Claude Boone; Morley Music/ASCAP; Moonshine MS-3019
15	18	8	<b>THE SOUND OF GOODBYE</b> —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	48	57	3	<b>WAKE UP IN LOVE</b> —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	81	88	2	<b>WHATCHA' GOT COOKIN' IN YOUR OVEN TONIGHT</b> —Thrasher Bros. (Jim Foglesong) Pat McManus, Woody Bomar; Music City Music/ASCAP; MCA 52297
16	20	9	<b>THE CONVERSATION</b> —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631	49	53	5	<b>YOU REALLY GO FOR THE HEART</b> —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo/Chappell, SESAC/ASCAP; Liberty 1512	82	56	18	<b>LADY DOWN ON LOVE</b> —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590
17	22	6	<b>SHOW HER</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658	50	54	4	<b>DOES HE EVER MENTION MY NAME</b> —Rich & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Refuge, ASCAP/Elektra-Asylum, BMI; Warner Bros. 7-29448	83	79	20	<b>THE WIND BENEATH MY WINGS</b> —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532
18	16	18	<b>BABY I LIED</b> —Deborah Allen (C. Calelo) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	51	58	3	<b>I NEVER QUITE GOT BACK (FROM LOVING YOU)</b> —Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	84	NEW ENTRY		<b>SWEET &amp; EASY TO LOVE</b> —Mike Campbell (A. Reynolds) S. Phillips; Know, BMI; Columbia 38-04225
19	23	10	<b>YOU'RE A HARD DOG TO KEEP UNDER THE PORCH</b> —Gail Davies (G. Davies) H. Howard, S. Clark; Tree, BMI/April, ASCAP; Warner Bros. 7-29472	52	38	17	<b>ONE OF A KIND PAIR OF FOOLS</b> —Barbara Mandrell (Tom Collins) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP; MCA 52258	85	68	8	<b>SHE MEANT FOREVER WHEN SHE SAID GOODBYE</b> —Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285
20	24	8	<b>DOUBLE SHOT (OF MY BABY'S LOVE)</b> —Joe Stampley, (J. Stampley, Lobo) C. Vetter, D. Smith; Windsong/Lyresong, BMI, Epic 34-04173	53	61	3	<b>THERE AIN'T NO FUTURE IN THIS</b> —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	86	NEW ENTRY		<b>HARVEST MOON</b> —Joe Waters (J. Waters) J. Waters; Latern Light, BMI; New Colony 831
21	27	7	<b>SENTIMENTAL OL' YOU</b> —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172	54	46	18	<b>SOMEBODY'S GONNA LOVE YOU</b> —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	87	70	4	<b>IF YOUR HEART'S A ROLLING STONE</b> —Helen Cornelius (B. Mevis) B. Shore, D. Wills, B. Mevis; G.I.D., ASCAP/ Royalhaven, BMI; Ameri-Can 11-1011
22	25	10	<b>WOUNDED HEARTS</b> —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137	55	73	2	<b>LONELY WOMEN MAKE GOOD LOVERS</b> —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	88	74	5	<b>HOW DO YOU TELL SOMEONE YOU LOVE</b> —Rod Rshard (J. Gibson, J. Payne) J. Payne, J. Swanson; Hitkit, BMI/Sun Belt, ASCAP; Soundwaves 4717 (NSD)
23	15	15	<b>HOLDING HER &amp; LOVING YOU</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; RCA 13596	56	62	4	<b>THE LADY IN MY LIFE</b> —Tony Joe White (R. Reynolds) J. J. White; Tennessee Swamp Fox, ASCAP; Columbia 38-04134	89	59	17	<b>MOVIN' TRAIN</b> —The Kendalls (B. Mevis) T. Rocco, C. Black; Bibio (Welk Music)/Chappell, ASCAP; Mercury 814-195-7
24	28	5	<b>THAT'S THE WAY LOVE GOES</b> —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	57	41	16	<b>YOUR LOVE SHINES THROUGH</b> —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Cross Keys (Tree), ASCAP; Epic 34-04018	90	69	11	<b>A MILLION LIGHT BEERS AGO</b> —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 7-29498
25	29	7	<b>ANOTHER MOTEL MEMORY</b> —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	58	66	3	<b>HAVE YOU LOVED YOUR WOMAN TODAY</b> —Craig Dillingham (M. Sherrill) K. Robbins, D. Wills; Kent Robbins/Jack & Bill, BMI/ASCAP; MCA/Curb 52301	91	NEW ENTRY		<b>I LOVE YOU BECAUSE</b> —Roger Whittaker (C. Atkins) L. Payne; Fred Rose, BMI; Main Street 93016 (MCA)
26	33	6	<b>AFTER ALL</b> —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	59	63	4	<b>WALKING WITH MY MEMORIES</b> —Loretta Lynn (O. Bradley) F. Koller, M. Pace; Coal Miners/King Goal, BMI/ASCAP; MCA 52289	92	65	6	<b>I'M A SLAVE</b> —Jerry Reed (R. Hall) J. Reed; Guitar Man, BMI; RCA 13663
27	30	11	<b>STREET TALK</b> —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7	60	55	16	<b>OUTSIDE LOOKIN' IN</b> —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	93	64	15	<b>STRONG WEAKNESS</b> —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy, Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514
28	31	7	<b>RUNAWAY HEART</b> —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649	61	78	2	<b>ELIZABETH</b> —Statter Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/ BMI; Mercury 814-881-7	94	93	8	<b>THIS IS JUST THE FIRST DAY</b> —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter Sandy-Port, ASCAP/TREE, BMI; RCA 13630
29	21	15	<b>DON'T COUNT THE RAINY DAYS</b> —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP; Liberty 1505	62	67	4	<b>DON'T TAKE MUCH</b> —Peter Isaacson (S. Tutt) J. Murray; Scott Tutt, BMI; Union Station 1004	95	94	16	<b>YOU PUT THE BEAT IN MY HEART</b> —Eddie Rabbitt (D. Malloy) D. Pfrimmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512
30	36	7	<b>I CALL IT LOVE</b> —Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Welk Group), BMI; Capitol 5298	63	NEW ENTRY		<b>GOING GOING GONE</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322	96	NEW ENTRY		<b>I'VE GOT A LOT OF MISSIN' YOU TO DO</b> —Jerry Max Lane (Stockyard Productions) J.M. Lane; Duchess, BMI; Stockyard 003
31	34	10	<b>LONESOME 7-7203</b> —Darrell Clanton (C. Howard) J. Tubb; Cedarwood, BMI; Audiograph 45-474	64	NEW ENTRY		<b>NOTHING LIKE FALLING IN LOVE</b> —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Malliven/Cottonpatch, ASCAP; Warner Bros. 7-29431	97	96	17	<b>THE BOY GETS AROUND</b> —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589
32	9	13	<b>HEARTACHE TONIGHT</b> —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	65	51	17	<b>THE MAN IN THE MIRROR</b> —Jim Claser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision 103	98	87	19	<b>YOU'VE GOT A LOVER</b> —Ricky Skaggs (R. Skaggs) S. Russell; Shake Russell/Bug, BMI; Epic 34-04044
33	19	15	<b>TENNESSEE WHISKEY</b> —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082	66	72	3	<b>TELL MAMA</b> —Terri Gibbs (R. Hall) C. Carter, W. Terrell, M. Daniel; Fame, BMI; MCA 52308	99	80	6	<b>FAMOUS LAST WORDS OF A FOOL</b> —Dean Dillon (B. Mevis) D. Dillon, R. Huston; Tree/Forrest Hills, BMI; RCA 13628

○ 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).

DECEMBER 17, 1983, BILLBOARD



## "LONESOME 7-7203"

# By DARRELL CLANTON

BILLBOARD 31
R&R 35
CASHBOX 36

— A Special Thanks To Everyone —

Contact: JAMES R. HALPER • CRESCENT MANAGEMENT • (213) 659-8454



# Agencies Dealing With Big Chill

## Winter Is Time For Roster Moves, Image Boosting

By EDWARD MORRIS

NASHVILLE—Agencies that book country music acts have still found no way to avoid the chill of the winter off-season. But most are using the slack time to groom their acts, rearrange their rosters, secure television appearances and beef up their own images to potential buyers. And some are trying to make their offerings more attractive by packaging acts and slightly lowering their normal prices.

For Dan Wojcik of the Shorty Lavender Talent Agency, the winter season is a manageable inconvenience. Hank Williams Jr., who performs half his dates at colleges, has these bookings interrupted only by Christmas vacation and finals, Wojcik reports. And, he adds, "All our artists are working New Year's Eve" in concerts or large dinner theatres. "In February," he says, "a lot of our acts go to California, Florida and Texas" for individual dates or to begin tours.

Noting that it is difficult to get Southern acts to tour in the North during the winter, Wojcik points out that Canadian venues are strong throughout this season. He says his agency booked a particularly success-

ful winter tour in Eastern Canada last February for George Jones and Earl Thomas Conley.

"After the holidays, the bookings start again," Wojcik stresses, adding that this is also the time when agencies take on new acts, since artists' contracts often parallel the calendar year. Recently, Dan Seals and McGuffey Lane have been added to the Lavender roster.

Andrea Smith, head of International Celebrity Services, says that her agency has been doing a "very heavy direct mail campaign" to 3,000 potential buyers: "We've done three mailings in 10 weeks. December has been almost a write-off for me."

Clubs, says Smith, are her best winter venue, although she does get college bookings for such clients as John Hartford, Guy Clark and Vas-sar Clements. "We're scheduled for a few concerts, but the jury is still out on these dates." As a seasonal source of revenue, ICS is buying the talent and producing the entertainment for the Austin-Travis County Livestock Show in February.

Television bookings help out, too, Smith contends. "It's real easy to get into it these days for acts that have a little record activity. And that's putting a lot of ink on our books."

Smith says she would like to do more packaging, "but the fact is that I don't book a true headliner—so I'm booking at the mercy of headliners."

Clients Margo Smith and Steve Earle and the Dukes are slated to open for Larry Gatlin and Ricky Skaggs, respectively. Epic Record's Earle and MCA's Lorrie Morgan are recent adds to ICS.

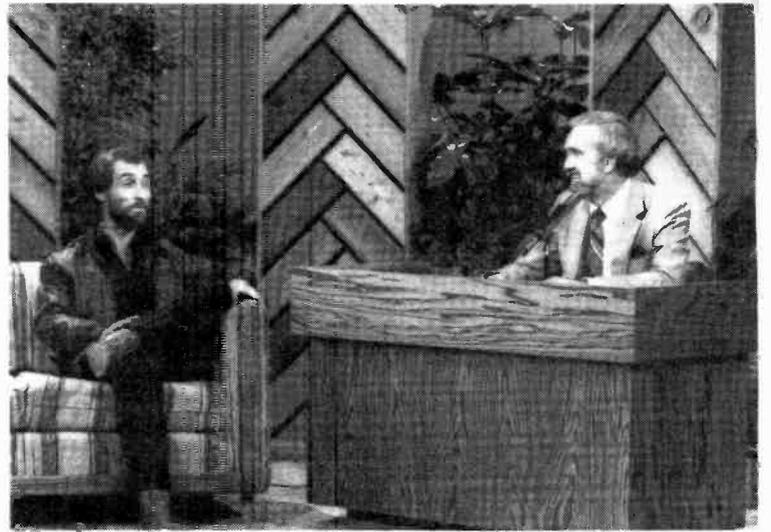
"You have more time to spend with artists and develop some kind of plans during this season," observes Dick Beacham of the Joe Taylor Artist Agency. "Several of our acts are appearing on the Nashville Network," Beacham continues. "It's most a matter of visibility rather than income, but it's excellent exposure. A

lot of our acts are members of the Grand Ole Opry and can work there more during winter."

Otherwise, says Beacham, most of the agency clients look to clubs for work. One Taylor artist, Becky Hobbs, has been booked into a two-week tour of Switzerland for December. Jim Glaser will officially join the agency as a single act on Jan. 1. Winter is a good time to book acts into fund-raising events, Beacham concludes.

Jim Taylor, entertainment director for Tessier Talent, says his buyers are not interested in package deals much, even in the winter. He attempts to keep his artists busy regardless of sea-

(Continued on opposite page)



AWARD WINNER—Lee Greenwood, the CMA's male vocalist of the year, talks with "Nashville Now" host Ralph Emery during a recent episode of the live series cablecast on The Nashville Network.

## Nashville Scene

### 'Bette Davis' Producer Eyes Parton

By KIP KIRBY

When the final tallies are rung up for 1983, "Islands In The Stream" will be right up there as one of the year's most spectacular hit records. The platinum single hit No. 1 on three different charts, and showed that Bee Gee Barry Gibb has no problem covering his bases in country.

Now, following suit—or hoping to—is pop hitmaker Val Garay (whose biggest records include Kim Carnes' "Bette Davis Eyes"). Garay is behind the board on Dolly Parton's newest RCA album project, "The Great Pretender."

If the title sounds familiar, you're correct: It's the 1956 Platters smash revamped '80s style. It won't be the only golden oldie on Dolly's album, either. She's redone such former top 40 classics as Petula Clark's "Downtown," the Righteous Brothers' "He Don't Love You (Like I Love You)"—which of course is being done by Parton as "She Don't Love You (Like I Love You)"—the Byrds' "Turn, Turn, Turn," and the Platters' No. 1 hit, "Save The Last Dance For Me." It's a clear illustration of just how far country music has stretched in recent years that songs with strong pop histories can turn up again successfully on country radio stations.



Although attendance for the Nashville Music Assn.'s tribute to Grady Martin didn't hit the 1,000-plus hoped for by the organization's planners, the Dec. 1 celebration nonetheless drew a large turnout to the Opryland Hotel. Many of Grady's longtime friends and associates in the music community were present to honor a man whose contributions to Nashville have been legendary.

Willie Nelson—Grady Martin's current "boss" on the road—made a warm and affectionate host for the evening. Owen Bradley, Brenda Lee, Jimmy Dean, Floyd Cramer and Jerry Reed came out on the stage to share memories of their association with the musician. Others—such as Larry Gatlin, Kris Kristofferson, Chet Atkins, Glenn Snoddy, Fred Foster, Jordanaire Gordon Stoker and Buddy Harman—shared their reminiscences through videotaped clips.

Tillman Franks, who managed the late Johnny Horton throughout his career, sent a letter, which was read aloud over the podium microphone. In it, he said that five individuals stood out in his mind for their lasting impact on Nashville: Owen Bradley for studios, Fred Rose for publishing, Roy Acuff for the Grand Ole Opry, and Chet Atkins and Grady Martin for the Nashville sound musically. "Of these five men," Franks then noted, "only one—Grady Martin—has not yet been elected to the Country Music Hall of Fame." Franks

next sought to remedy that oversight by publicly nominating Martin's name for next year's Hall of Fame consideration.

The climax of the evening's entertainment was scheduled to be a special "Super Jam," which would bring Grady onstage as the curtain went up revealing a full band of his friends and longtime pickers. Though the jam was supposedly a secret, many people in the audience knew about it ahead, and indeed, some openly admitted they'd paid their \$50 ticket price for the chance to see the kind of impromptu music session that made Nashville famous years ago.

Unfortunately, no one had considered the fact that Grady might not cooperate. Harold Bradley came out onstage to present Martin with a special black Gibson guitar, the curtain went up—and there stood the Jordanaires, Floyd Cramer on piano, Charlie McCoy and other industry

(Continued on opposite page)

## Music Row Gets New 80-Page Trade Directory

NASHVILLE—Local publishers Gene Miller and Ray McGinnis have issued the first of a proposed series of music business directories. The first edition covers Nashville only, but plans call for publishing similar listings in Atlanta, Houston, Dallas, Chicago, Los Angeles and New York.

"Music Business Directory: A Complete Guide To The Nashville Music Industry" is an 80-page categorized listing compiled along the lines of conventional Yellow Pages. It is circulated free to businesses on Music Row, reporting radio stations, clubs, television stations and talent buyers. The first press run was for 10,000 copies.

Ad rates range from \$26 for a bold-faced listing to \$650 for a full page. Page size is five by nine inches. According to the publishers, the next edition of the directory will close its ads at the end of February and be out on April 1. Advertisers in the first edition will have their ads repeated in the second one at no cost, and there will be no change in the ad rates during the first year.

Categories to be added in the next edition include attorneys, accountants, office suppliers, management firms and payroll services.

## 2.7 Rating For Nashville Network

NASHVILLE—The Nashville Network has registered a national 2.7 rating and a 5 share in prime time Monday through Friday within its universe of 10 million homes, according to an A.C. Nielsen national coincidental study.

The figures reveal the network's strength in major urban and population centers, since 82% of TNN homes are in Nielsen A and B counties—the 25 largest counties and communities with populations of more than 150,000. The 2.7 rating represents an average prime-time audience of 270,000 households.

## Joe Waters Slowly Rising Via The Indie Label Route

NASHVILLE—It's been a long and expensive haul, but independent recording artist Joe Waters is beginning to rack up significant album sales as he builds his reputation as a performer. This week, Waters' "Harvest Moon," on the New Colony label, moves to 42 on the Hot Country LPs chart and his title cut single enters the country chart at a bulleted 86.

Cuts from the album, which was released last August, began appearing on the country charts in mid-'81. "Livin' In The Light Of Her Love" went to 85, "Some Day My Ship's Comin' In" reached 47 and "The Queen Of Hearts Loves You" made it to 75.

New Colony Records is based in Massieville, Ohio, near Chillicothe, where Waters also owns and operates the Recording Workshop, a school for recording engineers. Special Marketing Group, which distributes New Colony, and SMG Artists, the agency that books Waters, are both parts of the Massieville music complex.

Ed Neeley, who books Waters, says that album sales are around 17,000, most of them through direct mail and retail. To promote the album, Waters took out ads in the major country music fan magazines and in the trades. During Country Music Month, in October, he also adver-

tised on Nashville country radio stations WSM and WJKZ.

In both the print and radio ads, New Colony offered a free sampler mini-LP that featured three cuts by Waters on one side and cuts from two other New Colony artists (Star Taylor and Ohio) on the other. Some ads listed a toll-free number for those requesting the sampler, while others gave only the label address. Neeley estimates that 6,000 to 7,000 samplers have been ordered thus far.

Waters, who tours with a six-piece band and his own Peavey sound system, has performed at such events as the Jimmie Rodgers Festival in Meridian, Miss., the Tri-State Fair & Regatta in Ironton, Ohio, the Harvest Moon Festival in Chicago and the Budweiser Blue Ridge Oktoberfest in Washington. Next month, Waters will showcase his act at fair association meetings in Columbus, Ohio; Denver; Winston-Salem; Morgantown, W. Va.; Syracuse; Atlanta; and Springfield, Ill.

A video of the "Harvest Moon" single is scheduled to debut Christmas day on "America's Music Tracks" on WTBS. Shot by independent producer Karen Aghotte-Rice, the project was brought in, she says, in the frugal "\$4,000 to \$10,000 range."



EXILED IN STYLE—J.P. Pennington, left, and Sonny Lemaire, members of Epic group Exile, whip through "Woke Up In Love," the band's newest country single, during a recent industry showcase in Chicago.

Survey For Week Ending 12/17/83

# Billboard® Hot Country LPs™

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

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	13	<b>KENNY ROGERS</b> Eyes That See In The Dark, RCA AFL1-4697 RCA	39	44	144	<b>ALABAMA</b> ▲ Feels So Right, RCA AHL1-3930 RCA
2	2	39	<b>ALABAMA</b> ▲ The Closer You Get, RCA AHL-1-4663 RCA	40	36	13	<b>THE KENDALLS</b> Movin' Train, Mercury 812-779-1 POL
3	4	8	<b>RICKY SKAGGS</b> Don't Cheat In Our Hometown, Sugar Hill/Epic, FE-38954 CBS	41	33	12	<b>CHARLEY PRIDE</b> Night Games, RCA AHL1-4820 RCA
4	3	38	<b>LEE GREENWOOD</b> Somebody's Gonna Love You, MCA 5403 MCA	42	45	6	<b>JOE WATERS</b> Harvest Moon, New Colony NC-831 IND
5	7	22	<b>EARL THOMAS CONLEY</b> Don't Make It Easy For Me, RCA AHL1-4713 RCA	43	43	9	<b>DAN SEALS</b> Rebel Heart, Liberty LT-51149 CAP
6	8	8	<b>HANK WILLIAMS, JR.</b> Man Of Steel, Warner/Curb 23924 WEA	44	46	3	<b>MERLE HAGGARD</b> The Epic Collection (Recorded Live), Epic FE-39159 CBS
7	5	11	<b>EDDIE RABBITT</b> Greatest Hits - Volume II, Warner Bros. 23925 WEA	45	42	13	<b>JOHNNY RODRIGUEZ</b> For Every Rose, Epic FE-38806 CBS
8	6	11	<b>GARY MORRIS</b> Why Lady Why, Warner Bros. 23738 WEA	46	48	63	<b>RICKY SKAGGS</b> ● Highways And Heartaches, Epic FE 37996 CBS
9	14	6	<b>GEORGE STRAIT</b> Right Or Wrong, MCA 5450 MCA	47	38	5	<b>DOLLY PARTON</b> Dolly's Greatest Hits, RCA AHL1-4427 RCA
10	10	7	<b>JOHN ANDERSON</b> All The People Are Talkin', Warner Bros. 23912 WEA	48	NEW ENTRY		<b>EXILE</b> Exile, Epic B6E-39154 CBS
11	9	46	<b>MERLE HAGGARD AND WILLIE NELSON</b> ● Poncho And Lefty, Epic FE 37958 CBS	49	47	29	<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
12	12	13	<b>JOHN CONLEE</b> In My Eyes, MCA 5434 MCA	50	51	4	<b>GAIL DAVIES</b> What Can I Say, Warner Bros. 23972 WEA
13	13	10	<b>ANNE MURRAY</b> A Little Good News, Capitol ST12301 CAP	51	60	12	<b>TERRI GIBBS</b> Over Easy, MCA 5443 MCA
14	15	4	<b>THE OAK RIDGE BOYS</b> Deliver, MCA 5455 MCA	52	50	117	<b>WILLIE NELSON</b> ▲ Greatest Hits, Columbia KC 237542 CBS
15	11	16	<b>BARBARA MANDRELL</b> Spun Gold, MCA 5377 MCA	53	57	25	<b>CONWAY TWITTY</b> Lost In The Feeling, Warner Bros. 23869 WEA
16	16	6	<b>CRYSTAL GAYLE</b> Cage The Songbird, Warner Bros. 23958 WEA	54	54	4	<b>JOHNNY LEE</b> Greatest Hits, Full Moon/Warner Bros. 23967 WEA
17	17	14	<b>MERLE HAGGARD</b> That's The Way Love Goes, Epic FE-38815 CBS	55	68	2	<b>MICKEY GILLEY</b> You've Really Got A Hold On Me, Epic FE-39000 WEA
18	19	7	<b>DEBORAH ALLEN</b> Cheat The Night, RCA MHL1-8514 RCA	56	55	25	<b>THE WHITES</b> Old Familiar Feeling, Warner/Curb 23872 WEA
19	24	4	<b>WILLIE NELSON</b> Without A Song, Columbia FC-39110 CBS	57	49	15	<b>CRYSTAL GAYLE</b> Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
20	21	7	<b>WAYLON JENNINGS</b> Waylon & Company, RCA AHL1-4826 RCA	58	59	91	<b>WILLIE NELSON</b> ▲ Always On My Mind, Columbia FC 37951 CBS
21	18	68	<b>THE BELLAMY BROTHERS</b> Greatest Hits, Warner/Curb 26397-1 WEA	59	NEW ENTRY		<b>B.J. THOMAS</b> The Great American Dream, Cleveland International/Columbia FC-39111 CBS
22	22	7	<b>JANIE FRICKE</b> Love Lies, Columbia FC-38730 CBS	60	58	12	<b>GEORGE STRAIT</b> Strait From The Heart, MCA 5320 MCA
23	23	5	<b>T.G. SHEPPARD</b> Slow Burn, Warner/Curb 23911 WEA	61	53	7	<b>DAVID ALLAN COE</b> Hello In There, Columbia FC-38926 CBS
24	25	5	<b>KENNY ROGERS</b> Twenty Greatest Hits, Liberty LV-51152 CAP	62	61	184	<b>ALABAMA</b> ▲ My Home's In Alabama, RCA AHL1-3644 RCA
25	26	7	<b>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</b> Greatest Hits Volume II, Columbia FC-38923 CBS	63	65	2	<b>JOHN DENVER</b> It's About Time, RCA AFL-14870 RCA
26	20	12	<b>SISSY SPACEK</b> Hangin' Up My Heart, Atlantic/America 7-90100 WEA	64	52	12	<b>LOUISE MANDRELL</b> Too Hot To Sleep, RCA AHL1-4820 RCA
27	29	22	<b>NITTY GRITTY DIRT BAND</b> Let's Go, Liberty 51146 CAP	65	NEW ENTRY		<b>CONWAY TWITTY</b> Merry Twismas From Conway Twitty & His Little Friends, Warner Bros. 23971 WEA
28	37	61	<b>HANK WILLIAMS JR.</b> ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 50193 WEA	66	67	165	<b>KENNY ROGERS</b> ▲ Greatest Hits, Liberty L00 1072 CAP
29	30	32	<b>VERN GOSDIN</b> If You're Gonna Do Me Wrong (Do It Right), Compeat CPL-1-1004 POL	67	66	9	<b>MICHAEL MARTIN MURPHEY</b> The Heart Never Lies, Liberty LT-51150 CAP
30	32	4	<b>EMMYLOU HARRIS</b> White Shoes, Warner Bros. 23961 WEA	68	62	12	<b>JUICE NEWTON</b> Dirty Looks, Capitol ST-12294 CAP
31	31	33	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406 MCA	69	56	3	<b>RONNIE McDOWELL</b> Country Boy's Heart, Epic FE-38981 CBS
32	27	31	<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC 38562 CBS	70	75	60	<b>JOHN ANDERSON</b> Wild And Blue, Warner Bros. 23721 WEA
33	35	4	<b>TOM JONES</b> Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	71	64	293	<b>WILLIE NELSON</b> ▲ Stardust, Columbia JC 35305 CBS
34	28	34	<b>RONNIE MILSAP</b> Keyed Up, RCA AHL1-4670 RCA	72	72	33	<b>GEORGE JONES</b> Shine On, Epic FE 38406 CBS
35	41	3	<b>JIM GLASER</b> The Man In The Mirror, Noble Vision NV-2001 IND	73	73	111	<b>RICKY SKAGGS</b> ● Waitin' For The Sun To Shine, Epic FE 37193 CBS
36	39	4	<b>SHELLY WEST</b> Red Hot, Viva 23983 WEA	74	71	13	<b>LEE GREENWOOD</b> Inside Out, MCA 5304 MCA
37	40	6	<b>GEORGE JONES</b> Jones Country, Epic FE-38978 CBS	75	63	52	<b>THE BELLAMY BROTHERS</b> Strong Weakness, Elektra/Curb 60210 WEA
38	34	92	<b>ALABAMA</b> ▲ Mountain Music, RCA AHL1-4229 RCA				

● 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).

# Country

PUBLISHING, PRODUCTION, MANAGEMENT

## Nashville Newcomer Merit Grows

By KIP KIRBY

NASHVILLE—The Merit Music Corp. is new to Nashville. But it has been quietly expanding its involvement in this community since opening offices a little less than a year ago.

Merit is a multifaceted firm encompassing publishing, production and management. It has already signed 26 staff writers toward its goal of 50. It's placed one artist on a major label (Ed Hunnicutt on MCA), two artists on independent labels (Tom Grant on MDJ and all-female group Sis on Audiograph), and is negotiating major label deals for Rosie Carter Cash and Roger Alan Wade, which executive vice president Dave Burgess expects to be finalized by January.

Merit was formed last February with the acquisition of the AJ Bennett and Singletree catalogs. Since then, Merit has picked up the administration for Hank Williams Jr.'s Bocephus Music, purchased the Sage & Sand catalog (which includes such classics as "Burning Bridges" and "Hillbilly Heaven"), and most recently has bought the Mediarts/Mayday catalogs. Included in this purchase are Don McLean's "American Pie," "Vincent," "And I Love You So," "Empty Chairs" and "Castles In The Air," and other titles by Dory Previn and Kendren Lacles.

Merit's Nashville operation is run by Dave Burgess and owned by two Virginia investors. Burgess says that the company is currently construct-

ing a 24-track demo studio for its writers and has made bids on three Music Row sites for new offices that will include a possible digital recording studio, a video facility and eventually a record label.

Acquiring proven catalogs is a primary target for Merit's expansion. In addition to the Bennett, Singletree, Mediarts and Mayday catalogs, Merit has also bought Lariat Music, Barnwood, Joiner, Tapadero, Cavesson, Young Beau and Harken. Foreign music agreements are handled by Bobby Weiss in Los Angeles, who serves as Merit Music's international licensing consultant. Burgess says that a West Coast office will be opened shortly to handle the flow of pop material his Nashville-based writers are producing.

Merit employs three full-time professional managers to pitch its material. And the venture recently entered into a print deal with Columbia Publications for sheet music and folios.

Developing artist/writers is another key area of expansion of Merit, according to Burgess. Since February, Merit has brought on board a series of new and established songwriters as part of this program. Among them are Jim Hurt, Bobby Springfield, Kim Morrison, Dennis Knutsen, Steve Jobe, Grant Boatright, Tom Grant, Rosie Carter Cash, Doodle Owens, Doug Gilmore, Ed Hunnicutt and Roger Alan Wade. Burgess says that his company has been "le-

nient" with cash advances and bonus incentives to build up its writing staff and to fill in the void left by the lack of BMI and ASCAP advances.

On the management side, Merit is working with Ed Hunnicutt, Rosie Carter Cash, Roger Alan Wade, Kim Morrison, Patti Day and the group Sis. Burgess adds that he plans to hire a fulltime management director to oversee this wing in the coming year. "Dancin' Your Memory Away" by Charly McClain is the biggest country record Merit has scored thus far. New cuts include those by Barbara Mandrell, Reba McEntire, George Jones, Waylon Jennings, David Frizzell and Shelly West.

## Nashville NARAS Holding 'Sock Hop'

NASHVILLE—The Nashville chapter of NARAS and WLAC-FM here will present "Sock Hop On The Rock Block" Thursday (15) at the Exit/In. The show starts at 8 p.m. and will feature "The '58 All-Stars," comprised of Nashville musicians (or former musicians) John Sturdivant, Jimmy Miller, Jim Lancaster, Jerry Carrigan, Hal Newman and Doc Stone.

Special guests will be WSMV-TV personality Charlie McAlexander and veteran music executive and former rocker Buzz Cason. Festivities include prizes for best costume and a dance contest. Tickets are \$5.

## Nashville Scene

● Continued from opposite page

legends, poised with their instruments. You could feel the audience tensing with excitement as the musicians began playing opening chords to Martin favorites like "Uncle Pen,"

## Agencies Deal With Big Chill

● Continued from opposite page

son by working them in a circuit that takes them back to the site of successful dates about once every four months. Taylor, who estimates that 96% of his winter dates are in clubs, says that Freddie Hart is Tessier's newest addition.

"Things have been pretty slow for us since October," notes Haze Jones of the Atlas Artists Bureau. He says that because more of his artists are available, he tends to package them more in winter. And, he adds, "We do make some concessions on rates. Even artists who don't have to work want to work." Atlas has added Cal Smith and Peggy Sue and Sonny Wright in recent months.

The Dick Shuey Agency makes a year-round practice of packaging its acts, but Shuey admits that the prices are a "couple of hundred dollars" less in the winter than they are the rest of the year. He says he sometimes puts single acts to work in locations that don't have house bands by hiring temporary backup musicians from Nashville to accompany the soloists. "Buyers are very selective," he says "and they can afford to be since there are more artists available than there are dates."

Shuey says he is all for negotiation of rates. "The basic thing I do is get with the acts and see what they're willing to do. You're really only worth what the market will stand—no matter how much you think you're worth."

"Chattanooga Shoe Shine Boy" and "Last Date." Martin walked over and helped Cramer with a few piano licks on "Last Date," but then, after he stood there for a few minutes smiling at everyone, he turned and walked back down the steps into the audience. NMA executive director Dale Franklin Cornelius intercepted him and tried to persuade him to return to the stage, while people around the Opryland ballroom called out, "Pick, Grady, pick!"

But to no avail. Grady Martin's tribute ended without its Super Jam, and people left looking somewhat bewildered. Those who know him say he was overwhelmed by the occasion and too emotional to perform. Maybe. Too bad some of the other artists like Reed couldn't have stepped in briefly to fill the gap so the night didn't have to end on such a strange and discordant note. As it was, Martin's non-performance cast a bit of a damper on what should have been a joyous musical event.

The road show of the Broadway smash "Pump Boys & Dinettes" came to Nashville the first week in December for a five-day run at the

## Leonard Publishes 100 Hits Songbook

NASHVILLE—Hal Leonard Publishing, in cooperation with Nashville's J. Aaron Brown & Associates, has released a paperback collection of 100 country hits, "The Songs That Made Nashville Music City U.S.A."

The book, which retails for \$4.95, also includes sections on country music history and trivia; lists of music publishers, record labels and recording studios; maps, photos and quotations from industry leaders. All the song arrangements include melody line, lyrics and guitar chord symbols. J. Aaron Brown, who compiled the

Tennessee Performing Arts Center. The production stars Jonathan Edwards, Henry Gross and Nicolette Larson, among others. It's interesting that although each of these artists can claim a major pop hit single, none is currently on a label. (Edwards' hit was "Sunshine"; Gross, a founder of Sha Na Na, had "Shannon," and Larson's biggest was "Lotta Love.")

They had a chance to meet many of the Nashville music community at an opening night party hosted by Shapiro, Bernstein & Co., publishers of the musical's score. Edwards, Gross and Larson appeared around town on various talk and interview programs during their stay, and also individually with a few producers and label reps.

★ ★ ★

Scene's Official Spy reports that a meager congregation of fans at Cantrell's last week enjoyed the Gospel According To Gamble Rogers, guitarist-cum-wit. Notes Spy, "Although Rogers is a skillful guitar picker, he's an absolute virtuoso with words—someone to be cherished these days."

★ ★ ★

## 150,000 CUTOUTS &amp; ALBUMS

## Bargain 'Treasure' At Gotham Tower Annex

By IS HOROWITZ

NEW YORK—Tower Records here opened a "no-frills" Classical Bargain Annex last week to near-capacity store traffic as collectors browsed its 5,500 square feet of floor space in pursuit of bargains among the 150,000 albums displayed.

The new facility, located just to the rear of Tower's Manhattan superstore, is stocked exclusively with cutouts and overruns, with the heavy emphasis so far placed on imports. Prices range from \$2.99 to \$4.99, with a small number of titles offered for as low as \$1.99.

Product for the annex was moved down from the store's main classical department and bolstered by items brought up from the retailer's basement warehouse. This has enabled Tower to add more front-line merchandise in its regular classical department and organize binning there into a more varied group of categories, points out Ray Edwards, classical manager.

At the annex, however, no attempt at separating titles by musical or artist category is made, with recordings slotted into bins as they come. Paradoxically, this helter-skelter binning policy has been found to spark collectors' interest as they work their way through the merchandise on individual voyages of discovery. Edwards describes it as "treasure hunt" marketing.

The classical annex is not a permanent facility, says Edwards, although it is expected to be in operation for at least three to four months. After that, Tower expects to devote the space to a separate tape and video store, segregating these items into their own retail environment away from their

present location in the store proper. Meanwhile, the annex will continue as a cutout overrun center, with some generic advertising due shortly, according to Edwards.

Imports stocked come from a varied group of foreign sources and, in many cases, are secured from domestic brokers unloading surplus stock, informs Edwards. Among larger groupings are titles brought in from Japan, Germany, Holland, Italy and a number of East European countries.

Titles drawn from the PolyGram family of labels are also in large supply at the annex, many of them stemming from inventory formerly in the hands of PolyGram Special Imports, but spun off during periodic catalog pruning.

Like the main store, the annex is open seven days a week, from 9 a.m. to midnight.

Orfeo Adjusts Goals In 2nd Year  
German Indie Facing Court Battle Over U.S. Agreement

By JIM SAMPSON

MUNICH—Orfeo, the small classical independent based here, has scaled down some of its goals one year after starting operations. Despite a contract dispute over U.S. representation, the firm says international operations have developed "better than expected."

A dispute over American rights to Orfeo product began early last summer, when U.S. Harmonia Mundi of Los Angeles signed a general representation contract. Previously, George Mendelssohn's Pantheon Music in New York had distributed Orfeo, but without a firm contract, according to Orfeo.

"We never had a binding contract with Pantheon," asserts Christiane Delank, Orfeo international manager. "He handled our distribution only as long as we had no contract with anyone else. And now they are duplicating Orfeo cassettes, illegally we say, without giving us any accounting for this production or sales."

In New York, Mendelssohn takes issue with Delank, declaring that Pantheon has filed suit against Orfeo in Munich charging improper termination of its representation deal. He admits that he is selling cassettes of two Orfeo operas, "Alceste" and Leoncavallo's "Boheme," and eight individual titles, as well as a number of LP packages still in his possession.

Mendelssohn says that he has offered to return all product at "reasonable" cost, but that this offer has been rejected by Orfeo. He adds that the case is due for a hearing in a Munich court in January.

Harmonia Mundi's longterm contract began in July and covers the entire catalog of about 70 Orfeo titles, excluding only a couple of uniquely German seasonal items. All Orfeo LPs continue to be pressed by Teldec in Germany, using DMM mastering and exclusively digital recording. All tapes are chrome dioxide.

Orfeo's international partners will have to wait a bit for the firm's long-promised Compact Discs. "Like everyone else, we just can't get the capacity. This month, we should start delivering our first nine CD titles, manufactured by Sanyo. And we have more coming early next year from Sanyo and Matsushita," says Delank.



FOCUS OF ATTENTION—Kiri Te Kanawa commits to a five-year period of exclusivity with Decca/London once her few remaining obligations with other labels are met. Plans for the soprano superstar that include five complete operas are already inked in by Richard Rollefson, vice president of London Records, left, Ray Minshull, executive vice president, Decca International, and Basil Horsfield, the artist's manager.

## 75 Exhibitors Signed For '84 Midem Classique

NEW YORK—Midem Classique, the classical adjunct to the annual Midem market expo Jan. 23-27 in Cannes, has 75 exhibitors signed to date, fast overtaking the total of 79 attracted to last year's event.

Midem representatives here say that heaviest attendance will again come from Britain and France, although many delegations are also expected from other Continental territories as well as Eastern Europe. A smaller number will come from the U.S.

Launched a year ago, the classical wing will again have its separate section within Midem proper in the Palais des Festivals, but an innovation this year will position other exhibitors with some classical interest adjacent to their section.

In addition to its function as a market where licensing and distribution deals for recordings and music publishing may be negotiated, the event will again serve as a showcase for new talent seeking professional exposure. Four concerts a day will be presented, say sponsors, and these are slated to receive both live and taped airings over radio and television.

The European premiere of an opera by Gian Carlo Menotti, "The Boy Who Grew Too Fast," is promised as a special Midem Classique presentation.

More than a dozen lectures and seminars designed to interest organizations which will be holding meetings in Cannes during the run of Midem Classique are being scheduled, according to artistic director Pierre Voslinsky. Among the groups are orchestral directors, several councils affiliated with the United Nations, librarians, educators and organizations concerned with electronic music and other specialized areas.

## Classical Notes

Joseph Silverstein, recently appointed music director of the Utah Symphony, has recorded the Mendelssohn Violin Concerto with the orchestra for Pro Arte Records. Silverstein, or course, is also the concertmaster of the Boston Symphony. . . . Bob Herrington of Sefel Records has announced the appointment of Audio Market Sales in Milton, Ontario, as distributor in all of Canada. He also reminds Notes that Sefel distributor RPM Records is based in Boulder, Colo., not in Montana.

Pianist Kristin Merscher, who has appeared on a number of Eurodisc recordings, is being groomed for her first American tour. . . . Concert Music Broadcast Sales Inc. has

opened a West Coast sales office in Los Angeles, at 3701 Wilshire Blvd. Managing the new facility is George Goldman, formerly with classical station KFAC Los Angeles. Firm reps commercial classical radio stations.

WFMT Chicago is working its way through a planned 150-plus hours of special programming to mark the holiday season. The just-released "Messiah" recording directed by John Eliot Gardiner is among the newer items being programmed. . . . WNCN New York launched a six-concert series by the Orpheus Chamber Orchestra last Tuesday (6). The conductorless orchestra performed in the station's own concert hall.



TALKING IT UP—Walter Cronkite made six in-store appearances in a whirlwind cross-country tour promoting the reissue by CBS Masterworks of "The Way It Was: The Sixties," the three-record set memorializing the top news events of the period. In New York and Philadelphia he appeared at Sam Goody outlets; at Strawberries in Boston, Rose Records in Chicago, Tower in Los Angeles, and Record & Tape Ltd. in Washington.

## Chicago Indie Offers Debuts

CHICAGO—Nine arias by American composers, four of which are first-time recordings, constitute the latest release by independent label Eb-Sko Productions here. Entitled "American Girl," the audiophile recording features soprano Helen-Kay Eberley and pianist Donald Isaak.

"Thank You, Thank You All" from Aaron Copland's "The Tender Land" (1954), "Ain't It a Pretty Night" and "Come Back, Oh Summer" from Carlisle Floyd's "Susannah" (1955), and "Do Not Utter a Word" from Lee Hoiby's "Summer And Smoke" (1971) receive their first vinyl outing on "American Girl." Other featured works include arias by Samuel Barber, Gian Carlo Menotti and Douglas Moore. The analog recording was taped live.

"American Girl" is the eighth release on the seven-year-old Eb-Sko label, which is based in suburban Evanston. All titles carry an audiophile list price of \$12.98.



ICING THE CAKE—Leonard Bernstein examines a ceremonial ring awarded by the Vienna Philharmonic after a series of sessions for Deutsche Grammophon. Soon to join him in sampling a more temporal example of appreciation are, from left, music critic Edward Greenfield and the conductor's manager, Harry Kraut.

# Black

## Sims Has 'Magnetic' Video Touch Producer's Earth, Wind & Fire Clip Attracting Attention

NEW YORK—Videos created for black artists have taken a quantum leap in quality and expense over the past year. The latest example is Earth, Wind & Fire's "Magnetic." Budgeted at approximately \$200,000 (\$30,000 of which went solely for special effects), the video about magnetized streetfighters in a Los Angeles of the future was the first production of Art Sims' Los Angeles-based 11:24 Design company.

Sims' involvement with the record industry dates back to 1974, when he was hired as an art director by CBS in New York at 18. In the mid-'70s, Sims moved to Los Angeles, where as an art director at Capitol he designed covers for Peabo Bryson, Natalie

Cole, Minnie Riperton and others.

Five years ago he opened 11:24 Design, creating covers and logos for a number of prominent music industry figures. The attractive, eye-catching logo of Quincy Jones' Qwest Records came from Sims. He is currently creating a logo for Stevie Wonder's Wonderland recording studio.

Sims' association with "Magnetic" started with some casual conversations with Maurice and Verdine White of Earth, Wind & Fire and his wife Janet, a partner in his company. "We discussed the kind of images they were interested in and how with their next single Earth, Wind & Fire needed to make a major statement in

music video," says Sims. A London production team was originally scheduled to handle the video, but the Whites rejected their presentation and asked Sims to participate in the project.

"We spent two months prepping for the video, studying the work of a number of directors," Sims says. "We were looking for someone who could handle large groups of people and had demonstrated the ability to make hit videos."

Jay Dubin of John Small Productions, a director best known for shooting Billy Joel's "Tell Her About It" and "Uptown Girl," was selected. "Jay did a fantastic job and contributed greatly to a very complicated piece," says Sims.

The video was shot in three days at three different locations, including the Bradbury Building in downtown Los Angeles, where much of "Blade Runner" was filmed. The "Blade Runner" connection was strengthened by the use of three cars from the influential film.

"Some people from Doug Trumbull's 'Blade Runner' special effects team visited the set and asked where we had gotten the cars from. They thought they'd been junked," Sims recalls.

In the wake of "Magnetic," Sims has been approached with a number of provocative projects. Universal has asked him about editing music videos out of scenes from some of its upcoming releases. A number of major artists have called about music videos. So has Motown Records.

"I just want to show that black producers and directors can do quality work, videos that stand up to the best of what is coming out of England," says Sims. "There is a large community of black technicians, art directors, etc. who can compete with what's on MTV or anywhere else. I think that'll become clear in the next year." **NELSON GEORGE**

## Universal Books Veterans But Tries To Stay Current

NEW YORK—Since 1945, Universal Attractions has booked some of black music's biggest names. Jackie Wilson, Dinah Washington, Ruth Brown and Pigmeat Markham are a few of the legendary performers who have worked with Universal. Its current roster of 20 acts is built around hitmakers of the '60s and early '70s: James Brown, Wilson Pickett, the Dells, Junior Walker, Ben E. King, the Stylistics, Billy Paul and Ray, Goodman & Brown.

Few acts signed to Universal today are currently factors on the black singles chart, something Jack Bart, son of Universal's founder Ben, hopes to change in the new year. "We are not an oldies but goldies agency, but one that has catered to the needs of established acts," says Bart. "We haven't, in most cases, tried to woo acts with hits with large money offers, movie deals or big promises like some agencies."

"The reason we've been in business so long and had such a stable roster is that we've shown we can book acts even when they don't have a hit rec-

ord—and, if we're honest about it, most acts don't have hit records most of the time. As soon as they come off the charts at some agencies they're tossed to the wayside. We look to develop a personal relationship."

Bart notes that James Brown has been with Universal over 20 years, the Dells nine years, and Ben E. King seven years. Instant Funk and Third World, who the company has booked on two Japanese tours, are the best known contemporary acts Universal has handled in recent years.

"We are very strong in the overseas market," says Bart. "Fully 50% of the booking that comes out of this office is done there."

To increase its share of the contemporary market, Universal has hired Sparkie Martin, longtime figure on the New York music scene, as a consultant. And as an inducement to prospective clients, Universal offers access to an in-house tour bus. The 1976 Silver Eagle sleeps 15, including a private room in the back, two bathrooms, shower, color television and video recorder.

## The Rhythm & The Blues Kool Leading Gang In New Directions

By NELSON GEORGE

Since 1979, few acts in the industry have done as well as Kool & the Gang. Three of the group's last four albums, "Ladies Night," "Celebrate" and "Something Special," went platinum in the U.S. The band's last album, "As One," reportedly sold 800,000 domestically, but outperformed its predecessors in Africa and Europe.

This sales streak began with the additions of lead singer James Taylor and producer Eumir Deodato to the Kool & the Gang family. Taylor's cool, graceful singing and dancing gave the band the first strong frontman in its history, adding immeasurably to its sound on record and its stage show. Deodato's contributions were more subtle, but just as important. The Gang's strident horns were subdued in favor of rich keyboard textures, a super-clean sound and smoother rhythm tracks.

Now that winning combination of Deodato and Kool & the Gang has ended for the time being, and quite amicably, according to Robert "Kool" Bell, bassist and spokesman for De-Lite Records' favorite gang. "We felt after four albums we wanted

to make a change and give ourselves a shot at it," says Bell. "We had produced ourselves before Deodato, and we had really co-produced those albums with him."

Robert's brother Ronald, Kool & the Gang and Jim Bonfond, who engineered the four previous albums, are given production credit on the new "In The Heart" release. Kool leaves the door open for future col-

laborations with Deodato, noting, "Deodato might do some arranging for us in the future." The Brazilian keyboardist/producer is now working with Con Funk Shun, whose single "Baby, I'm Hooked (Right Into Your Love)" has been racing Kool & the Gang's "Joanna" up the black singles chart. "That's a funny coincidence," says Bell with a smile.

(Continued on page 36)



**GOOD SAMARITANS**—Pictured from left are jazz drummer Chico Hamilton, Eill Thomas of "La Cage Aux Folles," Melba Moore, Kool of Kool & the Gang and Lillo. They were all at New York's Lincoln Center for the VIP (Voting Is Important) non-partisan voter registration marathon, sponsored by New York's Black Radio Council and supported by the Women's Network, the Urban Coalition and the Alliance of Latin Artists.

Billboard®  
Survey For Week Ending 12/17/83  
**Black LPs**  
© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	6	<b>LIONEL RICHIE</b> Can't Slow Down, Motown 6059ML (MCA/MCA)	37	37	57	<b>PRINCE</b> ▲ 1999, Warner Bros. 23720-1 WEA
2	2	24	<b>MIDNIGHT STAR</b> ● No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	38	38	19	<b>NEW EDITION</b> Candy Girl, Streetwise SWRL 3301 IND
3	3	16	<b>RICK JAMES</b> Cold Blooded, Gordy 6043GL (Motown) MCA	39	39	14	<b>ASHFORD &amp; SIMPSON</b> High Rise, Capitol ST-12282 CAP
4	4	19	<b>JEFFREY OSBORNE</b> Stay With Me Tonight, A&M SP-4940 RCA	40	55	2	<b>Z.Z. HILL</b> I'm A Blues Man, Malaco 7415 IND
5	5	14	<b>GAP BAND</b> Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL	41	41	30	<b>MAZE</b> We Are One, Capitol ST-12262 CAP
6	6	52	<b>MICHAEL JACKSON</b> ▲ Thriller, Epic QE 38112 CBS	42	43	60	<b>LIONEL RICHIE</b> ▲ Lionel Richie, Motown 6007ML MCA
7	7	8	<b>DEBARGE</b> In A Special Way, Gordy 6061GL (Motown) MCA	43	45	4	<b>SOUNDTRACK</b> The Big Chill, Motown 6062ML MCA
8	17	3	<b>EARTH, WIND &amp; FIRE</b> Electric Universe, Columbia QC 38980 CBS	44	46	4	<b>STANLEY CLARKE/GEORGE DUKE</b> The Clarke/Duke Project II, Epic FE 38934 CBS
9	10	4	<b>TEDDY PENDERGRASS</b> Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS	45	47	19	<b>RENE &amp; ANGELA</b> Rise, Capitol ST-12267 CAP
10	11	6	<b>ATLANTIC STARR</b> Yours Forever, A&M SP-4948 RCA	46	42	11	<b>MADONNA</b> Madonna, Sire 23867-1 (Warner Bros.) WEA
11	9	20	<b>THE S.O.S. BAND</b> On The Rise, Tabu FZ 38627 (Epic) CBS	47	44	19	<b>SHALAMAR</b> The Look, Solar 60239 (Elektra) WEA
12	12	14	<b>RUFUS AND CHAKA KHAN</b> Live Stompin' At The Savoy, Warner Bros. 23679-1 WEA	48	48	9	<b>MILLIE JACKSON</b> E.S.P., Spring SPR 33-6740 IND
13	8	9	<b>JENNIFER HOLLIDAY</b> Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	49	49	14	<b>LILLO</b> Let Me Be Yours, Capitol ST-12290 CAP
14	15	5	<b>JAMES INGRAM</b> It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	50	NEW ENTRY		<b>PIECES OF A DREAM</b> Imagine This, Elektra 60270-1 WEA
15	23	4	<b>CON FUNK SHUN</b> Fever, Mercury 81447-1 (Polygram) POL	51	40	20	<b>ARETHA FRANKLIN</b> Get It Right, Arista AL8-8019 RCA
16	18	4	<b>EDDIE MURPHY</b> Comedian, Columbia FC 39005 CBS	52	NEW ENTRY		<b>DAZZ BAND</b> Joystick, Motown 6084ML MCA
17	14	18	<b>PEABO BRYSON/ROBERTA FLACK</b> Born To Love, Capitol ST-1184 CAP	53	NEW ENTRY		<b>THE DEELE</b> Street Beat, Solar 60285-1 (Elektra) WEA
18	16	31	<b>MARY JANE GIRLS</b> Mary Jane Girls, Gordy 6040GL (Motown) MCA	54	NEW ENTRY		<b>IRENE CARA</b> What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA
19	31	3	<b>RAY PARKER, JR.</b> Woman Out Of Control, Arista AL8-8087 RCA	55	52	38	<b>WHISPERS</b> Love For Love, Solar 60216 (Elektra) WEA
20	21	16	<b>ZAPP</b> Zapp III, Warner Bros. 27875-1 WEA	56	53	26	<b>GEORGE BENSON</b> ● In Your Eyes, Warner Bros. 1-23744 WEA
21	33	2	<b>KOOL &amp; THE GANG</b> In The Heart, De-Lite DSR 8508 (Polygram) POL	57	51	12	<b>COMMODORES</b> 13, Motown 6054ML MCA
22	13	24	<b>ANITA BAKER</b> The Songstress, Beverly Glen BG 10002 IND	58	58	3	<b>BERNARD WRIGHT</b> Funky Beat, Arista AL8-8103 RCA
23	25	6	<b>TEENA MARIE</b> Robbery, Epic FE 38882 CBS	59	60	6	<b>TYRONE DAVIS</b> Something New, Oceanfront OF 101 IND
24	24	15	<b>STEPHANIE MILLS</b> Merciless, Casablanca 811364-1M1 (Polygram) POL	60	50	6	<b>FOUR TOPS</b> Back Where I Belong, Motown 6066ML (MCA) MCA
25	27	4	<b>DAVID SANBORN</b> Backstreet, Warner Bros. 23906-1 WEA	61	62	10	<b>MANHATTAN TRANSFER</b> Bodies And Souls, Atlantic 80104-1 WEA
26	19	7	<b>DIONNE WARWICK</b> How Many Times Can We Say Goodbye, Arista AL8-8104 RCA	62	59	33	<b>SOUNDTRACK</b> ▲ Flashdance, Casablanca 811492-1 M-1 (Polygram) POL
27	30	5	<b>TOM BROWNE</b> Rockin' Radio, Arista AL8-8107 RCA	63	63	7	<b>THE TEMPTATIONS</b> Back To Basics, Gordy 6085GL (Motown) MCA
28	28	15	<b>HERBIE HANCOCK</b> Future Shock, Columbia FC38814 CBS	64	64	3	<b>PLANET PATROL</b> Planet Patrol, Tommy Boy TBLP 1002 IND
29	34	3	<b>ANGELA BOFILL</b> Teaser, Arista AL8-8198 RCA	65	68	11	<b>BOBBY NUNN</b> Private Party, Motown 6051ML MCA
30	32	4	<b>POINTER SISTERS</b> Break Out, Planet BXL1-4705 RCA	66	NEW ENTRY		<b>DREAMBOY</b> Dreamboy, Qwest 23988-1B (Warner Bros.) WEA
31	20	31	<b>GLADYS KNIGHT &amp; THE PIPS</b> ● Visions, Columbia FC 38205 CBS	67	56	37	<b>KASHIF</b> Kashif, Arista AL 9620 RCA
32	22	6	<b>RICHARD PRYOR</b> Here And Now, Warner Bros. 23981-1 WEA	68	NEW ENTRY		<b>LATIMORE</b> I'll Do Anything For You, Malaco 7414 IND
33	35	3	<b>DARYL HALL &amp; JOHN OATES</b> Rock 'N Soul Part 1, RCA CPL1-4858 RCA	69	71	62	<b>DE BARGE</b> ● All This Love, Gordy 6012GL (Motown) MCA
34	26	12	<b>KLIQUE</b> Try It Out, MCA 39008 MCA	70	61	7	<b>RANDY CRAWFORD</b> Nightline, Warner Bros. 1-23976 WEA
35	29	15	<b>PHILIP BAILEY</b> Continuation, Columbia FC 38725 CBS	71	54	29	<b>THE ISLEY BROTHERS</b> ● Belieff The Sheets, T-Neck FZ 38674 (Epic) CBS
36	36	23	<b>DONNA SUMMER</b> ● She Works Hard For The Money, Mercury 812265-1 (Polygram) POL	72	57	32	<b>LAKESIDE</b> Untouchables, Solar 60204-1 (Elektra) WEA
				73	70	36	<b>JARREAU</b> ● Jarreau, Warner Bros. 23801-1 WEA
				74	67	11	<b>THIRD WORLD</b> All The Way Strong, Columbia FC 36687 CBS
				75	75	5	<b>SKYY</b> Skyylight, Salsoul SA 8562 (RCA) RCA

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

# Billboard® Black Singles

Survey For Week Ending 12/17/83

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	1	10	<b>TIME WILL REVEAL</b> —DeBarge (E. DeBarge) B. DeBarge, E. DeBarge, Jobete, ASCAP; Gordy 1705 (Motown)	34	28	10	<b>OVER AND OVER</b> —Shalamar (L.F. Sylvers, III) L.F. Sylvers, III, W. Shelby, D. Leslie; Spectrum VII/L.F.S. III, ASCAP; Solar 7-69787 (Elektra)	67	74	3	<b>GET YOUR BODY ON THE JOB</b> —Southside Johnny & The Jukes (N. Rodgers) B. Rush; Dangerous, ASCAP; Mirage 7-99802 (Atco)
2	2	9	<b>SAY SAY SAY</b> —Paul McCartney And Michael Jackson (G. Martin) McCartney, Jackson; MPL Communications/Mijac, ASCAP; Columbia 38-04168	35	37	10	<b>RADIO ACTIVITY</b> —Royal Cash (D. Cash) D. Cash; Amber Pass/Royal & Cash, ASCAP; Sutra 016	68	71	5	<b>WHO DO YOU THINK YOU ARE</b> —Lillo (P.L. Jones, III) P.L. Jones, III; Mighty M/Bush Burnin', ASCAP; Capitol 5292
3	3	13	<b>ALL NIGHT LONG (ALL NIGHT)</b> —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1698 (MCA)	36	36	9	<b>I JUST CAN'T WALK AWAY</b> —Four Tops (Holland, Dozier, Holland) E. Holland, Jr., L. Dazier, B. Holland; Good Life/Beau Di-O-Do, ASCAP; Motown 1706 (MCA)	69	73	4	<b>HERO</b> —Gladys Knight & The Pips (Knight, Dees, Knight) L. Henley, J. Silbar; Warner House Of Music/BMI/WB Gold, ASCAP; Columbia 38-04219
4	6	9	<b>TOUCH A FOUR LEAF CLOVER</b> —Atlantic Starr (J.A. Carmichael) D. Lewis, W. Lewis; Almo/Jodaway, ASCAP; A&M 2580	37	33	11	<b>PARTY ANIMAL</b> —James Ingram (Q. Jones) J. Ingram, M. Vieha, R. Page; Eiseman/Warner-Tamerlane/Rashida, BMI/Yellow BrickRoad, ASCAP; Q West 7-29493 (Warner Bros.)	70	NEW ENTRY		<b>EBONY EYES</b> —Rick James and Smokey Robinson (R. James) R. James; Stone City, ASCAP; Gordy 1714 (Motown)
5	7	7	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonnefond, Kool & The Gang) C. Smith, J. Taylor, Kool & The Gang, Delightful, BMI; De-Lite 829 (Polygram)	38	55	4	<b>SOMETHING'S ON YOUR MIND</b> —D Train (H. Eaves, III) H. Eaves, III, J. Williams; Trumar/Huemar/Diesel, BMI; Prelude 596	71	NEW ENTRY		<b>LET'S GO UP</b> —Diana Ross (G. Katz) F. Golde, P. Ivers; ATV/Franne Golde/Ivers/Rightsong, BMI; RCA 13671
6	4	11	<b>STAY WITH ME TONIGHT</b> —Jeffrey Osborne (G. Duke) R. Jones; Zubaidah, ASCAP; A&M 2591	39	65	3	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie, C. Weil; Brockman, ASCAP/Dyad, BMI; Motown 1710	72	72	5	<b>I'VE BEEN ROBBED</b> —Three Million (G. Lawson, R. Cross) L. Butler, M. King, A. Jones; Kee-Moth, BMI; Cotillion 7-99812 (Atco)
7	9	8	<b>BABY I'M HOOKED</b> —Con Funk Shun (E. Deodato) C. Martin, V. R. Redding; Carillon/Van Ross/Platinum Gold, ASCAP/Sky Pilot, BMI; Mercury 81458-7 (Polygram)	40	57	4	<b>JOYSTICK</b> —Dazz Band (R. Andrews) B. Harris, E. Fearman; Three Go/Jobete, ASCAP; Motown 1701	73	NEW ENTRY		<b>WAIT TIL TOMORROW/BYE BYE LOVE</b> —Philippe Wynne (Sigidi) Sigidi, L. Maxi, F. Bryant, B. Bryant; Sigidi/Lee Maxi/House Of Bryant, BMI; Fantasy 944
8	8	9	<b>WET MY WHISTLE</b> —Midnight Star (R. Calloway) R. Calloway; Hip-Trip/Midstar, BMI; Solar 7-69790 (Elektra)	41	68	2	<b>JUST LET ME WAIT</b> —Jennifer Holiday (M. White) J. Lind, B. Meyers; Saggfire/CBS/Ninth/Electric Bill, ASCAP/Deertrack/Charleville, BMI; Geffen 7-29432 (Warner Bros.)	74	79	3	<b>DON'T GIVE UP YOUR DREAM</b> —Lew Kilton (R. Timmons, Jr.) L. Kilton, O. Johnson; Lew Kilton/Heavens Gate, ASCAP/Band Of Angels, BMI; Believe In A Dream 4-04233 (Epic)
9	18	7	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett) C. Barbosa, E. Chisholm; Emergency, ASCAP; Mirage 7-99810 (Atco)	42	59	3	<b>LET'S TAKE TIME OUT</b> —Howard Johnson (M. Murphy, D. Frank) Murphy, Kellow, Frank; Science Lab, ASCAP; A&M 2588	75	NEW ENTRY		<b>CRAZY CUTS</b> —Grandmiser D.S.T. (Material, D.S.T.) D. Showard; Chu Teh, BMI; Island 695 (Atco)
10	20	7	<b>IF YOU ONLY KNEW</b> —Patti LaBelle (K. Gamble, D. Wansel) C. Biggs, K. Gamble, D. Wansel; Mighty Three, BMI; P.L.R. 4-04248 (Epic)	43	26	18	<b>ANGEL</b> —Anita Baker (P. Moten, O. Smith) P. Moten, S. Sully; Beverly Glen/Spaced Hands, BMI; Beverly Glen 2010	76	42	15	<b>WOULD YOU LIKE TO (FOOL AROUND)</b> —Mtume (L. Arnold) J. Mtume, R. Lucas; Frozen Butterfly, BMI; Epic 34-04087
11	17	6	<b>MAGNETIC</b> —Earth Wind & Fire (M. White) M. Page Saggfire/Zomba, ASCAP; Columbia 38-04210	44	52	4	<b>WORDS AND MUSIC</b> —Tavares (J. Senter, K. Nolan) K. Nolan; Kenny Nolan, ASCAP; RCA 13684	77	78	3	<b>DON'T PLAY ANOTHER LOVE SONG</b> —Smokey Robinson (G. Tobin) D. DeLuca, G. Thomas; Chardax, BMI; Tamla 1700 (Motown)
12	14	6	<b>HOW COME U DON'T CALL ME ANYMORE?</b> —Stephanie Mills (G. Klein, D. Wolfert) Prince; Controversy, ASCAP; Casablanca 814747-7 (Polygram)	45	51	5	<b>HAPPINESS IS JUST AROUND THE BEND</b> —Cuba Gooding (A. Baker) B. Auger; Blackwood, BMI; Streetwise 2214	78	81	3	<b>HEART STOP BEATING IN TIME</b> —Marilyn McCoo (O. Wolfert) B. Gibb, M. Gibb, R. Gibb; Gibb Bros., BMI; RCA 13677
13	13	10	<b>I NEED YOU</b> —Pointer Sisters (R. Perry) N. O'Byrne, R. Feldman, J. Black; Porchester/Dale Kawashima/Orcas/Day To Day, ASCAP/Neches River, BMI; Planet 13639 (RCA)	46	NEW ENTRY		<b>YAH MO B THERE</b> —James Ingram with Michael McDonald (Quincy Jones) J. Ingram, M. McDonald, R. Temperton, Q. Jones; Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsons PRS/Yellow Brick Road, ASCAP; Qwest 7-29394 (Warner Bros.)	79	NEW ENTRY		<b>WHAT IS RACE</b> —Race (Moda) Moda; Open City, BMI; Ocean Front 2003
14	15	8	<b>KEEPIN' MY LOVER SATISFIED</b> —Melba Moore (P.L. Jones, III) F. Jackson, P. Jones, III; Bush Burnin', ASCAP; Capitol 5288	47	50	6	<b>SAY IT ISN'T SO</b> —Daryl Hall & John Oates (D. Hall, J. Oates) D. Hall; Hot-Cha/Unichappell, BMI; RCA 13654	80	NEW ENTRY		<b>LOVE SOLDIER</b> —Lenny Williams (B. Wright) Williams, McAllister, Len-Lon/McAllister, BMI; Rocshire 95044
15	19	6	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.) R. Parker, Jr.; Raydiola, ASCAP; Arista 1-9116	48	47	8	<b>WE ARE ONE</b> —Maze Featuring Frankie Beverly (F. Beverly) F. Beverly; Amazement, BMI; Capitol 5285	81	NEW ENTRY		<b>IT'S OVER</b> —Bill Summers and Summers Heat (B. Summers, S. Roberts) B. Freeman, S. Roberts; Freebo/Bilsum, BMI; MCA 52325
16	23	7	<b>ELECTRIC KINGDOM</b> —Twilight 22 (G. Bahary) G. Bahary, J. Saulter, E. Moore; Jackaroo/Bahary, ASCAP; Vanguard 68	49	46	7	<b>IT'S MUCH DEEPER</b> —Ashford & Simpson (N. Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Val, ASCAP; Capitol 5284	82	58	8	<b>I FEEL LIKE WALKING IN THE RAIN</b> —Millie Jackson (M. Jackson, B. Shapiro) W. Perkins, A. Graham; Baby J/Baby Shapiro/Sand Box, ASCAP; Spring 7-3034
17	5	10	<b>TELL ME IF YOU STILL CARE</b> —S.O.S. Band (Jimmy Jam, T. Lewis) T. Lewis, J. Harris III; Flyte Tyme/Avant Garde/Almo, ASCAP; Tabu 4-04160 (Epic)	50	41	8	<b>WHY ME</b> —Irene Cara (G. Moroder) G. Moroder, I. Cara, K. Forsey; GMPC/Carub/Alcor, ASCAP; Geffen 7-29464 (Warner Bros.)	83	35	14	<b>ONLY YOU</b> —Commodores (M. Williams) M. Williams; Old Fashion, ASCAP; Motown 1694
18	24	5	<b>NUBIAN NUT</b> —George Clinton (G. Clinton) Clinton, Spradley, Strickland, Kuti; Bridgeport, BMI; Capitol 5296	51	62	4	<b>UNISON</b> —Junior (B. Roberts, A. Goldmark) B. Roberts, A. Goldmark; Warner-Tamerlane/Sprocket/WB/Rewind, BMI/ASCAP; Casablanca 814725-7 (Polygram)	84	NEW ENTRY		<b>MIDNIGHT MAGNET</b> —Teena Marie (T. Marie) T. Marie, P.J.; Midnight Magnet/Te'Mas, Ellope, ASCAP; Epic 34-04271
19	30	4	<b>I'LL LET YOU SLIDE</b> —Luther Vandross (L. Vandross) L. Vandross, M. Miller; April/Uncle Ronnies/Thriller Miller/MCA, ASCAP; Epic 34-04231	52	85	2	<b>AUTODRIVE</b> —Herbie Hancock (Material, H. Hancock) H. Hancock, B. Laswell, M. Beinhorn; Hancock/OAO, BMI; Columbia 38-04268	85	89	2	<b>STEPPIN' OUT</b> —Slave (J. Douglass) M. Adams, D. Webster, F. Miller, W. Foute; Slave/Cotillion/Love That, BMI; Cotillion 7-99804 (Atco)
20	32	5	<b>JAM THE MOTHA'</b> —Gap Band (R. Wilson) R. Wilson, C. Wilson, R. Taylor; Total Experience, BMI; Total Experience 8210 (Polygram)	53	66	3	<b>LOVE HAS A MIND OF ITS OWN</b> —Donna Summer (M. Omartian) D. Summer, B. Sudano, M. Omartian; Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI; Mercury 814922-7 (Polygram)	86	49	12	<b>I FOUND MYSELF WHEN I LOST YOU</b> —Tyrone Davis (L. Graham) W. Burton; Burton/Content/Tyronza, BMI; Ocean Front 2001
21	12	12	<b>MY FIRST LOVE</b> —Rene & Angela (B. Watson, R. Moore, A. Winbush) Rene & Angela; A la Mode/Arista, ASCAP; Capitol 5272	54	54	8	<b>WHITE LINES</b> —Grand Master Flash And Melle Mel (S. Robinson, M. Mel, J. Robinson, Jr.) S. Robinson, M. Glover; Sugar Hill, BMI; Sugar Hill 465	87	43	13	<b>DELIRIOUS</b> —Prince (Prince) Prince; Controversy, ASCAP; Warner Bros. 7-29503
22	11	12	<b>ROCKIN' RADIO</b> —Tom Browne (M. Starr, M. Jonzun) M. Starr, M. Jonzun; Boston International, ASCAP; Arista 1-9088	55	60	5	<b>MILLION DOLLAR BABE</b> —Stacy Lattisaw (N.M. Walden) P. Glass, C. Vaughn; Gratitude Sky, ASCAP/Bellboy, BMI; Cotillion 7-99819 (Atco)	88	NEW ENTRY		<b>REMEMBER WHAT YOU LIKE</b> —Jenny Burton (J. Robie) J. Robie; STM/Indulgent, BMI; Atlantic 7-89748
23	10	11	<b>HOW MANY TIMES CAN WE SAY GOODBYE</b> —Dionne Warwick And Luther Vandross (L. Vandross) S. Goldman; I Goldrian, ASCAP; Arista 1-9073	56	61	4	<b>TAXI</b> —J. Blackfoot (H. Banks, C. Brooks) H. Banks, C. Brooks; Backlog, BMI; Sound Town 0004	89	69	11	<b>HEROES</b> —Stanley Clarke/George Duke (S. Clarke, G. Duke) G. Duke; Mycenae, ASCAP; Epic 34-04155
24	16	9	<b>U BRING THE FREAK OUT</b> —Rick James (R. James) R. James; Stone City, ASCAP; Gordy 1703 (Motown)	57	64	5	<b>AIN'T THAT PECULIAR</b> —Stevie Woods (J. White, R. Buchanan) W.S. Robinson, W. Moore, M. Tarplin, R. Rogers; Jobete, ASCAP; Cotillion 7-99815 (Atco)	90	39	12	<b>FIX IT</b> —Teena Marie (T. Marie) T. Marie; Midnight Magnet, ASCAP; Epic 34-04124
25	38	6	<b>BODY TALK</b> —Dee-Lee (R. Calloway) M. Gentry, A. Reid, S. Burke, C. Greene; Dee-Lee/Midstar/Hip Trip, BMI; Solar 7-69785 (Elektra)	58	82	2	<b>ENCORE</b> —Cheryl Lynn (C. Lynn, T. Lewis, J. Harris) T. Lewis, J. Harris, III; Tan Division/Flyte Tyme, ASCAP; Columbia 38-04256	91	40	13	<b>EVERY GIRL WANTS MY GUY</b> —Aretha Franklin (L. Vandross) L. Vandross, M. Miller; Uncle Ronnies/April/Thriller Miller, ASCAP; Arista 1-9095
26	22	10	<b>HEARTBREAKER</b> —Zapp (R. Troutman) R. Troutman, L. Troutman, Troutman's, BMI; Warner Bros. 7-29462	59	76	2	<b>FO-FI-FO</b> —Pieces Of A Dream (G. Washington, Jr.) G. Washington, Jr., C. Gibbs; Grover Washington/Zindex, ASCAP; Elektra 4940	92	63	8	<b>BEFORE YOU GO</b> —Skool Boyz (Skool Boyz) C. Matthews, S. Sheppard; Skool Boyz/Warner-Tamerlane, Easley, BMI; Cross Roads 1063
27	21	16	<b>I AM LOVE</b> —Jennifer Holiday (M. White) M. White, D. Foster, A. Willis; Saggfire, ASCAP/CBS/Foster Frees/Streamline/Moderne/Off Backstreet, BMI; Geffen 7-29525 (Warner Bros.)	60	70	4	<b>POP GOES MY LOVE</b> —Freeez (A. Baker) Maas, Rocca, Stennar, Baker; Shakin' Baker/Beggars Banquet/E.G., BMI; Streetwise 1115	93	48	11	<b>SHOW ME THE WAY</b> —Skeyy (R. Muller, S. Roberts, Jr.) R. Muller, One To One, ASCAP; Salsoul 7-7061 (RCA)
28	34	8	<b>HOLIDAY</b> —Madonna (John Jellybean Benitez) C. Hudson, L. Stevens; House Of Fun/ Pure Energy, BMI; Sire 7-29478 (Warner Bros.)	61	75	3	<b>MAKE IT EASY ON YOURSELF</b> —Ronk Banks (R. Banks) H. David, B. Bacharach; Famous, ASCAP; CBS Associated 4-04242	94	45	14	<b>UNCONDITIONAL LOVE</b> —Donna Summer (M. Omartian) D. Summer, M. Omartian; Sweet Summer Night/See This House, ASCAP; Mercury 814088-7 (Polygram)
29	31	6	<b>POPCORN LOVE/JEALOUS GIRL</b> —New Edition (M. Starr) M. Starr, M. Jonzun; Boston Int'l/Street Sounds, ASCAP; Streetwise 1116	62	NEW ENTRY		<b>SHE'S TROUBLE</b> —Musical Youth (P. Collins) S. Shifrin, T. Britten, B. Livsey; Chappell & Co./Sookloozzy/Rightsong, ASCAP/BMI; MCA 52312	95	53	8	<b>P. Y. T. (Pretty Young Thing)</b> —Michael Jackson (Q. Jones) J. Ingram, Q. Jones; Eiseman/Hen-Al/Kings Road, BMI/Yellow Brick Road, ASCAP; Epic 34-04165
30	29	9	<b>BOYS</b> —Mary Jane Girls (R. James) R. James; Stone City, ASCAP; Gordy 1704 (Motown)	63	56	7	<b>NEITHER ONE OF US</b> —David Sanborn (M. Miller, R. Bardani, M. Colina) J. Weatherly; Keca, ASCAP; Warner Bros. 7-29473	96	77	19	<b>PARTY TRAIN</b> —The Gap Band (L. Simmons, R. Wilson) L. Simmons, R. Wilson, C. Wilson, R. Taylor; Total Experience, BMI; Total Experience 8209 (Polygram)
31	27	21	<b>AIN'T NOBODY</b> —Rufus With Chaka Khan (R. Titelman) H. Wolinski; Overdue, ASCAP; Warner Bros. 7-29555	64	NEW ENTRY		<b>TRAPPED</b> —Philip Bailey (G. Duke) P. Bailey, T. Haynes, R. Brookins; Sir & Trini/Haynestorm/Les Etoile de La Musique/Ivory-Rob, ASCAP; Columbia 38-04241	97	67	10	<b>ALL MY LIFE</b> —Major Harris (L. Goodman) L. Goodman, E. Drummond; Pop Art, ASCAP; Pop Art 1401 (Montage)
32	44	4	<b>I'M ON YOUR SIDE</b> —Angela Bofill (N.M. Walden) N. M. Walden, A. Bofill, J. Cohen; Gratitude Sky, ASCAP/Purple Bull/Pologrounds, BMI; Arista 1-9109	65	NEW ENTRY		<b>ACTION</b> —Evelyn "Champaign" King (L.F. Sylvers, III, F. Sylvers, J. Gallo) L.F. Sylvers, III, D. Meyers; Richer, ASCAP; RCA 13682	98	80	6	<b>COME BACK TO ME</b> —Tom Scott (T. Scott, Jeff Weber) T. Scott, K. James, M. Wilk; Tomscott/Jambat/Michael John, BMI; Atlantic 7-89763
33	25	19	<b>STOP DOGGIN' ME AROUND</b> —Klique (T. McClary) L. Agree; Lena, SESAC; MCA 52250	66	88	2	<b>2 WIN U BACK</b> —The Jones Girls (R. Wright, F. Thornton) A. Thornton, R. Wright; IPM/Almo/Fonzworth, ASCAP; RCA 13686	99	98	6	<b>I AM WHAT I AM</b> —Gloria Gaynor (J. Diamond) J. Herman; Jerryco, ASCAP; Silver Blue 220

○ 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).

## The Rhythm & The Blues

Continued from page 35

"Joanna" has, in a way similar to Shalamar's "Dead Giveaway," faced some resistance from black radio. Where "Dead Giveaway" was new wave, "Joanna" is perhaps the sweetest pop lollipop the Gang has ever cut.

"A lot of people were expecting us to come out with a 'Get Down On It' type track," says Bell. "But we felt we had to be aware with this first single of keeping in contact with our pop audience. We felt the record had to have mass appeal. Despite our suc-

cess, with every record we have to prove ourselves to pop radio."

To Bell, "The chorus may be pop-sounding, but James' delivery is pure r&b. We went back to the '60s, the sound of Kenny Gamble and the Intruders, for the feeling of that track. The next single, which we haven't picked yet, will probably be in a more r&b pocket, though there are some other different kinds of things on the album.

"On 'Tonight' we used rock guitars in place of horns. 'Place For Us'

has a '60s feel in the backing vocals. 'You Can Do It' has a moving bass line sort of like our earlier hits." Bell sees the next Kool & the Gang album containing "a 'Summer Madness' type song—the kind of jazzy tune we're gotten away from."

In the last year, Kool & the Gang's Quintet Associates management company moved into the offices of Gerald Delet's TWM Management. According to Bell, even during the years Buzzy Willis served as manager, "TWM was handling our taxes,

accounting, etc. Buzzy was our partner in making day-to-day managerial decisions. Buzzy took ill, and we expanded the role of TWM. Still, we basically manage ourselves. We have weekly corporate meetings to discuss our projects."

One of the band's goals for the new year is to increase its members' outside production work under the Fresh Start banner. James Taylor is producing a rap record on the nuclear freeze featuring the voice of actor Cleavon Little. Ronald Bell has re-

cently been involved in producing Latoya Jackson and Jimmy Cliff. Guitarist Charles Smith, keyboardist Curtis Williams, trumpeter Michael Ray (a Sun Ra alumna) and vocalist Taylor all aspire to recording solo albums, according to Bell.

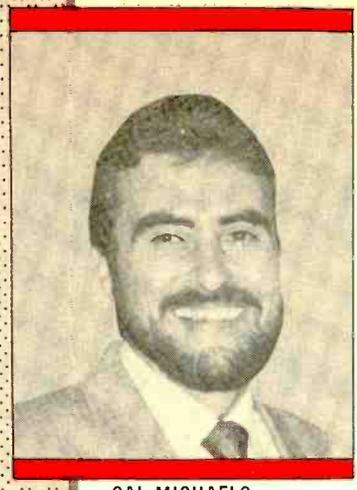
Kool & the Gang begin a four-week European tour shortly, return to the U.S. in February, and hope to be off the road by May. "I want to make sure we're out of the way when Michael (Jackson) and his brothers hit the road," says Bell.



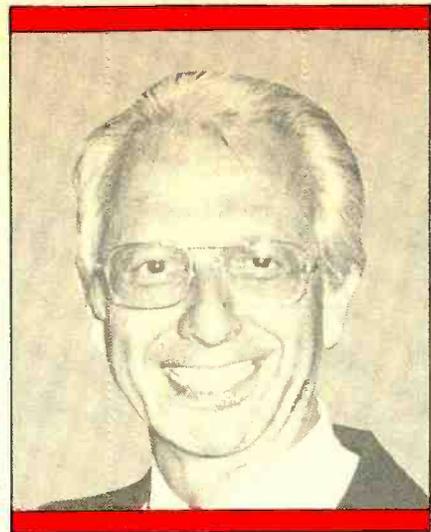
RICK JAMES



EVELYN KING



SAL MICHAELS



NORBY WALTERS



JERRY ADE



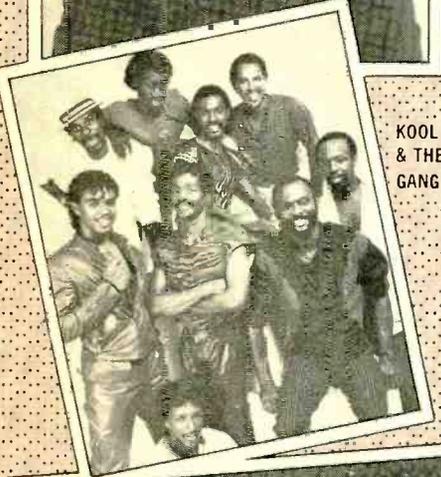
GAP BAND



ZAPP



DAZZ BAND



KOOL & THE GANG



TAVARES



NEW EDITION



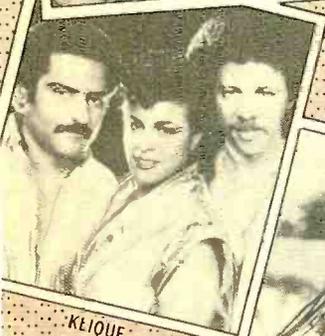
CHAKA KHAN



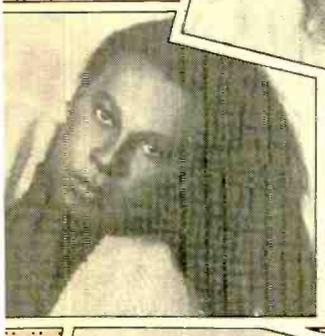
THE COMMODORES



LUTHER VANDROSS



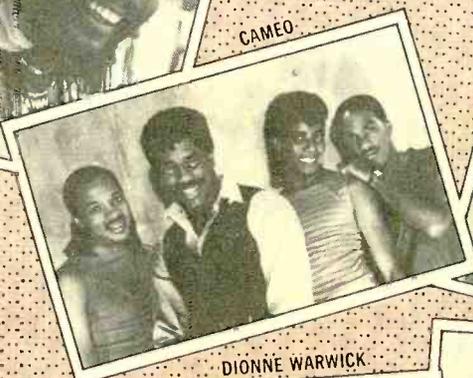
KLIQUE



SYLVESTER



GEORGE CLINTON



CAMEO



SOS BAND



GLORIA GAYNOR



O'JAYS



BOBBY WOMACK



DIONNE WARWICK



LAKESIDE



CHERYL LYNN



MIDNIGHT STAR



ONE WAY



SHALAMAR

*"We Have The Stars"*

NORBY WALTERS ASSOCIATES

*-- And Have For 15 Years!*

# When both partners are #1, the sparks really fly.

## BMI Salutes Norby Walters.

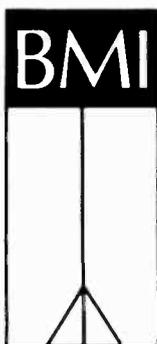
It takes a special partnership to make music happen.

And BMI is proud of its partnership with Norby Walters. After all, we're both Number One at what we do.

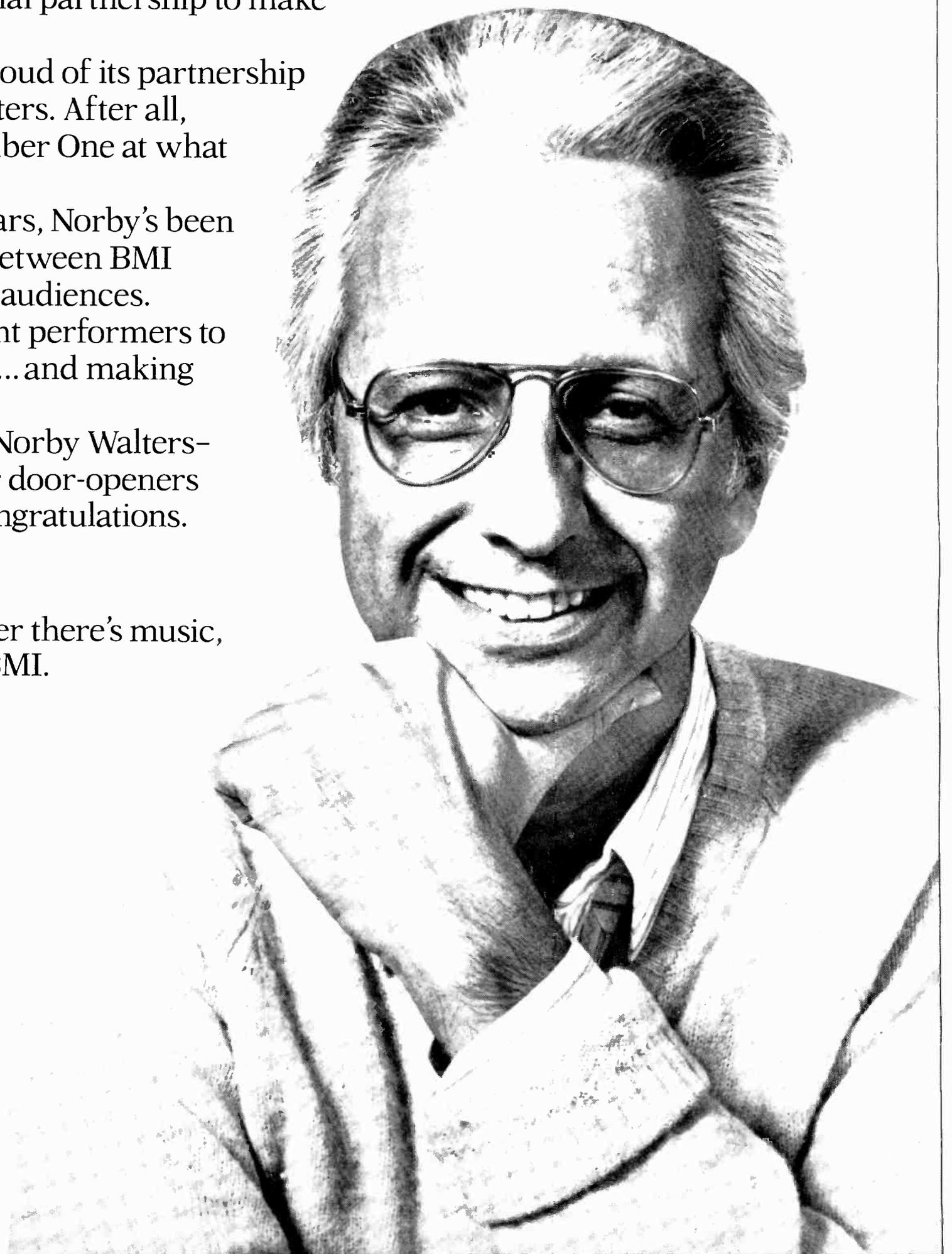
For fifteen years, Norby's been opening doors between BMI artists and their audiences. Bringing the right performers to the right people... and making the sparks fly.

From BMI to Norby Walters—and all the other door-openers everywhere—congratulations.

And thanks.



Wherever there's music,  
there's BMI.



# WITH RARE BLEND OF HEART, SOUL AND SENSE— NOBODY BOOKS IT BETTER THAN NORBY WALTERS

By NELSON GEORGE

THERE ARE FEW FIGURES IN THE MUSIC INDUSTRY who draw more immediate and strong responses at the mention of his name than Norby Walters. Sometimes the response is overwhelmingly positive as in "Norby did a hell of a job for me, man. I have no complaints." But Norby also draws extreme criticism from some about his programming policies and his personality.

Norby is hardly your shy retiring executive. He shakes hands and slaps back with the best of them. But that is just part of a style of salesmanship he learned as a young boy. His Jewish immigrant father was an army champion lightweight fighter turned concessionaire (with freak shows, animal shows and bottle games in Coney Island). From the age of eight through his early teenage years, Norby worked the carnivals ("My friends were home with marbles and baseball tickets and I was working girlie shows"). His father later entered the club field, where Norby further honed his entertainment skills.

Norby's rise to pre-eminence as black music's leading booking agent is a testament to his salesmanship and his business sense. In the mid-'70s he saw an opening in the black music field and filled it with a vengeance. Rick James, Luther Vandross, the Whispers, Shalamar, the Commodores, Midnight Star, the Gap Band, Kool & the Gang, Chaka Khan, are just a few of the major figures in the contemporary black music scene who have chosen Norby Walters Associates as their booking agent. It says a lot about Norby that this is so. It's been 15 years of selling, deal making and growth for Norby Walters Associates and, according to its founder, it has only just begun.

Nelson George: Do you see what you're doing now relating back to your childhood?

Norby Walters: Oh yes. How it all kind of hooked in was when I went to Brooklyn College. When I graduated I was a very serious jazz buff. While I was still in school I talked my father into bringing jazz into his club which was called Soldier Meyers. That was my father's fighting name. He always kept that name because he was kind of a celebrity all throughout Brooklyn, because there weren't too many Jews who were fighters and with his Coney Island background he was a great character. I talked him into putting jazz music into the club in 1949 and we started playing all the legendary people—Thelonius Monk, Miles Davis, Stan Getz, Lester Young, and just about everyone else.

NG: I remember after the Miles Davis tribute you were talking to Roy Haynes.

NW: Well, I was talking to Roy Haynes and then I later spoke to Miles Davis. Miles leaned over and we hugged each other. We hadn't seen each other in years. Then he leaned over to his wife, Cicely Tyson, and in his inimitable raspy voice said, "This is Norby Walters, whose father's club I played in with my very first band under my own name." That was the first time Miles Davis had a band and Roy Haynes was in that band and so it was kind of something to look back on. He asked about my father and I told him that the Soldier had passed about six years ago.

NG: Did your father like jazz?

NW: My father didn't know what it was at first, though he grew to be a great lover of jazz. He became pals with Miles and Charlie Parker and he became very friendly with Sarah Vaughan and Billy Eckstine. Symphony Sid was one of his

Norby Walters, left, greets George Clinton, Jerry Ade, Archie Ivy, vice president of Clinton Productions, and Nene Montez, director of business affairs, Clinton Productions



Celebrating at Norby Walters Associates' 15th anniversary party at the Red Parrot in New York are, from left vice president and partner Sal Michaels, Gaynor's manager Linwood Simon, Gloria Gaynor, vice president and partner Jerry Ade, producer Joel Diamond and Norby Walters



Norby Walters and Marvin Gaye

close pals who had a jazz program on WJZ in New York. Soldier became a part of the jazz world from 1949 to 1954.

NG: How did the neighbors feel about bringing blacks into the area through the club?

NW: Even when I was a young man, our area, Brownsville, was changing from a poor Jewish neighborhood to a poorer black neighborhood. It wasn't getting any better. I grew up in a world where everyone was judged for themselves. There

were no pretentious people. If you had the talent, that was all that counted. I grew up in Brownsville surrounded by Jewish kids and black kids. It did not feel hostile, it felt comfortable. So, the black presence for me in my own neighborhood was kind of a comfortable presence. By bringing jazz into my father's club, the club became very integrated and it didn't create any ruckus in the neighborhood, because the neighbor-

### RICK JAMES

*"Norby is like a father; he's like a brother. He cares. He's one of the most sensitive men I've ever met in the music industry. It's hard to say what I feel about him without sounding corny."*

*"In this business, you meet a lot of people who are just in it for the money. When you meet someone who cares, who does the little things . . . He doesn't do it because I'm Rick James, he does it because he cares. He's special, and he's the greatest agent of all time."*

*"I'm probably Norby's biggest act, but even when I wasn't, he stood behind me. He did things he didn't have to do. My mother loves him, and she's a very good judge of character. He's Uncle Norby. When I'm down, he picks me up, and because of him I've become a stronger person."*

*"I love him, and that's where that's at."*



From left: Sal Michaels, Norby Walters, Kashif and Jerry Ade

Norby Walters, Richard Walters and Don Kirshner

hood was a changing neighborhood.

So, I was dealing with a black presence for most of my life. That doesn't mean that there weren't any strange characters around, both black and Jews, but for the most part it was a comfortable existence, not endangered in the sense we now know ghettos to be. It was a different feeling going on 35 years ago. Everybody was kind of cool with each other.

NG: What then?

NW: I bought the club from my father in 1952 and renamed the club to Norby and Walters Bel Aire. Not that Norby Walters was my real name, because it wasn't. Nor was my father's name Walters.

NG: Where did you get Norby Walters?

NW: That's a funny story. Our real name was Meyer and so when my brother and I opened the club we called it Norby and Walters Bel Aire. But on opening night when they threw on the search light, there was not an "&" between the Norby and Walters, so it said NORBY WALTERS BEL AIRE. When people came through the door I would say, I'm Norby and this is my brother Walter. But after about four or five people I became Norby Walters.

My brother collapsed and stopped speaking to me because I became Norby Walters. To this day he says if it wasn't for him I would be Norby Nobody. It's a wild story but that's how I became Norby Walters. I was Norby Meyer legally, but Norby Walters professionally. My kids and wife were confused, my father said "Why did you change your name? It was good enough for me." I said, "But if you remember when you came here your name was Chakanowicz. That was your name and you changed it because no one could spell it." He said, "Oh, I forgot." He had changed his name over 60 years ago and he forgot. So I refer to myself as Norby Walters, the grandson of Meyer Chakanowicz from Lumza, Poland who was another great businessman, but that's another story.

NG: Didn't you also open a Latin club?

NW: In addition to being a jazz buff I was into Latin music myself. Latin and jazz were crossing and you had the Afro-Latin type of sound. It was a mixture of many of the things I was into. I wasn't making any money with jazz, so I brought the Latin bands in like Tito Puente, Tito Rodriguez, Joe Cuba, Ray Barretto.

In 1959 or 1960 I left Brooklyn and went to Forest Hills and opened a club called the Flamboyant, which was a very elegant club and quite different from my Brooklyn club which was definitely quite funky. I started bringing in different types of comedy people, not major names at the time but interesting names like David Frye, B.S. Pulley, and many others.

NG: Mort Sahl . . . Lenny Bruce

NW: No, Mort never worked for me. Lenny was a fantastic talent. I had enough problems just dealing with B.S. Pulley, who was just as rough as Lenny but knew when not to be so rough.

So finally I left. I went to the 1964 World's Fair and opened up a show called the Norby Walters Arabian Nights and they closed us down on opening night. We did advertising. We had incredible crowds. We had tremendous publicity. But the fair wouldn't let us open, they said it was a lewd/nude show."

NG: What was it?

NW: Just belly-dancers. We had the "O.K." to go with it, but security didn't let anyone in. I took about a \$150,000 bath. Then I sold the Flamboyant and went to the city to open the Norby Walters club in the old Hotel 14, next door to the Copa on E. 60th St. I was there about four years from 1964 to 1968 and we had a Vegas-lounge type of operation with real-

(Continued on page NW-4)

Norby Walters and Miles Davis

NORBY WALTERS ASSOCIATES

15th Anniversary!

'Attitudes Have Changed'

# JERRY ADE: BUILDING A STRONG BLACK MUSIC NETWORK ACROSS AMERICA

PARTNER JERRY ADE CAME TO THE NORBY WALTERS firm 11 years ago in 1972 from the Banner Talent Agency. Although he (and most of the Walters hierarchy) is white, he has always seen the firm's strength as working closely with black promoters and black business. And, having established a position of strength within the black community, going one step further and bringing the music back into the white community.

"We helped establish on a national level what no other agency had done: a circuit of black artists, venues, and promoters across America," says Ade.

"The white rock 'n' roll kids are becoming aware of black

From left: Jerry Ade; Al Teller, senior vice president, general manager, Columbia Records; Jimmy Cliff; Norby Walters; Ray Anderson, vice president, promotion, Columbia Records; and Danny Simms



music," he continues. "And the resurgence that happened to r&b in the disco era is happening again. Radio is accepting black music. White rockers are emulating black music. Major black acts are moving—not into white venues, but into accepted venues. When the Greek Theatre and the Westbury Music Fair are playing black music and finding it profitable, it shows that we are being taken seriously."

Ade says that by their having increased the level of sophistication and professionalism within this "circuit" of black promoters, that very network is able to move its performers to the upper strata of an increasingly color-blind music business.

"Now people's attitudes have changed, and we have major headliners taking major money out of every major city in America."

## DUKE FAKIR, the Four Tops

"I've been working with him for about 10 years, and I say he's one of the best agents I know of. And I've been in this business 30 years and worked with a lot of agents. I always swore the Four Tops would never sign with an agency exclusively, but he convinced us that they would just do more for us than anyone else could."

"Norby is an artist himself, as far as I'm concerned. He's as entertaining and charismatic a person as you'll ever meet. And a hard worker—that agency is the only one I know of that's open every night till 9 o'clock, or whatever it takes to get the job done. They even give out their home phone numbers!"

"I would compare Norby to the one agent I had thought no one would ever be comparable to, and that's Joe Glaser, who managed Satchmo. He was always there for his artists, always went to bat for them. And I thought no one would ever be like that again, but Norby comes up to that man."

Jerry Ade, Sylvia Robinson of Sugar Hill Records, and Norby Walters



Partner and vice president Jerry Ade, Pegeen Ade, Irene and Norby Walters

NORBY WALTERS ASSOCIATES

15th Anniversary!

## Nobody Books It Better

• Continued from page NW-3

ly fast and furious Louie Prima/Keely Smith type of groups. Good music. Very entertainment oriented. What you normally expect to see in Vegas lounges.

NG: You got the spillover from the Copa?

NW: Sure, many people. Hip people. New York people. Show people would come to our club, catch the show at the Copa and come back to our club. Or come to our club, go to the Copa, back to our club, etc. We had a groove going. The Copa was still a big night club but didn't have a personal kind of atmosphere. At my club I acted as host and had a gift for remembering people's faces and names, especially the stars.

NG: Any special anecdotes about that time?

NW: Well, it wasn't a funny business, the club business is not a funny business. A good club has a relaxed groove and is enjoyable for the public. For the owner, however, it was like sitting on a time bomb. Because when people are drinking there is always the possibility that something may flair up. As an operator you're thinking about what the problems of the evening might be and trying to anticipate those problems.

It was the kind of place that all the leading stars came into: Frank Sinatra, Dean Martin, Diana Ross & the Supremes, Milton Berle, Steve Lawrence and Eydie Gorme, Sammy Davis. It was a place performers came to hang out because it had the right atmosphere. But finally, after being in the club business close to 20 years, I got tired of it.

NG: Next move?

NW: I was independently wealthy (laughter). I was comfortable and I had enough to live the rest of my life, provided it was done in three weeks. . . That's an old joke. A friend of mine, who was a buyer for the Concord Hotel upstate, needed a group for the hotel for the summer and called upon me to help him find a group. He suggested I take a commission. I thought it was a nice idea.

When I realized the extent of my knowledge of the business, and all the clubowners I knew, and all the different people I knew, I thought I might take a chance and become an agent and see what it would lead to.

So I started booking lounge bands, which were some of the stuff I was playing in my own club at the time. I knew that just because I knew quite a few stars, didn't mean they would let me book them. So I just booked lounge bands into all the different clubs in the New York metropolitan area and later the tri-state area.

After a few years I was booking on a national level and had about eight or ten agents working for me booking lounge groups across the country. Coming from an operators point of view, with a good understanding after 20 years of experience of what would sell in a club and what wouldn't, I was able to represent the bands properly and at the same time

give the operator fair value for his money.

NG: It had to be boring though.

NW: It was a way of making a living and a steppingstone. I felt that in order for me to become what I had intended to become, which was an agent of the people I knew and respected, it couldn't happen immediately. Those people were being represented by major agencies and I was a mature man but a young agent. Therefore, they didn't intend to have an amateur representing their multimillion dollar business. So, my attitude was, "Just get your act together and learn how to be an agent." I think most people respected that I was a successful businessman, but they wanted me to go out and learn what an agent is.

Those first five years from 1968 to 1973 were my training ground in becoming an agent, musically boring, but certainly interesting from an educational point of view.

NG: When did you leap into black music?

NW: Many of my lounge groups were black and I was the only one in the country booking black acts into lounges. That gave me a special kind of place in the business, in that the only people who were booking black lounge groups were small black agents who were booking a Chitlin type of circuit, the very low economic black bars. I was taking black lounge groups into Holiday Inns and Marriotts, and into places they had never played before. These groups were not playing their own music, they were playing cover music, so there was nothing interesting happening musically. Still, they had to be good strong entertaining groups. Also, I didn't sell for the sake of selling a black group. Either they cut it or they didn't.

NG: Disco hadn't affected you yet.

NW: 1973 was when disco started to rear its head. The lounges were just starting to turn to disco at that point. A producer who I knew recommended a girl singer to be in one of my groups and I auditioned her. She was a brilliant singer and I put her in one of my lounge groups. Her name was Gloria Gaynor. About six months later she recorded a song called "Never Can Say Goodbye," which was a smash record. I found myself being able to sell a record attraction and sold Gloria around the country and then around the world. I found that it was easier to sell an act for \$2,000 or \$3,000 a night, than to sell a band for \$1,500 a week, because I had to sell the band and stand behind it. In Gloria Gaynor's case, what I found was I was selling the record and the promoter really didn't know whether Gloria would be good or bad. He was only interested that the people would come see an artist who had a hit record so I wasn't responsible any longer and I found that was a pretty good place to be.

At that very same moment, another girl who was close to us, Carol Douglas, made another record called "Doctor's Orders" and that record started climbing the charts also. So we wound up having two acts in top 10, not in r&b, but in nation-

al top 10. Here I was a lounge booker and all of a sudden lucky to have two record acts. This presented an incredible opportunity for me.

At that point I made a very quick assessment of who was making money. I made the analysis that no one was paying very much attention to black music in general and that because of my own background and musical preference there was a need right at that moment for an agent who could sell black music to the world. I realized this would be a moment of opportunity for me, so I seized it and went on ahead.

NG: Between 1974 and 1977, how much did you grow?

NW: Between 1974 and 1977, we must have represented approximately 20 artists. At that time they were all middle line attractions, acts that had one major record and just weren't happening again at that moment.

NG: Just for the record, do you consider yourself the 'Godfather' of the disco act?

NW: (Laughter) I saw at that moment the phenomenon of disco being a continuing desire upon the part of the public to

(Continued on page NW-6)

## BOB SUMMER, President, RCA Records

"There are few people in the music industry with the know-how and the persuasiveness of Norby Walters. Years of experience in the marketing of talent have put him at the forefront of the concert promotion business. We extend our best wishes to this important agency and to its founder, Norby Walters."

## BUNNIE RANSOM, Manager, Cameo & S.O.S.

"Norby Walters is a guy who, in my opinion, can sell an ice box to the Sears Coldspot dealer. And with these descriptive words, it is no wonder that the Walters agency has a track record proving to the industry its capabilities. Cameo and the S.O.S. Band, two of Norby Walters' clients, are pleased to congratulate Norby on his 15th anniversary. We simply say, Norby, you got style and you're still on the rise."

## MICHAEL ROSENBERG, Producer, Budweiser Superfest Concert Series

"Working with Norby Walters and Jerry Ade is a pleasure by every standard in the business as their follow through is total and completely professional. Throughout our four years of national tours, their agency has been paramount in whatever success we've achieved. We congratulate them on their 15th anniversary."



RICHARD WALTERS



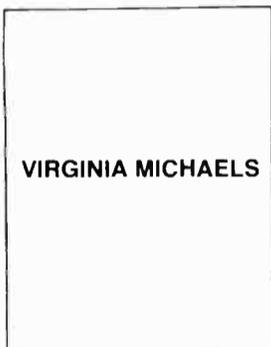
ROSE COOLEY



KARI OLSON



MARK SIEGEL



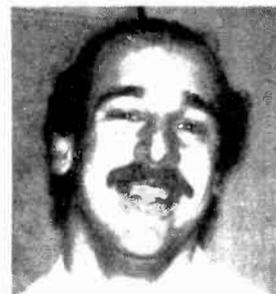
VIRGINIA MICHAELS



JOHN HENDERSON



MARIA POWELL



NICK SEWITCH



DEBBIE ALTER

**Congratulations  
Norby, Jerry  
& Sal...on  
your 15th  
Anniversary...  
It's Great  
working  
with you**

*The Staff at  
Norby Walters  
Associates*



JEFF FRASCO



CARA LEWIS



ELAYNE HIGHTOWER



GREGG FOSTER



IRENE WALTERS



LEON SAUNDERS



BRUCE NICOLS



LORI LEVIN



BARRY YEARWOOD



STEVE WALTERS

NW-6

THANKS NORBY,

FOR TAKING CARE OF

SOME OF OUR MOST

PRECIOUS RESOURCES:

RICK JAMES

MARY JANE GIRLS

COMMODORES

DAZZ BAND

STONE CITY BAND



© 1983 MOTOWN RECORD CORPORATION



Norby with Bobby Womack and Don Kirshner

## Nobody Books It Better

• Continued from page NW-4

dance. Some time after World War II, dancing had gotten out of fashion and everyone was into the small jazz groups. Rock'n'roll evolved into a listening medium. People were listening to music rather than dancing to music. Finally, in 1973, disco exploded 20 or 25 years of pentup energy. People wanted to come out and dance again. It had an unbelievable effect on people.

NG: Then you started booking acts into the discos.

NW: Yes, then we started bringing acts like Gloria Gaynor into the clubs. We created the track syndrome, which meant the artist would go with the very record tracks they had recorded on and sing live over those tracks. We were able to take an artist with only a road manager and a tape machine and fly around the country to many places that might not be able to hire a full band.

NG: Maybe even two or three places in a night.

NW: Yes, we would create a career for an artist working live. People who previously had only been able to work with a live band or come with charts and have local musicians play their charts, now could play anywhere. We created this circuit of

BERT PADELL, Business Manager, Partner; Padell, Nadell, Fine & Weinberger

"He makes things happen. On any group I've ever represented, if he said it was going to happen, it happened. From Rick James to Luther Vandross. He's one of the tops in the business."

clubs that was willing to play the disco attractions during those early years. We also developed a number of artists with their regular bands who were still working the regular full concert world. But we were still working and moving straight ahead and signing regular r&b groups such as Ecstasy, Passion & Pain, who were also disco, or BT Express.

NG: Didn't you also come up with the concept of touring disco groups, groups that had not sung on the actual recording?

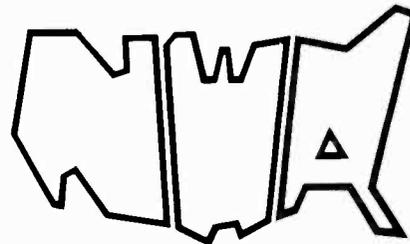
NW: That was another concept which we felt was a way to bring music by producers who produced a hit record with a unique sound, and we would work with the band that would be reproducing the concept that the producer had laid down. So basically, we took these bands out and gave the public an opportunity to hear the music being played live, that the composer/producer had developed on record.

There were many who disagreed with that. They felt that was not fair to the public. I said that if an orchestra or symphony orchestra plays the works of a composer it is only an interpretation of that composer's composition. So I didn't see anything wrong with that. Secondly, I felt that most stars, whether it is Kenny Rogers or Stevie Wonder, go into the studio and maybe have 30 or 40 different musicians in dubbing or over dubbing. When they finally go out on the road, none of the players that were in that studio will be out on the road with them anyhow, and they just hire a band to go out on the road. Basically it's the same thing, except for the lead voice

(Continued on page NW-8)

GUENTER HENSLER, President and Chief Executive Officer, PolyGram Records

"Norby Walters has made his mark on our industry and has become a friend to so many of us, because of his combination of experience, intelligence, and most of all, that remarkable sense of humor."



# To The Men Who Think They Can

---

## NORBY, SAL & JERRY

*If you think you are beaten, you are.  
If you think you dare not, you don't.  
If you'd like to win, but think you can't,  
It's almost a cinch you won't.  
If you think you'll lose, you're lost.  
For out in the world we find  
Success begins with a fellow's will.  
It's all in the state of mind.  
If you think you're outclassed, you are  
You've got to think high to rise.  
You've got to be sure of yourself before  
You can ever win a prize.  
Life's battles don't always go  
To the stronger or faster men.  
But sooner or later, the men who win  
Are the men who think they can.*

WE ARE VERY PROUD OF YOU  
HAPPY 15th

From Your Friends in Baltimore,  
Dick, Dennis, Jeff, Don & Hank  
and the family at  
AMERICA AMUSEMENT

Special tribute to "your Jeff," who brought it together.

# SAL MICHAELS: DIRECTING AMERICAN R&B TO INTERNATIONAL AUDIENCES

PARTNER SAL MICHAELS JOINED NORBY WALTERS in 1975, having already honed his skills in the difficult field of developing lounge acts. In his tenure at the Walters agency, he feels his major contribution has been directing American r&b acts to an international audience.

"We take our artists to parts of the world where no other agency takes their artists," says Michaels. "Acceptance wasn't easy at the beginning, and it took a lot of hard work. I personally filled up four passports in a year."

Michaels remembers tours where his presence was required in Rome, Paris and London—all in a single day. But he doesn't mind, he says, because "when you care about what you're doing, it's easy to work hard."

The secret of the agency's success, thinks Michaels, is very simply a combination of creativity, hard work and good business sense. "You can't always have a hit record," he

**AL FEILICH, Vice President of Information and Research, BMI; President, Music & Performing Arts Lodge of the B'nai Brith**

*"Norby is one of the vice presidents of the Music and Performing Arts Lodge of B'nai Brith. As an active member of the Lodge, he has shown a great deal of his human traits in trying to assist those who are in greater need than many of us. He's contributed his time and effort in helping people who need assistance."*

*"He's a great believer in human rights. He hates bigotry and racial prejudice. And he does all this very quietly. It's just a pleasure having him on your team."*

says. "You have to make sure you can keep your artists working, with or without a hit. The trick is to put food on their table regardless."

In order to accomplish that, Michaels turns his acts into stars overseas, getting them to perform in places where American stars are so rare and well-appreciated that a show will sell out whether there is current hit product or not.

"You have to remember also that these artists, to the Europeans, are foreigners. So we set up interviews, television shows, radio—anything to make our people stars overseas. While everyone else was sleeping, we were moving forward."

As far as further forward movement, Michaels is looking intently at the video music revolution, considering it an exciting new vehicle to make their artists visible and to enhance their images.

"I love this. I love to make our artists feel proud of who they are, and who we are."



Partner and vice president Sal Michaels and Norby Walters



Sal Michaels; Don Dempsey, senior vice president and general manager, Epic/Portrait/Associated labels; Jerry Ade; Tony Martel, vice president and general manager, CBS Associated labels; Norby Walters



Sal Michaels, Norby Walters, Rodney Dangerfield and Jerry Ade

NORBY WALTERS ASSOCIATES

15<sup>th</sup> Anniversary!

Gabe Vigorito

and

**De-Lite**  
RECORDS

congratulate

NORBY WALTERS ASSOCIATES

on their 15th Anniversary

To One  
Who Dazzles  
Norby Walters



Congratulations  
The Dazz Band

# Nobody Books It Better

Continued from page NW-6

who is the star himself. I felt that it was a legitimate piece of entertainment that was being brought to the public on behalf of the producer, just like any other entertainment package. NG: That helped make your reputation.

NW: In 1973, we started moving as hard as when I had the lounge business for the previous five years. I homed in on the black record business world, because I realized two things: I had a definite affinity and no competition. Up to 1977 we were heavy into the disco world, but were also planting our feet into the straight r&b world.

NG: It seems like from 1978 on you started getting superstars.

NW: That was the turning point, because at that time we signed Marvin Gaye, who was our first star of such a magnitude. Marvin was already a legendary character. Having signed Marvin and taking him on a 24-city tour including Hawaii and Japan, where he never missed a date, many different artists were now looking at us differently. They realized that if we could take Marvin Gaye and tour him in 24 cities, that we had the capability to represent anyone.

In 1978, Gloria Gaynor made another smash hit, "I Will Survive," which was a worldwide smash hit. We also got

From left: Harold Childs, PolyGram; Norby Walters; Mel Ilberman, executive vice president, PolyGram; Robert "Kool" Bell; Guenter Hensler, president, PolyGram; Jerome Gasper, PolyGram.



Peaches & Herb and were definitely off and running. In 1979 we signed Kool & the Gang, who had just made, "Ladies Night," and their then-manager Buzzy Willis had the confidence that we would be the agency who could give his act street sensitivity. In 1980 we signed the Gap Band, which was making its great move.

NG: You've had great success signing acts who were about to make their big move.

NW: My own love of music and my own love of black music, has given me what are called ears. I have been able to listen to music early and feel whether or not a particular artist, who may not have been super strong before this, would now have a record which I thought was going to be a smash. I had a streak of luck because at that time we signed in a row, Shalamar, the Whispers, who had those smash hits in 1979. We did the first Solar tour with Shalamar, Whispers, Lakeside and Dynasty and believe we were instrumental in bringing Solar to the front with that 72 city tour.

NG: You got Rick James in 1981?

NW: In 1981 we signed Rick James and the Commodores and Luther Vandross, so things were really flying. In 1982 the O'Jays came aboard and Bobby Womack and lots of wonderful groups. We were now in full swing. From 1980 to

**BRUCE LUNDVALL, President, Elektra Records**

*"Norby Walters is one of the real professionals in our business. He is one of the most energetic and dedicated men I've had the pleasure of working with over the years."*

**REV. AL SHARPTON, President, National Youth Movement, Inc.**

*"I think Norby is symbolic of the man who helps bring others toward their dream. He has represented for black artists a bridge over the uncertain waters of show business. He guides them to the other shore of commercial success. He's the closest thing to a John Brown we have today."*

*"What I admire about him is that he has a personal commitment as well as business acumen. Yet it does not compromise his social compassion."*



Rick James and Jerry Ade

1983 everyone we had signed seems to have gone No. 1: the Four Tops, who made a huge comeback, Evelyn King, a fabulous young lady, Cheryl Lynn, Cameo, Midnight Star, New Edition, the 1983 answer to the Jacksons, One-Way, Skyy, Grand Master Flash, George Clinton, the wild man of the Funkadelics, Zapp, and our latest signing, the great Chaka Khan. NG: How do you feel about the criticism of this white booking agent with all of these black acts?

NW: I've heard a lot of criticism from people who don't know any better. I think I'm extremely qualified to sell entertainment. I've been involved with selling entertainment since I was eight years old. That makes it 43 years. I've sold every type of show, from girlie shows to bellydancers, to comics to Latin bands, from every phase of contemporary music, but most importantly my true roots have gone back over some 30 years. In black music I gave Thelonious Monk one of his earliest chances. Miles Davis had his first band in my club

(Continued on page NW-12)



15th Anniversary!

# We are proud to "Celebrate" Your 15th Anniversary with you

## All of our Best Wishes of Success Come from "In The Heart"

Robert Bell  
James Taylor  
George Brown  
Sam Alston



Ronald Bell  
Claydes Smith  
Dennis Thomas

**NORBY,  
OVER 2,000,000 PEOPLE HAVE SEEN US  
THANKS TO YOU.**

**CONGRATULATIONS  
ON YOUR 15TH  
ANNIVERSARY!**



**With love and respect,  
RICK JAMES  
THE MARY JANE GIRLS  
THE STONE CITY BAND**

NW-12 **Nobody Books It Better**

• Continued from page NW-10

and JJ Johnson had his first band in this club. I don't have to prove my credentials of how long I've been involved with black music, when most of the critics who are criticizing me for being involved in black music didn't pay any dues and didn't do anything to help black music. I've been involved with it from a business level and an emotional level for my entire life, so how can someone criticize my credentials because of the mere fact that the pigment of my skin happens to be what we call white.

NG: I've heard that Norby Walters overworks and oversaturates an artist in a particular market.

NW: My philosophy is as a businessman. I try to analyze each market as a freestanding area where I can sell the product, the product being the artist. In motion pictures there are places where a picture can play for a month, for six months, one year or two years. That means there is a demand for a particular product in a particular market. It doesn't hold true for every artist, or in every city. Yes, I will play an artist in a particular market more than another artist. That is because the market has such a huge amount of fans and I know if I go there and play in front of 3,000 people I have not scratched the surface. I might come back and play before another 3,000. But if I've sold 60,000 albums in that market, I know



Norby greets Ashford & Simpson

I have 60,000 fans and I've only played to 6,000, which is only 1/20th of them. So why shouldn't I play to them, giving the fans an opportunity to see them, and giving the artist the opportunity to get more press.

I must be right because what we've done is create a gross dollar potential and a huge gross income for my artists. That is being proved, by the fact that so many managers are bringing their artists to us. Since we are a sales organization, they believe we can sell and develop more dollars per artist than other sales agencies. If the other sales (booking) agencies criticize us for our business techniques, shame on them, because we are winning as a result of those techniques.

NG: The company is called Norby Walters Associates. Do you have any partners or other agents in your company who help you with this operation?

NW: I was waiting for you to ask that question. I have two partners, Jerry Ade and Sal Michaels, who basically run the operation on a day to day basis.

Jerry landed on my doorstep 11 years ago as a youngster with an incredible drive. I just gave him a desk and a telephone and he hasn't gotten up or taken a break since then. He's an absolute powerhouse who kicks my butt if I try to slow down.

Sal Michaels is a lot more mellow. That doesn't mean he

**PAUL MARSHALL, Communications Attorney**

*"Norby Walters Associates stepped into the breach and pioneered the field of dance music and black music. It was a tremendous expenditure of energy on the part of three crazy guys, running around like madmen and believing in what they were doing."*

*"Now these people own the field, and it's the most rapidly expanding field in the industry. Through their hard work and expertise, they will continue to the top."*

**LARRY TROUTMAN, the Zapp Band**

*"Norby Walters, his agency and his associates, have achieved a great deal of success because they are willing to do things in a different manner, to take risks. I have a lot of respect for that."*

*"All the agencies courted us, but it was Norby who walked up to us with a long researched list of creative proposals. He didn't walk in with 'We'll book you and take 10%.' He saw us as unique and approached us uniquely."*

*"The firm's roster itself is one of its major selling points. And our association has been absolutely good for both them and us."*



Robert "Kool" Bell, Lionel Richie and Norby

can't get out of it every once in awhile, but generally speaking, he works in a slow but sure fashion. Sal's been with us since 1975 and has become the third leg of the tripod.

My feeling about both of my partners is that although I started the company, and my vast business experience gives us the cohesiveness and sense of direction, I fully believe that it take all three of us working full time, 12 hours a day non-stop, to bring the company to where we want to go.

I'd also like to mention that Jeff Frasco and my son Richie Walters have been with us for five or six years and are also unrelenting in their pursuit of delivering work to our artists.

I must also say that the rest of our agents and back up staff give it all they've got—long hours, no breaks, just pure dedication. I'm proud of all of them.

NG: What's the biggest new challenge for the Norby Walters agency, what do you have to do that you haven't been doing?

NW: We are celebrating our 15th year. The first five were selling bar bands. The second five disco, and in the third five we are selling r&b based/pop artists with a popular appeal to the general public but whose musical roots are based in black music.

Recently, we began an association with Don Kirshner, the rock and television personality and music publisher, to represent him in his new business ventures. We are working with him to develop his new companies, including videocassette programming, television programming for syndication and network, independent film production for theater release and films of the week, and new publishing companies. We are also developing a management company, a concert production company and a new record company. This new group of companies will all be grouped as one communications corporation. We are both excited about this venture.

We are also expanding into other areas of media which will include videocassette programming for both cable and syn-

# Congratulations

**Alligator Bit Him Prod.**

**Muller Organization**

**SKYY**

**BRASS CONSTRUCTION**

**RAPHAEL CAMERON**

DECEMBER 17, 1983, BILLBOARD A Billboard Advertising Supplement

dication, the development of soundtracks for film and television, on behalf of our artists.

By concentrating heavily on r&b based/pop music, we believe we have the vehicle to educate the other areas of the media, of the viability of the product that has its roots in black music. I think that before us, it was so dispersed among so many different agencies that black music was a small portion of their business and not looked upon as being very important. We are now so strong and so respected by the powers that be, that when we walk into MTV, or Metromedia or NBC or Showtime or Universal or MCA, we are able to bring them a viable commodity. We come in a highly professional manner and with a lot of facts and figures to prove to them the saleability of black music. Don't ever kid yourself.



From left: Norby Walters, background singer, Luther Vandross, actress Leslie Uggams, Shirley Jones of the Jones Girls.

The bottom line is how much can they make, so if we can show corporate media, the networks, the syndicators, the people who control the major dollars for all the different areas, that black music is popular music, I believe they will buy it. Everybody is going to win by that.

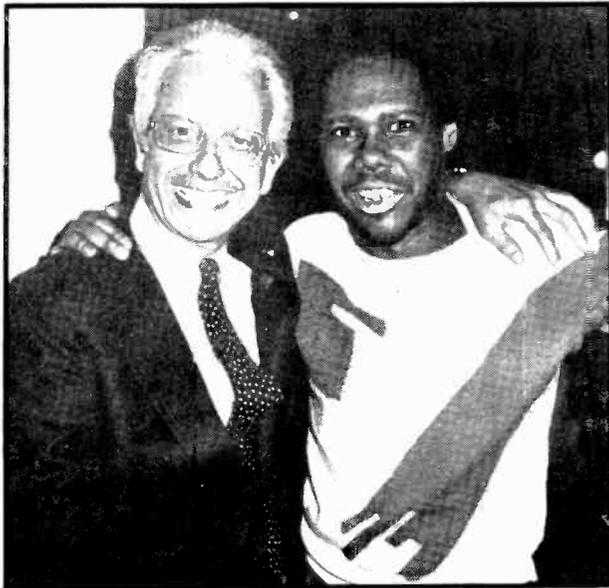
One of the things that bear this out is that the so called new music of today, by the Talking Heads and B-52's, are just groups that are playing black licks. Now that all these white groups are playing black music, you have a tremendous programming concept which is being referred to as urban contemporary programming and it is giving viability to the black artists, so that we can now show all the other media programmers and media developers, the viability of the musical sound itself. Once we establish that the musical sound

is accepted by America then we can now take it to the next step, because we can show that the black performer will also be accepted by America, given that opportunity.

I am happy to say that the black segment of record sales have been improving at a very strong pace. Michael Jackson has led the way. Lionel Richie has been doing an incredible job. Rick James and so many other black artists are reaching the gold and platinum status. I think that black music is showing it is capable of creating dollars, and I feel that within the next five years we'll be able to bring the recorded sound of black America to the combination of visual and audio-visual acceptance by the powers that be. That means they will give us the seed money to develop everything that is happening.

I think that the MTV controversy about not playing enough of black music is something that has to be addressed in its proper perspective. I think that Warner has to be given credit for spending this incredible amount of money on the idea that visual recorded music has a market. It's not a small thing. If they spend hundreds of millions of dollars trying to

• Continued on page NW-14



Norby and Nile Rodgers

**MARVIN SCHLACHTER, President, Prelude Records**

"I can't say too much about Norby Walters. I knew him when he was running Soldier Meyers, a jazz sa- loon in Brooklyn 30 years ago. I got into the music business, and he, too, left the club business and started to branch out as an agent. Our paths crossed again when he started to represent recording artists. He's an incredibly energetic individual who leaves no stone unturned in doing what he has to do."

**AL DeMARINO, Vice President, Artist Development, Epic/Portrait/Associated Labels**

"Norby Walters and his associates, Jerry Ade and Jeff Frasco, have been working closely with the Epic/ Portrait/Associated labels for several years in a particularly professional and aggressive manner. Whether working a young artist, or star attractions such as the O'Jays and Luther Vandross, Norby and his team have helped E/P/A expose numerous artists in key markets—and always with great timing."

**GEORGE WEIN & DINO SANTANGELO, Festival Pro- ductions Inc.**

"Congratulations to Norby and Sal, and their staff that has made our work a great deal easier. Not only does the Walters agency work full time for their art- ists, but they also follow up and make sure all the de- tails are attended to. Our very best wishes for another 15 successful years."

**PABLO DAVIS, Manager, Midnight Star**

"Having known Norby for many years, I've watched him develop into an industry giant. I attribute his success to being efficient, aggressive, and most of all, concerned about the one thing that makes this indus- try work—talent."

NORBY WALTERS ASSOCIATES

15<sup>th</sup> Anniversary!

Congratulations  
&  
Best Wishes FROM

"AT  
YOUR  
SERVICE"  
MESSENGERS, INC.  
586-6116

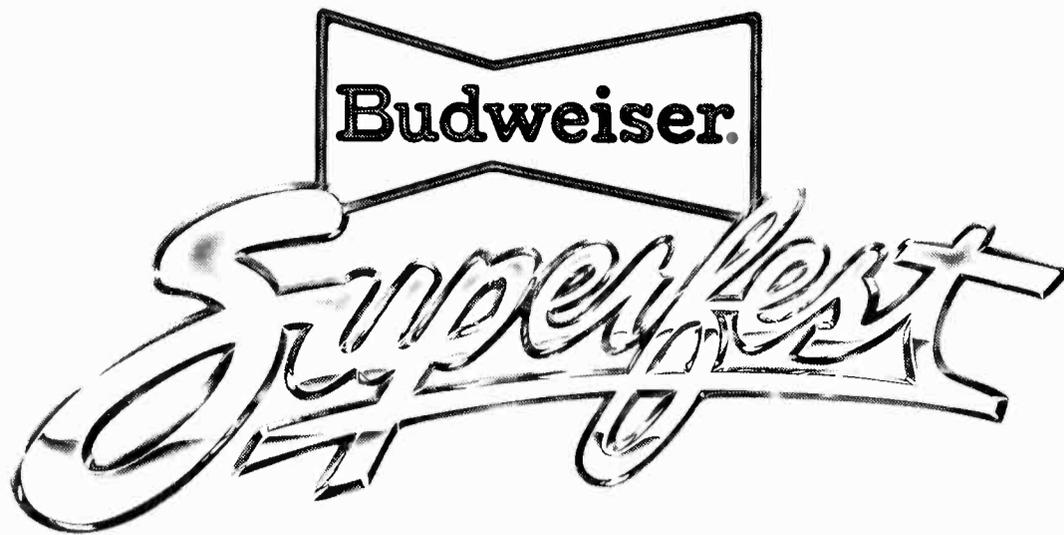
"AT YOUR  
SERVICE"  
IS MORE  
THAN A  
NAME  
IT'S A  
PROMISE  
586-6116

Irving Treuhaff  
Cecile Treuhaff  
Suite 202  
850 Seventh Avenue  
New York, N.Y. 10019

CONGRATULATIONS

to  
Norby  
Walters  
&  
Associates  
for  
fifteen  
successful  
years  
in  
the  
entertainment  
industry!

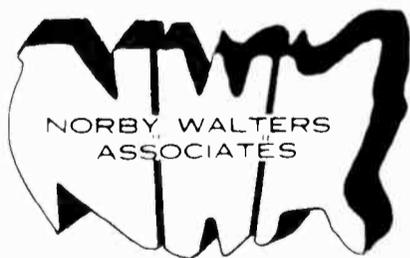
The Netherlander Organization  
The Greek Theatre



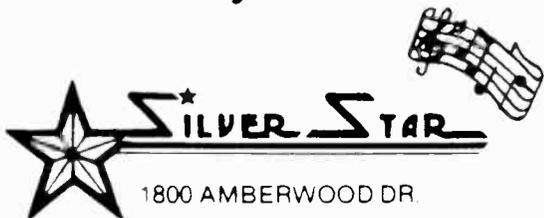
**We Salute You  
On Your 15th Anniversary  
NORBY WALTERS & ASSOCIATES**

- ★ **Norby Walters**
- ★ **Sal Michaels**
- ★ **Jerry Ade**

Margorie & Teresa  
Sexton  
Congratulate



on  
**15** Great Years!  
Best Wishes For  
Many More!



1800 AMBERWOOD DR.  
RIVERVIEW, FLA. 33569  
(813) 689-3944

Congratulations  
on your  
15th ANNIVERSARY!  
and for  
all your  
contributions to  
the music and  
concert business.

**TWM**  
MANAGEMENT

Gerald Delet, President  
641 Lexington Ave.  
New York, N.Y. 10022  
421-6249

## Nobody Books It Better

• Continued from page NW-13

bringing all this to the forefront of the American public, the mere fact that they are not programming enough black music may not be the issue. Most importantly I feel the fact that we have so much music now on television, we can get to the bottom of the racial battle in a couple of more minutes. First we had to find out whether or not mid-America would in fact tune into television to just see music at any given hour. Now the name of the game is to *make sure* that there is enough programming that will give everyone the opportunity to see *all* the music that is made available.

NG: Maybe they would have made more money on MTV if they had more black acts on that.

NW: There is no question about it. I would like to be able to point that out, and I hope someone from Warner Communications reads this article. If they would have spent just a couple of those dollars on black music, maybe they would have gotten more advertisers. So I give them credit for programming music, but we would certainly like to see them and other major corporations take a strong position in programming black music. Let's forget the color line and let's play music for music's sake. If it's good—play it, if it stinks—forget it. I don't care if it's black and it stinks, forget it. We don't need stinky music.

I think if we can give black music mainstream media acceptance then it will kind of be a continuing line. It will kind of continue from when we gave Miles Davis the opportunity to have his first bands back in Brooklyn in the late '40s. In the '80s, we can still forge ahead by bringing the black bands, once again, to the forefront of the American public. That's the connecting line from then to now, and that's where we are going.

*RUSS REGAN, Senior Vice President, Pop Music Division, PolyGram Records*

*"Norby never settles for second best; he is the best."*

*SONNY ANDERSON, Director of Talent Booking, Disneyland, Disney World, Epcot, Tokyo Disneyland*

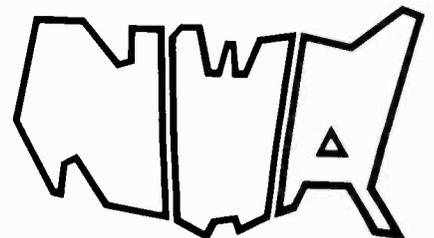
*"Everything has been absolutely terrific in all the years of business dealings I've had with Sal Michaels at Norby Walters Associates. I get the fastest answers there than from any other agency in the business. When you make an offer, it's great to have someone get back to you fast. Sal's one of the easiest, most cooperative people to do business with and I consider him a friend."*

*WALTER WILLIAMS, the O'Jays*

*"He did a wonderful job with us, and with the other acts he's taken on in the last year. He kept us working without hit product, and none of the other agencies keep you working without hit product. Norby Walters somehow manages to. It's his contacts, obviously, and the agents who work for him out hustling all the time to make these things possible. It's very important to us, especially in these times, to keep working."*



Norby Walters and Dick Clark



*Congratulations*

*Norby, Sal, Jerry & Norby Walters Associates  
On Your 15th Anniversary.*

*Thank You For Your  
Friendship And Support.*

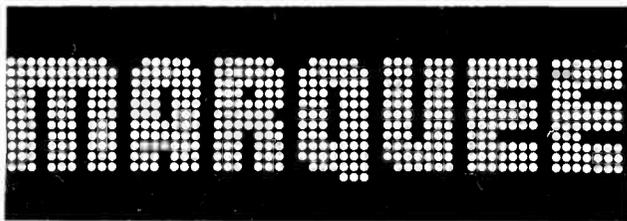
**RADIO CITY  MUSIC HALL®**

*Congratulations  
to Norby Walters Associates!*

MARK ANTHONY CRISTINI  
ALEXANDER P. HARTNETT  
JONATHAN PILLOT  
RANDY LEIGH BRAUN  
ANTHONY ABBATE  
ROSIE BOUCOS  
JANE GABBERT-WILSON  
MARY GRACE JEFFERS

**CRISTINI & HARTNETT**

1650 BROADWAY  
SUITE 800  
NEW YORK, N.Y. 10019



ENTERTAINMENT  
OF

LOS ANGELES • SAN DIEGO  
SAN FRANCISCO • SUNRISE, FLA.

EXTENDS

A  
VERY SPECIAL  
CONGRATULATIONS TO

NORBY WALTERS  
AND  
ASSOCIATES

FOR

15 YEARS  
OF STARMAKING

**Nobody Books  
It Better**

NORBY WALTERS ASSOCIATES  
EXECUTIVE OFFICES  
200 W. 51st St.  
Suite 1410  
New York, N.Y. 10019  
(212) 245-3939

113 North Robertson  
Los Angeles, Calif. 90048  
(213) 275-9449

STAFF

Norby Walters—President  
Jerry Ade—Vice President, National  
Sal Michaels—Vice President, International  
Richard Walters—West Coast  
Jeff Frasco—Midwest  
Bruce Nichols—East Coast  
John Henderson—Southeast  
Leon Saunders—South  
Mark Seigel—South  
Cara Lewis—National Clubs  
Gregg Foster—International  
Eric Gold—Media Coordinator

LONNIE SIMMONS, President, Total Experience Records

"We have been with Norby Walters for our entire time with Total Experience Records, and we have found him to be a great inspiration and a great career builder. We take our hats off to him. He and his organization work extremely hard for our acts and we wish him the best of luck from the Gap Band, and the entire Total Experience roster."

SCOTT SANDERS, Vice President and Executive Producer, Radio City Music Hall concert division

"I think that Norby Walters Associates played a very influential role in the development of our very successful r&b business. We are pleased and proud to have had their support in the new Radio City Music Hall since 1979."

RON STRASNER, Manager, the Four Tops

"As a manager, it's good to be with an agency when an act needs help. In fact, it's more important to be with an agency then. In the past, when we needed help, Norby was always there for us."

"Norby, it's good to be the king, isn't it?"

DAVID FRANKLIN, Entertainment Attorney

"In this day of sophisticated salesmanship, Norby's the last of the real salesmen."

"He's also one of the few booking agents who calls me about an act before their records come out. Plenty of people call once your record's hit the charts, but Norby calls a month before it's even released. That's his forte—signing."

NORBY WALTERS ASSOCIATES

*15th Anniversary!*

**BEST WISHES  
NORBY**

from: **8 MILE ROAD  
RECORDING STUDIOS**

**KLIQUE**

GEORGE MURPHY

stick with the rhythm, norby

bobby womack

**abkco** industries, inc.

GEORGE WEIN  
&  
DINO SANTANGELO  
CONGRATULATE  
NORBY WALTERS  
ASSOCIATES

on their  
15th Anniversary

Best wishes  
for  
continued  
success.

To  
**NORBY WALTERS ASSOCIATES**

*Congratulations*

**ON 15 YEARS OF SUCCESS**

Wishing you at least  
15 more great years.

Your friend and business associate

**ALLAN HAYMON**  
Allan Haymon Productions

CONGRATULATIONS TO  
**NORBY WALTERS ASSOCIATES**  
 WISHING YOU EVERY  
 FUTURE SUCCESS



IAN WRIGHT JOHN GIDDINGS DEREK BAGNALL

170 KINGS ROAD LONDON SW3 Tel 01-351 5235 Telex 264861

## Nobody Books It Better

*DICK KLOTZMAN, Veteran Talent Promoter*

*"In 19 years, I've done over 12,000 shows. In that entire time I have never seen the resiliency, guts and sheer dedication to one's goals as I have seen at the Norby Walters agency. I and my associates congratulate Norby, Jerry and Sal on their anniversary and wish them continued success, health and happiness."*

*BOB SHERWOOD, Vice President, Marketing, Columbia Records*

*"It's been a great deal of pleasure working closely with Norby first in the area of promotion, sales, and then in overall artist career development. He's a delight to work with because he's thorough, he keeps everyone informed of all facets of tours, and most important of all... he gets the job done!"*

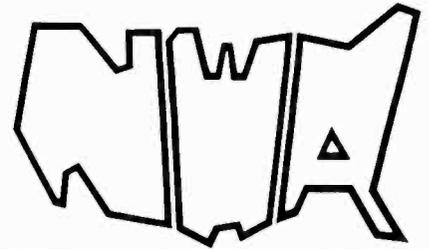
*KENDALL MINTER, Entertainment Attorney*

*"Without a doubt, Norby is and shall remain one of the most innovative, provocative, and progressive-minded entrepreneurs, and without a doubt one of the most successful talent agents in the music industry today."*

*"Working with him has always been exhilarating, sometimes challenging, but always productive."*

*"I wish Norby and his staff many more years of insightful, fast-paced success."*

Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Jerry Ade and Sal Michaels profiles by Ethlie Ann Vare; Quote Box Editorial, Roman Kozak and Ethlie Ann Vare; Lead story, Nelson George, Billboard Black Music Editor; Cover design & layout, Kim Bucknam.



CONGRATULATIONS

**NORBY WALTERS**

ON THIS YOUR  
 15<sup>th</sup>  
 ANNIVERSARY!

WE'RE PROUD OF  
 YOU, AND OUR  
 ASSOCIATION

WISHING YOU MUCH...  
 CONTINUED SUCCESS!

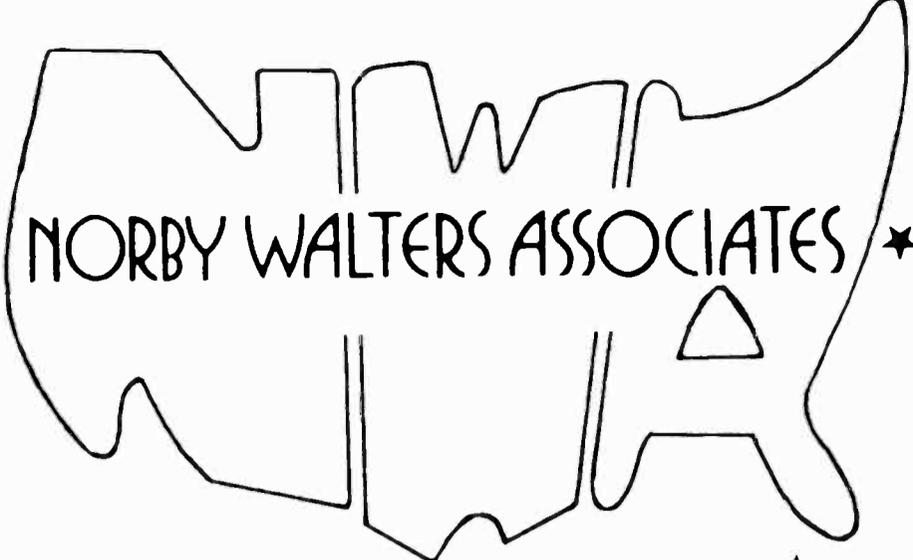
—WM. PABLO DAVIS—  
 —MIDNIGHT STAR—  
 —GLO MANAGEMENT CORP.—

Bob Schwaid  
 and the staff  
 at  
**Sight & Sound**  
 wish  
**NORBY**  
 and his staff a  
**HAPPY 15th!**



Congratulations

**Eveready Travel Service, Inc.**  
 271 Madison Avenue  
 New York, NY 10016  
 (212) 686-8300



NORBY WALTERS ASSOCIATES

# WE HAVE THE STARS

COMMODORES ★ GEORGE CLINTON ★ CAMEO ★  
JAMES COTTON ★ DAZZ BAND ★ DEELE ★ DONALD  
BYRD ★ RONNIE DYSON ★ FOUR TOPS ★ FREEEZ ★  
RICHARD "DIMPLES" FIELDS ★ GAP BAND ★ GLORIA  
GAYNOR ★ GATO BARBIERI ★ GRAND MASTER FLASH  
★ RICK JAMES ★ HOWARD JOHNSON ★ NONA  
HENDRYX ★ CHAKA KHAN ★ KLIQUE ★ KOOL & THE  
GANG ★ KURTIS BLOW ★ EVELYN KING ★ LEW KIRTON  
★ LAKESIDE ★ LABELLE ★ CHERYL LYNN ★ MIDNIGHT  
STAR ★ MARY JANE GIRLS ★ NEW EDITION ★ O'JAYS  
★ ONE WAY ★ PARLIAMENT/FUNKADELICS ★  
PEACHES & HERB ★ SHALAMAR ★ SKYY ★ SOS BAND  
★ SYLVESTER ★ SUGAR HILL GANG ★ SHANNON ★  
BURNING SPEAR ★ SLAVE ★ PETER TOSH ★ TAVARES  
★ TWILIGHT 22 ★ TYRONE BRUNSON ★ THREE  
MILLION ★ LUTHER VANDROSS ★ BOBBY WOMACK ★  
WHISPERS ★ DIONNE WARWICK ★ ZAPP

## NORBY WALTERS

### ASSOCIATES

ARTISTS REPRESENTATIVES

**EAST COAST**  
**(212) 245-3939**

200 W. 51st St., Ste. 1410, N.Y., N.Y. 10019

**WEST COAST**  
**(213) 275-9449**

113 N. Robertson, Los Angeles, CA 90048

# Thanks to all our friends for all your help -

*Norby  
Jerry & Sal*



LARKIN ARNOLD • ARMA ANDON • HENRY ALLEN • SONNY ANDERSON • ANHEUSER/BLUSCH • SAM ALSTON • REGGIE ANDREWS • JAMES ALEXANDER • BUDDY ALLEN • ALAN BREGMAN • B.M.I. • SAL BONAFEDE • DARRYL BROOKS • JHERYL BUSBY • GORDON BAHARY • BURNING SPEAR • KURTIS BLOW • LARRY BLACKMON • DAVID BRAUN • SHERWIN BASH • IRV BEIGEL • ARTHUR BAKER • GATTO BARBIERI • BILL CHERRY • MARC CRISTINI • DAVID CARPIN • GEORGE CLINTON • FRANKIE CROCKER • JIMMY CLIFF • SERGIO CASSA • CAMEO • RAY CALABRESE • DICK CLARK • COMMODORES • HAROLD CHILDS • JACK CRAIGO • CARL CARLTON • RAY CAVIANO • PAUL COHN • RONNIE DYSON • BILL DERN • SIMO DOE • PABLO DAVIS • DAZZ BAND • CARL DAVIS • CLIVE DAVIS • SANDRA DECOSTA • GERALD DELET • AL DEMARINO • DEODATO • RON DELSENER • JOEL DIAMOND • TOM DRAPER • DON DEMPSEY • SUZANNE DEPASS • SAM DESTAFANO • MICKEY EICHNER • PARIS ELY • MICHAEL EPSTEIN • LEN EPAND • COPELAND FORBES • FOUR TOPS • DAVID FRANKLIN • FREEEZ • ARETHA FRANKLIN • MORT FARBER • AL FEILICH • JOE FRANKLIN • JEROME GASPER • BOB GROSSWEINER • JANE GREENWALD • GLORIA GAYNOR • DICK GRIFFEY • PAUL GONGOWERE • JOE GRANT • GAP BAND • DANNY GLASS • LEE GUBER • NELSON GEORGE • GRAND MASTER FLASH • MARVIN GAYE • BETTY GLADDEN • WILLIAM GARRISON • ERIC GOLD • JOHNNY GILL • ROY GERBER • SHEP GORDON • LEWIS GRAY • SANDY GALLIN • JACKIE GREEN • JERRY GREENBERG • GEORGE GRIEF • HOLMES HENDRICKSON • PHYLLIS HYMAN • AL HAYMON • WAYNE HALPER • STAN HOFFMAN • CHUCK HURWITZ • WILLIS HALL • FORREST HAMILTON • ALEX HARTNETT • CHARLES HUGGINS • HOWARD HEWITT • EDDIE HADDAD • CECIL HOLMES • GUENTHER HENSLER • ARCHIE IVY • MEL ILBERMAN • JOE ISGRO • RICK JAMES • TONY JONES • PENNY JOHNSON • THE JACKSONS • VARNEL JOHNSON • JOE JACKSON • LIONEL JOB • JONES GIRLS • KEITH JACKSON • HOWARD JOHNSON • CLARENCE JONES • ROY JOHNSON • KOOL & THE GANG • DON KING • MICHAEL KIDD • CAROL KIRKENDALL • DICK KLINE • EVELYN KING • LENNY KALIKOW • DON KIRSHNER • CHAKA KHAN • JOEL KATZ • KASHIF • BOB KRASNOW • CHARLES KOPPELMAN • KLIQUE • ALLEN KLEIN • LEW KIRTON • DICK KLOTZMAN • LAKESIDE • DONNY LINTON • STEVE LEBER • TONY LOPEZ • BRUCE LUNDVALL • ULYSSES LEWIS • VICKIE LIGHT • LABELLE • JOHN LUONGO • JAY LASKER • JOE LORIS • LILLO • CHERYL LYNN • DAVE LIEBERT • BASIL MARSHALL • SID MAURER • JAMIE MULHOLLAND • PAUL MARSHALL • MARY JANE GIRLS • RANDY MUELLER • DONJO MEDLEVINE • MIDNIGHT STAR • FRED MOULTRY • MECO MONARDO • SIDNEY MILLER • HOWARD MANNING • GEORGE MURPHY • RON MOSLEY • TONY MARTELL • DANNY MARCUS • TEENA MARIE • SKIP MILLER • MTUME • KENDALL MINTER • MIDEM ORGANIZATION • JAMES MASON • TIM McKENNA • NEW EDITION • O'JAYS • ONE WAY • QUENTIN PERRY • GREGG PECK • IRENE PERKINS • BERT PADELL • FREDDIE PERREN • NEIL PORTNOW • BUNNY RANSOM • JOE, SYLVIA & JOE ROBINSON, JR. • RUSS REAGAN • HENRY ROSENBERG • RUEBEN RODRIGUEZ • KEN REYNOLDS • FRED RAPPAPORT • RADIO CITY MUSIC HALL • BOB RENO • JULIE RIFKIND • SOLOMON ROBERTS • RICHARD ROEMER • MICHAEL ROSENBERG • DAVID RUBINSON • S.O.S. BAND • MARVIN SCHLACHTER • SUGAR HILL GANG • IRVING SQUIRES • BOB SUMMER • JON STOLL • JOE SIMONE • SYLVESTER • CHUCK SMILEY • LONNIE SIMMONS • SHALAMAR • RON STRASSNER • LINWOOD SIMON • SKYY • DAVID SHAMMA • VERNON SLAUGHTER • STARPOINT • REV. AL SHARPTON • RODDY SHASHUA • DARRYL STUART • TOM SILVERMAN • ED SUMMERFELD • SCOTT SANDERS • BOB SCHWAID • BOB SHERWOOD • MARGIE SEXTON • RUSSEL SIMMONS • PETER TOSH • THIRD WORLD • LEBARON TAYLOR • TAVARES • IRV TREUHAFT • THE TROUTMAN FAMILY • RUSSEL TIMMONS • FONZI THORNTON • BILL UNDERWOOD • ROBERT URBAND • LARRY UTTAL • LUTHER VANDROSS • GABE VIGORITO • PETER VAN BRUNDT • BOBBY VAN • BUZZ WILLIS • BELINDA WILSON • WHISPERS • GEORGE WARE • WALTER B. WALTERS • GEORGE WEIN • DIONNE WARWICK • SAM WEISS • IAN WRIGHT • CHARLES WARD • LENNY WHITE • JODI WILLIAMS • BETTY WRIGHT • VICKIE WICKHAM • BRUCE WALLACE • BOBBY WOMACK • LEE YOUNG JR. • TOMMY YOUNG • BILL ZISSBLATT • BURT ZELL • LEE ZHITO

*And a very special thanks to Jeff Frasco, Cara Lewis and Richie Walters for their loyalty and dedication and a super-special thanks to our wives who put up with all the insanity, Irene, Pegeen and Virginia.*

## NORBY WALTERS ASSOCIATES

**EAST COAST**  
**(212) 245-3939**

200 W. 51st St., Ste. 1410, N.Y., N.Y. 10019

**WEST COAST**  
**(213) 275-9449**

113 N. Robertson, Los Angeles, CA 90048

# Talent & Venues

## Capitol Centre Marks 10 Years Of D.C. Events

By BILL HOLLAND

WASHINGTON—The Capitol Centre, the multi-event showplace located in nearby Largo, Md., is celebrating its 10th anniversary this month. More than 25 million people have attended 2,500 events at the Centre during the past decade, putting it in the same league as New York's Madison Square Garden, Philadelphia's Spectrum and Los Angeles' Forum.

The 25 million do not include the following random list of headliners: Frank Sinatra, the Police, Bob Dylan, Paul McCartney, Muhammad Ali, Elvis Presley, Kiss, Sugar Ray Leonard, the Bee Gees, the Rolling Stones, Kenny Rogers, Diana Ross and the Who.

The Centre has also played host to President Reagan's Inaugural Gala, the Capitals hockey team, the Bullets basketball team, the Georgetown Univ. basketball team, the NBA All-Star game, the Virginia Slims Tennis Finals, the Ice Capades and the NCAA National Tournament Finals. Fashion shows, rodeos, circuses, rock concerts, sports events—the Capitol Centre has presented them all.

With a capacity of around 20,000 (18,000-plus for sports events), the Centre serves the Washington metropolitan area as the only venue capable of attracting the supergroups. Its giant telescreen and professional crew help bring the action up close. The Centre has come a long way from that first night, Dec. 2, 1973, when 17,500 people showed up to watch the Bullets squeak by Seattle, 98-96.

It now has the reputation as one of the best big concert halls in the country. Last week, the members of Heart (playing the Capitol Centre along with Kansas) said in a radio interview that they enjoy playing the Centre because of its superior acoustics.

Other top acts who have played the Centre recently included Lionel Richie, Rick James and Loverboy. AC/DC and Billy Joel are due in the near future.

## PROMOTER PROFILE

### Larry Stein Rocks Puerto Rico

By ROMAN KOZAK

NEW YORK—"Puerto Rico has always been viewed as a mysterious Third World island, with strange currency, etc., when in reality it's an American commonwealth, and for all intents and purposes it's like being in the States," points out Larry Stein, who promotes rock, pop and jazz concerts in San Juan.

In the last year Stein has promoted concerts by Air Supply, Quarterflash/Greg Kihn/Pablo Cruise, Santana, Heart, Spyro Gyra, Chick Corea and others, using either the outdoor Hiram Blithorn Stadium, the indoor Roberto Clemente Coliseum or the Bellas Artes Performing Arts Center. Stein, who has been doing shows in Puerto Rico for the last two years, says he has been supported primarily by ICM, and also by the Monterey Peninsula, Premier, William Morris and ATI agencies in bringing talent to the island.

"Most people were scared of the market, but after they knew me and trusted me they allowed me to bring down the talent," he says, adding that he leaves the Latin shows to local promoters. He points out that the



Photo by Chuck Pulin

REUNION—Levon Helm, Garth Hudson and Rick Danko take part in a reunion of members of the original Band. They and Richard Manuel played the Capitol Theatre in Passaic, N.J.

## Rock 'n' Rolling

### Away From The Eagles, Don Felder Is 'Airborne'

By ROMAN KOZAK

Don Felder doesn't mind talking about the Eagles, of which he was an integral part, but he has his first solo album out, and he asks that the emphasis be on that.

Which is fair enough. Felder's LP is titled "Airborne," and it's on Asylum. Felder wrote all the songs, sings the lead on it as well as playing guitar and synthesizer, and he produced and arranged it himself at his own home studio. There is also a video with it, directed by Tim Newman, who has done videos for ZZ Top and for Randy Newman's "I Love L.A." It's for the song "Bad Girls," which is also the single.

"I'm really enthusiastic about the video, primarily because it will enable me not to have to play every small secondary market in the U.S. If, in fact, I do go out on the road in March, I'll hit 25 major cities, and send the videotapes out to the other places as well as Europe, Japan and Australia," he says.



"This gives me the time to make records, which is what I really love to do. It seems for me that the reward of making records now is I can be by myself and have the freedom, with my own studio, to dabble and doodle and do anything I want creatively without having to turn around and answer to four wives behind me and have a group vote as to whether they like this or that guitar sound."

On his own solo album Felder got to be the ultimate judge of what kind of sound he wanted, thanks to his unique recording process. After laying down the basic tracks, he would make copies of the master tape, and on each copy he would have a different musician come in and contribute his own part alone in the studio.

"I really tried to make this record not like the way the Eagles made their records in the past," he says. "Before it was a band and we wrote songs and rehearsed songs and then went into the studio. But on this record I wound up making a lot of slaves, and on each song I would

(Continued on page 39)

introduction of MTV into the market has spurred interest in Anglo-American music.

"There are basically two kinds of fans in Puerto Rico, though there is, of course, some crossover," says Stein. "There are the hardcore Latin fans, and there are the hardcore rock music fans. For Air Supply, we got a complete cross section, but there is a big audience for rock and contemporary music. Reggae, however, is not too big. Twenty minutes away, in St. Thomas, reggae rules, but in Puerto Rico, it doesn't."

Stein says there are easy air connections to Puerto Rico from both New York and Miami, and he likens the island to an "East Coast Hawaii," where acts can take a few days to relax following their mainland tours. Stein says that depending on the deal, either he or the band picks up the cost of flying to the island, but he encourages acts to take only their band gear with them. Sound and lights are available on the island.

"The sound and lights available are as up to snuff as anything found in the States," he says. "We work with the local companies, and it's a lot easier than most people seem to

think. There are no customs going in and out of Puerto Rico, and it's a rather simple move. I've had bands coming into the airport at 4 p.m., and they could play an 8 p.m. show without any hassle at all."

Stein says that even though the costs of putting on a show are higher in Puerto Rico than in the U.S., he tries to keep ticket prices at a par with the U.S.

"Puerto Rico is an island of about three and a half million people, with a million people in San Juan alone, which in the U.S. would make it a major market. It has the highest standard of living in the Caribbean," he says.

Stein says that he works closely with the local radio stations, even to the point of sending them new State-side releases, since they are generally not being serviced too well by the record companies. "It is a big record-buying public," he says. "A group can sell up to 50,000 albums based on one concert appearance, provided they are presented in the right way. All Air Supply stock sold out after their show, and it has been reordered since then. So it can be a very lucra-

(Continued on page 42)

## Ownership Of Flirts' Name Subject Of Court Actions

NEW YORK—Who are the Flirts? Are they the manager and producer who created and registered the trademark on the name, or are they the three women who have been performing under that name for the last two years?

That is the question to be resolved in U.S. District Court here in a claim and counterclaim action pitting producer Bobby Orlando and manager Joseph Lodato against Andrea Del Conte, Rebecca Sullivan and Hope Raimer, the three singers of the group. Next court date is Jan. 11.

In the Orlando/Lodato suit, first filed in New York State Supreme Court, the producer and manager claim trademark infringement, unfair competition, unjust enrichments and violation of certain common law rights. In the cross-motion, they are charged with statutory and common law trademark infringements, unfair competition and unjust enrichment. The singers also seek a cancellation of the two men's trademark registration.

In their suits against their former producer and manager, the singers acknowledge that they originally came together as a result of auditions conducted by Orlando, who also came up with the Flirts name and produced their first LP.

However, the singers contend, "Del Conte and Sullivan (the two original Flirts) developed the original concept that the 'Flirts' would consist of three members, a blonde (Andrea Del Conte), a brunette (Rebecca Sullivan) and a redhead (first Sandra

K'ay, then Holly Kerr and now Hope Raimer).

"They performed completely independently of Orlando, making their own arrangements for performances, making promotional appearances, appearing on television and radio, producing their own promotional video, supplying their own costumes, creating their own choreography, and obtaining their own promotional materials at their own expense."

In their claim against Orlando and Lodato, the three singers say that in early 1983 they recorded an LP with Orlando titled "Born To Flirt," the release of which was originally held up because Orlando was negotiating a switch from Vanguard to CBS as distributors. The LP was further delayed when the singers fired Lodato as their manager, they say, and then Orlando "removed defendants' vocals from the 'Born To Flirt' album, replaced the vocals with the vocals of new recruits, and has had the other group performing live concerts in direct competition with the defendants."

The three singers claim that they own the Flirts trademark, because, they argue, under previous court decisions the simple creation and registering of a trademark can be secondary to its actual use, and the singers have performed and worked as the Flirts for the last two years. Moreover, they say, in their recording and management contracts with Orlando and Lodato, the singers are "collectively known as the Flirts."

ROMAN KOZAK

## Kim Carnes Racing Ahead Two Years After 'Eyes'

By PAUL GREIN

LOS ANGELES—It's not easy to follow up the record of the year, especially when that record spends nine weeks at No. 1, as Kim Carnes' "Bette Davis Eyes" did two years ago. But Carnes has moved ahead anyway, with the albums "Voyeur" and the new "Cafe Racers."

"I've been asked if I regret having a record that huge," Carnes says. "Of course not—are you crazy? It was fantastic to have something that big, and I wouldn't take any of it back. But when you do all of a sudden have that kind of success, you become a giant target, and I was."

One lasting benefit of the huge popularity of "Bette Davis Eyes" is that it broke Carnes internationally. " 'Bette' and the 'Mistaken Identity' album were No. 1 in just about every country, including countries you've never heard of," Carnes says. "I'm real lucky to have picked up that market, because they're really loyal."

Carnes' "Cafe Racers" album was produced by Keith Olsen, marking a break from Val Garay, who produced her last two albums. "At first I planned to go in again with Val," Carnes says, "but the Motels' album (which Garay also produced) ran a lot longer than they expected."

"In the meantime I had cut 'I'll Be Where The Heart Is' with Keith for the 'Flashdance' soundtrack, and that worked out real well. So we got together to discuss the concept and then went ahead with it. We both wanted to try to get as many live vocals as possible and not get too slick."

Carnes notes that the new album is different in many ways from the last one. "Some people have said 'Voyeur' was too dark. This album is real up and not dark at all. Each one is different."

The "Voyeur" album is unique in that it was written to be a full-length video. When was that plan scuttled? "A day before I was supposed to go over to England for a month to shoot it," Carnes says, still disappointed. "Russell Mulcahy was going to direct it. They had sets built, and I had already rented a house in England for the month."

"It was one problem after another. There were a lot of legal, contractual problems. If you're going to do a full-length video, there should be a lot of preparation, and there hadn't been. I didn't want to go over to England and wing it. It was too important to have it be right."

It was especially important to Carnes that it be right because the "Bette Davis Eyes" video had been so widely praised. "That's the first video Russell (Mulcahy) did over here," Carnes remembers, "and nobody had seen anything like it. Now two years later there are some incredible ones out. It's come a long way. But I think ways have to be found to make them not all look alike. There are a lot of real mediocre ones too."

Overall, though, Carnes thinks video has aided her songwriting. "It can help make the lyrics a lot more visual," she says. "But it's not for every song. It doesn't apply to real personal ballads. On this album, 'Hanging On By A Thread' wasn't written to be a video. That's just a from-the-heart song."

Carnes plans to return to the studio in late February so she can get back on a spring release schedule, which would allow her to tour in the summer. She last toured in 1981.

# Talent In Action

## GENESIS

Madison Square Garden, New York  
Tickets: \$15

Right from the outset, it was evident we were seeing a more relaxed Phil Collins and Genesis at their return to the Garden. In fact, the concert had barely begun before Collins began to joke with the audience. After finishing "Abacab," Collins cracked, "We'll be carrying on as soon as the drugs kick in!" A few moments later he moved center stage, paused and laughed "It sure smells good out there," alluding to the pungent odor of marijuana that seemed to permeate the building.

Genesis—Collins, Mike Rutherford, Tony Banks and guest road musicians Daryl Stuermer and Chester Thompson—have reached superstardom on the strength of their incredible musicianship, songwriting abilities and ability to mix in just the right touch of entertainment.

At the Garden, Nov. 17, Genesis deftly wove old and new into a carefully-crafted set. Highlights of the newer material were a rocking version of "That's All," the band's current Atlantic single, "Mama," a song about illicit love in a steamy Cuban brothel, and a reggae-tinged rocker called "Illegal Alien" for which the band donned dark shades and furtive looks.

The Genesis light show is spectacular, with colors and moods changing in a blinding flash. Driven by computers, the Vari lights changed hue with split-second precision. On stage, Genesis showcased 200 of the lights and had, quite literally, a million dollars worth of hardware in the rigs.

Collins' abilities, aside from his growing comedic talents, are becoming legendary, as is his quickly growing reputation as a super-producer (his next two projects are Eric Clapton and Pete Dinklage). Somewhat overlooked are Rutherford and Banks, but the fans in New York seemed to appreciate both as they stretched out solos throughout the concert.

Nonetheless, it's clear Phil Collins was the evening's star. He was in superb form, and his voice rang out with power and clarity. As the band finished with stunning versions of "Follow You Follow Me," "Misunderstanding" and "Turn It On Again," it became clear, to this observer, that Genesis has carved out a niche of rock stardom occupied by only perhaps eight or 10 groups in the world. **LOU O'NEILL JR.**

## LEON RUSSELL

The Palace, Los Angeles  
Tickets: \$12.50

When Leon Russell took the stage, a woman in the audience gasped: "Oh, my God, it's God!" And in truth, with his flowing white hair and beard and white clothing illuminated by a white spotlight, the singer did look like a cross between Howard Hughes and Michelangelo's vision of the Deity.

## Larry Stein

Continued from page 37  
tive market for a band to play in."

Stein's company, Rocktropic Inc., maintains offices in both San Juan and in Hartsdale, N.Y., employing a full-time assistant, two production managers, a stage crew and publicity and advertising people. Stein himself commutes regularly between New York and San Juan.



Photo by J. L. Goodkind

**FOLK REVIVAL**—The Washington Squares play Folk City in New York. From left are Bruce Paskow, Lauren Agnelli and Tom Goodkind.

Over the course of a rousing two-hour show Dec. 2, Russell maintained that religious analogy by turning the Palace into a Hollywood revival meeting. His piano style is, more than ever, "holy roller rock 'n' roller," and song selections included "Amazing Grace," "Peace In the Valley" and "I Saw The Light."

But this was no gospel show, regardless. It was a rocking set, with Russell and his eight backing musicians and singers rushing from song to song like a runaway freight train. The energy level approached escape velocity, and the crowd (good-sized, but far from sold out) responded in kind.

Russell and the Paradise Show covered both the hits of the "Mad Dogs & Englishmen" days ("Song For You," "Tightrope") and rock and country standards ranging from "Roll Over Beethoven" to "Rollin' In My Sweet Baby's Arms." Songs were turned into exuberant, free-for-all jams, a reminder of what rock concerts were like before everyone started doing precise, three-minute replicas of their album tracks.

By the time the set closed with "Jambalaya," the good ol' boys and trendies in the audience alike were doing the hoedown, and the band was called back for two encores. And then, with never a word to the fans, Russell wafted offstage in a shroud of white light.

**ETHLIE ANN VARE**

## THE WASHINGTON SQUARES

Folk City, New York  
Tickets: \$5.

What can be new after new music? Would you believe an acoustic folk trio in the grand tradition of the Weavers and Peter, Paul & Mary? The Washington Squares, from Greenwich Village of course, are just that, and their Nov. 19 set at Folk City, where Dylan and Simon & Garfunkel began, was both refreshing and joyful.

Tom Goodkind, Lauren Agnelli and Bruce Paskow are renegade new wavers, emerging, respectively, from the bands U.S. Ape, Nervus Rex and the Invaders. When Goodkind likened their conversion to acoustic folk to Dylan's move from folk to rock in the '60s, he wasn't kidding; the changeover is that radical. With the two men sporting berets, goatees, shades, black turtle-necks, and suits with skinny lapels, and Agnelli decked out in a black dress, beaded necklace and shades, the trio looked as out of whack as a Mohawk haircut would have in

the Fillmore. Yet it all worked. The parody ended with the outfits: the music was serious.

The Washington Squares opened their set with a traditional union song, "Meeting Here Tonight," which they learned from a record by the Limerites. Where the Squares' rendition differed from the original was that they brought to the tune, and their others, the level of energy they regularly gave to their new wave bands.

The group alternated covers from the original folk era ("If I Had A Hammer," Ian & Sylvia's—via the We Five—"You Were On My Mind," Woody Guthrie's "So Long, It's Been Good To Know You") with originals that reflected the trio's optimism and social concerns. The Squares honestly hope to bring back folk music as a vehicle for mass social and political activism, and their songs "Promises" and "New Generation" are as poignant as anything being released by the Clash or Grandmaster Flash today.

Still, they know where humor has its place, and their folksy interpretations of Quiet Riot's "Cum On Feel The Noize" and Billy Joel's "Uptown Girl" were worth the price of admission.

**JEFF TAMARKIN**

## GINGER BAKER BAND

The Bottom Line, New York  
Tickets: \$8.50

While Ginger Baker's New York appearance was preceded by little fanfare, the former Blind Faith and Cream drummer drew a rowdy, sold-out crowd to the Bottom Line Dec. 1. These days the Ginger Baker Band is Baker and two of his Italian buddies, bassist Enzo Pietropauli and guitarist/vocalist Roberto Ciocci, a star in Italy. (Baker lives in Florence, and when he tours in Italy, it's as part of the Roberto Ciocci Trio.)

The show was a surprisingly and delightfully laid-back hour of traditional blues driven by Baker's modulating rock rhythms, with Ciocci's razor-edged riffs cutting through Pietropauli's permeating bass. Ciocci gave a very relaxed reading of such classics as Cream's "Crossroads," Elvis Presley's "Hound Dog" and Elmore James' "Dust My Broom."

The set ended appropriately with a Baker solo that brought the crowd to its feet and, as drum solos go, was only slightly too long. "Actually, I fell asleep in the middle of that," was Baker's parting comment before returning for an encore.

**KIM FREEMAN**

Larry Graham has announced that he is no longer managed by Ron Nadel of Tent-maker Management.

For further information please contact:

**Benny Clark  
Graham-O-Tune Music**

P.O. Box 46036  
Los Angeles, CA 90046  
(213) 931-1382

Survey For Week Ending 12/17/83

# 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 Dec. 6.

- **ERIC CLAPTON, JIMMY PAGE, JEFF BECK, BILL WYMAN, CHARLIE WATTS, KENNY JONES, JOE COCKER, ANDY FAIRWEATHER LOWE, RONNIE LANE, RAY COOPER, SIMON PHILLIPS, FERNANDO SAUNDERS, JAN HAMMER, CHRIS STANTON, PAUL ROGERS—\$565,120, 28,256, \$20, Pace Concerts/Bill Graham Presents, Reunion Arena, Dallas, two sellouts, Nov. 28-29.**
- **GENESIS—\$505,237, 40,681, \$12.50, John Scher Presents, Carrier Dome, Syracuse, N.J., sellout, Dec 2.**
- **KENNY ROGERS, RIGHTEOUS BROTHERS, HELEN REDDY—\$286,716, 18,936 (20,914 capacity), \$15.50 & \$13.50, John Scher Presents/C.K. Spurlock, Carrier Dome, Syracuse, N.J., Nov. 25.**
- **NEIL DIAMOND—\$269,997, 18,800, \$15, Concerts West, Reunion Arena, Dallas, sellout, Dec 4.**
- **POLICE, UB 40—\$259,524, 17,706, \$15.40, \$14.30 & \$13.20, Feyline Presents, McNichols Sports Arena, Denver, sellout, Nov. 22.**
- **NEIL DIAMOND—\$248,173, 17,525, \$15, Concerts West, Erwin Events Center, Austin, Tex., sellout, Dec 3.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$171,612, 12,916, (18,553), \$13.75, \$12.65 & \$11.55, Feyline Presents, McNichols Sports Arena, Denver, Nov. 29.**
- **RICK JAMES, GRAND MASTER FLASH & THE FURY OF FIVE—\$156,672, 11,954 (14,139), \$14 & \$13, G. Street Express, Spectrum, Philadelphia, Dec. 1.**
- **BLACK SABBATH, QUIET RIOT—\$114,421, 9,462, \$12.50 & \$11.50, Contemporary Presentations, Pavilion, Chicago, sellout, Nov. 18.**
- **BLACK SABBATH, QUIET RIOT—\$105,270, 7,018 (7,560), \$15, Evening Star Productions/Schivo Presents, The Aladdin, Las Vegas, Nov. 25.**
- **BLACK SABBATH, QUIET RIOT—\$105,189, 9,214 (10,500), \$12.50 & \$11.50, Albatross Prods./Double Tree Promotions, Nov. 29.**
- **BLUE OYSTER CULT, RAINBOW (co-headliners)—\$90,910, 9,723 (18,553), \$9.35, Feyline Presents, McNichols Sports Arena, Denver, Dec. 4.**
- **BLACK SABBATH, QUIET RIOT—\$90,217, 7,845 (9,713), \$11.50, Evening Star Prods., Tucson (Ariz.) Community Center, Nov. 27.**
- **THE BAND, CATE BROTHERS—\$66,743, 4,684, \$15 & \$14, John Scher Presents, Beacon Theater, New York, two sellouts, Nov. 25-26.**
- **MOTLEY CRUE, AXE—\$58,991, 6,015, \$10.95 & \$9.75, Avalon Attractions, Orange Pavilion, San Bernardino, Calif., sellout, Nov. 11.**
- **GATO BARBIERI—\$53,832, 4,000, \$12 & \$10.50, Fantasma Prods., James L. Knight Center, Miami, sellout, Dec 3.**
- **THE ROMANTICS, BOYS BRIGADE—\$52,576, 4,382, \$12.50 & \$11.50, Brass Ring Prods., Masonic Auditorium, Detroit, sellout, Nov. 25.**
- **JIMMY BUFFETT—\$47,076, 3,575, \$14.75 & \$12.75, Civic Arena Corp., Syria-Mosque, Pittsburgh, sellout, Nov. 29.**
- **STRAY CATS, 14 KARAT SOUL—\$45,055, 3,962 (4,000), \$12.50 & \$11.50, Fahn & Silva Presents, Bing Crosby Hall, Del Mar, Calif., Nov. 23.**
- **STRAY CATS, 14 KARAT SOUL—\$44,323, 6,822 (16,700), \$10.50, \$8.50 & \$4.30, Evening Star Prods., Coliseum, Phoenix, Nov. 29.**
- **CHEAP TRICK—\$42,439, 4,500, \$10.95 & \$9.95, Fantasma Prods., Tampa (Fla.) Jai Alai, sellout, Dec. 4.**
- **STRAY CATS, 14 KARAT SOUL, ROMAN HOLIDAY—\$40,737, 3,259, \$14 & \$12.50, Bill Graham Presents, San Jose (Calif.) Civic Aud., sellout, Nov. 17.**
- **THE BAND, CATE BROTHERS—\$35,853, 2,922, \$12.50 & \$10.50, Electric Factory Concerts, The Tower, Philadelphia, sellout, Nov. 23.**
- **JEFFREY OSBOURNE, ATLANTIC STAR—\$35,070, 3,249 (3,500), \$11.75, DeCesare-Engler Prods./Talent Coordinators of America/Dimensions Unltd., Stanley Theater, Pittsburgh, Nov. 25.**
- **THE STRAY CATS, ROMAN HOLIDAY, 14 KARAT SOUL—\$34,960, 3,040, \$11.50, Rock n' Chair Prods., Bakersfield (Calif.) Civic Aud., sellout, Nov. 25.**
- **CHEAP TRICK, ALDO NOVA, DANNY SPANOS—\$34,727, 3,351, \$11, Contemporary Presentations/New West, Memorial Coliseum, Kansas City, Kansas, sellout, Nov. 19.**
- **STRAY CATS, ROMAN HOLIDAY, 14 KARAT SOUL—\$34,013, 3,045 (4,200), \$12.95, \$11.95 & \$10.95, Bill Graham Presents, Sacramento (Calif.) Memorial Aud., Nov. 18.**
- **STRAY CATS, ROMAN HOLIDAY, 14 KARAT SOUL—\$34,013, 3,609 (4,000), \$10.75 & \$9.75, Bill Graham Presents, Lawlor Events Center, Reno, Nev., Nov. 16.**
- **MOTLEY CRUE, AXE—\$33,355, 2,888 (4,100), \$11.95, \$10.95 & \$9.95, Bill Graham Presents, Sacramento (Calif.) Memorial Aud., Nov. 20.**
- **MOTLEY CRUE, AXE—\$29,823, 2,978, \$11.50 & \$10.50, Albatross Prods., Paramount Theater, Seattle, Wash., sellout, Nov. 23.**
- **STRAY CATS, ROMAN HOLIDAY, 14 KARAT SOUL—\$28,035, 2,400 (2,724), \$12.50 & \$11.50, Avalon Attractions, Raincross Square, Riverside, Calif., Nov. 27.**
- **STRAY CATS—\$25,935, 1,878 (7,500), \$15, \$13.50 & \$12.50, Evening Star Prods., Convention Center, Las Vegas, Nov. 15.**
- **MOTLEY CRUE, AXE—\$25,920, 2,206, \$11.75, Avalon Attractions, San Diego (Calif.) Fox Theater, sellout, Nov. 13.**
- **SPANDAU BALLET—\$24,855, 2,187, \$11.50 & \$10.50, Bill Graham Presents, Warfield Theater, San Francisco, sellout, Nov. 18.**
- **THE ANIMALS, PRODUCERS—\$23,993, 2,042 (3,985), \$11.75, Chesapeake Concerts, Fox Theater, Atlanta, Nov. 23.**
- **THE STRAY CATS, ROMAN HOLIDAY, 14 KARAT SOUL—\$23,449, 1,734, \$13.50, Avalon Attractions, Hacienda Resort & Convention Center, Fresno, Calif., sellout, Nov. 24.**
- **JOHNNY LEE HOOKER, SIPPY WALLACE, WILLIE DIXON, JOHN HAMMOND, ROBERT CRAY BAND—\$22,448, 2,067 (2,800), \$15, \$13.50 & \$12.50, John Scher Presents, Carnegie Hall, New York, Nov. 7.**

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. Publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Melinda Newman in Nashville at 615/748-8132; Ancil Davis in New York at 212/764-7314; or Linda Deckard in Los Angeles at 213/859-5338.

**TOP QUALITY  
8X10  
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's  
500 - \$55.00 1000 - \$80.00

COLOR PRINTS  
1000 - \$376.00

SEND 8x10 PHOTO CHECK OR M.O.  
PRICES INCLUDE TYPESETTING AND FREIGHT  
SAMPLES ON REQUEST

**ABC PICTURES**  
Dept. BB  
1867 E. Florida St.  
Springfield MO 65803  
(417) 869-9433 or 869-3456

**reunion arena**

**19,200 SEATS**

777 Sports St. • Dallas, TX 75207  
(214) 658-7070

Larry Graham has announced that he is no longer managed by Ron Nadel of Tent-maker Management.

For further information please contact:

**Benny Clark  
Graham-O-Tune Music**

P.O. Box 46036  
Los Angeles, CA 90046  
(213) 931-1382

# Video

## Firms, Retailers Cross-Marketing Industry Links Hardware To Software In Promotion

By ROB PATTERSON

NEW YORK—Marketing home video isn't simply a matter of selling software. With competing formats still a major issue in the industry, software and hardware are inextricably linked, especially at companies like Sony and Pioneer, both of which have hardware and software arms.

Likewise, as music video becomes a growing force in the home market (and popular video films like "Flashdance" sport hit music soundtracks), there exists a natural alliance between the marketing of a music artist's visual and aural product. These congruent marketing interests are stimulating retailers and manufacturers of records and video hardware and software to engage in a variety of cross-marketing campaigns. But while some in the business feel these campaigns have generally been successful—and even call cross-marketing essential to the future of home video—there remain some questions about this strategy's effectiveness.

For some companies, the notion of cross-marketing is all but implicit. "That's almost a nonexistent term here," says Pioneer Artists president

Barry Shereck. For his exclusively-music videodisk label, Shereck says, "Our priority is promoting the system—I don't have to promote Air Supply." At his end, that's accomplished by promoting the high-quality audio of the Pioneer videodisks, while Pioneer's hardware division regularly touts Pioneer Artists' selection in its hardware ads and offers a free Pioneer Artists sampler disk to purchasers of hardware. Ironically, notes Shereck, the sampler "is our most popular disk with consumers, even though they can't buy it."

At Sony, a similar alliance exists between the Beta Hi-Fi hardware and Sony's Beta software. "We always try to work in unison," notes Andrew Shofer, marketing manager for Sony Video Software. The hardware division often offers free Sony software as a bonus to purchasers, while the software division has found "in the markets where we've gone in heavily with our software, the market share of hardware has increased dramatically, even up to 100%."

Sony was also involved in the classic cross-promotion of the Duran Duran video tour, a "triangular scheme" involving Sony, Thorn EMI

Home Video and Capitol Records, with all three sharing some of the promotional costs. Sony is looking to expand such efforts as co-op advertising with record companies and video in-stores by artists, and is exploring the marketing of artist's videos at their concerts. "It's funny," Shofer notes. "Two years ago, record companies thought that video might compete with records for consumer dollars. Now they know it helps sell records."

Shofer also feels that software leads hardware sales. "It's the carrot for the hardware, the reason you buy the hardware. Down the road you'll see hardware marketed not for its benefits, but for what you get with it," i.e. software.

But the software company has to be concerned first with selling its own product. "I'm not unmindful of the support," explains Nick Santrizos, president of Thorn EMI. "Whenever we can tie in, we like to, but we also have to be mindful of our priorities—selling our product. You have to make sure you have a video that holds together in and of itself."

"It really goes deeper than think-

(Continued on page 45)



GALLUPING TO ASIA—MTV's "Asia In Asia" winner Mike Stout, right, poses with Jim Morgans, manager of the Gallup, N.M. Record Bar store where Stout picked up his lucky entry blank.

## Local Music Channel Set For N. Carolina

NEW YORK—Sitting on a folding chair in his "beanbag" offices at 2101D Patterson in Greensboro, N.C., general manager Bill Johnston of UHF station WLXI admits that his facility doesn't look like much yet.

He's still awaiting most of his internal hardware while workmen construct a 500-foot television tower in Kernersville, N.C. That's already 350 feet in the air. By March 1, however, "Music Video 61" will be on the air, and 472,000 households in Greensboro, Winston-Salem and High Point will be wired for the region's first 5000,000-watt television-cum-radio station.

"It's time to localize the MTV concept," says Johnston, who will program the station similarly to a contemporary hit outlet, with simulcasts planned for WSEZ Winston Salem. "We're pitching to advertisers the impact and response rate of television along with radio's selective targeting."

The station, licensed to Consolidated Broadcasting of Greensboro, will broadcast from 6 a.m. to 1 a.m. on weekdays and to 3 a.m. on weekends. "The cities don't have much of a nighttime market," Johnston points out. However, he has commitments from 10 cable systems in the region, and he says that if more are added next spring, the channel will run on a 24-hour basis.

Air personalities, to be hired at an

open audition in January, will rotate clips "the same way records are played," according to program director Cat Stone, who has a background in both radio, as the PD at AOR outlet WHMD Hammond, La., and television, as operations manager at TV-69 in Mobile, Ala. Targeting his programming of national and regional news, along with sports and weather between the clips and commercials for the 12-34 age group, Stone plans to "daypart" the music videos supplied by major and independent record companies.

"Because of our locale, we'll inject a lot of black and country crossover, in addition to the pop fare," Stone explains. "That allows us to program a Crystal Gayle or Kenny Rogers in the late mornings, a 'Weird Al' Yankovic for kids in the afternoon, and Earth, Wind & Fire and Def Leppard for adults at night."

Consolidated president Gary Smithwick, whose partners are attorney Harvell Powell Jr. and real estate developer Billy Satterfield, received the FCC go-ahead to construct the station in March, 1979. A second application for more power was granted this March.

"With emphasis on quality video and audio, coupled with national and local advertising and personality jocks plugged into the markets, we'll have something very viable," Smithwick states. Start-up costs are "under seven figures," he adds. LEO SACKS

## Music Clips Shine At Film/TV Awards

NEW YORK—Music video captured the spotlight at the 26th International Film & Television Festival here, with the grand award going to Millaney Grant Mallet & Mulcahy of London for Peter Gabriel's "Shock The Monkey."

The festival, which traditionally gives accolades to industrial multi-image presentations and television commercials, added music video and multi-image satellite productions to its award lineup. Nearly 120 videos competed for top prizes this year.

Cucumber Studios' video for Donald Fagen's "New Frontier," Randy Newman's "I Love L.A.," and Malcolm McLaren's "On The Road In Soweto" received gold medal recognition. In the category "produced for network," Bob Giraldo Productions took top honors for Michael Jackson's "Beat It."

The International Film & Television Festival reflects increasing recognition of music video. The Videotape Production Assn.'s 1984 Monitor Awards will include new categories for music video.

Janet Luhrs, executive director of the VPA, notes, "The impact of new specialized programming and technology is evident in the added awards—'Music Video For Television,' 'Special Effects' and 'Computer Animation.'" Luhrs, in making a call for entries, expects more than 5,000 videos to compete in the April 15 festival.

In addition, the 1984 Athens Ohio International Film/Video Festivals will honor musical formats.



**COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE**  
March 7-9, 1984  
Westin St. Francis  
San Francisco, California

## Billboard Videodisk Top 20

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

Survey For Week Ending 12/17/83

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	7	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
2	3	2	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	29.98 34.98
3	1	10	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
4	9	5	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95
5	4	3	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
6	5	7	GANDHI	RCA Video Disc 13051	Ben-Kingsley	1982	PG	CED	39.98
7	7	2	BREATHLESS	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
8	8	4	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	CED Laser	34.95 24.98
9	6	9	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98
10	11	4	THE SECRET OF NIMH •	MGM/UA Home Video MD-100211	Animated	1982	G	CED Laser	29.95 34.95
11	10	11	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Columbly Kiki Hunter	1981	R	CED	39.98
12	13	11	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
13	15	6	THE MAN WITH TWO BRAINS	Warner Bros. Inc. Warner Home Video DC-11319	Steve Martin Kathleen Turner	1983	R	CED	34.98
14	14	11	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
15	12	4	LONE WOLF McQUADE	Vestron 5019	Chuck Norris David Carradine	1983	PG	CED Laser	29.95 34.95
16	17	8	DR. DETROIT • (ITA)	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	R	CED	29.98
17	18	11	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
18	20	8	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Home Video 45-16031	Graham Chapman Eric Idle	1983	PG	CED	29.98
19	19	11	FIRST BLOOD • (ITA)	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
20	16	8	HALLOWEEN III	Universal City Studios MCA Home Video 16031	Tom Atkins Stacy Nelkin	1983	R	CED	34.98

▲ 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

## Videowest Hopes To Take Medium Beyond Rock Cliches

By JACK McDONOUGH

SAN FRANCISCO—Videowest, always one of the most active Bay Area video production houses, is enjoying a fourth-quarter flurry of activity

that has included: a one-hour "Video Showdown" rock music pilot for Showtime; two one-hour specials for the new United Satellite Communications' (USCI) direct-broadcast sat-

ellite system; and a pact with 20th Century Fox for a "Dreamweaver" series of 15-minute narrative visuals which Erik Nelson, Videowest's head of program development, describes as

"the Twilight Zone meets MTV."

In addition the company has recently created a 22-minute "video press kit" for Windham Hill/A&M; taped Steve Miller at Germany's

RockPalast, footage which aired on MTV; did a private piece for A&M of label executives making a platinum record presentation to the Police; and have brought their well known "Rock On TV" magazine show, of which 40 segments were originally done for ON TV, into the San Francisco market on PBS-outlet KQED. "We're definitely riding a wave," says Nelson. "Rock video has come totally into its own and we're poised to take advantage of it. The 'Video Showdown' program for Showtime is our first crack into the big five, and we believe they liked the pilot enough that they will want to go ahead with more programs."

Nelson describes "Video Showdown", which aired on Showtime Oct. 22 (with a repeat Oct. 28), as "the definitive rock clip show." Conceived as a top 10 "countdown" show, the program featured clips from the Police, Stray Cats, Pat Benatar, Def Leppard, the Who, the Eurythmics and others in wraparounds hosted by Dana Carvey. Carvey, a San Francisco comedian and actor, has, since the Showtime airing, landed a role in the upcoming feature film "Blue Thunder." "Showdown" featured a dozen hand-painted miniature sets utilizing Petro Vlahos' Ultimate process. Nelson says Showtime left it to Videowest to choose the 10 clips that appeared on the program.

The two specials for the USCI service, which beams programming directly to dish-equipped homes, were "Women In Rock," featuring Pat Benatar, the Go-Go's, Grace Slick and Martha Davis, and "All-American Country," which featured Merle Haggard, Juice Newton, Dottie West, Charlie Daniels and Mickey Gilley.

Both of these, notes Nelson, relied on re-editing of material already in the Videowest vaults, and the latter was Videowest's first foray into country music video. "We picked up those interviews over the years," says Nelson, "but until now had not had a real good use for it." He adds that the company has a followup show in development on guitarist James Burton, best known for his work in Elvis Presley's bands and with Rick Nelson and Emmylou Harris.

The "Dreamweaver" series for Fox, says Nelson, will be "highly visual 15-minute pieces that will take the viewer through the dreams of both ordinary and extraordinary people. We'll be taking the visual sophistication of rock video and extending it to the narrative form. There is no direct tie to rock music except for the analogy of compressing a story into a highly visual, highly concentrated form. If the concept gets off the ground we'll want to hire the top rock directors to work on these things, and we feel that we're halfway home just by having an alliance with Fox.

"Rock videos have become such a cliché by now, and this is a perfect opportunity to expand the limits. Our experience means we'll be able to get these pieces done on budget and on time."

Nelson says the stories will come "from original scripts and adaptations of existing works. Each will have a simple moral at the end. They'll be what I like to call 'intellectual cheeseburgers.'"

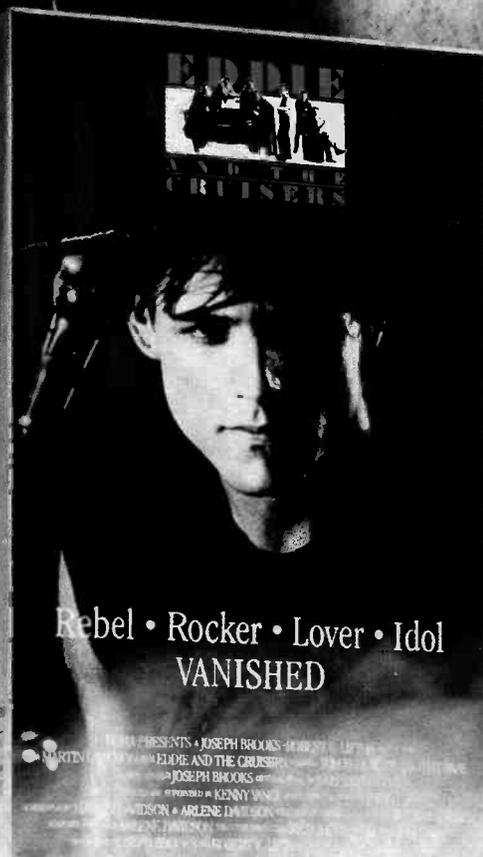
Nelson says Fox will be taking "Dreamweavers" "to its laundry list of buyers," and will probably package them two or four together to yield half-hour and hour shows.

The Windham Hill "video press kit," which Nelson describes as "an industrial-type piece for in-store play and use by label promo people," fea-

(Continued on page 44)

# IRRESISTABLY AVAILABLE.

On videocassette, CED and Laser videodisc.



EMBASSY HOME ENTERTAINMENT

1901 AVENUE OF THE STARS, LOS ANGELES, CALIFORNIA 90067

©1983 EHE



Original soundtrack recording featuring John Cafferty and The Beaver Brown Band. Available on Scotti Brothers Records and Cassettes. Distributed by CBS Records. Includes the hit single "On The Dark Side".

## Video

## New On The Charts



**Raiders Of The Lost Ark**  
Paramount Home Video—#1

Making the highest debut to date on the Videocassette Top 40 chart, "Raiders Of The Lost Ark" vaults straight to No. 1. A \$39.95 list price boosted advance sales of this adventure before its Dec. 3 release.

Harrison Ford plays an archaeologist on assignment from the U.S. Government to find the Ark of the Covenant before the Nazis obtain it for their own evil use. Karen Allen plays Ford's free-wheeling counterpart.

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

## Fast Forward 'Raiders' Issued In CAV

By KEN WINSLOW

In addition to its 500,000 unit pre-sale order for "Raiders Of The Lost Ark," of which 420,000 were Beta/VHS tape, 60,000 CED disk and 20,000 LV-CLV disk, Paramount says it has also had pressed an extra 3,000 LV-CAV disk copies for late January retail release.

In a situation strangely paralleling the story line of its "Raiders," Paramount is offering many long-suffering LV player owners something on which they place an even greater value than Indiana Jones put on the Ark—a new blockbuster home video mastered and replicated release in the full-frame access CAV (constant angular velocity) mode.

Although introduced and still widely retailed to purchasers as a picture-freeze-and-manipulation-capable system, very few of the manufactured LV regular play, 30-minutes-a-side CAV disk programs are available today to give viewers that kind of a viewing experience.

Of some 600 LV disk titles representing 21 different labels carried in the current Starship Enterprises mail order catalog, only 58 are CAV. Of these, "Jaws II" is the only feature-length CAV film. The rest are in the extended play, 60-minutes-a-side CLV (constant linear velocity, or crippled laser vision if you are talking to a disappointed LV player owner)

mode, which does not provide for picture freeze in spite of the fact that every LV player ever made offers picture freeze and manipulation controls.

At the December 1978 introduction of the LV system by Magnavox and MCA DiscoVision, MCA's 201-title Silver Catalog, which also included Paramount, Warner, Disney and other licensed pictures along with a good number of sports, documentary and other non-fiction materials, listed only CAV releases, except for one CLV that was quickly withdrawn as defective.

Although limited to a maximum of 30-minute linear playing time per side, CAV releases opened up an incredible playback world of full random access special effects which has yet to be equaled by any home tape or disk player system—including, oddly enough, even today's LV disk system.

Of MCA's originally announced CAV titles, fewer than half ever appeared at list prices initially running from \$5.95 to \$15.95 tops, and these were in perpetually short supply. In six months the list price was significantly raised. And in six more months MCA's DiscoVision plant switched from money-losing consumer CAV releases to less-money-losing, longer per side playing capacity, CLV releases. LV player owners have been left high and dry ever since, except for a relative trickle of music, interactive and other specialized material.

Needless to say, LV-CAV disk programs have become collector's items. We hear of a standing order of \$450 for a CAV copy of "To Kill A Mockingbird" in good condition, i.e. not warped or scratched. It originally listed for \$9.95.

Says Paramount Home Video president Mel Harris, "We recognize the LV-CAV version of 'Raiders' as a specialty presentation utilizing a technology that has been forsaken in LaserDisc over the past couple of years. In the case of 'Raiders,' which has a special collectibility nature as evidenced by our pre-shipped orders, we anticipate that there will be those among LaserDisc player owners who will want to make use of the full

(Continued on page 47)

# Billboard® Videocassette Top 40

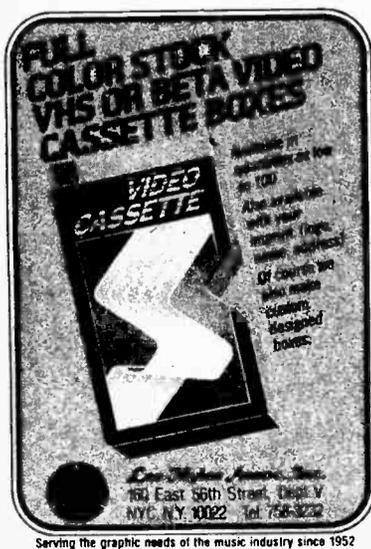
© Copyright 1983, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Survey For Week Ending 12/17/83

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	NEW ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
2	1	13	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
3	2	84	JANE FONDA'S WORKOUT ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	3	6	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
5	7	26	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
6	6	3	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
7	8	9	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
8	9	6	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
9	4	3	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
10	17	44	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
11	5	4	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
12	13	6	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
13	21	3	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
14	NEW ENTRY		A WALT DISNEY CHRISTMAS '83	Walt Disney Home Video 92	Animated	1983	G	VHS Beta	39.95
15	11	3	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
16	27	22	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	49.95
17	20	3	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
18	12	3	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
19	10	11	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
20	16	8	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
21	30	2	CHAINED HEAT	Vestron V-4071	Linda Blair Sybil Danning	1983	R	VHS Beta	No listing
22	25	10	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
23	31	7	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta	59.95
24	35	11	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
25	34	15	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
26	18	3	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
27	15	12	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
28	14	3	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta	No listing
29	19	26	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
30	32	4	BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta	59.98
31	26	5	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
32	28	11	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
33	39	7	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
34	24	57	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
35	22	3	YOR, THE HUNTER FROM THE FUTURE	RCA/Columbia Home Video 10573	Reb Brown	1983	PG	VHS Beta	79.95
36	23	5	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
37	29	34	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
38	36	8	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
39	33	5	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta	79.95
40	37	24	MAD MAX •(ITA)	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing

• 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).



Serving the graphic needs of the music industry since 1952

# 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.

**SPEAKING OF ANIMALS**  
Beta & VHS U.S.A. Home Video... \$29.95

**ULTRAFLASH**  
Beta & VHS Vestron Video..... \$39.95

**WHOOOPS APOCALYPSE**  
John Cleese, John Barron, Richard Griffiths  
Beta & VHS Pacific Arts Video..... \$59.95

**TEMPEST**  
John Barrymore, Camilla Horn  
Beta & VHS Jef Films..... \$59.95

**WATER RUSTLERS**  
Dorothy Page  
Beta & VHS Jef Films..... \$29.95

**WOMAN IN THE DUNES**  
Eiji Okada, Kyoko Kishida  
Beta & VHS Jef Films..... \$59.95

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.

**BOILING POINT**  
Hoot Gibson  
Beta & VHS Jef Films..... \$29.95

**CROSSFIRE**  
Robert Young, Robert Mitchum  
Beta & VHS Jef Films..... \$59.95

**CAPTAIN CAUTION**  
Victor Mature, Louise Platt  
Beta & VHS Jef Films..... \$59.95

**FOR LADIES ONLY**  
Gregory Harrison  
Beta & VHS U.S.A. Home Video... \$49.95

**HERITAGE OF THE DESERT**  
Russell Hayden  
Beta & VHS Jef Films..... \$29.95

**JAWS TRILOGY**  
Beta & VHS MCA Home Video..... \$39.95

**LA STRADA**  
Anthony Quinn, Richard Basehart, Giulietta Masina  
Beta & VHS Jef Films..... \$59.95

**MICHAEL JACKSON: MAKING THE THRILLER VIDEO**  
Beta, VHS, LED, CED Vestron Video  
..... \$29.95

**MUTINY**  
Mark Stevens, Angela Lansbury, Gene Evans  
Beta & VHS Jef Films..... \$59.95

## Music Monitor

•Long-forming it: Two one-hour music specials themed around "Women In Rock" debuted Nov. 14. The specials, made for United Satellite Communications, featured such artists as Pat Benatar, the Go-Go's, Grace Slick and Martha Davis of the Motels.

•Emotion-packed four minutes: The newly formed Flattery/Halperin/Cole Productions recently completed its first rock video assignment, "I Know," for Columbia recording artist Phillip Bailey. This four-minute-plus video, they say, is an "emotion-packed" mini-story that contains dialog.

•"Blade Runner"/"Rollerball": Shot throughout the streets of L.A., "Magnetic," a music clip for Earth, Wind & Fire, characterizes a futuristic society. Some 225 extras were used to make the video, directed by Jay Dubin.

•Half-inch format: George Cook used half-inch McFormat equipment for the video clip "Tennessee Rock'n'Roll" by Scottish band the Shakin' Pyramids. The video was directed by Johnathan Exley for Scotti Bros./Rock'n'Roll Records.

## Videowest Goes Beyond Cliches

• Continued from page 42

tures artists Will Ackerman, George Winston, Liz Story and Alex De Grassi melded with environmental images shot in Carmel, Muir Woods and Mt. Tamalpais in Marin County and at the Windham Hill Inn in Vermont. Titled "Breaking New Artists by Breaking the Mold," Nelson says the piece was designed "to evoke the serenity of the music produced by Windham Hill." He says that "we all like it well enough that we're tempted to add 10 minutes and try for placement on PBS."

In addition to the Steve Miller shooting done in Germany, the company also recently finished a video on guitarist Richard Thompson's tune "Wrong Heartbeat" which Nelson says was designed "to parody the three most common styles of rock video." This is currently in light rotation at MTV. "It's a good sign of how far we've come," concludes Nelson, "that MTV is willing to accept a piece that parodies other things they show."

# WE'RE HELPING TH

# PACK THE HOUSE...



More than 50% of our young adult audience said that HBO® music specials encourage future concert attendance.\*

And research shows that HBO concerts helped generate the sale of more than 1.4 million record albums.\*



© 1983 Home Box Office, Inc. All rights reserved.  
® Registered service marks and ™ service marks of Home Box Office, Inc.

# Video

## Industry Links Hardware To Software In Promotion

• Continued from page 41

ing that if somebody sells a lot of records, they'll also sell a lot of videos. A hit record gives great visibility to a video, but it's analogous to the fact

that not everyone who saw 'An Officer And A Gentleman' in the theatres bought the cassette."

But records can sell videos. One early cross-promotion between re-

records and videos was done by now-defunct Time-Life Video and Arista Records. A coupon for the Kinks' "One For The Road" video was inserted in the album of the same title,

and "an overwhelming amount of the sales came from that coupon," says Jon Peisinger, at the time with Time-Life and now president of Vestron Video. The same tactic worked for

Vestron with a Grace Jones video, with "the majority of sales" coming from a coupon inserted by Island Records in a Jones album.

According to Vestron marketing vice president Gordon Bossin, the company is investigating similar types of alliances for its "The Making Of The Thriller Video" tape and for a picture music international compilation of Capitol/EMI music videos.

"If you have a vehicle to reach the artist's core audience, you can sell videos," notes Bossin. To do so, Vestron is also working to place the "Thriller" video in record departments, hardware departments and even the contemporary boutique sections of mass merchandisers.

For retailers, cross-promotions can also be valuable if planned and coordinated correctly. Licorice Pizza has

allied its video sales and rentals with hardware in the San Diego area by having hardware stores like Pacific Stereo give out free video rental coupons to hardware buyers. With the film "Flashdance," Licorice advertised and displayed the video and record together, offering discounts on one product to purchasers of the other. For the "Duran Duran Video Album," the chain offered a free Duran Duran LP with every video purchased.

"These have been very exciting promotions for us. The video field is growing crowded," explains Lee Cohen, president of video marketing. "You have to do something to call attention to the title."

All the retailers contacted note that to tie in records and videos, there has to be a somewhat concurrent release of product. "We did well with 'Flashdance' because it was still a top five album," says Cohen. "With Duran Duran, it was a contemporary, happening act. Those have been far more successful than a two-year-old Fleetwood Mac concert or a tape of REO Speedwagon, who aren't happening anymore."

Danny Myron, video buyer for Crazy Eddie, says, "I can't say we've had much success in coordinating records and videos, because when one company is into it, the other is usually on to something else. Even when video catches up with a record, it's still a two-to-three-month lag.

"Cross-marketing is a great idea, but it has to be beneficial to all involved to happen. As a retailer in the middle, coordinating it, I can't push either side into it."

Tower Records president Russ Solomon, however, feels bullish about a record/video alliance. "It's the future of the whole music entertainment business. Not as a substitute for records, but an adjunct," he says.

And for Sony's Shofer, software marketing will be part and parcel of selling hardware. "We are stressing the fact that software will drive hardware sales. People buy this equipment for what they can see, so it's the software that's the fine appeal."

### For The Record

A listing of the video personnel at record labels (Billboard, Nov. 19) neglected to mention the two West Coast people at Epic Records responsible for video. Glen Brunman, West Coast director of media relations, coordinates all West Coast-related video promotion.

Larry Stessel, director of West Coast product management, oversees production and merchandising.

# E MUSIC INDUSTRY

## AND BREAK NEW RECORDS



Nearly 1/3 of all viewers bought albums after seeing the artist featured on ALBUM FLASH.™ That's a combined sale of 350,000 albums from our first 3 ALBUM FLASH performers.

"Thank you Linda, Pat, John, Willie and Olivia for breaking your album first on ALBUM FLASH."



\* Media Evaluations, Inc. (Sept., Oct., 1983).  
 \*\* Beta Research (Oct. 1983).

# Billboard Videocassette Top 40

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

Survey For Week Ending 12/17/83

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	6	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
2	3	12	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
3	2	9	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
4	4	3	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
5	NEW ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
6	5	4	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
7	18	2	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta
8	6	25	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
9	9	5	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
10	8	7	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
11	7	7	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
12	24	2	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
13	13	5	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta
14	28	2	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
15	10	7	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
16	NEW ENTRY		10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
17	26	2	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
18	16	10	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
19	23	6	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
20	21	10	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
21	19	19	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
22	11	13	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
23	12	8	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
24	15	12	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
25	17	14	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
26	29	15	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
27	34	3	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
28	22	10	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
29	20	7	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta
30	31	9	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
31	25	43	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
32	35	9	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	PG	VHS Beta
33	39	9	WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
34	40	9	THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta
35	30	33	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
36	36	23	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
37	14	25	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
38	38	27	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
39	27	4	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta
40	33	13	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta

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

## Video

### U.S. Sales Spur Record Shipment Of Japan VCRs

TOKYO—Japanese exports of VCRs for calendar 1983 are seen by industry sources here as certain to total a record 15 million units.

The customs clearance statistics released by the Japanese government's finance ministry show exports in October came to a record 1.659 million units, up 59% on the same month of 1982. The total easily beat the previous record of 1.472 million units, set only the previous month. The October exports brought the total for the first 10 months of the year to 12.011 million units, up 38.3% on the same period of 1982.

If the total exports for the year reach the 15 million mark, they'll be almost 50% over the record annual total of 10.652 million set in 1982.

VCR exports to the U.S., the single largest importer, came to 559,219 units in October, more than double the total for the same month in 1982, bringing the January-October tally to 4.154 million units, up 96.5% on the previous year. Total exports to the U.S. will come close to the five million mark, or about a third of the global figure for 1983.

Japanese makers are worried that the speedy increase in exports to the U.S. may result in American demands for voluntary export controls similar to the ones applied to Japanese video hardware in Europe.

Exports to the EEC in October totalled 475,608 units, up 8.7% on the previous year. Now Japanese manufacturers have agreed to restrict their

VCR exports to the EEC countries to 4.55 million units this year and to a total of 5.05 million in 1984. European importers clearly bought big supplies in October in anticipation of lively Christmas season marketplace activity.

### ARTS Executive: Interest Growing In Music On Cable

NEW YORK—The Hearst/ABC ARTS cable channel is reporting growing popularity of music-related programs. Curtis Davis, director of programming for the channel, noted during a panel discussion sponsored by the Museum of Broadcasting here that nearly 66% of the men and 62% of the women surveyed by the channel preferred music television programs.

Music programs like "Beethoven's Piano Concerto No. 1," "Tosca" and "Netherlands Wind Ensemble" were cited by Davis as among the most popular. He also noted that the ARTS channel receives many letters from viewers requesting more music programs.

Now in its third year of operation, the channel is carried by 1,936 systems into some 12.3 million homes. The channel plans to schedule more music shows and documentaries.

HERE'S A  
CHART-TOPPING  
NUMBER...

213-841-5483



- VIDEO RECORDING STAGES
- LIGHTING PACKAGES
- TRUSSES & DIMMERS
- PRODUCTION SUPPLIES

**Keylite Production Services, Inc.**

BURBANK • HOLLYWOOD

# Video

## Fast Forward

• Continued from page 43

range of technology at their fingertips. And this is exactly the kind of picture in which they will want to do it."

Because all LV disk players are designed to automatically operate at the frame rate of 1,800 r.p.m. when the disk is mastered and replicated in the CAV mode, the user gets the unrestricted freedom to freeze any 30th of a second frame and hold it on his screen for hours at a time without any displayed image deterioration of disk wear, as well as to watch program playback in forward or reverse in either variable slow motion or at fixed rates.

What is unique about feature films and other LV disk programming issued in the CAV mode is that each individual program purchaser gets this full random access capability to apply at any point throughout the entire disk without any restricting pre-mastering decisions made by the issuing label, as is the case for RCA's specially mastered interactive programming designed for use only on the recently introduced random access SJT400 CED player.

RCA must repeat a frame four times during the mastering process for a single 360-degree rotation in order to be able to provide a basic freeze frame for playback. While RCA does this very artfully for its three interactive disks issues to date ("Week At The Races," "Many Roads To Murder" and this month's "Murder, Anyone"), were RCA to make a CED disk program release which offered users the same unrestricted random-access freeze-frame capability to be found anywhere across a full 30-minute linear LV-CAV disk side, its linear running time capacity would be just 15 minutes.

Admittedly, the playback opportunities offered by LV-CAV-pressed disks are not going to be snapped up by everybody. But this kind of control over video playback represents the ultimate today for which new kinds of interactive programming, including the coming home version of arcade video games, are being designed.

With the addition of frame store capability, players in all disk and tape formats will eventually offer the kind of picture freeze and manipulation capability found today in LV-CAV. From a prerecorded program merchandising point of view, this is an area with which broadcast and cable will never be able to compete.

Paramount Home Video VP/GM Tim Clott, who pushed the idea of a "Raiders" LV-CAV release, says he has been waiting for the right picture of the right length to issue in both CLV and CAV modes. Although he says he has received continuing requests from LV player owners for CAV releases, the present population, which he puts at about 100,000, doesn't yet justify a higher-priced CAV-only release. It's rather a case of picking a scheduled CLV release that also has prospects for CAV-sales success and then releasing it in both CLV and CAV.

While he tried to have CAV ready to go with opening shipments of the CLV versions, extra technical considerations added what amounted to a six-week delay. Retailers now selling only CLV version of "Raiders" should be prepared to deal with LV player owners who learn about and subsequently want the CAV version.

However, other than the press release and hoped-for trade coverage, no special promotion is planned. CAV album artwork will be identical to that for CLV except for a "Special

Collector's Edition In Standard Play CAV" imprint across the cover.

Clott says the \$49.95 suggested retail for the four-side CAV release, as

compared to the two-side \$29.95 CLV version, reflects Pioneer's regular rate card and preserves Paramount's normally expected margins.

He adds that no sales or stocking quotas will apply to the CAV version.

Ken Winslow is publisher of the Vi-

deoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington.

# P.O.P. QUIZ #1

**Q:** What do you do when you need P.O.P.?

**A:** Dial 1-800-RCA-CPHV.  
(1-800-722-2748)



Beginning December 1st, you can call us, at no charge, between the hours of 9a.m. and 6p.m. (Pacific Standard Time) and we'll be happy to answer your need for P.O.P. by sending a selection of our latest and most popular POSTERS • WINDOW BANNERS • COUNTER CARDS • BIG BOXES • MOBILES and MORE... Just dial...

# 1-800-RCA-CPHV

You won't forget our number, because it happens to be our name...  
RCA/Columbia Pictures Home Video



## The P.O.P. Solution

©Artwork and Design 1983 RCA/Columbia Pictures Home Video. All Rights Reserved.

Ask us about our special introductory offer!

# BILLBOARD'S FIFTH ANNUAL VIDEO MUSIC CONFERENCE

November 17-19, 1983 Huntington-Sheraton Hotel, Pasadena, California



More than 700 members of the video music community registered for Billboard's 1983 Conference. Welcoming them were Adam White, Billboard's editor, and Laura Foti, video editor and conference director.

Chrysalis artist Toni Basil was among the artists and conference attendees interviewed by "Entertainment Tonight." At left is equipment monitored by personnel from Nocturne, which taped segments of the conference for Billboard.



Robert Pittman, executive vice president and chief operating officer of Warner-Amex, and one of the founders of MTV, delivered a keynote address the first day of the conference (Billboard, Dec. 3).

The registration area was busy for the entire conference.

Lunch was served outdoors.

DECEMBER 17, 1983, BILLBOARD

## Goldsmith/Powers Argues For Artistic Merit Of Clips

By PAUL GREIN

Lynn Goldsmith, alias Will Powers, served not only as keynote speaker for Billboard's Video Music Conference, but was involved in virtually every facet of the event. She presented the four video clips from her Island album "Dancing For Mental Health," introduced panels as various characters from that album and presented two awards for best video clips—one as Will Powers, one as Lynn Goldsmith.

When assuming the Will Powers persona, Goldsmith spoke through a pitch transposer and wore a tuxedo and top hat. In her keynote speech, she began as Will Powers, arguing that music video should be regarded as an art form unto itself, not just as a tool for selling records. She introduced her videos, and her alter ego, Lynn Goldsmith, removing her hat and switching off the pitch transposer.

Noted Goldsmith: "It has been proven to us that promotional videos sell records. I'm interested in music video as a piece of work that can stand on its own and hopefully serve purposes in terms of education and therapy. Basically what we've been creating so far are commercials. I'm interested in creating a new form.

"The idea so far in music video has been to wait until the record is finished. Then the most programmable cut is picked and a video is made for that particular track. In this case (the Will Powers videos for "Adventures In Success"), I had the music and video in mind at the same time."

Addressing the music video programmers in the audience, Goldsmith noted: "Much programming is done based on the charts or on FM airplay, and not necessarily the quality of the video. But there's a need not only to make big bucks in the record industry but to expand and create a new form of useful entertainment."

Goldsmith also explained her decision to use three-dimensional computer animation on the "Adventures In Success" videos. "That form usually comes flying at us through space, and isn't used to develop the storyline. But that's what Will Powers is all about: taking limitations away from form and showing that you can do and be anything."



Clockwise, from top left: Will Powers/Lynn Goldsmith delivered a keynote address.



Lynn Goldsmith portrayed Wilma Fox, a shopping bag lady and one of the characters from her "Dancing For Mental Health" album. As Wilma Fox, she introduced the artists and directors panel.



Lynn Goldsmith, as herself, presented a Billboard Video Music Award for the best performance by a female artist in a video clip.



"Ellen From Lubbock," another of Goldsmith's characters, introduced the panel entitled "Fix It In The Mix."

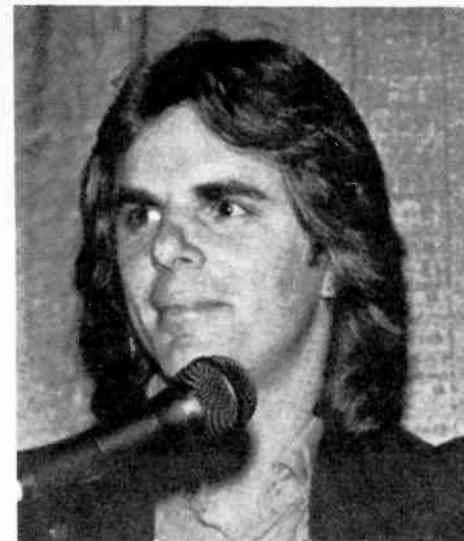




The winners of the award for best editing, for "Maniac," were Bob Lederman, Bud Smith and Walt Mulconery.



Toni Basil presented the award for best choreography to Michael Peters, for "Beat It."



Jonathan Cain, keyboardist from Journey, presented the award for best performance by a male in a video clip, accepted by Michael Peters for Michael Jackson ("Beat It").



Daniel Pearl, left, director of photography for the Police's "Every Breath You Take," accepted the award for best lighting from Bruce Apar, editor of Home Viewer.



Musician/producer Jeff Baxter presented the award for best art direction to Herbie Hancock, for "Rockit."



The category of best computer graphics/animation resulted in a tie, for George Clinton's "Atomic Dog" and Donald Fagen's "New Frontier." Shown, from left, are "Atomic Dog" animators John Leach and Overton Lloyd; Jo Bergman, vice president video for Warner Bros. Records; Sam Sutherland of Billboard; award presenter and author Michael Shore; and Coco Conn of Homer & Associates, which produced and directed "Atomic Dog."



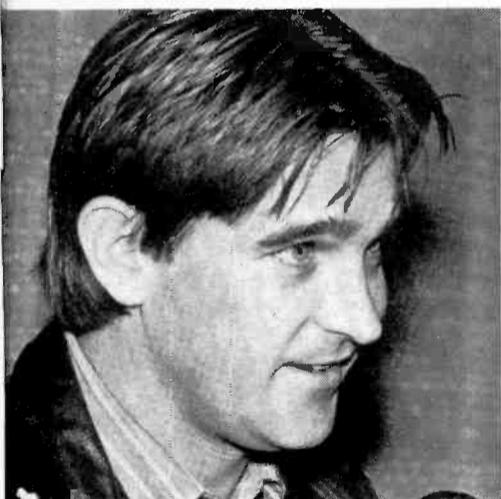
Herbie Hancock's "Rockit" took two awards, best art direction and most innovative video. Accepting both were Hancock and Fiona Fitzherbert of FF Productions, representing directors Kevin Godley and Lol Creme.



Fee Waybill of the Tubes served as master of ceremonies for the evening.



Elfriede Fischinger accepted a special merit award for her late husband Oskar, for his achievement in animation, special effects and synchronization of film to music from 1925 until 1967.



Bob Walker of MGMM accepted awards in behalf of Russell Mulcahy: most effective use of symbolism ("Pressure"), most socially conscious ("Allentown") and best long-form program ("Duran Duran").



Producer Chris Anthony accepted the award for best performance by a group in a video clip (ZZ Top in "Gimme All Your Lovin'"), presented by MTV VJ Nina Blackwood.



Picture Music International executives Fred Wilms, Mark Levinson and Bob Hart accepted the award for best long-form program ("Duran Duran"), as did Jeff Fink from Thorn-EMI Video, which marketed the title. The award was presented by Mary Wilson, formerly of the Supremes.



Director Bob Giraldi accepted the award for best video clip of the year for Michael Jackson's "Beat It."

# Clips' Role Comes Under Close Scrutiny

The debate over music video clip payments, video's role in promoting music and the need for more long-form music video programming were among the issues as recording executives, music television programmers and artist management representatives gathered for the panel on "Selling The Artist: Video As Promotion."

Lookout Management executive vice president Bill Gerber spearheaded the rights debate when he charged that "record companies have archaic attitudes toward video." Gerber, whose roster includes such video-active acts as Tom Petty, Devo and the Cars, called for record companies to allow others the right to make long-form or more "creative" video clips for their artists. He contended that labels are wasting their time in video promotion, and should be concentrating instead on developing long-form film and video programs.

Representatives from the record companies countered with the view that artists dictate what they want. Perry Cooper, vice president of artist relations and media development for Atlantic Records, denied that his label has that much control over artists.

"The artists tell us what they want," he added. "They are concerned about their image. We are in the record industry—not here to just produce video clips."

Most agreed that the clips have become a craze, if one that has boosted record sales recently. But the cost of making clips, which are becoming increasingly more competitive and elaborate, is mounting. As more artists start to ask for in-

creased financing and better quality clips, many of the record company representatives believe that the recording artists themselves should begin to bear some responsibility for the cost.

Len Eband, vice president of video for PolyGram Records, and Michelle Peacock, national director of press and artist development for Capitol Records, suggested that if the artists want to do "special things," they should share in the rights by investing up front.

George Gerrity, director of national album promotion for Warner Bros. Records, noted that clips should begin to be used in new ways. He called for more joint tv/radio promotions, and mentioned that airplay could focus on the songs with popular clips.

Capitol's Peacock charged that radio, in a sense, played itself out by airing the same songs over and over. "They refused to use new cuts."

Gerrity commented that the time lag between the introduction of a new album and the premiere of the video clip is nearly five weeks. He called for this gap to close up.

Finally, Mike Greene, vice president of Atlanta's Video Music Channel, complained that he receives the clips several weeks after MTV. However, Atlantic's Cooper said that Greene could order any video and receive it in a day.

As for long-form music programming being sold through retail outlets, PolyGram's Eband noted that more visual music will be commercially available in the near future.



Panelists on "Selling the Artist: Video As Promotion" were, from left, Michelle Peacock, George Gerrity, Perry Cooper, Mike Greene, moderator Adam White, John Sykes, Pat Morrow, Len Eband and Bill Gerber.

## Light Is Thrown On Lighting, Art Direction

The main topics broached at the panel entitled "Parts Of The Whole: Lighting, Art Direction & Choreography" were the relative merits of using film or videotape; the necessity for thorough preparation of music videos; and the need for working within—and expanding—budgets.

The film vs. tape dichotomy found Alan Adelman, lighting director for Imero Fiorentino Associates, firmly on the side of videotape as the medium for video music. "For the first time," said Adelman, "we can develop techniques for video. That is going to escalate, with the use of filters, the use of lenses and the use of single-camera format."

Antony Payne, executive producer for Gotham Entertainment and Bob Giraldi Productions, disagreed. "Video is something that goes out over tv," he said. "It can originate on anything. We shoot on 35mm with a video assist, and edit on tape. This way, we can utilize all distribution media."

"Videotape doesn't look good on the big screen," he continued, "and transfer from tape to film is baloney. I would advise and suggest shooting on film so you have cinema distribution available to you as an option."

Jeffrey Hornaday, choreographer of "Flashdance," "Stand Back" and "Say Say Say," noted, "I'm waiting for certain technical aspects so we won't have to go through film."

Jo Bergman, Warner Bros. Records' vice president of video, added, "I don't think video needs to be like film. There should be a sense of well-done video."

Panelist Pat Weatherford, director of video production at Monarch Entertainment, said that this decision, like most

music video decisions, is a factor of budget. "You always start with the budget, then find the best craftsmen to work within that framework."

Budgeting considerations seemed paramount to most of the behind-the-scenes panelists. "Unless you have the right funding," said Payne, "you can't get the experts assembled. The stars of tomorrow can't afford to put their future in the hands of students." Payne noted that the important coming trend in music video will be its recouping costs via sale to the home market.

Working within frameworks of budgets and restrictions set by artists and management leaves video artists with an understanding of grace (or creativity) under pressure. To find "the excitement, the originality, the spark," as Bergman put it, requires both preparation and discipline.

In the question-and-answer period, Payne was asked whether he was satisfied with the synch between audio and visuals in the clips. He replied: "The biggest problem is synch. A great deal of 'Beat It' is out of synch. It's the weakest link in the chain."

Panel moderator Cary Darling queried Hornaday on his "Flashdance" choreography, asking if the film was one long promotional video. "We sent to Europe for the top 20 videos and used them as a prototype for the movie's look," Hornaday replied.

Jo Bergman turned to fellow panelist Payne and asked out of curiosity, how many of the dancers in "Beat It" were professionals. Payne responded that, of 50 "gang members," only 12—plus Jackson—were pros. **ETHLIE ANN VARE**



"Parts Of The Whole: Lighting, Choreography And Art Direction" featured, from left, Alan Adelman, Jo Bergman, Jeffrey Hornaday, moderator Cary Darling, Antony Payne and Pat Weatherford.

## Lawyers See Resolution Near On Rights, Costs Issues

By JOHN SIPPEL

With video music taking an increasing share of label budgets, legal precedent and procedures will be more clearly defined, two industry attorneys agreed during a morning session.

David Werchin noted that the once murky questions of specific rights assignments will arrive at more standardized answers as the industry progresses. There is still not a well-defined or industry-wide accepted contract covering artist and label, comparable to an AFM music binder, but Werchin said most labels want a right-of-first-refusal provision where they get first crack if a video promo or commercial is made.

Whether costs for a video promo should be deducted from artist's royalties was being argued, Werchin notes. Because some labels today contend they have all video rights to an artist, they absorb the full expense of video. In addition, he said, there is a growing sentiment that video promos are a marketing device, where such endeavors are traditionally written off as company overhead. If labels deduct the cost of videos from royalties, Werchin said, he saw a number of recording artists balking, since charges of \$50,000 and more, when deducted from their royalties along with recording session charges, could leave acts deeply in the financial hole.

Werchin forecast a different future bargaining position for video music producers, who today are at the mercy of labels. He foresees the producer sharing in the royalties, as do audio producers.

Commercial opportunities for music videos are proliferat-

ing, Fred Goldring of the New York firm Weiss, Meibach & Bomser stated. Not only can they be licensed for network or cable or sold to a firm that will peddle them to consumers, but the growing number of commercial clubs licensing videos and the potential of video jukeboxes has been added.

Proper clearances are vital, Goldring cautioned. To be considered are whoever owns the rights of the performing artist; the music publisher; the performing rights organization (BMI, ASCAP or SESAC); and, for the future, the growing number of unions who want a cut of the pie.

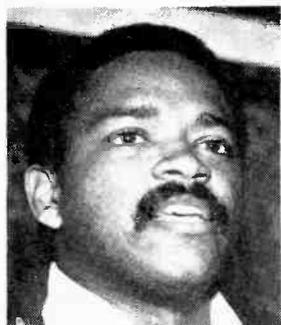
Goldring predicted that because promos such as Michael Jackson's "Thriller" contain a story line, such videos could be considered a dramatic work, an area where, because it is an audio/visual work, the normal music performing rights society might not have legal jurisdiction. Whether present synchronization rights procedures might hold may also be in question, Goldring ventured. The present custom of asking for a gratis synch license will not hold in the future, he forecast.

Whether cable can go on using video promos for free is open to question, Goldring said, noting that both ASCAP and BMI are currently huddling with MTV.

Though the AFM is now the only union with a firm binder with labels, Goldring noted that AFTRA has tried to put its foot in the door without much success. Under its 1982 code, he said, AFTRA has exempted promo videos. "The more people who want a piece of the pie, the more it (promo video) will cost," Goldring said.



New York attorneys Fred Goldring, left, and David Werchin discussed changing contractual arrangements in "Know Your Rights: A Legal Overview."



**Jeff Lee,**  
Black Entertainment  
Television



**John Sykes**  
MTV



**Cynthia Friedland**  
ATI Video



**Ron Greenberg**  
"The Pop 'n' Rocker Show"



**Scott Sassa**  
"Night Tracks"

By **ETHLIE ANN VARE**

Ten televised outlets for music video explained their programming philosophies in the first and longest of the conference's panels, "Let's Get It On: The Hows & Whys of Programming." From Playboy's "Hot Rocks" to the "Pop 'N' Rocker Show," the attack of each programmer could be summed up in the words of ATI Videc's Cynthia Friedland: "We're working to give our audience what we feel it wants."

However, each segment of audience is being given something different, depending on whom the programmer thinks he or she is aiming at. Each programmer showed a sample tape and discussed programming philosophy.

Ron Greenberg of the "Pop 'N' Rocker Show" uses a format that contains no video clips whatsoever, but introduces live performances within a game-show structure. "What we tried to do was not to come up with a 'Name That Tune,'" said Greenberg, representing Alan Landsberg Productions. He noted that "Pop 'N' Rocker" is syndicated in 75 markets and that, as a 26-year veteran of the game-show game, he knew the concept was a good one when his kids went for it.

The WTBS SuperStation out of Atlanta presents two music video programs with two distinct audiences: "Night Tracks," a twice-weekly, six-hour rock video program, and "America's Music Tracks," a weekly country video show.

According to Tommy Lynch, who produces "Night Tracks," "We wanted to veer away from narrowcasting, to go more toward the philosophy of network television." To that end, "Night Tracks" uses a combination of musical styles—rock, black, country, a little heavy metal—as well as concept video art and new artist clips. They do not, however, use a host or VJ. "Viewers react negatively to the interruption," maintained Lynch.

David Lewine, producer of the Los Angeles-based Playboy Channel, began by noting that his target audience is different from audiences of other music video programs. "Our audience is substantially older," said Lewine. "They already have WTBS and MTV, yet they pay extra for Playboy. They are inordinately interested in the physical side of romance." Lewine then spiced up the proceedings by showing a tape of "Hot Rocks" material: conventional videos interspersed with nude layouts set to music and foreign videos of a sexually frank nature.

The Nashville Network, according to Paul Corbin, is serving 10 million households and is different in yet another way: it presents six hours of original material each day. Programs range from Grand Ole Opry performances and "You Can Be A Star" (a showcase for unsigned talent) to backstage interviews and vintage country footage. The audience is 25 and over. The Nashville Network uses country music videos, now becoming more available, in its "Country Clips" program.

E.J. Stewart Video of Philadelphia was represented by Marcus Peterzell, who explained that the company currently produces "Hot Spots" for the USA cable network; "The News

That Rocked," a year-end wrap-up; and "Inside Rock," a program of album reviews and artist interviews.

Jeff Lee of Black Entertainment Television, whose "Video Soul" program uses clips, on-air hosts and artist interviews, said that the important thing for his network was "to create viewer identification. "We had to find a way for a viewer to look at the same video over and over, and not get tired of it," said Lee. To this end, his VJs create theme programs, asking viewers to watch clips in a new light each time. "Video Soul" runs a one-hour program six nights a week.

"Night Flight," "Radio 1990" and "FM-TV" are all produced by ATI Video. Cynthia Friedland of the company explained that, through both cable and syndication, ATI presents anything from vintage concert footage to video art and cult movies.

John Sykes, vice president of production and promotion for MTV, presided over the most active presentation of the panel, generating almost all the audience questions of the afternoon. "Our concept is basically the same as it was 2½ years ago," said Sykes. "The one everyone predicted would fail."

The strength, stressed Sykes, is MTV's non-linear nature. "The viewer becomes the program director."

Sykes noted that, whereas the station used to receive about five new videos a week, they now receive 35 or more. Programming sessions have become marathons, but the basis for choice is still the same: "We look at the clip."

A flurry of questions covered such subjects as MTV's active efforts toward overseas licensing of its programming; discouraging MTV feeds in dance clubs; avoidance of brand-name identification in videos; and the absence of immediate plans to change its commercial structure (six minutes of national advertising per hour and two minutes local).

Robin Brown, manager of creative services for ON-TV, has generally slanted his music programming toward live events, although video clips are used as filler between movies and in one weekly show. "Our subscriber wants to see more and more of them," he noted, alluding to viewer mail.

ON-TV started music video presentations with pay-per-view performances of Rolling Stones and the Who, and now runs "Music On Request," "Audio File," "Out On The Town" and "Music On Video."

The panel was concluded by a presentation from Rick Kurkjian, a Northern California entrepreneur whose California Music Channel features one VJ—Kurkjian—both introducing and engineering the video clip show. It is a radio station on television, a format that Kurkjian considered to be a natural progression.

In closing, Kurkjian said, "If we continue like we are now, being supplied free by the record companies, there will be more and more music video programs."

By **CARY DARLING**

While at times it may seem like it, visual music didn't start with David Bowie, the Buggles, Russel Mulcahy or any of the other innovators of the video music era. This was underscored in the "History Of Visual Music" presentation Nov. 17, as part of the opening proceedings at the Billboard Video Music Conference. Through slide projection and film, Dr. William Moritz, a visual music art historian and filmmaker, catalogued the rich history of visual music.

The idea of illustrating music and musical concepts through color and pictures is one that goes back to the earliest thinkers. "Aristotle and Da Vinci theorized about visual music," said Moritz.

One of the most primitive expressions of visual music was the color organ, in which each note of a keyboard was visualized by different color lights. This method was used in the early 20th century by Russian composer Alexander Scriabin, who built a "Prometheus," or keyboard of light. Others devised the pyrophone, in which tubes of explosive gas would ignite in different colors depending on which notes were hit. The Bauhaus school in Germany devised the "Triadic Ballet," which fused music and film.

As the art and technique of filmmaking advanced, it was only natural that visual music would primarily express itself in this format, as opposed to evolving more complex keyboards of light. Early cartoons and jazz short subjects often used music as a prime component, not just for background.



**Marcus Peterzell**  
E.J. Stewart Video



**Robin Brown**  
ON-TV



**Thomas Lynch**  
"Night Tracks"



**Paul Corbin**  
The Nashville Network



**David Lewine**  
"Playboy's Hot Rocks"



**Rick Kurkjian**  
California Music Channel

## Visual Music's Rich History Is Traced



**William Moritz** discusses  
"The History of Visual  
Music."

By FAYE ZUCKERMAN

The panel "On The Beam: Satellite Delivery" was an actual satellite-delivered event, produced by moderator Vicki Lynn. In addition to the panelists on the dais at Billboard's Video Music Conference, three speakers were beamed in from New York.

Satellite delivery of video programming, posed to rival cable television, has placed the world on a highway toward a "global village," contended Lynn. Her remarks set off debates on the rapidly developing industry.

According to Rick Blume, co-founder of United Satellite Communications Inc., in five years more than seven million homes will receive programming regularly via satellite dish earth stations. Blume, William Kornreich, director of business development for Satnet Corp., and Mark Schubin, a technological consultant to the Metropolitan Opera, were beamed in via satellite from New York.

Calling for innovative programming as well as "marketing techniques," Kornreich reminded the audience that sporting events via satellite receive "an incredible amount of free publicity in newspapers and on television news." He added, "If we can get that much free publicity for our programming, then we are home free."

Noting the amount of publicity surrounding the upcoming satellite delivery of Asia's Tokyo concert was Robin Rothman, representing Geffen Records. The "Asia In Asia" promotion, masterminded by MTV, was planned jointly by Geffen and Westwood One. Rothman and others on the panel suggested that this is the beginning of many more similar events.

Phil Murphy of Paramount's tv/video division mentioned the popularity of the Diana Ross concert, beamed via satellite from Central Park in New York. Nyhl Henson, a consultant, credited record companies with affecting the growth of satellite delivery concerts. "The clips were a catalyst," he noted.

"Live via satellite," Murphy said, doesn't mean much anymore. He also called for more and better marketing of satellite programming. "We no longer can depend on the technology alone," he added.

Panel discussion also focused on the fact that the satellite industry remains in its embryonic stage. Panelist Schubin, a consultant, and Kevin Hamburger, the video engineer for "Asia In Asia," described the logistics and cost involved in making an international satellite hookup. Schubin cited transmission charges of more than \$2,000 per hour to go through London or Paris in order to get to Eastern European countries. Once in those countries, one has added charges, he noted.

Hamburger mentioned language problems. He also noted that coordinating the audio with the picture to get accurate lip synchronization poses added difficulties.

Peter Gerwe, formerly with Unuson Corp., described his plans to set up international linkups with China and Russia. He showed 1983's US Festival's satellite communication with Moscow, in which a Russian music festival and the US Festival exchanged images.

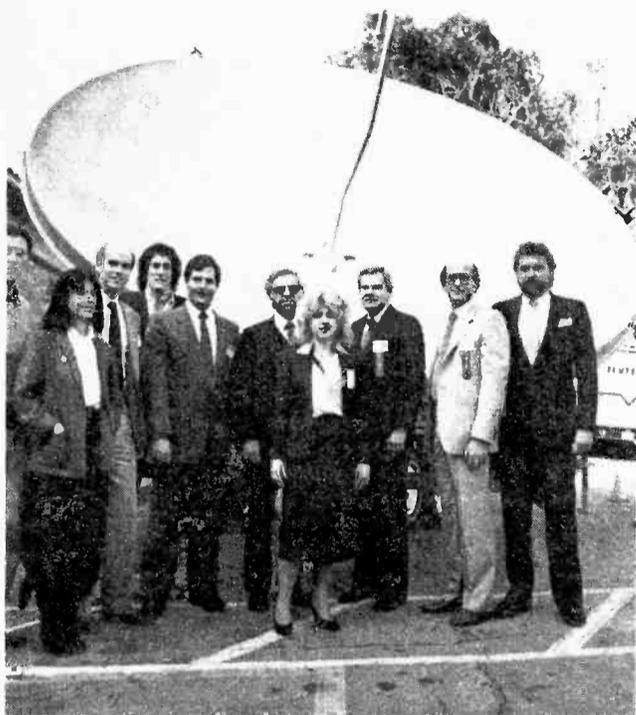
Gerwe noted that 12 telecasts of "cultural exchanges" are being planned over the next two years with both Russia and China. Lynn also mentioned a New Year's Day event, "Good Morning Mr. Orwell," in which Paris, New York and a third city will transmit performances from Laurie Anderson, Jean-Louis Barrault, Peter Gabriel, John Cage and others.

Satellite technology has opened the door to teleconferencing. Gary Worth, president of Wold Communications Inc., discussed the impact of live conferences that can connect hotel meeting rooms throughout the U.S. As an example, he mentioned a 14-city link up by Johnson & Johnson to discuss the "Tylenol tragedy."

The president of World Showvision Network, Jack Calmes, predicted that "teleconcerts" in which audiences attend theatres to watch a satellite transmission of a concert will become prevalent.

Most agreed that the satellite industry is rapidly becoming a force in the home entertainment field. Dr. Joseph Pelton of INTELSAT noted that the 1969 moon landing, transmitted via satellite, had one of the largest worldwide audiences. He added that today's satellite can send information equal to the contents of the Encyclopedia Britannica 20 times in a minute.

Panelists for "On The Beam: Satellite Delivery" pose in front of the dish used to receive a signal from three additional panelists in New York. Shown, from left, are Kit Galloway, Cherri Rabinowitz, Robin Rothman, Peter Gerwe, Kevin Hamburger, Phil Murphy, Vicki Lynn, Gary Worth, Dick Wolfe and Nyhl Henson. Participating in New York were Bill Kornreich, Rick Blume and Mark Schubin.



DECEMBER 17, 1983, BILLBOARD



Martin Briley



Tim Pope



Sylvester



Merrill Aldighieri



Joe Dea



Herbie Hancock



Toni Basil



Gerald Casale

## Artists, Directors Present Their Eight 'Unique Visions' In A Multimedia Performance

By PAUL GREIN

Each of the eight creative figures on the panel "A Unique Vision: Artists & Directors" did in fact present a unique vision of video music and his or her role in it. Some artists, like Toni Basil and Gerald Casale of Devo, are involved in the total process; others, like Herbie Hancock and Martin Briley, put themselves in the hands of directors. And the three full-time directors of the panel spoke about their relationship with artists and the creative process generally.

The session, moderated by Billboard's video editor and Video Music Conference director Laura Foti, turned into a multimedia performance, with each panelist showing samples of current works. Director Joe Dea (Greg Kihn's "Jeopardy," Krokus' "Screaming In The Night") drew laughs when he explained how airplane glue was an important part of the conceptual process of creating a visual accompaniment to a song.

Hancock was asked if he preferred abstract or literal video treatments of music, and responded that there is room for all kinds of interpretations. He chose Godley & Creme to direct his two current videos, "Rockit" and "Autodrive," he said, because he liked all of their work. "I'm an audio person," Hancock stressed. "I entrusted the video to them."

Devo's Casale, who has directed all of that group's videos from "Whip It" on, noted: "Before Devo was a band, we existed as a video idea. Our first project was a 10-minute film we shot in 1976 for \$4,000." Casale also offered a tongue-in-cheek defense of the band's "Whip It" video, which has been criticized for its sexism and violence, by saying: "It's just a satire about American life on the ranch."

Toni Basil, whose "Mickey" was a platinum single in large part because of its video exposure, noted that most of the profits from her video album "Word Of Mouth" had gone to her record company. She joked that since Jane Fonda has done so well with her "Workout Video," her next effort may be an exercise tape.

Sylvester credited video for helping him make the transition from disco to dance rock via his "Hard Up" clip, which he screened for the conference attendees.

Director Dea said the keys to creating a successful video are collaboration, organization and flexibility. "I generally put the song on a loop tape and see what images pop into my head. Then I get the ideas together and make a map or storyboard of the song, with notes for the lighting and special effects and camera angles."

Briley screened his video for "Salt In My Tears," which he said he shot at the Osmond studio complex in Utah. The video helped propel the song into the top 40, where it was Briley's first single hit.

English director Tim Pope screened "Wonderin'," a video he had supervised for Neil Young, but noted that he's also worked on 70 clips, including ones for Men Without Hats, Bow Wow Wow, the Psychedelic Furs and Soft Cell. Referring to the quantity of his output, Pope quipped, "I really believe in torturing myself."

The panel was rounded out by Merrill Aldighieri of Co-Directions Inc., director of Sony's Video 45 "Danspak." She remarked, "The way home distribution is being set up and the way marketing plans are being set up, I think in the next year or two it could really support independent ideas. There's a lot to say about music through visuals that hasn't really been explored yet. I think it's just starting to explode."

# PLEASE ENTER MY BILLBOARD SUBSCRIPTION

Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_ Apt. No. \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Signature \_\_\_\_\_

Continental U.S.		Overseas	
<input type="checkbox"/> 1 year (51 issues)	\$135	<input type="checkbox"/> Hawaii & Puerto Rico (via air jet)	\$140
<input type="checkbox"/> 6 months (26 issues)	80	<input type="checkbox"/> Australia & New Zealand (via air jet)	230
<input type="checkbox"/> 2 years (102 issues)	220	<input type="checkbox"/> Central America &	
<input type="checkbox"/> 1 year via First Class	200	<input type="checkbox"/> Caribbean (via air mail)	210
<input type="checkbox"/> Alaska (first class only)	200	<input type="checkbox"/> Mexico (via air mail, Billed in Pesos)	\$225
<b>Canada</b>		<input type="checkbox"/> South America (via air mail)	260
<input type="checkbox"/> 1 year	145 U.S. **	<input type="checkbox"/> Continental Europe (via air jet)	£115
<input type="checkbox"/> 1 year via First Class	210 U.S.	<input type="checkbox"/> Asia, Africa, all others (via air mail)	320
		<input type="checkbox"/> Japan (via air jet)	¥80,000

Please remit in U.S. Currency only (except Continental Europe and Japan).  
 OR

\$ \_\_\_\_\_ Total Amount Enclosed  
 Bill me  
 New  
 Renewal  
 I do not wish to receive promotional material from other mailers.

Charge my credit card as follows:  
 American Express \_\_\_\_\_ Card Number \_\_\_\_\_  
 Visa \_\_\_\_\_ Card Expires \_\_\_\_\_  
 Master Card \_\_\_\_\_ Master Card Bank # \_\_\_\_\_  
 \*Not handled in continental Europe

\*\*Send to: Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England

## Billboard

Subscription Service Dept., P.O. Box 1413, Riverton, N.J. 08077

Please allow 6 weeks for delivery of first copy.

In order to process your order we must receive your business classification. Please indicate your primary industry function in the correct box. Thank you.

<p><b>Retailers</b></p> <input type="checkbox"/> 30-Only records, prerecorded and blank tapes <input type="checkbox"/> 31-Only Video or computer software <input type="checkbox"/> 33-Records, tapes and video or computer software <input type="checkbox"/> 32-Primarily playback and communication hardware, software and accessories	<input type="checkbox"/> 62-Recording Studios <input type="checkbox"/> 63-Video/Motion picture industry personnel
<p><b>Distributors</b></p> <input type="checkbox"/> 44-Rack Jobbers <input type="checkbox"/> 45-Record, tape, video or computer software <input type="checkbox"/> 46-One Stops <input type="checkbox"/> 47-Juke box operators <input type="checkbox"/> 48-Exporters and importers of records, tapes and video	<p><b>Artists and Artists Relations</b></p> <input type="checkbox"/> 70-Recording artists, performers <input type="checkbox"/> 71-Attorneys, agents and managers
<p><b>Radio/Broadcasting</b></p> <input type="checkbox"/> 50-Radio Programmers, Music Directors, General Mgrs., Air Personalities <input type="checkbox"/> 53-Disco DJ's, owners, managers <input type="checkbox"/> 55-Television and Cable personnel <input type="checkbox"/> 56-Radio Syndicators	<p><b>Buyers of Talent</b></p> <input type="checkbox"/> 74-Concert promoters, impresarios <input type="checkbox"/> 75-Clubs, hotels, concert facilities <input type="checkbox"/> 76-Light and sound companies for concerts, disco
<p><b>Manufacturers/Production</b></p> <input type="checkbox"/> 60-Record companies, independent producers, independent promotion companies <input type="checkbox"/> 61-Pressing plants, manufacturers of software, hardware and/or pro equipment	<p><b>Music Publishers</b></p> <input type="checkbox"/> 91-Music Publishers, songwriters <input type="checkbox"/> 92-Performing unions, licensing and rights organizations <input type="checkbox"/> 93-Industry Associations
	<p><b>Miscellaneous</b></p> <input type="checkbox"/> 82-Music fans, audiophiles <input type="checkbox"/> 81-Public, school and university libraries <input type="checkbox"/> 86-Financial Institutions <input type="checkbox"/> 87-Government <input type="checkbox"/> 95-Newspaper and magazine personnel, journalists <input type="checkbox"/> 96-Advertising and public relations <input type="checkbox"/> 11-Other, please specify _____



NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES

**BUSINESS REPLY CARD**

FIRST CLASS PERMIT NO. 296 RIVERTON, NJ

POSTAGE WILL BE PAID BY ADDRESSEE

**Billboard**

Subscription Dept.  
P.O. Box 1413  
Riverton, N.J. 08077



# Computer-Generated Effects Called Exciting But Costly

By SAM SUTHERLAND

Computer graphics and animation loom as exciting but still costly new tools for visual music innovators, offering a dazzling array of new images and effects, but requiring meticulous pre-planning if budgets are to be kept in line.

That overview was offered by seven panelists, including graphics and animation artists and executives, during the panel on "The Computer Age: Graphics & Animation." The session, moderated by Billboard computer software editor Faye Zuckerman, interspersed commentary and discussion with samples of current uses of computer graphic technology from commercials, films and music video clips.

Producer David Catzel of Catzel, Thomas & Associates touted the "marriage of technologies" realized in computer effects as "something magical—and magic is what we need, if music video isn't to become jaded."

Toward that end, Catzel offered a brief summary of the different graphic processes now possible with computer-assisted and computer-generated images. He undercut the high-priced image of computer graphics by showing how simpler techniques could be used to keep budgets down, rather than drive them up.

Producer John Eng likewise stressed the affordability of basic computer graphic techniques. "We as producers and directors are very afraid of computer techniques because of the costs," he commented. "If I can leave you with just one idea, it's that it's affordable if properly planned." Indeed, Eng argued, a skilled computer graphics designer can bring a production in on the same budget that might be committed to conventional video production, when using elaborate optical effects and editing.

Providing a look at more abstract visualizations of music through computers was Pilot Video partner and producer Mark Allen, who screened excerpts from "California Images," an ambitious project drawing from the work of 35 musicians and computer graphic artists. "The tool designed to do one thing can often turn out to do other things well," Allen noted, by way of explaining how new computer graphic effects evolve.

A glimpse of the upper limits for computer imaging techniques was provided by research scientist Rebecca Allen, animation director at the New York Institute of Technology. Using production stills from the clips she developed for Will Powers, Allen explained how computer image generation enabled the animator, through manipulation of the computer "camera" perspective, to create uniquely dimensional images and shifts in point of view. She noted that rare computer devices and complex effects could drive the cost up to thousands of dollars for each second of videotape.

Offering a more down-to-earth perspective was feature film director Alan Arkush, now producing music video pieces with Robert Abel & Associates. While admitting his own fascination with the possible uses of special effects, including computer imagery, Arkush mulled high-tech overkill: "We're



John Hess



Alan Arkush



Rebecca Allen



David Catzel



Mark Allen



Faye Zuckerman



Michael Cotten



Peter Conn

not selling cars, and we're not ABC. What we're trying to do is find the appropriate effect for the music, and the music must come first." Stressing that contemporary rock and pop is rooted in "trash culture," Arkush said the challenge for visual music would be to "downscale" computer effects.

Tubes member and graphic artist Michael Cotten, describing himself as a "rank amateur," explained how he created his own low-budget computer graphics system, using a simple home computer. By erasing the existing memory on a child's drawing program, Cotten was able to create his own computer drawing device, manipulated with a joystick.

Other participants included Peter Conn, president of Homer & Associates, who made his point visually with a sample reel showing the use of computer graphics and animation on various recent clips, as well as a long-form visual music project now underway. Image West vice president and general manager John Hess also demonstrated current uses of these techniques via a sample reel of his firm's recent clips and commercials.

## Big-Screen, Cable Future For Long-Form Programming?

By JOHN SIPPEL

Long-form music programs, originally intended only for home video, can make it on cable and in theatre, MGM/UA Home Entertainment worldwide marketing vice president Bill Gallagher asserted at the Billboard Video Music Conference.

Gallagher said that as a former ASCAP board member he "must respect the creator." He was seconded in this attitude by the president of Pioneer Artists, Barry Shereck, front runner in releasing commercial music videos, who said the artist and song are the basics for success. He said that in 1981, when Pioneer released Liza Minnelli and Paul Simon videodisks, he was told they would never make it. But, instead, software has helped sell hardware, an industry-wide experience, Shereck commented.

Chuck Mitchell, division vice president of RCA VideoDiscs, affirmed the import of artist and song, saying that his only difficulty was in finding a format inexpensive enough so he

could shoot for early profit. John Pike, video programming vice president of Paramount Video, said he was constricted by the consumer requirement of the concert format, which was lamented by all on the dais. He said his experience in capturing the Diana Ross Central Park concert showed him new horizons. "We must forget the past. We can't shoot it like 'The Game Of The Week.'"

Producer Ken Ehrlich disagreed with the artist/song base contention, saying that acts like Duran Duran proved there is a visual excitement just as powerful as the music end. He said he'd prefer more emphasis on visuals in promos. Events like the US Festival illustrate video's opportunities for getting in close and showing the consumer things actual concertgoers couldn't have seen, he noted.

Foreign rights, videodisk royalties and other potential sources of income will have to augment what comes from HBO and Showtime in order to create a larger source of funds for long-form, Pike stated. Producers can't move forward unless their rights for a longer period of time are firm, he noted. Music licensing must be easier to accomplish and require less cash.

Gallagher backed him up, stating that long-form is not yet a mother lode, but could be in the foreseeable future. He urged that Billboard consider inviting producers, directors and representatives of unions looking to cut into the long-form pie at the next Video Music Conference. Ehrlich agreed with Pike, calling music licensing his biggest current block.

Gallagher and Shereck argued over whether hardware or software was carrying the marketing ball. Gallagher, arguing for software, pointed up a Sunday tabloid insert MGM/UA did, for which he asked for hardware support and was refused. Gallagher said he has several operas ready for commercial penetration.

Mitchell warned that he must put advertising bucks where the opera buff can see such vertical programming is available. He said that RCA is trying to attract hardware buyers by offering two different demographics six-packs of music videodisks free when they purchase a player.

The home video and long-form production communities were represented by, from left, Chuck Mitchell, Bill Gallagher, moderator Bruce Apar, Ken Ehrlich, Barry Shereck and John Pike.



# Exhibits & Parties



Gerald Casale of Devo gave an unsolicited endorsement of Sony's video equipment at that company's exhibit. At left is John O'Donnell, head of Sony software operations, which will release a Devo videocassette early next year.



Members of the Elektra group Dokken join MTV programming vice president Les Garland, third from left, and Billboard video editor Laura Foti at the conference's opening night "Video Bash."



Stephen Stills, center, attended the Billboard Video Music Awards ceremony as a nominee, for the MCA Home Video title "Daylight Again" (Crosby, Stills & Nash).



Youngest conference registrant was Ellery Allen, the week-old daughter of Mark Allen and Barbara Gronbeck of Pilot Video in San Francisco.

Besides providing video equipment and overseeing the video presentation portions of the conference, AUDIO VIDEO CRAFT had a hands-on display area.

BELL & HOWELL/COLUMBIA PICTURES VIDEO SYSTEMS teamed with their EDITEL division to demonstrate the latest in videocassette duplication services.

COLUMBIA RECORDS showcased current video clips, a number of which had been nominated for Billboard Video Music Awards.

COMPACT VIDEO SERVICES, IMAGE TRANSFORM and IMAGE WEST joined forces to present their production and laboratory services, as well as computer animation and special effects.

COMPUTER IMAGE CORP./RED SNEAKER PRODUCTIONS displayed computer animation and special effect capability.

RON HAYS teamed with SOUND CHAMBER ENTERTAINMENT SERVICES, INTERCONTINENTAL COMMUNICATIONS and DIGITAL EFFECTS of New York to present an array of talents, services and software.

GENERAL ELECTRIC PROJECTION DISPLAY EQUIPMENT DIVISION provided the large-screen projector for all panel presentations and showcases, and answered many questions from club owners on the uses of GE equipment.

JAM POWER PRODUCTIONS demonstrated portable video production services and post-production facilities.

MUSIC VIDEO DIRECTOR'S GUIDE announced a 1984 publication date.

PILOT VIDEO screened its latest programs and special effects.

THE POST GROUP/THE PRODUCTION GROUP displayed their full-service video production and post-production capabilities and had their in-house "experts" on hand to answer production questions.

SOUND UNLIMITED SYSTEMS, which also provided the audio equipment used at the conference, turned its exhibit room into a "videotheque."

SOUND & VISION demonstrated the latest compilation and original tapes available to its clients, video clubs.

At the ROCKAMERICA exhibit, the company's promotional compilation tapes were displayed and services discussed.

TELEGENICS, a video clip distribution service, displayed an emphasis on dance music, as well as pop and AOR rock.

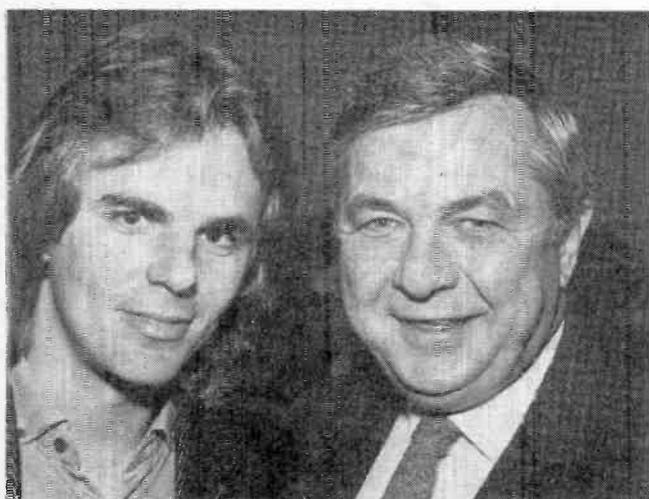
TRANS-AMERICAN VIDEO, with the only Quantel Mirage system on the West Coast, demonstrated the capabilities of its equipment.

VIDEO MUSIC INTERNATIONAL had the Startime Video Muzzikboxx playing throughout the conference.

THE VISUAL MUSIC ALIANCE screened programming created by and available from its international membership, and solicited new members.



IRS Records/IRS Video screened their latest video projects, including "Police Around The World." That's IRS's Carl Grasso at right.



Jonathan Cain of Journey presented the Billboard Video Music Award for best performance by a male. Billboard's director of charts Tom Noonan presented the award for best use of video to enhance a song.



Herbie Hancock and former Supreme Mary Wilson were presenters for Billboard's Video Music Awards. Hancock's video for "Rockit" also won two awards.



Wavelength Inc. demonstrated the latest in hardware and software for video clubs.



Celebrating the five awards for Michael Jackson's "Beat It" video are, from left, producer Antony Payne, director Bob Giraldi, Billboard's Laura Foti and choreographer Michael Peters.



Videolog Network showed samples of low-cost video logos for nightclubs.



"Fix It In The Mix" panelists, left to right: Patrick Kriwanek, Lou Casabianca, David Schwartz, Matt Kaplowitz, Tim Boyle and Robert Pfannkuch.

By SAM SUTHERLAND

How effective pre- and post-production techniques can "fix it in the mix" for music video productions was the central theme during the panel helmed by moderator David Schwartz, editor of Mix magazine. For Schwartz and his dais of production specialists, a key concern was alerting producers and directors not only to the capabilities of such tools, but to their limitations as well.

Summarized Schwartz, "The best way to avoid having to fix it in the mix is to do it right the first time." That said, however, Schwartz allowed that today's video professionals are "blessed with a multitude of devices" that can repair or at least mitigate flaws latent in the original master tape or film. Panelists outlined key concerns.

Matt Kaplowitz, president of Onomatopoeia, focused on audio production, charging that too often the audio track to today's visual music pieces remains poor, a fact he felt was underlined by the lack of any audio production categories in Billboard's Video Music Awards.

Kaplowitz attributed lagging audio quality to what he termed video "old-timers," the producers "who believe a good music producer is one who's seen but not heard" during video clip production. "What's called for in a good record can be completely different from works in a video," he asserted, citing stereo imaging, microphone placement and satellite transmission needs as among critical areas to assess when creating visual music programs. He urged producers to work closely with post-production houses to investigate solutions for these and other problems, such as precise lip-synching.

Lou Casabianca, managing director for Speed Of Light Communications, cautioned visual music creators to develop a "systems approach" to their shooting. Through a film clip showing how producer/guitarist Jeff Baxter worked in the recording studio, Casabianca noted a possible analogy between video and audio expectations when creating pieces. Whereas recording acts and producers have become comfortable with off-line techniques, audio/visual production techniques prove much more costly when approached with

the same abandon.

Casabianca estimated off-line editing and effects costs as ranging from several hundred to several thousand dollars per minute of finished program. In feature films, those costs can rise even more sharply, with an estimate of \$66,000 per minute quoted.

Audio engineer Tim Boyle of the Record Plant stressed the need for anticipating special synchronization and mixing considerations in transferring audio to visual media. Video producers and directors should, wherever possible, work with the original audio recording engineer, said Boyle. Performers, therefore, need to select engineers with an eye toward their involvement from basic audio tracking to final video sound production.

As for visual effects, producer Patrick Kriwanek drew laughs by summing up how many producers underestimated the demands of effects work: "The question I'm most often asked is, 'Can you just make it like the last 30 minutes of 'Star Wars?'" An incredible amount of preplanning is needed for even the most basic production, and adding effects will double or triple the complexity."

Thus, Kriwanek suggested that producers bring post-production houses into the picture early in production, providing them with scripts and storyboards. That knowledge, provided early on, can enable producers to make correct choices during production.

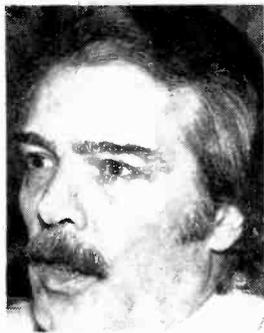
He also warned attendees, "It's very easy to razzle-dazzle and 'bell-and-whistle' your viewer with effects. But when the clip is over, your audience may not remember what the artist looks like."

Completing the panel was Robert Pfannkuch, president and chief executive officer of Bell & Howell/Columbia Pictures Video Services, who predicted music video would rapidly face a vast home video market. To meet demands, Pfannkuch argued, producers will need to address post-production in terms of not only clip usage but also mass distribution to the home market, once a music video software market is established.

## Word From Club/Campus Scene: Pay Attention!



Sam Sutherland



Ed King



Brian Edwards



Jack Millman



Ed Steinberg



Sven Risom



Maria DePaul



Dave Hershenson



Stephanie Shepherd



Tima Surmelioglu

By ETHLIE ANN VARE

Those involved in the "non-traditional venues" for music video, as panel moderator Sam Sutherland phrased it, discussed varied aspects of their area in "Making The Scene: Clubs & Campuses." The main gripe of the participants was that their end of the business isn't being appreciated for its size and scope, and that the sound quality of promotional tapes available is inadequate.

"We service 365-400 campuses nationwide," said Maria DePaul, account executive of Rockworld, whose firm sends one-hour compilation tapes weekly for play in student unions and college pubs. "The students are like a pack of wolves around the video machine."

"The kids are just dying for this stuff," said Ed King, president of Sound Unlimited Systems. "The 18- to 25-year-olds are the nightclubbers, and they are tv babies."

Ed Steinberg, president of RockAmerica, the oldest (at three years) of the video pools, noted: "More people see RockAmerica than most cable and broadcast shows."

In an effort to bring music video into even more live venues, Sony is developing a hardware package aimed specifically at small clubs. It will include Beta Hi-Fi equipment.

"What has to happen for this to blossom," said Sony's Sven Risom, director of video/audio component systems, "is for it to go into small towns, small clubs. We want to show that music video is the greatest thing since disco."

Another vehicle for bringing music video out on the scene is video jukeboxes. The Startime Video Muzzikboxx can put pay-per-play music video anywhere from laundromats to fast food stores. Jack Millman, president of Video Music International, makers of the \$7,500 machine, mentioned the jukebox's advantage to the artist: "We pay royalties. Millions of dollars in quarters generated back into the industry."

But when music video is viewed without the buffer of a tv speaker, and often cued up live by VJs, its users often find problems with the software itself. "The sound quality just can't compete with vinyl," said Dave Hershenson, music supervisor of the Red Onion chain of restaurants. "And that's the fault of the record companies. How can a record company put out a product with bad audio?"

Hershenson also noted that hour-long compilation tapes make it difficult for the club VJ to cue a song. He suggests the equivalent of a 12-inch dance mix for video.

Stephanie Shepherd, president of the young Telegenics pool, also said that "the big issue is quality." Her firm remix-

es the audio on every tape. "If labels are going to charge us for the videos, they should make an effort that we don't go through this time and expense," Shepherd said.

Tima Surmelioglu, a partner in Sound & Vision, said that her company makes up for a lag in current video product by creating visuals to complement popular dance tunes. They also try to fill other gaps. "We've started a monthly jazz reel," she said, echoing DePaul's sentiment that customers are crying for jazz video. "And we make customized reels as well as ambient, or wallpaper, tapes."

Brian Edwards, vice president of Wavelength, a firm which has installed video systems in more than 70 clubs, said: "There is a place for video in everything from a small lounge to a full-blown club. But the software must be the same quality as this top-of-the-line hardware."

In the question-and-answer period, the subject of payment for record company videos was raised, and temperatures in the panel quickly raised as well.

"Right now and forever," said Hershenson, "video is promotional. I don't mind paying tape costs, but I don't feel we should pay royalties."

"If we're going to be asked to pay for the clips," said Shepherd, "new artists are going to suffer, because we're going to be much more selective."

# Billboard Classified Advertising Marketplace

To order an ad... check the type of ad you want...

- Regular classified (ads without borders): \$1.55 per word, per insertion. Minimum ad order, \$31.00
- Display classified (all ads with borders): \$64.00 per column per inch, per insertion; 4 insertions \$58.00 per; 12 insertions \$55.00 per; 26 insertions \$52.00 per; 52 insertions \$42.00 per. Price discounts are based on insertions in consecutive issues.
- Reverse ad (display ads only): add charge of \$6.50 per insertion.
- Box Number c/o Billboard: add service charge of \$6.00.

Check the heading you want...

- Help Wanted  Position Wanted  For Sale  Wanted to Buy
- Used Equipment for Sale  Golden Oldies  Comedy Material
- Distributing Services  Video Hardware  Video Software
- Business Opportunity  Schools and Instruction

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Your Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Telephone \_\_\_\_\_

Please fill in the information below if you wish to charge the cost of your classified advertising.

American Express  Diners Club  Visa  Master Charge

Bank # \_\_\_\_\_ Credit card # \_\_\_\_\_

Expiration date \_\_\_\_\_

Your signature \_\_\_\_\_

Need to get your ad in fast? Call Jeff Serrette...  
 In NY State phone 212/764-7388... Outside N.Y.  
 State phone toll free 800/223-7524.

## REAL ESTATE

### CINCINNATI BILLBOARD BLDG.

64,000 sq. ft. for sale or lease. Heavy power, off street parking, 30,000 ft. of well planned & beautiful offices. On bus stop. Below market rental or sale. Immediately available. Ideal for distributors, volume mail users, publishers, assembly, printers etc. For details call:



**Ferd Clemen**  
513-721-4200

## BUTTONS

Buttons, buttons, BUTTONS!  
 Order a \$50 or \$100 Button Master sampler pack to see all the newest of our 60,000 designs. We're the world's largest dist. of licensed and novelty pins with over 100 new designs weekly! We take full returns and even take returns of other buttons companies stuff you get stuck with if you're paying more than 40¢ per button, you're getting ripped off!! Kids that can't swing 8-98 for an ip can afford a buck for a button. Ask for our 83 catalog NOW!!  
 • Button Master, P.O. Box 129 Bridgeport PA 19405  
 1-(800) 523-1197 (national) If you don't have a phone  
 1-(215) 277-1966 (PA) directory string in business card—don't waste your time

## BEING WEIRD ISN'T ENOUGH

Our buttons, postcards, and T-shirts will make your customers slaphappy with delight! Our rabid artists are bursting with new designs! There's bubbles in our Think Tank! Spicy! Uncouth! Comic! Rabbit forming! Easy return policy! Free illustrated order form and samples to retailers only!  
 EPHEMERA, Inc. (415) 552-4199  
 P.O. Box 723 San Francisco, CA 94101

## POSTERS

**POSTERS**  
 Largest Selection of Rock Posters  
**ZAP ENTERPRISES**  
 1251-3 Irolo St  
 Los Angeles, Calif 90006  
 (213) 732-3781  
**DEALERS ONLY**

## FAMOUS STAR'S ESTATE & RECORDING STUDIO

1 1/2 totally private acres. Huge 6 bed-room, 6 3/4 bath traditional plus 3,000 sq. ft. guest house/professional recording studio and pool. Toluca Lake, CA \$950,000.00

Michael or Karin Hart  
 FINE HOMES  
 A division of Merrill Lynch Realty  
 (213) 788-5400

## T-SHIRTS

★ T-SHIRTS ★ T-SHIRTS ★  
 • BRITISH FLAG • JAPANESE FLAG •  
 • ANIMAL SKIN • SPLATTER • MUSIC •  
 • JAPANESE CALLIGRAPHY • NEW WAVE •  
 • THREE STOOGES •  
**LIBER-TEES**  
**1-800-621-6607**  
 • 300 DESIGNS •  
 • 50 NEW DESIGNS EVERY 90 DAYS •  
 ★★ SWEATSHIRTS ★★

## MUSIC INSTRUCTIONS

UNIVERSITY MUSIC SCHOLARSHIPS are available. Young musicians 13 and up prepare yourselves properly. Thirteen page information booklet \$5.00 with SASE and 3 stamps. Al Babcock, PO Box 381172, Miami FL 33138.

## BILLBOARD'S 1984 TALENT ALMANAC YEAR END AWARDS ISSUE

A must for advertising your ad message to over 230,000 buying prospects.

This issue will be out before the holidays to insure maximum exposure.

Issue Date:  
December 24th

Ad Deadline:  
December 13th

(800) 223-7524

N.Y.S RESIDENTS

(212) 764-7388

Ask for Jeff Serrette

**TOLL FREE CLASSIFIED ADS HOT LINE!**

**CALL NOW (It's free!) TO PLACE YOUR AD!**

**800-223-7524**  
 (212/764-7388 in N.Y. State)

## DANCE FLOOR

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
 ★ **THE MUSIC SERVICES** ★  
 MODULAR LIGHTED DANCE FLOOR  
 ★ Distributors welcome — trouble free — ★  
 low cost — controllers available  
 ★ Call or write: ★  
 ★ **MUSIC SERVICE** ★  
 327 S. Miller Rd., Akron, OH 44313  
 ★ (216) 867-1575 ★  
 ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## GOLDEN OLDIES

**45 RPM RECORDS THOUSANDS IN STOCK**  
 Music of the 50's, 60's, 70's and 80's  
**RECORDS UNLIMITED**  
 7968 Belair Rd., Baltimore, Md 21236  
 (301) 882-2262  
 (Please no collect calls)  
 Send for Free Oldie catalog. All major credit cards accepted. Please include \$2.00 for postage and handling.

## OLDIES 45's CURRENT 45's

Vast selection. Fast personal service. Visa, MC, quantity discounts. New 83-84 Giant Oldies Catalog. Only \$2.00.

**GOLD VAULT**  
 Box 202  
 Oshtemo, MI 49077  
 616-349-9413

## BUSINESS OPPORTUNITY

**SOUND STUDIO**  
 One of the largest and best equipped in Michigan. Located on a 5 acre estate in Ann Arbor and 20 miles west of Detroit Metro airport. For complete details call:

**VR Business Brokers**  
 (313) 769-9426

## FOR SALE

### EXPORT TO ALL COUNTRIES 12" & LP'S

We specialize in all disco/dance releases from U.S. and Canada. We have the best stock and service. Try us.

### EXPORT-O-DISC

855 E. CONKLIN ST.  
 FARMINGDALE, NY 11735  
 CALL (516) 694-4545  
 TELEX. 4758158 IMPTDISC

## CASSETTES

Cut-outs and imports at a budget price — we specialize in cassettes and 8-track tapes call or write for free list and prices

**J S J DISTRIBUTORS**  
 6620 W. Belmont, Chicago, IL 60634  
 (312) 286-4444

## OVER 150 T.V. TITLES

Are among the more than 3,000 budget Album, 8-Track and Cassette titles in stock. Call or write for our free giant catalog.  
**RECORD-WIDE DISTRIBUTORS, INC.**  
 1755 Chase Dr.  
 Fenton (St. Louis) MO, 63026  
 (314) 343-7100

**DOLLAR A RECORD!** For 80% of our stock. Original labels, 1942-83 oldies. Catalogues \$1.45: 45's, Box 286, Lemoyne, Pa. 17043-0268.

### BUDGET CASSETTES!

Willie Nelson, Fats Domino, Bob Wills, Justin Wilson, David Houston and many instrumentals including "Cotton-Eyed Joe"  
 Call or write for free catalog  
 Jennell Holland  
**MERIT RECORDS/DELTA RECORDS**  
 P.O. Box 25326  
 Nashville, TN 37202  
 (615) 242-0951

### CLOSE OUT SALE!

Thousands of new LP's must go! Imports, Domestic, color, picture discs, photos, magazines, Beate Dolls, video, film, collectibles!  
 CATALOG \$1 (refundable)  
**GOLDEN TREASURES-B**  
 P.O. Box 601  
 Bentonville, AR 72712

WHILE OTHER PEOPLE are raising their prices, we are slashing ours. Major label LP's as low as 50¢. Your choice of the most extensive listings available. Send \$5.00 for catalogs. Scorpio Music, Box 391 BC, Bensalem, PA 19020, USA.

## DISTRIBUTOR WHOLESALE ONLY

We are specialists on: 12" records, blank audio, blank video, video games accessories... Weekly sales sheets

### STRATFORD DIST. INC.

86 Denton Ave.  
 Garden City Park, NY 11040  
 212-343-6920, 516-877-1430  
 800-645-6558, Telex 6852201

## COMEDY MATERIAL

NOT COMEDY CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: Q-Liners, 1237 Armacost, # 6-B, Los Angeles, CA 90025.

DEEJAY SPECIALS! MONTHLY gagletter! Individualized Service! We have it all! FREE information package: PETER PATTER, P.O. Box 402 B, Piedmont, CA 93650

## CHART RECORD SERVICES

### THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD

ATTN: INTERNATIONAL RADIO STATIONS DISCOTHEQUES and PRIVATE COLLECTORS.  
 Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45's, LP's and Cassettes from all the charts.  
 Special Orders Welcome  
**AIRDISC USA**  
 P.O. Box 835, Amityville, N.Y. 11701

## APPAREL

**BRANCO DESIGNS, INC.**  
 Finest printable sportswear. Quality designs our priority. Custom design concession shirts wear the best!  
 Contact:  
**BRANCO DESIGNS, INC.**  
 404 Josiane Court  
 Altamonte Springs, FL 32701  
 305-339-4888

## GOSPEL, GOSPEL, GOSPEL

Savoy catalog on 8 track at cut out prices. Other black gospel LP's and cassettes also available. Send for catalog to:

**SALISBURY DISTRIBUTING CO., INC.**  
 Rt. 1, Box 57  
 Salisbury, MD 21801  
 (301) 546-1500

## WIN A CD PLAYER

QL Records will give a Compact Disc player to the first person to correctly answer 5 questions concerning EINSTEIN'S RICEBOYS all digital LP "CIVIL RICE". The answers can be found on the back cover of the record. If you missed the first 2 questions, call us in Miami. Question number 3: On which digital recorder (name and model number) was "CIVIL RICE" recorded? When you know all 5 answers, contact QL to win the player.



Coral Gables FL/(305) 446-2477

**CUT CORNERS**  
 IMPORTS • CUT-OUTS • ACCESSORIES  
 ON SALE NEW POLICE LP & CASSETTE \$4.95  
 NEW LOCATION  
 31 Brookvale Ave.  
 West Babylon, N.Y. 11704  
 For Free Catalog Call (516) 587-7722

## PICTURE DISCS CASSETTES & LP'S

Overruns, Reissues, you name it, we have it! Our catalog lists 1,000's of titles at affordable and profitable prices.  
**TRY US YOU'LL LIKE US!**  
 Call or write for our free catalog. Dealers only.  
**ABA Record Distributors, Inc.**  
 1467 Pinewood St.  
 Rahway, N.J. 07065  
 201-574-0900

## CLOISONNE CUSTOM PINS FIRED ENAMEL Jewelry Wholesale

For Your Tour, Band or Business  
 Lowest Price & Finest Quality in the US  
 Call or Write for Free Sample & Price Sheet

## CLEAR SKIES

25106 Burnaby St., Spring, TX 77373  
 (713) 350-2786

## COMPUTER

## MUSIC AND VIDEO STORE OWNERS! COMPUTERIZE NOW!

**CUSTOM SOFTWARE \$99.95**

Visa/M.C. MI Res. add 4%  
 C.O.D. add \$9.00  
 (CMD 64 • Apple • IBM)

Features: Inv. control • customer mailing/files • check disbursement • profit/loss statement acct ledgering • expense/income Controls: VHS • Beta • CED • Laser • Games • 45's • LP's • Disc • Cassette • 8 track

**VIDEO DEPOT INC.**  
 33272 Hampshire  
 Livonia MI 48154  
 (313) 421-2598

Send \$9.99 for full documentation

## ANNOUNCEMENTS

## CAPITOL RECORDING ARTIST INDUSTRY

Is proud to announce their debut single "State of the Nation" Write for more information and mailing lists to:

**Rock City Productions**  
 P.O. Box 2594  
 Hollywood FL 33022

## HELP WANTED

## DEAN OF FACULTY

Berklee College of Music is an international institution for the study of all of today's professional music styles with an emphasis on jazz, rock, and popular music. Baccalaureate degree programs include Performance, Composition, Arranging, Film Scoring, Electronic Music, Music Production and Engineering, and Music Education. Enrollment is 2,500 students with 210 faculty members including 20 department heads.

The Dean of Faculty is the chief administrative officer for faculty affairs. The Dean reports directly to the President and the Provost.

The Dean of Faculty is responsible for maintaining the quality of instruction at the College. Duties include coordinating faculty recruiting and appointments; balancing instructional needs with faculty capabilities and needs; maintaining a familiarity with and concern for all aspects of faculty life; chairing or serving on various administrative and faculty committees; advising the President on faculty personnel policies and all aspects of faculty governance.

Candidates must have had credible professional music experience, possess exceptional leadership and management skills, have demonstrated experience of effective college level teaching, and have a proven ability to understand and work with a faculty, most of whom are professional musicians. An advanced degree is preferred.

Salary will be commensurate with experience and ability. The deadline for application is February 15, 1984. Appointment will be made April 30, 1984 for a term which begins September 1, 1984. Send resume, list of references, and a brief letter describing qualifications and interest in the position to: **Dean of Faculty Search Committee, Berklee College of Music, 1140 Boylston Street, Boston, Massachusetts 02215.** An Equal Opportunity Employer.



# Berklee College of Music

DECEMBER 17, 1983, BILLBOARD

## RADIO, T.V. AGENCY JOBS

UP TO 500 OPENINGS EVERY WEEK. DJ'S, NEWS, P.D.'S, ENG. SALES. IN AUSTRALIA, CANADA, U.S. ALL MARKETS. FOR BEGINNERS TO EXPERIENCED. INTRODUCTORY OFFER ONE WK. COMPUTER LIST \$8.00 OR SAVE \$38.05, 7 CONSECUTIVE WKS. FOR \$17.95. A.C.A. JOB MARKET HAS THOUSANDS OF JOBS YEARLY IN 3 COUNTRIES.

A.C.A. JOB MARKET  
452 W. DEARBORN ST.  
DEPT. C. BOX 945  
ENGLEWOOD, FLORIDA 33533

## TELEPHONE SALES PERSON

Salesperson wanted for Long Island, New York growing One-Stop. Must have knowledge and experience in Disco/Dance music. Excellent opportunity, two positions available immediately.

CALL  
(516) 249-6417

## DISTRIBUTING SERVICES

RECORDING TAPE & ACCESSORIES  
24-HOUR FREIGHT PAID SERVICE

Best Selection—Best Service—Best Fill  
MAXELL · TDK · DISCWASHER · SONY · MEMOREX · FUJI · ASTROCADE · SHURE · AMARAY · SCOTCH · SAVOY · RECOTON · EVEREADY · AUDIO TECHNICA · DYNASOUND · BASF · DURACELL · SOUND GUARD · TRACS · ALLSOP · many many more!  
SEND FOR FREE CATALOG  
A.I. ROSENTHAL ASSOCIATES  
Dept. A 1035 Louis Dr. Warminster, PA 18974 (215) 441-8900  
DEALERS ONLY  
TOLL FREE ORDERING: (800) 523-2472

GENUINE STYL. HEADPHONES, CARTRIDGES  
We distribute at best factory (or below) pricing to the trade on SHURE, AUDIO TECHNICA, PICKERING, DATAFON, ADC, STANTON, GRADD, SEMMEISER.

(800) 223-0111  
(212) 435-5100

MAGNETRONIX INDUSTRIES  
1689 46th St., Brooklyn, NY 11204  
Telex: 426449 INTEL (ITT)

## RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention.

DARO EXPORTS, LTD.  
1468 Coney Island Ave.  
Brooklyn, N.Y. 11230  
Cables: Expodaro

## DANCE NEWSLETTERS

THE WORLD'S BEST dance music on LPs, 45s and tapes. Free price list. Telemark Dance Records, Box 55, McLean, Va. 22101.

## PROMOTION DIRECTOR

Needed for top L.A. radio station. Min. 4 yrs. experience. Creative yet organized. Must have knowledge of music business with emphasis on new music. Good writing skills, merchandising and advertising experience preferred. Contacts in record and movie industry helpful and some experience in the fashion industry. Salary negotiable. Send resume to:

Personnel Department  
KROQ FRM  
117 So. Los Robles  
Pasadena CA 91101  
Please no phone calls

## RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Salespeople, Small, medium and major markets all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus: six consecutive weeks only \$14.95—you save \$2!

AMERICAN RADIO JOB MARKET  
6215 Don Gaspar, Dept. 2  
Las Vegas, Nevada 89108

## INVESTORS WANTED

Investors Wanted Sponsor wanted for a racing team. Good advertising and tax medium. Send all very serious inquiries to Mr. J.W. Miller, Box 149, Laughlinton, Pa. 15655.

## SONGWRITING

## SONGWRITERS

We bring your songs to life expensively with top session players from THE DOOBIE BROS, BOZ SCAGGS, THE JACKSONS, GEORGE BENSON etc. Call write for free sample tape.

## MOONLIGHT DEMOS

213 893-0257 or 665-7464 · 5313 Bakman Ave  
Box 124 · No Hollywood CA 91601



POEMS  
NEEDED  
• TO BE SET TO MUSIC •  
Your Songs or Poems may  
EARN MONEY FOR YOU  
Send Poems or Songs for  
FREE EXAMINATION  
Columbine Records  
6753 Hollywood Blvd.  
Studio W, Hollywood, Ca. 90028

SONGWRITERS—LEARN PROPER Song Lyric Construction, Pattern and how to match accents and syllables for correct wedding of words and music—\$12.95. 2421 Walnut Rd., Pontiac, MI 48057.

## TAPES

## BLANK CASSETTE TAPES

C-60 as low as 50¢  
C-90 as low as 67¢

Master, music and duplication grades. Cassette duplication, custom lengths C-1 through C-120. Labels. Norelco type boxes, storage racks and more. Why spend more than you have to?

Call or write for catalog.

IMAGE MAGNETICS  
91 Rt. 23 South, Riverdale, NJ 07457  
(201) 835-1498

## CASSETTE DUPLICATION

In real time or at high speed in Stereo/Mono. Custom loaded BASF and Maxell tape available in normal, high and CHROME. Fast turnaround. BEST RATES in the U.S. or we will refund 25% on any order.

BENNETT CORP.  
(805) 255-3170

## CASSETTE TAPE SECURITY DEVICES

DESIGNED FOR RETAIL OUTLETS  
EASY TO USE IN-EXPENSIVE  
RE-USEABLE & DISPOSABLE

## 5 SELECTIVE MODELS

—FOR SAMPLES AND PRICES—

CONTACT  
C & D SPECIAL PRODUCTS  
309 SEQUOYA DRIVE  
HOPKINSVILLE KY 42240  
502/885-8088

## PROFESSIONAL BLANK TAPE

Custom Cut 8 Track and Cassettes. 90 different lengths in one minute increments. Prices start at 85¢.  
• 8-T & Cass Duplicators • Low cost Shrink Wrappers • Tape Players & Recorders • Recording Supplies

CALL TOLL FREE 1 (800) 237-2252  
In Florida call collect (813) 776-4442  
BAZZY ELECTRONICS CORP.  
3018 Avenue "C" Holmes Beach, Florida 33510  
Master Card & Visa Welcome

## WHY PAY MORE?

cassette 8 trk blanks, 3m tape  
1-45 ..... cass 65 8trk 89  
46-60 ..... cass 74 8trk 97  
61-80 ..... cass 80 8trk 1 06  
81-90 ..... cass 90 8trk 1 15

CASSETTE & 8TRK DUPLICATORS. CUSTOM DUPLICATION, SHRINK WRAP & LABEL ADD. 45¢  
TRACK MASTER, INC.  
1310 South Dixie Hwy. West  
Pompano Beach Fla. 33060  
Tel: (305) 943-2334

## COLLECTIBLES

RECORD COLLECTIONS WANTED to buy. Call either Terry or Terry (519) 744-1370 or (416) 523-0502

## I MINE

BY GEORGE HARRISON  
Limited edition book—signed by him and numbered—Printed on antique paper and enclosed in slip case—450 pages—49 plates, facsimile reproduction of song lyrics. Original price \$495.00—now reduced to the very low price of \$295.00. Call or write:

BOOKSMITH  
133 Town Center  
Boca Raton FL 33432  
(305) 368-1370

## SCHOOLS &amp; INSTRUCTIONS

## The Music Business Institute

A CAREER PROGRAM IN MUSIC: course includes recording, studio, concert and video production; artist representation and management; retailing and wholesaling; record promotion and marketing; copyright and music industry law; songwriters and music publishing; and more. Employment assistance. Accredited. Financial aid available. Write for free brochure and career guide. MBI, Suite 400B, 2970 Peachtree Rd., N.W., Atlanta, GA. 30305. (404) 231-3303.

## SPEECH IMPROVEMENT &amp; FOREIGN DIALECTS

Foreign and regional accent elimination for actors and business professionals. Acquire any foreign dialect for professional roles. Individual programs for articulation, stuttering and voice problems.

SAM CHWAT, MS, CCC-SP  
NATIONAL LICENSED SPEECH PATHOLOGIST  
THE NEW YORK COMMUNICATION CENTER  
(212) 242-8435

## New LP/Tape Releases

• Continued from page 24

Katrina Krinsky, piano  
LP Arch S 1789 ..... \$4.98

## WITNESS

Witness  
LP Tip Staff TS 4183

## CLASSICAL

ALLEN, SUSAN  
New Music For Harp  
LP Arch S 1787 ..... \$4.98

BERLIOZ  
Harold in Italy  
Rudolph Barshai, viola; Moscow Phil. Symph. Orch.; Oistrakh  
CA Allegro Cassettes ACS 8113 ..... \$4.98

CHOPIN  
Nocturnes, Vol. 2  
Guimar Novaes: piano  
CA Allegro Cassettes ACS 8110 ..... \$4.98

FRANCK  
Symphony in D Minor  
Vienna Symphony Orch; van Remoortel  
CA Allegro Cassettes ACS 8112 ..... \$4.98

GILBERT & SULLIVAN  
Highlights from The Mikado  
The Company of Savoyards  
CA Allegro Cassettes ACS 8116 ..... \$4.98

LISZT  
Transcendental Etudes  
Lazar Berman, piano  
CA Allegro Cassettes ACS 8116 ..... \$4.98

SIGELIUS  
Symphony #2 in D Maj., Op. 43  
Moscow Radio Symp. Orch.,  
Rozhdestvensky  
CA Allegro Cassettes ACS 8110 ..... \$4.98

TCHAIKOVSKY  
Romeo & Juliet, Theme & Variation  
Boris Simsky; violin, Moscow Philharmonic Symp. Orch.  
Kondrashin  
CA Allegro Cassettes ACS 8109 ..... \$4.98

VERDI  
Highlights from Aida  
Barducci, soprano; Ballani, tenor;  
Roma Lyric Opera Orch; Brizio  
CA Allegro Cassettes ACS 8114 ..... \$4.98

## GOSPEL

SHIRLEY ADAMS SINGERS  
Shower Me Down  
LP Atlanta International A.I.R. 10066 ..... \$7.98  
CA A.I.R. 10066 ..... \$7.98

WALKER, REV. T.L.  
Look Where He Bought Me From  
LP Atlanta International A.I.R. 10068 ..... \$7.98  
CA A.I.R. 10068 ..... \$7.98

## MISCELLANEOUS

LOPEZ, PETER DICKSON  
The Ship Of Death  
LP Arch A 1794 ..... \$4.98

## CHRISTMAS

AMELING, ELLY  
A German Christmas With Elly Ameling  
LP Proarte PAL 1078  
CA PAC 1078

VARIOUS ARTISTS  
A Christmas Collection  
LP Proarte PAL 1077  
CA PAC 1077

VARIOUS ARTISTS  
A Christmas Pastoral  
LP Proarte PAL 1056  
CA PAC 1056

VARIOUS ARTISTS  
Christmas At The Bachs  
LP Proarte PAD 1085  
CA PCD 1085

VARIOUS ARTISTS  
Christmas Rocks  
EP Rhino RNEP 652 ..... \$5.98

BENTON, BROOK  
Beautiful Memories Of Christmas  
LP Hice Music Corp HMC 830724 ..... no list  
CA HMC 830724-1 ..... no list

FAHEY, JOHN  
Popular Songs of Christmas & New Year's  
LP Varrick 012 (Rounder) ..... \$8.98  
CA C-012 ..... \$8.98

GRISMAN, DAVID  
Acoustic Christmas  
LP Rounder 0190 ..... \$8.98  
CA C-0190 ..... \$8.98

## USED EQUIPMENT FOR SALE

## FOR SALE

Audio cassette loaders—Tuck Labeler—Pacemaker Bagger—Cigarette Wrip Machine—Cassette Modes. Call Dave at:

(714) 596-1834

SCHREIER, PETER  
Christmas Night With Peter Schreier  
LP Proarte PAD 126  
CA PCD 126

To get your company's new album and tape releases listed, either send release sheets or type the information in the above format on your letterhead. Send to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Featured Programming

• Continued from page 21

Elvis' special set for the weekend of Jan. 6-8. Host Stan Martin's talk with the singer was captured two months before his death in 1977... John Stossel's "Consumer Lookout" feed on the Dec. 24 edition of his ABC Information Network show offers tips on how to prevent chimney fires. Over at ABC's Entertainment Network, a 30-part series on "How To Survive A Marriage" runs through Dec. 23. Correspondents Chet Douglas, Bill Diehl and Jeri Hamilton confront such issues as money problems, infidelity, sharing, sexual incompatibility and stepchildren. Stations should stay tuned for special bulk feeds... NBC affiliates get Culture Club live from the Tower Theatre in Philadelphia from Starfleet Blair and The Source Dec. 16-18. The following day, Narwood Productions makes its "Country Closer Christmas Special" and "The Music Makers Christmas Special" available. The former, hosted by Glen Campbell, includes Dolly Parton's holiday chestnut, "Hard Candy Christmas."

★ ★ ★

Here's a winning quinnella; Drake-Chenault's "History Of Rock & Roll" show, due in February, will be hosted by Kris Erik Stevens and Samantha Day. He was Billboard's air personality of the year at WLS Chicago and is heard on commercials for McDonald's, Pepsi and The Gap. She is a member of Rick Dees' morning team at KIIS Los Angeles... Mutual, whose newest broadcast production assistant is Susan McCollum, began its daily ski reports last week, hosted by trailblazer John Hamilton. The feeds, which cover the Northeast, mid-Atlantic, Midwest, Rocky Mountains and Far West, air Tuesday through Saturday. Hamilton has covered the last three Winter Olympics for Mutual... Chris Lane takes over as marketing director for Weed Radio in Los Angeles on Jan. 1... DIR's "Inside Track" sports interviews with the "Arms Concerts" folks, among them Ronnie Lane, the week of Dec. 26.

LEO SACKS

## NYMRAD Holding Seminar On Sales

NEW YORK—A January Sales Seminar sponsored by the New York Market Radio Broadcasters Assn. (NYMRAD) will be held here Jan. 10 at the Grand Hyatt Hotel.

According to Lee Simonson, VP/GM of WRKS here, who serves as chairman for the all-day event, topics of interest to both urban and suburban stations will range from dealing with stress to development of new business. New York Times columnist William Safire is slated as the luncheon speaker.

Registration is being handled through NYMRAD at 575 Lexington Ave., New York, N.Y. (212) 935-3995.

DECEMBER 17, 1983, BILLBOARD

# Alhambra Records In Turnaround

By ENRIQUE FERNANDEZ

NEW YORK—Six months ago, Alhambra Records was the most beleaguered of Florida's Latin record companies. Now, executive vice president Enrique Inurrieta reports that sales have grown by 180% since last year. "We have recovered our share of the market," claims Inurrieta. "In fact, it's doubled."

According to Inurrieta, Alhambra's woes were due to the label not having realized the needs and changes in the market. "We needed personalized radio promotion, which we now have, and strengthened distribution. There have been many distributors who have gone out of business and many new ones on the scene, and we weren't in touch with these changes."

Inurrieta attributes the recovery to "an internal restructuring of the company in promotion and sales and an effort in promoting artists." The results of these efforts were apparent in October, he reports.

Currently, Alhambra is heavily promoting Spain's Isabel Pantoja, who the label claims is enjoying radio play and sales success in New York and California. Alhambra is about to release LPs by Spain's Trigo Limpio and Mexico's Nuevo Astro and Julia Palma. The latter was recently signed by the label for a long-term contract.

Another Alhambra promotional effort has been concentrated on French singer Valerio, whose Spanish-language LP is being pushed in Puerto Rico. Valerio is known in the

music world as "the ambassador of love." Inurrieta admits that "it might sound corny, but it works."

Others among Alhambra's top sellers include the Mexican group Los Yonics, which, though signed to Profono, has catalog material released by Alhambra; plus Spain's Francisco and La Pequena Compania. One Colombian tropical music compilation LP, "24 Supercumbias Bailables" is enjoying such record sales in the New York area that, according to Inurrieta, "we can't manufacture it fast enough."

Alhambra is one label that owns its own manufacturing operations: Allison-Alhambra Records Inc. for records and AI Records Manufacturing Group for tapes, which with Alhambra Distributing Inc. form the Alhambra Group. Last spring, faced with the option of closing down the manufacturing division, Inurrieta promised his staff that it would stay open. Today he's glad he made that

decision. "We have as much work as we could possibly handle," he says.

Last year Alhambra's contract for distribution of EMI Latin product expired and the major eventually left Alhambra for the U.S. division of the Venezuelan indie TH, also based in Miami. Inurrieta claims that his current sales are even bigger than when Alhambra held the EMI license.

Inurrieta attributes his company's upswing to its new personnel, which includes Jorge Jure as national manager of sales and promotion, Tony Fernandez as manager of the West Coast regional offices and Hector Arancibia as Texas sales and promotion manager.

Alhambra is a subsidiary of Spain's Discos Columbia SA, the label that launched Julio Iglesias. The record label division of the Alhambra Group, Alhambra Distributing includes the Alhambra and AI Records labels plus Atlas and Mercurio, both licensed from the PolyGram Group.

## RCA 'Buoyant' Over Label Despite Early Skepticism

NEW YORK—When earlier in the year RCA Records launched its U.S. Latin label, RCA International, most of the industry's well-wishing was tinged with skepticism. After all, the label was short of stars, while its biggest competitor, Discos CBS, held some of the biggest sellers. In addition, there was little to be optimistic about in the Latin market, hurt by devaluations, immigration raids, and the travails of the general economy.

Today, the tone at the label is buoyant, due to what sources indicate are sales that have been topping \$1 million for each of the last three months. "We're doing so well 'without stars,' as they say, can you imagine what we could do 'with stars,'" commented the label's promotion director Bernardo Garza.

Garza's comment was deliberately ironic, for RCA International boasts one of the top-selling acts in the entire Latin market, Menuendo. According to sales director Jorge Zamora, the young group's sales have exceed-

ed his expectations.

And the major's Latin label acquired an impressive roster this fall when it signed for distribution rights of Ariola Latin product, including Camilo Sesto, Jose Jose, Juan Gabriel, Rocio Duroal, Napoleon and others.

Other news from RCA indicates the appointment of F. Javier Migoya to the post of general manager for the RCA Records division of RCA S.A. de C.V. in Mexico. Migoya will oversee all recorded music activities for the label's Mexican operations. Migoya comes to RCA from Mexican indie Discos Musart, where he served as executive vice president and finance director.

According to Adolfo Pino, RCA Records vice president for Latin America-Spain, Migoya's appointment is effective at the beginning of the year. The label's current general manager, Guillermo Infante, is retiring this year.

## Notas

### Rock'n'Roll En Espanol

By ENRIQUE FERNANDEZ

Rock'n'roll *en Español*. It's been around for years—every Spanish-speaking country has had a rock scene since the early days of the genre. And today that scene is stronger than ever, in countries like Spain, which draws inspiration from both native and Anglo-American sources, and Argentina, where the boycott of English rock during the Falklands/Malvinas war led to a resurgence of Argentine rock.

Curiously, the country where a Latin rocker has the hardest time making it is right here in the birthplace of the music. That's the predicament Olguita Alvarez faced when, a few years ago, she moved from Puerto Rico to New York and tried to get a label for her new sound, which had changed from Latin pop to rock in Spanish.

Last year Olguita found her label, a new indie founded by Puerto Rican producer Frank Marrero. Ironically, the newly minted F.A.M.E. label was headed in another direction, recording Puerto Rican baritone Rafael

Torrens' renditions of classic *zarzuelas* (Spanish light opera).

Her album, "Olguita Alvarez," was recorded in Buenos Aires, which, according to Marrero, boasts some first-rate studios and personnel and due to currency differences, is very economical. Though a far cry from hard rock, Olguita's LP is much harder-edged than most Latin pop product, making radio play problematic.

Still, two cuts from the LP have managed to overcome Latin programmers' reticence about mixing rock rhythms with the usual flow of traditional music and romantic ballads. These are Titti Soto's "Fuera" and Chein Garcia Alonso's "Ponte en Onda." The latter's lyrics express a strong female assertiveness that is also found in other recent Latin hits.

The Cuban-born singer comes from a distinguished musical family. She began her recording career in 1973 and her hit singles include motion picture theme songs. Until moving to New York in 1979, Olguita worked regularly on Puerto Rican tv.



GOING PLATINUM—Jose Luis Rodriguez receives platinum disks for three LPs on the Discos CBS label, "Dueño de Nada," "Historia del Idolo" and "Ven." The presentation took place at a reception following the singer's performance at Radio City Music Hall. Pictured from left, are: Bunny Freidus, vice president of creative operations for CBS International; Rodriguez; Sergio Rosenblat, director of creative operations, Discos CBS; Norman Stollman, vice president of administration, CBS International; and Manolo Diaz, vice president of creative operations for Latin America, CBS International.

Survey For Week Ending 12/17/83

## Billboard® Special Survey Hot Latin LPs™

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

NEW YORK			CALIFORNIA		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	9	MENUDO A todo rock, RCA 7241	1	3	JOSE JOSE Secretos, RCA 6000
2	2	JOSE LUIS RODRIGUEZ Ven, CBS 30305	2	1	MENUDO A todo rock, RCA 7241
3	6	ORQUESTA LA SABROSA Los 12 merengues del ano, Salsoso 1001	3	—	ANTONIO DE JESUS Juntos, AM 7005
4	1	EL GRAN COMBO La universidad de la salsa, Combo 2034	4	5	LOS DIABLOS Endiablamente romanticos, Giro 1003
5	3	WILFRIDO VARGAS El africano, Karen 75	5	4	JUAN GABRIEL Todo, Pronto 0706
6	—	MENUDO Feliz Navidad, Profono 1405	6	2	JOSE FELICIANO Me enamore, Profono 1002
7	8	BONY CEPEDA El mandamas, Algar 38	7	15	LOS BONDADOSOS Por que te quere yo tanto, Profono 3101
8	—	FERNANDITO VILLALONA Asi soy yo, Kubaney 80002	8	10	LOS BUKIS Mi fantasia, Profono 3122
9	—	CONJUNTO LIBRE Ritmo snido estilo, Montuno 522	9	8	JULIO IGLESIAS En concierto, CBS 50334
10	—	PIMPINELA CBS 11317	10	—	MENUDO 14 exitos navidenos, Profono 1405
11	—	JOSE FELICIANO Me enamore, Profono 1002	11	9	DANIELA ROMO CBS 80371
12	—	PERICO ORTIZ Entre amigos, Collective Gold 527	12	12	LOS YONICS Y siguen, Atlas 60254
13	—	ANIBAL BRAVO El africano, Kubaney 40019	13	—	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357
14	—	RUBEN BLADES El que la hace la paga, Fania 624	14	—	LOS ANGELES NEGROS Locamente mia, Odeon 9011
15	—	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357	15	—	EDNITA NAZARIO Raff 9098

FLORIDA			TEXAS		
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	3	JOSE JOSE Secretos, Ariola 6000	1	1	MENUDO A todo rock, RCA 7241
2	1	JOSE FELICIANO Me enamore, Profono 1002	2	3	MENUDO 14 exitos navidenos, Profono 1405
3	—	ROCIO DURCAL Entre tu y yo, Ariola 6004	3	2	JUAN GABRIEL Todo, Pronto 0706
4	2	MENUDO A todo rock, RCA 7241	4	—	YOLANDA DEL RIO Me enganaste, RCA 7227
5	11	MILLIE Y LOS VECINOS Avantgarde, Algar 39	5	12	VARIOS ARTISTAS 12 supergrupos, Ambar 5007
6	9	CELIA CRUZ 14 grandes exitos, Profono 1404	6	11	MAFIA Mafiamania, Cara 053
7	—	ROCIO JURADO Por que me habras besado, RCA 7243	7	—	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
8	6	JULIO IGLESIAS En concierto, CBS 50334	8	—	LOS YONICS Con amor, Profono 3100
9	4	JOSE LUIS RODRIGUEZ Ven, CBS 30305	9	—	MENUDO Menuendo, Profono 9089
10	—	EDNITA NAZARIO Padosa 1021	10	4	JULIO IGLESIAS En concierto, CBS 50334
11	—	WILFRIDO VARGAS El africano, Karen 75	11	—	ROCIO DURCAL Entre tu y yo, Ariola 6004
12	—	JOHNNY PACHECO/CONDE RODRIGUEZ De nuevo los compadres, Fania 625	12	14	LOS BUKIS Ye te necesito, Profono 3090
13	—	VARIOS ARTISTAS Lo mejor del ano, CBS 10341	13	—	MENUDO De coleccion, Profono 1601
14	8	EL GRAN COMBO La universidad de la salsa, Combo 2034	14	—	LOS CHAMACOS Baby Dolls, Diana 1013
15	—	CHOCOLATE ARMENTEROS Chocolate en sexteto, Cayman 9001	15	—	JOSE JOSE Secretos, Ariola 6000

Survey For Week Ending 12/17/83

## Puerto Rico Top LPs™

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

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	JOSE JOSE Secretos, Ariola 6000
2	6	MENUDO A todo rock, Padosa 7241
3	3	WILFRIDO VARGAS El africano, Karen 75
4	2	JOSE FELICIANO Me enamore, Profono 1002
5	10	EL GRAN COMBO La universidad de la salsa, Combo 2034
6	7	MILLIE Y LOS VECINOS Avant-garde, Algar 39
7	—	PLACIDO DOMINGO Christmas With Placido Domingo, CBS 37245
8	14	EDNITA NAZARIO Padosa 1021
9	—	VARIOS ARTISTAS Llena tu cabeza de rock, CBS 10339
10	—	ORQUESTA INMENSIDAD Barbaro 213
11	4	PIMPINELA CBS 11317
12	—	JOSE LUIS RODRIGUEZ Ven, CBS 30305
13	—	SOPHY En Nueva York, Velvet 6032
14	5	JOHNNY VENTURA Volando alto, Combo 2033
15	—	GUILLERMO DAVILA Un poco de amor, TH 2246

## EEC Copyright View Not Due Soon

LONDON—It's unlikely that the European Commission will publish its long-awaited views of harmonization of copyright law within the European Economic Community before the second half of 1984, according to a government response to a parliamentary question here.

Tom Arnold, Conservative member, asked the trade and industry secretary what progress was being made by the commission and was told the British government had stressed to that body the importance its proposals for community copyright law would have in relation to proposed British copyright reform.

Arnold followed through with a written question demanding to know U.K. government plans in view of the commission's slow progress. He will receive an answer in a week or so.

There's a growing feeling in parliament that the government is keen to go ahead with reform without hanging on for the EEC recommendations. But new legislation would be unlikely here before late 1984 or early 1985.

## HOME COPYING BATTLE CONTINUES

# IFPI Rebuts Tape Firms' Claims

LONDON—Claims by blank tape trade organization the Tape Manufacturers' Group (TMG) that most home recording is non-musical (Billboard, Dec. 3) defy common sense, according to the latest broadside from IFPI in a growing war of words over the issue of a blank tape royalty.

IFPI also rejects TMG's argument that any such royalty would represent a "punishment tax" on the consumer. "The royalty is not a tax," it asserts. "It represents compensation due to rights holders for the unauthorized use of their material, and in essence will simply bring private copying into line with the principles of copyright accepted by the international community."

TMG's view that an ever-growing number of users don't record copyrighted music is dismissed summarily. "Survey after survey conducted in EEC countries has shown conclusively that 90%-95% of blank tapes are used for recording copyright material, generally music," IFPI says.

Taking the U.K. as its example, IFPI goes on to say that 73.4 million blank tapes were sold in 1981, representing over 95 million hours of recording time. "It defies common sense to claim, as the TMG does, that over half of that, or roughly 50 million hours of blank tape, was used for unspecified non-musical reasons. Nothing else but copyright music could possibly fill all those hours."

The manufacturers' assertion that the proposed levy would effectively

double blank tape prices is also attacked by IFPI. "The levy is based upon a conservative calculation of a fair remuneration to the rights holder. It is not a figure plucked from the air," IFPI says.

## Telefunken Chief Stoffel Hits Japan-EEC VCR Deal

• Continued from page 9

Philips/Grundig V2000 machines, the measure in fact amounts to discrimination against the rival VHS format, Stoffel claims. Its effect, he says, has been to increase costs to the consumer and hold back the development of local manufacturers, while providing extra profits for the Japanese firms supplying VCR kits.

Telefunken is part of the J2T joint venture, also involving JVC and Thorn EMI, which makes VHS recorders in West Germany and Britain. Stoffel's argument is that VHS should now be considered a new world standard, in view of its dominating 70% share of the global market.

This means not only that the planned introduction of a new worldwide 8mm format is now unnecessary, but that continuing EEC support for V2000 is misplaced. Philips and Grundig are themselves contemplating VHS manufacture, Stoffel points out, and will have difficulty in selling their full quota of 1.2 million V2000 recorders within Europe over

"It is based on what is due to producers, authors and artists for the use of their material, and our calculations show that, including Value Added Tax, the royalty would only add about \$1.25 to a \$6 C-60 metal tape."

the coming year.

Sales outside Europe are small, and in the U.S. and Far East those companies that do distribute V2000 machines also sell VHS. In the meantime, the EEC/Japan agreement is interfering with the natural development of the European market, the Telefunken chief claims.

In Austria, he says, the market is "almost totally closed off because of the demands of the V2000 people. The VHS companies have reached their quota, and the customer is getting an artificially restricted choice. We'll soon be in the situation where you can only buy video recorders with a special application form. There will be no question of a free market and free competition."

Investment in increased VHS capacity is also being blocked, Stoffel says. "The expansion of the J2T plant in Berlin is being held up because of these enforced self-restraint agreements. Without them we could use the full capacity we have, increase production and take on more employees."

## THREE-YEAR HIATUS TO END

# Polish Song Festival Returns

WARSAW—After a three-year break, the Sopot International Song Festival is to be restored to the Polish music calendar next Aug. 15-18. That's seen as a sure sign that things are getting back to normal after recent political and economic upheavals.

The event was first staged in 1961 and, the San Remo festival in Italy excepted, is the oldest of its kind in Europe. In 1979 it became the Intervision Song Festival, but it now returns to its original format.

The last in the series was in August, 1980, when the political atmosphere was particularly tense because of the shipyard strike in nearby Gdansk. The 1984 version will feature a contest for artists entered by

radio/tv stations, record companies or management agencies. The event, televised through the Intervision links, is expected to draw a small-screen audience of more than 300 million through all socialist countries.

As before, the open-air festival will be held in the unique Sopot forest opera, the only one of its type in Europe, which seats 6,000. The audience will select the winner of a special Public Award. The 1980 prize was a seagoing Polish-built yacht.

Information and entry forms are available from Pagart Polish Artists Agency, Plac Zwyciestwa 9, 00-078, Warsaw, or the Polish stand at MideM 1984 in Cannes.

# Canada Rocks... and the world listens!

Billboard puts Canada in the spotlight with an in-depth look at this lucrative and exciting entertainment market.

### CANADA on the Charts

From Loverboy to Rush, Anne Murray to Men Without Hats—who and what is happening and about to happen in the booming Canadian music industry.

### CANADA on the Air

A market profile of Canadian radio, important updates and analyses of Canadian video, video music and television.

### CANADA in Concert

Complete coverage of the Canadian live music scene, from the large arenas to the nightclub circuit.

### CANADA in the Marketplace

A comprehensive look at the Canadian business climate, and how it affects manufacturing, distributing, retailing, publishing—all facets of the Canadian entertainment industry.

### QUÉBEC

—l'évolution spectaculaire de la scène musicale au Québec!

### CANADA at MIDEM and around the World

Billboard's Spotlight on Canada will create a world market for Canadian product. In addition to regular weekly international readership, preprints of the Canada Spotlight will be distributed with Billboard's MIDEM issue at MIDEM '84 in Cannes.

Your advertisement in this important issue will provide prime exposure to Billboard's total regular worldwide readership—and to thousands more at MIDEM.

BILLBOARD brings CANADA to the world.

AD DEADLINE: Reservations by January 4  
Material must be received by January 11  
Issue Date: February 4

For details call Norman Berkowitz in New York at (212) 764-7330, Frank Daller in Toronto at (416) 964-1885, 365-0724, or contact any Billboard Sales Office around the world.



**Billboard**

1515 Broadway, New York, N.Y. 10036

The International Newsweekly of  
Music and Home Entertainment

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145; Toronto, Canada: 416-365-0724;  
London, England: (01) 439-9411; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158;  
Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

# Billboard® Hits Of The World™

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

## BRITAIN

(Courtesy of Music & Video Week)  
As of 12/10/83

SINGLES		
This Week	Last Week	
1	9	ONLY YOU, Flying Pickets, 10 Records
2	2	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
3	1	UPTOWN GIRL, Billy Joel, CBS
4	5	HOLD ME NOW, Thompson Twins, Arista
5	15	MY OH MY, Slade, RCA
6	7	LET'S STAY TOGETHER, Tina Turner, Capitol
7	4	CALLING YOUR NAME, Marilyn Mercury
8	21	MOVE OVER DARLING, Tracey Ullman, Stiff
9	20	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI
10	6	NEVER NEVER, Assembly, Mute
11	NEW	VICTIMS, Culture Club, Virgin
12	3	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
13	8	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
14	10	RIGHT BY YOUR SIDE, Eurythmics, RCA
15	26	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
16	11	THRILLER, Michael Jackson, Epic
17	13	WATERFRONT, Simple Minds, Virgin
18	30	CLUB FANTASTIC MEGAMIX, (Wham), Innersvision
19	23	THAT'S ALL, Genesis, Charisma
20	18	OBLIVIOUS, Aztec Camera, WEA
21	24	BARK AT THE MOON, Ozzy Osbourne, Epic
22	NEW	TELL HER ABOUT IT, Billy Joel, CBS
23	31	WHAT IS LOVE, Howard Jones, WEA
24	16	ALL NIGHT LONG, Lionel Richie, Motown
25	12	A SOLID BOND IN YOUR HEART, Style Council, Polydor
26	14	THE LOVE CATS, Cure, Fiction
27	17	THE SUN AND THE RAIN, Madness, Stiff
28	29	KARMA CHAMELEON, Culture Club, Virgin
29	25	THIS CHARMING MAN, Smiths, Rough Trade
30	28	OWNER OF A LONELY HEART, Yes, Atco
31	40	THE WAY YOU ARE, Tears For Fears, Mercury
32	19	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
33	38	THAT'S LOVE THAT IT IS, Blancmange, London
34	33	RAT RAPPING, Roland Rat, Magnet
35	NEW	2000 MILES, Pretenders, Real
36	NEW	MARGUERITA TIME, Status Quo, Vertigo
37	22	PUSS 'N' BOOTS, Adam Ant, CBS
38	NEW	MANY RIVERS TO CROSS, UB40, DEP International
39	36	REILLY, Olympic Orchestra, Red Bus
40	NEW	READ 'EM AND WEEP, Barry Manilow, Arista

## ALBUMS

1	5	NO PARLEZ, Paul Young, CBS
2	4	STAGES, Elaine Paige, K-tel
3	6	THRILLER, Michael Jackson, Epic
4	3	COLOUR BY NUMBERS, Culture Club, Virgin
5	1	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
6	2	UNDER A BLOOD RED SKY, U2, Island
7	NEW	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
8	10	FANTASTIC, (Wham), Inner Vision
9	8	CAN'T SLOW DOWN, Lionel Richie, Motown
10	7	CHART HITS '83 VOL. 2, Various, K-tel
11	13	GENESIS, Charisma
12	18	CHAS 'N' DAVE'S KNEES UP, Rockney
13	11	TOUCH, Eurythmics, RCA
14	14	AN INNOCENT MAN, Billy Joel, CBS
15	12	THE HIT SQUAD-HITS OF '83, Various, Ronco
16	9	BACK TO BACK, Status Quo, Vertigo
17	25	LABOUR OF LOVE, UB40, DEP International
18	31	TRACK RECORD, Joan Armatrading, A&M
19	17	THANK YOU FOR THE MUSIC, Abba, Epic
20	20	VOICE OF THE HEART, Carpenters, A&M
21	19	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
22	27	GREATEST HITS, Marvin Gaye, Telstar
23	22	SUPERCHART 83, Various, Telstar

24	NEW	BARK AT THE MOON, Ozzy Osbourne, Epic
25	21	SNAP, Jam, Polydor
26	15	UNDERCOVER, Rolling Stones, Rolling Stones
27	26	IMAGINATIONS, Various, CBS
28	16	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
29	30	PIPES OF PEACE, Paul McCartney, Parlophone
30	23	THE BOP WON'T STOP, Shakin' Stevens, Epic
31	NEW	FORMULA 30, Various, Decca
32	37	THE MUSIC OF RICHARD CLAYDERMAN, PolyStar
33	36	THE TWO OF US, Various, K-tel
34	24	TOO LOW FOR ZERO, Elton John, Rocket
35	35	SILVER, Cliff Richard, EMI
36	34	IN YOUR EYES, George Benson, Warner Bros.
37	NEW	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
38	32	LET'S DANCE, David Bowie, EMI America
39	40	ORIGINAL SOUNDTRACK-YENTL, Barbra Streisand, CBS
40	NEW	THE ESSENTIAL JEAN-MICHEL JARRE, PolyStar

## CANADA

(Courtesy of The Record)  
As of 12/19/83

SINGLES		
This Week	Last Week	
1	1	ISLANDS IN THE STREAM, Rogers & Parton, RCA
2	2	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown/Quality
3	4	UPTOWN GIRL, Billy Joel, CBS
4	3	SAY, SAY, SAY, McCartney & Jackson, Columbia/CBS
5	14	MAJOR TOM (COMING HOME), Peter Schilling, WEA
6	6	TONIGHT I CELEBRATE MY LOVE, Bryson & Flack, Capitol
7	9	CUM ON FEEL THE NOIZE, Quiet Riot, Portrait, CBS
8	5	TRUE, Spandau Ballet, Chrysalis/MCA
9	8	TELEPHONE, Sheena Easton, Capitol
10	10	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/MCA
11	7	IN A BIG COUNTRY, Big Country, Vertigo/PolyGram
12	17	CRUMBLIN' DOWN, John Cougar Mellencamp, Riva/PolyGram
13	12	CHURCH OF THE POISON MIND, Culture Club, Virgin/PolyGram
14	13	UNION OF THE SNAKE, Duran Duran, Capitol
15	15	TWIST OF FATE, Olivia Newton-John, MCA
16	11	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, PolyGram
17	16	OWNER OF A LONELY HEART, Yes, WEA
18	19	HEART & SOUL, Huey Lewis, Chrysalis/MCA
19	20	UNDER COVER OF THE NIGHT, Rolling Stones, Rolling Stones/WEA
20	NEW	BURNING DOWN THE HOUSE, Talking Heads, Sire/WEA

## ALBUMS

1	3	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
2	2	UNDER COVER, Rolling Stones, Rolling Stone/WEA
3	8	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
4	1	SYNCHRONICITY, Police, A&M
5	4	THRILLER, Michael Jackson, Epic/CBS
6	6	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
7	13	METAL HEALTH, Quiet Riot, Epic/CBS
8	5	GENESIS, Genesis, Atlantic/WEA
9	9	THE CROSSING, Big Country, Vertigo/PolyGram
10	18	90125, Yes, WEA
11	11	PYROMANIA, Def Leppard, PolyGram
12	7	EYES THT SEE IN THE DARK, Kenny Rogers, RCA
13	14	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
14	NEW	TRUE, Spandau Ballet, Chrysalis/MCA
15	10	LET'S DANCE, David Bowie, Liberty/Capitol
16	12	FLASHDANCE, Soundtrack, Casablanca/PolyGram
17	16	ROCK 'N' SOUL, Hall & Oates, RCA
18	NEW	INFIDELS, Bob Dylan, Columbia/CBS
19	15	GREATEST HITS, Air Supply, Big Time/PolyGram
20	NEW	YENTL, Soundtrack, Columbia/CBS

## WEST GERMANY

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

SINGLES		
This Week	Last Week	
1	1	COME BACK AND STAY, Paul Young, CBS
2	2	ALL NIGHT LONG, Lionel Richie, Motown
3	4	SHADOW ON THE WALL, Mike Oldfield, Virgin
4	8	25 YEARS, Catch, Metronome
5	3	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
6	5	KARMA CHAMELEON, Culture Club, Virgin
7	6	MAMA, Genesis, Vertigo/Phonogram
8	9	ONLY FOR LOVE, Limahl, EMI
9	14	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
10	10	GUARDIAN ANGEL, Masquerade, Metronome
11	7	ROCKIT, Herbie Hancock, CBS
12	11	PULSTAR, Hypnosis, ZYX/Mikulski
13	17	THIS IS NOT A LOVE SONG, Public Image, Virgin
14	13	FAR FROM OVER, Frank Stallone, RSO/DGG
15	NEW	LUNATIC, Gazebo, Baby/EMI
16	NEW	SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone/EMI
17	NEW	?FRAGEZEICHEN, NENA, CBS
18	18	HERZ IST TRUMPF, Trio, Mercury/Phonogram
19	NEW	WHY ME?, Irene Cara, Epic/CBS
20	20	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones/EMI

## ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	4	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones/EMI
3	3	GENESIS, Vertigo/Phonogram
4	2	FLASHDANCE, Soundtrack, Casablanca/Phonogram
5	5	HILFE OTTO KOMMT, Otto, Ruess/EMI
6	7	AUS BOEHMEN KOMMT DIE MUSIK, Peter Alexander, Ariola
7	8	COLOUR BY NUMBERS, Culture Club, Virgin
8	6	CRISES, Mike Oldfield, Virgin
9	11	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
10	9	STAYING ALIVE, Soundtrack, RSO/DGG
11	12	MADE IN ITALY, Ricci & Poveri, Baby/EMI
12	13	GAZEBO, Baby/EMI
13	10	MELODIEN, DIE MAN NIE VERGISST, Bert Kaempfert, Polydor/DGG
14	17	TABALUGA, Peter Maffay, Metronome
15	14	HEADS OR TALES, Saga, Polydor/DGG
16	18	LIEDER DER MEERE, Heino, EMI
17	16	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute/Intercord
18	15	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
19	NEW	GEFUEHLE SIND FREI, Roland Kaiser, Hansa/Ariola
20	NEW	PIPES OF PEACE, Paul McCartney, Odeon/EMI

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 12/12/83

SINGLES		
This Week	Last Week	
1	4	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
2	1	UPTOWN GIRL, Billy Joel CBS
3	8	ALL NIGHT LONG, Lionel Richie, Motown
4	2	RED RED WINE, UB40, DEP International
5	3	RECKLESS, Australian Crawl, EMI
6	5	SAY SAY SAY, Paul McCartney, Michael Jackson, Parlophone
7	6	KARMA CHAMELEON, Culture Club, Virgin
8	7	GIVE IT UP, KC & Sunshine Band, Epic
9	9	UNION OF THE SNAKE, Duran Duran, EMI
10	10	MODERN LOVE, David Bowie, EMI America
11	NEW	LISTENING, Pseudo Echo, EMI
12	12	CHANGE IN MOOD, Kids In The Kitchen, White
13	13	CRYSTAL, Elton John, Rocket
14	11	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
15	17	GOLD, Spandau Ballet, Chrysalis
16	14	BOP GIRL, Pat Wilson, WEA
17	19	SOLDIER OF FORTUNE, John Paul Young, ICDU
18	NEW	COME BACK AND STAY, Paul Young, CBS

19	NEW	TWIST OF FATE, Olivia Newton-John, Interfusion
20	15	HOLD ME TIGHT, Cold Chisel, WEA

## ALBUMS

1	1	1983-SUMMER BREAKS, Various, EMI
2	NEW	THRU THE ROOF '83, Various, CBS
3	3	COLOUR BY NUMBERS, Culture Club, Virgin
4	2	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
5	4	LET'S DANCE, David Bowie, EMI America
6	7	INFIDELS, Bob Dylan, CBS
7	6	AN INNOCENT MAN, Billy Joel, CBS
8	9	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
9	5	UNDERCOVER, Rolling Stones, Rolling Stones
10	8	TOO LOW FOR ZERO, Elton John, Rocket
11	11	THE BRITISH POP COLLECTION, Various, EMI
12	15	THRILLER, Michael Jackson, Epic
13	NEW	CAN'T SLOW DOWN, Lionel Richie, Motown
14	12	TRUE, Spandau Ballet, Chrysalis
15	10	PIPES OF PEACE, Paul McCartney, Parlophone
16	13	WHAT'S NEW, Linda Ronstadt, Asylum
17	17	GREATEST HITS, Air Supply, Big Time
18	NEW	THE PARTY TAPES, Various, PolyStar
19	NEW	JULIO IGLESIAS IN CONCERT, CBS
20	NEW	TRACK RECORD, Joan Armatrading, A&M

## JAPAN

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

## SINGLES

This Week	Last Week	
1	2	HITOMI WA DIAMOND, Seiko Matsuda, CBS-Sony/Sun
2	4	LOVE IS OVER, Ouyun Fifi, Polydor/Burning-JVK
3	1	LOVING, Toshihiko Tahara, Canyon/Johnny's
4	8	PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
5	3	ADESUGATA NAMIDA MUSUME, Kyoko Koizumi/Burning
6	NEW	CAMOUFLAGE, Yoshi Kashiwabara, Nippon Phonogram/Yamaha
7	NEW	GIMONFU, Naoko Kawai, Nippon Columbia/Geiei-TV Asahi-Kitty
8	7	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFP TV Asahi Sound 1
9	5	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
10	6	ROYAL STRAIGHT FLASH, Masahiko Kondo, RVC/Johnny's
11	12	TOKINI AIWA, Iyo Matsumoto, Victor/Nichion-Bond
12	13	LAST CHRISTMAS EVE, Eikichi Yazawa, Warner-Pioneer/Sunrise
13	9	ANOKO, Miyuki Nakajima, Canyon/Yamaha
14	10	STARDUST TRAIN, Hidemi Ishikawa, RVC/Geiei-TV Asahi
15	15	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun
16	14	NAICHTCHI MY HEART, Shingo Kazami, For Life/Burning
17	11	GOOD-BYE SEISHUN, Tsuyoshi Nagabuchi, Toshiba-EMI
18	16	MIZUIRONO LOVE LETTER, Sayuri Iwai, King/Crazy Rider-Burning
19	19	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
20	NEW	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe

## ALBUMS

1	NEW	VOYAGER, Yumi Matsutoya, Toshiba-EMI
2	1	COLOUR BY NUMBERS, Culture Club, Victor
3	2	SEIKO PLAZA, Seiko Matsuda, CBS-Sony
4	NEW	BIRTHDAY ALBUM, Tomoyo Harada, Toshiba-EMI
5	NEW	SAND CASTLE, Shougo Hamada, CBS-Sony
6	NEW	KAZENO OMOKAGE, Masashi Sada, Free Flight
7	3	MISS YOKOHAMADULT, Yuko Hara, Victor
8	NEW	PIPES OF PEACE, Paul McCartney, Toshiba-EMI
9	NEW	FROM T.N., Tsuyoshi Nagabuchi, Toshiba-EMI
10	4	LOVE MUGENDAI, Shibuskitai, CBS-Sony
11	NEW	ATMOSPHERE, Akira Terao, Toshiba-EMI

12	5	NEMURENAI JIDAI, Chiharu Matsuyama, News
13	6	YES-YES-YES, Off Course, Toshiba-EMI
14	NEW	JIVE JIVE, Casiopea, Alfa
15	10	CAN'T SLOW DOWN, Lionel Richie, Victor
16	13	GREATEST HITS, Air Supply, Nippon Phonogram
17	14	ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RVC
18	20	STAYIN' ALIVE, Soundtrack, Polydor
19	NEW	VISITOR, Takao Kisugi, Kitty
20	7	COLORFUL BOX, You Hayami, Taurus

## ITALY

(Courtesy Germano Rusclitto)  
As of 12/5/83

## SINGLES

This Week	Last Week	
1	1	FLASHDANCE, Irene Cara, PolyGram
2	3	PARIS LATINO, Bandolero, Virgin
3	6	LA DONNA CANNONE, Francesco de Gregori, RCA
4	7	KARMA CHAMELEON, Culture Club, Virgin
5	2	MOONLIGHT SHADOW, Mike Oldfield, Virgin
6	NEW	A ME MI TORNA, Gigi Sabani, Baby
7	NEW	MANIAC, M. Sembello, PolyGram
8	NEW	JOHN & SOLFAMI, C. D'Avena, Five
9	NEW	CERALACCA, H. Parisi, PolyGram
10	5	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
11	8	ROCKING 'N' ROLLING, Scialpi, RCA
12	12	DEVI DIRMI DI SI, Mina, PDU
13	10	NEW DIMENSION, Imagination, Panarecord
14	4	LUNATIC, Gazebo, Baby
15	14	PRINCE OF THE MOMENT, Cube, PolyGram
16	11	EVERY BREATH YOU TAKE, Police, A&M
17	17	MY LOVE WON'T LET YOU DOWN, Nathalie, RCA
18	NEW	DON'T CRY, Asia, CBS
19	NEW	HAPPY CHILDREN, P. Lion, Disco Magic
20	19	IL PROFUMO DEL SILENZIO, Alice, EMI

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 12/10/83

## SINGLES

This Week	Last Week	
1	1	HEY YOU ROCK STEADY CREW, Virgin
2	3	OWNER OF A LONELY HEART, Yes, Alco
3	2	COME BACK AND STAY, Paul Young, CBS
4	4	MANHATTAN, G'Race, Ya Ya
5	7	HAPPY STATION, Fun Fun, Dureco
6	NEW	YOU ARE, Dolly Parton, RCA
7	5	UNDERCOVER OF THE NIGHT, Rolling Stones, EMI
8	8	UPTOWN GIRL, Billy Joel, CBS
9	NEW	PLEASE DON'T MAKE ME CRY, UB 40, Virgin
10	10	SHADOW ON THE WALL, Mike Oldfield, Virgin

## ALBUMS

1	3	KINDEREN VOOR KINDEREN DL.4, Turning Point
2	2	UNDERCOVER, Rolling Stones, Rolling Stones
3	1	CAN'T SLOW DOWN, Lionel Richie, Motown
4	4	COLOUR BY NUMBERS, Culture Club, Virgin
5	NEW	90125, Yes, Atlantic
6	5	DESIRE, BZN, Mercury
7	9	NO PARLEZ, Paul Young, CBS
8	7	LABOUR OF LOVE, UB 40, Virgin
9	10	VOOR JOU, Andre Hazes, EMI
10	6	PIPES OF PIECE, Paul McCartney, EMI



**INTERNATIONAL  
MUSIC INDUSTRY  
CONFERENCE**

May 13-17, 1984

# Billboard Singles Reviews

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

## Pop picks

**PRETENDERS**—Middle Of The Road (4:14); producer: Chris Thomas; writer: Chrissie Hynde; publishers: Hynde House of Hits/Clive Banks/ATV; Sire 7-29444. Roots rock featuring Hynde's commanding, tough-as-nails vocals; from the forthcoming album "Learning To Crawl."

**STEVIE NICKS**—Nightbird (4:23); producer: Jimmy Iovine; writers: S. Nicks, S. Stewart; publishers: Welsh Witch, BMI/Sweet Talk/Three Hearts, ASCAP; Modern 7-99799. Highly stylized delivery and cryptic lyrics enhance the singer's considerable mystique.

**IRENE CARA**—The Dream (Hold On To Your Dream) (4:22); producer: Giorgio Moroder; writers: Moroder, Cara, Bellotte; publishers: Giorgio Moroder/Carub/AICor, ASCAP; Network/Geffen 7-29396. Cannyly-crafted dance-pop in the chugging Moroder style.

**JAMES INGRAM WITH MICHAEL McDONALD**—Yah Mo B There (4:02); producer: Quincy Jones; writers: James Ingram, Michael McDonald, Rod Temperton, Quincy Jones; publishers: Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Yellow Brick Road, ASCAP/Rodsongs, PRS; Qwest 7-29394. McDonald's Doobious past sets the tone; Ingram's phrasing adds some earthiness and muscle.

## recommended

**BOB DYLAN**—Sweetheart Like You (4:31); producers: Bob Dylan, Mark Knopfler; writer: B. Dylan; publisher: Special Rider, ASCAP; Columbia 38-04301. From the "Infidels" LP that many acclaim as his finest in years; intensity and breadth of imagery no less arresting than in the legendary old days.

**TONI BASIL**—Over My Head (3:20); producer: Richie Lito; writers: Franke Golde, Sue Shifrin; publisher: not listed; Chrysalis VS4-42753. Lush, sophisticated synth-rock, currently 38 and rising on the Dance survey.

## also received

**ABSTRACTIONS**—Why Can't It Wait (3:05); producer: Obvious; writers: Rex Martin, Joyce Martin; publisher: Ramjams, BMI; Starstruck 6301. Contact: P.O. Box 19204, Indianapolis, Ind. 46219.

**SUGARCREEK**—What A Night (3:25); producer: J. Hoover; writer: Rick Lee; publisher: Eyes Ahead, BMI; Beaver 1957. Contact: (704) 525-7764.

**ERNE SKY AND THE K-TELS**—Black Eyed Susan (3:38); producer: Ernie Gammage; writer: E. Gammage; publisher: Screen Gems-EMI, BMI; Hideaway 4901. Contact: P.O. Box 49207, Austin, Tex. 78765.

**BUZZ SHEARMAN & MOXY**—Trouble (3:52); producer: not listed; writer: E. Johnson; publisher: Canint, CAPAC; Ahd AH-1009. Contact: (416) 499-5000.

**BILLY DAY**—Bonnie Maronie (3:15); producer: Ken Keene; writer: Larry Williams; publisher: Venice, BMI; Sonor S-882. Contact: P.O. Box 1830, Gretna, La. 70053.

**HERBIE PABST**—Loving You And Remembering (3:48); producer: Herbie Pabst; writer: Herbie Pabst; publisher: Blue Earth, ASCAP; Blue Earth BE-8202. Contact: Blue Earth P.O. Box 1515, West Caldwell, N.J. 07007.

**FROZEN CONCENTRATE**—Too Many Lives (timing not listed); producer: not listed; writer: not listed; publisher: not listed; Melted (no number). Contact: (201) 572-2529.

**FROZEN CONCENTRATE**—Girls (timing not listed); producer: Brad Hall; writer: not listed; publisher: not listed; Melted 22104. Contact: (201) 572-2529.

**U.S. RANGERS**—Welcome To Grenada (3:20); producer: not listed; writer: F. Diaz; publisher: Paquito, BMI; Pantera PANT 002. Contact: (305) 634-4040.

**RICHARD LEE EVANS**—Reds (timing not listed); producer: Guy Ruvalo; writers: R. Evans, D. Rizzi; publishers: Radial/Fast Radio, ASCAP; Twilight TWR-7000.

## Black picks

**EVELYN "CHAMPAGNE" KING**—Action (3:24); producers: Leon F. Sylvers, III, Foster Sylvers, Joey Gallo; writers: L.F. Sylvers, III, D. Meyers; publisher: Richer, ASCAP, RCA PB-13682. Upbeat sound, more sassy, less sultry than the singles from her last LP. Hits the Black chart at 65 this week.

**PLANET PATROL**—Didn't Know I Loved You (Till I Saw You Rock & Roll) (6:57); producers: Arthur Baker, John Robie; writers: G. Glitter, M. Leander; publisher: Leeds, ASCAP; Tommy Boy TB 837 (12-inch single). The Gary Glitter tune revived, expanded, awash in Baker-Robie tidal-wave electronics.

**DIANA ROSS**—Let's Go Up (3:16); producer: Gary Katz; writers: Franke Golde, Peter Ivers; publishers: ATV/Franke Golde/Ivers/Rightsong, BMI; RCA PB-13671. Midtempo pop; breezy high spirits reminiscent of "I'm Coming Out."

## recommended

**GLORIA GAYNOR**—I Am What I Am (3:15); producer: Joel Diamond; writer: J. Herman; publisher: Jerryco, ASCAP; Silver Blue ZS4-04294 (c/o CBS). 7-inch version of previously reviewed 12-inch, Billboard, October 8, 1983.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. 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). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

**MARY WELLS**—My Guy (6:08); producer: Wayne Henderson; writer: W. Robinson; publisher: Jobete, ASCAP; Allegiance D-101 (12-inch single). Disco-sized arrangement leaves less room for expression than the original, but at least Mary Wells is back. Hooray! Label based in Hollywood.

**TARA**—Fresh Flesh (5:30); producer: Barry White; writers: Allen White, Lamar Bell; publisher: BaDake, BMI; Unlimited Gold UT-3010 (12-inch single). Unusually high raunch content in electronic rap-funk package. Contact: (213) 995-1125.

**ELECTRIC POWER BAND**—Sugar Daddy (6:12); producers: Bernard Thomas, Lewis West; writers: B. Thomas, Electric Power Band; publishers: Planetary/7th Son/Boogie Troid, ASCAP; Becket BKD 518 (12-inch single). Sugar Daddy displays kinship to Candy Girl in a new edition of the old Jackson 5 sound.

## also received

**GIFT OF DREAMS**—Mandroid (3:11); producer: not listed; writers: B.J. Miller, R. Baskin, R. Brownlee, M. Rochelle; publisher: Bullwhip, ASCAP; Jam-Power JP-45-20. Label based in Northridge, Calif.

**WEST PHILLIPS**—(I'm Just A) Sucker For A Pretty Face (2:45); producers: Larry Williams, West Phillips; writer: West Phillips; publisher: Brandye, ASCAP; Quality QUS 7053. (12-inch version also available, Quality QUS 053). Contact: (212) 246-4352.

**ZIGGEE TOIR**—Lectric Ziggee Groove (7:59); producers: Mean Machine Gene, Douglas Brown; writers: Eugene Cooper, Douglas Brown; publisher: Silver, BMI; TSON T'SOM/2379 (12-inch single). Contact: (305) 751-8317.

**LEROY "ACE" MILLER**—Hook Me (3:14); producers: Ron Patton, Laurie Roberts; writers: L. Roberts, R. Patton; publisher: Free & Show, ASCAP; Baywest BR-701. Contact: (213) 822-7629.

**AL "BABY" GREEN**—Blockbuster/Coldblooded (1:22); producer: Al "Baby" Green; writer: A. Green; publishers: Baby Green/Streetwise, BMI; Partytime PT-103 (c/o Streetwise) (12-inch single). Contact: (212) 382-1476.

**DISCO DADDY**—Zodiac Rhymes (8:45); producer: Joey Jefferson; writer: M. Khalfani, J. Jefferson; publisher: Roman Pingtella, BMI; California Gold MJ 5028 (12-inch single).

**BRO. ISAAC JENKINS**—Moment Away (3:22); producer: Isaac Jenkins; writer: Isaac Jenkins; publisher: Stephen Enoch Johnson, ASCAP; a Holy Spirit H.S. 8898. Label based in Inkster, Mich.

**CHUCK COLBERT**—Hitchhike (3:49); producer: not listed; writers: M. Gaye, C. Paul, W. Stevenson; publishers: Jobete, ASCAP/Stone Agate, BMI; Master-Trak 3033. Contact: (318) 783-1601.

**GLENN GRAY & CECILY WALLS**—I Do Believe In Love (3:40); producers: Lee Skinner, George Gray; writer: not listed; publisher: SG, BMI, SG, SG. 7-31-83.

**PHIL RANEY & PROJECT: LIFE**—Everlasting Life (4:54); producer: Phil Raney; writer: Phil Raney; publisher: Stephen Enoch Johnson, ASCAP; Aspro H.S.A. 8882. Label based in Inkster, Mich.

## Country picks

**DAVID FRIZZELL**—Black And White (2:10); producers: Snuff Garrett, Steve Dorff; writers: K. Chater, G. Lopata; publishers: Vogue/Happy Duck, BMI; Viva 7-29388. A superb story song with strong images and soulful interpretation by Frizzell.

**CONWAY TWITTY**—Three Times A Lady (3:39); producers: Conway Twitty, Jimmy Bowen; writer: Lionel Richie; publishers: Jobete/Libren, ASCAP; Warner Bros. 7-29395. The redoubtable Conway effectively continues his habit of retreading old pop hits for country mileage.

**GUS HARDIN**—Fallen Angel (Flyin' High Tonight) (3:20); producer: Rick Hall; writers: Walt Aldridge, Billy Henderson, Billy Maddox; publishers: Rick Hall, ASCAP/Fame, BMI; RCA PB-13704. Hardin's got the perfect lived-in, been-around voice to sing of fallen angels, and the right verve to match this sparkling arrangement.

**SISSY SPACEK**—If I Can Just Get Through The Night (3:30); producer: Rodney Crowell; writer: Peter Anders; publisher: Home Grown, BMI; Atlantic America 7-99801. Spacek's follow-up to her debut country release is upbeat and catchy, with spare instrumentation.

**BIG AL DOWNING**—The Best Of Families (2:40); producer: Ray Baker; writers: John Jarrard, Woody Bomar; publishers: Honeytree/Green Hills, ASCAP; Team 1007. This is Baker's first with Downing; the combination is magic.

## recommended

**SAM NEELY**—Old Photographs (2:53); producer: Ron Chancey; writers: Kix Brooks, Kenn Beal, Billy Earl McClelland; publishers: Tree, BMI/Golden Bridge, ASCAP; MCA 52323. An excellent production showcasing Neely's vocal strengths and well-written lyrics, rich with imagery.

**DON MALENA**—All We Need (2:59); producers: Don Malena, Scott Seely; writer: Don Malena; publisher: Boomerang, BMI; Accent ACS1387. A laconic appraisal of love's essentials. Contact: (619) 346-0075.

**PAUL MARX**—You Tore My World Apart Last Night (3:09); producer: not listed; writer: P. Marx; publisher: Whitewing, BMI; Showtime 1062. Easy listening delivery of the hard facts of loving.

## also received

**DARRELL LEE TOOMEY**—Big Boss Man (2:51); producer: John Fisher; writers: A. Smith, Dixon; publishers: Unart/Conrad, BMI; Precision 1005. Label based in Nashville.

**CHARLIE "CHOO CHOO" FAIRCLOTH**—Chew Tobacco Spittune (2:52); producers: Dale Meador, Jay Marshall; writer: Charlie Faircloth; publisher: Tres Bien, BMI; Tres Bien 121. Label based in Chattanooga, Tenn.

**DAWN ANITA**—Never Again Will I Give It Like I Have It To You (2:34); producer: Dawn Anita; writers: Dawn Anita, Tom Ross; publishers: Free Country, BMI/SESAC. Free Country FCR 042. Label based in Velma, Okla.

**JOHNNY LYON**—He Can't Fill My Shoes (2:26); producer: not listed; writers: Kingston, Bycus; publisher: Window, BMI; Axbar 6021. Label based in San Antonio.

**RON REELEY**—It's Gonna Be A Heartache (2:42); producer: Eddie Kilroy; writer: Roger Murray; publisher: Shobi, BMI; Reflex 8305.

**RICH MICHAELS**—When The Lights (2:47); producer: Peter Butcher; writers: R. Cox, J.L. Bradford; publisher: ERE/CBS, ASCAP; Rich 7001.

**DEWAYNE BOWMAN AND THE I.R.S. AND KRISSTI**—Victims Of The Pretty Things In Life (2:37); producer: Gene Strasser; writers: M. Tate, S. Bonds; publishers: Callaway/Country Party, BMI; Antique UR 4323. Contact: P.O. Box 192, Pittsburgh, Kan. 66762.

**JOY FORD**—Heartaches (2:41); producer: Sherman Ford; writers: Hoffman, Klenner; publisher: Leeds, ASCAP; Country International 198. Label based in Nashville.

**RONNIE MASON**—Rainy Eyes (2:53); producer: John Christopher Owens; writer: Ronnie Mason; publisher: Jerry Connell, BMI; Blue Island 45-016. Label based in Dickinson, Tex.

**JOSEPH MAGNUM**—Northern City Cowboy (4:12); producer: not listed; writer: Joe Marinaccio; publisher: American Entertainment General, ASCAP; Wildman UR 4335. Label based in Danbury, Conn.

**(J.) BIRD**—(You're) That Song (3:10); producers: Lewis, LaFond; writer: J. Bird; publisher: Laurabob, BMI; Burmda Dunes 1-007. Contact: (619) 345-2851.

**J.D. BELL**—Morningside of Midnight (3:00); producer: Dewayne Orender; writers: Orender, Summerville; publishers: Cedarwood, BMI; Pacific Sounds Ltd. 1001. Label based in Encino, Calif.

**WAYNE GRAY**—It's Only A Song (2:52); producer: Wayne Gray; writer: Wayne Gray; publisher: Cradle, BMI; Condo 1063. Label based in Nashville.

**JOHN BALZER**—Texas, You're My Only Hope (3:23); producers: Balzer, Cash; writer: John Balzer; publisher: Hitkit, BMI; Deep South DS-82483 (c/o NSD).

**ROBIN SLAVEN**—I've Been Missing You (3:23); producer: Robin Slaven; writer: Robin Slaven; publisher: Minnewaska, BMI; RCI 2384. Contact: P.O. Box 126, Elmsford, N.Y. 10523.

**PAUL BROOKS**—A Trucker Loves The Highway (3:17); producer: not listed; writer: Paul Brooks; publisher: Derby, SESAC; Pro Indie PIR 92883PB. Contact: (602) 971-0979.

**MIKE RHODES**—Sunday Mornin' Breeze (2:58); producer: Patty Parker; writer: Mike Rhodes; publisher: White Cat, ASCAP; Comstock 1721. Contact: (913) 631-6060.

**LANNY PREWITT**—Old Time Country Feeling (3:26); producer: not listed; writer: R. Votruba; publisher: Lookadat, BMI; F&L 532. Label based in Nashville.

**J.J. MOHEAD**—It's A Long Way Back To Tennessee (2:03); producers: Pat Patrick, Mickey Hiter; writers: Andy White, Pat Kuke, Mickey Hiter; publishers: Protunes, BMI/Pat-Hit, ASCAP; RCI R 2383-Z. Contact: P.O. Box 126, Elmsford, N.Y. 10523.

**VIRGIL CARTER**—Love Nest (3:48); producer: Steve "Shoes" Escallier; writers: Virgil & Lana Carter; publisher: Goldnote, BMI; Pantheon Desert 1983. Label based in Paradise Valley, Ariz.

**CRAIG SOUTHERN**—Down Home Dixie (2:52); producers: Ron Blackwood, Carl Friend; writers: Devin Smith, Larry Osborne; publishers: Millhouse, BMI/Friend, ASCAP; Casino 009. Label based in Memphis.

**FRANKIE LOVELL**—\$65 Car (2:20); producer: Rick Cradle; writer: Frankie Lovell; publisher: Cheyenne Mountain, BMI; Armadillo 530. Label based in Queens Village, N.Y.

**TAMMY LYNN**—Good Lovin' Gone Bad (3:08); producer: Mark Miller; writer: Rick Lagneaux; publisher: Whitewing, BMI; Master-Trak 3036. Contact: (318) 783-1601.

**TONY BRUCE**—I'm Not Him (2:58); producer: not listed; writer: T. Broussard; publisher: Whitewing, BMI; Master-Trak 3032. Contact: (318) 783-1601.

**WILLIE TEE**—Got My Arms Around My Honey (2:38); producer: not listed; writer: R. Lagneaux; publisher: Whitewing, BMI; Master-Trak 3034. Contact: (318) 783-1601.

**VALERIE ANDRUS**—Sweet Talkin' Eyes (2:50); producer: not listed; writers: J. Hand, N. Craven; publisher: Whitewing, BMI; Master-Trak 3029. Contact: (318) 783-1601.

**TOMMY PIERSOL**—The Good Times Wait For Rosie (2:50); producer: Gene Breen; writer: Ron Carpenter; publisher: Lone Lake, ASCAP; RCI 2381. Label based in Elmsford, N.Y.

**ROGER ALAN DENNIS**—#1 Lovin' Man (2:10); producers: Jim Martin, Steve Messer; writer: Jim Cottengim; publisher: Column One, ASCAP; Column One 4501. Label based in Springfield, Mo.

## Adult Contemporary

**PERRY COMO**—The Best Of Times (4:03); producer: Mike Berniker; writer: Jerry Herman; publishers: Jer-ryco/Edwin H. Morris, ASCAP; RCA PB-13690. Jaunty Broadway tune from the score of "La Cage Aux Folles."

## also received

**SONLIGHT**—Let's Help Them See The Light (4:57); producers: Otis G. Johnson, Craig T. Erquhart; writer: Craig T. Erquhart; publisher: Manfield, BMI; Aspro H.S.A.8879. Label based in Inkster, Mich.

**DORRY TOWNEND**—All My Life (2:50); producer: Ian Townend; writer: Ian Townend; publisher: Stephen Enoch Johnson, ASCAP; God's World C.J.8883. Label based in Inkster, Mich.

**OTIS G. JOHNSON & DEBRA DAVID**—To Be With You (4:00); producers: Otis G. Johnson, Craig T. Erquhart; writers: Sandy Hill, Otis G. Johnson, Debra David, Shirley A. Johnson; publishers: Manfield, BMI/God's World, SESAC/Stephen E. Johnson, ASCAP; Aspro A.H.S.6383. Label based in Inkster, Mich.

## Disco/Dance picks

**MELBA MOORE**—Keepin' My Lover Satisfied (5:12); producer: Paul Lawrence Jones III; writers: F. Jackson, P. Jones III; publisher: Bush Burnin', ASCAP; Capitol 8569. 12-inch version of previously reviewed 7-inch, Billboard, October 15, 1983.

**SYLVESTER**—Trouble In Paradise (6:33); producer: James "Tip" Warrick; writers: J. Warrick, J. Mehl, Sylvester; publishers: Warrick/Sequins At Noon, ASCAP/Jay-mel/Silly, BMI; Megatone MT-120 (12-inch single). Energetic disco tracks brightened by the singer's sweet falsetto.

## recommended

**JOHNNY DYNELL AND NEW YORK 88**—The Big Throw-down (6:58); producer: Kenton Nix; writers: Johnny Dynell, Kenton Nix; publisher: Cold Blooded, ASCAP; Acme AMC 8303 (12-inch single). Slick and spare rhumba rock from New York group. Label based in N.Y.

**SHARON BROWN**—You Got Me Where I Want To Be (6:40); producer: Patrick Adams; writers: P. Adams, K. Morris; publishers: Protoons/Famous, ASCAP; Profile PRO-7035 (12-inch single). Midtempo r&b tune showcases a strong, capable vocalist.

**WHO ME**—Every Ba-T-Rock (3:37); producer: Jack Maliken; writers: Harvey, Harrow; publisher: Malcontent, ASCAP; Sugar Bear SB 001 (12-inch single). High-pressure electronics designed for floor-to-ceiling speakers. Contact: P.O. Box 3287, New York, N.Y. 10185.

(Continued on page 63)

## Christmas 45s

Following is a list of all new or reissued Christmas singles received by Billboard's review panel this week. Because of the seasonal nature of the music, the records are not rated as to sales potential.

**GEORGE THOROGOOD & THE DESTROYERS**—Rock And Roll Christmas (3:21); producer: Dave Edmunds; writer: G. Thorogood; publisher: Del-Sound, BMI; EMI America B-8187.

**RONNIE ROGERS, TOMMY WEST**—Peace (3:54); producer: Tommy West; writers: R. Rogers, T. West; publishers: Sister John/Blendingwell; Lifesong LS-45122. Contact: (201) 568-3996.

**WEATHER GIRLS**—Dear Santa (Bring Me A Man This Christmas) (3:58); producer: Paul Jabara; writers: P. Jabara, P. Shaffer; publishers: Songs of Manhattan Island/Olga, BMI/Postvalda, ASCAP; The Entertainment Company 38-04299 (c/o Columbia)

**STORMY WEATHER**—Christmas Tiume Is Coming—A Street Carol (2:31); producers: Canterbury, Stormy Weather, Omar; writer: H. Farag; publisher: Farag, BMI; Magic Moment 37728. Contact: (219) 884-3768.

**DON MCCLINTOCK**—Christmas Needs Love To Be Christmas (3:10); producers: Steve McClintock, Tim James; writers: Steve McClintock, Tim James; publisher: McJames, BMI; Baroque MJ2. Contact: Gopher Baroque Studios, Westminster, Calif.

**BILLY JACKSON & THE CITIZEN BAND**—Have A Happy Christmas (T'Was The Night Before Christmas) (6:26); producer: Billy Jackson; writers: Clement C. Moore, R. Moress, Billy Jackson; publisher: Dimensional, ASCAP; Partytime PT 105 (12-inch single). Contact: (212) 382-1476.

**GENNY GERRIOR**—Noel, Noel, (2:16); producers: Genevieve Gerrior, James DeFelice; writer: Genevieve Gerrior; publisher: Gerrior-DeFelice, ASCAP; Pantera 51161. Label based in Spokane, Wash.

**CARLTON MOODY**—Christmas, Last Christmas Eve (3:22); producer: Dwight Moody; writers: Carlton Moody, David Moody; publisher: Laymond, BMI; Lamon 10059. Contact: (704) 537-0133.

**JOHNNY PENNINO AND HIS TENOR SAX**—White Christmas (3:21); producers: Ken Keene, Tom Pallardy; writer: Irving Berlin; publisher: Irving Berlin, ASCAP; AMI AM11904. Label based in Hendersonville, Tenn.

**JERRY CANNAN**—Randolph The Brown-Nosed Reindeer (2:40); producer: J. Cannan; writer: J. Cannan; publisher: Cannan, Bros., ASCAP; CBM CMB998. Contact: (209) 222-9612.

# Market Quotations

As of closing, Nov. 29, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69%	48%	ABC	10	1269	55%	54%	55%	unch
49	30%	American Can	4	209	48%	48%	48%	- 1/8
17%	8 1/2	Armstrong Int'l	11	15	11 1/2	11 1/2	11 1/2	- 1/8
81%	55	CBS	11	882	67%	67	67	- 1/8
65	16	Coleco	7	19227	24%	23	23%	+ 1 1/2
9%	6 1/2	Craig Corporation	—	5	7 3/4	7 3/4	7 3/4	+ 1/4
84%	47 1/4	Disney, Walt	17	1513	48%	47%	48%	+ 3/4
6 1/4	3 3/4	Electrosound Group	—	1	5%	5%	5%	unch
30%	16 1/2	Gulf + Western	—	6158	28 1/4	28	28 1/2	+ 1/2
38	18	Handleman	17	193	37%	36 1/2	37%	+ 1 1/2
12 1/4	6	K-Tel	—	—	—	—	7 1/4	unch
78 1/4	47 1/4	Matsushita Electronics	18	385	77 1/2	76 1/4	77 1/2	- 1/8
16%	7 1/2	Mattel	—	884	6 1/4	6	6 1/2	unch
42%	32 1/2	MCA	11	488	39%	38 3/4	39 1/4	+ 1/4
90 1/2	72 1/2	3M	15	1350	87	86	86 1/2	- 1/4
150	82	Motorola	26	1673	142%	138%	142%	+ 3%
79%	47	No. American Phillips	12	24	78 1/2	77 1/2	78%	+ 1 1/2
15 1/4	2 1/2	Oroxo Corporation	—	54	3 1/4	3	3 1/2	- 1/4
27 1/2	18	Pioneer Electronics	—	7	26%	26%	26%	- 1/8
36 1/2	13 1/4	RCA	20	9509	37%	35%	37%	+ 1 1/2
16%	12%	Sony	30	4355	13%	13 1/4	13 1/2	unch
34 1/2	25%	Storer Broadcasting	—	499	32 1/2	31 1/2	31%	- 1/8
6%	2%	Superscope	—	66	4%	4 1/4	4 1/4	- 1/4
57	38	Taft Broadcasting	14	91	49 1/2	48 3/4	49 1/2	+ 1
35 1/4	19%	Warner Communications	—	2894	23%	22 3/4	22%	unch
16%	8 1/4	Wherehouse Entertain.	18	143	17 1/4	16 1/2	16 3/4	+ 1/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/8	Josephson Int'l	9000	14	14 3/4
Certron Corp.	10700	3 1/2	3 7/16	Recoton	4000	8 1/4	8 3/4
Data Packaging	500	6 1/2	7 1/4	Schwartz Bros.	—	2 3/4	3 1/2
Koss Corp.	1900	3 3/8	4 1/8				

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

Boy, Joel Robertson, to Russ and Dee Fowler, Nov. 23 in Atlanta. He is an engineer at Cheshire Sound Studios there.

★ ★ ★

Girl, Sara Marie, to Hank and Donna Sosnowski, Nov. 20 in Seward, Alaska. He is vice president of Denali Broadcasting and general manager of KKEN Kenai, Alaska.

★ ★ ★

Twins, Erin Marissa and Kristen LaVoi, to Woody Bowles and Elaine Ganick, Nov. 15 in Nashville. He is president of the Woody Bowles Co., a music management and public relations firm there. She is Nashville tv correspondent for "Entertainment Tonight."

★ ★ ★

Boy, Tyler Joseph, to LuRay and Joseph Nicolo, Dec. 1 in Bryn Mawr, Pa. He is one of the owner/operators of Studio 4 in Philadelphia and a member of the Montage Records group Da Pliers.

★ ★ ★

Girl, Jessica Marie, to Jerry and Susan Bridges, Dec. 3 in Nashville. He is a bass player for Waylon Jennings.

### Marriages

Sharon Petitjean to Ron Ramelli, Nov. 27 in Long Grove, Ill. He is advertising director of the Illinois Entertainment music paper in Chicago.

★ ★ ★

Yuko Osawa to Peter Woods, Dec. 3 in Hawaii. He is Romeo Void's lead guitarist.

★ ★ ★

Nancy Lewis to Simon Jones, Dec. 3 in London. She is the American manager of the comedy group Monty Python.

★ ★ ★

Jan Silver to Joe Kelly, Nov. 5 in Racine, Wisc. She is president of Joe Kelly Creative Services, parent company of Chicago-based SuperSpots. He is chairman of SuperSpots and president of MarketTrends, a media consultation and public relations firm in Chicago.

★ ★ ★

Mark Kamins to Patrice Lemchak, Nov. 12 in New York. He is a producer and Island Records' a&r director in New York.

### Deaths

Steve Henderson, 38, afternoon radio drive personality on WSM-FM, of a self-inflicted gunshot wound Dec. 2 in Nashville. Henderson was a well-known name in Nashville radio and received consistently high ratings in his time slot. Prior to joining WSM in October, 1980, he worked for WKDF-FM as an AOR DJ. Henderson received two purple hearts and a commendation medal for service in Korea and Vietnam. He is survived by his wife Suzanne and her daughter Jill.

★ ★ ★

John Beveridge, 42, Dec. 5 of a liver ailment in Phoenix, Ariz. A songwriter and guitarist, his "A Picture Of You" was a hit for Joe Brown & the Bruvvers in England in 1962.

★ ★ ★

Mary Tallent, 58, Dec. 6 in an auto accident in Atlanta. She was vice president of the Lowery Group of music publishing companies. She is survived by her husband, Roy I. Tallent, and two daughters.

★ ★ ★

Russell G. Salter, 70, Nov. 27 of cancer in Aurora, Ill. Founder of the Salter Broadcasting Co. there, he had been in the radio business for 48 years and was an announcer at several Illinois stations. He is survived by his wife Arlene, three daughters, two brothers, two sisters and nine grandchildren.

★ ★ ★

William Stein, 70, Nov. 16 at the Albert Einstein Medical Center in Philadelphia. He was leader of the Bill Stein Orchestra and had played clarinet and saxophone with several dance bands in the area. He is survived by his wife Minnie, three daughters, a sister and seven grandchildren.



PLAYING THE FIELD—Earth, Wind & Fire's Maurice White, right, intercepts the Oklahoma football team ball from assistant drum major Rick Brought as EWF's Larry Dunn looks on. White and EWF were honored at the Nebraska-Oklahoma game, as White led the latter team's 350-piece band through a rendition of EWF's "Rock That" during halftime.

## Video Music Programming

• Continued from page 27

- Herbie Hancock, "Autodrive," Columbia  
Heart, "Allies," Epic  
Nick Heyward, "Whistle Down The Wind," Arista  
Horizontal Brian, "She Was Only Practicing," Gold Mountain/MCA  
Hunters And Collectors, "Talking To A Stranger," Oz/A&M  
Phil Judd, "Dreamin' Away," MCA  
Kansas, "Everybody's My Friend," CBS Associated  
Lords Of The New Church, "Dance With Me," IRS  
Love Tractor, "Spin Your Partner," DB  
Manfred Mann, "Demolition Man," Arista  
Brian May, "Star Fleet," Capitol  
Men Without Hats, "I Like," Backstreet  
Naked Eyes, "When The Lights Go Out," EMI America  
Nena, "99 Luftballons," Epic  
New Order, "Confusion," Streetwise  
Olivia Newton-John, "Twist Of Fate," MCA  
9 Ways To Win, "Close To You," Atlantic  
Joe Perry Project, "Black Velvet Pants," MCA  
Will Powers, "Kissing With Confidence," Island  
Real Life, "Send Me An Angel," MCA  
Paul Rodgers, "Cut Loose," Atlantic  
Rubinoos, "If I Had You Back," Warner Bros.  
Saga, "Catwalk," Portrait  
Michael Sembello, "Automatic Man," Warner Bros.  
Steppenwolf, "Hot Night In A Cold Town," Jem  
Suburbs, "Love Is The Law," PolyGram  
Taxxi, "Maybe Someday," Fantasy  
Tom Tom Club, "Pleasure Of Love," Sire  
Simon Townshend, "I'm The Answer," 21/PolyGram  
Trio, "Boom Boom," Mercury  
Twisted Sister, "You Can't Stop Rock N' Roll," Atlantic  
Bonnie Tyler, "Faster Than The Speed Of Night," Columbia  
Monte Video, "Shoop Shoop," Geffen  
Tom Waits, "In The Neighborhood," Island  
Bob Welch, "I'll Dance Alone," RCA  
Wendy & the Rockets, "Play The Game," Oz/A&M  
Wham! U.K., "Young Girls," Columbia  
Wildlife, "Somewhere In The Night," Atco  
X, "True Love, Part Two," Elektra  
ZZ Top, "TV Dinners," Warner Bros.

## Bubbling Under The HOT 100

- 101-WHITE LINES (DON'T DO IT), Grand Master Flash & Melle Mel, Sugar Hill 465  
102-BOYS, Mary Jane Girls, Gordy 1704 (Motown)  
103-RUNAWAY LOVE, Firefall, Atlantic 7-89755  
104-JOYSTICK, Dazz Band, Motown 1701  
105-I AM WHAT I AM, Gloria Gaynor Silver Blue 220  
106-BABY I'M HOOKED, Con Funk Shun, Mercury 81458-7 (PolyGram)  
107-ALWAYS BE MINE, Aldo Nova, Portrait 37-04207 (Epic)  
108-GIVE IT UP, K.C. & The Sunshine Band, Meca S 1001 (Alpha)  
109-BAD GIRLS, Don Felder, Elektra 7-69784  
110-MAKE BELIEVE IT'S YOUR FIRST TIME, The Carpenters, A&M 2585

## Bubbling Under The Top LPs

- 201-MELBA MOORE, Never Say Never, Capitol ST 12305  
202-THE TEMPTATIONS, Back To Basics, Gordy 6085 GL (Motown)  
203-THE FOUR TOPS, Back Where I Belong, Motown 6066 ML  
204-Z.Z. HILL, I'm A Blues Man, Malaco 7415  
205-NICK HEYWARD, North Of A Miracle, Arista ALB-8106  
206-RE-FLEX, The Politics Of Dancing, Capitol ST-12314  
207-ALCATRAZ, No Parole From Rock 'N' Roll, Rocshire XR 22016  
208-SAMMY HAGAR, Live, Capitol ST-12299  
209-ECHO & THE BUNNYMEN, Echo & The Bunnymen, Sire I-23987 (Warner Bros.)  
210-THE JAM, Snap, Polydor 8-155371 (PolyGram)

## Industry Events

Dec. 11-12, National Cable Television Assn. programming conference, Biltmore Hotel, Los Angeles.

Dec. 13-15, Western Cable Show and Convention, Anaheim Convention Center, Anaheim, Calif.

Dec. 14-20, China's second annual Manufacturing/Processing/Technology and Economics Cooperation Exposition and Conference, Beijing (Peking).

Jan. 7-10, 12th Winter Consumer Electronics Show, Las Vegas Convention Center, Hilton Hotel Pavilion and Grand Ballroom, Hotel Riviera, Sahara Hotel.

Jan. 8-10, California Broadcasters Assn. midwinter conference, Sheraton Plaza, Palm Springs, Calif.

Jan. 18-20, Texas Cable Show, San Antonio Convention Center, San Antonio.

Jan. 23-27, Midem '84, Palais Des Festivals, Cannes.

Jan. 24-27, Box Office Management International fifth anniversary conference, Biltmore Hotel, Los Angeles.

Jan. 30-Feb. 1, National Religious Broadcasters Media Expo '84, Sheraton Hotel, Washington, D.C.

Feb. 4-8, Music Fair, Frankfurt, Germany.

Feb. 7-8, Arizona Cable Television Assn. annual meeting, Phoenix Hilton, Phoenix.

Feb. 8-10, Institute for Graphic Communication Optical & Videodisc Systems conference, Pier 66, Ft. Lauderdale, Fla.

Feb. 10-14, NATPE International annual conference, Moscone Center, San Francisco.

Feb. 21-23, Softcon, Northeast Expositions international conference/trade fair, Superdome, New Orleans.

Feb. 21-24, Information Technology & Office Automation exhibition and conference, Barbican Centre, London.

Feb. 25-29, NACA National Convention and National Arts & Lectures Conference, Opryland Hotel, Nashville.

Feb. 27-March 2, International Electrical Exhibition, National Exhibition Centre, Birmingham, England.

Feb. 28, National Assn. Of Recording Arts & Sciences 26th annual Grammy Awards show, Shrine Auditorium, Los Angeles.

Feb. 28-Mar. 2, Amusement Trades Exhibition International, Grand Hall Olympia, London.

March 1-3, Organization of Country Radio Broadcasters 15th annual country radio seminar, Opryland Hotel, Nashville.

March 7-9, Billboard's Computer Software/Video Games Conference, Westin St. Francis Hotel, San Francisco.

Larry Graham has announced that he is no longer managed by Ron Nadel of Tent-maker Management.

For further information please contact:

**Benny Clark  
Graham-O-Tune Music**

P.O. Box 46036  
Los Angeles, CA 90046  
(213) 931-1382

# Billboard Album Reviews

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



**ORIGINAL MOTION PICTURE SOUNDTRACK**—Christine, Motown 6086ML. Producers: Various. Why should '80s teens be interested in '50s rock? One answer could lie in the central role played by the AM radio in the haunted Plymouth that provides this new thriller's title "character." A second might include the evident care in this compilation of classics by Buddy Holly, Little Richard, Johnny Ace and others.

**MUSICAL YOUTH**—Different Style!, MCA MCA-5454. Producer: Peter Collins. There's no standout single candidate this time around, so the Youth's five principals tap some blue chip guests (most notably Shalamar's Jody Watley) and cover some strong songs by Stevie Wonder and reggae veteran Desmond Dekker to buttress their litting pop/reggae originals.



**LUTHER VANDROSS**—Busy Body, Epic FE 39196. Producers: Luther Vandross, Marcus Miller. Vandross shifts his emphasis away from updated orchestral r&b to synthesizer-driven urban pop ripe for the dancefloor. Happily, his penchant for strongly melodic material and that sweet but salty vocal timbre are unchanged, making that new thrust more plus than trade-off.



**AZYMUTH**—Rapid Transit, Milestone M-9118. Producer: Jose Roberto Bertrami. The Brazilian fusion trio further refines its seamless integration of high-tech instrumental and recording methods with accessible material bridging pop, jazz and their native inspirations, including Deodato, Airto and Flora Purim. This is silky, melodic crossover jazz that should fare well.



**ARIEL**—Bless This House... Please, Reunion SPCN 7-01-000312-2. Producer: Michael Nolan. This is like an old radio show, but it's on the subject of the Christian family today. It's funny, timely and provocative enough to ruffle a few feathers.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/JAZZ CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7346). Country albums should be sent to: Kib Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).



## New & Noteworthy

**THE ENGLISH BEAT**—What Is Beat? I.R.S. SP70040. Producers: Various. Among the most inspired British exponents of neo-ska, the English Beat reprises top tracks from its three studio albums, along with special remixes, unreleased tracks, British singles previously unavailable here and live performances.



## pop

**NEATS**, Ace of Hearts Records AHS 10019. Producer: Richard Hale. Four-man Boston band performs its first collection with snap, crackle and pop.

**TSUNAMI**, Enigma Records E1032. Producer: Gene Meros. Interesting, deft touches add a further dimension to this heavy metal band from the Bay Area named after a very large ocean wave. This band, too, can overwhelm.

**RAIL**—Arrival, Passport PB6024. (Jem). Producer: Michael Fisher. Seattle MTV "Basement Tapes" winner may win fans live and on video, but on disk the hard rock cliches underwhelm.

**NEIL NORMAN**—Greatest Science Fiction Hits VOL. 3, GNP-Crescendo GNPS2163. Producer: Norman. Ingenious use of electronics on 18 songs from popular sci-fi movies slanted to the young buyer.

**WIPERS**—Over The Edge, Brain Eater EATER 2. Producer: Greg Sage. Portland trio thrashes out basic punk rock with passion, as if it were still 1977.

**VINNY**, Olas De Sexo, Eat 016. Producers: David Robinson, Ralph Fatello. Hypnotic, swelling rhythms, catchy songwriting and rich synth textures that deserve a serious listen. Contact: 400 Essex St., Salem, Mass. 01970.

**FLAGYLL**, Computer Music For The Microchip Mind. Slithering Disc. Producer: Buddy Baleman. An innovative if annoying delivery of what the title promises: atonal

network of computer generated music with haunting synthesized vocals. 484 Lake Park Ave., Suite 142, Oakland, Calif. 94610.

## jazz/fusion

**ANTHONY DAVIS**—Hemispheres, Gramavision GR 8303 (PolyGram). Producers: Jonathan F. P. Rose, Anthony Davis. Pianist Davis and his ambitious Episteme ensemble blur generic boundaries in this work commissioned for the Next Wave Festival.

**DAVID BENOIT**—Christmastime, AVI 8620. Producer: David Benoit. Guitar, bass and drums accompany the pianist on nine delicately performed yuletide melodies. Excellent seasonal party music.

**JOHNNY O'NEAL**—Coming Out, Concord Jazz CJ228. Producer: Carl E. Jefferson. Detroit pianist makes his debut as a leader with eight titles, mostly evergreens, with bass and drums backup.

**BOBBY ENRIQUEZ**—Live in Tokyo, GNP Crescendo GNPS2161. Producer: Gene Norman. Flashy Filipino keyboardist pulls out every stop in romping through nine tunes ranging from "Misty" to "Donna Lee."

## Billboard's Top Single Picks

• Continued from page 61

**BARRACUDA**—Ain't No Big Deal (7:17); producers: Stephen Bray, Alec Head; writer: S. Bray; publishers: In the Mix/July Fourth, ASCAP; Automatic/Epic 49-04264 (12-inch single). Female duo delivers airy, danceable pop.

**DANNY LUGO AND DESTINATION**—Going Through The Motions (7:20); producer: Elton Farokh Ahi; writers: G. Lee, M. Sharron; publishers: Travelin Man/Spinning Gold/Southern, ASCAP; C And M CML9211 (12-inch single). Hot tempo; exciting vocal blend. Label based in San Francisco.

**TWINS PLUS HIM**—Turn The Beat Around (7:12); producer: Richard Alexander; writers: Pete Jackson, Gerald Jackson; publisher: Dunbar, BMI; Blue Parrot BP 203 (12-inch single). Enthusiastic cover of the Vicki Sue Robinson hit; no surprises. Label based in New York.

## also received

**TONY SHERMAN**—Elovese-Ee (6:00); producer: Peter van Driel; writers: T. Sherman, K. Sherman, P. van Driel; publisher: Intersong, ASCAP; Lakeside LS-12-904 (12-inch single). Contact: (216) 241-0892.

**B BOYS**—Rock The House (4:01); producer: Vincent Davis; writer: V. Davis; publisher: Vintertainment, ASCAP; Vintertainment VTI-002 (12-inch single). Contact: (212) 799-9190.

**X-VISITORS**—Hokey Pokey (5:11); producer: David Storrs; writers: L. La Price, C. Macak, T. Baker; publisher: Acuff-Rose, BMI; Dancing Bear DB 0002 (c/o Sutra Records, New York) (12-inch single).

**BEARESENSE**—The Big Hurt (7:00); producers: Richi Ray, Bob Giudice,

**DAVID MATTHEWS' ORCHESTRA**—Grand Connection, GNP Crescendo GNPS2162. Producer: David Matthews. Grover Washington Jr. is a guest saxophonist on this six-track LP sparked by Matthews' charts and keyboards. Earl Klugh's guitar is also featured.

**THE SQUARE ROOTS OF JAZZ**—Magna Graphic Jazz (213-349-9682). Producer: Dan Grant. This skilled foursome comprises Chuck Hedges, clarinet; Johnny Varro, piano; Ray Leatherwood, bass, and Gene Estes, drums, all Californians who ably serve up spirited chamber jazz.

**NANA VASCONCELOS**—Zumbi, Europa Records JP 2013. Producer: Jeane-Piere Weiller. Versatile one-man rhythm machine uses his voice, body and exotic percussion on this ingenious, evocative solo work. Contact: (212) 254-2047.

## movies/theater

**SUDDEN IMPACT AND THE BEST OF DIRTY HARRY**, Viva 23990 (Warner Bros.). Producers: Not listed. No solos for .356 magnum, but various vocal and instrumental bits from the five Clint Eastwood features, including Roberta Flack's main title for the newest.

## gospel

**HARVEST**—Send Us To The World, Milk & Honey MH1051. Producer: Wayne Watson. Impressively smooth vocals and church directed

**PENTECOSTAL AMBASSADORS**—Gentlemen Of Song, Tyscot TR090883. Producer: Not listed. Has a pop and r&b feel without losing its gospel soulfulness.



## New & Noteworthy

**MIDNIGHT OIL**—Power And The Passion (5:40); producers: Nick Launay, Midnight Oil; writers: Hirst, Moginie, Garrett; publisher: not listed; Columbia 44-04238 (12-inch single). Emphatic, eclectic post-punk power pop from Australia.

**CHINA CRISIS**—Working With Fire And Steel (3:36); producer: Mike Howlett; writers: Garry, Eddie; publisher: Virgin, ASCAP; Warner Bros. 0-20172 (12-inch single). British new wave dance music; serious demeanor, but devilishly infectious.

## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

### THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1982
- Top Ten Black Singles, 1948-1982
- Top Black Singles Of The Year, 1946-1982

- Number One Black Albums, 1965-1982
- Top Ten Black Albums, 1965-1982
- Top Black Albums Of The Year, 1966-1982

FOR INFORMATION, WRITE:  
Billboard Chart Research  
Attn: Barbara DeMaria  
1515 Broadway  
New York, NY 10036

# Billboard HOT 100

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

THIS WEEK	LAST WEEK	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	1	10	<b>SAY SAY SAY</b> —Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson: Columbia 38-04168	34	43	10	<b>STAY WITH ME TONIGHT</b> —Jeffrey Osborne (George Duke) R. Jones; A&M 2591	67	72	4	<b>WET MY WHISTLE</b> —Midnight Star (R. Calloway) R. Calloway, Solar 7-69790(Elektra)
2	4	8	<b>SAY IT ISN'T SO</b> —Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654	35	36	8	<b>I WON'T STAND IN YOUR WAY</b> —Stray Cats (Dave Edmunds) B. Selzer EMI-America 8185	68	74	2	<b>99 LUFTBALLONS</b> —Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108
3	2	14	<b>ALL NIGHT LONG (ALL NIGHT)</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael, L. Richie; Motown 1698(MCA)	36	20	11	<b>P.Y.T. (PRETTY YOUNG THING)</b> —Michael Jackson (Quincy Jones) J. Ingram, Q. Jones; Epic 34-04165	69	49	13	<b>SEND HER MY LOVE</b> —Journey (Mike Stone) S. Perry, J. Cain; Columbia 38-04151
4	3	13	<b>UPTOWN GIRL</b> —Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149	37	44	5	<b>GOLD</b> —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis V54 42743	70	79	2	<b>THE DREAM</b> —Irene Cara (Giorgio Moroder), Moroder, Cara, Bellotte; Geffen/Network 7-29396(Warner Bros.)
5	7	7	<b>UNION OF THE SNAKE</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran) Duran Duran; Capitol 5290	38	46	4	<b>THE SIGN OF FIRE</b> —The Fixx (Rupert Hine) Curnin, Woods, West-Oram, Greenall, Agies; MCA 52316	71	53	21	<b>MAKING LOVE OUT OF NOTHING AT ALL</b> —Air Supply (Jim Steinman), J. Steinman; Arista 1-9056
6	5	13	<b>LOVE IS A BATTLEFIELD</b> —Pat Benatar (Neil Giraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732	39	41	9	<b>WHEN THE LIGHTS GO OUT</b> —Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8183	72	78	2	<b>SAVE THE LAST DANCE FOR ME</b> —Dolly Parton (Val Garay), D. Pomus, M. Shuman; RCA 13703
7	11	7	<b>OWNER OF A LONELY HEART</b> —Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco7-99817	40	40	9	<b>THE WAY HE MAKES ME FEEL</b> —Barbra Streisand (Phil Ramone, Dave Grusin), M. Legrand, A. Bergman, M. Bergman; Columbia 38-04177	73	86	2	<b>YAH MO B THERE</b> —James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.)
8	6	17	<b>ISLANDS IN THE STREAM</b> —Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615	41	47	10	<b>BABY I LIED</b> —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; RCA 13600	74	80	3	<b>GLORIA</b> —The Doors (Paul A. Rothchild), V. Morrison; Elektra 7-69770
9	12	7	<b>TWIST OF FATE</b> —Olivia Newton-John (David Foster), S. Kipner, P. Beckett; MCA 52284	42	25	23	<b>TOTAL ECLIPSE OF THE HEART</b> —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	75	84	2	<b>ALMOST OVER YOU</b> —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186
10	10	9	<b>CHURCH OF THE POISON MIND</b> —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-04144	43	48	4	<b>IN THE MOOD</b> —Robert Plant (Robert Plant, Benji Lefevre, Pat Moran), Plant, Blunt, Martinez; Esparanza 7-99820(Atlantic)	76	65	11	<b>I NEED YOU</b> —Pointer Sisters (Richard Perry) N. O'Byrne, R. Feldman, J. Black; Planet 13639(RCA)
11	14	6	<b>UNDERCOVER OF THE NIGHT</b> —The Rolling Stones (Glimmer Twins, Chris Kimsey) M. Jaggar, K. Richards; Rolling Stones 7-99813(Atco)	44	63	3	<b>THE CURLY SHUFFLE</b> —Jump 'N The Saddle (T.C. Furlong, B. Schwartz, M. Rasfeld), P. Quinn; Atlantic 7-89718	77	59	9	<b>I AM LOVE</b> —Jennifer Holliday (M. White), M. White, D. Foster, A. Willis; Geffen 7-29525(Warner Bros.)
12	8	14	<b>CUM ON FEEL THE NOIZE</b> —Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha/Associated 4-04005(CBS)	45	52	6	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggitt, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)	78	83	2	<b>RED HOT</b> —Herb Alpert (Herb Alpert, Randy Badazz, Andy Armer), H. Massey; A&M 2593
13	13	9	<b>WHY ME?</b> —Irene Cara (Giorgio Moroder), G. Moroder, I. Cara, K. Forsey; Geffen/Network 7-29464(Warner Bros.)	46	33	24	<b>TONIGHT I CELEBRATE MY LOVE</b> —Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242	79	51	10	<b>INVISIBLE HANDS</b> —Kim Carnes (Keith Olsen) M. Page, B. Fairweather; EMI-America 8181
14	9	10	<b>CRUMBLIN' DOWN</b> —John Cougar Mellencamp (Little Bastard, Don Gehman) J.C. Mellencamp, G. Green; Riva 214(Polygram)	47	67	2	<b>THINK OF LAURA</b> —Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29658	80	NEW ENTRY		<b>GIRLS JUST WANT TO HAVE FUN</b> —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)
15	18	13	<b>MAJOR TOM (COMING HOME)</b> —Peter Schilling (Peter Schilling, Armin Sabol,PSP) P. Schilling, D. Lodge; Elektra 7-69811	48	55	3	<b>REMEMBER THE NIGHT</b> —The Motels (Val Garay), M. Davis, S. Thurston; Capitol 5246	81	81	5	<b>STATE OF THE NATION</b> —Industry (Rhett Davies, E.G.), J. Carin, M. Caronia; Capitol B5268
16	16	7	<b>SYNCHRONICITY II</b> —The Police (Hugh Padgham, Police), Sting; A&M 2571	49	54	6	<b>SEND ME AN ANGEL</b> —Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287	82	42	17	<b>ONE THING LEADS TO ANOTHER</b> —The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52264
17	17	9	<b>IN A BIG COUNTRY</b> —Big Country (Steve Lillywhite), Big Country; Mercury 814467-7(Polygram)	50	NEW ENTRY		<b>MIDDLE OF THE ROAD</b> —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29444(Warner Bros.)	83	57	6	<b>MAGNETIC</b> —Earth, Wind, & Fire (M. White), M. Page; Columbia 38-04210
18	19	14	<b>BREAK MY STRIDE</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113(Epic)	51	NEW ENTRY		<b>AN INNOCENT MAN</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04259	84	87	4	<b>TELL ME IF YOU STILL CARE</b> —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris; Tabu 4-04160(Epic)
19	21	8	<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> —Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone; Geffen 7-29460(Warner Bros.)	52	28	16	<b>SUDDENLY LAST SUMMER</b> —The Motels (Val Garay), M. Davis; Capitol 5271	85	NEW ENTRY		<b>LET'S GO UP</b> —Diana Ross (Gary Katz), F. Golde, P. Ivers; RCA 13671
20	24	11	<b>TALKING IN YOUR SLEEP</b> —The Romantics (Pete Solley) Marinos, Palmar, Skill, Canler, Solley; Nempereor 4-04135(Epic)	53	58	8	<b>WHAT'S NEW</b> —Linda Ronstadt (Peter Asher) J. Burke, B. Haggart Asylum 7-69780(Elektra)	86	90	2	<b>THE SOUND OF GOODBYE</b> —Crystal Gayle (I. Bowen), H. Prestwood; Warner Bros. 7-29452
21	15	15	<b>HEART AND SOUL</b> —Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726	54	56	5	<b>YOU DON'T BELIEVE</b> —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista AS1-9108	87	89	3	<b>IF LOVE SHOULD GO</b> —Streets (Neil Kernon), Walsh & Slamer; Atlantic 7-89760
22	22	12	<b>AIN'T NOBODY</b> —Rufus With Chaka Khan (R. Titelman) H. Wolinski; Warner Bros. 7-29555	55	38	18	<b>TELEPHONE (LONG DISTANCE LOVE AFFAIR)</b> —Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8172	88	93	2	<b>TOUCH A FOUR LEAF CLOVER</b> —Atlantic Starr (J.A. Carmichael), D. Lewis, W. Lewis; A&M 2580
23	23	10	<b>SOULS</b> —Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield, RCA 13650	56	64	3	<b>TAKE ME BACK</b> —Bonnie Tyler (Jim Steinman), B. Cross; Columbia 38-04246	89	92	3	<b>RAPPIN' RODNEY</b> —Rodney Dangerfield (J.B. Moore, Robert Ford, Jr.), R. Dangerfield, D. Blair, S. Henry, D. Hoyt, J.B. Moore; R. Ford, Jr.; RCA 13656
24	27	5	<b>READ 'EM AND WEEP</b> —Barry Manilow (Jim Steinman), J. Steinman; Arista AS1-9101	57	66	5	<b>BIG CRASH</b> —Eddie Money (Tom Dowd), E. Money, D. Hitchings; Columbia 3804199	90	NEW ENTRY		<b>SWEETHEART LIKE YOU</b> —Bob Dylan (Bob Dylan), B. Dylan; Columbia 38-04301
25	30	4	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710	58	37	10	<b>THE SMILE HAS LEFT YOUR EYES</b> —Asia (Mike Stone) Wetton; Geffen 7-29475(Warner Bros.)	91	NEW ENTRY		<b>LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE BITCH</b> —Prince (Prince), Prince; Warner Bros. 7-29548
26	10	10	<b>TIME WILL REVEAL</b> —DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705(Motown)	59	50	13	<b>TENDER IS THE NIGHT</b> —Jackson Browne (Jackson Browne, Greg Ladanyi) R. Kunkel, D. Kortchmar, J. Browne; Asylum 7-69791(Elektra)	92	61	7	<b>ALLERGIES</b> —Paul Simon (Paul Simon, Russ Titelman, Roy Halee), P. Simon; Warner Bros. 7-29453
27	35	3	<b>KARMA CHAMELEON</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221	60	60	7	<b>STREET OF DREAMS</b> —Rainbow (Roger Glover), Blackmore, Turner; Mercury 815660-7(Polygram)	93	82	11	<b>HOW MANY TIMES CAN WE SAY GOODBYE</b> —Dionne Warwick And Luther Vandross (Luther Vandross) S. Goldman; Arista 1-9073
28	29	6	<b>IF I'D BEEN THE ONE</b> —38 Special (R. Mills), D. Barnes, J. Carlisi, D. Van Zant, L. Steele; A&M 2594	61	69	4	<b>THE POLITICS OF DANCING</b> —Re-Flex (John Punter) Fishman; Capitol 5301	94	73	16	<b>DELIRIOUS</b> —Prince (Prince), Prince; Warner Bros. 7-29503
29	31	7	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonafond, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)	62	70	4	<b>THIS MUST BE THE PLACE</b> —Talking Heads (Talking Heads) D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29451(Warner Bros.)	95	NEW ENTRY		<b>ELECTRIC KINGDOM</b> —Twilight 22 (G. Bahary), G. Bahary, J. Sautler, E. Moore; Vanguard 68
30	34	4	<b>THAT'S ALL</b> —Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724	63	NEW ENTRY		<b>NIGHTBIRD</b> —Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99799(Atco)	96	77	12	<b>MIRROR MAN</b> —The Human League (Martin Rushent,Human League) Oakey,Callis,Burden; A&M 2587
31	32	6	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116	64	76	2	<b>EBONY EYES</b> —Rick James And Smokey Robinson (Rick James), R. James; Gordy 1714(Motown)	97	75	15	<b>JUST GOT LUCKY</b> —JoBoxers (Alan Shacklock), Bostock, Wayne; RCA 13601
32	45	2	<b>PINK HOUSES</b> —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)	65	71	3	<b>(YOU CAN STILL) ROCK IN AMERICA</b> —Night Ranger (Pat Glasser), J. Blades, B. Gillis; Camel/MCA 5456	98	62	6	<b>BLUE WORLD</b> —Moody Blues (P. Williams), J. Hayward; Threshold 605
33	39	8	<b>HOLIDAY</b> —Madonna (John Jellybean Benitez) C. Hudson, L. Stevens Sire 7-29478(Warner Bros.)	66	68	6	<b>LICK IT UP</b> —Kiss (M. Jackson, G. Simmons), P. Stanley, V. Vincent; Mercury 814-671-7	99	85	4	<b>MEMPHIS</b> —Joe Jackson (Joe Jackson) J. Jackson; A&M 2601
								100	91	9	<b>I JUST CAN'T WALK AWAY</b> —F4H Tops (Holland, Dozier, Holland), E. Holland, Jr., L. Dozier, B. Holland; Motown 1706(MCA)

DECEMBER 17, 1983, BILLBOARD

WEEKS AT #1  
2

NEW ENTRY

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).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criterion/Joel Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

### HOT 100 A-Z

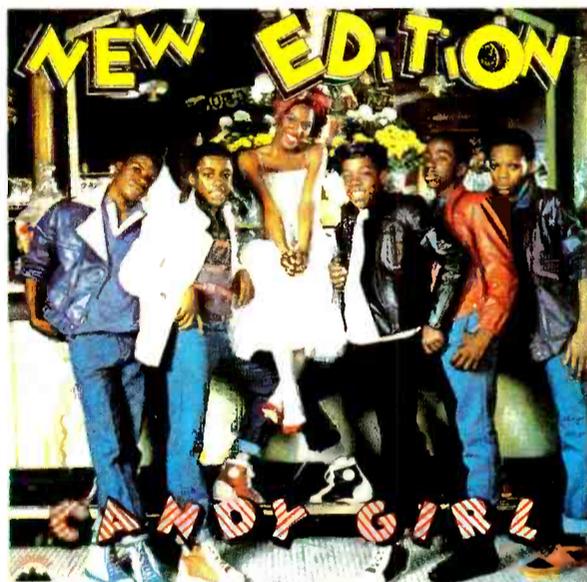
(YOU CAN STILL) ROCK 'N' ROLL IN AMERICA (Kid Bid/Rough Play, BMI)	65	DELIRIOUS (Controversy, ASCAP) CPP	94	EBONY EYES (Stone City, ASCAP) CPP	64	WON'T STAND IN YOUR WAY (Willsden, BMI) HL	35	MAGNETIC (Sagittaire/Zomba, ASCAP) CPP/ABP	28	MAJOR TOM (COMING HOME) (Southern, ASCAP) CPP	87	MAKING LOVE OUT OF NOTHING AT ALL (E.B. Marks/Lost Boys, BMI) CPP	71	MEMPHIS (Albion, ASCAP) CPP/ALM	43	MIDDLE OF THE ROAD (Hynde House of His/Clive Banks/ATV, London)	50	SAY IT ISN'T SO (Hot-Cha/Unichappell, BMI) CHA/HL	51	SAY SAY SAY (MPL Communications/ASCAP, Mijac Music/BMI) HL/WBM	63	SEND HER MY LOVE (Twist And Shout/Weed High Nightmare/Colegms-EMI, ASCAP) CPP	82	69																
99 LUFTBALLONS (April, ASCAP)	68	EBONY EYES (Stone City, ASCAP) CPP	64	ELECTRIC KINGDOM (Jackaroo/Bahary, ASCAP)	22	GIRLS JUST WANT TO HAVE FUN (Herbie, ASCAP)	80	GLORIA (Unichappell, BMI)	74	GOLD (Reformation, ASCAP) HL	37	IN A BIG COUNTRY (Virgin, ASCAP) CPP	17	GOLD (Reformation, ASCAP) HL	37	IN A BIG COUNTRY (Virgin, ASCAP) CPP	17	IN A BIG COUNTRY (Virgin, ASCAP) CPP	17	IN A BIG COUNTRY (Virgin, ASCAP) CPP	17	IN A BIG COUNTRY (Virgin, ASCAP) CPP	17	IN A BIG COUNTRY (Virgin, ASCAP) CPP	17	IN A BIG COUNTRY (Virgin, ASCAP) CPP	17													
AIN'T NOBODY (Overdue, ASCAP) WBM	22	GLORIA (Unichappell, BMI)	74	HEART AND SOUL (Chitty Chat Careers, BMI) CPP	21	HOLIDAY (House Of Fun/Pure Energy, BMI) CPP	33	HOW MANY TIMES CAN WE SAY GOODBYE (Goldman, ASCAP) CLM	93	AM LOVE (Sagittaire, ASCAP/CBS/Foster Fries/Streamline/Moderne/OH Backstreet, BMI) CPP/ABP	77	LET THE MUSIC PLAY (Shapiro, Bernstein/Emergency, ASCAP) CPP	45	LET'S GO UP (ATV/Franco Gold/Verity/Rightsong, BMI)	85	P.Y.T. (PRETTY YOUNG THING) (Eisenman/Hen-Ai/Kings Road/BMI, Yellow Brick Road/ASCAP) CPP/WBM	91	RAPPIN' RODNEY (Paper Clip/Original, BMI) CHA/HL	66	READ 'EM AND WEEP (E.B. Marks/Neerland/Peg, BMI) WBM	24	REMEMBER THE NIGHT (Clean Sheets, BMI) CPP	15	RUNNING WITH THE NIGHT (Brockman, ASCAP/David, BMI) CLM	25	TAKE ME BACK (Skoubogade, ASCAP) CPP/B-3	23	TALKING IN YOUR SLEEP (Forever Endavor/Romantics, ASCAP) CLM	20	THINK OF LAURA (Another Page, ASCAP) WBM	51	THIS MUST BE THE PLACE (WB/Bleu/Disque/Indox, ASCAP) WBM	55	TIME WILL REVEAL (Jobete, ASCAP) CPP	26	YAH MO B THERE (Eisenman/Hen-Ai/Kings PRS/Yellow Brick Road, ASCAP) WBM	73	YOU DON'T BELIEVE (Woolfson/Careers, BMI) CPP	46	46
ALL NIGHT LONG (ALL NIGHT) (Brockman, ASCAP) CLM	3	GLORIA (Unichappell, BMI)	74	HEART AND SOUL (Chitty Chat Careers, BMI) CPP	21	HOLIDAY (House Of Fun/Pure Energy, BMI) CPP	33	HOW MANY TIMES CAN WE SAY GOODBYE (Goldman, ASCAP) CLM	93	AM LOVE (Sagittaire, ASCAP/CBS/Foster Fries/Streamline/Moderne/OH Backstreet, BMI) CPP/ABP	77	LET THE MUSIC PLAY (Shapiro, Bernstein/Emergency, ASCAP) CPP	45	LET'S GO UP (ATV/Franco Gold/Verity/Rightsong, BMI)	85	P.Y.T. (PRETTY YOUNG THING) (Eisenman/Hen-Ai/Kings Road/BMI, Yellow Brick Road/ASCAP) CPP/WBM	91	RAPPIN' RODNEY (Paper Clip/Original, BMI) CHA/HL	66	READ 'EM AND WEEP (E.B. Marks/Neerland/Peg, BMI) WBM	24	REMEMBER THE NIGHT (Clean Sheets, BMI) CPP	15	RUNNING WITH THE NIGHT (Brockman, ASCAP/David, BMI) CLM	25	TAKE ME BACK (Skoubogade, ASCAP) CPP/B-3	23	TALKING IN YOUR SLEEP (Forever Endavor/Romantics, ASCAP) CLM	20	THINK OF LAURA (Another Page, ASCAP) WBM	51	THIS MUST BE THE PLACE (WB/Bleu/Disque/Indox, ASCAP) WBM	55	TIME WILL REVEAL (Jobete, ASCAP) CPP	26	YAH MO B THERE (Eisenman/Hen-Ai/Kings PRS/Yellow Brick Road, ASCAP) WBM	73	YOU DON'T BELIEVE (Woolfson/Careers, BMI) CPP	46	46
ALL NIGHT LONG (ALL NIGHT) (Brockman, ASCAP) CLM	3	GLORIA (Unichappell, BMI)	74	HEART AND SOUL (Chitty Chat Careers, BMI) CPP	21	HOLIDAY (House Of Fun/Pure Energy, BMI) CPP	33	HOW MANY TIMES CAN WE SAY GOODBYE (Goldman, ASCAP) CLM	93	AM LOVE (Sagittaire, ASCAP/CBS/Foster Fries/Streamline/Moderne/OH Backstreet, BMI) CPP/ABP	77	LET THE MUSIC PLAY (Shapiro, Bernstein/Emergency, ASCAP) CPP	45	LET'S GO UP (ATV/Franco Gold/Verity/Rightsong, BMI)	85	P.Y.T. (PRETTY YOUNG THING) (Eisenman/Hen-Ai/Kings Road/BMI, Yellow Brick Road/ASCAP) CPP/WBM	91	RAPPIN' RODNEY (Paper Clip/Original, BMI) CHA/HL	66	READ 'EM AND WEEP (E.B. Marks/Neerland/Peg, BMI) WBM	24	REMEMBER THE NIGHT (Clean Sheets, BMI) CPP	15	RUNNING WITH THE NIGHT (Brockman, ASCAP/David, BMI) CLM	25	TAKE ME BACK (Skoubogade, ASCAP) CPP/B-3	23	TALKING IN YOUR SLEEP (Forever Endavor/Romantics, ASCAP) CLM	20	THINK OF LAURA (Another Page, ASCAP) WBM	51	THIS MUST BE THE PLACE (WB/Bleu/Disque/Indox, ASCAP) WBM	55	TIME WILL REVEAL (Jobete, ASCAP) CPP	26	YAH MO B THERE (Eisenman/Hen-Ai/Kings PRS/Yellow Brick Road, ASCAP) WBM	73	YOU DON'T BELIEVE (Woolfson/Careers, BMI) CPP	46	46

# STREET WISE



**CELEBRATES THE HOLIDAY SEASON WITH:**

## NEW EDITION

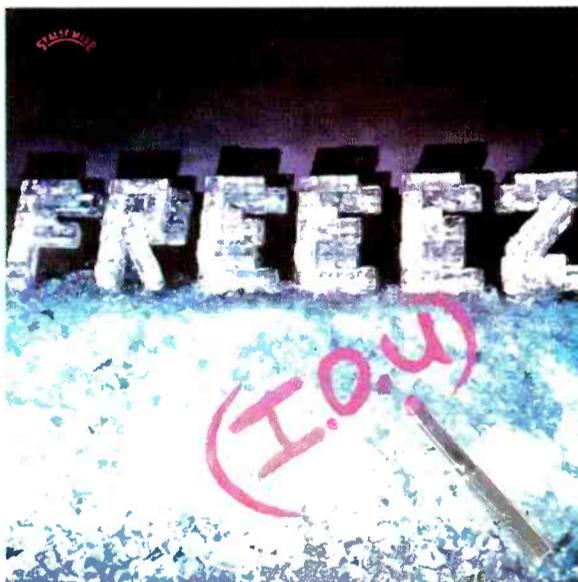


SWRL 3301

Featuring the HIT singles

- CANDY GIRL
- IS THIS THE END
- POPCORN LOVE
- JEALOUS GIRL

## FREEEZ

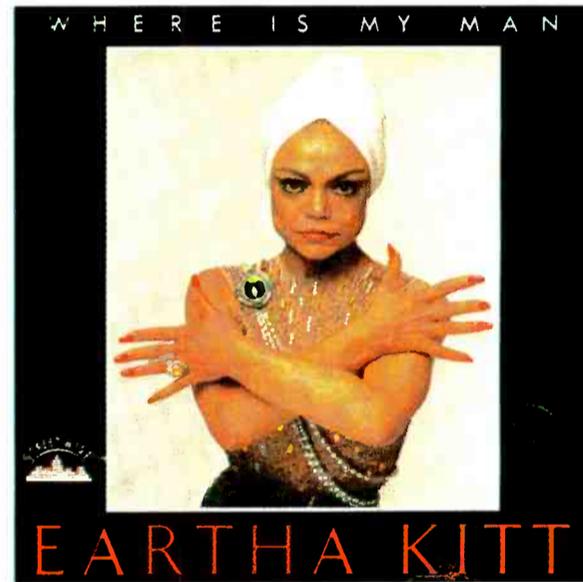


SWRL 3302

Featuring

- IOU
- POP GOES MY LOVE

## EARTHA KITT



SWRL 2217

12 inch single

**"HAVE A HAPPY CHRISTMAS!"**

**Billy Jackson and the  
Citizen Band**

on  
PARTYTIME RECORDS —  
PT 105

**CUBA GOODING**

"Happiness Is Just Around The Bend"

SWRL 2214 — 12 inch single

**ROCKERS REVENGE**

"There Goes My Heart"

SWRL 2218 — 12 inch single

And Look for the New **LOLEATTA HOLLOWAY** in  
1984 from . . .



*An Independently Distributed Label*

## ROW WITH SUGAR HILL SETTLED

## Malcolm X Single To Tommy Boy

• Continued from page 3

Attorney Rick Dutka of Tommy Boy, which has remastered the original recording to include the sound of a gunshot at the end of the record, says that as sales of "No Sell Out" increase, Sugar Hill's percentage points will escalate. The parties agreed to

## Denon Offering 71-Minute CD

• Continued from page 1

Special care had to be exercised to produce the CD, say Denon representatives here, since the digital information extends further out to the disk's perimeter (CDs are read from the inside out). Irregularities in the plastic flow during injection molding can cause misreading on the part of the tracking laser, a phenomenon known as bi-refractance, it is explained.

The symphony will be among the first Denon CDs to be shipped to the trade in 6 by 12-inch blister packs, a step taken to meet the desire for standardization in display on the part of retailers, according to Bob Heiblim, marketing executive.

He says more of the company's product is now going to traditional record and tape accounts, a trend to be accelerated next month with the establishment of a distributor network. Until now, the company has sold its CDs direct to dealers, to a considerable extent those engaged in audio products.

The Beethoven symphony is conducted by Otmar Suitner. He helms the Staatskapelle Berlin, with Magdalena Hajosyova, Uta Prieu, Eberhard Buchner and Manfred Schenk. The chorus is the Berlin Rundfunk Choir.

When Sony set conditions for CD capability, it asked its engineers to provide a disk that could handle versions of the Beethoven Ninth that might run 75 minutes, and that was small enough in diameter to permit playback in the dashboard of an automobile, as well as in Walkman-type personal stereos.

the figure themselves, and Dutka says, "We consider it nominal."

Harold Kreiger, who represented Sugar Hill for Kreiger, Ferrar, Catalina & Flynn in Jersey City, describes the terms of the settlement as "satisfactory." "My client believed that he had an interest in the song," he says.

Tommy Boy's charge in court documents that Sugar Hill engaged in "bare record piracy" is "absolutely untrue," according to Kreiger. "If it was," he says, "they wouldn't be settling with us, or paying us." The attorney adds that Sugar Hill's relationship with both Chess and LeBlanc "is finished."

Bert Coleman, who directs national promotion for Tommy Boy, says that last week 24 black and urban stations were playing "No Sell Out," including WZAK Cleveland, WEDR Miami, WHRK Memphis, KDAY Los Angeles and KKDA Dallas, but that he has encountered resistance from black-oriented outlets in Chicago, Baltimore, Boston and Fort Lauderdale.

Because LeBlanc was a Sugar Hill session musician and Chess was a paid consultant to the label, Coleman says that a number of stations "feel Tommy Boy ripped Sugar Hill off and will never play our record." "They have longterm loyalties to Joe (Robinson)," he explains, noting that the fact that Sugar Hill is black-owned and Tommy Boy is white-owned "only fuels their determination."

Most programmers, however, have reacted favorably to the single, he says. "With so many blacks in elected office, and Jesse Jackson running for president, they see it as a positive message song," Coleman states. "They see it as a universal record, that every race should have its human rights respected."

Coleman acknowledges that Malcolm X "still freaks a lot of white people out," and for that reason he understands why some urban stations with large numbers of white listeners have chosen to play only the song's instrumental version. For example, he says that Steve Fox, who programs WJAX Jacksonville, likes the record but "believes the language

is too strong," while program director Michael Starr of WENN Birmingham "has trouble with the poor audio quality" of the speeches on the vocal side.

One outspoken critic of the single is Jim Gates, vice president of operations and part owner of WESL East St. Louis, an AM station that covers the city's metropolis. "I think it's irreverent," he says, "to put the words of one of our leaders to the beat on a 12-inch plate."

Gates, who programmed the Tommy Boy single prior to the court injunction, says the restraining order "gave me time to think that Malcolm would have never approved of putting himself in a dance music context in lounges, taverns, discos and rock and soul stations."

Stating that he was "disturbed" by the way Chess, as executive producer, and LeBlanc edited Malcolm's speeches, Gates says his decision is irrevocable. "Not everything has to do with the beat," he says, noting that he would still "feel the same way" if Sugar Hill had won the case. "Malcolm just isn't the right cat to argue about. Imagine a rap record featuring Menachem Begin, or Nelson Rockefeller, or John Kennedy. You just don't do it."

## Home Vid Sales Double In '83

• Continued from page 1

"The television commercials position our products as a gift," Fried says. The company has been featuring a "wrapped-and-ready" promotion in retail stores.

Notes Family Home Entertainment's Levy, "How can you tell a child that it is time to take his favorite video back to the store because it was rented?" He adds that the \$29.95 price makes it a viable sale item. The company planned a price for its children's line that would be appropriate for the average buyer, Levy notes.

"Faerie Tale Theatre," which targets families rather than only children, has orders measuring some 50% over the originally forecasted sales figures. "We are finding that the programs are gaining a following," says Len White, senior vice president of sales and marketing for CBS/Fox Home Video in New York.

White adds that the price and the number of new video stores stocking product contribute to the rise in reorders. Additionally, the rapidly increasing number of VCR owners has caused a rash of video software sales.

It is estimated that by the end of the Christmas selling season, more than a million VCRs will have been sold. Penetration is expected to number 9.5 million.



COMO GETS CAGED—At RCA Studios in New York, Perry Como records two songs from the Broadway musical "La Cage Aux Folles". Como's renditions of "The Best Of Times" and "Song On the Sand" will be released soon.

## Retailers Still Seeking Uniform Tape Packaging

• Continued from page 1

settes. As a one-stop, he finds his customers and his store managers today prefer the jewel boxes. "Only the racks seem to want the 4-by-12s," he says.

The National Record Marts' Jim Grimes, Terry Woodward of Waxworks/Videoworks and the 27 Disk Jockey stores, and Chuck Blacksmith of Roundup Music, racker of the Fred Meyer record departments and Music Markets, are all using anti-pilferage plastic holders from C&D of Hopkinsville, Ky.

Grimes envisions a standard 4-by-12 in his future, but he can't see any target date. About a year ago, the chain of more than 70 stores started taking the doors off the cassette display cases. The reusable C&D holders are satisfactory, he finds. Blacksmith feels it fits the mold of a rack, so he eventually wants a standard 4-by-12.

Woodward says he uses a C&D holder about half as long as the spaghetti box. "It's big enough so a thief can't pocket the cassette. I like the big display cases we use today. Psychologically, it enables the browsing customer to see literally hundreds of titles at one time. Those many spines propel sales. I never had anyone prove to me that the graphics and lin-

er notes sell that many more tapes. I don't feel I have a tape display problem. It's (4-by-12) for the racks."

Joe Martin of Turtles, the Atlanta-based store group, says he tested eight CBS cassette titles and 10 WEA tapes last September. He used his normal open display and 6-by-12s provided by each branch distributor.

"There was no difference in the sell-off," Martin comments. "We're satisfied with the old glass cases that hold 400 titles. They run the full length of our stores on top of display cases. Our clerks only have to raise the glass to get the cassettes out. They save us a lot of space in stocking at the store and warehouse level and also in shipping charges. Just give us the Norelco box for now."

Mike Stewart of CML One-Stop, St. Louis, also operates six Music Vision outlets there. He would like to see cassettes displayed at the Jane Fonda and Richard Simmons exercise albums, packed in an LP-like cover/backliner.

"The customer pays the same amount for a cassette, so he gets the cover, liner notes and possibly lyrics. As a one-stop and retailer, my experience with the 12-by-12 was excellent. Warehouse help finds it difficult to stock and pull the 4-by-12 and 6-by-12," he counsels.

RCA/Columbia's Blattner notes that home video saw an expansion into the nontheatrical area of programming this year. Long-form music titles emerged as a genre, and are expected to increase their market share in 1984.

One long-form musical release, "The Girl Groups" from MGM/UA, is reportedly amassing orders beyond those for "The Compleat Beatles." Micky Hyman, president of the home video company, says it's "too early to tell" how the title will sell. But he notes that orders for "The Girl Groups" started to mount slowly. Hyman suggests that this slow build is an indication that a market for long-form music releases is evolving.

Theatrical releases continue to rack up impressive sales figures at the height of the 1983 holiday selling season. Warner Home Video's "Risky Business" at \$39.95 is showing more than modest reorders, says a company spokesman.

Paul Culberg, vice president of marketing for Media Home Entertainment, notes that retail sales are up in general: "The economy has picked up, and retailers are seeing increased spending." He says Media Home Entertainment was surprised to find initial orders of "The Grey Fox" reach more than 25,000. The title sells for \$70 from the company, in which Heron of the U.K. recently purchased a majority share.

All of the home video companies interviewed for this article dismissed any fears that the market might possibly be glutted with product following the holiday selling season. Most predicted that sales in January and February will be healthy, as the number of VCRs given as Christmas presents is expected to bring a plethora of sales.

Earl Blair, president of the Nostalgia Merchant in Los Angeles, suggests that the lure of low prices and new releases will foster sales. He says his company has seen an increased demand for the classics.

From Jonas Miller Sound  
famed for world class home audio  
**SUPER CAR AUDIO**

for discerning buyers who know live sound and understand that better costs more.

- Innovative design for each make automobile.
- Finest components selected to acquire desired end result.
- Super installations by the renowned Bill Jehle.

Car alarms for the best protection available.

- Installation by Bob Ivey, department head.
- Jonas Miller Sound, 2336 Santa Monica Blvd., S.M., CA (213) 828-5613

NO DOLBY

**ONLY DIGITAL MASTERS...**

HAVE 40% MORE DYNAMIC RANGE

DIGITAL BY  
Dickinson

• DIGITAL STUDIO  
ON PREMISES  
AT ANALOG RATES  
OR REMOTES



• LEASING MULTI-TRACK  
& 2 TRACK  
• C-LOCK TO VIDEO  
• 201-429-8996

**SONGWriters!**  
**HOW DO YOU FIND A PUBLISHER?**

Simple . . . just subscribe to Tunesmith, the monthly newsletter for songwriters like you. Each month we interview and list a dozen or more legitimate publishers who've agreed to listen to our subscribers' songs (and if they're good, publish them).

Are you missing out? To start your subscription to Tunesmith, just mail us the coupon below.

YES! enter my subscription to Tunesmith

- 6 months (6 issues) at only \$20     Payment enclosed  
 1 year (12 issues) at only \$35     Bill me later

My name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Send to: TUNESMITH, P.O. BOX 3839  
BBA HOLLYWOOD, CA 90078

# Billboard TOP LPs & TAPE

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

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	6	1	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	36	37	10	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	●	8.98		71	93	2	ADAM ANT Strip Epic FE 39108	CBS			
2	3	52	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 6	37	38	5	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA	●	8.98		72	62	15	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America 50-17102	CAP	●	8.98	
3	2	25	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		38	40	57	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 37	73	56	18	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98	
4	4	4	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA		8.98		39	49	3	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA		8.98		74	160	2	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL		8.98	BLP 21
5	7	12	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	●	8.98		40	47	9	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS				75	79	50	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
6	6	35	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			41	42	21	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98		76	76	7	EDDIE MONEY Where's The Party Columbia FC 38862	CBS			
7	8	13	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1	42	44	3	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 8	77	67	17	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 11
8	9	7	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS				43	72	3	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA		9.98		78	81	32	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	
9	5	18	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			44	45	5	EDDIE MURPHY Comedian Columbia FC-39005	CBS			BLP 16	79	112	4	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 30
10	10	5	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA		9.98		45	43	44	JOURNEY Frontiers Columbia QC 38504	CBS	▲			80	91	63	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
11	11	8	GENESIS Genesis Atlantic 80116	WEA		8.98		46	68	2	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		8.98		81	84	15	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98	
12	12	7	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL		8.98		47	32	10	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98		82	86	4	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 19
13	15	3	YES 90125 Atco 90125	WEA		8.98		48	33	10	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98		83	88	10	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 13
14	13	46	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		49	55	5	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98		84	74	23	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 36
15	16	5	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS				50	54	6	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98		85	87	4	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 25
16	14	35	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		51	39	19	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 17	86	NEW ENTRY	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL		8.98		
17	30	2	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP		8.98		52	51	15	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 5	87	95	16	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 46
18	18	9	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA		8.98	BLP 43	53	57	5	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98		88	89	11	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	
19	21	4	BARBRA STREISAND Yentl Columbia JS 39152	CBS				54	41	25	STEVIE NICKS The Wild Heart Modern 50084-1 (Atco)	WEA	▲	8.98		89	90	6	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862	RCA		11.98	
20	20	5	BOB DYLAN Infidels Columbia QC-38819	CBS				55	61	5	NIGHT RANGER Midnight Madness Carnel/MCA 5456	MCA		8.98		90	82	16	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 28
21	17	18	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		56	48	25	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			91	92	40	U2 War Island 90067 (Atco)	WEA	●	8.98	
22	22	13	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98		57	58	61	LIONEL RICHIE Lionel Richie Motown 5007 ML	MCA	▲	8.98	BLP 42	92	75	8	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 26
23	19	10	PAT BENATAR Live From Earth Chrysalis FV41444	CBS				58	50	9	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 13	93	69	14	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
24	28	6	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP		9.98	CLP 24	59	52	12	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98		94	70	10	JOBBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98	
25	26	34	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 62	60	64	9	DEBARGE In A Special Way Gordy 6051GL (Motown)	MCA		8.98	BLP 7	95	99	82	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
26	23	7	THE DOORS Alive, She Cried Elektra 60269	WEA	▲	8.98		61	65	39	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	96	78	20	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98	
27	25	20	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲			62	63	30	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98		97	98	5	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
28	24	11	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				63	66	34	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		98	124	2	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 54
29	27	30	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98		64	59	17	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 3	99	101	10	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS			
30	46	2	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●			65	53	22	SPANDAU BALLET True Chrysalis BGV-41403	CBS				100	96	17	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98	
31	31	21	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 2	66	60	16	RUFUS AND CHAKA KHAN Live-Stampin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 12	101	97	33	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
32	35	3	38 SPECIAL Tour De Force A&M SP-4971	RCA		8.98		67	71	6	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 14	102	100	9	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98	
33	29	34	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		68	77	3	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS				103	80	15	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
34	36	20	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 4	69	73	11	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98		104	106	77	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
35	34	26	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98		70	94	4	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 19	105	103	28	IRON MAIDEN Piece Of Mind Capitol ST 12274	CAP	●	8.98	

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

DECEMBER 17, 1983, BILLBOARD

## U.S. 'KARAOKE' MARKET SOUGHT

## Firm Bows Sing-Along Software

By MOIRA McCORMICK

CHICAGO—Jayson Electronics Systems here is getting in on the ground floor of what company officials see as a coming demand: software for Japanese "karaoke" systems.

Karaoke (pronounced "car-ah-oh-key"), the literal translation of which is "empty orchestra," is also known as the "singing machine." Designed to give users the illusion they're popular vocalists, Karaoke systems feature an 8-track tape player with pre-recorded background tapes, cassette deck for recording "performances," professional microphones, pitch control and echo amplifier. "It lets frustrated singers croon their favorite tunes any time and feel like a star," says Jayson marketing director Stuart T. Jacobson. Sales in Japan last year, he adds, exceeded \$660 million.

Jayson had introduced its own Celebrity model over 18 months ago,

but shortly thereafter decided to concentrate solely on karaoke software. "Most of the manufacturers avoid producing software," says Jacobson, "due to licensing hassles and also the difficulty of keeping up on what's popular." As Jayson demonstrates Celebrity software at least four times a week, however, according to Jacobson, they're constantly receiving street-level input on what's hot and what's not. Currently, Celebrity karaoke software encompasses 400 titles, with 1,200 expected by next summer.

Jacobson says Panasonic, Japan's largest karaoke manufacturer, has targeted Jayson's Celebrity software for exclusive use with its units. Other karaoke manufacturers availing themselves of Celebrity software include Hitachi, Unidem and Sampo.

Celebrity prerecorded 8-track tapes include four songs per tape, with lyrics enclosed, at \$6.95. Ten-packs are also available at \$68.95, which includes carrying case and

"song menu," a phonetically divided 300-title songbook of popular karaoke selections. Jacobson says the virtually obsolete 8-track configuration is ideal for karaoke, because each song can be selected by punching a button, eliminating the longer searches a cassette would necessitate. Ten-packs are grouped according to genre. Music for the tapes is recorded at Chicago's Media International studios downtown, utilizing five to 22-piece orchestras.

Jacobson says Jayson plans to begin a print ad campaign after the Winter Consumer Electronics Show, where karaoke manufacturers will be displaying their merchandise. (Karaoke premiered in America at the Summer CES in Chicago.) So far, the only retailer stocking Celebrity software is J&H Music House in Torrance, Calif. (which also carries karaoke systems), says Jacobson. "We expect the big push after CES," he stresses.



CONCERNED ENTERPRISE—Joe Isgro, right, Isgro Enterprises' chairman of the board, meets with Gen. William C. Westmoreland concerning the Vietnam Veterans Leadership program. Isgro, who was awarded a Purple Heart for his service in the Marine Corps in Vietnam, has contributed funds to the program, which is aimed at helping veterans adjust to civilian life.

## MTV 'Asia In Asia' Show Goes Off Without A Hitch

• Continued from page 3

the KDD—they didn't have the regulations and procedures to handle it."

Production manager John Fisher adds, "If we'd had six or eight months we could have pushed it through, but two months was not sufficient." Future replays of the program, however, will air in stereo.

A backup concert was taped at the Budokan Dec. 6 and sent the same route as the following day's event. In part, this full dress rehearsal served as a test for the technical elements of the event. It was also designed to be played back over MTV in case of problems with the live feed. VJ Mark Goodman had also taped segments to be aired explaining all possible reasons the live feed was delayed, interrupted, postponed or called off. In addition, hours of test time were utilized for the satellite feed, both on the day before the show and the night of the backup show.

"Technically speaking, there are a number of firsts connected with this event," says producer Scott Millaney of MGMM. "It was the first live concert between Tokyo and the U.S., and now that we've done it we realize why. There are enormous language and cultural differences to be overcome. It was a real challenge to come

here and work with a three-party production: the U.S., U.K. and Japan. Its success opens the door to doing similar events from anywhere in the world."

Director David Mallet of MGMM adds, "It's very exciting to think of bringing together nations. This was a very complicated shoot, and no one has taken the chances we have here—two cameras onstage crossing over guitar lines, and eight cameras altogether."

Mallet handled the editing of the concert that went out over satellite, and in many cases there were up to 20 edits per minute. He says, "Lots of edits are a bold way to do it. There are four people, all playing individual parts, so it's better to do it that way. Later, you can edit differently and make it perfect. This was a rough live shoot."

As Asia keyboardist Geoff Downes explains, "Satellite technology is nothing new. It's how it's used that makes the difference." Greg Lake adds, "Technology can work for you or against you. At its best it's an art form; at its worst it gets in the way."

Asia's four concerts in Japan—three at the Budokan and one in Osaka—may be released as a live album in that country next year.

## Chartbeat

• Continued from page 6

could become a hit if released, but the odds go against them. Only once in the last 10 years has the second new song released from a hits compilation made the top 20: Stevie Wonder's "Do I Do," which peaked at 13 in 1982, after being pulled from "Original Musiquarium."

"Musiquarium" was the third volume of Wonder's hits, and the biggest. It peaked at number four in '82, while Vol. I peaked at 37 in 1968 and Vol. II peaked at 69 in 1971. Of the artists who have had two collections of hits during the last decade, only three have made the top 10 with both: the Beach Boys, John Denver and Barbra Streisand. Conversely, Elton John, who logged 10 weeks at No. 1 with "Greatest Hits" (Volume One) in 1974, got no higher than 21 with the second volume two years later, while Chicago, who reached the top with Vol. I in 1975, barely scraped the chart in 1981 with Vol. II, which peaked at number 171.

While hits packages have fared

## Motown Told: Produce Pact

• Continued from page 3

lition in exemplary and punitive damages (Billboard, Aug. 13).

Motown had 10 days to comply with the order, which was signed Nov. 18 by Judge Joe Fish of Federal District Court in Dallas. But Big State attorney Jay Vogelsson said Thursday (8) that he had not received a copy of the contract from either Motown attorney Robert Downing of Sidley & Austin in Chicago or his liaison, attorney John Sigalos of Sigalos & Levine, in Dallas.

Vogelsson, noting that he expects Motown to comply with the order, says the delay is understandable. "Trial lawyers accommodate each other, because we're all in the same position," he explains. The Big State attorney adds that there are several options available to him if he does not receive the document by Jan. 1. He can ask Judge Fish to hold Motown in contempt, dismiss their responsive pleading, or enter a judgment by default. "The purpose, though, is to get the production (of the contract), not the judgment," he says.

Downing was unavailable for comment at presstime. LEO SACKS

well during the past decade, some of the biggest singles acts of that period mysteriously missed the top 10 with their compilations. By the time Wings' "Greatest" was released in 1978, the band had collected 13 top 10 singles, but the album stopped at 21. Similarly, Paul Simon's "Greatest Hits, Etc." peaked at 18 and KC & the Sunshine Band's "Greatest Hits" at 132.

Here are the top 30 greatest hits albums of the past 10 years, followed by peak position and year:

1. Elton John, "Greatest Hits" (#1, 10 weeks, 1974).
2. Chicago, "IX, Their Greatest Hits" (1-5, 1976).
3. Eagles, "Greatest Hits" (1-5, 1976).
4. John Denver, "Greatest Hits" (1-3, 1974).
5. Barbra Streisand, "Greatest Hits, Volume II" (1-3, 1979).
6. Kenny Rogers, "Greatest Hits" (1-2, 1980).
7. Donna Summer, "On The Radio—Her Greatest Hits" (1-1, 1980).
8. Bee Gees, "Greatest" (1-1, 1980).
9. Carpenters, "The Singles, 1969-1973" (1-1, 1974).
10. Beach Boys, "Endless Summer" (1-1, 1974).
11. Crosby, Stills, Nash & Young, "So Far" (1-1, 1974).
12. Beatles, "Rock And Roll Music" (2-2, 1976).
13. Jim Croce, "Photographs & Memories" (2-2, 1974).
14. America, "History—Their Greatest Hits" (3-6, 1975).
15. Stevie Wonder, "Original Musiquarium" (4-3, 1982).
16. Helen Reddy, "Greatest Hits" (5-3, 1976).
17. Doobie Brothers, "Best Of The Doobies" (5-1, 1977).
18. War, "Greatest Hits" (6-3, 1976).
19. Cat Stevens, "Greatest Hits" (6-2, 1975).
20. Rolling Stones, "Made In The Shade" (6-2, 1975).
21. Earth, Wind & Fire, "Best Of, Volume One" (6-1, 1979).
22. Linda Ronstadt, "Greatest Hits" (6-1, 1977).
23. John Denver, "Greatest Hits, Volume II" (6-1, 1977).
24. Air Supply, "Greatest Hits" (7-1, 1983).
25. Barry Manilow, "Greatest Hits" (7-1, 1979).

26. Beach Boys, "Spirit Of America" (8-2, 1975).

27. Alice Cooper, "Greatest Hits" (8-1, 1974).

28. Barbra Streisand, "Memories" (10-6, 1982).

29. Foreigner, "Records" (10-4, 1983).

30. Daryl Hall & John Oates, "Rock 'N' Soul Part One" (10-2 so far, 1983).

We should also note that the Beatles held two of the top three spots during the same week in 1973 with "1962-1966" and "1967-1970," and Johnny Mathis, with perhaps the most famous hits package, stayed on the charts an incredible 490 weeks with "Johnny's Greatest Hits."

★ ★ ★

Still more hits talk: Olivia Newton-John, whose "Greatest Hits Volume II" moves up to number 80 in its 63rd week on the album chart, gets a head start on Vol. III with "Twist Of Fate," which this week becomes her 15th top 10 single. She is the first act to reach the top 10 during each of the last six years, and is now only one behind Connie Francis for most top 10 singles by a female. (Thanks to Tony Bajada for sending in this item).

## 'Raiders' New Home Video Champ

• Continued from page 3

of its units, although only two stores had been carrying video software.

Even more dramatic is the "Raiders" posture at Camelot Enterprises, where video department chief Kevin Kilroy confirms that all 150 of the chain's outlets have received shipments. Kilroy, who oversees video for the Canton, Ohio chain from his base in Port Richey, Fla., says there were nine existing video annexes, spread from Florida to Missouri, prior to "Raiders." Those nine full-service video departments each took 100 initial copies, and Kilroy says average reorders of 25 more pieces were seen by midweek.

At Licorice Pizza, Lee Cohen reported the title "doing incredibly—we don't have precise figures, because this time of the year it's too crazy to do daily inventories, but it's definitely something of a phenomenon." Cohen says the 34 Southern California outlets were supplied with a heavy initial buy-in, yet by Monday "over half our stores had already re-ordered, having received their first

shipment the previous Thursday."

Full line video chains also claimed strong sell-through for "Raiders." At Video Station in Santa Monica, which operates its own 500-unit retail network and distributes to some 2,400 accounts as well, chief Gil Padilla agrees the title is already outperforming "Flashdance," based on store sales and rental reports. As for his distribution business, Padilla reports that about 90% of his opening allocation is sold.

How "Raiders" will stack up in rentals, as compared to sales, will be dictated in part by dealers reactions to PHV's efforts to stress the latter. Several chains contacted grumbled about Paramount's co-op advertising stance, which prohibits promotion of rental for its titles, a ploy which led Record Factory's Bob Tolifson to "forget about co-op and cut our ad in half," just so rental could be plugged.

Elsewhere, however, chains complied with the PHV strategy by ordering fewer rental copies and shifting the balance of their order to sales

product. Still, those firms stressing rental, like the five-unit Video Store in Cincinnati, reported rental transactions "going through the roof," a trend seen generally as the universe of home VCRs expands.

As for Paramount, Clott indicates the only problem encountered yet for "Raiders" is the ability to keep pace with orders. Reorders are "so significant that production is the problem—we've run out of boxes for videocassettes," he says.

All dealers agree that Paramount's low pricing stand is a central key to consumer response. Notes Video Store's Jack Messer, "We're selling 100% more movies than a year ago, and 25% of that is Disney product, in many cases priced at \$39.95 like the Paramount titles.

"Universal and CBS/Fox really have to look at what Paramount is doing with "Raiders" and other \$39.95 titles. We still have 'Star Wars' product at \$70. So what will 'E.T.' come in at, or 'Empire Strikes Back'?"

# TOP LPs & TAPE

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
106	107	4	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 29
107	138	61	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL		8.98	
108	121	5	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 10
109	85	14	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98	
110	105	6	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 32
111	114	93	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
112	113	40	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98	
113	119	4	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS			
114	111	26	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
115	108	27	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 56
116	109	35	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			
117	122	5	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
118	120	88	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
119	83	13	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP		8.98	
120	161	28	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
121	123	5	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 14
122	117	44	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
123	146	164	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 66
124	135	3	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 15
125	126	5	BRIAN MAY & FRIENDS Starflight Project Capitol ST-15014	CAP		5.98	
126	128	5	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 30
127	125	11	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
128	129	123	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
129	127	44	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98	
130	130	20	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
131	104	19	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS			
132	110	14	HEART Passionworks Epic QE-38800	CBS			
133	115	22	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
134	102	10	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)	CBS			
135	132	81	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
136	137	10	DOKKEN Breaking The Chains Elektra 60292	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, & Track	Black LP/ Country LP Chart
137	118	11	KLIQUE Try It Out MCA 39004	MCA		8.98	BLP 34
138	140	3	MELISSA MANCHESTER Emergency Arista AL8 8094	RCA		8.98	
139	131	11	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
140	116	10	JOHN DENVER It's About Time RCA AFL1 4683	RCA		8.98	
141	136	32	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 18
142	141	27	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98	
143	133	36	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
144	148	4	PAUL RODGERS Cut Loose Atlantic 80121	WEA		8.98	
145	143	52	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
146	153	4	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 23
147	145	93	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 38
148	150	4	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II Epic FE 38934	CBS			
149	154	127	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
150	147	20	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 47
151	151	3	TOM BROWNE Rockin' Radio Arista AL8-8107	RCA		8.98	BLP 27
152	144	45	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 11
153	139	8	ANITA BAKER The Songstress Beverly Glen BG 10002	IND.		8.98	BLP 23
154	152	39	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	
155	159	76	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
156	157	4	UB 40 Labor Of Love A&M SP5-4980	RCA		6.98	
157	NEW ENTRY		MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
158	162	36	KROKUS Head Hunter Arista AL 8005	RCA		8.98	
159	177	38	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
160	167	110	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
161	156	16	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 20
162	134	22	TACO After Eight RCA AFL1-4818	RCA		8.98	
163	155	14	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL		8.98	BLP 24
164	163	23	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98	
165	NEW ENTRY		DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	
166	165	11	X More Fun In The New World Elektra 60283	WEA		8.98	
167	NEW ENTRY		SOUNDTRACK Rumble Fish-Stewart Copeland (R.S. SP6-4983 (A&M))			6.98	
168	170	8	MICHAEL FRANKS Passionfruit Warner Bros. 1-23962	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, & Track	Black LP/ Country LP Chart
169	174	3	SOUNDTRACK All The Right Moves Casablanca 814449-1 (Polygram)	POL		8.98	
170	168	45	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
171	166	58	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 28
172	176	132	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
173	184	5	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
174	173	143	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 39
175	187	3	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		8.98	CLP 18
176	181	3	SIMON TOWNSHEND Sweet Sound 21, 815708-1 (Polygram)	POL		8.98	
177	171	6	CRYSTAL GAYLE Cage The Songbird Warner Bros. 1-23958	WEA		8.98	
178	142	19	KANSAS Drastic Measure CBS Associated QZ-38733	CBS			
179	178	16	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 38
180	191	3	STREETS 1st Atlantic 80117	WEA		8.98	
181	183	124	JOURNEY Escape Columbia TC 37408	CBS	▲		
182	149	30	FASTWAY Fastway Columbia BFC 38662	CBS			
183	175	13	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824	RCA		9.98	
184	169	36	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 73
185	164	13	SOUNDTRACK Mike's Murder-Joe Jackson A&M SP-4931	RCA		8.98	
186	NEW ENTRY		NIGHT RANGER Dawn Patrol MCA 5460	MCA		8.98	
187	189	9	SURVIVOR Caught In The Game Scotti Bros. QZ 38791 (Epic)	CBS			
188	193	498	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
189	190	3	DON FELDER Airborne Elektra 60295	WEA		8.98	
190	NEW ENTRY		THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)			8.98	
191	NEW ENTRY		MUSICAL YOUTH Different Style MCA 5454	MCA		8.98	
192	198	92	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 58
193	194	84	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
194	179	60	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
195	NEW ENTRY		ZZ TOP Best Of ZZ Top Warner Bros. BSK 3272	WEA		8.98	
196	158	9	SAGA Heads Or Tales Portrait FR 38999 (Epic)	CBS	●		
197	186	61	IRON MAIDEN The Number Of The Beast Capitol ST 12202	CAP		8.98	
198	192	15	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98	
199	180	11	BOB JAMES Foxye Columbia FC 38801	CBS			
200	182	3	WILLIE NELSON My Own Way RCA AHL1-4819	RCA		8.98	

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

ABC.....86	Culture Club.....8, 75	Jennifer Holliday.....58	Paul McCartney.....15	Richard Pryor.....110	Rumble Fish.....167
AC/DC.....103	Rodney Dangerfield.....50	Human League.....142	John Cougar Mellencamp.....12, 107	Queensryche.....109	Staying Alive.....164
Bryan Adams.....129	Dazz Band.....165	Billy Idol.....68, 130, 145	Men At Work.....101, 104	Police.....3, 118, 170, 172, 193	John Travolta/Olivia Newton-John.....43
Air Supply.....21	DeBarge.....167	Julio Iglesias.....159	Men Without Hats.....96	Prince.....38	Spandau Ballet.....65
Alabama.....61, 147, 174	Def Leppard.....14, 111, 154	James Ingram.....67	Midnight Star.....31	Quiet Riot.....59	Rick Springfield.....63
Aldo Nova.....175	John Denver.....114	Iron Maiden.....105, 197	Stephanie Mills.....83	Rainbow.....57	Michael Stanley Band.....72
Deborah Allen.....99	Dio.....114	Michael Jackson.....2, 149	Eddie Money.....76	Lionel Richie.....1, 57	Stray Cats.....72
Adam Ant.....71	Dokken.....136	Bob James.....199	Moody Blues.....81	Paul Rodgers.....144	Streets.....180
Asia.....100	Doors.....26	Rick James.....64	Motels.....47	Kenny Rogers.....7, 24, 123	Rolling Stones.....4
Atlantic Starr.....108	Duran Duran.....17, 122, 135	Al Jarreau.....184	Motley Crue.....36, 157	Romantics.....40	Donna Summer.....84
Anita Baker.....153	Bob Dylan.....20	JoBoxers.....94	Eddie Murphy.....44, 116	Rufus And Chaka Khan.....56	Survivor.....187
Pat Benatar.....23	Earth, Wind & Fire.....42	Billy Joel.....9	Anne Murray.....83	Linda Ronstadt.....5	Taco.....162
George Benson.....115	Sheena Easton.....93	Elton John.....120	Musical Youth.....191	Rufus And Chaka Khan.....56	Talking Heads.....35
Big Country.....22	English Bert.....190	Journey.....45, 181	Naked Eyes.....192	Saga.....196	Simon Townshend.....176
Black Sabbath.....102	Eurythmics.....62	Kansas.....178	Willie Nelson.....82, 200, 192	David Sanborn.....85	Bonnie Tyler.....27
Blue Oyster Cult.....113	Fastway.....182	Kiss.....48	New Edition.....79	Peter Schilling.....69	UB40.....156
Angela Bofill.....106	Don Felder.....189	Kliques.....137	Juice Newton.....198	Shadowfax.....173	U2.....46, 91
David Bowie.....33, 89	Fixx.....29	Kool & The Gang.....74	Olivia Newton-John.....80	Shalamar.....150	Stevie Ray Vaughn.....133
Jackson Browne.....73	Jane Fonda.....95	Krokus.....158	Stevie Nicks.....54, 128	Carly Simon.....127	Dionne Warwick.....92
Tom Browne.....151	Michael Franks.....168	Huey Lewis And The News.....121	Night Ranger.....55, 186	Paul Simon.....37	Hank Williams, Jr.....117, 171
Pasmo Bryson/Roberta Flack.....51	Gap Band.....52	Loverboy.....56, 160	Oak Ridge Boys.....121	S.O.S. Band.....77	George Winston.....78
Jimmy Buffett.....38	Crystal Gayle.....177	Madonna.....87	Eddie Osbourne.....34	SOUNDTRACKS:	X.....166
Irene Cara.....98	Genesis.....11	Melissa Manchester.....138	Ozzy Osbourne.....30	All The Right Moves.....169	Yes.....16, 195
Kim Carnes.....97	Merle Haggard/Willie Nelson.....152	Manhattan Transfer.....139	Ray Parker, Jr.....70	Big Chill.....18	ZZ Top.....16, 195
Carpenters.....49	Daryl Hall & John Oates.....10, 194	Barry Manilow.....39	Alan Parsons Project.....53	Eddie And The Cruisers.....134	Z Z Top.....16, 195
Stanley Clarke/George Duke.....148	Herbie Hancock.....90	Teena Marie.....146	Pink Floyd.....188	Flashdance.....25	Zapp.....161
Con Funk Shun.....124	Emmylou Harris.....126	Mary Jane Girls.....144	Robert Plant.....41, 112	La Cage Aux Folles.....183	38 Special.....32
Elvis Costello.....131	Heart.....132	Brian May & Friends.....125	Pointer Sisters.....79	Mike's Murder.....185	

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

## Pepsi's Stake in Jacksons Pegged Near \$10 Million

By NELSON GEORGE

NEW YORK—Pepsi-Cola's deal with the Jacksons for sponsorship of their 1984 tour and a national advertising campaign (Billboard, Dec. 10) is "the largest for any celebrity association with a product," according to Jay Coleman, president of Rockbill, who acted as a liaison between the group, tour promoter Don King and the beverage company.

Initial estimates of Pepsi's overall financial involvement have grown from \$6 million to almost \$10 million. Sources say that dollar offers from merchandisers and concert venues could easily make the Jacksons' tour the highest grossing domestic pop music tour in U.S. history.

Pepsi's commitment to the project was evident in large ads thanking the Jacksons, their father Joe and King taken out Tuesday (6) in the New York Times, Los Angeles Times and other major dailies.

Rockbill, which has been mating entertainment figures with corporate sponsors for seven years, had worked with King for two years prior to the tour announcement in his boxing endeavors. "We'd developed a good re-

lationship with Don over that time and have a great deal of respect for his entrepreneurial skills. We'd been talking with Pepsi for some time about using pop music to appeal to its primary target audience of teens and young adults. They wanted to get a more contemporary image," says Coleman. Pepsi's 1984 ad campaign will be tagged "the new Pepsi generation."

"The key to making the connection between the Jacksons and Pepsi was that few groups in popular music have the broad audience identification and appeal of Michael and his brothers," says Coleman. "The Jacksons have the young people and also can attract their mothers, who control the purchases at home. It was the perfect combination for Pepsi."

As a result, the Jacksons will appear in television commercials, some print ads, and point-of-purchase announcements at the 200,000 outlets where Pepsi is sold. Most of the latter will mention the Jacksons' tour. "The Jacksons will have a lot of creative input into the way the ads look, feel and sound," says Coleman.

## Gold Album Total Down In Nov.

Continued from page 4

Berlin's "What'll I Do"), was a gold album.

On the new music front, Culture Club's debut album "Kissing To Be Clever" was certified platinum (seven months after it went gold) and Eurythmics' "Sweet Dreams (Are Made Of This)" went gold, one month after the title single topped the million mark.

Here's the complete list of November certifications:

### PLATINUM ALBUMS

Def Leppard's "High And Dry," Mercury/PolyGram. Their second.

Culture Club's "Kissing To Be Clever," Virgin/Epic. Their first.

Bonnie Tyler's "Faster Than The Speed Of Night," Columbia. Her first.

### GOLD ALBUMS

Linda Ronstadt's "What's New," Asylum. Her 12th.

## Survey: HBO Exposure Helps Records, Concerts

NEW YORK—People who see music artists on HBO and Cinemax go out and buy records by those artists and see their live shows, say telephone surveys conducted by the cable tv company.

"HBO and Cinemax have proven to be a catalyst in music artists' formula for success," says Bridget Potter, senior vice president for original programming at HBO. "Both pay cable tv services have helped to generate record sales, and HBO in-concert programming has been found to boost concert attendance."

According to the three surveys, conducted by Market Evaluations Inc. and Beta Research, 63% of the viewers who regularly watch HBO concerts said that seeing the performers in concert on the service encouraged them to buy the artists' records. They are even more inclined to see an actual live concert, the surveys show.

For example, 65% of HBO viewers in the 12-34 age group who watched the "Kenny Rogers Live In Concert" special indicated that they would probably attend the performer's con-

certs in the future, as opposed to 25% of non-viewers. Fifty percent of the viewers said they would probably buy his records and tapes in the future, compared to 27% of non-viewers.

According to Potter, one of the biggest obstacles in getting recording artists to appear on HBO has been their fear that a pay-tv appearance might hurt their ticket and record sales. "It's an emotional leap that an artist has to come to," she says, "and we hope that this hard information will make it easier for them."

According to Potter, there were 16 musical concerts on HBO in 1983, and she expects to have at least a concert a month in 1984, featuring such artists as David Bowie, Men At Work and the Everly Brothers.

In terms of the Cinemax "Album Flash" program, which features original music videos, the research shows that nearly one-third of all the viewers of the Linda Ronstadt, Pat Benatar and John Cougar programs bought records after seeing the artists.

## Inside Track

Dating Due: Expect CBS Records to come with some interesting changes in sales policy near year's end. Currently well into its second year as the hottest U.S. vendor, it's expected that CBS will offer its own version of the six-month dating proviso which MCA will spell out for customers very soon. Al Bergamo, who confirmed Track's earlier report about protection of deep catalog at the NARM one-stop conference, is waiting for compilation of a sales survey, inquiring whether January or February was the best shipping time for the first orders under the six-month-deferred billing. No word from the field whether WEA, PolyGram, Capitol and RCA/A&M will follow suit. . . . Sugar Hill indie distribs heard from the label late last week, asking they pick up returns. They're grimacing and probably will fight as they did the ABC returns when MCA took over. . . . Willie Nelson, set to do 30 fairs in 1984, has an unprecedented deal with the Minnesota State Fair wherein he'll do the first two days of the annual event through 1989, set by Buddy Lee Attractions.

What's Michael Jackson going to do with his millions in royalties? Since the longer "Thriller" video clip bowed on cable, some accounts report his year-old smash album is headed back to No. 1 quickly. . . . U.S. chains' holiday tabloid insert advertising proliferates. Dave Jackowitz of Peaches Entertainment, Hialeah Gardens, Fla., follows the trend (Billboard, Dec. 10) with an eight-page glossy stock insert that had a printing of 1.7 million. Approximately half is records and tapes, with a variety of accessories as the remainder. The 29 Music Plus and two Videon stores did a 12-page ROP insert composed of videodisk, videocassette, accessories (both audio and video) and video games.

For some realistic thought on CD today, dig the current issue of Warner Bros. Records' "Word Of Mouth" monthly, where editor Pete Johnson tells it like it is, pro and con. . . . Recoton of Long Island City, N.Y. is floating 859,000 common shares at \$8. There are two million shares outstanding. Furman Selz Mager Dietz & Birney are underwriting. . . . Look to John Salstone and Tony Dalesandro of M.S., Chicago, to unveil their linkup with Irv Biegel early this week, following a weekend conference to firm up their joint indie label distribution network. Expect veteran Norm Rubin to surface as boss of one of the labels they will be handling. . . . Marylee Bergamo, wife of MCA's Al, convalescing at their West Valley home from surgery. Chicago industry attorney Dick Shelton back at his desk after surgery.

Expect Charlie Koppelman and Marty Bandier to sever their 10-year relationship with real estate magnate Sam Lefrak with respect to anything pertaining to recording. This means the two retain their record production entity intact under a new banner, Entertainment Record Co. They are likely to penetrate heavily into tv production. In addition, they'll administer Entertainment Co. copyrights and retain full rights to future copyrights they acquire

## Japan Bill Targets Record Rental

### Wide-Ranging Revisions Are Sought In Copyright Law

By SHIG FUJITA

TOKYO—The cultural affairs agency, part of Japan's ministry of education, submitted its draft of a bill to revise copyright law here Nov. 30 in a bid to impose restrictions on record rental shops, computer software rental stores and copying machine outlets.

Main points of the bill, now being pondered by the national copyright council, are that for rental or copyrighted product, permission must be obtained from the rights owners; it must be clearly stipulated in law that in the case of copying using coin-slot copying machines or high-speed tape dubbing machines, permission must be granted by the rights owners, even if the copies are for private use; and, if permission has not been obtained in advance, the rental/copying operators face punishment for violation of the rights of copyright owners.

The lower house of the Japanese parliament was dissolved Nov. 28, and there's a general election here Sunday (18) that will hold up copyright reform progress. But the cultural affairs agency is submitting its bill to parliament as soon as possible with the aim of implementing it on Jan. 1, 1985.

This will be the first major revision

. . . The sale of Chappell Music by PolyGram still very much up in the air, although some close to the scene suggest a new bidder—U.S. Steel (!!!)—a back-off by Coca-Cola and continuing interest by Thorn EMI. . . . Gulf & Western's decision to take over Esquire Inc. for \$190 million will mean a merger of its Famous Music and Esquire's Mills Music. Belwin, the big print half of Belwin-Mills, likely will fall under the aegis of another G&W unit, Simon & Schuster, after stockholders and boards of each company approve the splicing.

Polydor group Rare Silk in a holiday fashion tie-in with 550 Gap stores and fashion editors. They're featured wearing sweat clothes and coordinated casual apparel. . . . Nifty Neighbors: Musicland in the Del Amo Fashion Center, Torrance, butts onto Aahs, the Patti Greenwood card and gift boutique. She's the spouse of Jim, founder of the Licorice Pizza chain. . . . Warner Bros. Records brass resurrected an oldie-but-goodie marketing plan, spending Dec. 8, 9 and 12 on the road in tour groups, working a grandiose preview at 11 WEA sales meets for the new Van Halen, Pretenders and Christine McVie albums, due in January.

The adult video folks' tiff with CES execs goes front burner again, with Caballero Home Video's Al Bloom writing his peers that he will not have a booth at the Las Vegas showing in January. He attaches a notice from CES' Bill Glasgow, notifying general film exhibitors who are in the center section of the Convention Center that it is verboten to display, present promotional material or take orders for porn. Bloom urges others to write CES of their displeasure with that order and their sequestering at the Sahara Hotel. . . . The California State Supreme Court announced last week that it will decide the constitutionality of a new state law prohibiting the equipment used to intercept pay-tv transmissions.

After five weeks in the hospital and a lengthy recuperation from abdominal surgery, Tammy Wynette is shooting scenes for "Stick," the flick directed by and starring Burt Reynolds. . . . Ian Copeland of Frontier Booking International, who got brother Stewart the chore of doing the music for "Rumblefish," now has secured acting parts for the Call's Michael Been and Sting of the Police in Martin Scorsese's forthcoming movie, "The Last Testament Of Christ." . . . Watch for Herb Dorfman, the wholesaling veteran who just ankle-dicked Pickwick racks, to surface at IJE, where he'll head up sales for Kid Stuff Records, replacing Shelly Tirk, who becomes executive vice president of the new Muppet Productions wing.

Track tipped to nervous calls from VSDA video dealers to Jeff Cunard and staff at Home Recording Rights Coalition regarding U.S. House judiciary subcommittee hearings this Tuesday (13). Cunard advises that the hearing is not closed, and that HRRC/VSDA witnesses will be heard after Congress reconvenes in late January.

Edited by JOHN SIPPEL

breach. Therefore, shop owners would have to sign contracts with copyright organizations and pay specific fees.

The suggested copyright reform bill also demands stiff penalties for offenders: up to three years in jail or a maximum fine of \$300,000.

While the bill awaits parliamentary consideration, the cultural affairs agency is noting the opinions of copyright organizations, rental business organizations and others involved.

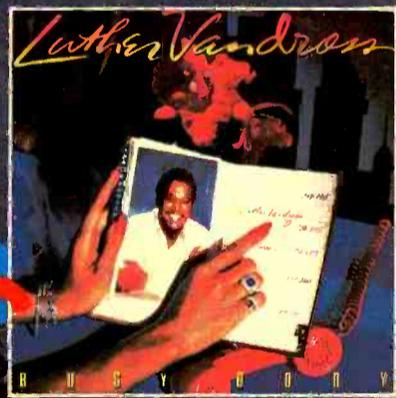
## Main Street In Deal With MCA

NEW YORK—MCA Records has added the Main Street label to its distribution fold. First product in the pipeline is Boxcar Willie's new album and single, ". . . Not The Man I Used To Be," and the Roger Whitaker album, "All Time Heart Touching Favorites," which has sold over 600,000 units through a television mail order campaign created by Suffolk Marketing, according to Main Street general manager Bert Bogash, a former MCA Records executive.

Main Street plans a new album in January by country singer Penny DeHaven, whose new single is "Only The Names Have Been Changed."

**THE  
BUSIEST  
MAN  
IN  
MUSIC:**

# Luther Vandross



FE 39196

**Luther keeps up the pace!**  
He's writing, producing and arranging hits for Aretha Franklin... and now, Dionne Warwick!  
He's touring the country, to sold-out houses, with a great new show.  
Luther is a "Busy Body."

But never too busy to record another spectacular album.  
"Busy Body." Follow-up to the platinum, "Forever, For Always, For Love."  
"Busy Body." Including the smash duet with Dionne Warwick,  
"How Many Times Can We Say Goodbye."  
"Busy Body." Including the great new single (and video), "I'll Let You Slide."\*

\*"Busy Body." Produced, written, arranged and sung by Luther Vandross. On Epic Records and Cassettes.

**LUTHER ON TOUR:**

12/27 Memphis, TN	1/12-15 Chicago, IL	2/23 Baton Rouge, LA	3/17 Largo, MD	4/7 Birmingham, AL	4/26 Lake Charles, LA
12/28 Louisville, KY	1/19-20 St. Louis, MO	2/24 Monroe, LA	3/18 Raleigh, NC	4/8 Tallahassee, FL	4/27 Mobile, AL
12/29 Indianapolis, IN	1/21-22 Detroit, MI	2/25 Dallas, TX	3/22 Milwaukee, WI	4/12-13 Ft. Lauderdale, FL	4/28 Shreveport, LA
12/30 Nashville, TN	1/23 Baton Rouge, LA	2/26 Houston, TX	3/24 Dayton, OH	4/14 Lakeland, FL	4/29 Norman, OK
12/31 Little Rock, AR	1/24 Monroe, LA	3/1-4 New York City, NY	3/25 Kansas City, MO	4/15 Jacksonville, FL	5/3-6 San Carlos, CA
1/5 Richmond, VA	1/25 Dallas, TX	3/8-9 New Orleans, LA	3/29-30 Los Angeles, CA	4/19 Augusta, GA	5/10-13 Cleveland, OH
1/6 Charlotte, NC	1/26 Houston, TX	3/10 Atlanta, GA	4/1 San Diego, CA	4/20 Greensboro, NC	
1/7 Columbia, SC	1/31 European Tour	3/11 Greenville, SC	4/5 Huntsville, AL	4/21 Hampton, VA	
1/8 Savannah, GA	2/1-14 European Tour	3/15-16 Boston, MA	4/6 Jackson, MS	4/22 Baltimore, MD	



\* E4-04231

Tour coordination by Jeff Sharp for American Music Corporation.

Management: Alive Enterprises, Shep Gordon and Daniel S. Markus. Dionne Warwick appears courtesy of Arista Records, Inc. Epic, are trademarks of CBS Inc. © 1983 CBS Inc.

# PREDICTIONS FOR 1984

**"I KNEW THIS WOULD HAPPEN"—George Orwell**

**Rockstar**  
DECEMBER 1983

**EXCLUSIVE**  
Waiting For  
In-Store Appearance...  
**VAN HALEN**  
**FANS**  
**DESTROY**  
**CLEVELAND**  
"I'M GLAD THEY DID IT"  
—SAYS OHIO GOVERNOR

**Plus:**  
**Singing Chimp**  
**Starts**  
**Bidding War**

**EXCLUSIVE PHOTOS INSIDE**

**NEW TRENDS**  
**Rock/Nuke**  
**Vids...**  
**Too Violent**  
**For MTV?**



**CHRISTINE MCVIE**  
**BEAMS**  
**AMAZING**  
**SOLO ALBUM**  
**TO ALIENS**  
UFO attack cancelled,  
Earth is "worth saving"

**Great New Record**  
**Inspires Cult...**  
**MONKS**  
**DEDICATE**  
**SHRINE TO**  
**THE PRETENDERS**  
Fans crawl  
to receive album  
in no-host ritual