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700 IN ATTENDANCE

Meet Views Growth Of Video Music

PASADENA, Calif.—The dramatic growth of video music and its impact upon the creative and financial strategies of the record business were underscored at Billboard's fifth annual International Video Music Conference here, Nov. 17-19. The event drew a record number of registrants (700) to the Huntington Sheraton Hotel.

'Raiders' Heads For Vid \$ Record

By FAYE ZUCKERMAN

LOS ANGELES—Pre-release orders for Paramount Home Video's "Raiders Of The Lost Ark" augur a new home video sales champion, with Paramount set to ship 500,000 units Monday (28), representing \$20 million in potential retail sales.

"Raiders," which lists for \$39.95 as a videocassette, thus vaults over previous sales records set by Paramount on two earlier releases carry-
(Continued on page 57)

The conclave's first panel drew the dimensions of video music, as television programmers described how their customer bases have expanded during the past 12 months, and how the number of available video clips and long-form programs has nearly quadrupled.

Epitomizing the growth factor and acknowledged as the spearhead of video music is the Warner Amex MTV channel, whose vice president of production and promotion, John Sykes, recalled that at first the net only had a few clips to show. It took an hour to decide placement of the videos on MTV then, he said, but now it takes many hours—"and sometimes days."

In addition to an updated presentation from MTV, the session also showcased the music programming of the Nashville Network, SuperStation WTBS ("Night Tracks"), Black Entertainment Television ("Video Soul"), the Playboy Channel ("Playboy's Hot Rocks"), ON-TV and the
(Continued on page 57)

MTV Exclusives Rile Radio Capitol Criticized Over Duran Duran Clip

By LEO SACKS

NEW YORK—Radio is mulling a tougher stance against record companies that service new product first to MTV and other video outlets.

The issue, raised last month when Capitol Records serviced MTV with a copy of Duran Duran's "Union Of The Snake" video more than a week ahead of the single's release to U.S. radio stations, underscores the sensitivity of the collective broadcasting ego on the subject of exclusivity. It also affirms the growing significance of the video music channel and the

role it plays in the early stages of a group's career.

"It's a new ball game," says program consultant Dave Einstein of WHFS Annapolis, who played the single as an import. "It's a sound business decision, a payback for MTV's support. These things don't happen by accident." He sees a valuable lesson for AOR programmers to learn from the affair: "Why look to the MTV playlist for adds if you have ears of your own?"

Capitol's exclusion of radio from its media mix on behalf of the Duran Duran single was both "foolish" and

"bad business," according to Dwight Douglas of the Burkhart/Abrams firm, which consults 80 "SuperStars" stations across the country. "The group may weather this particular release because they have one of the most requested albums in the U.S. right now," he notes. "Ultimately, though, this sort of mismanagement can only hurt a group."

Douglas recalls an instance earlier this year when Arista Records serviced MTV with a video of the import single "Wishing" by A Flock Of Seagulls. "The company asked sta-
(Continued on page 57)

FTC Mulls Action On Warner-PolyGram Plan

By BILL HOLLAND

WASHINGTON—The Federal Trade Commission (FTC), according to continuing reports, is considering the filing of a preliminary injunction to prevent the merger of the record interests of Warner Communications Inc. and PolyGram.

The reports, which come from sources outside the agency, which is bound by law to not comment on its

non-public investigations, follow confirmation by Warner last month (Billboard, Oct. 29) that the FTC had asked for followup data in its routine merger investigation proceedings. Warner is now silent in the matter, which has led to speculation that discussions are already being held with FTC staffers.

The most recent informed speculation on the FTC investigation comes from the FTC Watch, a newsletter

highly regarded as the most accurate barometer of the Commission's inner workings. Last week, an article written by editor/writer Art Amolsch stated that the FTC "is considering the filing of a preliminary injunction" in the Warner/PolyGram case.

Neither Warner nor FTC officials would confirm or deny the report. Amolsch, commenting on his piece,
(Continued on page 62)



Due to Santa Claus being delayed in California this year, his young daughter "Holly Nicole" makes her debut. "KID" SANTA CLAUS™ is the creation of writer/artist Patsy Maharam, known as PATSY. Santa's offspring enters this season via a record single (RO-PERRY Records, PR-2255), a special computer animated video, "stocking stuffer" books, & edible "Holly-pops." Pictured above is PATSY in "KID" garb.
(Photo by Min Wess) (Advertisement)

- Inside Billboard -

- **SINGLES SALES** are being given a potential shot in the arm by the major labels, which are increasingly putting otherwise unavailable songs on B sides. In the words of one label executive, bonus flip sides "can really make a difference" at retail. Page 3.
- **ATARI AND WEA** have joined forces in a promotion, the first joint effort for the two Warner Communications companies since WEA decided to stop distributing Atari video games last spring. The two companies are offering \$1 off the regular shelf price of selected Warner Bros., Elektra and Atlantic albums with proof-of-purchase of Atari's new "Dig Dug" game. Page 3.
- **THE BATTLE AGAINST PIRACY** gained new legal clout in New York State when a court ruled that the unauthorized duplication of a copyrighted recorded performance constitutes larceny under state law. The decision also holds open the possibility that retailers stocking such recordings may be prosecuted for possession of stolen property. Page 66.
- **WCCO MINNEAPOLIS** has a new general manager. As expected, station manager Clayton Kaufman is elevated to that post this week, becoming only the third GM at the AM powerhouse in the more than 30 years that Midwest Communications has owned it. Radio, page 12.
- **NASHVILLE'S ENTERTAINMENT EXPO** drew close to 14,000 people. But the total paid admission at the three-day trade show was less than half what it was last year, when the Expo made its debut. Page 3.
- **GOLDEN WEST BROADCASTING** is selling its Portland stations, KEX and KKRZ, to Taft Broadcasting for a reported \$9.5 million. The sale is expected to be approved by the FCC in early spring. Radio, page 12.



NOW! "RENEGADES OF FUNK" by Afrika Bambaataa & the Soulsonic Force (TB839). The long awaited follow-up to "Planet Rock" and "Looking For The Perfect Beat" confirms Soulsonic Force as The Leaders in Progressive Funk. Produced by Arthur Baker and John Robie. Available on 12" and cassette. (Advertisement)

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News



PUTTIN' ON A SMILE—RCA Recording artist Taco, center, is all smiles as he receives a gold single for his debut hit "Puttin' On The Ritz" from Jose Menendez, left, division executive vice president, operations, and Jack Davies, vice president, RCA Europe.

TWO INDIE LABELS AT ODDS

Malcolm X Record Triggers Legal Row

By NELSON GEORGE

NEW YORK—Tommy Boy Records and Sugar Hill Records, two of the most important independent labels in black music, are embroiled in a legal battle over a rap record featuring the voice of assassinated black activist Malcolm X.

The 12-incher, "No Sell Out," which uses excerpts from Malcolm X speeches (Billboard, Nov. 26), has been the cause of countersuits in U.S. District Court in New Jersey over who has the rights to the record. Currently, a court injunction prohibits both labels from distributing copies of the record.

The key figure in the dispute is Marshall Chess, who is listed as executive producer of "No Sell Out." In an affidavit, Chess claims that producer Keith LeBlanc, a drummer with the Sugar Hill Gang, made the record at his instruction for Marshall Chess Music, which Chess owns. After cutting much of the track in October at Sugar Hill's Englewood Studio, Chess claims he then signed an agreement selling the master to Tommy Boy.

Chess also alleges he came to an

agreement with Dr. Betty Shabazz, widow of Malcolm X, "exclusive owner of all rights . . . to the speeches of Malcolm X and all sound recordings thereof."

Sugar Hill contends that Marshall Chess was employed by Sugar Hill Records as manager of its Chess Records division, which made Chess "responsible for managing the catalog of Chess Records, a division of plaintiff Sugar Hill Records" for two years prior to the suit. In the Sugar Hill-controlled Chess catalog is the Malcolm X recording, "Black Awakening! Roots," a five-record set consisting of his speeches, parts of which appear in "No Sell Out."

Sugar Hill claims that the musicians and engineers used in making the record at Sugar Hill's studio were led to believe by Marshall Chess that the record was being produced for Chess Records, to be distributed by Sugar Hill. The label alleges that both Chess and LeBlanc knew they were in violation of Sugar Hill's copyright. As a result, Sugar Hill was in the process of releasing an album

(Continued on page 02)

Attendance Down At Second Nashville Expo

By KIP KIRBY

NASHVILLE—The second annual Entertainment Expo, co-sponsored by the Nashville Music Assn. and the Nashville Tennessean, drew close to 14,000 people Nov. 18-20 at the Municipal Auditorium.

A total of 180 different exhibition booths featured an array of entertainment-related services, including computer software music programming, video, instruments, recording studios, record labels, radio stations, booking firms, travel agencies, and such organizations as the CMA, ASCAP, BMI, SESAC, NARAS and MIDEM.

Attendance fell far below what Expo organizers had hoped for. Last year's Entertainment Expo drew 14,000 paid admissions, but this year's trade show—the second of its kind—had only about half that number as paid ticket holders. Reasons for the smaller attendance ranged from unseasonably balmy weekend weather to confusion in the public's mind about the purpose of the exhibition. Last-minute cancellations by such headliners as Jimmy Buffett and Dean Martin also hurt, although

their slots were quickly filled by other artists, including Crystal Gayle.

While profits for the NMA will not be as substantial as expected, the Expo will still make money, according to chairman Steven Greil and co-chairmen Karen Scott Conrad and Sheery Paige, due to the increased number of booth exhibitors this year and the sale of NMA/Expo merchandise.

And if the general public didn't flock through the doors as anticipated, entertainers—both scheduled and unscheduled—did. In addition to the numerous announced headliners performing throughout the weekend, drop-in guests included Emmylou Harris, Johnny Rodriguez, David Allan Coe, Alex Harvey, Steve Wariner and Lynn Anderson.

Honorary co-chairman William Lee Golden participated on and off the stage, even joining Jason & the Nashville Scorchers during the band's Saturday night set for an impromptu rendition of "Jenny, Jenny." Crystal Gayle remained at the Expo for several hours following her Friday evening appearance, while Rosanne Cash and Rodney Crowell

LABELS OFFERING SINGLES 'EXTRAS'

Flip Sides Seen As Sales Tool

By PAUL GREIN

LOS ANGELES—Labels are increasingly seeking to boost singles activity by putting otherwise unavailable songs on B sides. Current and recent singles by such acts as the Police, Men Without Hats, Sheena Easton and Billy Joel feature songs available only as B sides, while hits by David Bowie, Michael Jackson, Pat Benatar and Air Supply boast live B sides of songs previously available only in studio versions.

One of the biggest proponents of this idea is Gary Gersh, EMI America's vice president of a&r. "I believe it can really make a difference," Gersh says. "We put a live version of (David Bowie's) 'Modern Love' on the B side of the studio version of 'Modern Love.' AOR radio had already burned out the studio cut, so they started playing the live version. Kids who had already bought the al-

bum and didn't buy any of the other singles went in to buy the single because they wanted to have the live cut."

Gersh notes that price resistance is an increasing concern with singles. "I would just as soon give the kids a track they can't get on the album or release a mini-EP kind of single—three songs for the price of two. I believe anytime you can give the kids more for their money, that's what you have to do. I certainly don't want to resort to what they do in England, putting T-shirts and videos and all that in with singles. That's not my idea of selling records."

Gersh says he's utilized the bonus flip side concept on releases by Sheena Easton, the Stray Cats, Kim Carnes, Gary U.S. Bonds and the J. Geils Band, among others, "I encourage my acts to overcut anyway," he

says. "I like to be able to go through 13 or 14 songs to pick the 10 best for an album. And I definitely encourage them to use B sides that aren't on albums. I guess it comes from my background as a collector. I know I always looked for B sides."

John Doyle, Columbia's singles sales manager, notes that the main value of bonus flip sides is that they draw attention to the single. "They create initial word-of-mouth with retailers, and that's important, especially for an artist who doesn't have a long history of hit singles. That little buzz can sometimes make the difference in getting records stocked and listened to and programmed," he says.

Doyle estimates that Columbia puts unreleased B sides on 15% of its singles releases. "That's not a high (Continued on page 58)"

WEA, Atari Join Forces For Album/Vidgame Push

By FAYE ZUCKERMAN

LOS ANGELES—Atari Inc. and WEA have launched a joint promotion. The two companies, both Warner Communications divisions, are offering \$1 off the regular shelf price of selected Warner Bros., Elektra and Atlantic albums with the proof-of-purchase of Atari's new home video game cartridge "Dig Dug."

Record retail outlets in 400 markets were chosen to participate in the promotion, entitled "Dig Dug Smash Hits," which began Nov. 18. The two sister companies have supplied radio and television advertising, starting this week, which tags the local retailer participating in the cross promotion.

"Dig Dug" has been a popular video game in arcades. For the home market, the title will be made available by Atari for Commodore, Apple and IBM as well as Atari machines.

This is the first WEA-Atari joint effort since WEA decided to stop distributing the company's video games last spring. According to Marc Wortzman, senior promotion executive for Doyle Dane Bernbach, the advertising agency spearheading the promotion, both companies are hop-

ing that the promotion will act as a traffic builder throughout the holiday selling season.

Jackson Browne's "Lawyers In Love," "Undercover" by the Rolling Stones, "Genesis," Linda Ronstadt's "What's New" and "Eliminator" by ZZ Top are among the albums included in the promotion.

Atlanta's Turtles, Strawberries in Boston and New York's Crazy Eddie stores are some of the participating retailers. According to several regional sales managers for WEA, there have been no complaints from non-participating dealers.

Hearings On Rental Bills During Recess

By BILL HOLLAND

WASHINGTON—A second round of hearings on the audio and video rental bills has been scheduled for Dec. 14—during the formal Congressional recess—according to the House subcommittee on courts, civil liberties and the administration of justice.

The surprising action is seen as a reaction to pressure to move both H.R. 1027 and H.R. 1029 along through subcommittee. The hearings are said to be the first in memory to be held by the subcommittee during recess.

Witnesses will all be government agency officials, most of whom have already given unqualified support to the proposed bills (Billboard, Nov. 12), and there is not expected to be any testimony rebuttal by opponents of the measures. The subcommittee needs only its Democratic chairman, Robert D. Kastenmeier, and one Republican member to form the quorum necessary to hold the meeting.

In This Issue

BLACK	43
CANADA	53
CLASSICAL	36
CLASSIFIED MART	34, 35
COMMENTARY	10
COUNTRY	39
INTERNATIONAL	9, 53
LATIN	51
PRO EQUIPMENT & SERVICES	37
RADIO	12
RETAILING	24
TALENT & VENUES	46
VIDEO	30

FEATURES

Boxscore	47
Chartbeat	6
Executive Turntable	4
Industry Events	64
Inside Track	66
Lifelines	64
Most Added Records	14
Nashville Scene	39
Now Playing	28
Stock Market Quotations	64
The Rhythm & The Blues	43
Rock 'n' Rolling	46
Video Music Programming	29
Vox Jox	12
Yesterhits	21

CHARTS

Hot 100	60
Hot LPs & Tapes	63, 65
Black Singles, LPs	45, 43
Computer Software	28
Country Singles, LPs	42, 40
Radio Singles Action	17, 18, 20
Rock Albums/Top Tracks	22
Adult Contemporary Singles	14
Bubbling Under	64
Hits of The World	52
Videocassette Rentals, Sales	33, 32
Dance/Disco Top 80	49
Videodisk	30
Midline LPs	26
Latin LPs	51
Puerto Rico	51

REVIEWS

Album Reviews	56
Singles Reviews	59

FROM CHICAGO RADIO AD FIRM

H&O Push Gets 'Spot Packaging'

By MOIRA McCORMICK

CHICAGO — "Spot packaging" and the sustained ad campaign are expected to be major trends in radio promotion of new label product, according to Rick Figura of radio com-

Van Halen Album Heads List Of Dec. Releases

LOS ANGELES—With superstar product already crowding the retail pipeline, Van Halen's "1984" is the only album by a platinum-level act set for release in December.

The album, due to ship on Warner Bros. Dec. 27, is Van Halen's follow-up to five consecutive platinum releases, the band's entire output to date.

Other key albums for release in December include George Clinton's "You Shouldn't've Bit, Fish" on Capitol and Lee Ritenour's "On The Line" on Elektra. Both acts have notched major single hits in recent years, with "Atomic Dog" and "Is It You," respectively.

Two "best of" albums are also due for release in December: Visage's "Fade To Gray—The Single Collection" on Chrysalis and Eddy Arnold's "Legendary Performances" on RCA. The latter album is a two-record set compiling Arnold's hits from 1944 to 1971.

MCA's planned December releases are all linked to theatrical properties: the soundtracks to "Scarface" and "D.C. Cab" and the original cast album to "Doonesbury."

PAUL GREIN

'Thriller' Is Ghoulish But Fun

By PAUL GREIN

LOS ANGELES—"Michael Jackson's 'Thriller'" premiered here last Wednesday (21) prior to a one-week theatrical engagement designed to make it eligible for Academy Award consideration as best short subject. The 14-minute clip reportedly cost \$1.1 million, more than double its \$500,000 budget.

The video will have its television premiere Friday (2) on MTV, where it is set to air three to five times daily until Dec. 22. The clip is also the centerpiece of an hour-long video, "Making Michael Jackson's 'Thriller,'" which Vestron will release commercially Dec. 14 at a suggested retail price of \$29.95. The hour-long video will have its television premiere Jan. 19 on MTV.

While that long-form video was still being assembled at presstime, it is expected to include the complete 14-minute "Thriller" clip, the clip of Jackson performing "Billie Jean" on the "Motown 25" special, a 2½ minute excerpt from the "Beat It" video, a three-minute excerpt from the Jacksons' "Can You Feel It" video and behind-the-scenes footage from the filming of the "Thriller" video.

That clip showcases Jackson's talents both as a dancer and actor, the latter being most evident in an extended vignette with actress Ola Ray. The video has a ghoulish theme, but it is brightened by clever plot twists and occasional touches of humor.

While the video is highly watchable, it may not be as endlessly repeatable as Jackson's clips for "Beat It" and "Billie Jean." The main reason is that the song itself (by Rod Temperton) isn't as compelling as Jackson's own compositions.

That drawback, coupled with the fact that the hour-long video seems to

mercial producers SuperSpots here.

Figura, who serves as associate producer and director of operations at SuperSpots, describes spot packaging as "a single commercial concept for a new piece of product, tailored musically and copy-wise to a variety of radio formats." A sustained ad campaign, he says, focuses solely on an artist's current hit, replacing it with the next chart-topping track when the time has come.

Spot packaging is illustrated in SuperSpots' current radio ad produced for RCA's multimillion-dollar promotion of Hall & Oates' greatest hits collection "Rock'N'Soul Part I" (Billboard, Nov. 5), says Figura.

Three 60-second spots are geared separately to different radio formats: contemporary/AOR, urban contemporary and adult contemporary. Each features appropriate snatches of about half a dozen songs from the album. A fourth "new product" spot taps only Hall & Oates' current hit "Say It Isn't So," one of the only two previously unavailable tracks.

"The entire radio campaign is geared into hitting each market specifically," says Figura. The contemporary/AOR spot plugs the entire LP, centering on RCA's logo line "The greatest and the latest." The AC ad has a "lighter read and slower pacing," he says. These two spots are read by SuperSpots chief Joe Kelly. The urban contemporary ad features the voice of WBMX Chicago afternoon drive personality Marco Spoon.

Figura notes that spot packaging is perhaps only applicable to crossover artists, but he considers it an invaluable marketing tool for those artists. "Generally, LP spots are produced for a single market, depending on the

nature of the performer," he says. "RCA, on the other hand, recognized they had major crossover artists, and chose to do the campaign in a crossover manner."

While the relatively small number of major crossover acts limits extensive spot packaging, Figura says he sees a growing trend in mini-packages—for instance, radio ads customized individually for AOR and top 40. "It's important to keep in mind that top 40 stations play the hits, and AOR sticks to the cuts that won't be found there," he says.

The sustained campaign is another upcoming marketing tool Figura sees as a creative alternative to "commercial burnout." "It involves regrouping and recreating a spot with the artist's current hit after the previous one has dropped off," he says. Citing SuperSpots' use of "Say It Isn't So" on the "new product" spot, Figura says RCA has the option, if it pleases, of replacing it if and when the LP's other new track, "Adult Education," hits the top of the charts.

Pendergrass LP Due In February

NEW YORK—Elektra Records has scheduled its first Teddy Pendergrass album for a February release, following the singer's recent signing. The yet-untitled album will be produced by Luther Vandross, who is known both as a solo artist and as producer for Aretha Franklin, Dionne Warwick and others.

Lead singer for Harold Melvin and the Blue Notes from 1970-75, Pendergrass' ensuing solo career was halted in March, 1981 by a serious car accident that has kept him out of the studio until now.

contain a disjointed series of unrelated elements, may cloud its long-term sales prospects. The program should experience robust initial sales as a result of Christmas gift-buying and Jackson's enormous popularity, though sales may tail off after it becomes widely available through video channels.

The video is similar in theme and look to such films as "An American Werewolf In London" (which Landis also directed). Jackson is said to have been uncomfortable with that aspect of the video, which is one reason he avoided a Halloween tie-in for the film. It also explains Jackson's dis-

claimer at the beginning of the film: "Due to my strong personal convictions, I want to stress that this film in no way endorses a belief in the occult."

Jackson makes it clear that the "Thriller" video is his project. His name appears no fewer than six times in the end credits, as co-producer, co-writer, co-choreographer and star of the video and as performer and co-producer of the title song.

The 14-minute video was premiered at the Metro Theatre in Westwood in an informal screening attended by both Jackson and producer Quincy Jones.

SPONSORSHIP FALLS THROUGH**ChicagoFest Unlikely To Play**

CHICAGO—ChicagoFest 1983, plagued by city opposition ever since Mayor Harold Washington took office last spring, may have been that event's last gasp.

Fest organizers Festivals Inc. of Milwaukee had pulled off 11th hour efforts that went into staging the 10-day music and food festival last August at Soldier Field instead of the traditional Navy Pier, with private funding replacing city backing. Turnout was well below the previous six years' averages, however, with losses estimated at \$2 million. And Festivals Inc. president Tom Drilias has announced that a proposed plan to produce ChicagoFest with corporate backing has now fallen through due to corporations' unwillingness to deal with the mayor's opposition.

With Festivals Inc. officially out of the ChicagoFest picture, the event's future is doubtful. Mayoral press aide Brian Boyer has been quoted to the

effect that other more pressing matters than "whither ChicagoFest?" are taking precedence in City Council chambers.

Festivals Inc.'s Drilias had blamed the poor attendance at ChicagoFest '83 (only a third of what it had been at the Fest's height) on its last-minute approval and organization, as well as the change of venue, steeper ticket prices, a three-day break in the action to accommodate the National Hardware Show and a Chicago Sting soccer game, a black boycott, and general bad press surrounding Washington's opposition.

The proposed corporate sponsorship of future ChicagoFests would have also included a sought-after five-year contract with Soldier Field. But without the sponsorship of big business, the likelihood of ChicagoFest continuing anywhere in the city appears to be nil.

MOIRA McCORMICK



TRIO PLUS TWO—PolyGram hosts a party for German electro-rock band Trio at the Be-Bop Cafe in New York prior to the group's live debut at the Ritz which previewed Trio's Mercury/PolyGram album "Trio & Error." Pictured in the front from left are Trio member Peter Behrens and the group's producer Klaus Voormann. In the back row from left are PolyGram's a&r coordinator Bill Beverson, president and chief executive officer Guenter Hensler and executive vice president Mel Ilberman.

Executive Turntable**Record Companies**

Russ Curry has been named director of European operations for A&M Records. He was the label's marketing director . . . In Mexico City, Javier Migoya has been appointed general manager of RCA Record's Mexico division. He was executive vice president and finance director of Discos Musart de C.V. there . . . MCA Records, Los Angeles, has hired Bruce Resnikoff as associate director of business and legal affairs. He was an associate at the law firm of Sidley & Austin . . . Jim Kettles has been upped to director of budgets and financial analysis for PolyGram in New York. He was manager of financial and operational planning.

San Francisco-based Megatone Records has made several appointments. Steve Hasemier joins as vice president of international a&r. He was a&r manager for Moby Dick Records. Karen Beason assumes the post of marketing and sales vice president. She was executive administrator for the Burk Foundation. Demetra Mavis has been named director of the national promotion team. She was an independent promoter. Finally, Michael Bailey has left his post as Megatone's marketing vice president. He can be reached at (415) 863-6758 . . . Vincent Fusco has stepped down as national promotion manager for Peter Pan Records in Newark, N.J. He will serve as consultant to several record labels and can be reached at (201) 472-6563.

Video/Pro Equipment

Jay Schwab has been named sales vice president for CBS/Fox Video in New York. He was executive vice president, director of sales and marketing, for United Audio Products . . . MGM/UA Home Video has promoted Jim Mervis to vice president of programs and planning in New York. He was programming vice president . . . Worldvision Home Video, New York, has upped Chris Morse to director of sales and marketing. He was in the operations department. In the company's Chicago office, Kathy Rost has been appointed central division home video manager. She was an office manager and secretary.

Larry Kostroff has joined HBO's Film Licensing Inc. in New York as vice president of production management. He was executive production manager for MGM/UA Entertainment Co. Also at HBO, Jeff Bewkes, corporate vice president, assumes additional duties as treasurer, and Curt Viebranz, director of budgeting and financial planning, takes the added duties of assistant treasurer. Both are based in New York . . . In Los Angeles, the Games Network has appointed David De Jean chief operating officer. He was editorial director for Times Mirror Videotex Services.

Sharon Ames has been named Mideast regional manager for Bell & Howell/Columbia Pictures Video Systems division, based in Chicago. She was government marketing manager for the Sony Video Products Co. . . . The Warner Amex Satellite Entertainment Co. of New York has appointed Mark Booth, Mark Rosenthal and John Shaker directors of national accounts. Booth was affiliate sales and marketing director, Rosenthal was director of national accounts and Shaker was Eastern region sales manager . . . In Owings Mills, Md., Universal Security Instruments Inc. has appointed Seth Kittay sales and marketing vice president for its subsidiary Cable Call Corp. He was director of national accounts for the Disney Channel.

In Compton, Calif., Art Westburg has resigned as senior vice president, sales and marketing, of Sanyo Electric Inc. . . . Carl Pikus has been appointed vice president of Bang Olufsen of America in Mount Prospect, Ill. He was president of P.I. Sturmy Archer of America . . . Thomas Keyser has joined Fuji Photo Film U.S.A. Inc.'s magnetic products division in New York as Eastern regional sales manager for computer products. He was Northeast district manager of Memorex D.I.C.

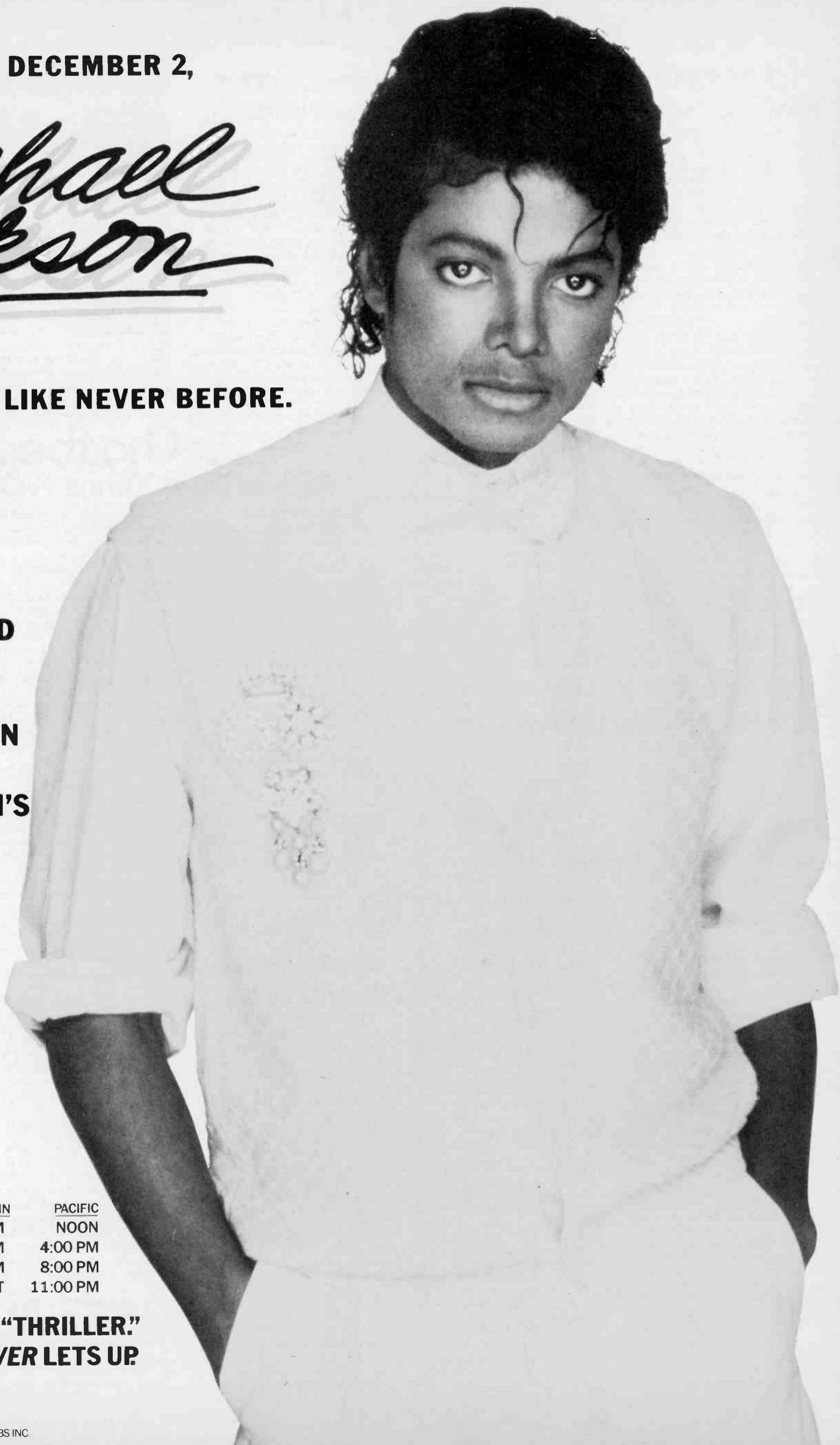
Related Fields

Music has promoted Richard Weinman to national representative. He was New York representative for the promotion company . . . Jack Leitenberg, who has directed press and promotion for the Bottom Line in New York since 1975, has left his post as record company liaison . . . Larry Smuckler has been appointed director of national sales and marketing for Alan Weston Communications in Hollywood. He was director of his own magazine consulting and publishers' rep firm.

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ON FRIDAY, DECEMBER 2,

Michael Jackson



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7:00 PM	6:00 PM	5:00 PM	4:00 PM
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Honors For 'Gatemouth' Brown Named Entertainer Of Year At Annual Blues Awards

By ROSE CLAYTON

MEMPHIS—Clarence "Gatemouth" Brown, who won a Grammy in 1982 for his "Alright Again" album on Rounder Records, was named entertainer of the year at the fourth annual National Blues Music Awards here at the Peabody Hotel, Nov. 16.

Brown had been chosen instrumentalist of the year at last year's awards for his unique style, which blends blues, country, Cajun, and big band music. An accomplished musician, Brown sings and plays the guitar, fiddle and drums.

Other highlights of the evening included a surprise guest appearance by Bobby Bland, the 1982 entertainer of the year, who appeared with singer Margie Evans, and a moving tribute to the late Nat Williams, a radio personality at WDIA, presented by entertainer Rufus Thomas, who was once a disk jockey at the station.

Thomas also performed, as did the W.C. Handy's Beale Street Blues Band under the direction of Herman Green, providing a special presentation of Handy's songs. The show, directed by musician Michael Allen, also featured performances by Don McMinn and Joyce Cobb.

Albert Collins captured two Handy awards: instrumentalist of the year and contemporary album of the year for "Don't Lose Your Cool." Other winners of the statuettes,

named for blues composer W.C. Handy, on whose birthday the program is held each year, were: Z. Z. Hill, vocalist of the year; Koko Taylor, contemporary female artist of the year; Johnny Copeland, contemporary male artist of the year; Alberta Hunter, traditional female artist of the year; "Louisiana" Red, traditional male artist of the year; and Tom Mazzolini, director of the San Francisco Blues Festival, blues promoter of the year.

Musical compositions recognized were "Country Preacher" by the Jimmy Johnson Band, chosen blues song of the year, and "Got My Mojo Working" by Muddy Waters and Jackie Brenston, named the blues single of the year.

Blues albums acknowledged were "Grand Slam" by Magic Slim & the Teardrops in the contemporary blues album category; "Sippie" by Sippie Wallace in the traditional (U.S. or foreign) category; "The Okeh Sessions" by Big Maybelle for the vintage or reissue album award (U.S.); and "King Of The Slide Guitar" by Elmore James for the vintage or reissue album (foreign) category.

Artists inducted into the Blues Hall of Fame were Louis Jordan, Albert King, Robert Nighthawk, Ma Rainey and Big Joe Turner.

Single recordings entered into the Hall of Fame were: "Worried Life Blues" by Big Maceo, "Dust My Broom" by Elmore James, "Hell Hound On My Trail" by Robert

Johnson, "Sweet Home Chicago" by Robert Johnson and "Call It Stormy Monday, But Tuesday Is Just As Bad" by T-Bone Walker.

Albums added to the Hall of Fame were "King Of The Delta Blues Singers Vol. II" by Robert Johnson, "Live At The Regal" by B. B. King, "The Best Of Muddy Waters" by Muddy Waters, "McKinley Morganfield A.K.A. Muddy Waters" by Muddy Waters and "Founder Of The Delta Blues" by Charley Patton.

"Blues Who's Who" by Sheldon Harris was inducted into the Hall of Fame under the literature category.

The annual awards ceremony is sponsored by the Blues Foundation, a non-profit organization dedicated to fostering and preserving blues music.



ACAPULCO GOLD—Portrait Records group The Elvis Brothers are thrilled about being named best new group at the annual Musexpo meeting in Acapulco. Pictured from left are Musexpo president Roddy Shashous, Epic/Portrait's West Coast senior a&r director Larry Hamby, and Graham, Brad and Rob Elvis.

Chartbeat

Richie: Four Times A Chart Champ

By PAUL GREIN

Earlier this year, Michael Jackson became the first artist in Billboard chart history to simultaneously occupy the No. 1 spot on the pop and black album and singles charts.

This week, Lionel Richie becomes the second act to hold this four-way chart lead. He accomplishes the feat as his second solo album, "Can't Slow Down," moves up to No. 1 on the pop chart while holding at No. 1 on the black chart, and his smash single "All Night Long (All Night)" holds at No. 1 in both fields.

Jackson first established this record in March with the album "Thriller" and single "Billie Jean." In fact, he went one better, since "Thriller" was also No. 1 at the time on the dance/disco chart. Richie's "All Night Long" hasn't yet topped the dance survey: This week it inches up to number five. But "All Night Long" has achieved one distinction that eluded "Billie Jean": It's No. 1 on the adult contemporary chart for the fourth straight week.

By climbing to No. 1 on this week's pop album chart, Richie avenges his near-miss last winter, when his solo debut "Lionel Richie"

peaked at number three behind Men At Work's "Business As Usual" and the Stray Cats' "Built For Speed." (That was also the peak position attained by the Commodores' four highest-charting albums: "Commodores," "Commodores Live," "Natural High" and "Midnight Magic.")

Richie is the first artist on the Motown group of labels to reach No. 1 on Billboard's pop album chart since Stevie Wonder did it in 1976-77 with "Songs In The Key Of Life." And Richie is the first Motown act to have the No. 1 pop album and single simultaneously since Little Stevie Wonder scored in 1963 "Twelve Year Old Genius" and "Fingertips, Part 2."

Only six other black artists have achieved the ultimate crossover coup of a simultaneous No. 1 pop album and single since the early '60s, when Ray Charles scored with "Modern Sounds In Country & Western Music" and "I Can't Stop Loving You." Those acts: Sly & the Family Stone, Roberta Flack, the Ohio Players, Earth, Wind & Fire, Donna Summer and Michael Jackson.

We'll close this section by sharing a letter we received from the very knowledgeable Jeff Magalif of Santa Monica, Calif.

"I have something to add to what you wrote about Lionel Richie in the Nov. 12 issue. Richie and Paul McCartney are the only two songwriters to have sole songwriting credit on six No. 1 records. You listed Richie's six. McCartney's have been 'Band On The Run,' 'Listen To What The Man Said,' 'Silly Love Songs,' 'With A Little Luck,' 'Coming Up' and 'Ebony And Ivory.'

"If we include the six-year period from 1934 to 1940 when Billboard listed the most popular songs of the week but didn't identify specific recordings, two songwriters top Richie and McCartney: Irving Berlin had

sole songwriting credit on nine No. 1 songs or records; Cole Porter on seven."

Yes Returns: Yes is making a dramatic return to form as its reunion album "90125" enters the pop album chart this week at number 28. It's the band's first studio album to feature vocalist Jon Anderson since 1978 and its first to feature keyboardist Tony Kaye since 1971.

Yes' last studio album, "Drama," peaked at number 18 in 1980, but its previous six studio sets all cracked the top 10. That's the band's entire studio output from the spring of '72 ("Fragile") to the fall of '78 ("Tormato").

While Yes has traditionally been a strong album seller, it has not been a major force on the singles chart. Until the past couple of weeks, its only single to climb above number 40 on the Hot 100 was "Roundabout," which peaked at 13 in 1972. But the band's current single, "Owner Of A Lonely Heart," is already just a point away from tying that mark: It leaps 13 points this week to number 14.

★ ★ ★
We Get Letters: Becky Holme and Mike Oestreicher of Mesa, Ariz. point out that the "A Hard Day's Night" soundtrack had 14 weeks at No. 1, not 12 as we indicated in a recent column. Picky, picky.

And David Dana-Bashian of Huntington Beach, Calif. notes that the Pointer Sisters' current single, "I Need You," has the same title as an America hit from 1972. Actually, as he points out, the Pointers have a long history of taking other artists' song or album titles and using them for their own. This hit was preceded by "How Long" (also the title of a hit by Ace), "Fire" (Arthur Brown), "Happiness" (Billy & Lillie), "Slow Hand" (Eric Clapton), "Should I Do It?" (String-A-Longs) and "American Music" (Steve Alaimo).

Syndication In The Works For Beach Music Awards

By RUSSELL SHAW

MYRTLE BEACH, S.C.—Active syndication efforts are now underway for the second annual Beach Music Awards, which were held before 1,200 fans at the Convention Center here, Nov. 20. The five-hour festivities, which started late due to a minor mixup at the clerical level of an accounting firm retained to process the ballots, will be reduced to two hours for broadcast in late April or early May.

The award winners were: entertainer of the year, Jerry Butler; Jackie Wilson humanitarian of the year award, the Clovers; single male vocalist, Lou Rawls; group vocalist, Butch Stone of the Poor Souls; single female vocalist, Candi Staton; single of the year, "Upside Down," Lou Rawls; album of the year, "SOS," the Poor Souls; songwriter of the year, "I'd Rather Be In Carolina," General Norman Johnson; group of the year, the Embers; best new artist of the year, Shag Time; record producer of the year, General Norman Johnson; beach music show club of the year, the Coquina Club at the Landmark Resort Hotel in Myrtle Beach; and beach music club of the year, Studebaker's, also in Myrtle Beach.

The Beach Music Awards Association (BMAA), a two-year-old group headed by Virginia Beach, Va. entrepreneur John X. Aragona, sponsored the event, which featured awards to noteworthy beach music artists presented by a rotating crew of television, motion picture and sports celebrities flown in for the occasion.

Celebrity presenters included actors Ben Cross of "Chariots of Fire," Charles Haid and Bruce Weitz of "Hill Street Blues," and Ed Begley Jr. of "St. Elsewhere," former world heavyweight boxing champion Ken Norton and songwriter Jeff Barry. Robert S. Levinson, executive producer of the tv special, says that the

celebrities have a role as missionaries" in selling the concept of beach music.

These stars were actively involved in the awards presentation process, an event that culminated a gala three-day series of parties and informal meetings in this popular beachfront resort community, which many claim is the capital of beach music—a style with a hazy concept, but basically horn-filled lively dance music owing heavily to traditional rhythm & blues textures.

Appearances by such attractions as Delbert McClinton, Mary Wells, the Clovers, the Impressions, Jerry Butler and the Embers were interspersed with the presentation of awards, most of them selected by fan ballots supervised by the BMAA.

Most of the award-winners were present and received warm applause from the fans. No citation, though, was as moving as that given the Clovers, who captured the Jackie Wilson award for their many humanitarian deeds. One of the most recent was a bedside visit to a terminally ill 17-year-old fan.

Immediate plans for the show include editing and preparing a 10-minute sample tape for sales efforts, both to sponsors and stations. The show is slated to have a raw running time of one hour, 36 minutes, with the remaining time almost equally divided between barter availability to local stations and slots for national advertisers. Miller Brewing Co. and Hawaiian Tropic have already committed.

Besides the television special—which Aragona hopes will be picked up live by a network within the next couple of years—a double album culled from the Beach Music Awards show is also expected in the spring. Negotiations are now underway with several record companies to handle the product.

Recoton Reports Record Earnings

NEW YORK—Recoton Corp., packager, marketer and manufacturer of home audio/video accessories, reports record results for the third quarter and nine months ended Sept. 30.

During the three-month period ending Sept. 30, net income rose 213% to a new high of \$376,573 or 18 cents per share from \$120,184 or six cents per share in the same period last year. Net sales for the third quarter were \$5,576,191, up 27% from \$4,381,185 a year before.

For the nine-month period, net income rose 256% to a record \$1,000,881 or 49 cents per share from \$281,276 or 15 cents per share in the first nine months of last year. Net sales for the nine-month period were up 37% to \$15,533,314 from \$11,317,404 in the 1982 period.

According to Recoton president Bob Borchardt, the outlook for the company continues to be "bright," thanks to growing demand for accessory products spurred by more affordable video, audio, telephone and computer products. Recoton began shipping more than 60 accessory products for home computers last September.

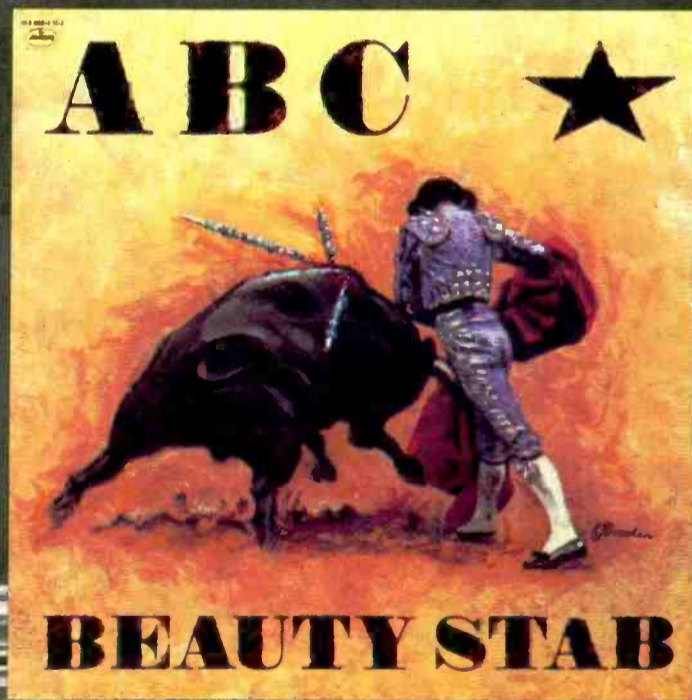
Nine Writers Join Hall Of Fame

NEW YORK—The Songwriters Hall of Fame has nine new members, to be formally inducted at an annual awards dinner here April 15 at the Waldorf-Astoria Hotel.

Sammy Cahn, president of the parent National Academy of Popular Music, revealed the inductees at the Academy's headquarters here at One Times Square. That site will soon be vacated in favor of new administrative offices at 29 W. 57th St., where Sid Bernstein and Joe Bernstein of New York Music Co. have donated space. Memorabilia at the hall will be temporarily housed at C.W. Post College on Long Island.

New hall members active before 1950 are Richard Adler, Benny Benjamin and George David Weiss, who is also president of AGAC/The Songwriters Guild. Songwriters active after 1950 just elected are Neil Diamond, Norman Gimbel and Henry Mancini. Deceased songwriters newly elected are Al Hoffman, Maceo Pinkard and Billy Strayhorn.

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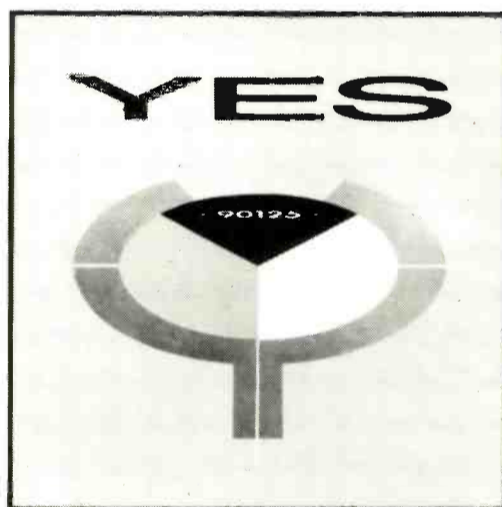
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BY U.K. MANUFACTURERS

Tape Levy Plan Hit Again

LONDON—The increasing pressure from IFPI for a blank tape royalty of roughly 50% of the retail price of the software as compensation for home taping has again been firmly condemned here by the Tape Manufacturers' Guild (TMG), which represents seven major blank tape firms in the U.K.

In its latest rejection of the plan, TMG says: "A tape levy is rough justice, as we've stressed before, on an ever-growing number of users who do not record copyright music with blank tape. It is our view that there are now as many, if not more, users of blank tape for non-music reasons as for home taping of recorded music. A levy would stifle the development of a growth industry.

"But to counter further the IFPI pressure, we would point out that such a levy would be a punishment tax on a consumer for unlawful use of a lawful product. By the time you take into account mark-ups and Value Added Tax, the proposed levy would be significantly more than the amount suggested. It would, effectively, double the price of a C-90, for instance."

TMG represents Agfa, BASF, Memorex, TDK, Sony, 3M (Scotch) and Maxell here.

Spanish Copyright Body Accused Of Irregularities

By JOSE PARDO

MADRID—A decision by the General Composers' Society of Spain to change the basis of its data accounting and royalty distribution has opened up deep rifts within the copyright organization and led to calls for a government investigation of possible irregularities in its management.

The dispute centers on the method used to keep track of music per-

formed live by orchestras or groups or broadcast by radio and television. Formerly, owners of concert halls and discos, along with radio/tv programmers, were required to fill out forms each day stating just what had been played.

The volume of material proved difficult to handle, and the information presented was not overly reliable, since many programmers and musicians are also themselves composers. Now the society has adopted a new system under which specialist research firm Instituto Alef conducts regular surveys of radio stations and discos. The information obtained in this way is seen by the society as more reliable and more accurately reflective of the tastes of today's public.

However, the composers of longest standing in the society consider themselves adversely affected by this new system. They've asked Felipe Gonzalez's socialist government to open an investigation into possible irregularities in the copyright organizations' management.

In reply, the management board, which is elected by a vote of all SGAE members, has asked an auditing firm to carry out an inspection of the accounts for recent years, with the aim of proving that there have in fact been no such irregularities.

Wham! Halted From Leaving Its U.K. Label

LONDON—The group Wham!, currently one of Britain's hottest recording and touring attractions, has been prevented, by a High Court injunction, from moving from the independent label Inner Vision Records, which contracted the band in March, 1982, to any other record company.

The judge, Mr. Justice Harman, said that just because the act "saw fresh fields and pastures new and longed to get in them," it did not add up to any breakdown of confidence between it and the record label. He granted Inner Vision a temporary injunction against the group signing with another company.

The two members of Wham!, sing-
(Continued on page 53)

Thorn EMI Revives Videodisks

Launch Of Institutional System Planned For Early '84

By NICK ROBERTSHAW

LONDON—Thorn EMI, which a year ago mothballed plans to introduce VHD videodisks on the consumer market, is to launch the system for institutional and commercial use early next year. AHD disks, which can replay four hours of digital stereo sound at Compact Disc quality levels on a VHD player, will also be available in the near future, the company says.

The move is independent of videodisk prospects in the consumer market, say Thorn EMI executives. But program controller Peter Morley notes: "The definition of what is institutional will evolve and change. Technology is turning our own homes into institutions in their own right."

High technology consultant Douglas Stevenson describes the industrial launch not as a "lifeboat" for an otherwise unviable system but as a "Phoenix-like re-emergence from the ashes of earlier plans." With VCR sales expected to continue growing through the mid-'80s, a proving in

commercial markets is seen as the best progress possible under current market conditions.

VHD disks will be manufactured at the Thorn EMI Videodisk Manufacturing plant in Swindon, where the nucleus of the original team has continued research and development over the last year in close cooperation with the system's originator, JVC.

"It is a truism that everybody, including ourselves, underestimated the technical difficulties of videodisk systems," admits Stevenson. Now, however, critical elements of the pressing cycle are clearly understood, and replication yields of up to 80% are achievable on large batches.

Stevenson also holds out the prospect of using the Swindon plant to press Compact Discs of optical videodisks. "We have enough capacity at Swindon and in West Germany to practically circle the world with institutional disks," he says. "VHD demand is unlikely to take up more than 20% of capacity for the next five years."

Interactivity is the key to videodisk

BIG-NAME ACTS DRAWING POORLY

Hong Kong Promoters Hit Slump

By HANS EBERT

HONG KONG—Rising costs and a glut of international promotions are causing problems for the concert industry here. Recent shows by Santana, Rick Springfield, Sheena Easton and other big names have done worse than expected, and ticket prices for the upcoming David Bowie concert have been pitched deliberately low in a bid to ensure a sellout.

"We're charging \$25 maximum for the Dec. 7 Bowie gig, which is very cheap," says Johnson Chiu of leading promoter Jesu International. "We're scared to charge more. When we charged \$35 for Santana's recent concerts, response was very poor, and we just can't afford to have Bowie play to a half-empty house."

After a long saga of cancellations and last-minute rescheduling, Jesu has had little time to prepare Bowie's date, Chiu concedes. But the problem goes even deeper: "December is going to be a bad month in a sense because of the number of shows coming up. Lionel Richie, for instance, is scheduled to perform right after Bowie."

Florence Chan, general manager of Capital Artists, agrees. "There are too many shows all taking place at the same time. Booking international acts into this territory is becoming more and more of a problem," she says.

EEC, Japan Agree On VCR Exports

LONDON—Agreement was finally hammered out in Tokyo on Nov. 18 over limits on Japanese exports of VCRs into the European Economic Community next year.

The annual total of finished VCR units remains at four million, the same as that agreed on for 1983. But talks between Japanese minister of trade and industry Susuke Uno and Viscount Etienne Davignon, vice president of the European Commission, ended with the export of semi-finished VCRs to the EEC, for assembly in Europe, upped from 600,000 units to 1.1 million.

According to Chan, the collapse of real estate values due to uncertainty over Hong Kong's future has left many of the territory's wealthy entrepreneurs looking for new business ventures. "Some of them decided to invest in the entertainment industry, believing it to be a popular move and one that would provide them with a higher social profile."

The result has been a proliferation of new promoters, she says, but the industry is far from being a money-spinner. "The market is so unpredictable. Local acts are doing extremely well, and most of them sell out within hours, but with international acts you never know who is going to do

well." The fall of the Hong Kong dollar against other currencies, plus hefty increases in hotel costs and air fares, have added to the headaches, she adds.

Capital Artists' response has been to broaden the base of its activities, concentrating particularly on its record label, which in December will release Hong Kong's first Compact Disc, a compilation featuring Anita Mui, Agnes Chan, Leslie Cheun and Eliza Chan.

Distribution through "China-town" areas in the U.S. and Canada has been arranged with the American-based Chinese-owned company Wing Hing for all the label's product.

Union Turmoil Darkening Dutch Yule Sales Picture

By WILLEM HOOS

AMSTERDAM—The Dutch music business, already hard hit by the overall economic recession, is suffering further body blows in what is normally the bonanza pre-Christmas sales period because of six weeks of national strikes and slowdowns by the trade unions representing the country's government employees.

Holland has traditionally been considered a serene territory in terms of industrial relations, certainly in comparison with such countries as U.K. and Italy. But the national economic situation has triggered a governmental insistence on statutory across-the-board cuts of 3.5% on its workforce salaries, later amended to 3%, and union leaders are resisting, via industrial action.

The result over the weeks has been chaos. Trains, ferries, buses, metro services, postal services, the fire brigades and frontier customs have been affected. For a while, the police force participated in the job actions, though it has been ruled to have acted illegally.

For the record industry, looking to build sagging sales with a Christmas

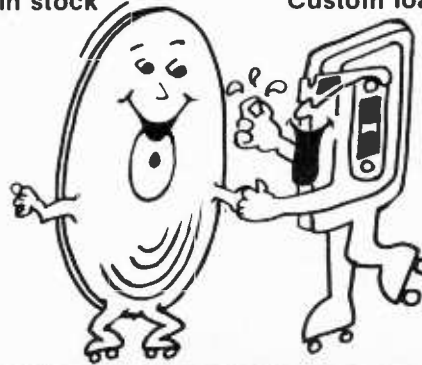
gift-buying boost, there have been hassles galore. Business has had to be conducted by telex or telephone, with private entrepreneurial companies cashing in by providing services. New releases are not being distributed freely. Dealers, after lengthy delays, do get supplies, but are insisting on cash-only deals because Giro services are affected by the situation.

Holland's biggest distribution company, Record Services Benelux (RSB), based in Breda, near the border, get supplies through from Germany, aiming to transport them at night to avoid the massive traffic jams building up nationwide.

Angela Wap, press executive for Ariola Benelux, sums up a frustrated Netherlands record industry's feelings: "We have a hot artist, Louise Tucker. We're looking to ship her second album, 'After The Storm,' to 40 countries worldwide. But we're being hamstrung all the way."

Three of the main workers' unions are set to negotiate further with the government. The main one, however, is holding out. The effects and repercussions will still be felt in the Dutch record industry at year's end.

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Vol. 95 No. 49

Commentary

Protecting Far-Flung Interests

By WILLIAM L. WARREN

One-third of all recorded music piracy emanates from South-east Asia. It has been estimated that the U.S. industry suffers the loss of \$300 million to \$400 million a year from cassette piracy in this region. Unless effective measures are taken, future losses could be much greater.

Statistics assembled by the International Federation of Phonogram & Video Producers (IFPI) document the problem dramatically.

In Singapore, 90% of all music cassettes sold are of pirate origin, with total pirate units in 1982 put at 85 million; most featured American artists. Many of these pirate cassettes were exported, largely to the Middle East.

Half the music cassettes sold in Indonesia are pirate, for an annual total exceeding 40 million units. Again, most of these cassettes appropriated the performances of American artists. Indonesia, it should be noted, has a population of 150 million, the fifth largest in the world, a record market worth securing for the future.

In Taiwan, pirate tapes constituted 60% of the market in 1982. While in other Southeastern nations, such as Thailand, the Philippines and Malaysia, fewer pirate tapes were sold, their market shares have been equally large and disturbing.

Although some progress has been made in recent years, it has been slow. It could be much more effective if the U.S. music in-

dustries stepped up support of the antipiracy battle in Southeast Asia. The approach can be directed at three fronts: economic, legal and political.

The first economic step to be taken should be a reduction in the price of legitimate foreign prerecorded tapes so that they may compete in the marketplace with pirate product in these areas. Genuine U.S. pop cassettes sell for about \$7 in Singapore, whereas a piratical copy of the same product, inferior in quality, can be purchased for \$2.

At least one U.S. record company has reduced its prices to compete; others should do the same. One immediate benefit would be to have the Southeast Asian music-buying public equate legitimate recordings with higher quality.

American companies should also increase the promotion given our artists in these areas, emphasizing their label affiliations. As Asian consumers become familiar with company names and logos, the sales of lesser known American acts in these territories should benefit.

It would be proper, in addition, to amend recording agreements of U.S. artists to provide separate provisions for the payment of royalties earned from pirate territories. Thus, the two major parties to these agreements—the artist and the company—would share the costs as well as the profits of piracy reduction.

Let's all remember that artists and record companies currently earn but a small fraction of music cassette revenue from sales in Southeast Asia. Pirate manufacturers reap millions.

Much more can be done. It would be productive for joint ventures to be established between U.S. record companies and local businesses. The involvement of their nationals might well provide a greater incentive for Asian governments to protect such investments.

William Warren is editor in chief of the *Journal of Copyright, Entertainment & Sports Law*. Currently in the Far East, he has served as an attorney in the general counsel office of the PolyGram Corp. in New York.

cording had been released "simultaneously" in Her Majesty's Dominion. This is interpreted as meaning release within 14 days in Canada, or 30 days in Great Britain. If the U.S. company has the proper copyright registrations in Her Majesty's Dominion, it has the power to prosecute pirates and seize illegitimate tapes in Singapore.

The lesson is clear, then. U.S. record companies should consider simultaneous release for all recordings to protect their rights and the rights of those they hold in trust—artists, songwriters, et al. Without simultaneous release, prosecution against pirates is fruitless.

On the political level, U.S. leverage can be used to encourage Southeast Asian nations to become members of the international copyright community. This can be done without treating this leverage as a club. An example of acceptable use would be the examination by our government of Singapore's preferential status with respect to U.S. tariffs. Perhaps this special status should be revoked unless Singapore provides assurances that it will protect the property of U.S. nationals.

Nations in Southeast Asia must learn that they can encourage future U.S. investment by protecting U.S. property rights. Our government, through diplomacy and reason, must emphasize these points. And members of the music industry should continue to make this case to our representatives in Washington.

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William Warren is editor in chief of the *Journal of Copyright, Entertainment & Sports Law*. Currently in the Far East, he has served as an attorney in the general counsel office of the PolyGram Corp. in New York.

Letters To The Editor

Throwing Up Satan

Let me begin by saying that I am not a religious fanatic. However, I was offended by the Satanic advertisement on the back of the Nov. 5 Billboard. The ad said "Black Sabbath, Born Again" and had a picture of an infant demon or Satan.

The implication is that Satan is being born again. Somehow, Black Sabbath and groups like them have gotten the idea this sells records. If the music was any good, they wouldn't need these gimmicks. Excuse me while I throw up. That goes double for Ozzy Osborne.

Becky Novak
Ft. Lauderdale, Fla.

So Much For Labels

Hats off to "Boston's WCOZ Joins Ranks Of AORs Switching To Mass Appeal" (Billboard, Oct. 29). Frank Holler hit the proverbial nail on the head. Too many radio stations are too busy trying to conform so that they can emblazon AOR, AC, MOR, CHR or whatever beneath their call letters.

CKOY here is not a true AC station. Nor is it MOR. It is something in between, call it mellow side of rock or whatever you prefer. The fact is

that listeners don't relate to labels. They relate to what they like to hear. If we have to continue to label radio stations so that record companies can recognize us, label this station CKOY. I'll deal with the record companies.

John Ross
Program Director, CKOY
Ottawa, Ont.

Coloring Music Black

All this hoopla about the lack of black videos on MTV is really quite absurd, isn't it? First of all, what is a "black" video? Shouldn't a video be labelled by the content rather than on the color of the artist?

I found the BMA conference story (Billboard, Nov. 19) somewhat confusing also in that the word "black" seemed to preface almost everything. For example, Black Music Assn., black music summit, black radio, black music, black music community, Black Entertainment Television. Come on, does music really have color boundaries?

If the answer is "yes," then the ridiculous statement by Joe Tamburro (program director, WDAS Philadelphia) about equal number of videos based on population figures is valid. If the answer is

"no," then maybe Billboard can take a step in the right direction by finding more appropriate names for the "Black" section and the "Black" charts.

Gerard Miklos
Miklos Management
New York City

Rallying Around MTV

I'm getting a bit tired of the unfair criticism MTV has been receiving from certain groups, primarily the Black Music Assn. We are all aware that MTV has an album rock orientation. Some call it narrowcasting; I call it liberal.

MTV has been at the forefront of breaking new music, while album rock radio remains with the proven hits and is lukewarm to new wave even when commercial success is proven.

Secondly, MTV has responded to its lack of black music acts by stretching its boundaries to include black acts only remotely considered rock, i.e. Lionel Richie, Shalamar and Herbie Hancock. At the same time, they are playing some black video that even black radio is not receptive to—Clarence Clemons, Sylvester and Peter Tosh.

Jeff Scheckner
Philadelphia

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PLANS 'NO CHANGES' IN MINNEAPOLIS

Kaufman Named GM At WCCO

LOS ANGELES—"No, I won't be making any changes," says Clayton Kaufman—a stock answer from someone elevated to a general manager's position. But with Kaufman, who has just been named GM of Minneapolis' WCCO, the response is both expected and believed.

Kaufman, who succeeds the retir-

Kaufman, who succeeds the retiring Phillip M. Lewis Thursday (1), is only the third GM in the more than 30 years Midwest Communications has owned the facility. Signed on in 1924 by the Washburn Crosby Co. (hence the WCCO call letters), the station was sold to CBS in 1928. "By that time Washburn Crosby, through a merger of several grain companies, became General Mills" notes Kaufman. In 1952, Midwest, "a local, privately held progeny of the Murphy

family of New Richmond, Wisc. acquired it.

Since that time, by any audience estimate, WCCO has never fallen below a 20 share. Its highest overall Arbitron rating occurred in 1975.

"That's an interesting story," reminisces Kaufman. "Arbitron does two surveys a year here, spring and fall. Some years ago some of the other stations in town felt that our spring numbers were dominated by Twins baseball, and the fall favored by Minnesota Vikings football. So they got together and said, 'Let's get Arbitron to do another survey.'

"In 1974 we had our first winter book. It gave us a 34.6. In 1975 we did even better, a 35.4. That was our highest share. At that point the other broadcasters got together and decided they didn't want a winter book

anymore." The excuse then, Kaufman says, was that due to the winter weather and blizzards, WCCO was the station everyone listened to for school closings.

Over the years WCCO has not been alone as a 50 kw powerhouse dominating a market. What separates it from similar facilities is that it continues to remain as strong as it was 30 years ago.

Kaufman attributes its staying power to "a combination of a great many factors. For instance, if you were to try and set up the ideal dream station, many things that WCCO has would be incorporated into that dream. The 1-A clear channel frequency, a good dial position (830), a good network, personalities indigenous to the area, community involvement, a spirit and style and consistency."

Helping further is the amazing consistency of the marketplace. "It's a stable area, geographically, economically, ethnically. It's never been subject to volatile change, although there has been more of an inward migration caused by the high tech industries in the last few years. A lot of new people have come into the area," Kaufman says.

Dealing with that influx points up one of the few ways the station has changed over the years. "For the first time in the last few years we're using other media than ourselves to promote the station," Kaufman notes. Included are tv, outdoor, transit and a little newspaper advertising. All are set up to complement WCCO's year-long on-air campaign.

"We're 830 on the dial. Since this is 1983, we're doing a 'year of '83' listener involvement promotion," Kaufman explains. The promotion is done in several phases: the current prize is two 1984 Camaros. Others have included furs and a trip to England on the QE2.

In a word, what separates WCCO

(Continued on page 16)

Taft Broadcasting To Buy Golden West's KEX/KKRZ

LOS ANGELES—Golden West Broadcasting will sell KEX/KKRZ (formerly KQFM-FM) Portland to Taft Broadcasting. GWB radio division head Bill Ward says the sale, like that of KSFO San Francisco, is necessary to comply with California law regarding the terms of the late Mrs. Gene Autry's will.

The same provision will necessitate the sale of Detroit's WCXI-AM-FM over the next five years. KMPC Los Angeles and KVI/KPLZ Seattle remain unaffected.

While Ward declines to comment on a purchase price, the unconfirmed rumor has it at \$9.5 million. Taft, which also owns WKRC/WKRQ Cincinnati, WDAE/WYNF Tampa, WDAF/KYYS Kansas City, WGR/WGRQ Buffalo, WTVN/WLVQ Columbus and WDVE Pittsburgh, along with seven television properties and several other communications and leisure-time interests, is a public-

ly owned company headquartered in Cincinnati. The radio division is headed by Carl J. Wagner, executive VP/radio and cable.

The sale, which is expected to be approved by the FCC by early spring, calls for Taft to assume all contracts including the consulting agreement between George Johns and KKRZ, which recently switched to Fair-West's AC format. KEX, programmed by Bill Ford, is heavy on sports and information programming, like many of the Taft AM outlets. The combo, while the first West Coast purchase for Taft, fits within the company's synergy.

According to Ward, GWB is actively pursuing acquisition of additional properties. While declining to pinpoint specific markets, he does allow that the company will favor the West and Southwest.

ROLLYE BORNSTEIN.

Vox Jox

Carpenter Leaves Bonneville For CBS

By ROLLYE BORNSTEIN

Rob Carpenter leaves his post as client services manager for Tenafly-based Bonneville Broadcasting System to segue across the river to CBS in a similar capacity: manager/affiliate program promotion for the CBS Radio Networks, reporting to Norm Ginsburg, director/affiliate program promotion. The duo will interact with network stations on promotion and the like. Says Carpenter, who has been interfacing with Bonneville clients for the past two years after coming from Greater Media's easy listening outlet WCTO Long Island where he was operations manager "The toughest part of the whole transition will be adjusting to the commuting."

Carpenter's replacement at Bonneville will not be named until a new CEO is appointed to replace John Patton. In the meantime, Dave Verdery, who previously held that position until his appointment as VP/programming, will pinch-hit.

★ ★ ★

Peter Smyth moves up at RKO. The one-time Nestle's Chocolate executive (long after the days of Farfel) turned WROR Boston GSM now holds that position in New York at WOR... Moving up to GSM at San Antonio's KISS is Alan Ecklund. Re-

placing him as local sales manager at the Capitol Broadcasting outlet is account exec Dash Riprock. (With a name like Dash Riprock, we figure he's a former jock, or at the very least a stage coach robber.)

Liz (Tucker) Darrig moves across the capitol from Alexandria's WPKX (KIX 106) to D.C.'s WMZQ doing weekends... Also in that capacity at the Viacom outlet is market vet Les Carpenter (WGAY, WEZR). And transferring to the station from Viacom's WKHK New York is chief engineer John Banks. He replaces Chip Fetrow. According to WMZQ PD Bob Cole, Doubleday's new top 40 entry has some great tv spots. "Not only are they excellent, I've seen two in the last ten minutes". We understand Bob spends a great deal of time watching "Days Of Our Lives".

★ ★ ★

Jim Stagnitto returns to Bonneville's New York easy listen outlet WRFM as assistant chief engineer, a position he held before moving across town to WHN as production director earlier this year... J. James Bean joins Des Moines' KJJY doing mid-days, replacing Big John King at the country station. King moves on to Ft. Dodge's KWMT. Bean, who at

one time programmed Yankton, S.D.'s KQHU, most recently traveled with Meadowlark Lemon's basketball team, the Bucketeers, handling public relations.

Cousin Brucie's further immortalized in the pages of Inc. magazine, which came up with a list of 500 American businesses recording unprecedented growth during the years 1978-82. Brucie's Sillerman-Morrow not only ranked as number 13 overall but came in first in the communications category. Joining the company as PD of 92K (WKGL) Middletown, N.Y. is Ken Windheim.

KYSR El Paso president Al Grenfield has been elected to the board of directors of the Country Music Assn. by the general membership... We told you Dan Springfield had left San Diego's KSDO-FM to join KHTZ Los Angeles doing evenings, but we neglected to mention he's the former Gary Mack, and he's fearful his friends won't realize he's made the big time. Which Gary Mack, you ask? The one with Memphis' WHBQ and FM-100 (WMC-FM) as well as Indianapolis' WNAP.

KITS San Francisco Hot Hitter Richard Sands has accomplished matrimony. Taking the plunge with him is Jeri Weiman.

(Continued on page 21)

Billboard
RADIO AWARDS
RULES

1. All entries must have aired within the eligibility period of Jan. 1, 1983 through Dec. 31, 1983 and must be submitted prior to Jan. 1, 1984.

2. All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.

3. A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.

4. RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:

a) Radio Station Of The Year: A written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included.

b) Program Director Of The Year: A written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.

c) Air Personality Of The Year: Cassette must contain a telescoped aircheck of one complete hour of actual air time.

5. INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.

6. FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.

7. Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.

8. Finalists will be announced no later than June 10, 1984. Awards will be presented at the Billboard Radio Conference July 5-8, 1984, at L'Enfant Plaza, Washington, D.C.

BILLBOARD RADIO AWARDS
1983 ENTRY FORM

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

CATEGORY ENTERING: (check one only)

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

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

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

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

_____ FEATURED PROGRAMMING
station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)

MAJOR 1-30 # _____ market _____

MEDIUM 31-100 # _____ market _____

SMALL 101-over # _____ market _____

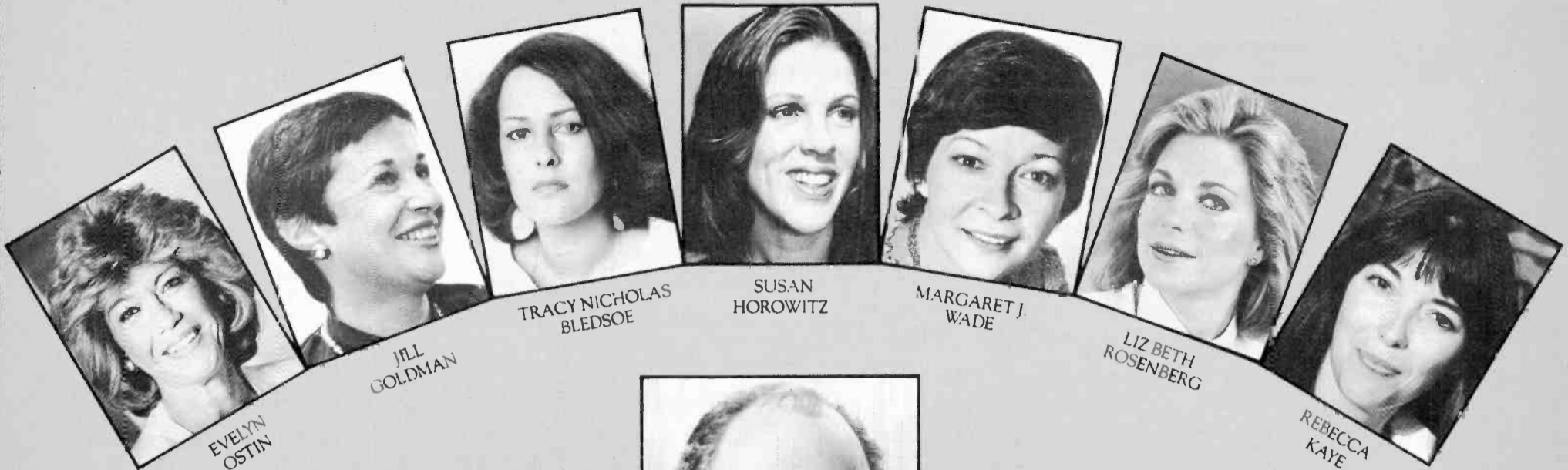
(Canadian applicants state market and metro population: _____)

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

All entries must be submitted no later than Jan. 1, 1984 to:
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Billboard® Survey For Week Ending 12/3/83

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	11	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)	4
2	2	10	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)	
3	3	7	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)	
4	5	8	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mjac, ASCAP)	
5	7	6	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)	
6	6	15	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)	
7	10	9	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)	
8	8	12	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)	
9	14	3	READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)	
10	13	5	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)	
11	12	10	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)	
12	4	9	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)	
13	17	5	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)	
14	15	8	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)	
15	16	7	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)	
16	9	21	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI, ASCAP/BMI)	
17	22	5	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)	
18	18	9	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)	
19	23	6	I NEED YOU Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashima/Occa/Day To Day, ASCAP/Neches River, BMI)	
20	11	13	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo, ASCAP)	
21	19	9	LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)	
22	20	11	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)	
23	26	6	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)	
24	30	2	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon, BMI/ASCAP)	
25	29	3	ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson Casablanca 814603 (Polygram) (Warner-Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP)	
26	21	16	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)	
27	34	3	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)	
28	33	4	ALLERGIES Paul Simon, Warner Bros. 7-29453 (Paul Simon, BMI)	
29	31	5	SEND HER MY LOVE Journey, Columbia 38-04151 (Twist And Shout/Weed High Nightmare/Colegems-EMI, ASCAP)	
30	38	2	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)	
31	NEW ENTRY		RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)	
32	35	4	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)	
33	25	7	TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen, ASCAP)	
34	39	3	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)	
35	24	12	TROUBLE IN PARADISE Jareau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)	
36	32	19	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
37	40	3	DON'T PLAY ANOTHER LOVE SONG Smokey Robinson, Motown 1700 (Chardax, BMI)	
38	37	11	DON'T COUNT THE RAINY DAYS Michael Murphy, Liberty 1505 (Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP)	
39	NEW ENTRY		HERO Gladys Knight & The Pips, Columbia 38-04219 (Warner House Of Gold, BMI/Bobby Goldsboro, ASCAP)	
40	NEW ENTRY		YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)	
41	27	7	NEVER SAY DIE Cliff Richard, EMI-America 8180 (Sooklooly/Chappell, BMI/ASCAP)	
42	28	8	NEVER SAY NEVER AGAIN Lani Hall, A&M 2596 (Taliafilm, ASCAP)	
43	41	14	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)	
44	43	5	NO ONE CAN LOVE YOU MORE THAN ME Melissa Manchester, Arista 1-9087 (Chappell, ASCAP)	
45	42	12	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot, BMI)	
46	45	17	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)	
47	44	21	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	
48	46	4	P.Y.T. (PRETTY YOUNG THING) Michael Jackson, Epic 34-04165 (Eiseman/Hen-Al/Kings Road/Yellow Brick Road, ASCAP)	
49	47	19	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
50	36	4	LADY, LADY, LADY Joe "Bean" Esposito, Casablanca 814430 (Polygram) (Intersong/Famous/GMPC, ASCAP)	

DECEMBER 3, 1983, BILLBOARD

○ 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).

Rhode Island's WERI Shifts To 'Fresh' Hit Sound

NEW YORK—WERI-FM West-erly, R.I. program director Steve Feldman planned to play the Rolling Stones' "Start Me Up" single to signal the AOR station's switch to a contemporary hit sound last week. But the transition over the Thanksgiving Day weekend was a gradual one, he says, because his engineering staff was "working out the kinks" of a new 50,000-watt transmitter, "so it wasn't entirely appropriate."

Still, Feldman is promising a "fresh approach" to the hits in a bid to overtake WPRO-FM Providence. Now that his signal covers all of Rhode Island, Eastern Connecticut and Southern Massachusetts, Feldman vows to keep the music "current and tight."

The change, he explains, was based on the fact that "there was a void in the market for competitive rock four years ago, but that's changed since WHJY and WBRU have come on so strong." Feldman adds that "in the final analysis, there's more room here for the hits."

Feldman was instrumental in hiring consultant Dwight Douglas to a one-year contract. "We were impressed with him personally, and his research," he says. "Plus, he worked well with the airstaff." The programmer has also rearranged the schedules of his daytime air personalities to "maximize the contemporary approach." The morning show is now hosted by Rick Decker, who was doing afternoons. Morning man John Monk has moved to middays, replacing Hunter Davis, who has assumed Decker's shift. **LEO SACKS**

Washington Roundup

By BILL HOLLAND

With Congress in recess until late January, there will still be behind-the-scenes work on a consensus broadcast deregulation bill in hopes that a markup can occur in the final session of the 98th Congress.

★ ★ ★

The Court of Appeals here has received petitions from two broadcasters unsatisfied with recent FCC decisions that granted FM licenses to competing applicants.

Ventura Broadcasting Co. has filed an appeal of a Commission decision to grant the application of Absolutely Great Radio Inc. for a new FM station in Ventura, Calif., and Newark Radio Broadcasting Associates filed an appeal in the FCC action denying a petition for reconsideration for interim authority to operate the old WHBI-FM facilities. In that case, Global Broadcasting Group Inc. was given the nod.

★ ★ ★

Media watchdogs at the United Church of Christ's office of communication say that radio deregulation "has already led to slashes in local and public affairs programming," according to director Beverly J. Chain. The organization says it used a survey conducted earlier this year for the Radio-Television News Director Assn. (RTNDA). That survey, however, states that dereg "has had no effect on either news or public affairs at most stations," and that "seven out of every eight radio stations reported no change of any kind."

Radio

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Karma Chameleon," Culture Club, Virgin/Epic	78	84
2 "That's All," Genesis, Atlantic	63	113
3 "Running With The Night," Lionel Richie, Motown	59	123
4 "The Sign Of Fire," the Fixx, MCA	32	42
5 "Holiday," Madonna, Sire	27	89
BLACK (94 Stations)		
1 "Running With The Night," Lionel Richie, Motown	27	27
2 "Make It Easy On Yourself," Ron Banks, Columbia	25	25
3 "Let's Take Time Out," Howard Johnson, A&M	24	35
4 "Heart Stop Beating In Time," Marilyn McCoo, RCA	20	21
5 "Love Has A Mind Of Its Own," Donna Summer, Mercury	19	30
COUNTRY (125 Stations)		
1 "Don't Cheat In Our Hometown" Ricky Skaggs, Epic	58	59
2 "Stay Young," Don Williams, Epic	56	56
3 "Why Lady Why," Gary Morris, Warner Bros.	40	88
4 "Two Car Garage," B.J. Thomas, Columbia	39	63
5 "Woke Up In Love," Exile, Epic	35	36
ADULT CONTEMPORARY (84 Stations)		
1 "Running With The Night," Lionel Richie, Motown	17	26
2 "I'm Almost Over You," Sheena Easton, EMI America	13	13
3 "Karma Chameleon," Culture Club, Virgin/Epic	11	11
4 "Take A Chance," John Travolta & Olivia Newton-John, MCA	8	36
5 "Joanna," Kool & the Gang, De-Lite	8	35

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"Question"
"Just A Singer In
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Plus

"Meet Me Halfway"
"Blue World"
"Sitting At The Wheel"
"Going Nowhere"
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Radio

Kaufman Named GM WCCO Radio Head

• Continued from page 12

from similar facilities is class. The smell of solid old-line wealth is somehow carried through the airwaves. Its full-time staff meteorologist is just one outward sign that the station

spares no expense in providing Minnesota with the best.

WCCO's current on-air line-up includes 25-year station veterans Charlie Boone and Roger Erickson in mornings. Howard Viken, who start-

ed with the station a year before Kaufman, in 1950, (Kaufman started on his first and only radio job in 1951 as a WCCO news writer, replacing a certain Harry Reasoner), does mid-mornings. Relative newcomers Tim

Russell and Ruth Koscielak (Koscielak joined the station earlier this year) do mid-afternoons and Steve Cannon does afternoon drive.

Nighttime programming reflects the area in which Kaufman feels the station has made the greatest change over the past decade. "We're still a full-service variety station, but we've

added more talk and information," he notes. "We've also brought in a good number of bright young talented people, both on the air and in executive capacities, who provide a nice balance to the many experienced pros who have been here for years."

Proving both points, the host of "At Large," a nighttime talk-oriented program, is Jim Rogers, who joined the station a year ago from Philadelphia's WCAU. He's followed by sports talk with Tim Moreland late nights, with David Hop and Joe McFarlin doing overnights.

While Kaufman says there has never been a serious threat to WCCO's supremacy, he admits Todd Storz did give the station a jolt in 1956. "He bought WDG, and they went from seventh or eighth place to second place almost overnight. We were still No. 1 by a comfortable margin, but those were exciting times."

More recently he notes KSTP-FM as a major factor. "They edged us out in one monthly mediatrend a few years back," he notes. "They're certainly our closest competitor now, especially with the 25-plus audience."

About WCCO-FM, Kaufman has little to say but, "We're completely separate." That philosophy, he says is a key to WCCO's success. "When we bought Channel 4 (now WCCO-TV), the two stations were separate and competitive. It's stayed that way. We're in separate buildings five blocks apart. Many old-line stations, where tv is an outgrowth of radio, find that people on the radio staff aspire to tv. A transfer to tv here would be seen as almost a demotion." WCCO-FM is similarly treated, housed in yet a third location downtown. ROLLYE BORNSTEIN

Conference On AM Set For Gotham

NEW YORK—McGavren Guild Radio, in conjunction with Ted Bolton Associates, a marketing research firm, has announced plans to hold an AM Radio Conference here March 5-6.

The firms are currently in the process of conducting a joint research study on the listenership and perception of AM radio, to be released at the conference. Currently in development at McGavren guild is a steering committee of AM broadcasters to insure all pertinent areas are covered in the project.

Ron Blue Exits Swanson Post

NEW YORK—Ron B. Blue has left his post as executive vice president and chief operating officer of Swanson Broadcasting in Tulsa after 20 years with the company.

"Ron was a very valuable individual, but we thought differently on a number of subjects," says Swanson president Gerock "Garry" Swanson. "It's a reasonably amicable parting of the ways, and right now he's evaluating other opportunities."

Swanson is looking outside the company to replace Blue. "I'd like to give the company some fresh blood," he explains. The firm's properties include AMers KKYX San Antonio (country) and KRMG Tulsa (entertainment/information) and Bonneville easy listening outlets KNNG Oklahoma City and WBYU New Orleans.

"They're four good markets and I'm happy with the formats," says Swanson, who has sold KFJZ Ft. Worth and WSHO New Orleans in the past 18 months. On the possibility of expansion, he adds that he is looking to acquire an FM property in either of his AM markets.

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Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (11/22/83)

Pacific Southwest Region

KFI-AM-Los Angeles

- (Steve LaBeau-M.D.)
• JENNIFER HOLLIDAY-I Am Love
• SPANDAU BALLET-Gold

KGGI-FM (99.1-FM)-Riverside

- (Kraig Hubbs-M.O.)
• BARRY MANILOW-Read 'Em And Weep
• MIDNIGHT STAR-Wet My Whistle
• RUFUS AND CHAKA KHAN-Ain't Nobody
• LIONEL RICHIE-Running With The Night

KHYT-AM-Tucson

- (Sherman Cohen-M.O.)
• TALKING HEADS-This Must Be The Place
• THE S.O.S. BAND-Tell Me If You Still Care
• BONNIE TYLER-Take Me Back
• ROBERT PLANT-In The Mood
• THE ALAN PARSONS PROJECT-You Don't Believe

KIIS-FM-Los Angeles

- (Michael Schaefer-M.O.)
• NAKED EYES-When The Lights Go Out
• SHANNON-Let The Music Play
• SPANDAU BALLET-Gold
• RICK JAMES-Ebony Eyes
• MADONNA-Holiday
• KOOL AND THE GANG-Joanna

KIMN-AM-Denver

- (Gloria Avila-Peretz-M.O.)
• CULTURE CLUB-Karma Chameleon
• THE ROMANTICS-Talking In Your Sleep
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• REAL LIFE-Send Me An Angel
• NAKED EYES-When The Lights Go Out
• BARRY MANILOW-Read 'Em And Weep
• LIONEL RICHIE-Running With The Night
• STRAY CATS-I Won't Stand In Your Way

KIQ-FM-Los Angeles

- (Robert Moorhead-M.O.)
• STRAY CATS-I Won't Stand In Your Way
• EARTH, WIND & FIRE-Magnetic
• GENESIS-That's All
• BARRY MANILOW-Read 'Em And Weep
• KIM CARNES-Invisible Hands
• CYNDI LAUPER-Girls Just Wanna Have Fun
• EDDIE MONEY-Big Crash
• TALKING HEADS-This Must Be The Place
• SHANNON-Let The Music Play
• KOOL AND THE GANG-Joanna
• REFLEX-Politics Of Dancing
• JUMP IN THE SADDLE-The Curly Shuffle
• THE MOTELS-Remember The Night
• JENNIFER HOLLIDAY-Just Let Me Wait
• FRANCE JOLI-Blue Eyed Technology

KIST-AM-Santa Barbara

- (Dick Williams-M.O.)
• THE ALAN PARSONS PROJECT-You Don't Believe
• THE FIXX-Sign Of Fire
• THE DOORS-Gloria
• SPANDAU BALLET-Gold
• GENESIS-That's All
• CULTURE CLUB-Karma Chameleon
• BONNIE TYLER-Take Me Back
• NIGHT RANGER-(You Can Still) Rock In America

KKXX-FM-Bakersfield

- (Dave Kamper-M.O.)
• CULTURE CLUB-Karma Chameleon
• GENESIS-That's All
• THE ROMANTICS-Talking In Your Sleep
• 38 SPECIAL-If I'd Been The One
• BARRY MANILOW-Read 'Em And Weep
• RUFUS AND CHAKA KHAN-Ain't Nobody

KLUC-FM-Las Vegas

- (Dave Anthony-M.O.)
• CULTURE CLUB-Karma Chameleon
• ROBERT PLANT-In The Mood
• THE MOTELS-Remember The Night
• DEBORAH ALLEN-Baby I Lied
• MADONNA-Holiday
• MATTHEW WILDER-Break My Stride
• REAL LIFE-Send Me An Angel
• GENESIS-That's All
• 38 SPECIAL-If I'd Been The One

KOQ-FM-Denver

- (Allan Sledge-M.O.)
• LIONEL RICHIE-Running With The Night
• THE ALAN PARSONS PROJECT-You Don't Believe
• SPANDAU BALLET-Gold
• ROBERT PLANT-In The Mood
• REAL LIFE-Send Me An Angel

KOPA-FM-Scottsdale

- (Art Morales-M.O.)
• CULTURE CLUB-Karma Chameleon
• BIG COUNTRY-In A Big Country
• LIONEL RICHIE-Running With The Night
• GENESIS-That's All

KPKE-FM-Denver

- (Mark Bolke-M.O.)
• JOURNEY-Ask The Lonely
• THE TALKING HEADS-Burning Down The House
• KIM CARNES-Invisible Hands
• NAKED EYES-When The Lights Go Out
• ELTON JOHN-I Guess That's Why They Call It The Blues
• PAUL McCARTNEY-Through Our Love

KRQ-FM-Tucson

- (Zapoleon/Morris-M.O.)
• CULTURE CLUB-Karma Chameleon
• GENESIS-That's All
• BONNIE TYLER-Take Me Back
• THE MOTELS-Remember The Night
• MADONNA-Holiday
• 38 SPECIAL-If I'd Been The One
• JEFFREY OSBORNE-Stay With Me Tonight
• KOOL AND THE GANG-Joanna
• KIM CARNES-Invisible Hands
• ELTON JOHN-I Guess That's Why They Call It The Blues

KRSP-AM-Salt Lake City

- (Barry Moll-M.O.)
• PAUL SIMON-Allergies
• 38 SPECIAL-If I'd Been The One
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• LIONEL RICHIE-Running With The Night
• THE ROMANTICS-Talking In Your Sleep

KRTH-FM-Los Angeles

- (David Grossman-M.O.)

- CULTURE CLUB-Karma Chameleon
- THE MOTELS-Remember The Night
- RICK JAMES-Ebony Eyes
- STRAY CATS-I Won't Stand In Your Way
- SPANDAU BALLET-Gold
- THE ROMANTICS-Talking In Your Sleep
- NAKED EYES-When The Lights Go Out
- YES-Owner Of A Lonely Heart

KSDO-FM-San Diego

- (Mike Preston-M.O.)
• DEBORAH ALLEN-Baby I Lied
• MADONNA-Holiday
• 38 SPECIAL-If I'd Been The One
• THE ROMANTICS-Talking In Your Sleep
• YES-Owner Of A Lonely Heart
• KOOL AND THE GANG-Joanna
• JEFFREY OSBORNE-Stay With Me Tonight

KSLS-AM-San Luis Obispo

- (Tom Walsh-M.O.)
• 38 SPECIAL-If I'd Been The One
• RAINBOW-Street Of Dreams
• LINDA RONSTADT-What's New
• MADONNA-Holiday
• THE COMMODORES-Only You
• BARRY MANILOW-Read 'Em And Weep
• THE FIXX-Sign Of Fire
• LIONEL RICHIE-Running With The Night
• GENESIS-That's All
• EARTH, WIND & FIRE-Magnetic
• JEFFREY OSBORNE-Stay With Me Tonight
• BONNIE TYLER-Take Me Back

KZZP-FM-Phoenix

- (Steve Gozzard-M.O.)
• ELTON JOHN-I Guess That's Why They Call It The Blues
• THE ROMANTICS-Talking In Your Sleep
• STRAY CATS-I Won't Stand In Your Way
• LIONEL RICHIE-Running With The Night
• RICK SPRINGFIELD-Souls
• PETER SCHILLING-Major Tom (Coming Home)
• THE ROLLING STONES-Undercover Of The Night
• YES-Owner Of A Lonely Heart

XTRA-AM-San Diego

- (Steve Sando-M.O.)
• CULTURE CLUB-Karma Chameleon
• LIONEL RICHIE-Running With The Night
• EDDIE MONEY-Big Crash
• KIM CARNES-Invisible Hands
• KOOL AND THE GANG-Joanna
• JEFFREY OSBORNE-Stay With Me Tonight
• JUMP IN THE SADDLE-The Curly Shuffle
• THE MOTELS-Remember The Night
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• SPANDAU BALLET-Gold
• GENESIS-That's All

Pacific Northwest Region

KBBK-FM-Boise

- (Tom Evans-M.O.)
• LIONEL RICHIE-Running With The Night
• GENESIS-That's All
• MATTHEW WILDER-Break My Stride
• THE ROMANTICS-Talking In Your Sleep
• PAUL SIMON-Allergies
• BARBRA STREISAND-The Way He Makes Me Feel
• BARRY MANILOW-Read 'Em And Weep
• JOURNEY-Ask The Lonely
• ROBERT PLANT-In The Mood
• BONNIE TYLER-Take Me Back
• THE FIXX-Sign Of Fire

KCNR-FM-Portland

- (Richard Harker-M.O.)
• THE ROMANTICS-Talking In Your Sleep
• BARBRA STREISAND-The Way He Makes Me Feel

KFRC-AM-San Francisco

- (Jerry Cagle-M.O.)
• YES-Owner Of A Lonely Heart
• CULTURE CLUB-Karma Chameleon
• SHANNON-Let The Music Play
• OLIVIA NEWTON-JOHN-Twist Of Fate
• LIONEL RICHIE-Running With The Night
• 38 SPECIAL-If I'd Been The One
• MARY JANE GIRLS-Boys
• THE ROMANTICS-Talking In Your Sleep
• SMOKEY ROBINSON-Don't Play Another Love Song
• CON FUNK SHUN-Baby I'm Hooked

KGHO-FM-Hoquiam

- (Steve Larson-M.O.)
• LIONEL RICHIE-Running With The Night
• 38 SPECIAL-If I'd Been The One
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• DEBORAH ALLEN-Baby I Lied
• CULTURE CLUB-Karma Chameleon
• DEBARGE-Time Will Reveal
• SPANDAU BALLET-Gold
• ROBERT PLANT-In The Mood
• JEFFREY OSBORNE-Stay With Me Tonight
• KOOL AND THE GANG-Joanna

KHOP-FM-Modesto

- (David Allyn Kraham-M.O.)
• BARRY MANILOW-Read 'Em And Weep
• MATTHEW WILDER-Break My Stride
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• ROBERT PLANT-In The Mood
• LIONEL RICHIE-Running With The Night
• DEBORAH ALLEN-Baby I Lied
• CULTURE CLUB-Karma Chameleon
• GENESIS-That's All
• REAL LIFE-Send Me An Angel

KIDD-AM-Monterey

- (Rick Boyd-M.O.)
• LIONEL RICHIE-Running With The Night
• ROBERT PLANT-In The Mood
• JENNIFER HOLLIDAY-I Am Love
• BARRY MANILOW-Read 'Em And Weep
• CULTURE CLUB-Karma Chameleon
• GENESIS-That's All
• REAL LIFE-Send Me An Angel
• JEFFREY OSBORNE-Stay With Me Tonight
• MADONNA-Holiday

KJRB-AM-Spokane

- (Brian Gregory-M.O.)
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• CULTURE CLUB-Karma Chameleon
• BARRY MANILOW-Read 'Em And Weep
• LIONEL RICHIE-Running With The Night

KMJK-FM-Portland

- (Steve Nagamura-M.O.)
• CULTURE CLUB-Karma Chameleon
• GENESIS-That's All

- THE FIXX-Sign Of Fire
- BARRY MANILOW-Read 'Em And Weep
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- LIONEL RICHIE-Running With The Night

KNBQ-FM-Tacoma

- (Brau Roberts-M.O.)
• CULTURE CLUB-Karma Chameleon
• MADONNA-Holiday
• THE ROMANTICS-Talking In Your Sleep
• BARRY MANILOW-Read 'Em And Weep
• STREETS-If Love Should Go
• RAY PARKER, JR.-I Still Can't Get Over Loving You

KOZE-FM-Lewiston

- (Jay McCall-M.O.)
• MATTHEW WILDER-Break My Stride
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• KOOL AND THE GANG-Joanna
• THE FIXX-Sign Of Fire
• CULTURE CLUB-Karma Chameleon
• MADONNA-Holiday
• REAL LIFE-Send Me An Angel
• ELTON JOHN-I Guess That's Why They Call It The Blues
• LIONEL RICHIE-Running With The Night
• BARRY MANILOW-Read 'Em And Weep
• 38 SPECIAL-If I'd Been The One
• RAINBOW-Street Of Dreams
• DEBARGE-Time Will Reveal
• DEBORAH ALLEN-Baby I Lied

KSKD-FM-Salem

- (Len Mitchell-M.O.)
• GENESIS-That's All
• BONNIE TYLER-Take Me Back
• THE MOTELS-Remember The Night
• SHANNON-Let The Music Play
• LIONEL RICHIE-Running With The Night
• THE DOORS-Gloria
• KISS-Lick It Up
• NIGHT RANGER-(You Can Still) Rock In America
• NAKED EYES-When The Lights Go Out
• KOOL AND THE GANG-Joanna
• BARRY MANILOW-Read 'Em And Weep
• ROBERT PLANT-In The Mood

KTRS-FM-Casper

- (Jamie Sears)
• LIONEL RICHIE-Running With The Night
• KOOL AND THE GANG-Joanna
• DEBORAH ALLEN-Baby I Lied

KUBE-FM-Seattle

- (Tom Hutyler-M.O.)
• 38 SPECIAL-If I'd Been The One
• MATTHEW WILDER-Break My Stride
• THE ROMANTICS-Talking In Your Sleep
• BARBRA STREISAND-The Way He Makes Me Feel
• RUFUS AND CHAKA KHAN-Ain't Nobody
• YES-Owner Of A Lonely Heart
• PAUL SIMON-Allergies
• BARRY MANILOW-Read 'Em And Weep
• KIM CARNES-Invisible Hands

KWOD-FM-Sacramento

- (Mr. Ed-M.O.)
• LIONEL RICHIE-Running With The Night
• CULTURE CLUB-Karma Chameleon
• JEFFREY OSBORNE-Stay With Me Tonight
• RICK SPRINGFIELD-Souls
• ELTON JOHN-I Guess That's Why They Call It The Blues
• GENESIS-That's All

KWSS-FM-Gilroy

- (Chris Knight-M.O.)
• 38 SPECIAL-If I'd Been The One
• RUFUS AND CHAKA KHAN-Ain't Nobody
• ELTON JOHN-I Guess That's Why They Call It The Blues
• GENESIS-That's All
• NAKED EYES-When The Lights Go Out

KYNO-FM-Fresno

- (Jeff Davis-M.O.)
• JENNIFER HOLLIDAY-I Am Love
• MADONNA-Holiday
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• THE ROMANTICS-Talking In Your Sleep
• THE MOTELS-Suddenly Last Summer

KYYA-FM-Billings

- (Charlie Fox-M.O.)
• RUFUS AND CHAKA KHAN-Ain't Nobody
• CULTURE CLUB-Karma Chameleon
• PETER SCHILLING-Major Tom (Coming Home)
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• 38 SPECIAL-If I'd Been The One
• THE ROMANTICS-Talking In Your Sleep

North Central Region

WAEV-FM-Savannah

- (J.D. North-M.O.)
• SHEENA EASTON-Almost Over You
• HERB ALPERT-Red Hot
• DEBORAH ALLEN-Baby I Lied

WANS-FM-Anderson/Greenville

- (Red Motts-M.O.)
• KOOL AND THE GANG-Joanna
• REAL LIFE-Send Me An Angel
• 38 SPECIAL-If I'd Been The One
• THE ROMANTICS-Talking In Your Sleep
• BARRY MANILOW-Read 'Em And Weep
• SPANDAU BALLET-Gold
• MADONNA-Holiday

WBBQ-FM-Augusta

- (Bruce Stevens-M.O.)
• CULTURE CLUB-Karma Chameleon
• REAL LIFE-Send Me An Angel
• ROBERT PLANT-In The Mood
• 38 SPECIAL-If I'd Been The One
• DURAN DURAN-Union Of The Snake
• PETER SCHILLING-Major Tom (Coming Home)
• BARRY MANILOW-Read 'Em And Weep
• RAY PARKER, JR.-I Still Can't Get Over Loving You

WBCY-FM-Charlotte

- (Bob Kaplan-M.O.)
• THE ROMANTICS-Talking In Your Sleep
• CULTURE CLUB-Karma Chameleon
• DEBARGE-Time Will Reveal
• LIONEL RICHIE-Running With The Night
• GENESIS-That's All
• DEBORAH ALLEN-Baby I Lied

WCKS-FM-Cocoa Beach

- (Mike Lowe-M.O.)
• JENNIFER HOLLIDAY-I Am Love

WDCG-FM-Durham

- (Rick Freeman-M.O.)
• ELTON JOHN-I Guess That's Why They Call It The Blues
• JOBOXERS-Just Got Lucky
• DEBARGE-Time Will Reveal
• LIONEL RICHIE-Running With The Night

WFOX-FM-Gainesville

- (Alan DuPriest-M.O.)
• GENESIS-That's All
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• JEFFREY OSBORNE-Stay With Me Tonight
• THE ROMANTICS-Talking In Your Sleep
• DURAN DURAN-Union Of The Snake

WHYI-FM-Miami

- (Frank Amadeo-M.O.)
• THE ROLLING STONES-Undercover Of The Night
• BARRY MANILOW-Read 'Em And Weep
• BIG COUNTRY-In A Big Country

WINZ-FM-Miami

- (Mark Shaeds-M.O.)
• CHRISTOPHER CROSS-Think Of Laura
• CULTURE CLUB-Karma Chameleon
• THE S.O.S. BAND-Tell Me If You Still Care
• EARTH, WIND & FIRE-Magnetic
• THE POLICE-Synchronicity II
• THE ROLLING STONES-Undercover Of The Night
• THE ROMANTICS-Talking In Your Sleep
• DARYL HALL AND JOHN OATES-Say It Isn't So

WISE-AM-Asheville

- (John Stevens-M.O.)
• GENESIS-That's All
• THE FIXX-Sign Of Fire
• TALKING HEADS-This Must Be The Place
• EDDIE MONEY-Big Crash
• MATTHEW WILDER-Break My Stride
• LIONEL RICHIE-Running With The Night
• ELTON JOHN-I Guess That's Why They Call It The Blues
• MADONNA-Holiday
• THE ROMANTICS-Talking In Your Sleep
• PAUL SIMON-Allergies
• NAKED EYES-When The Lights Go Out
• THE ROLLING STONES-Undercover Of The Night
• 38 SPECIAL-If I'd Been The One

WKZQ-FM-Myrtle Beach

- (Bob Chase-M.O.)
• THE MOODY BLUES-Blue World
• IRENE GARA-Why Me
• KOOL AND THE GANG-Joanna
• MADONNA-Holiday
• HEART-Allies
• BIG COUNTRY-In A Big Country
• PETER SCHILLING-Major Tom (Coming Home)
• NAKED EYES-When The Lights Go Out
• REFLEX-Politics Of Dancing
• GENESIS-That's All
• MIDNIGHT STAR-Wet My Whistle
• CULTURE CLUB-Karma Chameleon
• LIONEL RICHIE-Running With The Night
• THE FIXX-Sign Of Fire

WNFY-FM-Daytona Beach

- (Brian Douglas-M.O.)
• ASIA-The Smile Has Left Your Eyes
• THE MOTELS-Remember The Night
• SHANNON-Let The Music Play
• THE DOORS-Gloria
• SIMON TOWNSHEND-I'm The Answer
• RAINBOW-Street Of Dreams

WNOK-AM-Columbia

- (Scott Summers-M.O.)
• RUFUS AND CHAKA KHAN-Ain't Nobody
• BARRY MANILOW-Read 'Em And Weep
• NIGHT RANGER-(You Can Still) Rock In America
• EARTH, WIND & FIRE-Magnetic

WOKI-FM-Knoxville

- (Gary Atkins-M.O.)
• RAY PARKER, JR.-I Still Can't Get Over Loving You
• REAL LIFE-Send Me An Angel
• KOOL AND THE GANG-Joanna
• ROBERT PLANT-In The Mood
• THE MOODY BLUES-Blue World
• LIONEL RICHIE-Running With The Night
• CULTURE CLUB-Karma Chameleon
• MADONNA-Holiday
• EDDIE MONEY-Big Crash
• REFLEX-Politics Of Dancing
• SAGA-The Flyer
• GENESIS-That's All
• THE ALAN PARSONS PROJECT-You Don't Believe
• NIGHT RANGER-(You Can Still) Rock In America

WQXI-FM-Atlanta

- (Jeff McCartney-M.O.)
• ELTON JOHN-I Guess That's Why They Call It The Blues
• BIG COUNTRY-In A Big Country
• LIONEL RICHIE-Running With The Night
• KOOL AND THE GANG-Joanna
• DEBORAH ALLEN-Baby I Lied
• CULTURE CLUB-Karma Chameleon
• SHEENA EASTON-Almost Over You

WRBQ-FM-Tampa

- (Ms. Diana Thomas-M.O.)
• THE POLICE-Synchronicity II
• THE ROLLING STONES-Undercover Of The Night
• LINDA RONSTADT-What's New
• GENESIS-That's All
• STRAY CATS-I Won't Stand In Your Way
• IRENE GARA-Why Me
• HUEY LEWIS AND THE NEWS-Heart And Soul
• KOOL AND THE GANG-Joanna

WRQK-FM-Greensboro

- (Pam Conrad-M.O.)
• LIONEL RICHIE-Running With The Night
• GENESIS-That's All
• THE ALAN PARSONS PROJECT-You Don't Believe
• MADONNA-Holiday
• THE MOTELS-Remember The Night
• REFLEX-Politics Of Dancing
• THE FIXX-Sign Of Fire
• EDDIE MONEY-Big Crash
• KOOL AND THE GANG-Joanna
• THE ROLLING STONES-Undercover Of The Night
• LINDA RONSTADT-What's New
• PAUL SIMON-Allergies
• DURAN DURAN-Union Of The Snake

WRVQ-FM-Richmond

- (Bob Lewis-M.O.)
• DEBBIE HARRY-Rush Rush

- LIONEL RICHIE-Running With The Night
- RICK JAMES-U Bring The Freak Out
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- MADONNA-Holiday
- CULTURE CLUB-Karma Chameleon
- GENESIS-That's All

WSEZ-FM-Winston-Salem

- (Steve Finnegan-M.O.)
• PAT BENATAR-Love Is A Battlefield
• MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

WSFL-FM-New Bern

- (John Peace-M.O.)
• THE POINTER SISTERS-I Need You
• NAKED EYES-When The Lights Go Out
• MADONNA-Holiday
• PETER SCHILLING-Major Tom (Coming Home)
• CULTURE CLUB-Karma Chameleon
• GENESIS-That's All
• STRAY CATS-I Won't Stand In Your Way

WSSX-FM-Charleston

- (Bih Martin-M.O.)
• THE ROMANTICS-Talking In Your Sleep
• SURVIVOR-Caught In The Game
• STRAY CATS-I Won't Stand In Your Way
• ROBERT PLANT-In The Mood
• CULTURE CLUB-Karma Chameleon
• SPANDAU BALLET-Gold
• NIGHT RANGER-(You Can Still) Rock In America
• GENESIS-That's All

WXLK-FM-Roanoke

- (Don O' Shea-M.O.)
• REFLEX-Politics Of Dancing
• DEBARGE-Time Will Reveal
• CULTURE CLUB-Karma Chameleon

WZAT-FM-Savannah

- (Randy Summers-M.O.)
• 38 SPECIAL-If I'd Been The One
• GENESIS-That's All
• CULTURE CLUB-Karma Chameleon
• DEBORAH ALLEN-Baby I Lied

WZGC-FM-Atlanta

- (John Young-M.O.)
• CULTURE CLUB-Karma Chameleon
• DEBORAH ALLEN-Baby I Lied
• ROBERT PLANT-In The Mood
• REAL LIFE-Send Me An Angel
• THE ROMANTICS-Talking In Your Sleep
• LIONEL RICHIE-Running With The Night
• GENESIS-That's All
• MADONNA-Holiday

Southwest Region

KAFM-Dallas

- (Pete Thompson-M.O.)
• CULTURE CLUB-Karma Chameleon
• JEFFREY OSBORNE-Stay With Me Tonight
• GENESIS-That's All
• ROBERT PLANT-In The Mood
• JOURNEY-Ask The Lonely
• ELTON JOHN-I Guess That's Why They Call It The Blues
• LIONEL RICHIE-Running With The Night
• THE POINTER SISTERS-I Need You
• RAINBOW-Street Of Dreams

KAMZ-FM-El Paso

- (Georgia Saylor-M.O.)
• CULTURE CLUB-Karma Chameleon
• THE FOUR TOPS-I Just Can't Walk Away
• SHANNON-Let The Music Play
• BARRY MANILOW-Read 'Em And Weep
• RICK JAMES-Ebony Eyes
• JOE JACKSON-Memphis

KILE-AM-Galveston

- (Scott Taylor-M.O.)
• LIONEL RICHIE-Running With The Night
• CULTURE CLUB-Karma Chameleon
• THE ROMANTICS-Talking In Your Sleep
• BARRY MANILOW-Read 'Em And Weep
• KOOL AND THE GANG-Joanna
• EDDIE MONEY-Big Crash
• GENESIS-That's All
• REAL LIFE-Send Me An Angel
• RAINBOW-Street Of Dreams

KITE-FM-Corpus Christi

- (J.D. Gonzales-M.O.)
• PAUL SIMON-Allergies
• MATTHEW WILDER-Break My Stride
• 38 SPECIAL-If I'd Been The One
• STRAY CATS-I Won't Stand In Your Way
• SPANDAU BALLET-Gold
• THE FIXX-Sign Of Fire
• EARTH, WIND & FIRE-Magnetic
• GENESIS-That's All
• ROBERT PLANT-In The Mood

KKBQ-FM-Houston

- (Pat Hamilton-M.O.)
• CULTURE CLUB-Karma Chameleon
• CYNDI LAUPER-Girls Just Wanna Have Fun
• GENESIS-That's All
• REAL LIFE-Send Me An Angel
• INDUSTRY-State Of The Nation
• JENNY BURTON-Remember What You Like
• RUFUS AND CHAKA KHAN-Ain't Nobody

KKYK-FM-Little Rock

- (Mark McCaine-M.O.)
• PAT BENATAR-Love Is A Battlefield
• MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

KROK-FM-Shreveport

- (Peter Stewart-M.O.)
• GENESIS-That's All
• ROBIN GIBB-Juliet
• THE FIXX-Sign Of Fire
• NIGHT RANGER-(You Can Still) Rock In America
• GEORGE BENSON-Lady Love Me
• 38 SPECIAL-If I'd Been The One
• STRAY CATS-I Won't Stand In Your Way

KSET-FM-El Paso

- (Cat Simon-M.O.)
• LIONEL RICHIE-Running With The Night
• THE MOODY BLUES-Blue World
• THE FIXX-Sign Of Fire
• NENA-99 Luftballoons
• ASIA-The Smile Has Left Your Eyes
• REAL LIFE-Send Me An Angel
• UB-40-Red, Red Wine

KTFM-FM-San Antonio

- (Joe Nasty-M.O.)
• IRENE GARA-Why Me
• CHRISTOPHER CROSS-Think Of Laura
• THE DOORS-Gloria
• THE MOTELS-Remember The Night
• RICK JAMES-Ebony Eyes
• WAS (NOT WAS)-Knocked Down Made Small
• CULTURE CLUB-Karma Chameleon
• GENESIS-That's All
• TALKING HEADS-This Must Be The Place

KTSA-AM-San Antonio

Billboard Singles Radio Action

Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/22/83)

Continued from previous page

- GENESIS-That's All
 - CULTURE CLUB-Karma Chameleon
- WKX-FM-Nashville**
(Brian Sargent-M.D.)
- BONNIE TYLER-Take Me Back
 - MADONNA-Holiday
 - JENNIFER HOLLIDAY-I Am Love
 - DEBORAH ALLEN-Baby I Lied
 - MATTHEW WILDER-Break My Stride
 - BARRY MANLOW-Read 'Em And Weep
 - THE POLICE-Synchronicity II
 - KOOL AND THE GANG-Joanna
 - LIONEL RICHIE-Running With The Night
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - GENESIS-That's All
 - YES-Owner Of A Lonely Heart

Midwest Region

- KAYI-FM-Tulsa**
(Phil Williams-M.D.)
- KOOL AND THE GANG-Joanna
 - CULTURE CLUB-Karma Chameleon
 - SPANDAU BALLET-Gold
 - THE FIXX-Sign Of Fire
 - GENESIS-That's All
- KBEQ-FM-Kansas City**
(Pat McKay-M.D.)
- CULTURE CLUB-Karma Chameleon
 - BARRY MANLOW-Read 'Em And Weep
 - THE ROMANTICS-Talking In Your Sleep
 - ELTON JOHN-I Guess That's Why They Call It The Blues
 - RUFUS AND CHAKA KHAN-Ain't Nobody

- KDVV-FM-Topeka**
(Tony Stewart-P.D.)
- SPANDAU BALLET-Gold
 - THE ROMANTICS-Talking In Your Sleep
 - GENESIS-That's All
 - RUFUS AND CHAKA KHAN-Ain't Nobody
 - KOOL AND THE GANG-Joanna
 - BARRY MANLOW-Read 'Em And Weep
 - REAL LIFE-Send Me An Angel
 - THE FIXX-Sign Of Fire

- KEYN-FM-Wichita**
(Dan Pearman-M.D.)
- SPANDAU BALLET-Gold
 - THE ROMANTICS-Talking In Your Sleep
 - LIONEL RICHIE-Running With The Night
 - GENESIS-That's All
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - BARBRA STREISAND-The Way He Makes Me Feel

- KFMW-FM-Waterloo**
(Kipper McGee-M.D.)
- MATTHEW WILDER-Break My Stride
 - LIONEL RICHIE-Running With The Night
 - THE ROMANTICS-Talking In Your Sleep
 - STRAY CATS-I Won't Stand In Your Way
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - SPANDAU BALLET-Gold
 - JUMP IN THE SADDLE-The Curly Shuffle
 - CULTURE CLUB-Karma Chameleon
 - GENESIS-That's All
 - REAL LIFE-Send Me An Angel
 - THE MOTELS-Remember The Night

- KFMZ-FM-Columbia**
(Jim Williams-M.D.)
- EDDIE MONEY-Big Crash
 - GENESIS-That's All
 - THE ROMANTICS-Talking In Your Sleep
 - THE FIXX-Sign Of Fire
 - THE DOORS-Gloria
 - NIGHT RANGER-(You Can Still) Rock In America
 - DOKKEN-Breaking The Chains
 - DOON FELDER-Bad Girls

- KFYR-AM-Bismarck**
(Sid Hardt-M.D.)
- DURAN DURAN-Union Of The Snake
 - THE ROLLING STONES-Undercover Of The Night
 - OLIVIA NEWTON-JOHN-Twist Of Fate
 - PETER SCHILLING-Major Tom (Coming Home)
 - CULTURE CLUB-Karma Chameleon
 - DEBORAH ALLEN-Baby I Lied
 - SPANDAU BALLET-Gold
 - SHEENA EASTON-Almost Over You

- KHTR-FM-St. Louis**
(Ed Scarborough-P.D.)
- MATTHEW WILDER-Break My Stride
 - LIONEL RICHIE-Running With The Night
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - SPANDAU BALLET-Gold
 - RUFUS AND CHAKA KHAN-Ain't Nobody
 - BARRY MANLOW-Read 'Em And Weep
 - THE ROMANTICS-Talking In Your Sleep

- KIKI-FM-Davenport**
(Jim O'Hara-M.D.)
- GENESIS-That's All
 - BONNIE TYLER-Take Me Back
 - KOOL AND THE GANG-Joanna
 - JENNIFER HOLLIDAY-I Am Love
 - THE ALAN PARSONS PROJECT-You Don't Believe
 - RUFUS AND CHAKA KHAN-Ain't Nobody
 - THE ROMANTICS-Talking In Your Sleep
 - NAKED EYES-When The Lights Go Out
 - LIONEL RICHIE-Running With The Night

- KJYO-FM-Oklahoma City**
(Dan Wilson-M.D.)
- LIONEL RICHIE-Running With The Night
 - GENESIS-That's All
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - KOOL AND THE GANG-Joanna
 - ROBERT PLANT-In The Mood
 - THE FIXX-Sign Of Fire
 - CULTURE CLUB-Karma Chameleon
 - JUMP IN THE SADDLE-The Curly Shuffle

- KKLS-FM-Rapid City**
(Randy Sheryyn-P.D.)
- LIONEL RICHIE-Running With The Night
 - GENESIS-That's All
 - MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
 - 38 SPECIAL-If I'd Been The One
 - THE MOODY BLUES-Blue World
 - THE POLICE-Synchronicity II
 - CULTURE CLUB-Karma Chameleon
 - NAKED EYES-When The Lights Go Out

- KKRC-FM-Sioux Falls**
(Adam North-M.D.)
- THE ROMANTICS-Talking In Your Sleep
 - GENESIS-That's All
 - RUFUS AND CHAKA KHAN-Ain't Nobody

- KKXL-AM-Grand Forks**
(Don Nordme-M.D.)
- THE ROMANTICS-Talking In Your Sleep
 - RUFUS AND CHAKA KHAN-Ain't Nobody
 - BARRY MANLOW-Read 'Em And Weep
 - GENESIS-That's All
 - LIONEL RICHIE-Running With The Night
 - KISS-Lick It Up
 - DEBORAH ALLEN-Baby I Lied
 - THE ROLLING STONES-Undercover Of The Night
 - RICK SPRINGFIELD-Souls
 - 38 SPECIAL-If I'd Been The One
 - MATTHEW WILDER-Break My Stride

- KMGK-FM-Des Moines**
(Jim Roberts-P.D.)
- GENESIS-That's All
 - THE MOODY BLUES-Blue World
 - KOOL AND THE GANG-Joanna
 - THE ROMANTICS-Talking In Your Sleep
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - ROBERT PLANT-In The Mood
 - REAL LIFE-Send Me An Angel
 - THE FIXX-Sign Of Fire
 - SHEENA EASTON-Almost Over You

- KQKQ-FM-Omaha**
(Jay Taylor-M.D.)
- CULTURE CLUB-Karma Chameleon
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - MATTHEW WILDER-Break My Stride
 - GENESIS-That's All
 - DEBORAH ALLEN-Baby I Lied

- KQWB-AM-Fargo**
(Craig Roberts-M.D.)
- 38 SPECIAL-If I'd Been The One
 - BARRY MANLOW-Read 'Em And Weep
 - STRAY CATS-I Won't Stand In Your Way
 - PAUL SIMON-Allergies
 - THE ROMANTICS-Talking In Your Sleep
 - DURAN DURAN-Union Of The Snake

- KRAV-FM-Tulsa**
(Gary Reynolds-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
 - CULTURE CLUB-Karma Chameleon

- KRNA-FM-Iowa City**
(Bart Goyashor-P.D.)
- JUMP IN THE SADDLE-The Curly Shuffle
 - LIONEL RICHIE-Running With The Night
 - DEBBIE HARRY-Rush Rush
 - CULTURE CLUB-Karma Chameleon
 - THE MOTELS-Remember The Night
 - THE ROMANTICS-Talking In Your Sleep
 - 38 SPECIAL-If I'd Been The One
 - PETER SCHILLING-Major Tom (Coming Home)
 - OLIVIA NEWTON-JOHN-Twist Of Fate
 - RAY PARKER, JR.-I Still Can't Get Over Loving You

- WEBC-AM-Duluth**
(Dick Johnson-M.D.)
- RUFUS AND CHAKA KHAN-Ain't Nobody
 - THE ROMANTICS-Talking In Your Sleep
 - DEBORAH ALLEN-Baby I Lied
 - DURAN DURAN-Union Of The Snake
 - NAKED EYES-When The Lights Go Out
 - THE ROLLING STONES-Undercover Of The Night

- WLOL-FM-Minneapolis**
(Gregg Swedberg-M.D.)
- GENESIS-That's All
 - CULTURE CLUB-Karma Chameleon
 - BARRY MANLOW-Read 'Em And Weep
 - THE MOTELS-Remember The Night

Northeast Region

- WBEN-FM-Buffalo**
(Roger Christian-M.D.)
- THE ROMANTICS-Talking In Your Sleep
 - LIONEL RICHIE-Running With The Night
 - THE DOORS-Gloria
 - SPANDAU BALLET-Gold
 - GENESIS-That's All
 - CULTURE CLUB-Karma Chameleon
 - THE FIXX-Sign Of Fire
 - THE MOTELS-Remember The Night

- WCAU-FM-Philadelphia**
(Glen Kalina-M.D.)
- DEBORAH ALLEN-Baby I Lied
 - EDDIE MONEY-Big Crash
 - THE FIXX-Sign Of Fire
 - KOOL AND THE GANG-Joanna
 - CULTURE CLUB-Karma Chameleon
 - SHANNON-Let The Music Play
 - THE POLICE-Synchronicity II
 - THE POINTER SISTERS-I Need You
 - ELTON JOHN-I Guess That's Why They Call It The Blues
 - STRAY CATS-I Won't Stand In Your Way
 - THE FOUR TOPS-I Just Can't Walk Away
 - BARRY MANLOW-Read 'Em And Weep

- WERZ-AM-Exeter**
(Scott Mackay-M.D.)
- BONNIE TYLER-Take Me Back
 - KOOL AND THE GANG-Joanna
 - JENNIFER HOLLIDAY-I Am Love
 - THE ALAN PARSONS PROJECT-You Don't Believe
 - RUFUS AND CHAKA KHAN-Ain't Nobody
 - THE ROMANTICS-Talking In Your Sleep
 - NAKED EYES-When The Lights Go Out
 - LIONEL RICHIE-Running With The Night

- WFEA-AM (13 FEAT)-Manchester**
(Rick Ryder-M.D.)
- CULTURE CLUB-Church Of The Poison Mind
 - IRENE CARA-Why Me
 - ELTON JOHN-I Guess That's Why They Call It The Blues
 - THE POINTER SISTERS-I Need You
 - THE MOODY BLUES-Blue World
 - BONNIE TYLER-Take Me Back
 - THE MOTELS-Remember The Night

- WGFY-AM-Schenectady**
(Tom Parker-M.D.)
- GENESIS-That's All
 - CULTURE CLUB-Karma Chameleon
 - MATTHEW WILDER-Break My Stride
 - RAY PARKER, JR.-I Still Can't Get Over Loving You

- WGUY-FM-Bangor**
(Bini Pasha-M.D.)
- THE ROMANTICS-Talking In Your Sleep
 - GENESIS-That's All
 - RUFUS AND CHAKA KHAN-Ain't Nobody

- EDDIE MONEY-Big Crash
- THE MOTELS-Remember The Night
- HERB ALPERT-Red Hot
- GENESIS-That's All
- THE MOODY BLUES-Blue World
- CYNDI LAUPER-Girls Just Wanna Have Fun
- KIM CARNES-Invisible Hands
- LINDA RONSTADT-What's New
- KISS-Lick It Up
- YES-Owner Of A Lonely Heart
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- SHANNON-Let The Music Play

- WHIT-FM-Boston**
(Rick Peters-M.D.)
- SPANDAU BALLET-Gold
 - CULTURE CLUB-Karma Chameleon
 - GENESIS-That's All

- WIGY-FM-Bath**
(Scott Robbins-M.D.)
- GENESIS-That's All
 - NAKED EYES-When The Lights Go Out
 - THE ALAN PARSONS PROJECT-You Don't Believe
 - PAUL RODGERS-Cut Loose
 - SAGA-The Flyer
 - THE MOTELS-Remember The Night
 - NIGHT RANGER-(You Can Still) Rock In America
 - KOOL AND THE GANG-Joanna
 - REAL LIFE-Send Me An Angel
 - REFLEX-Politics Of Dancing
 - EARTH, WIND & FIRE-Magnetic

- WJBQ-FM-Portland**
(Bill O'Neil-M.D.)
- BARRY MANLOW-Read 'Em And Weep
 - THE FIXX-Sign Of Fire
 - CRYSTAL GAYLE-The Sound Of Goodbye
 - THE ALAN PARSONS PROJECT-You Don't Believe
 - JUMP IN THE SADDLE-The Curly Shuffle
 - LIONEL RICHIE-Running With The Night
 - NAKED EYES-When The Lights Go Out
 - BONNIE TYLER-Take Me Back
 - THE MOODY BLUES-Blue World
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - REAL LIFE-Send Me An Angel
 - GENESIS-That's All

- WKBW-AM-Buffalo**
(John Summers-M.D.)
- GENESIS-That's All
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - 38 SPECIAL-If I'd Been The One
 - MATTHEW WILDER-Break My Stride

- WKCI-FM-New Haven**
(Stef Rybak-M.D.)
- LIONEL RICHIE-Running With The Night
 - PETER SCHILLING-Major Tom (Coming Home)
 - SHANNON-Let The Music Play
 - BARBRA STREISAND-The Way He Makes Me Feel
 - THE ROMANTICS-Talking In Your Sleep
 - YES-Owner Of A Lonely Heart
 - MADONNA-Holiday

- WNYS-FM-Buffalo**
(Kelly McCann-M.D.)
- CULTURE CLUB-Karma Chameleon
 - THE FIXX-Sign Of Fire
 - ROBERT PLANT-In The Mood
 - THE POINTER SISTERS-I Need You
 - THE MOTELS-Remember The Night

- WPRO-FM-Providence**
(Tom Cuddy-M.D.)
- BARRY MANLOW-Read 'Em And Weep
 - KOOL AND THE GANG-Joanna
 - THE ROMANTICS-Talking In Your Sleep
 - MADONNA-Holiday
 - LIONEL RICHIE-Running With The Night
 - GENESIS-That's All
 - KIM CARNES-Invisible Hands
 - CULTURE CLUB-Karma Chameleon
 - REAL LIFE-Send Me An Angel

- WPXY-FM-Rochester**
(Tom Mitchell)
- MATTHEW WILDER-Break My Stride
 - CULTURE CLUB-Karma Chameleon
 - GENESIS-That's All
 - DEBARGE-Time Will Reveal
 - SHANNON-Let The Music Play
 - THE ROMANTICS-Talking In Your Sleep
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - LIONEL RICHIE-Running With The Night
 - MADONNA-Holiday
 - THE FIXX-Sign Of Fire
 - BONNIE TYLER-Take Me Back

- WRCK-FM-Utica Rome**
(Jim Rietz-M.D.)
- CULTURE CLUB-Karma Chameleon
 - THE MOTELS-Remember The Night
 - BONNIE TYLER-Take Me Back
 - HEADHUSERS-Just One More Time
 - JUMP IN THE SADDLE-The Curly Shuffle
 - NIGHT RANGER-(You Can Still) Rock In America
 - SPANDAU BALLET-Gold
 - THE FIXX-Sign Of Fire
 - GENESIS-That's All

- WSPK-FM (K-104)-Poughkeepsie**
(Chris Leide-M.D.)
- THE ROLLING STONES-Undercover Of The Night
 - BARRY MANLOW-Read 'Em And Weep
 - MADONNA-Holiday
 - MELISSA MANCHESTER-No One Can Love You More Than Me
 - CULTURE CLUB-Karma Chameleon
 - SHANNON-Let The Music Play

- WTIC-FM-Hartford**
(Mike West-M.D.)
- DURAN DURAN-Union Of The Snake
 - GENESIS-That's All
 - EARTH, WIND & FIRE-Magnetic
 - CULTURE CLUB-Karma Chameleon
 - SAGA-The Flyer

- WTSN-AM-Dover**
(Jim Sebastian-M.D.)
- THE ROMANTICS-Talking In Your Sleep
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - RUFUS AND CHAKA KHAN-Ain't Nobody
 - JUMP IN THE SADDLE-The Curly Shuffle
 - JOURNEY-Send Her My Love
 - GENESIS-That's All
 - KOOL AND THE GANG-Joanna

- WXKS-FM-Boston**
(Gini Donaghy-M.D.)
- SPANDAU BALLET-Gold
 - RICK SPRINGFIELD-Souls
 - CYNDI LAUPER-Girls Just Wanna Have Fun
 - KOOL AND THE GANG-Joanna
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - HERB ALPERT-Red Hot
 - JOHN GIBSON-She Told Me So
 - LIONEL RICHIE-Running With The Night
 - CULTURE CLUB-Karma Chameleon

- TALKING HEADS-This Must Be The Place
- BONNIE TYLER-Take Me Back
- REFLEX-Politics Of Dancing

Mid-Atlantic Region

- WBLI-FM-Long Island**
(Bill Terry-P.D.)
- GENESIS-That's All
 - BIG COUNTRY-In A Big Country
 - PETER SCHILLING-Major Tom (Coming Home)
 - THE ROMANTICS-Talking In Your Sleep
 - YES-Owner Of A Lonely Heart
 - THE ROLLING STONES-Undercover Of The Night
 - BARRY MANLOW-Read 'Em And Weep

- WBLS-FM-New York**
(Frankie Crocker-M.D.)
- FREEZZ-Pop Goes My Love
 - BILLY BRITT-Don't Stop Loving Me
 - JENNY BURTON-Remember What You Like
 - GEORGE CLINTON-Nubian Nut
 - WARP 9-Beat Wave
 - ARMENTA-I Wanna Be With You

- WBSB-FM-Baltimore**
(Jan Jefferies-M.D.)
- RAY PARKER, JR.-I Still Can't Get Over Loving You
 - GENESIS-That's All
 - SHEENA EASTON-Almost Over You
 - LIONEL RICHIE-Running With The Night
 - BARRY MANLOW-Read 'Em And Weep
 - ELTON JOHN-I Guess That's Why They Call It The Blues
 - THE FIXX-Sign Of Fire

- WBZZ-FM-Pittsburgh**
(Steve Kingston-M.D.)
- CULTURE CLUB-Karma Chameleon
 - THE ROMANTICS-Talking In Your Sleep
 - JOURNEY-Send Her My Love
 - MADONNA-Holiday
 - GENESIS-That's All
 - KOOL AND THE GANG-Joanna
 - ELTON JOHN-I Guess That's Why They Call It The Blues

- WFBG-FM-Altouza**
(Tony Booth-M.D.)
- CULTURE CLUB-Karma Chameleon
 - REAL LIFE-Send Me An Angel
 - THE MOTELS-Remember The Night
 - SIMON TOWNSHEND-I'm The Answer
 - MADONNA-Holiday
 - B.E. TAYLOR-Vitamin L
 - THE FIXX-Sign Of Fire
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - SPANDAU BALLET-Gold

- WHTX-FM-Pittsburgh**
(Keith Abrams-M.D.)
- DURAN DURAN-Union Of The Snake
 - DEBORAH ALLEN-Baby I Lied
 - GENESIS-That's All
 - THE FIXX-Sign Of Fire
 - LIONEL RICHIE-Running With The Night
 - REFLEX-Politics Of Dancing

- WHTZ-FM-Secaucus**
(Michael Ellis-M.D.)
- CULTURE CLUB-Karma Chameleon
 - DURAN DURAN-Union Of The Snake
 - THE ROLLING STONES-Undercover Of The Night

- WHYW-FM-Pittsburgh**
(Jay Gresswell-M.D.)
- BARRY MANLOW-Read 'Em And Weep
 - DEBARGE-Time Will Reveal
 - OLIVIA NEWTON JOHN AND JOHN TRAVOLTA-Take A Chance
 - ASIA-The Smile Has Left Your Eyes
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - LIONEL RICHIE-Running With The Night

- WILK-AM-Wilkes Barre**
(Joe Montione-P.D.)
- EDDIE MONEY-Big Crash
 - DEBARGE-Time Will Reveal
 - THE DOORS-Gloria
 - THE MOTELS-Remember The Night
 - GENESIS-That's All
 - LIONEL RICHIE-Running With The Night
 - JUMP IN THE SADDLE-The Curly Shuffle
 - QUIET RIOT-Metal Health

- WKEE-FM-Huntington**
(Gary Miller-M.D.)
- GENESIS-That's All
 - LIONEL RICHIE-Running With The Night
 - TALKING HEADS-This Must Be The Place
 - THE FIXX-Sign Of Fire
 - EDDIE MONEY-Big Crash
 - KISS-Lick It Up
 - CHRISTOPHER CROSS-Think Of Laura
 - 38 SPECIAL-If I'd Been The One
 - THE ROMANTICS-Talking In Your Sleep
 - KOOL AND THE GANG-Joanna
 - BARRY MANLOW-Read 'Em And Weep
 - JEFFREY OSBORNE-Stay With Me Tonight
 - YES-Owner Of A Lonely Heart
 - THE ROLLING STONES-Undercover Of The Night

- WKHI-FM-Ocean City**
(Jack Gillen-M.D.)
- CULTURE CLUB-Karma Chameleon
 - LIONEL RICHIE-Running With The Night
 - MADONNA-Holiday
 - KOOL AND THE GANG-Joanna
 - ROBERT PLANT-In The Mood
 - HERB ALPERT-Red Hot
 - THE ROLLING STONES-Undercover Of The Night
 - BARRY MANLOW-Read 'Em And Weep
 - STRAY CATS-I Won't Stand In Your Way
 - 38 SPECIAL-If I'd Been The One

- WKTU-FM-New York City**
(Frankie Blue-M.D.)
- LIONEL RICHIE-Running With The Night
 - ELBOW BONES AND THE RACKETEERS-A Night In New York
 - THE ROLLING STONES-Undercover Of The Night
 - D TRAIN-Something's On Your Mind
 - ART OF NOISE-Beat Box
 - LEXTURN-Out Of Sight

- WMAR-FM-Baltimore**
(Jim Payne-M.D.)
- KIM CARNES-Invisible Hands
 - GENESIS-That's All
 - NAKED EYES-When The Lights Go Out
 - THE HUMAN LEAGUE-Mirror Man
 - THE S.O.S. BAND-Tell Me If You Still Care
 - JOURNEY-Send Her My Love
 - MADONNA-Holiday
 - BARBRA STREISAND-The Way He Makes Me Feel

- SHANNON-Let The Music Play
- THE TONNES-One More Time
- LIONEL RICHIE-Running With The Night
- RAINBOW-Street Of Dreams
- MIDNIGHT STAR-Wet My Whistle
- THE FIXX-Sign Of Fire
- ROBERT PLANT-In The Mood

- WOMP-FM-Bellaire**
(Wayne Bonds-P.D.)
- LIONEL RICHIE-Running With The Night
 - CULTURE CLUB-Karma Chameleon
 - MADONNA-Holiday
 - JOE JACKSON-Memphis
 - BARRY MANLOW-Read 'Em And Weep
 - THE FIXX-Sign Of Fire
 - ALDO NOVA-Always Be Mine
 - THE MOTELS-Remember The Night

- WPST-FM-Trenton**
(Tom Taylor-M.D.)
- CULTURE CLUB-Karma Chameleon
 - SPANDAU BALLET-Gold
 - GENESIS-That's All
 - LIONEL RICHIE-Running With The Night
 - THE DOORS-Gloria
 - MADONNA-Holiday
 - BARBRA STREISAND-The Way He Makes Me Feel
 - DEBORAH ALLEN-Baby I Lied

- WQXA-FM-York**
(Dan Steele-M.D.)
- LIONEL RICHIE-Running With The Night
 - CULTURE CLUB-Karma Chameleon
 - DURAN DURAN-Union Of The Snake
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - OLIVIA NEWTON JOHN-Twist Of Fate
 - 38 SPECIAL-If I'd Been The One
 - RICK SPRINGFIELD-Souls
 - GENESIS-That's All

- WRQX-FM-Washington**
(Mary Tatem-M.D.)
- DURAN DURAN-Union Of The Snake
 - MATTHEW WILDER-Break My Stride
 - DEBARGE-Time Will Reveal
 - OLIVIA NEWTON JOHN-Twist Of Fate
 - EARTH, WIND & FIRE-Magnetic
 - LIONEL RICHIE-Running With The Night
 - 38 SPECIAL-If I'd Been The One
 - BARRY MANLOW-Read 'Em And Weep
 - THE ROMANTICS-Talking In Your Sleep
 - RAY PARKER, JR.-I Still Can't Get Over Loving You

- WUSL-FM-Philadelphia**
(Fred Buggs-M.D.)
- SPANDAU BALLET-Gold
 - LILLIE-Who Do You Think You Are
 - DEELE-Body Talk
 - CULTURE CLUB-Karma Chameleon
 - DOO FUNK SHUN-Baby I'm Hooked
 - LUTHER VANDROSS-I'll Let You Decide
 - PATTI LABELLE-If Only You Knew
 - DEBBIE HARRY-Rush Rush
 - JAMES INGRAM AND MICHAEL MCCONALD-Yah No
 - FREEZZ-Pop Goes My Love
 - ALANTHIE STARR-Touch A Four Leaf Clover
 - LIONEL RICHIE-Running With The Night

- WVAF-FM-Charleston**
(Jay Jarvis-M.D.)
- LIONEL RICHIE-Running With The Night
 - CRYSTAL GAYLE-The Sound Of Goodbye
 - RAY PARKER, JR.-I Still Can't Get Over Loving You
 - JENNIFER WARREN/CHRIS THOMPSON-All The Right Moves

- WYCR-FM-York**
(J.J. Randolph-M.D.)
- RAINBOW-Street Of Dreams
 - MELISSA MANCHESTER-No One Can Love You More Than Me
 - JEFFREY OSBORNE-Stay With Me Tonight
 - SPANDAU BALLET-Gold
 - CULTURE CLUB-Karma Chameleon
 - NAKED EYES-When The Lights Go Out
 - JOE JACKSON-Memphis
 - LIONEL RICHIE-Running With The Night
 - MADONNA-Holiday
 - REFLEX-Politics Of Dancing
 - KISS-Lick It Up
 - THE ALAN PARSONS PROJECT-You Don't Believe

- WZYQ-FM-Frederick**
(Kemosabi Joe-M.D.)
- BILLY SQUIER-Christmas Is The Time To Say I Love You
 - RUFUS AND CHAKA KHAN-Ain't Nobody
 - CULTURE CLUB-Karma Chameleon
 - JUMP IN THE SADDLE-The Curly Shuffle
 - MATTHEW WILDER-Break My Stride
 - GENESIS-That's All
 - DEBBIE HARRY-Rush Rush
 - 38 SPECIAL-If I'd Been The One
 - BARRY MANLOW-Read 'Em And Weep
 - KIM CARNES-Invisible Hands
 - THE ROMANTICS-Talking In Your Sleep
 - LIONEL RICHIE-Running With The Night

Southeast Region

- WAEV-FM-Savannah**
(J.D. North-M.D.)
- CULTURE CLUB-Karma Chameleon
 - SHEENA EASTON-Almost Over You
 - HERB ALPERT-Red Hot
 - DEBORAH ALLEN-Baby I Lied

- WANS-FM-Anderson/Greenville**
(Rod Metts-M.D.)
- KOOL AND THE GANG-Joanna
 - REAL LIFE-Send Me An Angel
 - 38 SPECIAL-If I'd Been The One
 - THE ROMANTICS-Talking In Your Sleep
 - BARRY MANLOW-Read 'Em And Weep
 - SPANDAU BALLET-Gold
 - MADONNA-Holiday

- WBBQ-FM-Augusta**
(Bruce Stevens-M.D.)
- CULTURE CLUB-Karma Chameleon
 - REAL LIFE-Send Me An Angel
 - ROBERT PLANT-In The Mood
 - 38 SPECIAL-If I'd Been The One
 - DURAN DURAN-Union Of The Snake
 - PETER SCHILLING-Major Tom (Coming Home)
 - BARRY MANLOW-Read 'Em And Weep
 - RAY PARKER, JR.-I Still Can't Get Over Loving You

- WBCY-FM-Charlotte**
(Bob Kagan-M.D.)
- THE ROMANTICS-Talking In Your Sleep
 - CULTURE CLUB-Karma Chameleon
 - DEBARGE-Time Will Reveal

- LIONEL RICHIE-Running With The Night
-

Radio

Mutual Chief Rubenstein Strives For Continued Growth

By JOEY REYNOLDS

LOS ANGELES—A former president of The Mutual Broadcasting System, Blair Walliser, was once quoted as saying, "The presidency of Mutual is like standing at Hollywood and Vine: eventually everyone passes by." Since that statement, those famous crossroads have changed. Waiting at that corner for a friend is more likely to yield a mugging than a chance encounter. And with the vision and daring of president Martin Rubenstein, so has Mutual changed.

In the days when networks ruled radio, Mutual was the czar, heralded as "the world's largest network" H.V. Keltenbourne and Frank Sineiser informed, and The Shadow knew it all. When radio changed from that era, Mutual alone had no affiliated tv network to support it.

From its inception in 1934 through the combined efforts of four radio stations (WOR New York, WGN Chicago, WXYZ Detroit and WLW Cincinnati), going national two years later with New England's Colonial Network and Don Lee's West Coast Chain, to its purchase by Amway in 1977, a number of highly credible entrepreneurs met their Waterloo just outside of Washington in Arlington, Va., where the Mutual Broadcasting System has its headquarters. Among the more notable former owners are Dr. Armand Hammer, Hal Roach Studios and even 3M Corp., from 1960-66.

President Martin Rubenstein, the man credited with bringing Mutual "into the 20th century," is a disarming person. Slight of build and jocular and friendly in nature, he nonetheless exudes understated power. Former associates at Mutual agree that Rubenstein singlehandedly makes the important decisions at the network. He himself says, "I always had the idea I wanted to run something, and then I got into broadcasting and got the opportunity to do what I'm doing now."

Rubenstein, who brought Mutual from a small market "C & D" network into a competitive position with ABC, CBS and NBC, stumbled upon radio by fate. As a senior at the Columbia Univ. School of Law, Rubenstein noticed an ad on the school bulletin board indicating that the American Broadcasting Company was conducting job interviews. "I was set to get into real estate law, city planning," says Rubenstein. "But I went to that interview, and to make a long story short I accepted the job, went to work for ABC and stayed there for 17 years until I was given an offer I couldn't refuse to come over here to Mutual."

Rubenstein tackled the dinosaur network with positive determination and unbridled enthusiasm. Then, as now, his slogan was "I'm not interested in a maintenance operation - I want growth."

Within weeks of his arrival, Mutual started to feel the new leader's effects. While Larry King had already joined the network, it was Rubenstein who started nurturing King's show—now the largest window of daily network exposure in radio. Rubenstein describes the plan he devised to get King into a power position, likening it to creating a little irritation under the skin that suddenly erupts. "That's what we did with Larry. People would start saying 'Larry King—I know that name,' and we got it to a point where an author can't go on a book tour without being on the Larry King show."

King's show's success might well typify Rubenstein's pattern of stubbornly holding fast to principles. When he has an idea, he says, "I stay with it—never panicking—holding

fast to principles." Marty says he beat the industry to the punch in technology, with Mutual being the first network to connect all its affiliates by satellite.

Rubenstein's comments refuse to acknowledge weaknesses or stumbling blocks. Responding to criticism that Mutual's affiliates consist largely of quantity rather than quality, he feistily promises, "We can give the advertiser the top markets, and if they want tonnage we can give them that too." And he makes no apology for the fact that the network is large-

ly AM-oriented.

"AM stations still have the major reach individually," says Rubenstein, adding that he can deliver all top 10 markets to his advertisers. Toward that end, Rubenstein's administration actually purchased two stations in the top three markets: WHN in New York and WCFL in Chicago, which was recently spun off subject to FCC approval.

Rubenstein's legal training and years as VP/GM of ABC News have led him to maintain an emphasis on

news and culture programming. He says his biggest program achievements at Mutual are in areas of news and live broadcasts of the National Symphony Orchestra. Larry King, incidentally, falls under the supervision of news in Mutual's program structure.

Beyond news programming, Rubenstein says he looks to outside producers and "we handle the distribution and marketing. Our main product is news—that's one of the reasons we're in Washington."

Asked what satellite formatting might hold in the future, Rubenstein says, "For us or any network to program a station 24 hours a day as a turnkey operation—I would find that an offensive thought and an insult to the local operator and his perception of his community." On deregulation, he has equally strong views, and has bought advertisements in print stressing them. His face flushes when he says, "Content regulation is offensive—electronic regulation is the purpose of the F.C.C."

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YOU KNOW, ROBERTS,
IT WASN'T MY IDEA
TO HIRE YOU.



I'M NOT IN BUSINESS
TO DO FAVORS. I'VE GOT
BUILDINGS TO PUT UP.



OH, I TOOK YOU ON, SURE,
BUT I NEVER BELIEVED
YOU COULD MAKE IT.



BACKBREAKING WORK,
ROTTEN WEATHER...
LOTS OF GUYS JUST
CAN'T CUT IT.



BUT YOU DO GOOD
WORK, ROBERTS.



AND STARTING MONDAY,
I KNOW YOU'LL BE
A GOOD FOREMAN.



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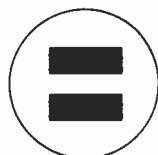
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Address _____

City _____

State _____ Zip _____



National Urban League

Radio

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. Top Of The World, Carpenters, **A&M**
2. Photograph, Ringo Starr, **Apple**
3. Goodbye Yellow Brick Road, Elton John, **MCA**
4. Space Race, Billy Preston, **A&M**
5. Keep On Truckin', Eddie Kendricks, **Tamla**
6. Just You 'N' Me, Chicago, **Columbia**
7. Midnight Train To Georgia, Gladys Knight & the Pips, **Buddah**
8. The Love I Lost (Part 1), Harold Melvin & the Blue Notes, **Philadelphia International**
9. Heartbeat-It's A Lovebeat, DeFranco Family, **20th Century**
10. The Most Beautiful Girl, Charlie Rich, **Epic**

POP SINGLES—20 Years Ago

1. I'm Leaving It Up To You, Dale & Grace, **Montel-Michelle**
2. Dominique, Singing Nun, **Philips**
3. Washington Square, Village Stompers, **Epic**
4. Sugar Shack, Jimmy Gilmer & the Fireballs, **Dot**
5. It's All Right, Impressions, **ABC-Paramount**
6. She's A Fool, Lesley Gore, **Mercury**
7. Everybody, Tommy Roe, **ABC-Paramount**
8. Deep Purple, Nino Tempo & April Stevens, **Atco**
9. (Down at) Papa Joe's, Dixiebelles, **Sound Stage 7**
10. Bossa Nova Baby, Elvis Presley, **RCA Victor**

TOP LPs—10 Years Ago

1. Goodbye Yellow Brick Road, Elton John, **MCA**
2. Ringo, Ringo Starr, **Apple**
3. Quadrophenia, The Who, **MCA**
4. Jonathan Livingston Seagull, Neil Diamond, **Columbia**
5. You Don't Mess Around With Jim, Jim Croce, **ABC**
6. Goats Head Soup, Rolling Stones, **Rolling Stones**
7. The Joker, Steve Miller Band, **Capitol**
8. Brothers & Sisters, Allman Brothers Band, **Capricorn**
9. Life & Times, Jim Croce, **ABC**
10. Los Cochinos, Cheech & Chong, **Ode**

TOP LPs—20 Years Ago

1. In The Wind, Peter, Paul & Mary, **Warner Bros.**
2. The Singing Nun, **Philips**
3. The Second Barbra Streisand Album, **Columbia**
4. Trini Lopez At PJ's, **Reprise**
5. Peter, Paul & Mary, **Warner Bros.**
6. Elvis's Golden Records, Vol. 3, **RCA Victor**
7. Surfer Girl, Beach Boys, **Capitol**
8. Sinatra's Sinatra, Frank Sinatra, **Reprise**
9. Painted, Tainted Rose, Al Martino, **Capitol**
10. The Barbra Streisand Album, **Columbia**

COUNTRY SINGLES—10 Years Ago

1. The Most Beautiful Girl, Charlie Rich, **Epic**
2. Little Girl Gone, Donna Fargo, **Dot**
3. Sing About Love, Lynn Anderson, **Columbia**
4. Country Sunshine, Dottie West, **RCA**
5. Amazing Love, Charley Pride, **RCA**
6. If You Can't Feel It, Freddie Hart, **Capitol**
7. Sometimes A Memory Ain't Enough, Jerry Lee Lewis, **Mercury**
8. Paper Roses, Marie Osmond, **MGM**
9. You Ask Me To, Waylon Jennings, **RCA**
10. I'll Never Break These Chains, Tommy Overstreet, **Dot**

SOUL SINGLES—10 Years Ago

1. The Love I Lost (Part 1), Harold Melvin & the Blue Notes, **Philadelphia International**
2. Cheaper To Keep Her, Johnnie Taylor, **Stax**
3. If You're Ready Come Go With Me, Staple Singers, **Stax**
4. You're A Special Part Of Me, Diana Ross & Marvin Gaye, **Motown**
5. Space Race, Billy Preston, **A&M**
6. Rockin' Roll Baby, Stylistics, **Avco**
7. Midnight Train To Georgia, Gladys Knight & the Pips, **Buddah**
8. Some Guys Have All The Luck, Persuaders, **Atco**
9. Having A Party, Ovation, **MGM**
10. Sweet Understanding Love, Four Tops, **Dunhill**



STATION IDENTIFICATION—WYSP Philadelphia hosts a fall fashion show featuring various members of the 'YSP staff as models. Flashing their figures from left are receptionist Marguerite Hadley, continuity director Pam Tramutolo, air personality Randy Kotz and production director Debbi Calton. On the floor from left are news director Alice Stockton and Cyndy Druce of the station's special projects department.

Pro-Motions

Station: WLUP Chicago (AOR)
Contact: Sandy Stahl
Concept: The Six Million Dollar Man

Execution: Morning man Jonathon Brandmeier has taken a bit of topical humor into a full station promotion. Upon hearing of a local resident winning the \$6 million Illinois lottery, Brandmeier called the winner on the air offering congratulations. During the conversation, Brandmeier discovered that the young man was not only a regular listener, but also single. At that point he offered his assistance to the lad: Brandmeier would help him find a woman to share his wealth.

Currently, 25 women are being selected on the air (the process has become a running bit on the morning show, with Brandmeier and the winner screening female candidates who call to invite themselves to this fiasco). Each lady chosen receives a rose, a 14 karat gold bracelet and cologne scientifically created to attract men, from participating sponsors. The station throws in a lottery ticket, a picture with Brandmeier and Mr. Lucky, lunch, and of course the chance at eternal happiness, or at least partial wealth.

★ ★ ★

Station: WGAR Cleveland (AC)

Contact: Janet Lofgren

Concept: Thanksgiving dinners

Execution: WGAR has come up with an alternative to giving away a flock of turkeys to 300 lucky listeners in time for Thanksgiving. In conjunction with Pan Am and Stouffer's Restaurants, the station is registering callers each hour to win Thanksgiving dinners for two—almost anywhere in the world.

★ ★ ★

Station: WMJI Cleveland (AC)

Contact: John Bowler, promotion

director

Concept: Soap Opera Update

Execution: While many personalities have a running daily soap opera update on the air, hearing about your favorite character's antics depends upon your ability to be listening to the radio at a given time. Nice quarter-hour maintenance maybe, but not practical for most soap opera fans. Realizing the predicament, WMJI has instituted a 24-hour telephone service free to local listeners, updated daily at 4 p.m. Three numbers are in service, one for each major network. On weekends, a review of all the previous week's shows is featured. Promoted heavily on the air, it's a welcome service for much of the station's target demos.

ROLLYE BORNSTEIN

New Publication Offers In-Depth Market Analysis

KALAMAZOO—Jim Duncan, publisher of "American Radio," a thorough market-by-market ratings guide, has announced the availability of a new publication, "Radio Market Guide." Designed to supplement the quantitative figures in "American Radio," the new publication concentrates on other market factors that contribute to radio's success, including economic conditions, demographics and media competition.

Every Arbitron-rated market is fully covered, with facts including revenue histories and projections, estimated radio usage by major advertising categories, perceived strengths and weaknesses in each market.

"Radio Market Guide" sells for \$90. Copies will be available Jan. 1 and can be obtained through Duncan at Box 2966, Kalamazoo, Mich. 49003.

BOOK TRACES HISTORY

WNEW Marking Its 50th

NEW YORK—Next Feb. 13 marks the 50th broadcast year for New York's WNEW. In commemoration of its golden anniversary, the station has compiled its complete history in a hardbound volume, "WNEW: Where The Melody Lingers On."

Dating back to its inception one cold winter night at 8 p.m. in 1934 when President Roosevelt pushed a button in Washington that enacted the WNEW transmitter in New York, the book chronicles the station's evolution from the live performances of the radio greats, through the introduction of the first two-man morning team in radio when Gene Rayburn and Jack Lescoulie joined forces in 1946, to the current personalities, including Ted Brown, William B. Williams and Jim Lowe.

Proceeds from the book, which is available for \$15 from WNEW Radio-National ALS Foundation, Box 1130, Grand Central Station, New York, N.Y. 10063, benefit the national ALS (Lou Gehrig's disease) Foundation.

Vox Jox

• Continued from page 12

We recently rented a digital radio at the airport in Charleston with a Lincoln Continental conveniently attached to it, and proceeded to drive up Highway 17 to Myrtle Beach listening first to WKTM's top five at 5, which we enjoyed, then WSSX and WKQB. A young guy on the plane mentioned that 'KQB was his favorite. It wasn't ours, but it wasn't bad. We were impressed with their toll-free 800 number request line, and Kevin Michaels kept us rockin' (which is a feat in itself) until we opted for ecstasy—WXTX, which offered a lot of surprisingly good easy listening fare, coupled with what had to have been the world's worst version of "If I Had A Hammer."

Checking out the AM band, Ft. Wayne's WOWO was as good as we remembered it, with excellent promotions and of course Ron Gregory (WOWO's Saturday night oldies show with PD Chris Roberts was also a treat). And WJSO in the Tri Cities (Jonesboro, Tenn.) was a pleasant surprise—a good eclectic mix of Steely Dan and Peter Allen in the set we heard.

Quick—what song does the lyric "You set the world afire" come from? We found out thanks to some FM skip Monday afternoon, which gave WMGG in Tampa a city grade signal over South Carolina. R. J. Reynolds' "Lunchtime At The Oldies" not only came up with a winner who actually knew that the lyric came from "My Boy Lollipop" by Millie Small, but he played it, and several other fine memories as well ... also coming in strong was Ft. Pierce's WOVV, and I-95. Turned out it was not WINZ-FM Miami on skip, but the former WSGF (WIXV) Savannah, which sounded credible handing out lots of \$50 bills.

★ ★ ★

Remember when Phil Trammel resigned his gig as GM of Gannett's KSD St. Louis to go into ownership? Well, apparently he's found his property and applied for it. He and his wife Barbara will become equal partners in KWRT/KDBX Booneville, Mo. KWRT is an AM daytimer, KDBX a class A FM. Total purchase price was a bit over half a mil.

KZAM's Dave Scott moves across town in Seattle but remains in mid-

days. Now he's doing them on George Johns—consulted KLSY ... Carl Widing moves up to music director at Portland's KINK ... And Jack Quigley is upped to promotion director at Philly's WMMR.

WRVR New York jazz fans may remember Felipe Luciano, the former host of "Latin Roots" until the station changed call letters (WKHK), and formats. Now a broadened version of that show, called "City Rhythms," can be heard overnights on New York's WEVD ... Doing mornings on WDMT Cleveland while Carol Ford sleeps in Saturdays is fellow staffer "The Ghoul." The station promises that he beats cartoons.



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Satellite Meet Set For D.C.

WASHINGTON—"Make Money With Your Dish," a two-day conference on satellite communications and the future of radio, will be held here at the Sheraton Carlton Hotel Dec. 5-6, co-sponsored by Waters & Co. and Phillips Publishing Inc.

Topics of discussion include the SCA-satellite profit connection, how to negotiate network compensation, how many dishes really are needed to receive all of the networks, and future costs for local telephone loops. In addition to Dennis Waters, over a dozen speakers are confirmed for the event, which carries a \$595 registration fee.

For further information, contact Vicki Schellhase at (301) 986-0666.

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Rock Albums & Top Tracks™

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	4	THE ROLLING STONES—Undercover, Rolling Stones	1	1	4	YES—Owner Of A Lonely Heart, Atco
2	3	8	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	2	3	8	JOHN COUGAR MELLENCAMP—Crumbly' Down, Riva/Mercury
3	2	7	GENESIS—Genesis, Atlantic	3	2	4	THE ROLLING STONES—Undercover Of The Night, Rolling Stones
4	4	11	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	4	4	9	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
5	5	5	YES—90125, Atco	5	6	4	38 SPECIAL—If I'd Been The One, A&M
6	6	4	38 SPECIAL—Tour De Force, A&M	6	8	10	PAT BENATAR—Love Is A Battlefield, Chrysalis
7	7	6	EDDIE MONEY—Where's The Party?, Columbia	7	9	5	DURAN DURAN—Union Of The Snake, Capitol
8	8	11	THE ROMANTICS—In Heat, Nempcor	8	7	13	BIG COUNTRY—In A Big Country, Mercury
9	11	4	BILLY IDOL—Rebel Yell, Chrysalis	9	5	6	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
10	14	5	DURAN DURAN—Seven And The Ragged Tiger, Capitol	10	10	5	GENESIS—That's All, Atlantic
11	10	13	RAINBOW—Bent Out Of Shape, Mercury	11	21	8	THE ROMANTICS—Talking In Your Sleep, Nempcor
12	13	5	BLUE OYSTER CULT—The Revolution By Night, Columbia	12	12	6	GENESIS—Just A Job To Do, Atlantic
13	9	13	BIG COUNTRY—The Crossing, Mercury	13	11	11	RAINBOW—Street Of Dreams, Polydor
14	18	5	NIGHT RANGER—Midnight Madness, MCA	14	16	7	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
15	12	11	PAT BENATAR—Live From Earth, Chrysalis	15	19	3	THE ROLLING STONES—She Was Hot, Rolling Stones
16	15	5	PAUL RODGERS—Cut Loose, Atlantic	16	NEW ENTRY	→	BLUE OYSTER CULT—Shooting Shark, Columbia
17	17	13	PETER SCHILLING—Error In The System, Elektra	17	14	3	THE ROLLING STONES—Too Tough, Rolling Stones
18	20	5	STREETS—1st, Atlantic	18	22	5	THE DOORS—Gloria, Elektra
19	16	13	THE MOTELS—Little Robbers, Capitol	19	29	5	SAGA—The Flier, Portrait/Epic
20	28	5	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA	20	NEW ENTRY	→	SOUNDTRACK—Ask The Lonely, MCA
21	19	24	THE POLICE—Synchronicity, A&M	21	NEW ENTRY	→	YES—It Can Happen To You, Atco
22	26	6	THE DOORS—Alive, She Cried, Elektra	22	NEW ENTRY	→	THE ALAN PARSONS PROJECT—You Don't Believe, Arista
23	22	31	QUIET RIOT—Metal Health, Pasha	23	28	2	BILLY IDOL—Rebel Yell, Chrysalis
24	29	3	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	24	15	12	QUIET RIOT—Cum On Feel The Noize, Pasha
25	31	4	BOB DYLAN—Infidels, Columbia	25	24	21	THE POLICE—Synchronicity II, A&M
26	25	8	SAGA—Heads Or Tales, Epic	26	17	11	PETER SCHILLING—Major Tom (Coming Home), Elektra
27	21	10	ALDO NOVA—Subject, Portrait	27	13	9	ALDO NOVA—Monkey On Your Back, Portrait
28	24	9	KISS—Lick It Up, Mercury	28	23	3	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA
29	23	4	Z. Z. TOP—Eliminator, Warner Bros.	29	30	3	STREETS—If Love Should Go, Atlantic
30	30	6	CULTURE CLUB—Colour By Numbers, Virgin/Epic	30	20	9	GENESIS—It's Gonna Get Better, Atlantic
31	33	2	SOUNDTRACK—Two Of A Kind, MCA	31	35	3	KROKUS—Stayed Awake All Night, Arista
32	39	2	U-2—Under A Blood Red Sky, Island	32	31	2	EDDIE MONEY—Big Crash, Columbia
33	NEW ENTRY	→	MANFRED MANN—Somewhere In Afrika, Arista	33	26	6	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia
34	35	7	PAUL McCARTNEY—Pipes Of Peace, Columbia	34	27	4	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic
35	34	20	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	35	43	2	PAUL RODGERS—Cut Loose, Atlantic
36	NEW ENTRY	→	OZZY OSBOURNE—Bark At The Moon, CBS Associated	36	18	6	JACKSON BROWNE—Tender Is The Night, Asylum
37	32	13	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI-America	37	42	3	NIGHT RANGER—(You Can Still) Rock In America, Capitol
38	38	7	MOTLEY CRUE—Shout At The Devil, Elektra	38	36	2	AXE—I Think You'll Remember Tonight Atco
39	27	9	SURVIVOR—Caught In The Game, Scotti Bros.	39	39	2	YES—Changes, Atco
40	NEW ENTRY	→	HEAVEN—Where Angels Fear To Tread, Columbia	40	34	13	THE MOTELS—Suddenly Last Summer, Capitol
41	36	21	JACKSON BROWNE—Lawyers In Love, Asylum	41	38	7	KISS—Lick It Up, Mercury
42	42	2	DON FELDER—Airborne, Elektra	42	32	2	THE MOODY BLUES—Blue World, Threshold
43	40	17	ASIA—Alpha, Geffen	43	40	12	GENESIS—Mama, Atlantic
44	NEW ENTRY	→	ALCATRAZ—No Parole From Rock 'N' Roll, Rocshire	44	37	2	BLUE OYSTER CULT—Take Me Away, Columbia
45	37	14	THE MOODY BLUES—The Present, Threshold	45	45	22	THE POLICE—King Of Pain, A&M
46	44	4	WAS (NOT WAS)—Born To Laugh At Tornadoes, Geffen	46	33	22	DEF LEPPARD—Foolin', Mercury
47	47	3	SIMON TOWNSHEND—Sweet Sound, Polydor	47	46	20	ROBERT PLANT—Other Arms, EsPeranza/Atlantic
48	46	12	DOKKEN—Breaking The Chains, Elektra	48	47	11	STEVIE NICKS—If Anyone Falls, Modern
49	43	7	TOMMY TUTONE—National Emotion, Columbia	49	48	11	MICHAEL STANLEY BAND—My Town, EMI-America
50	50	3	BRIAN MAY AND FRIENDS—Starfleet Project, Capitol	50	25	7	SURVIVOR—Caught In The Game, Scotti Bros.

Top Adds

1	OZZY OSBOURNE—Bark At The Moon, CBS Associated
2	SOUNDTRACK—Two Of A Kind, MCA
3	VANDEBERG—Friday Night, Atco (12 Inch)
4	DURAN DURAN—Seven And The Ragged Tiger, Capitol
5	BILLY IDOL—Rebel Yell, Chrysalis
6	GIRLSCHOOL—Play Dirty, Mercury
7	JUMP 'N THE SADDLE—The Curly Shuffle, Atlantic (45)
8	HEAVEN—Where Angels Fear To Tread, Columbia
9	U-2—Under A Blood Red Sky, Island
10	BOB DYLAN—Infidels, Columbia

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

New On The Charts



RE-FLEX

Re-Flex's campaign is clearly in full swing as the title track from their Capitol debut LP "The Politics Of Dancing" moves up on the Hot 100 chart.

The London-based quartet's founder is computer keyboardist Paul Fishman, who along with vocalist/guitarist Baxter held a long series of auditions for the rest of the band. Bassist Nigel Ross-Scott was recommended by mutual friend Thomas Dolby, and with drummer Roland Vaughan Kerridge, the band took its final form. Well, almost.

"We wanted to expand our sound without upsetting our working relationship by taking on extra musicians," says Fishman. Without detracting from the group's raw sound, computer keyboards and percussion filled in the gaps both live and in the studio. Wary of the "Is it live or is it Memorex" syndrome, Fishman continues, "Computers provide an 'it's happening now' sense of danger."

Following a performance at the Venue in London, Re-Flex was approached by EMI and, with the help of former Roxy Music producer John Punter, set to work on their debut LP.

For more information, contact Jeremy Pearch, 194 Kenniston Park Road, London West 1, England: 01-727-0734, or Frontier Booking International, (212) 246-1505.



CUBA GOODING

Cuba Gooding has arrived as a solo artist with his Streetwise debut "Happiness Is Just Around The Bend," which moves to 55 in its third week on the Black Singles chart.

Formerly the lead singer for the group Main Ingredient, Gooding's mellow vocals were a major factor in propelling such songs as "Everybody Plays The Fool," "I Just Don't Want To Be Lonely" and "Rolling Down A Mountain" to gold record status. After 13 years with RCA and Motown, Gooding's former group earned permanent display on RCA's Wall of Fame in New York.

When Main Ingredient disbanded, the native New Yorker moved to Las Vegas to work on his career as a solo performer. The city's influence added a slick gloss to Gooding's stage presence. Still, his sound remains the upbeat street bop reminiscent of his former group and his lyrical interpretations remain as unique as ever.

For more information, contact Mort Berger, (914) 425-6484 or (212) 514-8748.

New LP & Tape Releases, p. 26



DECO

With their Qwest debut "Fresh Idea" at 100 on the Black Singles chart, the Deco duo of Phillip Ingram and Zane Giles are enjoying their first chart success after a three-year working friendship.

As former lead singer for the group Switch and little brother of another Qwest artist, James, Phillip Ingram is no stranger to the music business. A high school All-American and All-State basketball player, Giles eventually chose the relative longevity of a music career.

Deco's birth officially dates back to Ingram's days as a backing vocalist for Quincy Jones' Superfest concerts last year. Big brother James came in hoarse one day for rehearsals, and Phillip was asked to carry the lead during the set. Jones then encouraged Phillip to do something on his own, and Ingram and Giles had their long-awaited break.

Ollie Brown produced the album, with Jones sitting in as executive producer. "Working with Ollie made this album very easy to do," says Ingram. "The three of us were all on the same wavelength throughout the project."

For more information, contact Qwest Records, 7250 Beverly Blvd., Los Angeles, Calif. 90036; (213) 934-7765.

Featured Programming

Metal music: You don't need to like it to recognize its pull with teething teens. Which is why the makers of the new weekly "Metalshop" show for MJI Broadcasting in New York are so excited about its market potential.

The one-hour program, which debuts the weekend of Jan. 6, is so "well-defined" that "AOR will never have to question its identity again," in the words of consultant John McGhan. "Seventeen-and 19-year-olds have to go somewhere," he points out. And to show that his heart is in the right place, McGhan notes that MJI is only taking six out of 10 spots. "No more greed and loathing in New York," he promises.

Segments on the bartered show, whose 51 minutes are produced by Dave Schulps, include "Fathers Of Heavy Metal," a feature interview; "Five Favorites" selected by a guest artist; "Fresh Metal"; an audience question; and the "Three Most Valuable Metals." Host Charlie Kendall, who programs WNEW-FM New York, compares the program to "a Harley with straightpipes... full throttle on an open road with kicks and kinks, powered by a thoroughly dangerous attitude." Not a bad quote, Charlie.

Executive producer Josh Fiegenbaum, who expects to clear 150 stations, adds that the first show will be pressed on a grey buzzsaw-shaped disk, "just to show everyone that we have a sense of humor."

★ ★ ★

Drake-Chenault president Jim Kefford promises "a little something for everyone" on the company's forthcoming "History of Rock & Roll," scheduled for release on Feb. 20. The initial offering from D-C's Radio Special Features Division airs one hour each day and is available on a barter basis. Unlike previous editions of the show, Kefford says that the new "History" will be thematically balanced. "We'll feature four or five different themes," he explains. "The chronological approach of old failed to consider the events that shaped the music."

Produced by Scott Kenyon, the show will have a two-person team anchoring each segment, with local drop-ins highlighting each market exclusive. Targeted 25-34, Kefford says the show is the sort of "light drama" that could air after morning drive or during a midday shift. "It's the Ed Sullivan concept," he states. "Jugglers, singers, dancing bears. A quality experience."

★ ★ ★

Mutual has signed a new five-year contract with Dick Clark for his "National Music Survey" and other entertainment shows. The syndicator has also named William Conklin account executive in New York... Viacom has elected Nancy Clark Reynolds to its board of directors. She is president of the consulting firm Wexler, Reynolds, Harrison & Schule in Washington. LEO SACKS

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

Nov. 28, Ray Manzarek, Guest D.J., Rolling Stone Productions, one hour.

Nov. 28, Kansas, Inner-View, Inner-View Network, one hour.

Nov. 28, Blue Oyster Cult, Rockline, Global Satellite Network, 90 minutes.

Nov. 28-Dec. 3, UK's Top 5 Interview with Marilyn, Rock Over London, London Wavelength, one hour.

Nov. 28-Dec. 4, Waylon Jennings, Country Closeup, Narwood Productions, one hour.

Nov. 28-Dec. 4, Frankie Carle, Music Makers, Narwood Productions, one hour.

Nov. 28-Dec. 4, Howard DeVoto, Timothy White, author of "Catch A Fire," Newsweek-FM, Thirsty Ear Productions, 30 minutes.

Dec. 2-4, Robert Plant, Off The Record, Westwood One, one hour.

Dec. 2-4, Pointer Sisters, part two, Special Edition, Westwood One, one hour.

Dec. 2-4, Husbands, Wives & Lovers, Rock Chronicles, Westwood One, one hour.

Dec. 2-4, Demented Side Of Vintage Rock 'N' Roll, Dr. Demento, Westwood One, two hours.

Dec. 2-4, Genesis, Rainbow, Rock Album Countdown, Westwood One, two hours.

Dec. 2-4, Styx, Hot Rocks, United Stations, one hour.

Dec. 2-4, Little Anthony & the Imperials, Rock, Roll & Remember, United Stations, four hours.

Dec. 2-4, Buddy Rich, Great Sounds, United Stations, four hours.

Dec. 2-4, Charlie Rich, Solid Gold Country, United Stations, three hours.

Dec. 2-4, Oak Ridge Boys, Weekly Countdown, United Stations, three hours.

Dec. 2-4, Stray Cats, The Source, NBC, 90 minutes.

Dec. 2-4, Firesign Theatre, Don & Deanna On Blecker Street, Continuum Network, one hour.

Dec. 3, David Bowie, Rolling Stones, The Who, Stray Cats, Best of Supergroups, ABC Rock Radio Network, two hours.

Dec. 3, Merle Haggard, Gary Morris, Best Of The Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 3-4, Robert Plant, Huey Lewis, Clarence Clemons, Elton John, Rock USA, Mutual Broadcasting, three hours.

Dec. 3-4, Johnny Rodriguez, Conway Twitty, George Jones, Merle Haggard, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

Dec. 3-4, Jim Morrison, Rolling Stones, Soundtrack Of The 60s, ABC Watermark, three hours.

Dec. 4, Violence In Rock, Rolling Stone's Continuous History of Rock & Roll, ABC Rock Radio Network, one hour.

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, John Cougar, Inner-View, Inner-View Network, one hour.

Dec. 5, Animals, Guest D.J., Rolling Stone Productions, one hour.

Dec. 5, Doors, Rockline, Global Satellite Network, 90 minutes.

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 Blecker 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.



HAY IS FOR JO—Jo Interrante, president of Is Inc., and Men At Work leader Colin Hay discuss the group's appearance on RKO Radio Network's "The Hot One," which is produced by Is Inc.

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Retailing

St. Louis Chain Makes One-Stop Industry Veteran Supplies His Own Music Vision Units

By JOHN SIPPEL

LOS ANGELES—The St. Louis-based Music Vision chain and its companion CML One-Stop operation typify the roles product and service diversification now play in music retail growth. Four years after its establishment as a retail chain, since expanded to five units, Music Vision has spawned the separate one-stop venture; more recently, it moved into video rental to buttress bottom lines.

Mike Stewart, 36, already had 16 years of industry experience when he opened CML Inc. in August, 1979. Today, he is shooting for a 1984 gross of more than \$3.2 million for his one-stop and five stores.

Stewart got his first industry employment in 1963, while a high school sophomore, working part-time in two GEM record/tape departments, at the time when Recco was operating the sections. By late in 1965, he was managing a GEM department; soon after that, he was supervising a number of such areas. In 1966, Recco introduced hardware to complement their full-line record departments, so Stewart shepherded combined areas in four stores. Eventually, Stewart went on the road, overseeing 26 outlets that stretched south to Atlanta and northeast into upper New York State.

In 1968, Stewart was hired by Norm and Bob Hausfater of Roberts

Record Distributing, St. Louis, which at the time was diversifying into rackjobbing in the Midwest. He opened the first department, which eventually grew to more than a dozen stores. When Musical Isle moved from its Kansas City-St. Louis perimeter with the opening of three Chicago outlets, Stewart saw more road travel, so he departed, going into an abortive business attempt to try to introduce plastic ice skating surfaces, where he was employed as marketing director.

By the mid '70s, he had returned to the industry with Venture stores, where he was in charge of both record and book sectors. Venture was eyeing the possibility of buying directly from vendors, sidestepping rackjobbers. After 30 months, Stewart was told by John Geies of Venture that the firm felt it would have to invest too much money in inventory to go direct in record/tape retailing, so the research ended.

Stewart went with a privately-held chain, Bookmark, just getting started in St. Louis in 1977, a short-lived venture he says was plagued by insufficient financing. A short time later, he and his wife, Barbara, went to work with two Detroit record/tape/accessories stores, Music Village, owned by a privately-held firm in many different areas of business. The pair upped revenue from \$600,000 annually to near \$2 million. Stewart remembers that it was at the time of the industry boom. He had returned to St. Louis by Christmas, 1978, seeking ventures where he might recommend investment to the firm which operated Music Village.

While working for this firm, he and his wife opened their first Music Vision store on St. Charles Rd. Stewart remembers it took his \$6,000 life savings and a second loan on his home. The 4,000 square foot outlet opened as a full-line retailer. He shopped the country and found the biggest inventory and best prices from Record Shack of Cleveland.

By December, 1979, the Stewarts saw enough in the first store to indicate it should become a full-time endeavor. He could see it would become more profitable to buy direct. He strove to get an even better discount by becoming a one-stop.

He was told he would have to accumulate 50 accounts before he could qualify as a one-stop. He started selling recorded merchandise to his first 50 accounts for the same price he bought it in order to compete. Eventually, he was given one-stop status. He estimates he has 200 accounts in

seven states today.

He has since opened five Music Vision stores. He closed one, an 800 square footer which he acquired when a major customer of the one-stop defaulted on his debts. The others are primarily mall-oriented and average 2,000 square feet.

Video rental, Stewart avers, has been his salvation. He feels record/tape margins are too slim. He moves his record inventory three times yearly, while he feels his rentals turn over four times a year based on his \$1.50 nightly rental fee. He asks rental customers to pay a \$25 fee which covers a lifetime of deposit.

He suggests that VCR penetration in the U.S. is still in its infancy, and he sees a continuing bright future. He does not handle videodisk, rental or sale; he is still on the fence. He does about 2% of his video volume in sales.

He has advance reservations of over 200 for "Raiders Of The Lost Ark" and has 60 units on order. He stocks about 1,200 to 1,800 videocassettes in his stores, representing from 1000 to 1,500 different titles.

Stewart buys record albums, while Bob Love buys singles and Barbara buys accessories and video.



SAFARI—Everybody and their mother is hunting for Atlantic group Zebra, who got spotted here at Mother's Record & Tape Co. in Hampton, Va. Kneeling from left are group members Randy Jackson and Guy Gelso. Standing from left are the store's Amy Smith and Chris Seggike; Zebra Felix Hanemann; Mother's Sheila Elliott; and Atlantic's Rick Miller. Third row from left are FM99's Steve Jason; Cathy Cerino, Paula Blanchard and Lynn Smith of Mother's; and WEA's Bill Hendrickson.

Florida Video Dealers Get Supermarket Competition

LOS ANGELES—The adoption of video rental by mass merchandisers, notably supermarket chains, has been a factor for months in the Tampa/St. Petersburg market, where dealer reactions serve as a bellwether to this emerging national trend.

At Gail Pierce's four-year-old Video Exchange Unlimited in St. Petersburg, store manager James McCabe reports that Cash & Carry, U-Save, Winn-Dixie and Albertson's are all renting video titles and hardware. In nearby Tampa, Art Ross, owner of Tampa Video Station, adds Public's and Family Mart to the list of merchandisers extending their business into video.

How video specialty stores are affected, and how they can position their own business against this competition, depends on several factors, as reviewed by McCabe, Ross and local distributor Bob Skidmore, who operates two Media Concepts Video Corner outlets.

"I think the grocery competition helps us," says Ross, who like Pierce is a veteran specialty dealer. "People get hooked on renting a machine for \$7.50 along with a movie, but don't want to be stuck with having to go back to a grocery store with 20 titles. We have 2,000 titles."

While Ross has not altered his traditional price of \$5 per movie, McCabe says he and owner Pierce have decided that the intense grocery activity does force small dealers to lower pegs. "We were at \$5 and now feel we have to go to \$3. We're trying to make it up by offering an extra day for \$1," says McCabe, who notes that competition from grocery outlets isn't the whole story.

Video Exchange Unlimited was one of the first video specialty stores to aggressively merchandise video cartridge games. "We've seen Zayer's and K-Mart come in and really hurt us in that product," says McCabe.

In addition to lowering rental prices, McCabe says Video Exchange is going after the video disk business more aggressively. "We can't afford to stock and rent VCR machines like the grocery stores have. So we've gone to videodisk players, a machine and a movie at \$10 a day. We have 500 laser and 200 CED titles."

Looking at the broader national perspective, Skidmore says he can understand dealers' concern if distributors are becoming involved in mass merchandiser activity on a consignment basis. Noting that he has heard of complaints growing out of a 7-Eleven test marketing program (Billboard, Nov. 19), Skidmore says video specialty dealers could feel consigned inventories are unfair.

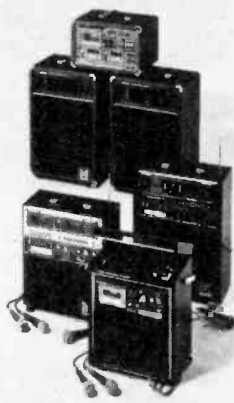
Video dealers in the Tampa/St. Petersburg market face still another competitive factor: record and tape chains adding video. In fact, Camelot Enterprises' first video department installations were made in the market, and the North Canton, Ohio-based chain's video marketing is still headed by Kevin Kilroy from the Port Richey, Fla. store (Billboard, Oct. 29).

Competition as well as innovative merchandising have been a hallmark of Tampa/St. Petersburg video dealers. Skidmore is a veteran director of the Video Software Dealers Assn. (VSDA), and Ross and Pierce are new directors.

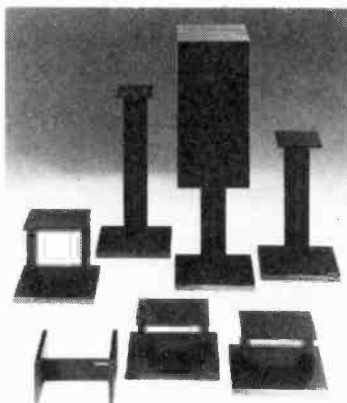
McCabe and others indicate that Video Exchange Unlimited has had its own problems of late, with the illness of Pierce and a burglary Nov. 12 that wiped out the inventory at the firm's second unit in Plant City.

EARL PAIGE

New Products



Multivox of Hauppauge, N.Y. brings Japan's popular sing-along machines to the States with the introduction of a full line of Star-maker machines and accessories. Each unit is a complete recording studio with record and playback audio components, special effects, PA and speaker system which enables the user to put vocal or instrumental tracks on top of a prerecorded orchestral background. The company offers four models which range in price from \$399 to \$1,699.



Plateau speaker stands are designed to decouple loudspeakers from the floor's acoustic interference. All 7 models are finished in black with walnut trim and are available in heights ranging from 5 1/4 inches to 24 inches.

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Record Factory Blows Up Ads For Big Impact

LOS ANGELES—Record Factory is repeating its print ads in store windows, with all 30 units of the San Francisco chain displaying four- by three-foot blowups of print ads with copy on both sides. The blowups are mounted on boards.

Advantages of the idea, which marketing vice president Bob Tolifson says is really an old promotion being dusted off, include the fact that consumers receive two impressions of the ad, in the newspaper and once again in the store.

"Manufacturers react favorably to this," says Tolifson. "After all, they're spending allowance money and want to see something happening beyond the ads in the paper." He cautions, however, that the silk-screening involved in doing 270 boards a week requires long lead time.

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Retailing

Florida's Carousel To Give Expansion Another Spin

By EARL PAIGE

LOS ANGELES—One of the lessons small record/tape chains learned during the recession was to be more selective in new store expansion, according to Ron Edmonds, co-owner of three-unit Carousel Records in Central Florida. While poised to expand once more, Carousel will remain cautious.

"We don't want to move into markets heavily saturated with record stores. We respect the position of those established stores, and we do not want to be part of a continuing price war," says Edmonds, referring to what often happens when too many stores ply the same market.

Carousel, owned by Edmonds and Griff Fountain, is just east of the burgeoning Tampa/St. Petersburg megalopolis but tucked away from many major chain competitors. Describing the cities Carousel is in (Winter Haven, Lakeland and Lake Wells) as small, Edmonds says most have four or five other record stores but not in the small malls Carousel likes.

Edmonds and Fountain have learned they need to establish an identity and a philosophy and set realistic goals. They gravitate to small malls and plaza strips, even though Edmonds rather wistfully mentions the large volume possible in big malls.

Car stereo, a main category of merchandise at Carousel, in part dictates the selection of store sites. In auto stereo, Carousel features Jensen, Alpine, Pioneer and Sanyo. The chain utilizes a central installation company. The stores also feature personal electronics. Carousel employs 15.

Edmonds started in Winter Haven in 1971 in the same store that now serves as Carousel headquarters. Following a merger, he combined with Fountain, then an assistant manager, and founded Carousel.

Today, following guarded growth during the deepest trough of the recession, Carousel is oriented primarily toward tapes and is experiencing a dramatic increase in prerecorded cassette, a boost aided by car stereo. Edmonds estimates that 5,000 titles are stocked in cassettes, with the ratio 60/40 favoring cassette over LP in the headquarters store, 55/45 chainwide.

Carousel displays cassettes openly, in what Edmonds describes as "bis-cuit" 4-by-6 packages. These are maintained in custom display fixtures and inventory is alphabetized by

artist.

Pricing at Carousel is maintained at \$8.29 on \$8.98 list by offering customers one free album with every 10 album purchases. "This works out at

around \$7.25," Edmond says. "But we do not discount midline at all." The one for 10 applies to midline LPs and cassettes, too, but not to singles. The chain buys direct except for

singles.

Edmonds and Fountain do not look at singles as a high profit item. "They're more of a service," says Ed-
(Continued on page 29)



DECEMBER 3, 1983, BILLBOARD

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How Carousel Chain Grew

Ron Edmonds and Griff Fountain of Carousel Records, Winter Haven, Fla., indicate that careful siting of new stores includes the realistic evaluation of when to close units.

1976—Partners acquire what is now headquarters Winter Haven unit, then part of a small chain, Sounds Terrific. Rename the 2,000 square foot mall store Carousel, its original name before being combined under Sounds Terrific.

1977—Open smaller unit in plaza strip in Haines City, 12 miles away.

1978—Open another plaza strip unit in Lake Wells, 12 miles from Haines City. Only 800 square feet.

1980—Open small unit another 12 miles distant in Lakeland, easternmost section of Tampa/St. Petersburg market.

1982—Close Haines City and Lakeland and combine inventories for second Lakeland unit in a mall with 1,600 square feet.

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

- BRANCA, GLENN**
Symphony #1
CA Reachout International A125\$9.98
- DAZZ BAND**
Joystick
LP Motown 6084ML (MCA)\$8.98
CA 6084 MC\$8.98
- FALLEN ANGEL**
Go For The Ride
LP MCA-39011\$8.98
CA MCA-39011
- HAGEN, NINA**
Fearless
LP Columbia BFC 39214 (CBS).....no list
CA FCT 39214.....no list
- HEADPINS**
Line of Fire
LP SGR-9031 MCA\$8.98
CA SGR-9031
- HILL, ZZ**
I'm A Blues Man
LP Malaco MAL 7415\$8.98
CA MAL 7415\$8.98

- LABELLE, PATTI**
I'm In Love Again
LP Philadelphia International
FZ 38539 (CBS).....no list
CA FZT 38539.....no list
- P-FUNK ALL-STARS**
Urban Dancefloor Guerillas
LP Uncle Jam BFZ 39168 (CBS).....no list
CA BZT 39168.....no list
- VANDROSS, LUTHER**
Busy Body
LP Epic FE 39196 (CBS).....no list
CA FET 39196.....no list
- VARIOUS ARTISTS**
Girl Groups: The Story Of A Sound
LP Motown 5-322-ML (MCA).....\$5.98
CA 5-322MC.....\$5.98
- VARIOUS ARTISTS**
Trouser Press American Underground Compilation
CA Reachout International A-124\$9.98
- YOUNG, MONALISA**
Knife
LP Motown 6029ML (MCA).....\$8.98
CA 6029MC.....\$8.98

JAZZ

- BENOIT, DAVID**
Digits
LP American Variey Int
AVI 8557 (MCA).....\$7.98
CA AMI-C-8549.....\$7.98

(Continued on page 35)

Retailing

Artec Opens New Boston Warehouse

LOS ANGELES—Artec, the longtime Shelburne, Vt. one-stop/distributorship operated by Marty Gold, has opened a stocking video software/accessories warehouse in Woburn, Mass., located at Cummings Park. With the opening of the 1,700 square foot Boston suburban warehouse, Gold is closing his Canal St. sales office in Boston.

Matt Brown will act as manager/buyer for the new facility.



KIDS STUFF—Children wait for their names to be drawn during the celebration for Licorice Pizza's new North Hollywood store. The familiar video section is now seen in all 34 units of the Southern California chain. The festivities included appearances by Gumby, the Lone Ranger and Strawberry Shortcake, with KROQ Los Angeles' Katy Manor spinning records.

Survey For Week Ending 12/3/83

Billboard Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	3	17	THE WHO Who's Next MCA 37217	MCA	5.98	26	20	69	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98
2	1	73	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYL1-3843	RCA	5.98	27	35	67	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98
3	12	75	BILLY JOEL Piano Man Columbia PE 32544	CBS		28	28	65	THE WHO Live At Leeds MCA 37000	MCA	5.98
4	4	17	ELTON JOHN Elton John's Greatest Hits MCA 37215	MCA	5.98	29	6	57	DON McLEAN American Pie United Artists LN 10037	CAP	5.98
5	2	75	CAROLE KING Tapestry Epic PE 34946	CBS		30	8	67	THE WHO Who Are You MCA 37003	MCA	5.98
6	5	23	STEELY DAN Aja MCA 37214	MCA	5.98	31	23	43	SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98
7	9	59	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	32	31	7	SIMON AND GARFUNKEL Sounds Of Silence Columbia PC-9269	CBS	
8	7	57	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	33	34	7	AEROSMITH Toys In The Attic Columbia PC-3479	CBS	
9	14	15	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 27216	MCA	5.98	34	21	19	JUDAS PRIEST Sin After Sin Columbia PC-34787	CBS	
10	18	9	AEROSMITH Greatest Hits Columbia PC-36865	CBS		35	49	5	BILLY JOEL Turnstiles Columbia PC-33848	CBS	
11	19	17	STEELY DAN Gaucho MCA 37220	MCA	5.98	36	46	3	PURE PRAIRIE LEAGUE Bustin' Out RCA AYL1-4656	RCA	5.98
12	16	43	DAVID BOWIE Diamond Dogs RCA AYL1-3889	RCA	5.98	37	45	3	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
13	26	37	ELVIS COSTELLO This Year's Model Columbia PC 35331	CBS		38	41	63	ALAN PARSONS PROJECT Eve Arista ABM 8062	RCA	5.98
14	10	71	DAN FOGELBERG Netherlands Epic PE 34185	CBS		39	36	39	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	CBS	
15	13	39	BOZ SCAGGS Hits Columbia PC-36841	CBS		40	43	61	STEELY DAN Katy Lied MCA 37043	MCA	5.98
16	25	9	ELVIS COSTELLO Get Happy Columbia PC-36347	CBS		41	44	21	NEIL DIAMOND CLASSICS 1983 The Early Years Columbia PC-38792	CBS	
17	27	15	LYNYRD SKYNYRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	MCA	5.98	42	39	23	JEFF BECK Blow By Blow Epic PE 33409	CBS	
18	30	5	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AYL1-4767	RCA	5.98	43	40	9	PSYCHEDELIC FURS Psychedelic Furs Columbia PC-36791	CBS	
19	33	5	JUDAS PRIEST The Sad Wing Of Destiny RCA AYL1-4447	RCA	5.98	44	29	73	DAN FOGELBERG Captured Angel Epic PE 33499	CBS	
20	17	15	MIKE OLDFIELD Tubular Bells Virgin/Epic PE 34116	CBS		45	48	41	AL GREEN Greatest Hits Vol. I Motown 5283	MCA	5.98
21	32	27	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	CBS	5.98	46	37	53	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98
22	22	31	DAVID BOWIE Heroes RCA AYL1-3857	RCA	5.98	47	47	73	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS	
23	24	17	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown M5-308 ML2	MCA	9.98	48	NEW ENTRY		MICHAEL JACKSON AND THE JACKSON 5 Great Songs & Performances Motown 5-312-ML	MCA	5.98
24	15	65	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	49	42	13	THE MOODY BLUES A Question Of Balance Threshold THS 3	POL	5.98
25	11	71	DAN FOGELBERG Souvenirs Epic PE 33137	CBS		50	38	41	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	CBS	

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Retailing

Utah Video Dealer Spreads His Name Via Licensing

By EARL PAIGE

LOS ANGELES—Pioneer video store owner Delmar Norton is competing with video franchisers by licensing his Rent-A-Flick store name to dealers as far from his Salt Lake City base as Alaska and Southern California.

Norton opened the second video store in the Utah capital in 1980; today, he says, there are 100 such businesses. In addition to the proliferation of video stores, Norton is concerned about the mass merchandisers, especially grocery chains, that are now moving into the field. Some video specialty dealers welcome their entry, but Norton takes a different view.

"The mass merchandisers don't take care of the video business," he says, arguing that grocery chains exploit the product. Norton says the survival of the video specialist, if not the business itself, depends on video stores becoming experts "just as audio stores did."

With 20 years in sales, initially with candy companies and ultimately with his own sales rep firm, Norton branched into non-food merchandise. He says he was bitten by the video bug in 1976.

"I sold my first electronics to a Boise distributor in 1977. When I got my first VCR in 1980 I saw the video business coming," he recalls.

The first Rent-A-Flick store, opened in 1980, was only 600 square feet. "We outgrew it three times," says Norton. Two units opened in 1981, a 2,000 square foot store in Sandy and one half that size in Draper. Both markets, are south suburban communities, what Norton calls "pocket communities."

"These are older neighborhoods without shopping centers, usually just a grocery and drug store, just one road mainly to get into the community," says Norton who adds that the stores in both Sandy and Draper are closed Wednesday. "We've taken this approach rather than to try and stay open on a typical slow day. We feature free movies on Wednesday; that is, movies rented Tuesday are not due back until Thursday."

Norton says the Wednesday shuttering wouldn't be wise in the center city, where he counts heavily on hardware. "We sell machines every day," he claims, adding that all four stores are open until 9 p.m. Friday and Saturday but closed Sunday.

In the headquarters store and a new one opened as a franchise in East Salt Lake City, Norton emphasizes hardware. In fact, sales of equipment chainwide are now 45% of total volume. Norton suggests that video specialty stores must enter equipment sales to remain vigorous.

Norton acknowledges that the so-called "carload" audio and video equipment chains frighten many video specialty stores out of carrying hardware. However, he feels that with a base developed through a video rental club and library, stores can do a job in hardware. Rent-A-Flick carries such brands as Toshiba, Sylvania, Fisher, Zenith and RCA, the latter as a franchised dealer.

Rent-A-Flick now offers three VCRs in both VHS and Beta formats, several television sets, RCA CED disk players and two models of large screen systems. "We're featuring RCA's CED player at \$179," Norton says, adding that the chain features between 500 and 600 CED titles and was one of the first in the area with CED. Norton, however, has not been enthusiastic about laser disks.

Emphasis on hardware and Norton's new philosophy of expanding

video rental breadth from its current 1,000 titles to 2,500 augurs the new direction of Rent-A-Flick. "I see us holding off on new stores in 1984 and

instead expanding where we are to 3,500-4,000 square feet," he says.

Rent-A-Flick has also emphasized sales, not just rentals, from the start.

Although he says his ratio of rental to sales is 90/10, Norton notes, "A lot of stores in Utah don't sell movies. We always have."

In addition to featuring the sales idea in club mailings, Norton says, he uses direct mail regularly to between (Continued on page 29)



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Cap 17106

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Billboard Computer Software

Survey for Week Ending 12/3/83

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

EDUCATION TOP 10

1	1	9	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	9	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	4	9	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	3	9	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.		●	◆	◆	●				
5	7	9	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	●★	●★	●		●★		
6	5	9	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	8	8	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		●	●	◆					
8	10	6	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		●							
9	9	9	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.		●			●				
10	6	9	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●		●		●		

HOME MANAGEMENT TOP 10

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

Now Playing

Datamost Gets Into Yule Spirit With New Titles

By FAYE ZUCKERMAN

This is called getting in under the wire. With the holiday selling season rapidly approaching, **Datamost** finally introduced its Christmas offering. Its newest titles, three for Atari home computers and three for Apple computers, are arcade-style games. They are entitled "Mr. Robot & His Robot Factory," "The Tail Of Veta Lyrae," "Cohen's Towers," "Super Bunny," "Ardy The Aardvark" and "Cavern Creatures."

★ ★ ★

'Tis the season for promotions: **Broderbund Software** has joined in on the **Apple Holiday Bonus Program**, and will be offering Apple computer buyers a \$7.50 rebate on the purchase of any two games.

The company is hoping that this rebate program will generate increased consumer interest. "Lode Runner," No. 1 this week on the **Billboard** computer charts, will be one of the titles featured in **Broderbund's** special offer.

Also look for educational software maker **Designware's** holiday promotion. It is offering \$5 off the price of three of its educational software titles with the purchase of Apple II or Apple III computers. This promotion went into effect Nov. 1.

★ ★ ★

From gamestar to home manager: **Micro Lab Inc.** has announced its entry into the home management software arena with "Home Writer"—to be produced via its new division **Micro Home**, based in Chicago. The new title will sell for \$49.95 and will be made available on disk for Commodore, Apple, IBM and Atari computers.

★ ★ ★

Peanut in action: Despair to exhilaration describes the range of micro-computer industry reaction to **IBM's PCjr**, which will hit the marketplace during the first quarter of 1984, says a report by research company **Talmis**. One impact is that hardware makers will come to dominate the home software market as their distribution channels gain strength, the study says: "Only a few companies like **Microsoft**, **VisiCorp** and **MicroPro**, which together only account for 10% of home software sold in 1982, can hope to make it in the rapidly becoming competitive home management software arena."

The study concludes that home software companies are already having difficulty reaching their customers because the number of titles stocked by retailers is still relatively small. Additionally, most stores only want to stock software for one machine.

★ ★ ★

In celebration: **Kapri International**, a Commodore software distributor, is so excited that **Parker Bros.** signed on with the firm that it will be offering "substantial" discounts on name brand software. The company did not specify how substantial. Look for this Sun Valley, Calif.-based distributor to soon offer "Monopoly" as a computer game.

★ ★ ★

New conversions: **Activision's** "Kaboom" is now available for Atari home computers.

(Continued on opposite page)

Video Music Programming

MTV Adds & Rotation

As of 11/21/83

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:

ABC, "That Was Then, This Is Now," Mercury
 Black Sabbath, "Trashed," Warner Bros.
 Blue Peter, "Don't Walk Past," Ready
 Crack The Sky, "Mr. D.J.," Criminal
 Depeche Mode, "Everything Counts," Sire
 Eddie & the Tide, "Running Wild, Running Free," Spin
 Enforcers, "Sudden Impact," Viva
 Randy Fredrix, "The Hunter," Salsoul
 Huey Lewis, "I Want A New Drug," Chrysalis
 Olivia Newton-John, "Twist Of Fate," MCA
 Ozzy Osbourne, "Bark At The Moon," Epic
 Spandau Ballet, "Gold," Chrysalis
 Tom Tom Club, "Pleasure Of Love," Sire
 Wendy & the Rockets, "Play The Game," Oz
 Yes, "Owner Of A Lonely Heart," Atlantic
 ZZ Top, "TV Dinners," Warner Bros.

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, "Church Of The Poison Mind," Virgin/Epic
 Culture Club, "Karma Chameleon," Virgin/Epic
 David Bowie, "Modern Love," EMI America
 Duran Duran, "Union Of The Snake," Capitol
 Genesis, "Mama," Atlantic
 Herbie Hancock, "Rockit," Columbia
 Billy Idol, "Dancing With Myself," Chrysalis
 Billy Joel, "Uptown Girl," Columbia
 Journey, "Send Her My Love," Columbia
 Huey Lewis, "Heart And Soul," 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
 Police, "Synchronicity II," A&M
 Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
 Rainbow, "Street Dream," Polydor
 Romantics, "Talking In Your Sleep," Nipper/CBS
 Lionel Richie, "All Night Long," Motown
 Rolling Stones, "Under Cover Of The Night," Rolling Stones
 Peter Schilling, "Major Tom," Elektra
 Rick Springfield, "Souls," RCA
 Stray Cats, "I Won't Stand In Your Way," EMI America
 Talking Heads, "Burning Down The House," Sire
 38 Special, "If I'd Been The One," A&M

MEDIUM ROTATION (maximum 3 plays a day):

Adam Ant, "Strip," Epic
 Jackson Browne, "Tender Is The Night," Elektra
 Rodney Dangerfield, "Rappin' Rodney," RCA
 Dokken, "Breaking The Chains," Elektra
 Doors, "Love Me Two Times," Elektra
 Bob Dylan, "Sweetheart Like You," Columbia
 Eurythmics, "Love Is A Stranger," RCA
 Industry, "State Of The Nation," Capitol
 JoBoxers, "Just Got Lucky," RCA
 Kiss, "Lick It Up," Mercury
 Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
 Midnight Oil, "Power And The Passion," Columbia
 Eddie Money, "The Big Crash," Columbia
 Night Ranger, "Rock In America," Camel/MCA
 Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal
 Queensryche, "Queen Of The Reich," EMI America
 Saga, "The Flyer," Portrait
 Bob Seger, "Old Time Rock 'N' Roll," Capitol
 Donna Summer, "Unconditional Love," Mercury
 Survivor, "Caught In The Game," Scotti Bros./CBS
 The Alarm, "The Stand," IRS
 Was (Not Was), "Knocked Down, Made Small," Geffen
 Neil Young, "Cry Cry Cry," Geffen

LIGHT ROTATION (maximum 2 plays a day):

AC/DC, "Flick Of The Switch," Atlantic
 Alcatraz, "Island In The Sun," Rocshire
 The Beat, "Dance, Dance," Jem
 Big Country, "Fields Of Fire," Mercury
 Kim Carnes, "Invisible Hand," EMI America
 Clarence Clemons, "Woman's Got The Power," Columbia
 Ronnie Dio, "Holy Diver," Warner Bros.
 Echo & the Bunnymen, "Never Stop," Sire
 Cee Farrow, "Should I Love You," Rocshire
 Fastway, "We Become One," Columbia
 Peter Godwin, "Baby's In The Mountain," Polydor
 Grand Prix, "Shout," Chrysalis
 Heart, "Allies," Epic
 Nick Heyward, "Whistle Down The Wind," Arista
 Horizontal Brian, "She Was Only Practicing," Gold Mountain
 Hunters And Collectors, "Talking To A Stranger," Oz/A&M
 Elton John, "That's Why They Call It," Geffen
 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
 Moody Blues, "Blue World," Threshold
 Motley Crue, "Looks That Kill," Elektra
 Naked Eyes, "When The Lights Go Out," EMI America
 Nena, "99 Luftballons," Epic
 New Order, "Confusion," Streetwise

(Continued on page 64)

Now Playing

Continued from opposite page

T & F Associates, based in North Hollywood, offers "Speed Racer" and "Candy Bandit" for Commodore 64 computers at a suggested retail price of \$29.95. The arcade-style games come on disk or cassette.

Sirius Software has announced that "Wavy Navy" is now available on disk for Commodore 64 computers. It will sell for \$34.95 "Critical Mass" is being made for Apple computers. It will retail for \$39.95. The Sacramento-based company has also launched "Type Attack" for the IBM-PC.

Utah Vid Dealer Spreads Name

Continued from page 27

10,000 and 20,000 households. "We have basically sold off our used rentals. This is how our inventory has remained so lean," he says.

Norton says he is featuring "Raiders Of The Lost Ark," already at \$39.95 list, at \$37 "with a cutoff date." He notes of his advance merchandising, "We sold 100 copies in 30 days."

In the three-year history of Rent-A-Flick, Norton has not gone too far away from video recordings. "We were very late entering video cartridge games, and we're now phasing out entirely. As for computer software, we just don't know. It seems like an extension of our business at some point, but we're seeing so many computer stores opening here. It looks very competitive," he says.

Norton has been a strong opponent of the Consumer Video Sales/Rental Amendment of 1983. He journeyed to Washington in February during a Video Software Dealers Assn. (VSDA) lobbying meeting. He is working with organizers now for a meeting in Salt Lake City.

Of his newest entry into store name licensing, he says he has been approached from time to time to franchise stores, but that the name licensing approach is better because he worries about being able to follow up in terms of offering franchise services.

Florida's Small Carousel Chain

Continued from page 25

monds, adding that 100 black, 75 pop and 30 country titles are maintained using Billboard's charts pasted to hardboards as counter merchandising aids. Price is \$1.69.

Carousel's owners were never seriously lured into video cartridge games, Edmonds says. "We had a hunch it would be like hand-held calculators, starting out at \$100 and eight months later going for \$29.95."

In terms of other product expansion, Edmonds says the many specialty shops in the malls and plaza strips where Carousel is situated obviate items such as T-shirts, jewelry and so on. He and Fountain view computer software as too far afield.

However, Edmonds says he and Fountain are studying video rental. They realize they are near a hotbed of intense video specialty retail around Tampa/St. Petersburg. "We're exploring video now. As a product, it converges with music down the line."

Retailing

Computer Software Titles: Pacific Stereo Cuts Back

By FAYE ZUCKERMAN

LOS ANGELES—Darrol Davis, the computer products buyer for the 33 Pacific Stereo stores, purchases much more than hardware for the major consumer electronics chain. He also makes critical buying decisions about software.

In the early '80s, when Davis started buying computer products for the store, few locations offered software, he recalls. Initially, electronics stores, out of necessity, had to show and offer computer applications in order to close a hardware sale.

Then, he inventoried more than 250 computer software titles. Currently, he offers less than 60 titles. "Eventually, I think we will stop selling software altogether," he says, adding that he considers record stores a more appropriate setting for computer programs.

Also in the early '80s, nearly 80% of the titles sold there were entertainment or game-oriented. Now, only about 20% of the programs displayed there are games. Education-oriented software makes up about 40% of the stores' stock.

Video games' popularity in 1981 prompted the Pacific Stereo chain to hire a computer products buyer. That was when Davis was brought in. At first, sales on video game hardware skyrocketed. But when price erosion started, buying decisions became much more critical, he recalls.

The stores now sell a mix of video game and computer hardware. In fact, Davis reports, he is investigating selling higher end computers, which is a less volatile market right now.

As for the 1984 launch of IBM's PCjr, Davis says he would definitely like to carry the new machine. He notes, "PCjr will bring some stabilization to the computer industry. It will make the market less of a market to react to, but to act on."

Already, IBM's price points on the PCjr have prompted Atari and Coleco to raise the prices on their computer systems.

New LP & Tape Releases, p. 26

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Video

Retailers Combine For Ad Push 16 Puget Sound Stores Join To Buy TV Guide Space

By EARL PAIGE

LOS ANGELES—In what could be a first for video specialty stores, 16 members of an association in the Puget Sound area north of Seattle are advertising in the regional edition of TV Guide, according to Ed Empey, spokesman for the group.

"Individually, none of us could afford the rate," says Empey, even though the advertising is partially funded by advertising allowances. He says he cannot disclose the contract price of the full-page ads that will run twice this month for the first time.

Typically, a prepared ad slick on a prerecorded movie will comprise the major portion of the ad, with all 16 dealer members of Video West listed. "We can pick the page in TV Guide where we want to go," Empey says.

Empey says that another cooperative venture of the group is a pooling of library inventory on a "Borrow" basis. "When any of us receives a request for, say, 'Fiddler On The Roof' in Beta, we know one of us has it. We borrow a copy and return it or replace it when we go to the wholesalers each week." He says the stores' individual inventories range from 2,000 to as few as 700 titles. In his

own Lake Stevens Video outlet, Empey carries 1,200 titles, with 60% of his inventory VHS. The stores all buy individually.

The First Sale Doctrine repeal issue has brought Video West's members even closer together, says Empey. He says some member stores were not members of the national Video Software Dealers Assn. (VSDA) but that all are now joining, and that a VSDA chapter is being considered. Video West, formed in 1980, holds regular meetings.

The group's most successful lobbying tactic has been to encourage customers to write to their Congressional representatives. Video West does the mailing. "They drop off the letters to our stores," says Empey. "One store received 454 letters in a week." The combined club membership of all Video West stores is now 6,000.

Overall, Video West grew out of an idea six original store owners had, Empey explains. The six all have financial interests in the new stores, but he insists Video West is not a franchiser. Typifying the plateau seen in video retail expansion, Video West has added just two stores this year, in Everett and North Seattle.

Members are clustered around Puget Sound from eight to 40 miles apart. In order of origin, the other 15 markets are Mt. Vernon, Marysville, Lake Stevens, Bothell, Redman, Seattle, Edmonds, Anacortes, Stanwood, Granite Falls, Sedro-Wooley, Kirkland, Oak Harbor and Arlington. All but one of the stores are open seven days a week.

Store size among the group varies from 2,000 square feet for the largest down to Empey's 800 square foot unit. "We're blowing out the walls. We plan to move across the drive in our strip center soon," he says. Despite increasing competition with some stores now offering a \$10 lifetime membership, Empey says the group's stores have maintained prices. The usual arrangement is \$3 per movie per night with annual dues at \$25 and a lifetime card \$50.

In terms of repertoire, Mrs. Cindy Empey, buyer, notes that the effort is to stock in depth and hang onto older titles. She says movies that have appeared on cable do much better at rental than those shown on network television: "They're dead, it seems, if they've been on regular tv." She says

(Continued on page 33)



TODAY'S LORDS—IRS recording artists Lords Of The New Church talk to the audience on "Livewire," Nickelodeon's talk show for teenagers. When asked why he became a musician, lead singer Stiv Bators, center, responded, "We were too skinny to get girls, so we had to get guitars."

MTV's Robert Pittman: Home Is Where Music Is

By CARY DARLING

PASADENA, Calif.—The next step for the video music industry should be in the direction of deep penetration of the home video market. That's the view offered by Robert Pittman, executive vice president and chief operating officer at Warner-Amex Satellite Entertainment Co.'s MTV channel, in the opening keynote address at Billboard's fifth annual International Video Music Conference, held here Nov. 17-19 at the Huntington Sheraton Hotel (separate story, page 1).

"There are five important reasons why video music should become home video," noted Pittman. "Video music has value. He (the consumer) wants to own it. Secondly, video music has status. He wants his own video music library just as people collect books. Thirdly, video music is a mood enhancer. Fourthly, the home video industry has used up all the old

movies in the film libraries. Fifthly, MTV provides free promotion of video music and makes the idea of video music viable."

Another reason for the continued growth of video music, according to Pittman, is the relationship between younger consumers and their televisions. "The tv babies are now of age, and they have different expectations of their tv set. We don't know life without tv. The set is a part of our lives," he stated. "Tv babies will accept new forms, but broadcast tv still programs in a linear form, with a beginning, middle and end. Tv babies hunger for new forms, and now there are two new forms: video games and video music television.

"We hear a lot today about kids not passing tests, but those tests measure linear comprehension. Kids today process information in a different way. They can pick up information from different sources and process it. They process information in clusters. You can see this influence in the movies, as in 'Flashdance,' and on MTV. Music videos are not based on plot and continuity. Video music is the hottest new development in the entertainment industry."

Pittman also extolled the progress video music has made in its short lifespan. But he added that the genre still has a long way to go. "Music videos are now in an embryonic stage. Five years from now, what we're doing will look archaic. People like (film director) John Landis and (tv commercial director) Bob Giraldi are getting into it. These old masters are bringing a perfection of craft to video music. Still, we have to remember not to push the fresh blood out," he stated.

He also said he foresees a lessening of the importance of the promotional angle of video music. "We'll see more of the long form video," he said. "Video music is the cornerstone of a new entertainment package. We must be realistic about the parameters under which we operate. And we must remember creativity."

Thorn EMI In Kiddie Market

NEW YORK—Thorn EMI Home Video has entered the children's videocassette marketing arena with the introduction of two long-form cartoons: "Fat Albert And The Cosby Kids" and "Archie," based on the comic strip character. The cassettes, each an hour long, will sell for \$29.95.

Nick Santrizos, president of the home video company, reports that these two titles make up the first of a series. "In the months to come, we plan to release more cartoons and live action titles. We intend to build a library of children's titles," he says.

Thorn EMI Home Video, a member of the Thorn EMI Group of companies based in London, is not the first of the major home video companies to announce children's programming. RCA/Columbia recently launched several titles keyed toward youngsters. Vestron Video markets a series of children's programs through its Children's Video Library as well.



CLOWNING AROUND—Barry Manilow gets some coaching from Bob Giraldi while shooting his latest video, "Read 'Em & Weep."

Billboard Videodisk Top 20

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Survey For Week Ending 12/3/83

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	8	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	2	5	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
3	3	7	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98
4	5	5	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
5	6	3	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95
6	4	9	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
7	8	2	LONE WOLF McQUADE	Vestron 5019	Chuck Norris David Carradine	1983	PG	CED	No listing
8	7	6	HALLOWEEN III	Universal City Studios MCA Home Video 16031	Tom Atkins Stacy Nelkin	1983	R	CED	34.98
9	9	2	THE SECRET OF NIMH •	MGM/UA Home Video MD-100211	Animated	1982	G	CED Laser	29.95 34.95
10	10	6	DR. DETROIT • (ITA)	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	R	CED	29.98
11	13	2	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	CED Laser	34.95 24.98
12	11	9	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
13	12	9	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
14	NEW ENTRY		NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
15	14	9	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
16	16	9	FIRST BLOOD • (ITA)	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
17	17	4	THE MAN WITH TWO BRAINS	Warner Bros. Inc. Warner Home Video DC-11319	Steve Martin Kathleen Turner	1983	R	CED	34.98
18	15	9	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NR	CED	29.98
19	20	6	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Home Video 45-16031	Graham Chapman Eric Idle	1983	PG	CED	29.98
20	18	9	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount RCA Video Disc 03607	Richard Gere Debra Winger	1982	R	CED	29.98

• 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

Innovations Promised For Men At Work HBO Special

By JACK McDONOUGH

SAN FRANCISCO—Men At Work's fifteen-song one-hour concert special, to be aired on Home Box Office early next year, incorporates a number of both technical and stylistic innovations, according to producer George Paige and directors Bruce Gowers and Dennis Rosenblatt.

Technical innovations on the 11-camera shoot (done at sold-out shows Oct. 7 and 8 at Berkeley's 9500-capacity Greek Theatre) included use of four Ikegami studio cameras custom-modified to eliminate "microphonics" in the video picture, plus use of an Hitachi MOS microchipped mini-camera attached to the end of Ron Stryker's guitar. Singer Colin Hay also was given a camera, with which he shot the audience and other band members. Five hand-held Ikegami 79s were operated by technicians on or close to the stage; the four studio cameras were set up in front of the audio mixing board about 150 feet out.

Stylistic innovations included creation of an entire theatrical stage-set package based on the graphics of the group's "Cargo" album, and intercutting of parts of a half-dozen existing Men At Work video clips—some not seen before in the U.S.—into the concert in such a way, says Gowers, "that we never leave the live performance."

In part that will be accomplished, indicates Gowers, by matting the existing videos into the areas where, in the Berkeley shows, huge hand-painted scrim on either side of the stage hid the group's PA systems. At times, he says, the scrim with their Pacific island motif will appear simply as scrim, and at other times they will appear as video screens. Gowers adds that for the HBO special he will be using a screen split in such a way that a selected video bit seen on one side of the split will also appear on a monitor in the full stage set seen on the other side.

The scrim complemented the group's regular stage tour setup, which uses palm trees, Levolor blinds and cargo boxes to camouflage the stage amps. They were created by Larry Hitchcock of FM Productions, who served as art director for the project. Lighting director was George Brunton; associate director Rosenblatt was in charge of cameras; Greene-Crowe of Los Angeles supplied the camera truck, crew and 48-channel audio board; and final work was done at L.A.'s Complete Post Production.

Producer Paige, in explaining the choice of the group and the approach, notes, "Men At Work is the first band in a decade to have two LPs in the top 10 simultaneously. Their use of clips was a key reason why they became so popular so quickly. They're a highly visual band."

"We wanted to focus on that, so we built an entire theatrical environment around 'Cargo' especially for television. We created a lighting and special effects package different from anything done before for a concert show. We hired the top people in their fields and used people from the movie industry to do the kind of job they've done on 40 different movies."

"These elements add up to what we feel will be the flagship of video concerts in the future. We feel certain that after we air this, producers will realize it will be very difficult, in terms of network programming, for any band to do less. HBO is very excited and thinks it will be one of the major shows to lead into their 1984 special programming."

Adds Gowers, "This is the first real attempt to go beyond the realm

of the plain concert and do other things. It takes the concert one step further."

In explaining the creation of the custom studio cameras to combat microphonics—in which a venetian-

blind effect from the red and blue guns results from the sensitivity of large studio cameras to the loud vibrations of rock—Rosenblatt notes, "It's always been a problem in recording rock 'n' roll, and it's especial-

ly a problem now with concerts being done for videodisks and home cassettes."

Thus Keith Winnikoff, Greene-Crowe's resident engineer, traveled to Japan to consult on the problem

with Ikegami technicians, and "came back," says Rosenblatt, "with a hybrid modification of a basic camera. Ikegami even sent two people back over to baby-sit the cameras through

(Continued on page 33)

THE VIDEO HOTLINES

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DECEMBER 3, 1983, BILLBOARD

Billboard Videocassette Top 40

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Survey For Week Ending 12/3/83

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	11	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	2	82	JANE FONDA'S WORKOUT ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	3	4	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
4	9	2	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
5	4	7	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
6	5	24	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
7	NEW ENTRY		NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
8	6	6	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
9	7	42	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
10	23	4	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
11	12	20	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	49.95
12	11	9	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
13	NEW ENTRY		PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
14	21	4	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
15	16	10	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
16	10	3	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
17	NEW ENTRY		THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
18	NEW ENTRY		BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
19	NEW ENTRY		EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
20	NEW ENTRY		10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
21	28	8	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
22	14	5	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta	59.95
23	31	13	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
24	35	32	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
25	19	8	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
26	8	3	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta	79.95
27	24	55	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
28	13	24	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
29	NEW ENTRY		THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
30	NEW ENTRY		YOR, THE HUNTER FROM THE FUTURE	RCA/Columbia Home Video 10573	Reb Brown	1983	PG	VHS Beta	79.95
31	15	5	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta	No listing
32	27	3	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
33	29	6	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
34	39	22	MAD MAX •(ITA)	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
35	25	9	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
36	18	2	BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta	59.98
37	17	17	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
38	34	5	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
39	20	40	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380	Harrison Ford	1982	R	VHS Beta	39.95
40	22	9	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95

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Video

New On The Charts



NATIONAL LAMPOON'S VACATION

Warner Home Video—#7

During a cross-country car trip with his family, Chevy Chase encounters the typical National Lampoon mishaps. Incidents include being followed by a beckoning blond in a sportscar, a dog with a bladder problem and some overly zealous highway patrolmen. Christie Brinkley makes her movie debut here, starring with Chase and Beverly D'Angelo.

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

Production Firm Jumps On Nashville Clip Bandwagon

By ANDREW ROBLIN

NASHVILLE—With the completion of Nashville Audio Video Productions' 2,000 square foot studio, the two-year-old company becomes the latest firm in Music City to jump on the country music video bandwagon.

Partnership with Indigo Music, an independent group of five labels, has made financing the studio possible for NAVP. The alliance came about following the fledgling video company's taping of 26 live performances by various artists as promotional support for Indigo's "Audiograph Alive" album series.

"We are Indigo's video arm," explains NAVP vice president Bill Simmons. "Video is essential for promotion, and one of our specialties is following the record as far as visual effects." NAVP has created video vehicles for Indigo artists Darrell Clanton ("Lonesome 7-7203") and Jeanne Pruett ("We Came So Close").

"We're trying to bring a fresh approach to Nashville's video industry," says NAVP producer Steve von Hagel. "We're looking at video as a promotional tool to support the artists, not as an art form in which to indulge ourselves." Von Hagel advocates featuring the artists as actors in real-life situations and "letting the

people get to know the artists for their emotions."

NAVP's studio, designed by Wayne Caluger & Associates, Ryan Audio and producer/director Mark McMinn, is equipped with three RCA studio cameras and a Strand-Century/Ianaro lighting system. Processing the video are three Hitachi one-inch recorders and a Chyron character generator, which interface with a Grass Valley switcher and an editing controller. The studio also utilizes a 24-in, 24-out Harrison audio console.

"But we didn't dump all our money in video gear and then skimp on acoustics and lighting," McMinn says, citing the studio's cooling system, which he describes as "quieter than a lot of audio studios in town."

NAVP plans to continue its growth in a number of ways. A second audio/video studio adjacent to the company's present facility is on the drawing board, as is a satellite up-link. Although the firm now handles projects from conceptualization through delivery of the finished master, McMinn declares, "Our next stage of investment is going to be in the post-production area. We feel we can provide an outlet for that need in Nashville and the Southeast."



Photo by Chuck Pulin

VIDEO CAFE—Discussing the effects of video in a restaurant environment are, from left, Elliot Inger of Audio Visual Systems Inc.; Vincent Donohue, chairman of Dunhill Trading (Tomson Video); Ilene Staple, president of Zoom Video; and Phillip Scotti, owner of the Century Cafe in New York. The cafe is reportedly the first to use video in a restaurant setting.

Video



HONORED SPECIES—Gary Buananno, left, of Dancing Buffalo Inc., Los Angeles, accepts the gold medal the company won for its video of Randy Newman's "I Love L.A." at the 26th annual International Film & TV Festival of New York. Making the presentation is Capitol recording artist Lillo, right.

Billboard Videocassette Top 40

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Survey For Week Ending 12/3/83

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	2	4	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
2	3	7	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
3	1	10	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
4	5	5	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
5	37	2	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
6	4	23	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
7	6	5	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
8	18	3	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Jr. Marsha Mason	1983	PG	VHS Beta
9	10	12	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
10	16	13	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
11	22	3	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta
12	11	8	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
13	7	5	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
14	15	4	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
15	8	10	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
16	14	11	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
17	9	6	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
18	13	8	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
19	NEW ENTRY		NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
20	17	5	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta
21	30	41	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
22	23	23	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
23	12	17	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
24	28	2	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta
25	25	7	THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta
26	20	7	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
27	26	8	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
28	29	11	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
29	31	7	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	PG	VHS Beta
30	21	21	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
31	32	31	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
32	27	7	THE BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta
33	24	7	WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
34	NEW ENTRY		EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
35	40	10	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
36	19	25	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
37	35	41	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
38	33	30	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
39	39	11	MAD MAX •	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
40	34	26	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta

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Music Monitor

• Back in the 1930s: In "Heroes," a conceptual piece co-directed by Bill Parker and Peter Allen for Stanley Clarke & George Duke, look for Howard Hewett of Shalamar to make a cameo appearance. "Heroes," a takeoff on Saturday morning serials of the 1930s, features Duke and Clarke as Sam Spade and Indiana Jones characters. The clip was shot in 16mm, and lensed at Stevie Wonder's studio/warehouse.

• While on Howard Hewett: He stars in a new clip of the Shalamar song "Over And Over." Also featuring Leon Sylvers, Shalamar's audio producer, the piece is aimed at the British market. It was lensed on one-inch video and later transferred to PAL for European distribution. This is the second music clip Bill Parker Productions has done for the Solar recording artists. The first was "Dead Giveaway."

• Long form: Dan Halperin's "Rocket To Stardom," a 10-minute

musical short, has started to air. The film, which stars the band Odd Numbers, combines rock video style with traditional film narrative. The film was made by Halperin while a student at UCLA.

• Music special: Quarterflash has taped an in-concert special for HBO. The concert was filmed Nov. 7 and 8 at the Hollywood Palace in Los Angeles. It will debut next year.

Men At Work HBO Special

• Continued from page 31
the concerts." Rosenblatt says the modified cameras may become commercially available.

Gowers notes that the intro and outro material for the hour includes tongue-in-cheek dialogue with concert producer Bill Graham plus scenes shot on San Francisco Bay and at Alcatraz.

16 Puget Sound Stores Join Forces In Ad Push

• Continued from page 30
the area is about 50% wired for cable. Sales are slow except for concert recordings and exercise titles.

Only a couple of the stores in the group have tried stocking videodisks. The Empeys have not diversified, beyond stocking Intellivision video cartridge games for rental, not sales. "There's a large base of Intellivision players here," says Ed Empey.

Overall, Empey says he does not worry about the growing competition from mass merchandisers. "I can look out my store window at Safeway, which is renting movies. But the person handling movies today will be in produce tomorrow. The great advantage of the independent store is that mass merchandisers hire clerks, we hire experts in video."

The expertise extends to helping people select machines and repair them. "We cooperate among the group to the extent that we've sifted down to one reliable repair service for everybody. We turn around repairs fast. One customer's little girl dropped Kool Aid into a player. It was fixed in 10 days. We do a lot of minor repairs right on premises, like a 'tape on' light being burned out," he says.

Despite Video West's rather bullish mood, Empey says the combination of growing competition and un-

certainty over First Sale repeal is turning the banking community sour on video stores. "They're (bankers) reading in their trades that we are a risky business. Loans are very tight."

Therefore, Empey says, Video West members are all the more determined to work for the survival of the business. "We're working on lobbying right through the holidays. Otherwise, we are telling our members, they won't have to worry about Christmas in 1984."

MGM/UA Pacts With Germany's Teleculture

NEW YORK—Teleculture, known for its catalog of German films, has reached an agreement with MGM/UA Home Video whereby MGM will distribute Teleculture's complete line of titles in the U.S. A special logo for the umbrella company, Vandam Productions, is currently being developed.

The first release will be "The White Rose," reports Bill Gallagher, vice president of Worldwide Marketing for MGM/UA. Subsequent releases will include "Comeback," a film about the music business which stars Rainer Werner Fassbinder and features Eric Burdon and Kamikaze '89.

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New LP/Tape Releases

Continued from page 26 COLLINS, AL JAZZBEAUX, & SLIM GAILLARD Steve Allen's Hip Fables LP Doctor Jazz FW 38729 (CBS).....no list

ELLINGTON, DUKE All Star Road Band LP Doctor Jazz W2X 39137 (CBS).....no list

GAILLARD, SLIM See Al Jazzbeaux Collins MAYS, BILL, & RED MITCHELL Two Of A Mind LP ITI Records JL-004.....\$8.98

MITCHELL, RED See Bill Mays TURNER, STEVE Harbor Place LP American Variety Int. AVI 8557 (MCA).....\$7.98

VARIOUS ARTISTS Classic Pianos LP Doctor Jazz FM 38851 (CBS).....no list

WAYNE JOHNSON TRIO Grasshopper LP ITI JL-005.....\$8.98

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VARIOUS ARTISTS Texas Folk & Outlaw Music LP Adelphia AD 4122 CA AD 4123

CHRISTMAS AMELING, ELLY Christmas Thijs Van Leer LP CBS Masterworks M2X 37835.....no list

BENOIT, DAVID Christmastime LP American Variety Int. AVI 8620 (MCA).....\$7.98

HORNE, MARILYN Christmas with Marilyn Horne Mormon Tab. Choir LP CBS Masterworks IM 37836.....no list

REBROFF, IVAN Christmas with Ivan Rebhoff Regensburg Children's Choir & Orch., Ratzinger LP CBS Masterworks 38658.....no list

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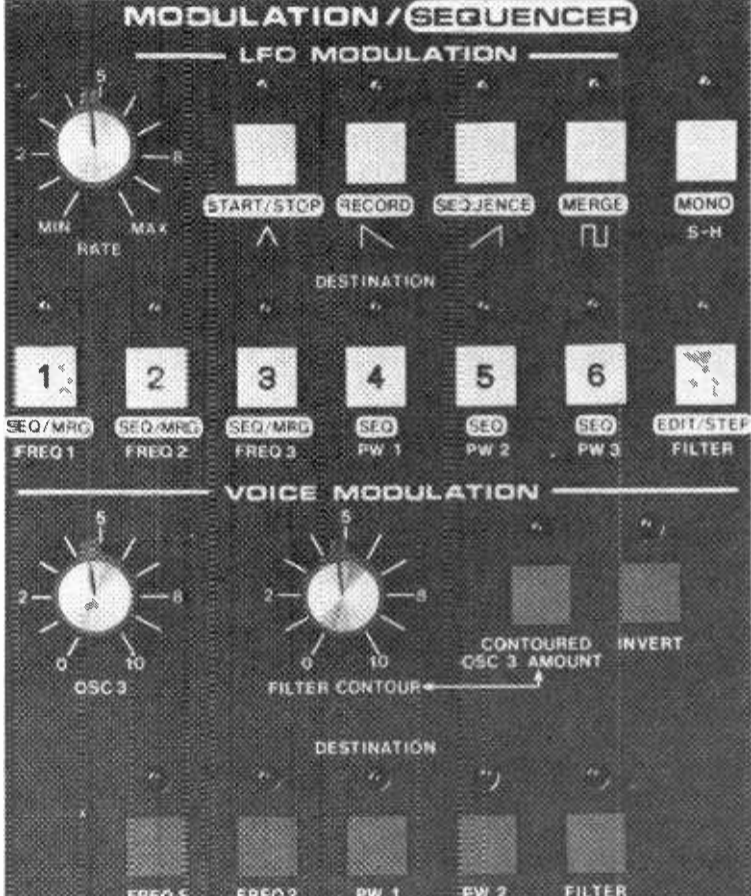
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DECEMBER 3, 1983, BILLBOARD

GLP Resumes Distribution Of Eurodisc-Ariola

NEW YORK—GLP International, a division of German Language Publications, is back distributing Eurodisc-Ariola product, resuming a relationship it had with the label prior to the integration of Eurodisc within the Arista operation in the U.S.

Although GLP's new deal with Ariola dates back to May, first delivery to the trade of new product was only begun in September. A recent story incorrectly attributed Eurodisc distribution to another facility (Billboard, Nov. 19).

GLP, located in Englewood Cliffs, N.J., limits its import activities exclusively to recordings made in Germany. Among the lines it handles are EMI-Electrola, Telefunken and Europa. In all, it currently markets a classical catalog of some 500 titles, according to Victoria Gavalas, manager.

The importer is particularly careful to stay away from titles that are released domestically through their suppliers' U.S. wings or licensees, says Gavalas. This applies largely to EMI material, in line with the developing industry concern over parallel imports, she adds.



COUNT OFF—Don Johnson, president of Pro Arte Records, left, pays close heed as conductor Lukas Foss beats out a punch line. Also attentive, at a Pro Arte "thank-you" party for artists, press, retail and radio in New York City, are Mrs. Foss and pianist James Tocco.

First Sefel LPs Due Via New Distrib Web

By IS HOROWITZ

NEW YORK—Sefel Records, in marketing limbo for the past year or so, resumes organized sales activity next week with first shipments of new product to a newly appointed independent distribution network.

Due out first under the new arrangement is a group of six LPs carrying the complete orchestral music of Zoltan Kodaly, in performances under the direction of conductor Arpad Joo. These recordings by the Canadian-based audiophile label were originally announced last year, but held back pending reorganization of the marketing effort. The company first gained attention via a well-received set of Bartok recordings, also performed with Joo on the podium.

Harold Lawrence, who now serves Sefel as consultant and principal producer, lists the company distributors as: Action Music, Cleveland; Schwartz Bros., Lanham, Md.; Qualiton Imports, New York; B&H Distributing, Tucker, Ga.; RPM Records, Boulder, Mont.; HSI

Distributing, Chicago; Precision Sound Marketing, Mountlake Terrace, Wash., and House Distributors, Kansas City, Mo. Marketing director is Bob Herrington, Park Ridge, N.J.

Lawrence, who operates out of his Harold Lawrence Productions base in Oakland, Calif., is also negotiating for representation in Australia, Japan, the U.K., Canada, and Europe outside of Germany. He points to a deal with Teldec Imports for the latter territory.

Lawrence, who has produced a dozen LPs for Sefel here and abroad, says these albums will be coming out beginning in January. At the same time, the label's debut Bartok recordings will also be serviced to the new distributor web.

Sefel LPs carry a suggested list price of \$12.95. Plans are being made for the introduction of a cassette line, and Lawrence says that Compact Disc versions of the label's material, all of which is digitally recorded, will become available by mid-1984.

Classical Notes

Kiri Te Kanawa, best-selling soprano whose product has been available on a number of labels, has signed an exclusive pact with British Decca. Five operas directed by Sir Georg Solti are in her recording plans for Decca. Still, over the next couple of years, there will be occasional albums of hers issued on other logos that were contracted for prior to the current signing.

The release by CBS Masterworks of another 15 albums in its Great Performances series completes the line at an even 100 disks. Included in the final batch is the 1955 mono recording of the "Goldberg Variations," which launched the recording career of Glenn Gould. . . . It isn't every orchestra that can lay claim to a matched set of Wagner tubas. But the Indianapolis now has two tenor and two bass instruments, donated by its former horn player, Philip Huffman.

Lots of events due this month to mark the 70th birthday of composer/conductor Morton Gould. Among them are performances of his music by Leslie Parnas and Charles Wadsworth at Alice Tully Hall in New York, New York Philharmonic performances of Gould's "Festive Music," and a gala concert in Carnegie Hall by the American Symphony Orchestra, at which Gould himself will conduct a number

of his works. A special grant will go to help finance a recording by Gould and the American Symphony of his "Apple Waltzes" and "Burchfield Gallery" for RCA Records.

The Minnesota Orchestra directed by Neville Marriner due to continue its series of Dvorak symphonies for Philips with the Seventh and Ninth. Helped by a grant from ASCAP, the orchestra recently gave a "reading rehearsal" of several new works. The audience was enlightened by viewing large screen projections of the scores during the readings. Among the composers: Carol Barnett, Lloyd Ultan, Paul Schoenfield, Warren Gooch, Paul Goldstaub, D. John Watson and Victoria Fullam.

Avery Fisher Career Grants, each worth up to \$7,500, were awarded to violinists Ida Levitin, Nadja Salerno-Sonnenberg and Dmitry Sitkovetsky, cellist Carter Brey and pianist Jeffrey Kahane. . . . Fourteen early Kurt Weill manuscripts have recently come to light in New York and are now safely in the vaults of the recently formed Kurt Weill Foundation for Music. . . . A new film, "In The Mainstream: The Cleveland Quartet," probes some of the subtleties of the art of quartet playing. Film opened in New York last week.

Billboard® Best Selling Classical LPs™

Survey For Week Ending 12/3/83
(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	4	208	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	40
2	2	58	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
3	8	5	MATTINATA Pavarotti, London OS 26669	
4	5	31	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
5	1	17	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	
6	3	8	NOCTURNE James Galway, RCA ARL1-4810	
7	17	5	HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026	
8	NEW ENTRY		J. S. BACH: Unaccompanied Cello Suites Yo-Yo Ma, CBS 13M 37867	
9	6	17	VERDI: La Traviata (Soundtrack) Domingo, Stratas (Levine), Elektra 60267	
10	26	5	OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851	
11	NEW ENTRY		BIZET: Carmen Baltsa, Carreras, van Dam, Ricciarelli, Berlin Philh. (Karajan), DG 2741 025	
12	20	5	IN OPERA Bjoerling, RCA AGL1-4806	
13	7	34	MY LIFE FOR A SONG Domingo, CBS 37799	
14	23	34	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319	
15	NEW ENTRY		JANACEK: Jenufa Soderstrom (Mackerras), London LDR 73009	
16	18	45	PERHAPS LOVE Placido Domingo, CBS FM 37243	
17	14	13	BRAHMS: Ballades, Op. 10 Glenn Gould, CBS Masterworks IM 37800	
18	12	94	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594	
19	9	26	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4	
20	28	26	THE ROMANCE OF THE PAN FLUTE Zamfir, Philips 6313 435	
21	31	26	VERDI & PUCCINI: Arias Te Kanawa, London Philharmonic (Pritchard), CBS Masterworks IM 37298	
22	NEW ENTRY		STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
23	37	408	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233	
24	NEW ENTRY		TWO TO TANGO: The Tango Project II Schimmel, Sahl, Kurtis, Nonesuch D 79057	
25	NEW ENTRY		HEARING SOLAR WINDS The Harmonic Choir, Ocora 558 607	
26	15	35	HIGH, BRIGHT, LIGHT & CLEAR Canadian Brass, RCA ARC1-4574	
27	34	34	GLASS: The Photographer Glass, CBS FM 37849	
28	38	8	CLASSIC CAFEHAUS MUSIC The Salon Orchestra, Pro Arte PAD 136	
29	24	30	GLADRAGS Labecque Sisters, Angel DS 37980	
30	21	8	ROSSINI: The Barber Of Seville Allen, Baltsa, Araiza (Marriner), Philips 6769 100	
31	29	5	RAVEL: The Piano Concertos Pascal Roge, Montreal Symphony (Dutoit), London LDR 71092	
32	16	13	GREATEST HITS: The Canadian Brass RCA ARL 1-4733	
33	33	8	BERNSTEIN CONDUCTS BERNSTEIN (Bernstein), DG 2532 085	
34	10	8	COPLAND: Appalachian Spring/GERSHWIN: Rhapsody In Blue L. A. Philharmonic (Bernstein) DG 2532 084	
35	19	17	ANNIE'S SONG James Galway, RCA ARL 1-3061	
36	11	17	WAGNER: Orchestral Highlights From The Ring Vienna Philharmonic (Solti), London LDR 71112	
37	36	54	VIVALDI: The Four Seasons (Pinnock), DG 2534 003	
38	13	8	VERDI: Nabucco Domingo (Sinopoli), DG 2532 085	
39	22	26	THE BEST OF PLACIDO DOMINGO Domingo, DG 2721 262	
40	25	38	BOLLING: Suite for Chamber Orchestra and Jazz Piano Trio English Chamber Orch., Bolling (Rampal), CBS FM 37798	

IBR Acquires Sorabji Piece

NEW YORK—International Book & Record Distributors here has won out in one of the more esoteric representation bids in recent memory with the acquisition of exclusive U.S. rights to "Opus Clavicembalisticum."

The complex, nearly four-hour solo piano piece was written by Kaikhosru Sorabji, the eccentric British composer who has banned the public performance of most of his scores. The recording, a four-LP set, stems from a live performance by the Australian pianist Geoffrey Douglas Madge; it is being released by the Dutch label Royal Conservatory.

A measure of the work's complexity is its scoring on five staves and the inclusion of a passacaglia movement with 81 variations. The imported album, with extensive notes, will carry a \$43.92 suggested list price. Copies should be available by Christmas, says IBR executive Tom Faitos.

ABBADO SETS PLANS

MUNICH—Claudio Abbado has extended his non-exclusive relationship with Deutsche Grammophon production, which started 15 years ago. Most of his future recording projects are set for Chicago, London, Vienna and Milan.

With the Chicago Symphony, of which he is principal guest conductor, Abbado will record Mahler Symphonies 7 and 8. In Vienna, he plans the Mahler 9th and the Adagio of the 10th, plus a complete Beethoven symphony cycle.

As music director of the London Symphony, Abbado will conduct that orchestra in the five Mendelssohn symphonies and complete the Mozart piano concerto cycle with Rudolf Serkin. In Milan, he'll lead a recording of the five-act version of Verdi's "Don Carlos" at La Scala.

Pro Equipment & Services

New Maxell Facility Opens In Georgia

CONYERS, Ga.—Maxell America Inc. has opened a 36,000 square foot, multi-million-dollar production facility here to handle assembly, packaging, storage, retrieval and distribution of its audio and videocassettes and its floppy disk products.

The opening of the new, completely automated facility coincides with Maxell's third anniversary on a sprawling 40-acre industrial site here. The facility joins an existing 56,000 square foot plant to give Maxell close to 100,000 square feet of manufacturing space.

According to Hideo Ogino, president of Maxell America, the new facility will allow the firm to respond "with greater speed and efficiency to orders placed by distributors and dealers throughout the country." The plant will operate in tandem with Maxell Corp. of America, the firm's Moonachie, N.J.-based sales division.

Ogino states that the new facility will double videocassette production and increase the packaging of floppy disks by about 70%. The assembly of 5 1/4-inch floppy diskettes is expected to be increased by about 50%.

Ogino says that with the new production capabilities, his firm will be able to double its sales of floppy disks in 1984. Tying in with these sales expectations, Maxell has devised a marketing strategy that includes:

- A comprehensive advertising program tailored to reach "the most important channels of distribution and end-user audiences," plus a strong public relations effort.
- An incentive sales program for distributors, dealers and sales representatives.
- A wide variety of product displays designed to meet the needs of "every important magnetic media outlet."
- Effective promotions, a strong co-op advertising program, and strong product support at the field level.

Also being assembled and packaged at the new plant is Maxell's HGX Gold premium quality videotape. According to Don Patrician, Maxell's national sales manager, the tape formulation represents new methods and materials. It features a new magnetic layer, binder system, base film, back coating and the bonding of the back coating.

Patrician states that the new formulation improves the signal-to-noise ratio of the tape to 4.0dB from 216 dB. Its audio signal-to-noise is up to 3.8dB, and its chroma output is up to 1.8dB.

Also coming out of the new plant is Maxell's second generation XL-S ferric oxide audio cassettes. According to Michael Stanley, Maxell's national

sales manager, consumer audio products, the magnetic coating for the new generation of XL-S cassettes involves a new proprietary Epitaxial process that produces cobalt encap-

sulated ferric-oxide particles even smaller and more uniform in size and shape than earlier XL-S formulations.

Stanley says that the smaller particles can be packed more densely and

uniformly in the tape coating to yield greater sensitivity, and provide an improvement in signal-to-noise, and greater high frequency response.

Ogino says that the new facility has 740,675 cubic feet of expandable pallet storage area, featuring a robot that moves along at speeds of up to 360 feet per minute, and can handle

2,000 pounds of pallets at a time. Its cable boom can reach as high as the facility's ceiling, which is about 40 feet.

With the opening of the new facility, Maxell now employs more than 200 people. It hired 20 people when the first wing of the plant was opened in 1980.

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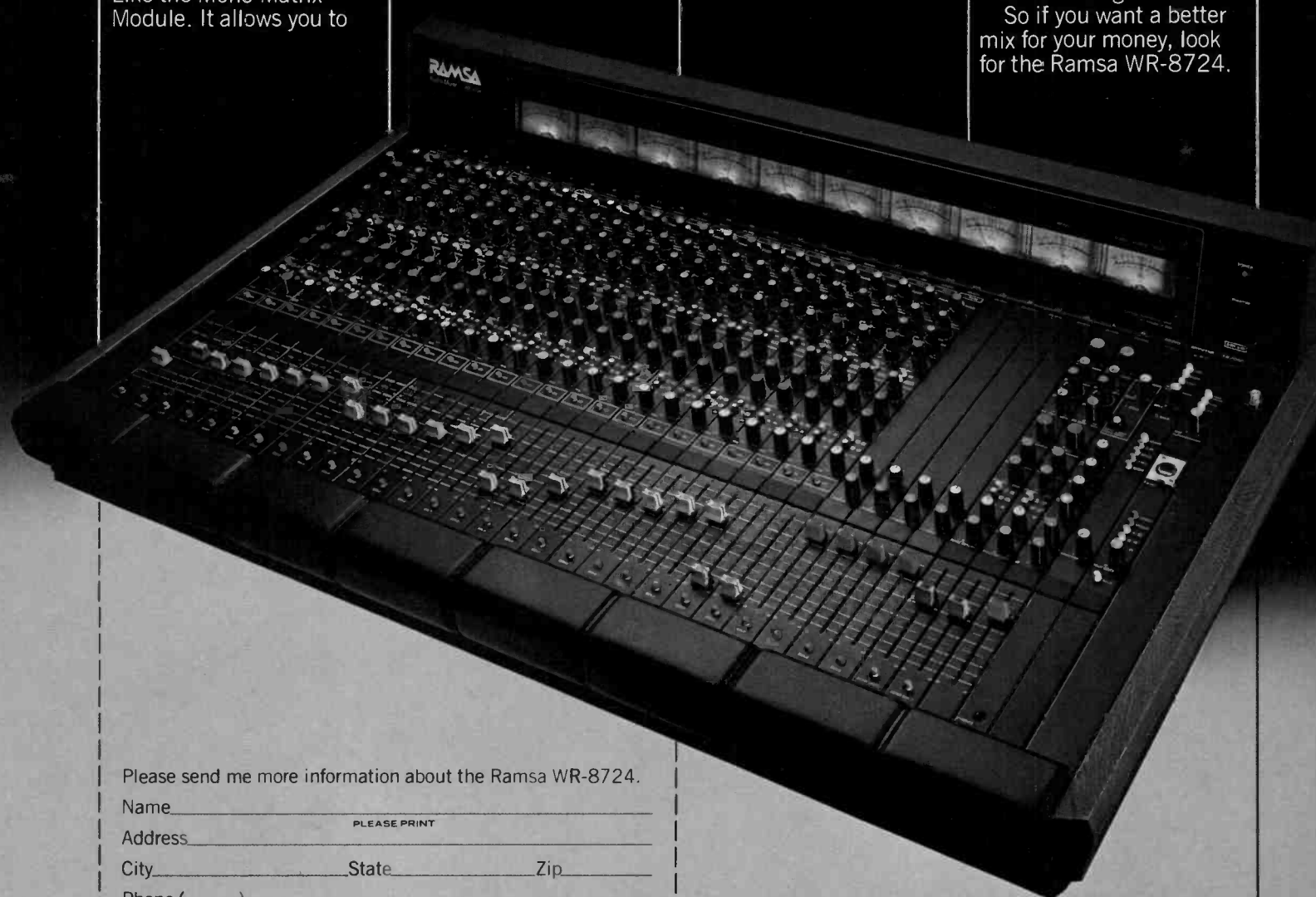
There's Master Send Control with a 3-band equalizer so performers can monitor specific signals on stage without

the extra cost of a separate equalization system.

And all of this Ramsa wizardry is linked by wide band, low distortion circuitry for crisp, clean, clear sound.

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So if you want a better mix for your money, look for the Ramsa WR-8724.



American Sound Adds Video Wing

WARREN, Mich.—American Sound, based here, has added a video division. Until now, the firm, which has branches in Los Angeles and Atlanta, had been involved exclusively in the duplication of audio cassettes.

According to Frank Day, president of the company, equipment to be used in the new division includes Sony model BVH 2000 one-inch videotape recorders, model 2100 Image processors and model Y688 processing system. Day says that with these units his firm can produce videocassettes in any configuration using Beta and VHS half-inch tape, three-quarter-inch U-Matic and one-inch type C format.

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Studio Track

By ERIN MORRIS

NEW YORK

At **The Power Station**, **Tomboy** is cutting tracks, with **Josh Abbey** producing and engineering.

Aldo Maria is producing a new **Fantasy 3** single at **Quadrasonic Sound Systems**. **Dave Ogrin** is engineering the project

... **Louie Max** is finishing his new EP with producers **Frank Doyle** and **Howard Gordon**. **Ogrin** is at the controls.

Producers **Bernard Zewri** and **Afrika Bambaataa** are mixing **Bee Side's** new single for CBS France at **Evergreen Recording**. **Rob Stevens** is engineering the tracks.

At **Nimbus Nine Recording**, **Randy Goo-**

drum is producing a **Hank Martin** single, with **Geoff Daking** behind the board and **Daniel Lawrence** assisting ... **Julie Budd** is cutting an EP with producer **Gerb Bernstein**. **Daking** is engineering the project ... **William Wittman** engineering and co-producing, with **Ralph Schuckett**, overdubs on **Clarence Clemons'** first solo album, on Colum-

bia ... **Wittman** also engineering for producer **Rick Chertoff** on **Cyndi Lauper's** **Portrait** project.

At **Sigma Sound Studios**, producer **John "Jellybean" Benitez** and engineer **John Potoker** are remixing sessions for **Hall & Oates** on RCA. **Melanie West** is seconding on the project ... Producer **Larry Levan** is complet-

ing remixing for A&M artist **Jeffrey Osborne**. **Ron St. Germain** engineered the sessions, with **Glenn Rosenstein** and **Jimmy Santis** assisting ... **Island** recording artist **Paul Haig** is finishing his next EP, with **Bruce Forest** producing. **Carla Bandini** is behind the board ... CBS International act **the Quick** is producing its next release with engineer **Jay Mark**. **Linda Randazzo** is assisting ... **Jerry Harrison** of **Talking Heads** is producing his latest solo effort for Sire. **Jay Mark** and **John Convertino** are engineering, with **Elisa Gura** seconding ... Producer **John Luongo** is mixing PolyGram tracks by **the Comateens**. **James Dougherty** engineered the tracks.

ELSEWHERE

At **Audio Innovators** in **Pittsburgh**, **Rob Parisi & Wild Cherry** are mixing tracks for an upcoming release, with **Rob** and **Tony Parisi** producing and **John Brandy** engineering ... **Wham** is cutting album tracks with producers **Ollie Mason** and **Bert Carducci**. **Brandy** is at the console ... **The Stretch Band** is cutting album tracks with producers **Mason** and **Brandy**.

In **Pasadena, Tex.** at **Rivendell Recorders**, **Dennis Welch** is cutting an EP with producer **Kemper Crabb**. **Paul Mills** is engineering ... **Brian Tankersley** is producing and engineering tracks on **Wayne Watson's** next album for **Milk 'n Honey**.

In **Philadelphia** at **Sigma Sound Studios**, producer **Norman Whitfield** is completing vocal tracks for **the Temptations'** new Motown LP, with **Mike Tarsia** engineering ... **Tarsia** is also cutting tracks for the new **People's Choice** LP with producer **Dave Thompson** ... **Montage** recording artist **Brandy Wells** is working on a new single, with **Harris** producing and **Arthur Stoppe** behind the board.

In **Berkeley, Calif.** at **Fantasy Studios** **George Duke** and **Stanley Clarke** recently teamed up for their second LP release together. They co-produced the project for Epic, which was engineered by **Tommy Vicari** with assistance from **Mike Herbick** ... **Columbia** artist **Rodney Franklin** is overdubbing for an upcoming album, with **Clarke** producing and **Eric Zabler** engineering ... **The Look** is co-producing album tracks with engineer **Phil Kaffel**. The LP is for release on **Fantasy** ... **Jose Roberto Bertrami** recently finished his self-produced debut solo effort for **Milestone**, with **Danny Kopelson** co-producing and engineering ... **Tryanglz**, featuring **Tane Cain**, is recording their new LP, with **Kevin Elson** producing and engineering. **Wally Buck** is seconding.

Full Moon/Epic artist **Dan Fogelberg** is cutting tracks at **Long View Farm** in **North Brookfield, Mass.** with engineer **Marty Lewis** and assistant **Jesse Henderson** ... **Face To Face** finishing project with producer **Arthur Baker** and engineer **Phil Adler** ... **Paul Julian** is cutting tracks with producer/engineer **Henderson** ... **Seth Justman** is producing the **J. Geils Band**, with **Jon Mathias** at the console.

Art In America is wrapping up sessions at **Criteria Recording Studios** in **Miami**. **Ron and Howard Albert** are producing and engineering the project ... **Gulfstream** act **Road Doll** is cutting final LP tracks. The group is working with engineer **Dennis Hetzendorfer** and assistant **Mark Draeb** on its self-produced album ... **Marc Klein** is producing RRC artist **Hollis Colby**. **Bob Castle** is engineering the project.

Scott Singer is producing and engineering **the Features'** next album release at **Salty Dog Studios** in **Van Nuys, Calif.**

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



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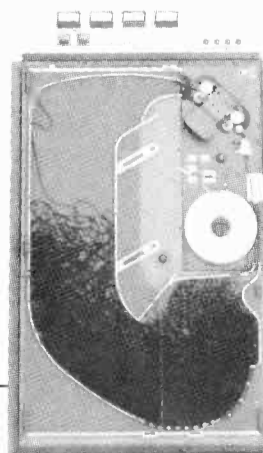
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Country

Producers Use Covers To Appeal To One-Time Rock, R&B Fans

By EDWARD MORRIS
and KIP KIRBY

NASHVILLE—As one-time rock and r&b fans move into the 25-34 and 35-plus age groups from which country music takes most of its audience, country producers and artists are trying to gain their attention and dollars with covers of rock and r&b hits.

Within the past year, dozens of such covers have been released as singles, and many more are winding up as album cuts for both major and minor country acts. Examples on this week's country charts range from a cover of the relatively new Police hit, "Every Breath You Take," by Mason Dixon to Joe Stampley's treatment of the comparatively aged "Double Shot (Of My Baby's Love)," a 1966 hit for the Swingin' Medallions.

Other current country songs that first hit outside the field include: "Tell Me A Lie," "Heartache Tonight," "Take It To The Limit," "The Air That I Breathe" and "It's All In The Game."

According to the 1982 Trend Report Update issued by the RIAA, 30% of the country music audience is in the 25-34 age range and 45% are 35 or older. Frank Mull, executive director of the Country Radio Broadcasters, estimates that most programmers of country music are 25 to 30 years old.

Some country artists have delved even deeper than the rock'n'roll era to appeal to the older country audiences (and, presumably, to introduce demonstrably durable material to younger audiences).

Willie Nelson's newest album, "Without A Song," is comprised of such pop standards as "Autumn Leaves," "Harbor Lights," "To Each His Own," "As Time Goes By" and "A Dreamer's Holiday." Emmylou Harris has "Diamonds Are A Girl's Best Friend" on her current album. Her version of "Mr. Sandman," a

1954 hit for the Chordettes, went to number 10 country in 1981.

"Memory Lane," Joe Stampley's new album, includes such chestnuts as "Put Your Head On My Shoulder," "Poor Side Of Town" (which recently went to number 12 country), "Double Shot (Of My Baby's Love)" and "Brown Eyed Girl."

"It's good business as a producer to match up an artist with a proven hit," notes Ray Baker, one of Stampley's producers. "If the magic clicked a first time, it can just as easily a second time. A lot of the guys programming country radio today are as young as the listeners they're playing to, and they may not have heard the song in its original form. Or, if they're older, they'll remember it as a hit and may be more inclined to play it by a new artist."

But there is another virtue, Baker observes: "Cutting an old hit is also an advantage if you don't come up with what you think is great new material and you're under deadline to deliver the album. For instance, I cut 'Hey Moe, Hey Joe' on Moe Bandy (Continued on page 42)



COE-OPERATIVE—David Allan Coe, center, discusses song sequencing and production during the taping of a 30-minute upcoming segment of "Austin City Limits," with director Gary Menotti, left, and producer Terry Lickona.

CMA AWARD, NO. 1 SINGLE

Greenwood's Career Takes Off

NASHVILLE—It took Lee Greenwood less than a month after winning the CMA's male vocalist award in October to remedy the absence of No. 1 records in his career. "Somebody's Gonna Love You," his sixth MCA single, streaked the rest of the way up the charts to the top, following the top 10 success of "Ring On Her Finger, Time On Her Hands," "She's Lying," "I.O.U." and "Ain't No Trick (It Takes Magic)."

Greenwood's victory at the CMA Awards crowned a 25-year-long "overnight" success story. Although years of working Las Vegas had established the singer in that area, he was so unknown to country music that even after being signed to MCA Records through producer Jerry Crutchfield, Greenwood refused to relocate to Nashville until both the label and manager Larry McFaden repeatedly reassured him his debut single, "It Turns Me Inside Out," appeared to be a hit. (The record dropped its bullet twice but finally peaked at 17.)

Greenwood's hesitation was understandable, since success had brushed near him before. In 1965, he was performing with Sandu Scott & the Scotties, with an appearance set for the Ed Sullivan Show. When

Scott suddenly cancelled to get married, two of the other musicians (Felix Cavaliere and Dino Danelli) then invited Greenwood to form a new band with them. He declined, was replaced by Eddie Brigati, and several months later, as the Young Rascals, his friends had their first top 40 smash with "Good Lovin'."

Later, the singer signed a promising five-year recording deal with Paramount Records, just as Gulf & Western swallowed up the label in a corporate acquisition and left his career on the shelf for the contract's duration.

But two-and-a-half years, six singles and a pair of albums since signing with MCA in 1981, Greenwood's career is skyrocketing. His newest release, "Going, Going, Gone," is expected to boost his "Somebody's Gonna Love You" album (now reportedly over 450,000 units) to gold status. Greenwood's booking price has risen steadily from \$200 a night (as an unknown Nashville solo act when "It Turns Me Inside Out" was released) to a minimum of \$10,000 per night for 1984.

Manager McFaden says he's got more than 125 dates on next year's calendar already. He expects to fill in the remainder of Greenwood's 1984 fair season following the entertainer's MGM Grand appearance in Vegas

this week in conjunction with the International Assn. of Fairs & Expositions convention.

McFaden is building his artist's dates carefully. He started with clubs, moving Greenwood into larger venues as demand increased and as the singer's records increased his visibility. McFaden is adamant that promoters make money on Greenwood dates; he doesn't intend to capitalize on the recent CMA win to escalate fees.

"We're still in the building stages with Lee," he insists. "The only difference is that instead of us making the calls, now our phone's ringing off the hook. Anne Murray's office called us this week for two dates next February."

Greenwood spent part of this year touring with Loretta Lynn, the Oak Ridge Boys and Alabama. Next year, he will do a scheduled series of openers with Barbara Mandrell and the Oaks, and possibly again with Alabama.

McFaden is concentrating on achieving co-billing status for Greenwood. By 1985, he expects the singer to headline on his own. "Lee is pulling a lot of ticket sales through his own name. He's not just an opening act any more. He makes an exciting package," he says.

(Continued on page 42)

Nashville Scene

Expo Content High, Attendance Low

By KIP KIRBY

It was Entertainment Expo '83 weekend Nov. 18-20 at Nashville's Municipal Auditorium. Unfortunately, attendance fell far short of the 30-40,000 Expo officials had hoped for. It was a shame, because there was much to see and learn during this year's Expo.

Besides non-stop entertainment upstairs on the stage, there were 180 different exhibits featuring electronics, instruments, film and video displays, recordings, costumes, travel information — even artists and giveaways. It was a once-a-year chance to see what makes the Nashville entertainment business community tick—and on Friday night, during "President's



Hour" (conceived by Tandy Rice of Top Billing International), you could even stop and chat with the faces behind the corporations.

When the Auditorium's relentless concrete floors became intolerable, Expo goes found plenty of seats upstairs to sink into and plenty of artists onstage to revive flagging energies. Acts included everyone from Dr. Hook to Michael Johnson, the Charlie Daniels Band to the Nashville Symphony Chamber Chorus, Gail Davies to Jason & the Nashville Scorchers, Guy Clark to Bobby Bare, Crystal Gayle to Tanya Tucker, Kathy Mattea to Big Al Downing.

Although Rodney Crowell nearly tore the house apart with his electrifying set Saturday night (19), it was actually Rosanne Cash who eclipsed everyone with the sheer numbers of camera-clutching fans she drew to stage's edge. Vince Gill, former lead

singer with Pure Prairie League—remember "Amie?"—and now signed with RCA in Nashville, played electric guitar for both Crowell and Cash.

Dobie Gray proved for the umpteenth time what a dynamite performer he is (so why isn't this artist on a label?). Dr. Hook unveiled its show minus longtime mainstay Ray Sawyer, who has left the group to pursue a recording career in country. The Oak Ridge Boys used part of their set to present a \$1,000 check in William Lee Golden's name to the proposed W.O. Smith School to benefit musically talented children from lower-income families.

Unfortunately, during some of the weekend's best performances, seats in the auditorium remained less than half full. Was it the beautiful weather outdoors? Was it the fact that several (Continued on page 42)

McCullough, Peer Named To Top Posts At CMA

NASHVILLE—The Country Music Assn.'s board of directors has elected Richard L. McCullough president and Ralph Peer II chairman for the organization's 1983-84 term.

McCullough and Peer were chosen at the election, held Nov. 18. Since Peer has previously served as the CMA's president, his selection as chairman will make him a permanent, lifetime voting member of the CMA board, whose only other executives are Frances Preston (BMI, Nashville), Wesley Rose (Acuff-Rose Publications), Joe Talbot (Joe Talbot & Associates) and J. William Denny (National Tape Corp.).

McCullough is senior vice president of the J. Walter Thompson advertising agency in Chicago and is directly involved with corporate and international activity for Kraft Inc., which annually sponsors the live CMA Awards telecast. Peer is head of the Peer-Southern Organization publishing operation.

Joe Galante of RCA Records in Nashville was elected executive vice president for the 1983-84 term on the CMA board, while Sam Marmaduke of Western Merchandisers was named senior vice president.

Vice presidents who will serve on the CMA board this year are: Salvatore Chiantia, NMPA; Jerry Bradley,

Bradley Productions; Hal Durham, Grand Ole Opry; Frank Jones, PolyGram Records; Jeff Davison, Gannett Broadcasting Group; Lynn Shults, Capitol/EMI America/Liberty; Bob Montgomery, Writers House Music; Sam Lovullo, Gaylord Program Services; Brenda Lee; Jimmy Bowen, Warner Bros. Records; Lee Zhitto, Billboard; Irwin Robinson, Chappell Music; David Lieberman, Lieberman Enterprises; Sid Hutchcraft, Illinois State Fair.

International vice presidents for the CMA are Dennis Brown, Joe Brown Enterprises, New Zealand; Manfred Zumkeller, WEA, Hamburg, W. Germany.

David Conrad of Almo-Irving Music in Nashville was elected assistant secretary to Stan Moresch of Scotti Brothers Management in L.A., who serves as CMA secretary for 1983-84. Buddy Killen of Tree International is treasurer, with Jay Morgenstern of Warner Bros. Music in Los Angeles serving as assistant treasurer. Richard Sterban of the Oak Ridge Boys is sergeant at arms, with Dianne Petty of SESAC named assistant sergeant at arms. Jim Halsey of the Halsey Co. International in Tulsa was elected historian. Sonny Anderson of Disneyland/Walt Disney World is assistant historian.

IN WRANGLER SHOWDOWN

Oklahoma Band Wins Prize

NASHVILLE—The John Arnold Band of Norman, Okla. took the \$50,000 first prize in the Wrangler Country Showdown finals held Nov. 16 at the Opry House, with Tracy Lynn Moseman of Billings, Mont. runner-up and the Gavins of Hot Springs, Ark. winning third place honors.

Sponsored by Wrangler and Dodge Trucks, the Showdown was a nationwide talent search involving area radio stations, clubs and country hopefuls competing in statewide finals. State winners received a trip to Nashville and a chance to win a one-year recording contract with Compleat Records, a year's booking through Top Billing International, a

Kimball piano, Gibson guitar, Wrangler clothes and a custom Dodge Ram van, in addition to the \$50,000. Moseman received \$15,000 cash and the Gavins won \$10,000 for their second and third place honors, respectively.

The finals were judged by Jo Walker-Meador, executive director, CMA; producer Harold Shedd of Music Mill Studios; Patsy Bruce of the Bruce Agency; Tandy Rice, chairman, Top Billing; Charlie Fach, president, Compleat Entertainment Corp.; Connie Bradley, southern regional director, ASCAP; and Frances Preston, vice president, BMI. The show, featuring Ed Bruce and Louise Mandrell, was taped for broadcast in January by the Nashville Network.

Billboard® Hot Country Singles™

Survey For Week Ending 12/3/83

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	12	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	33	38	9	STREET TALK —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7	67	69	4	FAMOUS LAST WORDS OF A FOOL —Dean Dillon (B. Mevis) D. Dillon, R. Huston; Tree Forrest Hills, BMI; RCA 13628
2	5	12	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins, R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	34	40	5	RUNAWAY HEART —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649	68	50	17	YOU'VE GOT A LOVER —Ricky Skaggs (R. Skaggs) S. Russell, Shake Russell/Bug, BMI; Epic 34-04044
3	2	13	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clothers/Algee, BMI; Epic 34-04082	35	41	4	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	69	77	2	WALKING WITH MY MEMORIES —Loretta Lynn (O. Bradley) F. Koller, M. Pace; Coal Miners/King Coal, BMI/ASCAP; MCA 52289
4	1	13	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; RCA 13596	36	42	8	LONESOME 7-7203 —Darrell Clanton (C. Howard) J. Tubb; Cedarwood, BMI; Audiograph 45-474	70	57	13	WHEN THE NEW WEARS OFF OUR LOVE —The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513
5	7	11	BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	37	43	5	ANOTHER MOTEL MEMORY —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	71	37	11	LOVING YOU HURTS —Gus Hardin (R. Hall) A. Aldridge, C. Richardson; Music Shoals Sound, BMI; RCA 13597
6	6	11	HEARTACHE TONIGHT —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Southern; Cass County/Red Cloud/Gear/Ice Age, ASCAP; Warner Bros. 7-29505	38	21	15	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision 103	72	NEW ENTRY		WAKE UP IN LOVE —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247
7	10	11	HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU) —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-04105	39	45	5	I CALL IT LOVE —Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Welk Group), BMI; Capitol 5298	73	82	2	THE LADY IN MY LIFE —Tony Joe White (R. Reynolds) T. J. Whie; Tennessee Swamp Fox, ASCAP; Columbia 38-04134
8	4	16	BABY I LIED —Deborah Allen (C. Calelo) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	40	52	3	THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shaler, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	74	79	2	IF YOUR HEART'S A ROLLING STONE —Helen Cornelius (B. Mevis) B. Shore, D. Wills, B. Mevis; G.I.D., ASCAP/Royalhaven, BMI; American 11-1011
9	9	13	DON'T COUNT THE RAINY DAYS —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP; Liberty 1505	41	26	14	OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	75	80	3	HOW DO YOU TELL SOMEONE YOU LOVE —Rod Rishard (J. Gibson, J. Payne) J. Payne, J. Swanson; Hitkit, BMI/Sun Belt, ASCAP; Soundwaves 4717 (NSD)
10	13	9	YOU LOOK SO GOOD IN LOVE —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater; Chappell/MCA/Vogue (Welk Music Group), ASCAP/BMI; MCA 52279	42	47	5	YOU'RE GONNA LOSE HER LIKE THAT —Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204	76	NEW ENTRY		I NEVER QUITE GOT BACK (FROM LOVING YOU) —Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689
11	12	13	DIXIE DREAMING —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	43	46	7	BRAVE HEART —Thom Schuyler (D. Malloy) T. Schuyler, Deb Dave; Briarpitch, BMI; Capitol 5281	77	63	6	THIS IS JUST THE FIRST DAY —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter; Sandy-Port, ASCAP/TREE, BMI; RCA 13630
12	15	10	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) Bocephus, BMI; Warner/Curb 7-29500	44	49	7	THE AIR THAT I BREATHE —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017	78	60	14	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Pfrimmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512
13	16	8	SLOWBURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo (Welk Group)/Chappell, ASCAP; Warner/Curb 7-29469	45	31	13	STRONG WEAKNESS —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy, Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	79	85	2	DON'T TAKE MUCH —Peter Isaacson (S. Tutt) J. Murray, Scott Tutt, BMI; Union Station 1004
14	17	9	TAKE IT TO THE LIMIT —Willie Nelson With Waylon Jennings (C. Moman) R. Meisner, D. Henley, G. Frey; Cass County/Red Cloud/Nebraska, ASCAP; Columbia 38-04131	46	54	3	YOU WERE A GOOD FRIEND —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellington; Almo/Appian/Quixotic, ASCAP; Liberty 1511	80	66	5	UNDER LOVED & OVER LONELY —Katy Moffatt (J. Crutchfield) M. D. Barnes, K. Westberry; ATV/Bud 'N' Beth, BMI/ASCAP; Permian 82002
15	18	10	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson, Unami, ASCAP; Liberty 1507	47	33	15	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Mercury 814-195-7	81	NEW ENTRY		HAVE YOU LOVED YOUR WOMAN TODAY —Craig Dillingham (M. Sherrill) K. Robbins, D. Wills; Kent Robbins/Jack & Bill, BMI/ASCAP; MCA/Curb 52301
16	20	8	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejonus, ASCAP; RCA 52291	48	58	3	DRIVIN' WHEEL —Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443	82	61	17	MIDNIGHT FIRE —Steve Wariner (M. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends Silverline, BMI; RCA 13588
17	19	10	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) W. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)	49	55	4	MISS UNDERSTANDING —David Wills (B. Mevis) B. Short, D. Wills, B. Mevis, B. Gallimore; G.I.D./Dejonus, ASCAP/Royal Haven, BMI; RCA 13653	83	NEW ENTRY		TELL MAMA —Terri Gibbs (R. Hall) C. Carter, W. Terrell, M. Daniel; Fame, BMI; MCA 52308
18	22	7	OZARK MOUNTAIN JUBILEE —The Oak Ridge Boys (R. Chancey) R. Murrain, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	50	56	3	BACK ON HER MIND AGAIN —Johnny Rodriguez (R. Albright) J. Rodriguez, Rodriguez, BMI; Epic 34-04206	84	NEW ENTRY		LOUISIANA ANNA —The Maines Brothers Band (J. Kennedy, R. Peoples) K. Bell, T. Skinner; J. L. Wallace; Hall-Clement, BMI; Mercury 814-561-7
19	23	8	IN MY EYES —John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	51	70	2	WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	85	NEW ENTRY		THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7
20	14	14	ISLANDS IN THE STREAM —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers, Unichappell, Admin./BMI; RCA 13615	52	48	16	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	86	65	15	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589
21	28	6	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	53	44	9	A MILLION LIGHT BEERS AGO —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 7-29498	87	NEW ENTRY		HEART OF DIXIE —Tommy Overstreet (B. Fisher) B. McDill; Hall-Clement, BMI; AMI 1317
22	27	8	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167	54	29	14	KISS ME DARLING —Stephanie Winlow (R. Ruff) S. Winlow; Checkmate, BMI; MCA/Curb 1060	88	NEW ENTRY		I'D SAY YES —Paulette Carlson (N. Wilson, T. Brown) C. Waters, M. Garvin, T. Shapiro; Tree O'lyric, BMI; RCA 13599
23	25	9	MY BABY DON'T SLOW DANCE —Johnny Lee (J. Bowen) B. Lamb, P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486	55	53	6	SHE MEANT FOREVER WHEN SHE SAID GOODBYE —Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285	89	81	9	IT'S ALL IN THE GAME —Merle Haggard (M. Haggard) C. G. Dawes, C. Sigman, L. Spier; Major Songs, ASCAP; MCA 52276
24	11	15	ONE OF A KIND PAIR OF FOOLS —Barbara Mandrell (Tom Collins) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP; MCA 52258	56	73	2	DRINKIN' MY WAY BACK HOME —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scarie, R. Scarie, P. Thomas; Vogue/Partner (Welk Group), BMI; MCA 52309	90	74	5	ONLY THE NAMES HAVE BEEN CHANGED —Penny DeHaven (M. Sherrill) K. Robbins; Kent Robbins, BMI; Main Street 93015
25	30	7	THE CONVERSATION —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631	57	64	3	I'M A SLAVE —Jerry Reed (R. Hall) J. Reed; Guitar Man, BMI; RCA 13663	91	83	21	PARADISE TONIGHT —Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land Of Music/Blue Texas, BMI; Epic 34-04007
26	8	14	YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Cross Keys (Tree), ASCAP; Epic 34-04018	58	62	4	DOES HE EVER MENTION MY NAME —Rich & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Refuge, ASCAP/Elektra-Asylum, BMI; Warner Bros. 7-29448	92	NEW ENTRY		ONE STEP CLOSER —The Cannons (E. Kilroy) B. Rice, S. Rice; April Swallowfork, ASCAP; Compleat 116 (Polygram)
27	32	8	YOU'RE A HARD DOG (TO KEEP UNDER THE PORCH) —Gail Davies (G. Davies) H. Howard, S. Clark; Tree, BMI/April, ASCAP; Warner Bros. 7-29472	59	72	2	DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Epic 34-04245	93	75	8	WINDIN' DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, F. Koller; Algee/Old Friends, BMI; Columbia 38-04133
28	35	6	DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley, (J. Stampley, Lobo) C. Vetter, D. Smith; Windsong/Lyresong, BMI; Epic 34-04173	60	NEW ENTRY		STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	94	84	19	NOBODY BUT YOU —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP; BMI; MCA 52245
29	36	4	SHOW HER —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658	61	NEW ENTRY		TWO CAR GARAGE —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)	95	88	17	ANYBODY ELSE'S HEART BUT MINE —Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP; MCA 52252
30	34	8	WOUNDED HEARTS —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137	62	78	2	LONELY BUT ONLY FOR YOU —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin; Chappell/ASCAP/Tri-Chappell, SESAC; Atlantic America 7-99847	96	68	6	DON'T LEAVE ME LONELY LOVING YOU —Randy Barlow (F. Kelly) J. R. Dooley, F. Kelly; Frebar BMI Gazelle 001 (NSD)
31	24	16	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	63	51	16	IT'S ANOTHER SILENT NIGHT —Lane Brody (C. Moman) K. Bell, T. Skinner; Hall-Clement, BMI; Liberty 1509	97	76	17	GUILTY —The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7
32	39	5	SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172	64	71	3	HEART ON THE LINE (OPERATOR, OPERATOR) —Larry Willoughby, (R. Crowell) L. Willoughby, J. Willoughby; Goldline/Granite, ASCAP; Atlantic America 7-99826	98	86	7	EVERY BREATH YOU TAKE —Mason Dixon (D. Schafer, R. Dixon) The Sting; Magnetic, BMI; Texas 5502
				65	67	4	THE WIND BENEATH MY WINGS —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532	99	91	16	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire; M. Gray; Chinnichap, BMI; Epic 34-04041
				66	59	18		100	89	4	THE DEVIL IS A WOMAN —David Rogers (H. L. Shields) B. Borchers, H. Goff; Unichappell, BMI; Mr. Music 018 (Future Sound)

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"SWEET COUNTRY MUSIC" # 192



CI 732

"I'M A TEXAN" # 196



CI 733

"BIG CITY TURN ME LOOSE" # 197



CI 734

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Country

Nashville Scene

Continued from page 39

of the biggest names scheduled to perform at the Expo cancelled at the last moment?

Certainly the snide remarks by one particular radio personality in town who referred on the air to the event as "No-Show Expo" and only emphasized the headliners who weren't appearing, rather than those who were, didn't help the situation. (Cancellations included Mac MacAnally, who was slightly injured in a car accident; Dean Martin, who accepted a Las Vegas engagement; Jimmy Buffett, who had bookings the day before and the day after in Florida and couldn't make the Nashville leg; Carl Perkins, who had stomach trouble; and Ray Wylie Hubbard.)

But perhaps the trouble lies deeper. Once known affectionately as "Music City U.S.A.," Nashville now seems to place more emphasis on making music than on listening to it. Fans are used to seeing artists on the street; it is a business commodity in their community. Club owners have long understood that Nashville as a whole doesn't support live music; the Tennessee Performing Arts Center periodically learns its lesson when a visiting symphony or dance troupe or theatrical production plays to an embarrassingly empty house. Maybe the name "Music City U.S.A." is a misnomer these days in Nashville, which is too bad, because Entertainment Expo '83 was an educational, informative and enlightening event that lived up to its name.

Chuck Robinson, president of Permian Records in Dallas, is taking a deserved bow for his role in persuading Delta Airlines to add three new round-trip flights between Dallas/Fort Worth and Nashville. Robinson says he suggested improving the Nashville-Dallas connections to other air carriers, but only Delta "was willing to listen."

A revamped version of the New Family Stone Band (minus founder Sly Stone) dropped by Billboard's Nashville offices to chat about recording here in John Loudermilk's Nashville Sound Connection Studio on Music Row.

If the idea of a funk/r&b/groove band cutting tracks at a Nashville studio owned by Loudermilk seems slightly offbeat, well, it's not, says New Family Stone band lead singer Tony Hooks. The group decided to record two 12-inch dance singles here "because we knew people here," and

CMA AWARD, No. 1 SINGLE

Greenwood Takes Off

Continued from page 39

No changes have occurred in Greenwood's rider, McFaden says. "We don't require chilled wine, specially colored M&M's or patterns on the plates. We do ask for \$2,500 worth of specified sound and lighting equipment, including a 24-channel house mixing board and a 16-channel board for the eight stage monitor mixes."

Greenwood's merchandising is also growing. Cumberland Concessions estimates the artist averages about \$2,000 per night from sales of shirts, hats, posters, albums and tapes.

because Nashville is close to Atlanta, where the band has now relocated. The dissolution with Sly came after Stone's highly-publicized drug antics during a recent Florida tour. Although the split hasn't been easy, Hooks emphasizes that the revamped version of the band will continue doing Sly's material in its show.

In the "For A Good Time, Call—" Dept., Deborah Allen takes a back seat to no one when it comes to throwing a good party. For husband Rafe VanHoy's birthday in early November, Deborah invited about 100 of their friends to a local bowling alley for the "First Annual Ralph Van Hog Birthday Bowl."

Rafe—who's had two recent No. 1 hits with Michael Murphey's "What's Forever For" and Lee Greenwood's "Somebody's Gonna Love You"—was startled when an old lady in one of the nearby lanes began yelling at him. He was even more startled when she then began to take off her clothes. Saturday night at your usual Nashville bowling alley? Nope, a stripper hired by Deborah to commemorate Rafe's birthday in high style. Meanwhile, Allen's riding high herself with "Baby, I Lied" sizzling on both country and pop charts. Deborah originally cut "Baby, I Lied" while still on Capitol Records, but the label contends it was too pop to release country. When RCA signed Allen this year, it disagreed and made the record her first single. The rest, as they say, is history.

Covers Appeal To Older Fans

Continued from page 39

and Joe Stampley as an updated version of the 1953 hit. If a DJ were born in 1956, he wouldn't have heard the original the first time around—so it would be new to him."

Rhubarb Jones, music director for WLVI Birmingham, Ala., says, "Listeners like something they've heard before. Now that a lot of country listeners are former rock'n'roll fans, they'll pick up on a country cover of a former hit right away. People love the songs they grew up with. I'm 32, and I think it's great to hear the hits done with a fresh approach."

Some country artists seem to be looking to covers to revivify their careers. Rex Allen Jr. appears to be making a chart comeback with his rendition of the old Hollies hit, "The Air That I Breathe." The Statler Brothers recently took "Oh Baby Mine (I Get So Lonely)," a 1954 hit for the Four Knights, to number 2 country, their highest niche since 1978.

Television is a key factor in the Greenwood/McFaden game-plan. Greenwood enjoys the medium; his years of live performances in Las Vegas and California make him comfortable in front of cameras. He's been on the "Tonight Show" twice, on "Solid Gold" twice, and recently taped his first "Austin City Limits" with his band.

McFaden says he doesn't intend to add another artist to his management stable in the future. "With an all-around performer like Lee, there are new elements to work on all the time," he says. "Trying to handle a second act would dilute the effort."

KIP KIRBY

Billboard

Survey For Week Ending 12/3/83

Hot Country LPs

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Table with columns: 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). Lists top country LPs with artists like Kenny Rogers, Alabama, Lee Greenwood, etc.

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Black New Sound From Maurice White Tired Of Earth, Wind & Fire Imitating Itself, He Says

NEW YORK—"To be quite frank about it, it's really a drag for me to imitate my music. With this album I wanted to do something different from my previous three albums, which have had the same type of songs," says Maurice White, leader of Earth, Wind & Fire about the band's new Columbia album, "Electric Universe."

"I didn't want to throw away the Earth, Wind & Fire sound," White says. "But I'd say 'Electric Universe' is definitely experimental."

Forsaking the band's trademark horn section and Afro-Cuban rhythmic base for a synthesized new wave sound, White and company have made a radical departure from an approach that made Earth, Wind & Fire black music's most consistently popular and influential self-contained

band for almost a decade. White's comments, however, suggest he felt the band had grown complacent.

"What happens is that you get fed up with the same thing, especially when everyone else is doing what you do," says an annoyed White. "I turn on the radio and hear our sound: Phil Collins using our horns, etc. So I just decided I'd space on them a while and go someplace else."

"We were using African and Latin concepts in our music for years," he says. "Now everyone is doing it. We did it for 10 years. Then people would ask, 'When you gonna change?' You change and they want to know, 'When you going back?'"

Songs on "Electric Universe" came from a variety of sources. Martin Page and Brian Fairweather, two young British writer/musicians, contributed heavily to the album's

techno-funk sound. "We met through a mutual friend," White recalls. "I liked their ideas. I told them what direction I wanted to go in, and they wrote within those guidelines."

Page wrote "Magnetic," which White suggests "will spread our demographic." Its groove certainly fits dance-rock club and radio formats, while the video for the song, sort of "Blade Runner" meets "Rollerball," seems MTV-bound.

This album also continues White's ongoing relationship with producer/writer David Foster. Since writing "After The Love Is Gone" for Earth, Wind & Fire's "I Am" album, Foster has written songs with White on all the group's subsequent releases as well as the White-produced Jennifer Holliday album "Feel My Love" on Geffen. "Our writing relationship is a true collaboration," says White. "We'll sit in a room with a piano and drums. He'll play melodies. I'll create rhythms and lyrics as we play. It's a very comfortable arrangement."

With the release of Earth, Wind & Fire member Philip Bailey's solo album, "Continuation," on Columbia, speculation increased that White would soon cut his own solo effort as well. "There's a possibility I'll do one in the near future," he says. "But it would have to be different from Earth, Wind & Fire. I want people to say, 'I see why he did it. He had something different to express.'"

White plans to return Earth, Wind & Fire to the studio in January to cut five new songs to fill one side of a "Greatest Hits" package in March. By that time he will have studied the response to "Electric Universe" and have determined if he wants to continue in its musical direction. "The great thing," says White, "is that we can always go back to our traditional sound." A summer tour is tentatively planned. **NELSON GEORGE**



PILOT ERROR—Casablanca/PolyGram artist Stephanie Mills makes a crash landing at Strawberries Records in Boston to autograph copies of her latest LP, "Merceless." Standing from left are Paul Wennik, PolyGram's New England regional branch manager; and the stores' manager Jim Butler, promotion manager Karen Brooks and regional director Neil Levy. Seated from left are PolyGram's promotion manager Don Masters, WXKS Boston PD Sunny Joe White and Mills.

The Rhythm & The Blues

Dinah Washington's Earthy Years

By **NELSON GEORGE**

Dinah Washington is today best known for smooth, slightly jazzy pop crooning in the late 1950s on "What A Difference A Day Makes," "Unforgettable," and "This Bitter Earth." There was a hard, bluesy edge to her voice, but her material was usually tailored to appeal to a crossover, nightclub audience. Most of her duets with deep-voiced Mercury labelmate Brook Benton fit this mold.

But this wasn't the Dinah Washington who dominated the post-war black music scene, the one whose earthy delivery set the stage for the soul explosion that was to come. From 1943 to 1954, Washington had 15 top 10 rhythm & blues hits, including "Baby Get Lost," "Teach Me Tonight," "Evil Gal Blues" and the now humorous "Television Is The Thing This Year." All these songs and 23 more are contained on "A Slick Chick (On The Mellow Side)," a fine compilation album of singles from Washington's now forgotten blues period. Along with singers such as Charles and Roy Brown, Amos Milburn and Louis Jordan, Washington was a key figure in black music's evolution from big band jazz and jump blues to rhythm & blues and ultimately soul.

But despite Arnold Shaw's liner notes and the scholarly tone of this

column, "A Slick Chick" is not just a piece of history, but a funny, funky album of great 12-bar blues songs sung with wit by a defiantly gutbucket singer. "Long John Blues," a big hit for Washington in 1949, is typical. Its tongue-in-cheek lyric about visiting a dentist ("he thrills me, when he drills me") got it banned on some radio stations, which shows how innocent America was then. Today the song is downright cute.

★ ★ ★

Now that videos of black artists are finally getting wider exposure via syndicated and cable music pro-

grams, they are more than holding their own versus their white competition. At least that's the impression one has to take from a recent survey in USA Today. Based on the playlist of (ironically) MTV, other televised music programming, and dance clubs, three of the top five videos are by black artists: Herbie Hancock's "Rockit," Lionel Richie's "All Night Long (All Night)," and Ashford & Simpson's "High Rise." The Ashford & Simpson video is quite interesting in that both artists project the same vitality on screen as they do in their

(Continued on page 44)



TALKIN' BLUES—CBS-TV "Nightwatch" host Felicia Jeter talks blues with John Hammond Jr., left, and John Lee Hooker on the nationally televised overnight program following a performance by the two at Carnegie Hall.

Billboard®			Survey For Week Ending 12/3/83			Black LPs		
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	
1			LIONEL RICHIE Can't Slow Down, MCA MOTOWN 0591	37	43	2	DAVID SANBORN Backstreet, Warner Bros. 23906-1	WEA
2	2	14	RICK JAMES Cold Blooded, Gordy 6043GL (Motown)	38	36	12	LILLO Let Me Be Yours, Capitol ST-12290	CAP
3	3	22	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra)	39	45	2	ANGELA BOFILL Teaser, Arista AL8-8198	RCA
4	4	17	JEFFREY OSBORNE Slay With Me Tonight, A&M SP-4940	40			POINTER SISTERS Break Out, Planet BXL1-4705 (RCA)	
5	5	12	GAP BAND Gap Band V Jammin', Total Experience TE-1-3004 (Polygram)	41			EARTH, WIND & FIRE Electric Universe, Columbia QC 38980	CBS
6	6	7	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.)	42	46	9	MADONNA Madonna, Sire 23867-1 (Warner Bros.)	WEA
7	7	50	MICHAEL JACKSON Thriller, Epic QE 38112	43	33	58	LIONEL RICHIE Lionel Richie, Motown 6007ML	MCA
8	8	6	DEBARGE In A Special Way, Gordy 6051GL (Motown)	44	44	7	MILLIE JACKSON E.S.P., Spring SPR 33-6740	IND
9	9	18	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic)	45			DARYL HALL & JOHN OATES Rock 'N Soul Part 1, RCA CPL1-4858	RCA
10	10	12	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy, Warner Bros. 23679-1	46	47	4	TYRONE DAVIS Something New, Oceanfront OF 101	IND
11	12	4	ATLANTIC STARR Yours Forever, A&M SP-4948	47	49	4	FOUR TOPS Back Where I Belong, Motown 6066ML (MCA)	MCA
12	11	29	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205	48	52	2	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934	CBS
13	13	22	ANITA BAKER The Songstress, Beverly Glen BG 10002	49	54	2	SOUNDTRACK The Big Chill, Motown 6062ML	MCA
14	14	16	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184	50	34	17	RENE & ANGELA Rise, Capitol ST-12267	CAP
15	21	3	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.)	51	35	24	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744	WEA
16	16	29	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown)	52	56	36	WHISPERS Love For Love, Solar 60216 (Elektra)	WEA
17	17	14	ZAPP Zapp III, Warner Bros. 27875-1	53	55	10	COMMODORES 13, Motown 6054ML	MCA
18	29	2	TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic)	54	37	27	THE ISLEY BROTHERS Between The Sheets, T-Neck FZ 38674 (Epic)	CBS
19	20	5	DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL8-8104	55	42	30	LAKESIDE Untouchables, Solar 60204-1 (Elektra)	WEA
20	15	13	STEPHANIE MILLS Merceless, Casablanca 811364-1M1 (Polygram)	56	40	35	KASHIF Kashif, Arista AL 9620	RCA
21	18	10	KLIQUE Try It Out, MCA 39008	57	41	5	RANDY CRAWFORD Nightline, Warner Bros. 1-23976	WEA
22	26	4	RICHARD PRYOR Here And Now, Warner Bros. 23981-1	58	58	31	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram)	POL
23	22	21	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram)	59	59	3	THE JONES GIRLS On Target, RCA AFL1-4817	RCA
24	50	2	EDDIE MURPHY Comedian, Columbia FC 39005	60			BERNARD WRIGHT Funky Beat, Arista AL8-8103	RCA
25	25	18	ARETHA FRANKLIN Get It Right, Arista AL8-8019	61	51	5	THE TEMPTATIONS Back To Basics, Gordy 6085GL (Motown)	MCA
26	38	2	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram)	62	61	8	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1	WEA
27	27	4	TEENA MARIE Robbery, Epic FE 38882	63	63	10	TAVARES Words And Music, RCA AFL1-4700	RCA
28	28	55	PRINCE 1999, Warner Bros. 23720-1	64	64	7	BOB JAMES Foxy, Columbia FC 38801	CBS
29	32	13	PHILIP BAILEY Continuation, Columbia FC 38725	65			PLANET PATROL Planet Patrol, Tommy Boy TBLP 1002	IND
30	31	17	NEW EDITION Candy Girl, Streetwise SWRL 3301	66	66	29	MTUME Juicy Fruit, Epic FE 38588	CBS
31	19	13	HERBIE HANCOCK Future Shock, Columbia FC38814	67	67	9	BOBBY NUNN Private Party, Motown 6051ML (MCA)	MCA
32	39	3	TOM BROWNE Rockin' Radio, Arista AL8-8107	68	60	19	ONE WAY Shine On, MCA 5428	MCA
33	24	12	ASHFORD & SIMPSON High Rise, Capitol ST-12262	69	48	18	THE MANHATTANS Forever By Your Side, Columbia FC 38600	CBS
34	23	17	SHALAMAR The Look, Solar 60239 (Elektra)	70	70	34	JARREAU Jarreau, Warner Bros. 23801-1	WEA
35			RAY PARKER, JR. Woman Out Of Control, Arista AL8-8087	71	53	60	DE BARGE All This Love, Gordy 6012GL (Motown)	MCA
36	30	28	MAZE We Are One, Capitol ST-12262	72	72	9	THIRD WORLD All The Way Strong, Columbia FC 38687	CBS
				73	73	51	Z.Z. HILL The Rhythm & The Blues, Malaco 7411	IND
				74	62	44	ANGELA BOFILL Too Tough, Arista AL 9616	RCA
				75	57	3	SKYY Skylight, Salsoul SA 8562 (RCA)	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).

L.A. Pool Takes It To The Street

By STEVE IVORY

LOS ANGELES—"Los Angeles is breaking street music now, something that hasn't happened in this market on a major level. But I think

we'll see more of it as record pools begin playing a bigger role in exposing new music," says Darrell Mason, president of the newly formed Los Angeles Street Beat record pool and former director of the Los Angeles

Progressive Disc Jockey Pool.

Los Angeles has traditionally been a city where records without major label support go unnoticed. But Mason cites "Radio Activity" by Royal Cash on Sutra, "Bad Times, I Can't

Stand It" by Captain Rap on Beckett, and "Let The Music Play" by Shannon (the 12-inch is on Emergency, the seven-inch on Mirage) as three records that thrived in Los Angeles due to record pool support.

"We specialize in progressive r&b," says Mason. "Not necessarily

funk, but new sounds from small labels both here and abroad that otherwise wouldn't have a chance in a market as selective as L.A."

The L.A. Street Beat pool boasts a membership of more than 50 club and mobile DJs throughout Southern California. For \$50 monthly dues, the DJs are serviced with product. The jocks report the activity of these records, supplied to the pool by record companies. In return, the pool makes available to the companies weekly tracking reports from clubs and 40 California retail outlets.

Since black clubs are not as prevalent in Los Angeles as in New York, mobile jocks in particular can play a significant role in breaking a record, Mason says. "When you have a jock traveling all over Southern California, as many of our jocks do, the records he's playing are given a huge exposure factor that can often be more effective than heavy play in a club."

Prior to directing LAPD and LASB, Mason did independent promotion for Megatone, Emergency and Island Records. He joined LAPD in March and formed LASB several weeks ago, taking most of the LAPD jocks with him.

Mason says that earning the trust of various labels initially posed a challenge. But he adds, "It has come full circle. They trust us and they use the information we give them." He says that A&M turned to LAPD last year when it needed help with Falco's "Der Kommissar," a record subsequently broken in L.A. by the pool.

"I think A&M realized it needed an ear on the street," said Irys Dillon, director of the label's newly formed dance music department. "It simply makes sense to utilize the efforts of an organization like LASB, which has jocks out there working records full-time."

"For years, New York has been the place where adventurous music breaks, but L.A. is breaking records now," says Mason. "Blacks out here are listening to everything good; they've opened their tastes to new sounds."

HAVE A TOMMY BOY HOLIDAY SEASON



New Hit Single
"Electro Boogie
Encounter"
(TB838)
from their debut album
LOST IN SPACE
(TBLP1001)

The album also includes "Pack Jam," "Space Cowboy," "We Are The Jonzun Crew" and "Space Is The Place."



New Hit Single
"I Didn't Know I Loved
You (Till I Saw You
Rock & Roll)"
(TB837)
from their debut album
PLANET PATROL
(TBLP1002)

The album also includes "Play At Your Own Risk," "Cheap Thrills," "It Wouldn't Have Made Any Difference" and "Danger Zone."



The long awaited
new 12" from Afrika
Bambaataa & The
Soulsonic Force
'RENEGADES OF FUNK'
(TB839)

"PLAY THAT BEAT
MR. D.J."
(TB836)
by G.L.O.B.E. &
Whiz Kid



ALSO AVAILABLE FROM TOMMY BOY

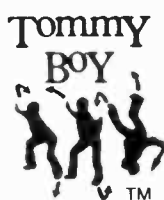
Afrika Bambaataa & the Soulsonic Force "PLANET ROCK" (TB823)

Afrika Bambaataa & the Soulsonic Force "LOOKING FOR THE PERFECT BEAT" (TB831)

Pressure Drop "ROCK THE HOUSE" (TB827)

Special Request "SALSA SMURPH" (TB832)

Jazzy 5 "JAZZY SENSATION" (TB821)



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New York, NY 10128

IT'S WORKIN'

The Rhythm & The Blues

• Continued from page 43

intricately choreographed stage act. They show some real acting potential, something previously hinted at in their cameos on a soap opera last spring.

★ ★ ★

First there was a book. Then a video. And now the "Girl Groups" book written by Alan Betrock is an album on Motown Records, featuring selections from the MGM/UA video. Some of the choices are a bit strange ("Someday We'll Be Together" by Diana Ross & the Supremes), but on the whole it is a good general survey of a still-popular musical genre. The selections include the Shangri-Las' "Leader Of The Pack," "Remember (Walkin' In The Sand)," and "Give Him A Great Big Kiss," the Dixie Cups' "You Should Have Seen The Way He Looked At Me" and "Chapel Of Love," Mary Wells' "My Guy," The Shirelles' "Will You Still Love Me Tomorrow," The Velvettes' "Needle In A Haystack," the Angels' "My Boyfriend's Back," the Marvelettes' "Please Mr. Postman" (produced by Brianbert, a/k/a Brian Holland and William Bateman), and Diana Ross & the Supremes' "Stop! In The Name of Love," "Come See About Me," "Back In My Arms Again," "Baby Love" and "Someday."

Talent In Action

J.J. CALE

Sweetwater, Mill Valley, Calif.
Tickets: \$8.50

The reclusive Cale, making his second pass through the San Francisco area in less than a month with colleague Christine Lakeland, provided the first double-show advance sellout (with no advertising) for this small, popular suburban club Nov. 5.

While the absence of a band and the close environs meant the shadow-hugging guitarist had to step to the fore a little more than usual, Cale, looking like a cross between a lost beachcomber and a dedicated professor, compensated by sitting and playing studiously at stage rear through both sets, speaking only the barest necessities in a muffled voice.

His principal aside was some humorous commentary on his programmable Linn drums, and while this showed a properly pained attitude about such technology, hearing J.J. Cale playing to a computerized rhythm track is akin to eating a crustless pizza. Well-known upbeat material like "After Midnight," rendered strangely soporific by the device, suffered most.

Nonetheless, Cale plays a guitar as warm and soulful as a Mississippi night in May, and can wring an uncanny amount of feeling and fluidity from the simplest melodic structures.

Among the new songs offered from the latest Cale package, "#8," were "People Lie" and "Money Talks"; among the standards were "Cajun Woman," "Magnolia" and "Cocaine," an automatic encore for this Marin County setting.

Lakeland played keyboards and guitar and provided backing vocals on most tunes, but also took several leads that had the sound and

Video Nights In Sharp Focus At Club In Philly

PHILADELPHIA—Stephen Starr is giving greater emphasis to the programming of video nights at his Ripley Music Hall, which has calendared six different nights of video presentations this month. There is no admission charge on video nights.

The month started off on Nov. 1 with an HBO private screening of Pat Benatar in concert, with rock station WYSP-FM handling the free admissions. It was also a free invitation the following night, in cooperation with both WFIL-AM and its linked Power 99-FM, for the debut of the new MGM Home Video release "Girl Groups," featuring rare original footage of the Ronettes, the Supremes, the Shangri-Las, the Marvelettes and others.

On Nov. 4, Ripley celebrated the release of the new Rolling Stones album, "Undercover," with a free evening of Stones video. On Nov. 8, there was a \$3 admission for a video dance party with the tapes of Bob Marley; and on Nov. 16, there was an evening of Michael Jackson and David Bowie.

heartfelt simplicity of Christine McVie's Fleetwood Mac songs. In the last set she also offered an excellent take of a neglected gem from Dylan's "Bringing It All Back Home" album, "On The Road Again."

JACK MCDONOUGH

BILLY & THE BEATERS

At My Place, Santa Monica, Calif.
Admission: \$5

With nine musicians crammed onto a tiny stage, Billy Vera & the Beaters set Santa Monica alight on Nov. 5 with their energetic Memphis/Stax-style sound. Although Vera album product is all but impossible to find (the Alfa Label folded three days after his last LP was released), the singer/songwriter is extremely popular in his hometown. In fact, almost as many people were turned away from two sold-out performances as were seated.

Four sax players took center stage as the

90-minute set opened up with some driving instrumental work: Bryan Cumming, Ron Viola, Lon Price and Jerry Peterson. But then Vera took command, and his humor and rapport with the crowd held the show. His voice is often reminiscent of Lou Rawls; his songwriting varies from Randy Newmanesque to 12-bar bluesy; his comedy is halfway between David Brenner and Jimmie Walker.

Vera can go from a funny, sexy rap ("I Can Take Care Of Myself," a top 30 tune in 1980) to a tear-jerking ballad ("Hopeless Romantic") with ease. His upbeat numbers, like the Cajun-influenced "Millie Make Some Chili," are the backbone of the set, however, and went over well enough to get the band called back for two encores.

Billy & the Beaters are that mainstay of the club business: the veteran, hard-working bar band. Even if they don't get the major label deal now rumored, they would still never have to worry about filling a house. Word of mouth will sell them every time. **ETHLIE ANN VARE**

Session Stalwart Sanborn Seeks Higher Pop Profile

By LEO SACKS

NEW YORK—David Sanborn's visibility as a session musician has always been higher than his profile as a Warner Bros. recording artist. But the label has just released his eighth album, "Backstreet," and now the saxophonist says that it's time "to come out of the closet."

Sanborn readily acknowledges that

he doesn't have much of a "pop personality." But the strength of his name and its association with sweet and soulful alto and soprano saxophone playing hasn't stopped consumers from supporting his catalog. Craig Smith, a regional marketing manager for Warner Bros., claims that Sanborn's 1981 Grammy-winning "Voyeur" album, and the subsequent "Hideaway" and "As We Speak" releases, each sold over 250,000 units, and that the new album, which is co-produced by Marcus Miller, is nearing the 100,000 sales mark in its first month on the market.

Smith compares Sanborn's consumer profile to those of labelmates Randy Crawford and Michael Franks. "We depend on in-store exposure and their concert dates," he explains. "Airplay is luck for them." Where the artists are in rotation, at such stations as WHUF Washington, Smith says that their records are supported in multi-product advertisements.

Sanborn, who appears on the new Rolling Stones album and is perhaps best known for his screaming alto shout on David Bowie's anthem "Young Americans," has been managed by Patrick Rains & Associates since 1979. His first tour of Japan, leading a group with guitarist Hiram Bullock, bassist Miller, drummer Omar Hakim and keyboardist Don Grolnick, is planned for January, and a concert tour of the States with Al Jarreau (who is also managed by Rains) has been mapped for the late spring.

"Pat has done a lot of behind-the-scenes work, mainly because I've resisted being out there," says Sanborn, who recalls a time in recent years when he was working "six- to nine-hour sessions, four times a week. I didn't see much daylight. But now I'm down to three a week, the ones I want to do."

Sanborn's records traditionally break on the r&b and jazz charts before they build a pop market base, and that fact pleases the saxophonist, who was raised in St. Louis and is an alumnus of the Paul Butterfield Blues Band. "I'm always flattered when people call me a jazz musician, because I don't really have a bebop vocabulary," he says. "The r&b sound more accurately reflects my roots."

"I've tried to experiment rhythmically, idiomatically and harmonically with different mixes of rock, blues and jazz, and hopefully that comes out on each record I do."



Photo by Chuck Pulin

BLUES SHOW—Tinsley Ellis of the Heartfixers, on Landslide Records, plays the blues during the group's appearance at the Lone Star Cafe in New York.

Boxscore

Survey For Week Ending 12/3/83

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top grosses reported through Nov. 22.

- **THE POLICE, UB 40—\$465,494, 34,813 (36,000 capacity), \$14 & \$12, 462 Inc., Reunion Arena, Dallas, two shows, one sellout, Nov. 13-14.**
- **THE POLICE, UB 40—\$452,485, 33,141, \$13.75, Pace Concerts, Summit, Houston, two sellouts, Nov. 16-17.**
- **JOHNNY MATHIS, DEBBIE ALLEN—\$451,695, 19,272 (23,496), \$25, \$20 & \$17.50, in-house, Radio City Music Hall, New York, four shows, two sellouts, Nov. 8-9, 11-12.**
- **AC/DC, FASTWAY—\$340,283, 27,233 (29,000), \$12.50 & \$11.50, Brass Ring Productions, Joe Louis Arena, Detroit, Nov. 17-18.**
- **ALABAMA, JUICE NEWTON, THRASHER BROTHERS—\$288,222, 18,877, \$15.50, Century II, Reunion Arena, Dallas, sellout, Nov. 12.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$196,573, 15,561, \$13.50, Beaver Prods., Spectrum, Philadelphia, sellout, Nov. 18.**
- **AC/DC, FASTWAY—\$175,375, 13,857, \$13.50 & \$10.50, Electric Factory Concerts, Spectrum, Philadelphia, sellout, Nov. 14.**
- **LIONEL RICHIE, POINTER SISTERS—\$159,737, 11,288 (14,300), \$15 & \$12.50, Feyline Presents, Arizona State University, Tempe, Ariz., Nov. 16.**
- **BLACK SABBATH, QUIET RIOT—\$138,000, 13,029, \$11 & 10, Schon Prods., Met Center, Minneapolis, sellout, Nov. 20.**
- **LIONEL RICHIE, POINTER SISTERS—\$128,000, 8,816, \$15 & 12.50, Feyline Presents, Tuscon, (Ariz.) Community Center, sellout, Nov. 17.**
- **STEVIE NICKS, JOE WALSH—\$121,851, 9,172 (9,500), \$13.50, Fantasma Prods., Jacksonville (Fla.) Coliseum, Nov. 2.**
- **GENESIS—\$120,047, 10,732 (11,609), \$12.50 & \$11.50, Stardate Promotions, Arena, Milwaukee, Wis., Nov. 10.**
- **BLACK SABBATH, QUIET RIOT—\$100,018, 9,411 (10,000), \$11.50 & 10.50, Stardate Promotions, Dane County Coliseum, Madison, Wis., Nov. 19.**
- **STEVIE NICKS, JOE WALSH—\$91,408, 6,936 (9,934), \$13.50 & 12.50, Contemporary Prods., Dane County Coliseum, Madison, Wis., Nov. 16.**
- **RODNEY DANGERFIELD, DENNIS BLAIR—\$90,073, 5,843, \$16.50, \$12.50 & \$10, Brass Ring Prods., Ford Auditorium, Detroit, two sellouts, Nov. 18.**
- **MENUDO—\$86,033, 6,282 (9,600), \$15 & \$12.50, WJHV-TV, Knight Center, Miami, Nov. 5.**
- **SPYRO GYRA—\$37,224, 3,659 (4,000), \$12 & 10.50, Fantasma Prods., Knight Center, Miami, Nov. 11.**
- **ANIMALS—\$36,587, 3,180 (5,894), \$12.50 & \$10, Electric Factory Concerts, Tower Theater, Pittsburgh, two shows, Nov. 16-17.**
- **JOHN MCLAUGHLIN, AL DIMEOLA, PACO DELUCIA—\$35,789, 2,788 (4,377), \$17.75, \$12.75 & \$10.75, Fahn & Silva Presents, San Diego (Calif.) State University, Oct. 29.**
- **PETER, PAUL & MARY—\$34,465, 2,106 (3,029), \$16.50 & \$14.50, Evening Star Productions, Gammage Center, Tempe, Ariz., Oct. 30.**
- **CHEAP TRICK, ALDO NOVA, DANNY SPANOS—\$32,694, 3,069 (3,557), \$11.50, Contemporary Prods., Kiel Opera House, St. Louis, Nov. 20.**
- **GAP BAND, MIDNIGHT STAR—\$29,575, 2,205 (4,800), \$15 & 12.50, Lette Prods., Knight Center, Miami, Nov. 6.**
- **JOAN BAEZ—\$26,875, 2,467, \$11.25 & \$10.25, Double Tee Promotions, Hult Center, Eugene, Ore., sellout, Nov. 7.**
- **CHUCK MANGIONE—\$26,737, 2,426, \$13.50, \$11 & \$8, Edgewood Agency, Tulsa (Okla.) Performing Arts Center, sellout, Nov. 19.**
- **JOAN BAEZ—\$23,827, 2,177 (2,700), \$11 & \$10, Double Tee Promotions, Spokane (Wash.) Opera House, Nov. 6.**
- **JEAN LUC PONTY—\$20,362, 1,641 (3,029), \$12.50 & \$10.50, Evening Star Prods., Gammage Center for the Performing Arts, Tempe, Ariz., Nov. 3.**
- **MOTLEY CRUE, AXE—\$20,116, 2,078, \$11 & \$9.50, Rock 'n Chair Prods., Warnors Theater, Fresno, Calif., sellout, Nov. 12.**
- **JEAN LUC PONTY—\$19,068, 1,581, \$13.50 & \$10.50, Fahn & Silva Presents, Mandeville Auditorium (UCSD), San Diego, Calif., sellout, Nov. 12.**
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES—\$18,712, 1,500, \$12.50, Jam Prods., Park West, Chicago, sellout, Nov. 18.**
- **GREGG ALLMAN—\$11,829, 1,225 (1,600), \$10 & \$9, in-house/Gantasma Prods., Summers On The Beach, Ft. Lauderdale, Fla. Nov. 4-5.**
- **BIG COUNTRY, ELVIS BROTHERS—\$10,150, 1,450, \$7, Feyline Presents, Rainbow Music Hall, Denver, sellout, Nov. 19.**
- **PEE WEE HERMAN—\$7,262, 1,032 (1,094), \$8 & \$7, Feyline Presents, Glenn Miller Ballroom, Boulder, Colo., Nov. 19.**
- **ARLO GUTHRIE—\$6,055, 800, \$8 & \$7, in-house/Fantasma Prods., Summers On The Beach, Ft. Lauderdale, Fla., sellout, Nov. 12.**
- **GANG OF FOUR, ME FIRST—\$5,267, 500 (840), \$11 & \$10, Rock 'n Chair Prods./A.S. Program Board, Campbell Hall (Univ. of Calif.-Santa Barbara), Nov. 15.**
- **ALVIN LEE—\$4,143, 444 (1,000), \$9.50 & \$8.50, Evening Star Prods., The Devil House, Tempe, Ariz., Nov. 3.**
- **GANG OF FOUR—\$4,118, 471 (850), \$9.50 & \$8.50, Double Tee Promotions, Starry Night, Portland, Ore., Nov. 9.**
- **STRANGE DAZE—\$2,571, 367 (750), \$7.50, \$6.50 & \$4, Evening Star Prods., After the Gold Rush, Tempe, Ariz., Nov. 8.**
- **THE BONGOS—\$930, 310 (750), \$3, Evening Star Prods., After the Gold Rush, Tempe, Ariz., Nov. 7.**

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Talent & Venues

Pop Music Stars To Link With Football Stars

By MAURIE H. ORODENKER

PHILADELPHIA—Music industry stars, "people like the Beach Boys and Willie Nelson," will be used to promote the Philadelphia Stars of the U.S. Football League next season, says James McDonald, director of marketing for the team.

In an all-out move to help fill the 72,000 seats at Veterans Stadium here for the 1984 season, McDonald says he is planning to put together a number of concerts with big names to be tied to some of the home football games.

Although the Philadelphia Stars enjoyed the longest winning streak (eight games) of the league's premiere season, and enjoyed the highest television audience rating of the 12 teams in the new league, the lack of enthusiastic support at the boxoffice contributed to a \$3 million loss in the team's first season. An average of only 18,000 people showed up at the Veterans Stadium for the team's nine home games—among the lowest turnouts in the league, where the overall average attendance was 25,000.

To handle the big sales push to sell tickets for the new season, scheduled to open Feb. 26 and to end June 24, McDonald's new marketing program has been budgeted at \$700,000 for the coming season. A package of youth-oriented concerts by name entertainers figures prominently in the planned marketing program.

McDonald says that the idea of adding concerts to the football games was the outgrowth of a survey earlier this year that showed that 80% of the fans who attended the games last season were in the 18-to-35 age bracket. The marketing chief is aiming to attract high school youth and introduce them to the Philadelphia Stars.



DAVID'S ART—David Brenner adds some touches to a replica of a New York City subway car used in the artwork for his MCA LP "Excuse Me, Are You Reading That Paper?" Helping out is LP cover photographer Aaron Rapoport.

Rock 'n' Rolling

• Continued from page 46

all the jazz players I admired through the years. But now that I've interviewed them all, it's sort of like there is nothing left to do in the business."

David, who is the lyricist and co-producer of the band, says he's known his partner Don, "who's been a gypsy musician all his life," since they were both 12 years old, growing up in Detroit.

The new Was (Not Was) LP contains a number of cameo appearances, including Mitch Ryder, Doug Fieger, Ozzy Osbourne and Mel

Torme. David says they got such an eclectic group to help out through various means.

"It was happenstance," he says. "Ozzy's lawyer is our lawyer. I complained about not having a vocalist for a song, and he said, 'I'll hook you up with Ozzy.' And we already had Mel, so it was just un-natural, as we say."

Act-ivities

Paul Rodgers, ex-of Bad Company and now a solo act, has joined Eric Clapton, Jeff Beck and Jimmy Page for their benefit tour of the U.S. to help Ronnie Lane (Billboard, Dec. 9). . . . When the opening act for the Police couldn't perform at Dortmund, Germany recently because of illness, the band's road crew jumped into the breach, doing a set of classic rockers and even earning an encore.

Chubby Checker, Sam & Dave, the Del Vikings, the Impalas, the Shirelles, Martha Reeves, the Classics, the Belmonts, Otis Blackwood and Freddie Paris & the Five Satins all appeared at the Red Parrot in New York for an old-fashioned rock'n'roll party. Special guest was Joey Dee . . . Franne Gold won the outstanding performance award for her co-written song "For Once In My Life" at the recent Yamaha Music Festival in Japan.

Remember the Pet Rock? Now there is a Punk Rock, complete with a Mohawk hairdo. There is also a video. . . . Todd Rundgren gave a short address about music videos to the International Emmy Awards. . . . Filly's in Philadelphia is presenting the play "Cowboy Mouth," written by Sam Shepard and Patti Smith.

Signings: Hot Box to PolyGram . . . Fresh 3 M.C. to Profile Records . . . Wink to Dis Co. for public relations. . . . Neal Joseph to SESAC. . . . Debra Richardson to Tom Collins Music.

For The Record

Boxscore inadvertently printed the wrong venue and gross for the Alabama/Juice Newton/Thrasher Brothers Philadelphia appearance. The correct venue was the Spectrum; the gross was \$139,500.

A Funny Thing Happens: Brenner Makes An Album

By ETHLIE ANN VARE

LOS ANGELES—"I've been asked to do an album since 1972, but I've always turned them down," says comedian David Brenner. "I never wanted to do 'David Brenner Live In Cincinnati' because I'd rather people come to see me live in Cincinnati."

Brenner is in Los Angeles as part of a 14-day, 12-city tour promoting his comedy album, "Excuse Me, Are You Reading That Paper?" He was finally convinced to do an album because it is not "David Brenner Live"—anywhere.

The MCA release contains some of Brenner's stand-up routine, but concentrates on dramatic readings from his book, "Soft Pretzels With Mustard." The anecdotal reminiscences feature performances by Brenner's mother and father, sound effects, and background music.

"I don't listen to comedy albums," says Brenner. "I don't enjoy comedy albums. Once you've heard it, you've heard it. But I think this will last longer, will have more meaning. When you hear a story, it can make you laugh, but it can also have meaning for you. Like a book that has good lines in it—you go back and read it again and again."

Brenner's book, released last March, reportedly sold more than 50,000 copies in hardback, and will come out in softcover in February. He is promoting the LP as if he were doing another whirlwind author's tour.

"We're doing local tv, national tv, national radio, local radio, local newspapers, colleges, public appearances," says Brenner. "I'm going to play it just like a rock star."

In true rock fashion, Brenner even wants to make a video to promote the LP, and is actively courting disk jockeys around the country. "The album is airable," he says. "It's not X-rated at all. So I'm sending out a sampler to the DJs, because I don't know if they have the patience to listen to the whole thing. If I hear myself on the radio, I know it's going to knock me out. There aren't too many things that can thrill me anymore, but this will be brand new."

Doing something new and different has always motivated the ghetto kid from South Philadelphia. He abandoned a successful career as a documentary filmmaker in 1969, and gave himself one year to make it as a comedian. Then he allowed himself a six-month extension to get on television, so that he could prove to people he had made it as a comedian.

Brenner, who has "been introduced as a bright young comedian so long it has a beard on it," as he puts it, has always relied on improvisation to create his comedy routines. Even his first appearance on the "Tonight Show"—January 8, 1971—contained a 45-second ad-lib that he never heard till he played the tape back later. But, he notes, a natural creative process doesn't eliminate the need for hard work.

"To get ready for today's 'Tonight Show' appearance, I have been working every night for five weeks. Whether I have a paying gig or not, I go to Catch A Rising Star in New York or Pips in Sheepshead Bay. I get up onstage for 20 minutes, work those new lines, tape record them. The next day I listen to the tape and decide what's funny and what works. Every single day for five weeks. Yes, I ad-libbed it all onstage, it's all creative, but it's still a discipline."

Brenner admits to being something of a perfectionist, which is why the "Excuse Me" album went considerably over budget. He dipped into his own pocket, he says, rather than risk having MCA scrap the project in horror at the figures.

"I really don't expect to recoup the money it cost me," he says. "But in a sense this album is a present, a payback to all the fans who have been hanging in for 10, 12 years."



BO & GUITAR—Bo Diddley plays his customized guitar at the Richard Nader oldies show at Madison Square Garden in New York.

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Talent & Venues

Vid Screens Dominate New High-Tech Delaware Disco

WILMINGTON, Del.—Video has helped bring back interest in disco here. Only this time, it's a high-tech disco.

That's what characterizes the new Pandora's Video-tech opened by co-owners Bob DeGrave and Ron Pergolini in the Beaver Valley Plaza Shopping Center. Some 30 video

screens—mounted inside walls, floor posts and above the dance floor—mark the dance club's decor.

A house disk jockey and a video jockey cooperate in programming the latest music videos, interspersed with live shots of the crowd. Several other local spots have installed video screens.

An unusual feature of the disco is a walkway across the dance floor that provides a view of the dance floor and spares patrons the hassle of wending their way through frenzied dancers with a round of drinks. Adding to the atmosphere are touches like bubbles and dry-ice fog pouring onto the dance floor.

Dance Trax

By BRIAN CHIN

The resurgence of pop-dance music continues apace: two newly released albums, "Toni Basil" (Chrysalis) and Irene Cara's "What A Feelin'" (Geffen), are emblematic of the restored acceptability of what Cara's producer Giorgio Moroder recently termed in these pages "good old disco." Both albums share key session people (particularly guitarist Richie Zito, producer of Basil's album, and keyboard player Arthur Barrow) as well as musical intentions.

Basil's record is urban contemporary pop all the way, from the fine initial 12-inch, "Over My Head," to the funny semi-rap "Go For The Burn" and the lushly layered electronic "Space Walkin' The Dog." Pop-wave: "I Don't Hear You," "Suspense." Our fave: "Best Performance," which has slightly more serious subject matter.

Cara's album is a well-executed piece of work on the part of both producer and artist: it echoes in texture and diversity the best Giorgio work with—who else?—Donna Summer. "Breakdance" is just a bit fast to actually break to, we'd guess; still, that track and "Hold On To Your Dream" are both ace uptempo picks, and beg for remixes. Cara should also please fans nostalgic for the robotic early Summer sound with her slightly off, trance-like delivery of "Romance '83" and "Cue Me Up."

★ ★ ★

Singles: "(Hey You) The Rocksteady Crew" has been released here on Atlantic after having hit several European pop charts and enjoyed wide import play in U.S. clubs. It is one of the most commercial rap-fusion records yet produced... Art Of Noise's "Beat Box," also a popular import (on ZTT/Island U.K.), achieves an opposite effect: it's heavy-duty offbeat *beat* material with strange synthesizer and voice coloration in three distinct, heavily-edited segments. The flip, "Moments In Love," surprisingly, is a long ballad-like piece which segues into a violent industrial-scratch passage late in the cut. No U.S. release was scheduled at this writing.

Girl groups: Jamaica Girls' "Need Somebody New" (Sleeping Bag 12-inch) entered our chart last week; it's a light, pop-sounding number mixed in two versions by Larry Levan, a straightforward one for radio and a dubbed-up version with fragmented vocals... Mayana's "Skips A Beat" (Atlantic 12-inch) is much in the overdriven electronic groove of "Let The Music Play"—we sense a shift from the jazzy style hip-hop toward more busy, thickly arranged treatments... Nevertheless, Two Sisters' "B-Boys Beware" (Sugarscoop 12-inch) sounds likely to pick up in the footsteps of "Sucker M.C.," pitting the duo in a rap duel with G.L.O.B.E., of the current "Play That Beat" hit.

Techno-pop: Paul Anka's duet with Karla DeVito, "Gimme The Word" (Columbia 12-inch), is a fine surprise as remixed by Francois Kevorkian. The vocal version is really radio material, but the instrumental is a club revelation, crossing hardcore disco with a Rushent-influenced Linn drum... White Door's "Love Breakdown" (Passport, through importer/distributor Jem) comes down heavily on the "pop" part of techno-pop, with club edits and breakdowns done by Peter Napoliello.

★ ★ ★

More singles: Pat Benatar's "Love Is A Battlefield" (Chrysalis) has been remixed by John "Jellybean" Benitez, who's been cornering the top 40 market lately. There are more crossrhythms in this version and lots of surreal reverse echo... We heartily recommend P-Funk All-Stars' "Hydraulic Pump" (Uncle Jam 12-inch, through CBS Associated) to those who loved the anarchy of "Atomic Dog." It was co-produced by "Sly Stewart," and we hear Philippe Wynne emoting in the background.

DECEMBER 3, 1983; BILLBOARD

Billboard Dance/Disco Top 80

Survey For Week Ending 12/3/83

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	10	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	41	47	3	PRESSURE SWAY—Machinations—A&M (12 Inch) SP-12077
2	5	5	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	42	23	9	ANGEL EYES—Lime—Prism (12 Inch Remix) PDS 475
3	3	5	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	43		NEW ENTRY	PLEASURE OF LOVE—Tom Tom Club—Sire (12 Inch) 0-20164
4	2	6	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	44	28	14	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681
5	6	6	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (12 Inch) 4514 MG	45	39	15	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867
6	4	8	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)	46	67	2	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A
7	8	4	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP-all cuts) QE 39107	47	52	7	TOUR DE FRANCE—Kraftwerk—Import (12 Inch)
8	11	5	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeez—Streetwise (12 Inch) SWRL 2215	48	50	4	'TIL IT ALL FALLS DOWN—Red Rocker—415/Columbia (12 Inch) AS 1732
9	7	6	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68	49	49	4	WITHOUT YOU—Chaz Jankel—A&M (12 Inch) 12705
10	10	6	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814	50	57	2	I WANNA BE WITH YOU—Armenta—Savior Faire (12 Inch) SF 201 PP
11	9	8	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220	51	58	-3	GIRL IN THE 80'S/BLUE EYED TECH/STANDING IN THE SHADOWS—France Joli—Epic (LP Cuts) BFE 38829
12	12	7	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465	52	60	2	NEED SOMEBODY NEW—Jamaica Girls—Sleeping Bag (12 Inch) SLX-005
13	18	6	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)	53		NEW ENTRY	STAY WITH ME TONIGHT—Jeffrey Osborne—A&M (12 Inch) 12080
14	14	6	AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153	54	31	15	ON A JOURNEY/DANCE SISTER/LOVE KILLS PAIN—New York City Peech Boys—Island (LP Cuts) 90094-1
15	15	5	WET MY WHISTLE—Midnight Star—Solar (7 Inch) 69790 (12 Inch*)	55	55	5	HEY LITTLE GIRL—Icehouse—Chrysalis (12 Inch) 4V9 42731
16	17	5	HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214	56	32	10	ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)
17	24	3	WHY ME?—Irene Cara—Geffen (12 Inch) 0-20156	57	59	3	I'LL NEVER, NEVER GIVE UP—Pattie Labelle—Philadelphia Int'l (12 Inch) 42904176
18	42	3	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217	58		NEW ENTRY	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686
19	25	4	LUCKY TONIGHT—Sarah Dash—Megatone (12 Inch) MT-112	59	63	2	LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT—Jennifer Holliday—Geffen (LP Cuts) GHS 40144
20	34	3	I'VE BEEN ROBBED—Three Million—Cotillion (12 Inch) 0-96979	60		NEW ENTRY	GOT TO GET TO YOU—Charade—Profile (12 Inch) PRO 7032
21	46	2	UNDERCOVER OF THE NIGHT—The Rolling Stones—Rolling Stones (12 Inch) DMD 685	61		NEW ENTRY	CATCH ME—Marcia Raven—Profile (12 Inch) PRO 7034
22	22	7	99 LUFTBALLONS—Nena—Epic (12 Inch) 49-04109	62		NEW ENTRY	TRI-TRA-TRULLALA—Joachim Witt—Import
23	13	11	LOVE TEMPO—Quando Quando—Factory (12 Inch) OSFY 5	63	48	12	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005
24	43	2	EVERYTHING COUNTS—Depeche Mode—Sire (12 Inch) 20165-0A	64	44	8	AND I AM TELLING YOU I'M NOT GOING—Koffie—Pan Disc (12 Inch) RRD 2214
25	26	4	B-BOYS—Nona Hendryx—RCA (12 Inch) PD-13644	65		NEW ENTRY	FINGER'S ON IT—Robbie Rae—Quality (12 Inch) QUS 049
26	40	4	RISE UP—Parachute Club—RCA (12 Inch) PD-13655	66		NEW ENTRY	LOVE SENSATION (REMIX)—Loleatta Holloway—Salsoul (12 Inch) SG 415
27	27	4	A NIGHT IN NEW YORK—Elbow Bones And The Racketeers—EMI-America (12 Inch) 7812	67		NEW ENTRY	AUTODRIVE—Herbie Hancock—Columbia (12 Inch) 44-04200
28	36	4	I NEED YOU—The Pointer Sisters—Planet (12 Inch) PD-13632	68	35	6	LA CAGE AUX FOLLES—Le Jete—Megatone (12 Inch) MT 119
29		NEW ENTRY	SAY IT ISN'T SO—Daryl Hall And John Oates—RCA (12 Inch) PD 13679	69	29	8	SPICE OF LIFE—Manhattan Transfer—Atlantic (7 Inch) (12 Inch*) 7-89786
30	16	8	LOVE HOW YOU FEEL—Sharon Redd—Prelude (12 Inch) PRL D667	70	70	3	PARTY ANIMAL—James Ingram—Qwest (12 Inch)
31	20	9	SHOW ME THE WAY—Skyy—Salsoul (12 Inch) SG 408	71	62	11	I'N A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
32	21	7	JUST BECAUSE YOU'LL BE MINE—Instant Funk—Salsoul (12 Inch) SG 410	72	41	11	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110
33	51	2	UNISON—Junior—Casablanca (12 Inch) 814725-1	73	53	8	FIX IT—Teena Marie—Epic (12 Inch) 49-04125
34	30	5	LOVE GAME—Pure Energy—Prism (12 Inch) PDS 480	74	66	13	ONE DAY—APB—Import (12 Inch)
35	64	2	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	75	61	11	CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210
36	38	6	I WANT YOU ALL TONIGHT—Curtis Hairston—Pretty Pearl (12 Inch) P.P. 510	76	68	12	IT'S ALRIGHT—NV—Sire (12 Inch) 20133
37	37	5	DESTINY—Gwen Jonae—C&M Records (12 Inch) CML 911	77	56	16	MAJOR TOM (COMING HOME)—Peter Shilling—Elektra (12 Inch) 0-66995
38	45	2	THE PARTY STARTS WHEN I'M WITH YOU—Rue Caldwell—Critique (12 Inch) CRI 1203	78	69	23	SPEAKING IN TONGUES—Talking Heads—Sire (LP-all cuts) SR1-23883
39	19	10	LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629	79	54	15	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503
40	33	6	ROCKIN' RADIO—Tom Browne—Arista (12 Inch)	80	65	14	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213

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- Tour De France—10 Speed
- Get Tough—C.D. 3
- B-Boys Beware—Two Sisters
- Master Of Love—Private Class
- U.S.A. Is The Best—T. Ski Valley
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Latin

Colombia To Host Caribbean Festival

CARTAGENA, Colombia—The third Caribbean Music Festival will be held here March 14-21. According to festival director Paco de Onis, artists from Jamaica, Brazil, Monserate, Venezuela, Trinidad, Puerto Rico, Haiti, Colombia, the Virgin Islands, Belize and the U.S. will be participating. The festival is sponsored by Avianca Airlines in conjunction with the Colombian National Tourist Board, and New York's East/West Holidays.

LABEL CHIEF DISMISSES TALK OF DEMISE

Chaimowitz Says Discos CBS Is 'Thriving'

By ENRIQUE FERNANDEZ

MIAMI—"We're not going out of business; if anything, we're thriving," asserts Discos CBS head Ron Chaimowitz in response to widespread industry talk that the major was folding its operation for the U.S. Latin market and Puerto Rico. Chaimowitz projects that October-November sales will equal what CBS expected from his label in its entire first year of operation. "And in terms of profit we've grown 30% over last

year," he adds.

Discos CBS' success is partially due to some recent moves in cross-over distribution: The label sells mainstream American product from the CBS labels to its Latin accounts and supplies Latin product to non-Latin outlets. Chaimowitz claims that this policy has quintupled sales of CBS mainstream product to Latinos.

"Assimilation was becoming a problem, with Latin youth turning to American music. So we turned a potential threat into an opportunity by selling American product to our Latin accounts," he says.

The distribution of CBS Latin product outside traditional Latin outlets began with the Spec's retail chain in Florida and has spread nationwide. Discos CBS now services Wherehouse, Tower, Camelot, Record Bar and other retail chains. "It was Julio Iglesias who opened the door," explains Chaimowitz. "We got letters from places like Idaho asking us how to get Julio Iglesias records."

The model for the label's plan of crossover distribution originated in Puerto Rico, where Discos reports its sales are 50% Latin and 50% American. "What we're missing in Puerto Rico is the racks, which are handled out of Miami. But we expect that this too will change over time," Chaimowitz says.

Puerto Rico is also the home of one of Discos CBS' most profitable operations, the CBS Electronics International division, which handles Colecovision, CBS Software, Activision and Texas Instruments on the island. Does this mean that Discos CBS may be shifting from records to video games? "The Latin business is not declining," says Chaimowitz, but

it's not growing significantly enough." Nonetheless, Chaimowitz is optimistic about what the future will bring and plans to enter the new technological era with the introduction of a Julio Iglesias Compact Disc in the U.S. Latin market and Puerto Rico.

Rumors about the label's demise began at the time RCA's plans for a similar U.S. Latin operation were made known earlier this year. There was speculation that the CBS Latin license might revert to Caytronics Corp., arguably the most powerful independent company in the U.S. Latin market, which had once handled CBS and handled RCA and Ariola until the formation of the RCA International label.

Chaimowitz dismisses these rumors and points instead to his label's growth. "When we started out we were CBS' smallest Latin subsidiary. This year we're third, after Brazil and Mexico. In terms of profitability we probably contribute 20% or more to the region."

Chaimowitz does admit that some of this rise in profitability is due to the fact that his label makes money in dollars, while other subsidiaries have been affected by the Latin American currency devaluations of the past few years.

In response to the new competition, Chaimowitz asserts, "we welcome a company like RCA that will bring professionalism to the market." He looks forward to more majors entering the U.S. Latin market: "We welcome the competition."

Two years ago Discos CBS moved its offices from the building that houses the major's Latin American operation to its own site, which consolidates warehouse, distribution and offices. The 20,000 square foot ware-

house is augmented by a 10,000 square foot facility in Puerto Rico. In addition, Discos CBS has sales and promotion offices in Puerto Rico, San Antonio, Los Angeles and New York.

Chaimowitz points proudly to the major's "long history of Anglo singers recording in Spanish," with new Spanish product by Johnny Mathis and Ray Coniff, marketed in the U.S. on the Discos CBS label. "And we've also repackaged product for the U.S. Latin market, like Placido Domingo's album of Latin pop classics."

What about Latin artists crossing over to the American pop scene? "Other companies are doing it by developing artists. We're concentrating our a&r crossover efforts on established talent like Miami Sound Machine, Miguel Bose and the Spanish rock group Mecano." Chaimowitz explains that the fragmentation of the U.S. Latin market (various nationalities with different musical tastes) is an obstacle to the development of new U.S. Latin talent. "Also, there's no national media outside tv and the SIN network has little original U.S. Latin programming."

One recent change in the Latin market has been a shift from catalog sales to hits, a change which, according to Discos CBS sales director Juan Estevez, stems from the crackdown on illegal aliens. "It was an immigrants' market," explains Estevez. "They wanted the records they had back home."

NEW YORK		CALIFORNIA	
This Week	Last Report	This Week	Last Report
1	1	1	2
2	2	2	3
3	9	3	—
4	—	4	—
5	12	5	4
6	6	6	—
7	—	7	7
8	4	8	1
9	14	9	8
10	—	10	—
11	—	11	—
12	—	12	—
13	—	13	—
14	—	14	5
15	—	15	10

FLORIDA		TEXAS	
This Week	Last Report	This Week	Last Report
1	1	1	—
2	9	2	1
3	—	3	—
4	4	4	3
5	13	5	6
6	2	6	13
7	—	7	4
8	5	8	8
9	3	9	2
10	—	10	—
11	10	11	—
12	—	12	—
13	11	13	—
14	6	14	—
15	—	15	15

Notas Luciano Back On The Radio

Emmy-winning tv newsmen, poet, journalist, filmmaker, community organizer and independent producer Felipe Luciano is back in one of his most needed roles: salsa DJ and programmer. On New York's WEVD-FM, Luciano produces and hosts a nightly show called "City Rhythms," focused on New York's version of Latin music, salsa, and exploring related genres like Dominican and Brazilian music, Latin jazz and *nueva cancion*.

What distinguishes "City Rhythms" from other Latin broadcasting in the city—besides being on FM—is that though most of the music has Spanish lyrics, the announcing is in English. Luciano is one of a number of younger Latin radio people throughout the country who feel English-language broadcasting is needed to reach the younger Latin public and non-Latins who stay away from Latin music for linguistic reasons.

One resource Luciano is utilizing is the large number of renowned Latin musicians who make New York their home. "City Rhythms" features interviews with artists like Grammy winners Tito Puente and Machito, singers Celia Cruz and Ruben Blades, bandleaders Ray Barretto and Willie Colon, and virtuosos Patato Valdez and Dave Valentín.

Record labels like Fania, K-tel, Combo and others are among the sponsors of "City Rhythms," as are many of the city's Latin and jazz clubs. The program is produced by

Luciano's own company, Felipe Luciano Productions, and also features George Quintana as DJ.

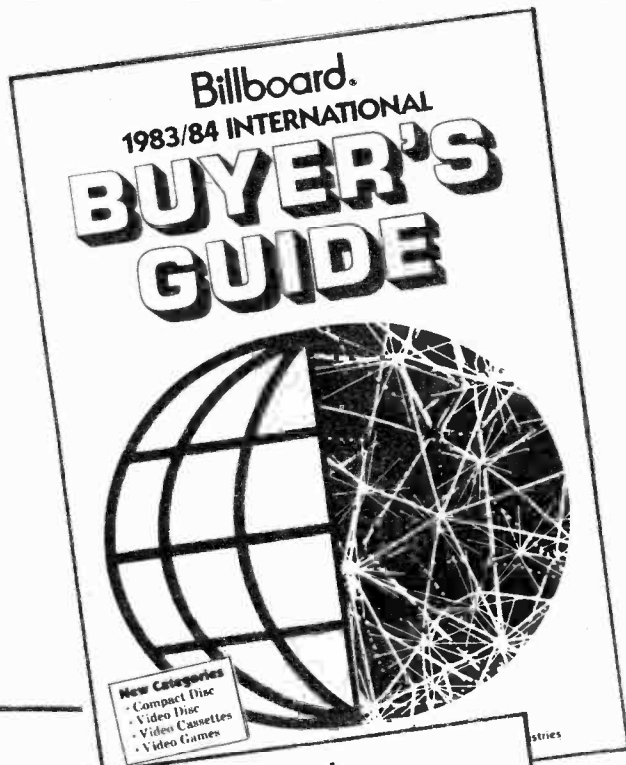
Luciano, whose radio career included two weekly shows on WRVR from 1972-75 and a daily program on WBLS from 1975-76, says he was motivated to return to radio by what he saw as urban contemporary stations' failure to program Latin music. Many of these stations' listeners are Latin, argues Luciano, and if their programmers are not going to respond to them, he will. "City Rhythms" is broadcast Monday through Friday from midnight to 5 a.m., and from 1 to 6 a.m. on Saturday.

A Menudo Christmas special will highlight Galavision's Spanish-language pay-tv holiday season. Other December programs include a documentary on the life of Mexican singer/actor Pedro Infante and a Carlos Gardel film festival... Syndicated Latin music show "Bravisimo" will tape the Willie Colon orchestra at a New Year's Eve celebration in Miami... The new RCA International label reports that its top sellers so far are LPs by Jeanette, Marco Antonio Muñoz, Silvana di Lorenzo, Emmanuel and Rocio Jurado, in that order... KMMM, Austin's only Spanish-language radio station, has added three members to its sales staff: Peggy McCormick, Mark Midkiff and Stephen Hester.

ENRIQUE FERNANDEZ

Puerto Rico Top LPs	
This Week	Last Report
1	—
2	3
3	7
4	4
5	—
6	1
7	5
8	—
9	12
10	—
11	—
12	14
13	13
14	2
15	—

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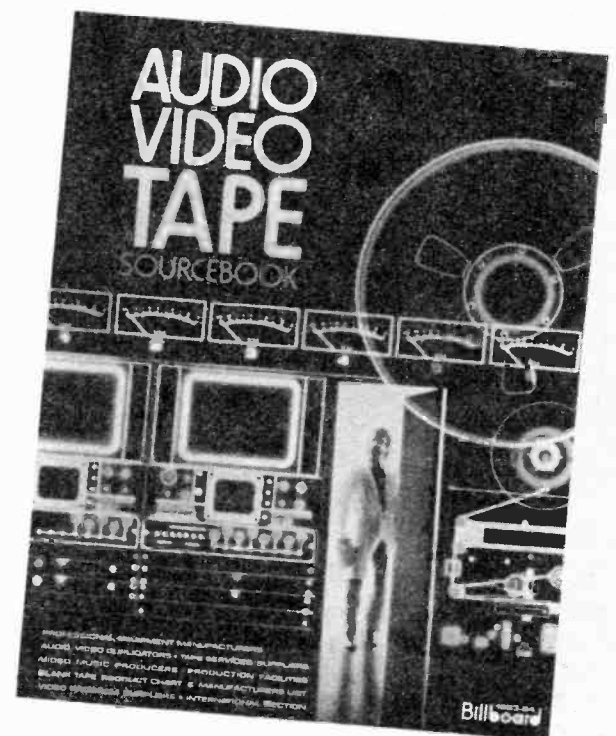


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RCA Chief Summer Blasts Hardware Firms In Japan

By SHIG FUJITA

TOKYO—RCA Records president Robert Summer has lambasted audio hardware manufacturers for continuing to launch new products and technologies while appearing to ignore the record industry support that is vital for their success.

Speaking at the 32nd Japan Audio Fair in Harumi, Tokyo, Summer said: "All the activity here must put pressure on the continued creative and financial energy of the prerecorded music industry, and somehow I feel that this is being taken for

granted, that manufacturers have failed to research our will to continue the extraordinary investment in new recording that is necessary to prevent a 'power failure' in this giant industry."

The RCA chief added: "I searched the length of two buildings large enough to house aircraft carriers for a banner that read 'Buy Pre-recorded Music,' and I didn't see a single one."

Compact Disc hardware was the main center of interest at the fair, as Summer noted. "Nothing can prepare you for the awesome character of this event, and CD is clearly the innovation capturing the greatest attention, with dozens of new models, in wider price bands, being introduced," he said. "But the next generation of activity is already in view, as the linking of audio and video products, a kind of cross-media alliance, begins to take shape."

Main motive for Summer's trip to Japan was the conclusion of a new long-term agreement with top JVC executives on the RCA Corp./JVC joint venture company RVC Corp. After a meeting of the RVC board, also attended by RCA International executive vice president John H. Rich and RCA Records divisional vice president Ekke Schnabel, Summer said: "Our renewed commitment to the growth of RVC is now in place, and I can predict with confidence that the partnership of RCA and JVC will yield an important presence in the Japanese market in the coming years."

Thorn Revives Vidisk System

• Continued from page 9

range from \$35 per disk for the minimum batch of 10 units to \$10.50 for each for volumes over 500.

Thorn EMI does not see itself as competing with the already-launched Philips LaserVision system for institutional sales, at least not at this stage of the game. "It's more a case of us working in parallel with them to develop this market," says Stevenson. And the signs are that European companies are keen to adopt video-disk for training, promotional and related applications.

Philips recently won an order to supply IBM with 500 players, which the computer giant intends to use throughout Europe to promote retail sales of its personal computer. Thorn EMI says it is talking to "a large number of potential customers."

'Trouser-Pocket Cassette' Hits The German Market

HAMBURG—Metronome managing director Heino Wirth is cashing in on the current market success of maxi-singles in Germany (Billboard, Nov. 26) by adapting the maxi-single principle to the cassette.

Using the concept of "trouser-pocket hits," Metronome is marketing 15-minute cassettes (roughly seven and a half minutes per side) with two current hits and packaging them in foil instead of the conventional plastic box so that they fit easily into the pockets of jeans, ready for use in Walkman-style cassette players.

Says Wirth: "The line is that pop fans can have their favorite songs right next to their skin. Collecting records is no longer fashionable among the young music fans in Germany. Today's teenager likes to buy his or her favorite hits, plays them non-stop for a few weeks and then chucks them away to make room for the newer hits. Hits today tend to be forgotten totally after 10 or 12 weeks, and that is why most young pop fans are not prepared to spend money on an album containing one or two hits and many unremarkable songs."

"The ever-growing popularity of singles and maxi-singles made me realize that adapting this concept to cassettes could be highly viable. The trouser-pocket cassette is exactly right for the teenager who wants the latest hit ready at hand to play on his Walkman or radio/recorder. Music today is a mobile thing, and with the quality you can get from Chrome Dioxide tape you can forget the problem of home taping from record to cassette."

"In Germany," he continues, "a pop fan has to pay between 9.90 DM and 12.90 DM (\$3.80 and \$5) for 15 minutes of music. Therefore, they want to make sure they get value for

their money. They don't want to have a mixture of a few hits and many flops combined on one album and costing, say, \$15. The slump in LP sales in Germany is proof of this."

Wirth is planning on making the trouser-pocket maxi-single cassette more attractive by packaging it in foil, including a picture of the artist and incorporating bonuses into the packages such as chewing gum, badges and rings.

He admits that there was a certain amount of dealer opposition to his idea initially because the smaller cassette format was seen as playing into the hands of pilferers. However, he's devised a foil package half the size of an LP sleeve so that the two trouser-pocket cassettes can be displayed in the same rack space as a maxi-single. "If we can get price equality between the maxi-single and the Chrome Dioxide cassette, then this will considerably reduce home taping," he says.

Wham! Can't Leave Its Label

• Continued from page 9

George Michael and guitarist Andrew Ridgeley, claimed that their deal with the label was invalid and further alleged they were urged to sign because of misrepresentation. Mark Dean, Inner Vision managing director, strongly denied the allegation.

The judge said that until the matter was decided in court he was anxious to maintain the status quo. "The injunction does not stop the band from making music," he noted.

The judge said both the group and Inner Vision had done "extraordinarily well," with the group certainly "a very valuable property."

Canada

Steinmetz Elected CRIA President

Board Endorses Measures To Revamp Juno Awards

By KIRK LaPOINTE

TORONTO—Entertainment legal counsel Peter Steinmetz has been elected president of a revamped Canadian Academy of Recording Arts & Sciences.

And the CARAS board has introduced three new members, ATV Publishing's Frank Davies, WEA Music of Canada president Stan Kulin and A & M Records of Canada senior vice president Joe Summers, as it moves toward a highly public Juno music awards/presentation in December, 1984.

At its annual meeting Monday (21), the board decided to endorse most measures in a report Steinmetz submitted in October to reshape the format of the Junos so they coincide with the busy industry period at the end of the year and are made more accessible for the public.

A five-man committee, including Steinmetz, former CARAS president and current Canadian Recording Industry Assn. president Brian Robertson, Rogers Radio Broadcasting executive Jim Sward, Concert Productions International vice president Norman Perry and industry consultant Les Weinstein, is drafting a document to guide the independent production industry in its bid for the rights to the next Juno program. The information document is expected to be finished Dec. 8, after which time producers will be encouraged to ask for copies through the Toronto CARAS office.

Steinmetz, former secretary of the 900-member academy, is a Queen's Counsel who has advised both CRIA and CARAS on industry-related

matters through his firm, Peter E. Steinmetz & Associates. He will serve on a part-time basis, and his term ends February, 1985.

Weinstein will continue to be first vice president. Retail giant Sam Sniderman will be second vice president. Current treasurer Andy Hermant will assume a dual responsibility as secretary/treasurer.

CARAS will soon launch working committees for nominating, membership, Juno nominating and voting procedures, dinner and television

production and public relations and promotion.

Steinmetz says he hopes the tentatively scheduled December show next year at Roy Thomson Hall is open to the public. "It's our desire to do that," he says.

One reason Steinmetz took over the presidency was because Robertson felt he could not devote enough time to the post during this crucial time as the academy's Juno show moves from CBC production to an independently done program.

CRTC Lets Film Company Buy Big Into First Choice

HULL, Quebec—The Canadian Radio-Television & Telecommunications Commission, faced with the dire prospect of pulling the plug on the country's only remaining national pay-tv firm, has agreed to allow a film company to buy a substantial share in a move many say could result in conflicts of interest and reduced competition.

Hees International Corp. has bought \$8.4 million of a \$12 million issuance of convertible debentures by the First Choice network, and is turning over at least \$5 million of those to Astral Bellevue Pathe, a Quebec film and photographic company it holds.

The move on the surface appears to violate the CRTC's guidelines preventing pay-tv companies from being involved in production. However, the commission set down a series of guidelines to prevent possible con-

flicts of interest. For one, Astral will have to get out of production and limit its film activities to financing and technical assistance.

If the debentures are converted, Astral-Hees would control 58.8% of the struggling First Choice network. But the CRTC will not allow a majority of Astral-First Choice executives to be appointed to the First Choice board.

Hees is headed by the influential Bronfman family, and Astral is headed by Harold Greenberg, who has twice unsuccessfully tried for a pay-tv license. Ironically, his first attempt for a national pay-tv firm would have had as its president Andre Bureau, who took over as CRTC chairman the day the Astral-Hees takeover was approved by the commission.

Bureau did not have a hand in the CRTC decision, commission officials say.

LED BY FORMER GOV'T OFFICIAL

Religious B'casters Seek License

OTTAWA—Former communications minister David MacDonald, who left the public eye following the Conservative government defeat in 1980 after only nine months in power, has resurfaced at the head of an interfaith consortium seeking a national religious television network license.

MacDonald, an ordained United Church minister, has been working full-time since September as a consultant to Interchurch Communications, a group overseeing the media interests of the country's six major churches. With about 25 other religious groups and churches, Interchurch is seeking the national reli-

gion channel license. Its application to the Canadian Radio-Television & Telecommunications Commission is due Jan. 3, although an extension of that deadline seems likely.

MacDonald's group received \$75,000 in November from the Anglican Church of Canada as seed money for the network application. Other groups are expected to follow. Start-up costs of the network are estimated at between \$8 million and \$10 million, with annual operating costs expected to be about \$30 million. The application alone will cost about \$300,000.

"We have a chance to do something unique in the world," MacDonald

says. "In no other place have so many religious groups cooperated for a service such as this."

When the CRTC gave the go-ahead last June for applications for the network, it made clear that it wanted a Canadian service to radically depart from fundamentalist-type U.S. religious programming. It says it will only license an interfaith group whose service reflects the country's religious and cultural diversity. And it says a new religion channel would not be able to aggressively solicit funds from its audience.

"The biggest problem we face is in overcoming people's perception of religious television. We want to challenge their notion," MacDonald says.

The proposal, which so far is the only one being made, calls for a split of airtime between allocated time-slots for religious groups and family-type programming. Funds would be raised from limited advertising and sponsorships, plus occasional fundraising drives similar to those employed by the U.S. PBS network. MacDonald says the churches are even discussing setting aside one Sunday for parish fundraising for the network.

MacDonald, who was responsible for the launching of the Applebaum arts inquiry and the appointment of recently departed CRTC chairman John Meisel during his nine months as minister, headed the Futures Secretariat (a group looking at North-South problems) and was an adviser to former opposition leader Joe Clark until Clark lost the leadership in June. His group met last week and is expected to reveal more details of its network proposal soon.

Maple Briefs

The Nov. 19 edition of the *Canada Gazette* provides some valuable background information for parties interested in how the federal communications Department and Canadian Radio-Television & Telecommunications Commission operate. A regulatory agenda featuring updated information, affected legislation and government contacts is included.

A radio war is looming between a Canadian and American version of "A Curly Shuffle," released last week by both Atlantic (featuring *Jumpin' In The Saddle*) and Attic (featuring *The Knuckleheads*).

★ ★ ★

Has anyone noticed that the proposed new date for the *Junos* in Toronto (next Dec. 3) is roughly one week later than the much-touted *Canadian Song Festival* date in Ottawa?

Will industryites be willing to attend both? Is one undergoing a change in plans?

★ ★ ★

A recent Billboard headline said *Canadian Recording Industry Assn.* membership had increased 20%. In fact, it's *Canadian Independent Record Production Assn.* membership that has increased 20%.

★ ★ ★

Ottawa's new Congress Centre is being broken in Dec. 15 as a concert hall by *Big Country* in a CHEZ-FM Christmas party for the public.

★ ★ ★

Maple Briefs features short items on the *Canadian music industry*. Copy should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada, K1N 7T7.

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BRITAIN

(Courtesy of Music & Video Week)
As of 11/26/83

SINGLES

This Week	Last Week	Title	Artist
1	1	UPTOWN GIRL	Billy Joel, CBS
2	2	SAY SAY SAY	Paul McCartney/Michael Jackson, Parlophone
3	3	CRY JUST A LITTLE BIT	Shakin' Stevens, Epic
4	10	NEVER NEVER	Assembly, Mute
5	17	LOVE OF THE COMMON PEOPLE	Paul Young, CBS
6	4	ALL NIGHT LONG	Lionel Richie, Motown
7	5	THE SUN AND THE RAIN	Madness, Stiff
8	7	THE LOVE CATS	Cure, Fiction
9	21	CALLING YOUR NAME	Marilyn, Mercury
10	24	THRILLER	Michael Jackson, Epic
11	12	A SOLID BOND IN YOUR HEART	Style Council, Polydor
12	6	PUSS 'N' BOOTS	Adam Ant, CBS
13	11	UNDERCOVER OF THE NIGHT	Rolling Stones, Rolling Stones
14	31	HOLD ME NOW	Twins, Arista
15	23	RIGHT BY YOUR SIDE	Eurythmics, RCA
16	36	LET'S STAY TOGETHER	Tina Turner, Capitol
17	16	ONLY FOR LOVE	Limahl, EMI
18	9	KARMA CHAMELEON	Culture Club, Virgin
19	8	SAFETY DANCE	Men Without Hats, Statik
20	29	OBLIVIOUS	Aztec Camera, WEA
21	19	LOVE WILL TEAR US APART	Joy Division, Factory
22	14	UNCONDITIONAL LOVE	Donna Summer, Mercury
23	28	THAT'S ALL	Genesis, Charisma
24	20	A MESS OF BLUES	Status Quo, Vertigo
25	NEW	WATERFRONT	Simple Minds, Virgin
26	35	REILLY	Olympic Orchestra, Red Bus
27	18	(HEY YOU) THE ROCKSTEADY CREW	Charisma
28	13	UNION OF THE SNAKE	Duran Duran, EMI
29	37	OWNER OF A LONELY HEART	Yes, Atco
30	32	THIS CHARMING MAN	Smiths, Rough Trade
31	15	PLEASE DON'T MAKE ME CRY	UB40, DEP International
32	NEW	BARK AT THE MOON	Ozzy Osbourne, Epic
33	NEW	THANK YOU FOR THE MUSIC	Abba, Epic
34	NEW	PLEASE DON'T FALL IN LOVE	CiHi Richard, EMI
35	NEW	ISLANDS IN THE STREAM	Kenny Rogers & Dolly Parton, RCA
36	NEW	MY OH MY	Slade, RCA
37	NEW	RAT RAPPING	Roland Rat, Magnet
38	26	NEW SONG	Howard Jones, WEA
39	27	THEY DON'T KNOW	Tracey Ullman, Stiff
40	NEW	LISTEN TO THE RADIO: ATMOSPHERICS	Tom Robinson, Panic

ALBUMS

This Week	Last Week	Title	Artist
1	1	COLOUR BY NUMBERS	Culture Club, Virgin
2	2	CAN'T SLOW DOWN	Lionel Richie, Motown
3	5	THRILLER	Michael Jackson, Epic
4	11	STAGES	Elaine Paige, K-tel
5	3	UNDERCOVER	Rolling Stones, Rolling Stones
6	12	CHART HITS '83 VOL. 1/2	Various, K-tel
7	7	NO PARLEZ	Paul Young, CBS
8	NEW	TOUCH	Eurythmics, RCA
9	4	AN INNOCENT MAN	Billy Joel, CBS
10	17	FANTASTIC	Wham], Inner Vision
11	9	GENESIS	Charisma
12	NEW	BEAUTY STAB	ABC, Neutron
13	6	LABOUR OF LOVE	UB40, Dep International
14	18	HIT SQUAD-HITS '83	Various, Ronco
15	10	PIPES OF PEACE	Paul McCartney, Parlophone
16	NEW	90125	Yes, Atco
17	8	THE TWO OF US	Various, K-tel
18	13	VOICE OF THE HEART	Carpenters, A&M
19	27	HAVE YOU EVER BEEN IN LOVE	Leo Sayer, Chrysalis
20	16	TOO LOW FOR ZERO	Elton John, Rocket

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/23/83

SINGLES

This Week	Last Week	Title	Artist
1	2	RECKLESS	Australian Crawl, EMI
2	9	UPTOWN GIRL	Billy Joel CBS
3	1	KARMA CHAMELEON	Culture Club, Virgin
4	3	RED RED WINE	UB40, DEP International
5	7	ISLANDS IN THE STREAM	Kenny Rogers & Dolly Parton, RCA
6	4	GIVE IT UP	KC & Sunshine Band, Epic
7	5	UNION OF THE SNAKE	Duran Duran, EMI
8	8	SAY SAY SAY	Paul McCartney, Michael Jackson, Parlophone
9	6	MODERN LOVE	David Bowie, EMI America
10	11	TONIGHT I CELEBRATE MY LOVE	Peabo Bryson & Roberta Flack, Capitol
11	NEW	ALL NIGHT LONG	Lionel Richie, Motown
12	10	BOB GIRL	Pat Wilson, WEA
13	12	GOLD	Spandau Ballet, Chrysalis
14	20	CRYSTAL	Elton John, Rocket
15	15	SAFETY DANCE	Men Without Hats, Big Time
16	18	I HEAR MOTION	Models, Mushroom
17	14	HOLD ME TIGHT	Cold Chisel, WEA
18	13	AUSTRALIANA	Austen Tayshus, Regular
19	NEW	CHANGE IN MOOD	Kids In The Kitchen, White
20	16	RAIN	Dragon, Mercury

ALBUMS

This Week	Last Week	Title	Artist
1	NEW	1983...SUMMER BREAKS	Various, EMI
2	1	COLOUR BY NUMBERS	Culture Club, Virgin
3	3	UNDERCOVER	Rolling Stones, Rolling Stones
4	2	LET'S DANCE	David Bowie, EMI America
5	NEW	SEVEN AND THE RAGGED TIGER	Duran Duran, EMI
6	5	AN INNOCENT MAN	Billy Joel, CBS
7	4	TOO LOW FOR ZERO	Elton John, Rocket
8	6	EYES THAT SEE IN THE DARK	Kenny Rogers, RCA
9	10	INFIDELS	Bob Dylan, CBS
10	7	TRUE	Spandau Ballet, Chrysalis
11	9	PIPES OF PEACE	Paul McCartney, Parlophone
12	11	THE BREAKERS '83	Various, Polystar
13	13	WHAT'S NEW	Linda Ronstadt, Asylum
14	12	GREATEST HITS	Air Supply, Big Time
15	15	PLEASURE OF YOUR COMPANY	Models, Mushroom
16	14	THRILLER	Michael Jackson, Epic
17	16	SYNCHRONICITY	Police, A&M
18	NEW	LABOUR OF LOVE	UB40, DEP International
19	NEW	BLUES BROTHERS	Original, Atlantic
20	8	JUST ONE...	Renee & Renato, RCA

JAPAN

(Courtesy Music Labo)
As of 11/28/83

SINGLES

This Week	Last Week	Title	Artist
1	NEW	LOVING	Toshihiko Tahara, Canyon/Johnny's
2	1	HITOMI WA DIAMOND	Seiko Matsuda, CBS-Sony/Sun
3	4	ADESGATA NAMIDA MUSUME	Kyoko Koizumi/Burning
4	2	ROYAL STRAIGHT FLASH	Masahiko Kondo, RVC/Johnny's
5	3	GLASS NO RINGO	Seiko Matsuda, CBS-Sony/Sun
6	7	LOVE IS OVER	Ouyan Fil, Polydor/Burning-JVK
7	8	SASAME YUKI	Hiroshi Itsuki, Tokuma/RFP TV Asahi Sound 1
8	5	ANOKO	Miyuki Nakajima, Canyon/Yamaha
9	10	PUSANKOU E KAERE	Jiro Atsumi, CBS-Sony/Nihon
10	6	GOOD-BYE SEISHUN	Tsuyoshi Nagabuchi, Toshiba-EMI
11	9	CAT'S EYE	Anri, For Life/NTV
12	11	CHOUHATSU MUGENDAI	Shibugakitai, CBS-Sony/Johnny's
13	13	KINKU	Akina Nakamori, Warner-Pioneer/NTV
14	12	SONNA HIROSHINI	

DAMASARETE

Mizue Takada, Teichiku, PMP/Amuse
15 14 NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun

This Week	Last Week	Title	Artist
16	NEW	NAICHITCHI MY HEART	Shingo Kazami, For Life/Burning
17	NEW	KANASHIMIGA TOMARANAI	Anri, For Life/JCP-PMP
18	NEW	NAMIDANO TEEN-AGE BLUES	Good-Bye, Victor/Johnny's
19	16	YUME SHIBAI	Tomio Umezawa, King/Kitty
20	NEW	FUYU ZAKURA	Shinichi Mori, Victor/Mori

ALBUMS

This Week	Last Week	Title	Artist
1	3	SEIKO PLAZA	Seiko Matsuda, CBS-Sony
2	1	NEMURENAI JIDAI	Chiharu Matsuyama, News
3	2	YES-YES-YES	Off Course, Toshiba-EMI
4	5	FLASHDANCE	Soundtrack, Polystar
5	6	SOUL VACATION	Ratsstar, Epic-Sony
6	4	AN INNOCENT MAN	Billy Joel, CBS-Sony
7	8	FRIDAY TROUBLE	Singo Kazami, For Life
8	7	BODIES AND SOULS	Manhattan Transfer, Warner-Pioneer
9	15	GREATEST HITS	Air Supply, Nippon Phonogram
10	11	CAN'T SLOW DOWN	Lionel Richie, Victor
11	NEW	SPARK	Hidemi Ishikawa, RVC
12	10	JOUNETSU	Takuro Yoshida, For Life
13	12	ROMANTIC VIEW	Tatsuhiko Yamanoto, Toshiba-EMI
14	9	HALF SHADOW	Naoko Kawai, Nippon Columbia
15	13	BEST KEPT SECRET	Sheena Easton, Toshiba-EMI
16	14	J.I.	Junichi Inagaki, Toshiba-EMI
17	NEW	NEW 30 LIVE IN YOYOGI STADIUM	Chage & Asuka, Warner-Pioneer
18	18	MAGIC	Marine, CBS/Sony
19	NEW	STAYIN' ALIVE	Soundtrack, Polydor
20	17	HATSUKOI	Kozo Murashita, CBS-Sony

ITALY

(Courtesy Germano Ruscitto)
As of 11/22/83

SINGLES

This Week	Last Week	Title	Artist
1	1	FLASHDANCE	Irene Cara, PolyGram
2	2	MOONLIGHT SHADOW	Mike Oldfield, Virgin
3	10	PARIS LATINO	Bandolero, Virgin
4	3	LUNATIC	Gazebo, Baby
5	5	SAY SAY SAY	Paul McCartney & Michael Jackson, EMI
6	NEW	LA DONNA CANNONE	Francesco de Gregori, RCA
7	6	KARMA CHAMELEON	Culture Club, Virgin
8	4	ROCK 'N' ROLLING	Scialpi, RCA
9	7	I LIKE CHOPIN	Gazebo, Baby/CGD-MM
10	NEW	NEW DIMENSION	Imagination, Panarecord
11	8	EVER BREATH YOU TAKE	Police, A&M
12	NEW	DEVI DIRMI DI SI	Mina, PDU
13	9	JULIET	Robin Gibb, PolyGram
14	11	PRINCE OF THE MOMENT	Cube, PolyGram
15	15	GIDDYAP A GOGO	Ad Visser & D. Sahuleka, CBS
16	14	MAMA	Genesis, PolyGram
17	18	MY LOVE WON'T LET YOU DOWN	Nathalie, RCA
18	16	NOT THE LOVING KIND	Twins, Font Cetra
19	17	IL PROFUMO DEL SILENZIO	Alice, EMI
20	13	VAMOS ALLA PLAJA	Righera, Int/CGD-MM

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 11/26/83

SINGLES

This Week	Last Week	Title	Artist
1	2	HEY YOU ROCK STEADY	CREW, Virgin
2	1	ALL NIGHT LONG	Lionel Richie, Motown
3	4	COME BACK AND STAY	Paul Young, CBS
4	3	SUZANNE	V.O.F. de Kunst, CBS
5	8	UNDERCOVER OF THE NIGHT	Rolling Stones, EMI
6	9	MANHATTAN	G'Race, Ya Ya
7	NEW	OWNER OF A LONELY HEART	Yes, Alco
8	5	I LIKE CHOPIN	Gazebo, Baby

This Week	Last Week	Title	Artist
9	NEW	UPTOWN GIRL	Billy Joel, CBS
10	NEW	HAPPY STATION	Fun Fun, Dureco

ALBUMS

This Week	Last Week	Title	Artist
1	1	CAN'T SLOW DOWN	Lionel Richie, VIP
2	2	COLOUR BY NUMBERS	Culture Club, Virgin
3	NEW	UNDERCOVER	Rolling Stones, Rolling Stones
4	3	DESIRE	BZN, Mercury
5	4	TRUE	Spandau Ballet, Chrysalis
6	7	KINDEREN VOOR KINDEREN	DL4, Turning Point
7	5	LABOUR OF LOVE	UB 40, Virgin
8	NEW	PIPES OF PIECE	Paul McCartney, EMI
9	6	GENESIS	Vertigo
10	NEW	NO PARLEZ	Paul Young, CBS

FINLAND

(Courtesy SEURA)
As of 11/11/83

SINGLES

This Week	Last Week	Title	Artist
1	3	MUUTTOHAUKKA	Riki Sorsa, CBS
2	1	MOONLIGHT SHADOW	Mike Oldfield, Virgin
3	NEW	I LIKE CHOPIN	Gazebo, Baby
4	NEW	KARMA CHAMELEON	Culture Club, Virgin
5	2	FLASHDANCE	Irene Cara, Casablanca
6	7	BABY JANE	Rod Stewart, WEA
7	NEW	WHO'S GOT THE BALL	Broadcast, Finnlevy
8	NEW	SAY SAY SAY	Paul McCartney & Michael Jackson, EMI
9	NEW	DOLCE VITA	Ryan Paris, Carrere
10	NEW	VAMOS A LA PLAYA	Righeira, Teldec

ALBUMS

This Week	Last Week	Title	Artist
1	NEW	MIDNIGHT	Various, K-tel
2	1	FLASHDANCE	Soundtrack, Casablanca
3	NEW	BENT OUT OF SHAPE	Rainbow, Polydor
4	5	CRISES	Mike Oldfield, Virgin
5	NEW	WHO'S GOT THE BALL	Broadcast, Finnlevy
6	4	AMORE MIO	Various, K-tel
7	NEW	BORN AGAIN	Black Sabbath, Vertigo
8	NEW	COLOR BY NUMBER	Culture Club, Virgin
9	8	SYNCHRONICITY	Police, A&M
10	3	FLICK OF THE SWITCH	AC/DC, Atlantic

Spanish Radio Listener Survey: FM Has Gained

MADRID—There have been substantial changes in Spanish radio listening habits, according to a new independent research survey here, which shows that for the first time the number of AM listeners has dipped (by 2%) while that of FM has climbed (6%).

Stations specializing in music for young people have not been the only contributing factor, says the survey. Though the Cadena SER channel still takes first place, with its top 40 programming, two new talk-slanted stations, Antena 3 and Radio 80, have shown the biggest listenership increases. Both are FM outlets, and both have been on the air for less than 18 months. Antena 3 has jumped by 25% in listening figures, the Radio 80 network by a remarkable 78%.

As a result of the survey, some of the big stations here are in the process of re-thinking their program plans. But Cadena SER has opted for a stand against the trends through an all-out bolstering of its AM output.

While Antena 3 scores through sports coverage, Radio 80 is building through live coverage of key pop concerts in Spain, something not previously tried by Spanish radio.

Thanks

For Turning A Great Album GOLD!




"No Parking on the Dance Floor" 60241
Midnight Star
Produced by Reggie Calloway for
Mid-Star Productions
Executive Producer: Dick Griffey
Glo Management

Three More On Their Way To Gold.



"Street Beat" 60285
from The Deele
Produced by Reggie Calloway for
Midstar Music, Inc.
Direction & Management:
Glo Management Corporation



"Imagine This" 60270
from Pieces of A Dream
Produced by Grover Washington, Jr.
for G Man Productions
Harmon Management 
On Elektra Records & Cassettes



"The Look" 60239
from Shalamar
Produced by Leon Sylvers III
Griff-Co Management



Available from Solar Records & Cassettes
Manufactured and Distributed by Elektra Records

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Billboard Album Reviews

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IRENE CARA—What A Feelin', Geffen GHS 4021. Producer: Giorgio Moroder. Cara moves to Geffen with Al Coury's Network label, and this label bow cashes in on two lead-in single hits, both included here. The techno-pop pulse heard on the "Flashdance" smash that lends its title, as well as on the current "Why Me," dominates.

ADAM ANT—Strip, Epic FE 39108. Producers: Richard James Burgess, Adam Ant, Marco Pirroni. Adam Ant appears to have left his persona as an 18th century buccaneer behind him in favor of some circa 1983-4 titillation in this more sophisticated musical effort. There are strings and brass here while Phil Collins guests on the title cut.

GIRLSCHOOL—Play Dirty, Mercury 814 689. Producers: Jim Lea, Noddy Holder. The heavy metal restoration still awaits its first female breakthrough, and this unpretentious British quartet could finally do just that. Third outing teams them with Slade's Lea and Holder, who know hard rock inside out, and the results are good-humored, relatively melodic hard rock.

ABC—Beauty Stab, Mercury 814 661. Producers: ABC, Gary Langan. Trimmed to a trio, ABC here downplays vocalist Martin Fry's guise of world-weary romantic to tackle more somber social topics, a move bringing them closer in sound and substance to Roxy Music. Still, it's the band's backdrop of punchy rock rhythms and glossy pop effects that will be the chief lure.

CAROLE KING—Speeding Time, Atlantic 80118. Producer: Lou Adler. King reunites with producer Lou Adler for the first time since "Thoroughbred" in 1976, and the result is easily her most satisfying album since then. This is King at her most contemporary, with synthesizer and a dense production sound replacing the spare simplicity of "Tapestry" and its followups.



DAZZ BAND—Joystick, Motown, 6084ML. Producer: Reggie Andrews. Highly flammable rhythms catch fire on "To The Roof" and climbing "Joystick" as Dazz digs in for another fling at the fickle rhythms of the charts with strong vocals strengthening top 40 hand. Plenty of fast-forward dance action here in breathless bid to grab the gold.

CHERYL LYNN—Preppie, Columbia FC 38961. Producer: Cheryl Lynn. Miss Lynn controls her own fate as artist/producer and she doesn't fail to capitalize in any way, launching an all-out attempt to capture the charts with "Encore," "Fix It" and the nifty, new wavish title tune—all aimed at busting crossover.

MELBA MOORE—Never Say Never, Capitol ST-12305. Producers: Paul Lawrence Jones III & Kashif. "Keepin' My Lover Satisfied" is top 20 and gaining momentum towards crossover, as the dance diva/vocal dynamo leaves listeners grasping for Moore. Tunes, polish and packaging reflect talented performer again on the upswing.

CHIC—Believer, Atlantic 80107. Producers: Nile Rodgers & Bernard Edwards. Rodgers & Edwards are the guitar & bass backbone of their own seductive musical extravaganza. Fronted by a team of vocal all-stars, the duo sway their way through a sleek musical groove that tantalizes on "Take A Closer Look" and "Give Me The Lovin'."

Z. Z. HILL—I'm A Blues Man, Malaco 7415. Producers: Tommy Couch, Wolf Stephenson. Hill's unvarnished blues roots, coupled with crisp production finish and sly charts that wear their Memphis colors proudly, have made him a maverick chart force. This latest excursion should extend the streak.



FREDDIE HUBBARD—Sweet Return, Atlantic 80108. Producer: Ilhan Mimaroglu. Trumpeter Hubbard has been overexposed in recent years, but the title here proves nonetheless apt: for his label debut, he teams with the band assembled by George Wein for summer festival dates, making sparks with Joanne Brackeen (piano), Lew Tabackin (tenor sax, flutes), Eddie Gomez (bass) and Roy Haynes (drums) in a lyrical acoustic vein.

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).

Spotlight

DURAN DURAN—Seven And The Ragged Tiger, Capitol ST-12310. Producers: Alex Sadkins, Ian Little, Duran Duran. Their savvy in translating their visual style to video has catapulted the British quintet to global prominence, and here Duran Duran butters their newfound clout with a well-crafted set that refines their neo-pop style without risking any major shifts in direction. Here, that yields fresh bursts of their now familiar choral sound, more playful eroticism and, throughout, plenty of dance-oriented rhythmic momentum for their club fans. The production highlights this glitzy image with cinematic sonic effects, suggesting songs like "Union Of The Snake" will see plenty of radio play.



TANYA GOODMAN—More Than A Dream, Cannaan CAS 9910. Producers: Gary Chapman, Andy Tolbird. Goodman's solo debut showcases her expressive and distinctive voice. This, plus a fine display of stylistic variations and a \$6.98 list price, add up to a winning project.

JOHN MICHAEL TALBOT & TERRY TALBOT—No Longer Strangers, Sparrow SPR 1075. Producers: John Michael Talbot, Terry Talbot. Here is another elegant, folk-based musical treat of outstanding orchestrations and touching harmonies. It is an altogether triumphant praise and worship album.



R. STRAUSS: FOUR LAST SONGS; SIX ORCHESTRAL SONGS—Jessye Norman, Gewandhaus Orch., Masur, Philips 6514 322. Miss Norman's voice seems capable of moving mountains as well as emotions, soaring gloriously over the most complex Straussian orchestrations. She seems but a beat or two from superstar status.



New & Noteworthy

BILLY IDOL—Rebel Yell, Chrysalis, FV 41450 (CBS). Producer: Keith Forsey. Though Idol has had two semi-hits with "Dancing With Myself," and "White Wedding" on this solo album he has found a collaborator in Steve Stevens, and together they have forged some memorable and haunting rock with strong commercial potential. The title track, at least, deserves to be a hit.

DREAM 6—Happy Hermit Co. HH1983. Producer: Dream 6, Earle Mankey. This do-it-yourself EP from Los Angeles is quite a pleasant surprise with this young three-person band coming up with bright and fresh pop songs, using only a guitar, bass & drum lineup. The songs are original, with substance, and Johnette, the lead singer, more than does them justice. Contact: 6520 Selma Ave. #567, Hollywood, Ca. 90028.



pop

KISSING THE PINK—Atlantic 80124. Producers: Colin Thurston, Peter Walsh EP. 20-minute recap of British group's "Naked" LP captures best essence of promising debut, lacking only a commercial turn to ride new music currents.

MINK DeVILLE—Where Angels Fear To Tread, Atlantic 80115. Producers: Ron Albert, Howard Albert. Never lacking in street soul, DeVille still seeks elusive hit single to spur musical growth that here again seems deferred.

ELLEN SHIPLEY—Call Of The Wild, Capitol ST 12280. Producer: Morrie Brown. Compared to Benatar on prior albums, Shipley's Capitol debut finds her still looking for an identity despite her techno-pop touches.

DIGNEY FIGNUS—Starstruck SS 201. Producers: Digney Fignus, Leroy Radcliffe, Phil Green (EP). MTV Basement Tape winners last month ("Girl With The Curious Hand") proves a Boston rocker who knows his hooks.

RAYBEATS—It's Only A Movie, Shanachie 82003. Producers: Joe Blaney, Raybeats. Instrumental band plays surf music for imaginary soundtracks. Fun.

ROCKET KIRCHNER—Dialogue, Splinter Records TS 1145-6. Producer: Not listed. New York singer/songwriter revives folkie scene with only his voice and guitar.

JAMES MONTGOMERY—Live Trax, MSI Records MSI 2005 (Quality). Producer: T. J. Tindall. Energetic blues rock recorded live at popular Gotham industry haunt.

TIM BUCKLEY—Best Of Tim Buckley, Rhino RNLP 112. Producers: Various. Top-notch single disk compilation honors the late singer/songwriter with sides from three different label links.

MARILYN McCoo—Solid Gold, RCA AFL1-4863. Produced by David Wolfert. McCoo's first solo album after 18 years in the business combines new tunes like the black-charted single "Heart Stop Beating In Time" with covers of recent hits she's sung on the "Solid Gold" tv show.

CLIFF RICHARD—Give A Little Bit More, EMI America ST-17105. Various Producers. Richard's latest combines one well-chosen oldie (Richie Valens' "Donna") with a series of new songs that are ideally suited to Richie's peppy pop style.

TOMMY DORSEY/FRANK SINATRA—The Dorsey/Sinatra Radio Years 1940-42 And The Historic Stordahl Session, RCA AFL1-4741. Producer: Unlisted. RCA completes its Dorsey/Sinatra project with this self-explanatory compilation.

VARIOUS ARTISTS—The New Acoustic Music Sampler, Rounder AN-02. Producers: Various. At \$3 list, a steal, as well as a solid introduction to Tony Rice, Alan Stivell, Russ Barenberg, Pierre Bensusan and others in this hybrid folk/jazz realm.

black

VARIOUS ARTISTS—Atlantic Records History Of Rhythm and Blues Vocal Groups, Cat 90132 (Atlantic). Producers: Various. Compiled by Manhattan Transfer's Tim Hauser, set sums up Atlantic's seminal '50s sides by the Clovers, Chords, Drifters, Robins and others.

gospel

SANDRA CROUCH & FRIENDS—We Sing Praises, Light LS5825. Producer: Sandra Crouch. Live and lively, with guest appearance by brother Andrae.

jazz/fusion

JIMMY SMITH—Keep On Comin', Elektra/Musician 60301. Producer: Unlisted. Live quartet date from the Atlanta Free Jazz Festival boasts Kenny Burrell's guitar and Johnny Griffin's sax as foils for Smith's bluesy organ.

DIZZY GILLESPIE—One Night In Washington, Elektra/Musician 60300. Producer: Bill Potts. Diz teams with The Orchestra in this recently unearthed tape of a 1955 concert. Exhilarating.

ANDY NARELL—Light In Your Eyes, Hip Pocket/Windham Hill HP103 (A&M). Producers: Andy Narell, Kenneth Nash. Narell's peeling steel drums give his quartet's fusion a breezy verve here.

MUNDELL LOWE—Transit West, Pausa PR7152. Producer: Lowe. Nine sterling cuts by prominent West Coast guitarist backed by Sam Most, Nick Ceroli and Monty Budwig. Classy chamber jazz.

JOHNNY HODGES/CHARLIE SHAVERS—A Man And His Music, Storyville SLP 4073. Producer: Unlisted. (Reissue). Superb saxophone, terrific trumpet with each artist allotted a side to himself. All 13 titles are revered evergreens.

BOBBY HACKETT'S SEXTET—Storyville SLP4059. Producer: Unlisted. (Reissue). The late cornetist spins off a dozen cuts with Urbie Green's trombone and Dave McKenna's piano as bright bonuses. All were taped in 1962 and 1970.

ART VAN DAMME & FRIENDS—Pausa PR7151. Producer: Van Damme. The leader's accordion is backed by two additional accordions and a rhythm section. The odd instrumentation comes off beautifully on 10 standards.

classical

P.D.Q. Bach: A LITTLE NIGHTMARE MUSIC, ETC.—New York Pick-Up Ensemble, Schickele, Vanguard, VSD 79448. A rib-tickling operatic spoof on the Salieri theme, played out against a straight reading of the ubiquitous Mozart Serenade in G.

PROKOFIEV: CINDERELLA (COMPLETE BALLET)—London Symp., Previn, Angel DSB-3944. Long under-represented, and then only in suite form, the ballet is bound to draw retail interest, especially in view of top-notch performance and sound.

movies/theater

STEWART COPELAND—Rumble Fish, A&M SP-6-4983. Producer: Stewart Copeland. Off-duty Police man flexes his multi-instrumental skill in this atmospheric, avant-pop score to the Coppola feature.

ORIGINAL MOTION PICTURE SOUNDTRACK—Under Fire, Warner Bros. 23965. Producers: Bruce Botnick, Jerry Goldsmith. Latin-themed score by Goldsmith colors its orchestrations with native pipes and Pat Metheny's superb guitar solos.

JAMES BOND—13 Original Themes, Liberty LO-51138. Producers: Various. No. 007 doesn't sing, but all his title themes, from Matt Monro to Sheena Easton, are included.

MUSIC FROM THE MOTION PICTURE—The Lonely Lady, Allegiance AV 441. Producer: Charles Calello. Pot-boiler with Pia Zadora spawns eight-cut grab-bag of dance-oriented pop, rock and r&b.

SELECTIONS FROM THE SOUNDTRACK—Girl Groups: The Story Of A Sound, Motown 5322ML. Producers: Various. The MGM/UA home video hit yields this terrific 16 song package by the Supremes, the Shirelles, Shangri-Las and others.

ORIGINAL MOTION PICTURE SOUNDTRACK—All The Right Moves, Casablanca 814 449. Produced by Brooks Arthur. The Jennifer Warnes/Chris Thompson title single is garnering pop ad AC play, and other cuts by Union, Stephanie Mills and Frankie Miller could follow suit.

reggae

PABLO MOSES—In The Future, Alligator AL 8308. Producer: Pablo Moses. Moses' sinuous vocals, framed by spacious contemporary reggae spiced with synthesizers.

THE MELODIANS—Irie Feeling, RAS Records RAS 3003. Producer: Brent Dowe. Welcome return for this classic vocal trio on a new U.S. label. Contact: (301) 946-0525.

700 AT BILLBOARD CONFERENCE

Meet Views Video Music's Growth

• Continued from page 1

California Music Channel, and the productions for cable and syndication of Alan Landsburg Productions ("The Pop 'n' Rocker Show"), E.J. Stewart Video ("Hot Spots," "Inside Rock" and more) and ATI Video ("Night Flight," "Radio 1990" and "FM-TV").

Conference keynote speakers Bob Pittman, executive vice president and chief operating officer of Warner Amex Satellite Entertainment Co. (WASEC), and Lynn Goldsmith, recording artist (as Will Powers) for the Island label, spoke of video music from the programming and performing perspectives, respectively.

"The consumer will want a video-music library to impress his friends," said Pittman, alluding to the commercial home video potential inherent in music and drawing comparisons with record collections. Goldsmith spoke of the creative opportunities through which artists can extend and influence their audiences. (Full coverage of the conference will appear in next week's issue of Billboard.)

The three-day video music summit culminated in an awards ceremony for the year's best video clips and long-form programming (Billboard, Nov. 26). Michael Jackson's "Beat It" picked up five accolades, including one for best overall clip. Director Bob Giraldi accepted on Jackson's behalf, as did "Beat It" choreographer Michael Peters and executive producer Antony Payne.

Early visual music pioneer Oskar Fischinger received an honorary award for his animation special effects and synchronization of film and music. A 1939 compilation of his work was shown at the start of the ceremony; accepting the honor was his widow Elfreide Fischinger.

Master of ceremonies for the awards presentation was the Tubes' Fee Waybill. Presenters included Lynn Goldsmith, Toni Basil, MTV's Nina Blackwood, Journey's Jonathan Cain, Herbie Hancock, Jeff Baxter and Mary Wilson.

Among other panel sessions, "Selling The Artist: Video As Promotion"

sparked an extensive and sometimes animated discussion of video clip financing, particularly as it pertained to record companies and their artists. MTV's Sykes and Mike Greene of Atlanta's Video Music Channel were among the programmers involved, along with artist management representatives Bill Gerber (Lookout) and Pat Morrow (Nocturne) and label participants Len Eband (PolyGram), Michelle Peacock (Capitol), Perry Cooper (Atlantic) and George Gerity (Warner Bros.).

Artists and directors came together for a session entitled "A Unique Vision," during which Herbie Hancock and Sylvester separately noted the way in which they put their trust in music video directors. "I wouldn't go about telling a bass player how to do his job," said Hancock, "nor would I dictate to a director." Martin Briley, on the other hand, offered clear ideas as to the making of his videos, preferring literal interpretations of his songs. Also on the panel were Devo's Jerry Casale, Toni Basil, producer Simon Fields and director Joe Dea.

Video Compilation Due From EMI

NEW YORK—Picture Music International, formerly EMI Music Video, is negotiating with a number of video software suppliers to release a videocassette compilation package of video clips by Capitol and EMI recording artists. The videodisk rights to the hour-long package have already been licensed to RCA (CED format) and Pioneer Video (laserdisk).

According to PMI president Mark Levinson, discussions had taken place with sister company Thorn EMI for video cassette release but "I didn't like the deal," he says. It is believed that current negotiations are underway with Sony and Vestron Video.

Artists in the compilation include the J. Geils Band, Naked Eyes, Kim Carnes, Steve Miller and Thomas Dolby.

Paramount 'Raiders' Video Heads For Sales Record

• Continued from page 1

ing that low tag. This September saw the firm post a new record for initial orders when its "Flashdance" home video release spurred 150,000 in initial sales. That breakthrough bested Paramount's initial shipment on "Star Trek: The Wrath of Khan," until then its best seller, which had scooped up 60,000 units for its maiden release.

Tim Clott, vice president and general manager, pegs 80,000 of the massive "Raiders" shipment to video disks alone. The disk version will carry a \$29.95 list.

Paramount is already finding the logistics of delivering some 400,000 pounds of home video software to distributors throughout the U.S. more difficult than anticipated. A one-day delay is expected. Notes Clott, "These deliveries are scheduled for the day following a four-day weekend. Freight traffic is usually heavy then."

In the meantime, retailers report customer demand for the video growing. Many have already set up waiting lists.

Clott attributes this overwhelming demand for the video to the increase in VCR owners during the third quarter of 1983, and to the low price. "As rental charges increase and video prices drop, sales will soon start to

As for the computer graphics panel, director Allen Arkush, representing Robert Abel & Associates, noted that such graphics should be used to enhance and artist and a song, not as a gimmick. And on the "Fix It In The Mix" panel, most agreed that pre-production systems need to be developed. Post-production is not the time to rectify inherent problems, panelists lamented.

"On The Beam: Satellite Delivery" brought a satellite hookup with three satellite industry members in New York. Panel discussion focused on this burgeoning field, explaining to the attendees how this new technology works.

Additionally, video music companies exhibited in suites throughout the Huntington Sheraton. Among them were: Audio Video Craft, Inc., Los Angeles; Bell & Howell/Columbia Pictures Video systems, Los Angeles and New York; Columbia Records, Los Angeles; Compact Video Services Inc. with Image West and Image Transform, Burbank, Calif.; Computer Image Corp./Red Sneaker Productions, Denver; the Editel Group, Hollywood; Ron Hays Music Image with Sound Chamber Entertainment Services, Ron Hays Special Effects Library and Digital Effects/N.Y./Computer Animation, Los Angeles; The Hollywood Reporter; IRS Records/IRS Video, Los Angeles; Jam-Power Productions, Northridge, Calif.; Mix magazine, Berkeley, Calif. Music Video Directors Guide, Petaluma, Calif.; Music Video Services, Atlanta; Mylenek Turner Video Productions, Hollywood; Pacific Video, Los Angeles; Pilot Video, San Francisco; Post Group, Los Angeles; RockAmerica, New York; Sony Video Software Operations, Park Ridge, N.J.; Sound Unlimited Systems, North Hollywood; Sound & Vision, New York; Telegenics, Brooklyn; Trans-American Video Inc., Hollywood; Videolog Network Inc., Canada; Video Music International, Inc., Los Angeles; Visual Music Alliance, Reseda, Calif.; and Wavelength Inc., El Segundo.

outnumber rentals," Clott predicts.

Additionally, Paramount has supported the "Raiders" launch with a \$1 million advertising campaign. The company has also rolled out nationwide dealer and consumer promotions paired with in-store and point-of-purchase displays. "Awareness of the video was high," Clott notes.

As the theatrical launch of a sequel, "Indiana Jones And The Temple Of Doom," nears, additional popularity for the "Raiders" video is likely, Clott contends.

"Raiders Of The Lost Ark," a Lucasfilm Ltd. Production, has already become one of the top six money-making films based on boxoffice receipts. A collaboration by Steven Spielberg and George Lucas, the film stars Harrison Ford, who plays Indiana Jones, an American archaeologist seeking the Ark of the Covenant.

Previous "Raiders" spinoffs included a Columbia soundtrack album, deemed a "moderate" seller by a label source, and the Grammy-winning "Raiders Of The Lost Ark: The Movie On Record," a spoken-word project that reportedly outsold the instrumental soundtrack by a wide margin.

The video will be closed caption for the hearing impaired. Current research reveals that some 20% of today's VCR owners depend on closed captions.

Labels' MTV Exclusives Rile Radio Programmers

• Continued from page 1

tions not to play it until its domestic release, but radio balked," he says. "And when the record finally came out, it didn't do that well, compared to their first release. So Arista's strategy backfired."

WMMS program director John Gorman plays imports regularly at his AOR station in Cleveland. He also remembers supporting a Duran Duran club date on the British group's first U.S. tour. "I feel like Capitol slapped me in the face," he says of the MTV exclusive. "Granted, most stations didn't play the group when they first came out. But we did, and that should be worth some kind of exclusive. That's always a just reward when a station gets behind an act."

Gorman, noting that "most labels are usually good" when it comes to the simultaneous release of videos and recorded product, says he recognizes that "the people who promote clips aren't the ones who work records." Yet he is bothered by the fact that "Capitol claims it doesn't believe in exclusives but services the song to MTV just the same. That's not fair."

General manager Bob Linder of WDHA Dover, N.J. addressed the issue by choosing to omit "Union Of The Snake" from his report to the trades. "There is no question that radio was blatantly ignored by the record company," he states. "But boycotting the record would not have been fair to the group or their fans. This way we got our message across, that it's not a healthy maneuver. Otherwise the situation could become commonplace."

Exclusives, in his view, are "to the detriment" of radio. "It's strictly an ego thing," he says. "It has very little impact on the public. To be first is nice, but it's far more significant not to be last, particularly if you're perceived as a market leader."

Tony Berardini of WBCN Boston confirms that "90% of a station's audience doesn't know that there's new product available for at least four weeks." The issue, says the general

manager, "is one of perception. I don't care if MTV played the Duran video once an hour for a week. Only the most active buyers are going to know it's out, and that's 5% of your listeners, at best. This isn't the '50s. People just don't watch it that intently."

David Coleman disagrees. The singles buyer for the 30-store Turtle's Records chain in Georgia says that his outlets began selling the single as soon as it was in stock—despite the absence of regional airplay. "I think it's great that MTV can sell product without radio's support," he notes. "Radio has too much power over what people get to hear anyway. Video shows, unlike most stations, play product when they get it, so that stock doesn't sit in your stores."

There are conflicting reports as to why MTV received a copy of the "Union" clip before radio was serviced. Capitol Records president Jim Mazza asserts that MTV was awarded the property first because of its relationship with the group's management firm, and that it was not in the company's best interest to coordinate an exclusive. Walter Lee, vice president of marketing, claims that a simultaneous release to MTV and radio was planned but that "production problems" postponed its delivery.

"I won't sit behind someone else and pretend nothing happened," says Lee. "Something did happen. There was a screw-up, and I won't deny it. Personally, I think the trade has made a mountain out of a molehill, because had everything been in place, the record would have been received at the same time. But we ran into some problems with cutting parts at the plant, and it was too late to do anything about the MTV airdate. It was already cast in stone."

Duran Duran managers Paul Berrow and Mike Berrow of Tritex in Birmingham, England, were unavailable for comment at presstime. However, consultant Douglas says that "a simple telegram" could have pulled the video "if the company really wanted a simultaneous release."

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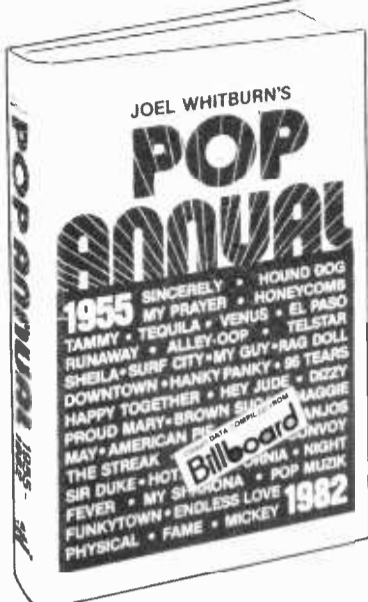
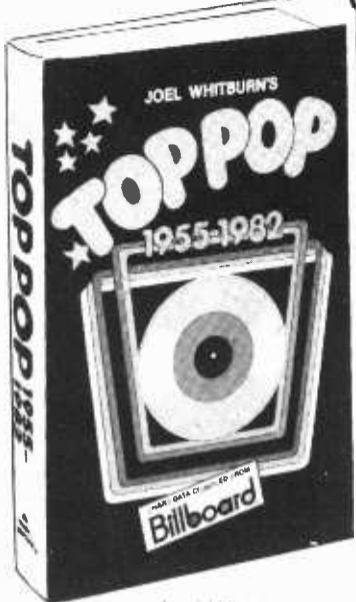
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News

Scotti Label Trims Costs Via Street-Level Approach

By SAM SUTHERLAND

LOS ANGELES—An experiment in less expensive label talent development is paying off for Scotti Brothers Entertainment, via its year-old Rock'n'Roll Records arm. Structured from the outset as a "street-oriented" venture devoted solely to unknowns, the CBS-distributed label spinoff exploits the availability of its parent firm's administrative services and studio facilities to beat the rising costs of talent.

Central to the label's operation, asserts Scotti chairman Tony Scotti, was the recognized need to allow long gestation times for artists. With major labels increasingly forced to assume a "make-or-break" posture early in an act's career with a given company, Rock'n'Roll was designed to take a lower-cost "woodshedding" approach.

"The philosophy of many companies is that they'd rather buy the hit, and the volume it carries with it, and

pay dearly as a result," Scotti contends. "We'd rather be able to develop the act and nurture that hit, building up the good faith that they'll re-sign with us."

If more than a few competitive labels do share Scotti's stated view, he does point up an advantage Rock'n'Roll apparently has. Its in-house studio is available for recording both demo material and masters, allowing up to a full year of rehearsing and refining material before delivering an album. Scotti says the label, helmed by Tad Dowd, can thus "take an act before it's perfect, and take months with it."

Even a wholly-owned studio represents costs to Scotti, however. So another focal point in creating deals for label acts is to pitch lower advances, arguing that the studio access itself represents "hundreds of thousands of dollars" in each contract negotiation. Dowd adds that the groups themselves help reduce costs by underwriting their own rehearsals and early demo recordings.

One of the label's most recent releases has been Scottish rockabilly band the Shakin' Pyramids. Dowd and Scotti note that the act is just one of several from overseas, including Sweden's Darque and Japanese performer Hisao Shinagawa, now a U.S. resident, that the label discovered through MTV's "Basement Tapes" program.

Other acts include the label's first substantial seller, Felony, and novelty rocker "Weird Al" Yankovic. Both were signed long before any product was actually released, via the Scotti Brothers Records deal with CBS. "The philosophy is to have 10 to 12 acts under contract over a given period of time, and to be in the position where we only put out three or four records in a year," says Scotti. Among the earliest signings, for example, was an Australian band, the Rivals, who won't release their first label project until 1984.

'La Cage' Album On The Telephone

NEW YORK—George Hearn and Gene Barry, of the Broadway musical "La Cage Aux Folles," have taped a special 900 number telephone message to help promote the RCA Red Seal cast recording.

From Nov. 15 through Dec. 31, fans who dial 1-(900) 210-CAGE hear Hearn and Barry talk about the show and sample two selections from the album, the title track and "The Best Of Times."

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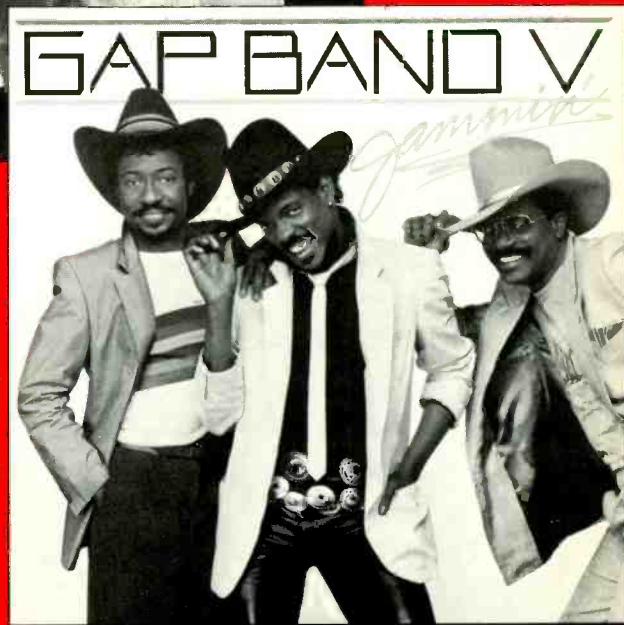
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'CELEBRATE MY LOVE' PRODUCER

Masser: Ballads Are Always In

By PAUL GREIN

LOS ANGELES—With the dominance of new music and dance records, 1983 hasn't been a banner year for ballads. But Michael Masser, who produced and co-wrote Peabo Bryson & Roberta Flack's current top 20 ballad "Tonight I Celebrate My Love," believes there will always be a demand for ballads, and that if anything, the demand is going to increase.

"There's a phrase that sticks in my mind: high tech, high-touch. The more technical and computerized and synthesized a society becomes—the further you get from the heart—the more there's going to be a need to be touched by the heart," he says.

"I produced a cut on Peabo and Roberta's album called 'Coming Alive,' which is an uptempo synthesized song. I was considering putting it out as the first single, but I just felt that there are people out there who

want to be touched by a romantic, acoustic ballad.

"A great song lasts forever, as opposed to an instant gratification record that's non-personal. Each year, through whatever else is the particular fashion or mode, there are always great ballads that break through."

But Masser concedes that the business isn't exactly geared to ballads. "We're in a business where there's a lot of pressure to do something that sounds to everybody like an out-of-the-box hit. The problem with that is that the sophistication of a great ballad doesn't reveal itself so easily."

One of the unique aspects of Masser's career is that he's both written and produced all of his hits, including George Benson's "The Greatest Love Of All," Natalie Cole's "Someone That I Used To Love" and Diana Ross' "Touch Me In The Morning," "Theme From 'Mahogany'" and "It's My Turn."

"With rare exceptions, I won't give a song of mine out if I'm not the producer," Masser says. "Ballads are difficult to produce, and it never seems to sound the same if someone else does it. There's a certain way to produce that you underplay and keep it simple. The way I generally record, I just have piano, bass and drums. I seldom even have a guitar."

Masser's latest single release, George Benson's "In Your Eyes," is one of the few songs he didn't produce: it was instead supervised by Arif Mardin. Masser has since written another song for Benson, and also plans to produce songs on separate solo albums by Bryson and Flack.

Masser has sought to resist what he calls "the fast motion of the business, the pressure to turn out a song in a day." But he admits he's a little less high-minded than he was at the outset.

**WCI-PolyGram:
FTC Mulls Action**

• Continued from page 1

qualified the report by adding that the FTC "might attempt to file, but they might not. It's hard to call these days, because the Commission is not consistent in the way it used to be."

In addition, Billboard has learned from sources inside the FTC that no filing of a suit against the two giant companies has yet occurred, nor has there been a "motion to quash" reply from the companies (a legal response that companies send to the Commission following a staff subpoena.)

Warner officials would not comment on whether the company has forwarded the additional documentary data requested by the FTC last month. Sources say that companies "can take all the time they want to" in sending in the data in an FTC "second request," but that once they do there is still a 20-day time period for the Commission to look over the data before further action is taken.

Also mentioned in the FTC Watch article is the RCA-Arista matchup. The newsletter reports that the Commission might move to file a preliminary injunction to investigate that April, 1983 merger.

The report surprised officials at RCA, who say that the spring merger took place without a hitch, and that under the terms of the federal statute dealing with government investigations of mergers, the time has passed for federal intervention. "We haven't heard a whit, not a whit about this," an RCA official says.

FOR ENTERTAINMENT CLIENTS

IDC Buying Co-op Ad Firm

LOS ANGELES—IDC Services Inc., is acquiring DAF Control, a leading U.S. co-op advertising processing firm with an existing clientele spanning records, home video, audio hardware and computer software.

IDC, which already operates a variety of data processing services covering payroll and production disbursements to entertainment industry clients, will re-name the new acquisition IDC Co-op Control "to more aptly reflect its new association and overall approach to co-op advertising," according to IDC president and chief executive office Paul Roth.

The new division includes among its existing clients Apple Computer, WEA Corp., CBS Records, PolyGram Distribution, Paramount Home Video, Fisher Corp., Softsel,

Micro Pro International and a variety of consumer electronics manufacturers. According to Sal Forlenza, head of the co-op operation, the company's dependence on data processing means its partnership with IDC, which already has a sizeable investment in data processing hardware and software, will enable IDC Co-op Control "to significantly expand our operating capacity and secure a larger piece of the burgeoning co-op advertising market."

IDC Co-op will maintain its corporate offices in the San Fernando Valley here. IDC Services, whose divisions include Central Casting, Talent & Residuals Inc. and ASI Market Research, has offices in Chicago, Los Angeles, Dallas, New York and Miami Beach.



ROCKY ROLLS ROULETTE—Newly signed Roulette recording artist Rocky signs at the label's office after wrapping up his debut LP, "Wadda Ya Wanna Be When You Grow Up." Pictured from left are Rocky's manager Charlie Green; Rocky; Roulette president Morris Levy; and Elliot Rothpearl, the artist's manager/producer.

**New Home Audio Products
From Pioneer Electronics**

CHICAGO—Pioneer Electronics of Long Beach, Calif. has introduced several new developments in home audio, including wall-hanging stereo speakers, a multi-formation speaker system and a portable modular stereo system.

The Decor Panel Speakers are 2½ inches deep, utilize a 5½-inch cone woofer and 2½-inch tweeter, and reproduce sound from 50 Hz to 20,000 Hz. Model S-5PG has a removable glass panel which can be used to mount flat items such as record jackets and pictures; the S-5PC is connected to a bulletin board-style cork sheet. Suggested retail is \$180 per pair for both models.

The Adlib multi-formation speaker system allows the buyer to arrange its six components like building blocks, stacking or spreading them out. Each system is comprised of three separate modules, one containing the tweeter and midrange speaker and the other two housing Pioneer's signature flat woofers. The Adlib modules will interlock if so preferred. The speakers reproduce sound from 50 Hz to 20,000 Hz, with power handling capability of 100 watts maximum per hour, no matter how they are set up. The Adlib system retails at \$320 per pair and is available in black and silver.

Two-Way Components is a system of seven compact mix and match home stereo components, made portable by the attachment of a handle. The CS-C11 three-way and CS-C7 two-way detachable speakers feature a flat woofer design, coaxial cone tweeter and ribbon super tweeter. The FA-C7 tuner/amplifier features quartz PLL digital tuning, 15 station presets and search function for AM, FM and short wave bands. An LCD digital clock-timer displays the hour constantly, and a five-band graphic equalizer uses click-stop operation.

Also available is the FA-C5, an analog tuner-amplifier with five-band graphic equalizer. Both models fea-

ture 12.5 watts per channel.

The unit's cassette deck model CT-C7 features Dolby noise reduction, three-program skip search, metal and CrO2 tape capability plus manual record function. Optional equipment includes the PL-C7 automatic front-loading turntable, M-C11 power amplifier and AC-C7 accessory case for cassette storage.

**Two Labels In
Malcolm X Row**

• Continued from page 3

entitled "No Sell Out" that would include the 12-inch single when the District Court enjoined both Tommy Boy and Sugar Hill from releasing said recordings.

At presstime, however, copies of the Tommy Boy recording were available in some New York retail outlets. Prior to the injunction, approximately 16,000 of "No Sell Out" were made available to independent distributors by Tommy Boy.

In his supplemental affidavit, Chess says, "The contract provides for the payment of royalties to me. My relationship with Sugar Hill was entirely non-exclusive."

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1			LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	WEEKS AT #1	8.98	BLP 1	36	33	7	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 6	71	72	4	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 22
2	1	33	QUIET RIOT Metal Health Pasha BFZ 38443	CBS	▲			37	31	23	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		72	56	8	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS			
3	4	23	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		38	45	18	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 4	73	76	4	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 15
4	3	50	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 7	39	46	8	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA		8.98		74	69	13	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98	
5	5	16	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			40	50	3	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA		8.98		75	58	21	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 23
6	6	11	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1	41	43	55	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 28	76	85	9	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98	
7	7	10	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	●	8.98		42	42	42	JOURNEY Frontiers Columbia QC 38504	CBS	▲			77	55	7	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98	
8	9	5	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS				43	34	20	SPANDAU BALLET True Chrysalis BGV-41403	CBS				78	52	13	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
9	10	6	GENESIS Genesis Atlantic 80116	WEA		8.98		44	41	10	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98		79	77	14	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 31
10	11	44	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		45	47	37	ALABAMA The Closer You Get RCA AHL1-4563	RCA	▲	8.98	CLP 2	80	62	8	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)	CBS			
11	8	16	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		46	48	28	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98		81	61	17	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS			
12	16	5	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL		8.98		47	65	3	EDDIE MURPHY Comedian Columbia FC-39005	CBS			BLP 24	82	80	31	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
13	35	2	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA		8.98		48	36	23	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			83	74	12	HEART Passionworks Epic QE-38800	CBS			
14	15	3	DARYL HALL & JOHN OATES Rock 'N' Roll Soul, Part 1 RCA CPL1-4858	RCA		9.98		49	37	15	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 2	84	NEW ENTRY		38 SPECIAL Tour De Force A&M SP-4971	RCA		8.98	
15	14	33	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		50	53	7	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS				85	88	48	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		BLP 32
16	13	8	PAT BENATAR Live From Earth Chrysalis FV41444	CBS				51	49	16	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98		86	127	30	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	
17	20	3	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS				52	54	13	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 5	87	89	12	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98	
18	19	7	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA		8.98	BLP 49	53	40	13	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98		88	92	61	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
19	12	18	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲			54	39	12	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		89	95	8	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 13
20	27	3	BOB DYLAN Infidels Columbia QC-38819	CBS				55	NEW ENTRY		EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 41	90	93	4	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862	RCA		11.98	
21	21	11	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98		56	44	18	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98		91	100	9	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	
22	18	32	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 58	57	57	6	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 19	92	70	9	KLIQUE Try It Out MCA 39008	MCA		8.98	BLP 21
23	24	5	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98		58	66	4	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98		93	125	2	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 37
24	25	9	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				59	NEW ENTRY		BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA		8.98		94	84	24	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
25	17	28	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98		60	60	59	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 43	95	79	15	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98	
26	26	32	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		61	63	32	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		96	73	38	U2 War Island 90067 (Atco)	WEA	●	8.98	
27	22	8	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98		62	87	3	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98		97	98	3	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98	
28	NEW ENTRY		YES 90125 Atco 90125	WEA		8.98		63	59	14	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 10	98	104	14	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 42
29	23	24	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98		64	64	11	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP		8.98		99	91	26	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98	
30	30	8	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98		65	67	3	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA		8.98		100	86	25	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 51
31	32	4	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP		9.98	CLP 28	66	51	7	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 8	101	81	8	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98	
32	28	19	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98		67	68	5	EDDIE MONEY Where's The Party Columbia FC 38862	CBS				102	108	3	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
33	29	17	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 14	68	71	15	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 9	103	90	42	BRYAN ADAMS Cuts Like A Knife A&M SP-64919	RCA	▲	8.98	
34	38	19	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 3	69	78	3	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98		104	97	18	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
35	82	2	BARBARA STREISAND Yentl Columbia JS 39152	CBS				70	75	8	JOBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98		105	96	9	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
															106	83	9	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	BLP 68	

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Market Quotations

As of closing, Nov. 15, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
17 1/2	14	Altec Corporation	—	28	1/2	1/2	1/2	unch.
69 3/4	48 3/4	ABC	10	722	56 3/4	56	56 3/4	- 1/8
48 3/4	30 1/2	American Can	4	451	48 1/2	47 1/2	47 3/4	- 1/8
17 3/4	8 1/2	Armstrong Int'l	10	43	12 1/2	12	12	- 1/8
81 3/4	55	CBS	11	1150	70 1/2	69 1/2	69 1/2	- 1/2
65	16 1/2	Coleco	6	1924	21 1/2	20 3/4	20 7/8	- 1/2
9 3/4	6 1/2	Craig Corporation	—	12	7 3/4	7 1/4	7 3/4	+ 1/4
84 3/4	47 1/4	Disney, Walt	17	2248	50 7/8	49 3/4	50	- 3/8
6 1/4	3 3/4	Electrosound Group	—	84	5 1/2	5 1/4	5 1/2	+ 3/8
30 1/2	16 1/2	Gulf + Western	—	409	27 1/4	26 7/8	27	- 1/8
35 1/2	18	Handleman	15	158	34 1/4	33 3/4	33 3/4	+ 3/8
12 1/4	6	K-Tel	—	20	8	7 7/8	7 7/8	- 3/8
77 1/2	47 1/4	Matsushita Electronics	17	76	73 1/4	72 3/4	72 3/4	- 1/8
16 3/4	5 1/4	Mattel	—	989	6 1/4	6	6 1/4	- 1/8
42 1/2	32 1/2	MCA	9	1176	38	36 3/4	37 3/8	+ 1 1/8
90 1/2	72 3/4	3M	15	1143	86	85	85 1/2	- 1 1/8
150	82	Motorola	26	1924	143 1/4	139 3/4	140 3/4	- 3/4
79 3/4	47	No. American Phillips	12	19	78	77 3/4	78	unch.
15 1/4	2 1/2	Orox Corporation	—	68	3 3/4	3 3/4	3 1/2	- 1/8
26	18	Pioneer Electronics	—	8	23 3/4	23 3/4	23 3/4	unch.
35 3/4	13 1/4	RCA	18	2258	34 3/4	34	34 1/4	- 3/8
16 3/4	12 3/4	Sony	33	937	14 1/4	14 1/2	14 1/2	- 1/4
34 1/2	25 3/4	Storer Broadcasting	—	416	31 3/4	30 3/4	30 3/4	- 1
6 3/4	2 3/4	Superscope	—	61	4 3/4	4 3/4	4 3/4	+ 1/8
57	38	Taft Broadcasting	13	69	48 3/4	48 1/4	48 3/4	+ 1/2
35 1/4	19 3/4	Warner Communications	—	1893	21 1/2	21 1/2	21 1/2	- 1/8
14 3/4	8 1/4	Wherehouse Entertain.	14	199	13 1/2	12 3/4	13 3/4	+ 7/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Josephson Int'l	121	12 1/4	12 3/4
Certron Corp.	102	3 5/16	3 3/4	Recoton	6	8 1/4	9
Data Packaging	12	6 1/4	6 3/4	Schwartz Bros.	—	2 3/4	3 1/2
Koss Corp.	101	4 1/4	4 3/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Boy, Michael, to Rhonda and Dominic Manocchio, Nov. 13 in Ft. Lauderdale, Fla. Grandfather is Morris Weissman, vice president of the King Karol retail chain in New York.

★ ★ ★

Boy, Charles Scott, to Karen and Leonard Rambeau, Nov. 10 in Toronto. He is Anne Murray's personal manager.

★ ★ ★

Boy, Matthew Kit, to Anna Bunch and Scott Springer, Nov. 12 in Up-land, Calif. She is with Music Plus in Rancho Cucamonga. He works for the same retail outlet in Chino, Calif.

Marriages

Kirk LaPointe to Denise Rudnicki, Nov. 26 in Ottawa. He is Billboard's Canadian correspondent and an Ottawa-based reporter for the Canadian Press. She is host and chief reporter for CBC Radio's weekly program, "The House."

Deaths

Carolyn Leigh, 57, of a heart attack Nov. 19 at New York's Lenox Hill Hospital. She was a lyricist with such credits as "Young At Heart," "Hey, Look Me Over" and "Witchcraft," and the scores of such Broadway shows as "Little Me," "Wildcat" (with Cy Coleman) and "How Now Dow Jones" (with Elmer Brunstein). She started her Broadway career in 1954's "Peter Pan," contributing such lyrics as "I Gotta Crow," "I Won't Grow Up" and "I Can Fly." At her death, she was working with Marvin Hamlisch on a musical adaptation of the film "Smile."

★ ★ ★

Hans Spialek, 89, of cancer Nov. 20 in New York. He was the orchestrator of 147 Broadway shows, including the current hit revival of Rodgers & Hart's "On Your Toes," in which the Vienna-born Spialek's original orchestrations are used. He also orchestrated shows with scores by Cole Porter and George Gershwin, among others.

Reward Aiming High With Pasadena Roof Orchestra

LOS ANGELES—Reward Records, the Philadelphia-based label that has a pressing and distribution deal with CBS, is hoping to establish the Pasadena Roof Orchestra as a modern-day equivalent of such top-selling instrumental acts as Mitch Miller and Billy Vaughn.

"I see them as an '80s version of the great instrumentalists from the '50s and '60s," says Bill Buster, president of the label. "The 'Hooked On' records were geared more to the novelty concept of medleys than to a specific act; the Royal Philharmonic isn't a very tourable group. But the Pasadena Roof Orchestra is only 11 pieces, so we hope to present them in live showcases."

Buster is promoting the orchestra's recently-issued album "A Talking Picture" and single "Looney Tunes" to big band/nostalgia and adult contemporary stations. "Looney Tunes" is a medley of such diverse songs as the themes to "The Muppet Show" and "Popeye," though Buster is loath to call the record a medley.

"I think the word 'medley' means disco to most people, and that's not true here. It's not like 'Stars On 45,' where all the songs sound the same. You can really tell when the tempo

changes. It's not disco, and I don't want anybody to think it is."

Buster says the album differs from the mid-'70s barrage of remakes of old standards, such as "Brazil," "Tangerine" and "Baby Face." "They all had '70s rhythm tracks, but here the arrangements are authentic. We're really pushing the fact that it sounds as it would have if you'd been around in 1929."

One of the songs on the album is "Puttin' On The Ritz," a recent million-seller for RCA's Taco. "I wasn't sure when that came out if it was going to help us or hurt us," Buster says. "But I think it's helped. It kind of paved the way. Having an Irving Berlin song crack the top five is getting our foot in the door."

Buster is also promoting the album to such retirement communities as Tampa and Phoenix. "That's an area of the business that's generally not promoted," he says. "But that doesn't mean they don't have ears and don't like to tap their toes, clap their hands and have a good time."

Reward's roster also includes Johnny Tillotson and George Fischhoff, who was most recently on Moss Music Group.

PAUL GREIN

Industry Events

Nov. 28-Dec. 2, fifth annual Comdex/Fall, Las Vegas Convention Center.

Dec. 6-8, Institute for Graphic Communication Videotex & Teletext conference, Andover Inn, Andover, Mass.

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. 18-20, Texas Cable Show, San Antonio Convention Center, San Antonio.

Jan. 23-24, Midem '84, Palais Des Festivals, Cannes.

Jan. 23-27, Midem '84, first international radio program market, Palais Des Festivals, Cannes, France.

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. 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-Mar. 2, Amusement Trades Exhibition International, Grand Hall Olympia, London.

March 7-9, Billboard's Computer Software/Video Games Conference, Westin St. Francis Hotel, San Francisco.

March 14-21, third Caribbean Music Festival, Cartagena, Colombia, S.A.

March 20, 24th annual International Broadcasting Awards, Century Plaza Hotel, Los Angeles.

March 28-30, Frost & Sullivan's sixth annual Computer Graphics conference, Doral Hotel On-The-Ocean, Miami Beach.

April 14-19, Computer Graphics '85, Dallas Convention Center.

May 1-3, All Electronics/ECIF show, Barbican Centre, London.

May 1-3, Electronic Production Efficiency show, National Exhibition Centre, Birmingham, England.

May 13-17, Billboard's International Music Industry Conference, Hotel Europe & Dunloe Castle Hotel, Killarney, Ireland.

May 15-18, Communications Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

Video Music Programming

Continued from page 29

- 9 Ways To Win, "Close To You," Atlantic
- Real Life, "Send Me An Angel," MCA
- Re-Flex, "The Politics Of Dancing," Capitol
- Paul Rodgers, "Cut Loose," Atlantic
- Rubinoos, "If I Had You Back," Warner Bros.
- Michael Sembello, "Automatic Man," Warner Bros.
- Richard Thompson, "Wrong Heartbeat," Hannibal
- Toronto, "When Can I See You," Solid Gold
- 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
- Tom Waits, "In The Neighborhood," Island
- Wildlife, "Somewhere In The Night," Atco
- Edgar Winter, "Frankenstein 1984," Body Rock
- X, "More Fun In The New World," Elektra
- Y&T, "Meanstreak," A&M
- Paul Young, "Wherever I Lay My Hat," Columbia

New Companies

Boston Rock Records, formed by Boston Rock Inc., publisher of the monthly Boston Rock magazine. First release is "A Boston Rock Christmas." 739 Boylston St., Suite 203, Boston, Mass. 02116: (617) 266-8787.

Jeff Park Music and Wink Music, formed for Torn Orphan and the Wise Guys respectively. Both record for Kiderian Records. Stang Management, P.O. Box 25677, Chicago, Ill. 60625: (312) 399-5535.

Bubbling Under The HOT 100

- 201-THE JAM, Snap, Polydor 8155371 (PolyGram)
- 202-THE FOUR TOPS, Back Where I Belong, Motown 6066 ML
- 203-SAMMY HAGAR, Live, Capitol ST 12299
- 204-MANFRED MANN'S EARTH BAND, Somewhere in Afrika, Arista AL8-8194
- 205-ECHO & THE BUNNYMEN, Echo & the Bunymen, Sire 1-23987 (Warner Bros.)
- 206-THE WEATHER GIRLS, Success, Columbia BFC 38997
- 207-JIMMY CLIFF, Power and Glory, Columbia FC 38986
- 208-AXE, Nemesis, Atco 90099
- 209-THE TEMPTATIONS, Back to Basics, Gordy 6085 GL (Motown)
- 210-DEPECHE MODE, Construction Time Again, Sire 1-23900 (Warner Bros.)

Bubbling Under The Top LPs

- 101-TOUCH A FOUR LEAF CLOVER, Atlantic Starr, A&M 2580
- 102-MAKE BELIEVE IT'S YOUR FIRST TIME, The Carpenters, A&M 2585
- 103-DON'T PLAY ANOTHER LOVE SONG, Smokey Robinson, Tamla 1700 (Motown)
- 104-CUT LOOSE, Paul Rodgers, Atlantic 7-89749
- 105-BOYS, Mary Jane Girls, Gordy 1704 (Motown)
- 106-HERO, Gladys Knight & The Pips, Columbia 38-04219
- 107-RUNAWAY LOVE, Firefall, Atlantic 7-89755
- 108-WHITE LINES (DON'T DO IT), Grandmaster Flash & Melle Mel, Sugar Hill 465
- 109-ALWAYS BE MINE, Aldo Nova, Portrait 37-04207 (Epic)
- 110-EBONY EYES, Rick James, Gordy 1714 (Motown)

LIVELINES BY BILLBUKARU

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
107	101	33	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			
108	114	2	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 36
109	106	25	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA	▲	5.98	
110	99	75	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
111	107	20	TACO After Eight RCA AFL1-4818	RCA		8.98	
112	103	7	SAGA Heads Or Tales Portrait FR 38999 (Epic)	CBS			
113	113	34	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
114	109	80	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
115	112	91	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
116	102	20	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
117	115	86	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
118	133	2	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 40
119	121	12	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL		8.98	BLP 20
120	116	42	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
121	110	9	X More Fun In The New World Elektra 60283	WEA		8.98	
122	94	21	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98	
123	137	2	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 35
124	130	3	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 24
125	129	3	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
126	149	3	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 11
127	123	91	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 35
128	117	11	SOUNDTRACK Mike's Murder-Joe Jackson A&M SP-4931	RCA		8.98	
129	168	2	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 39
130	147	3	BRIAN MAY & FRIENDS Starfleet Project Capitol ST-15014	CAP		5.98	
131	122	121	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
132	139	3	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 34
133	136	50	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
134	NEW ENTRY		JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA		8.98	
135	143	2	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS			
136	124	79	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	

Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
137	105	17	KANSAS Drastic Measure CBS Associated QZ-38733	CBS			
138	135	30	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 16
139	140	6	ANITA BAKER The Songstress Beverly Glen BG 10002	IND.		8.98	BLP 13
140	111	34	KROKUS Head Hunter Arista AL 8005	RCA		8.98	
141	141	6	MICHAEL FRANKS Passionfruit Warner Bros. 1-23962	WEA		8.98	
142	NEW ENTRY		CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 26
143	134	8	WAS (NOT WAS) Born To Laugh At Tornadoes Geffen/ZE GHS 4016 (Warner Bros.)	WEA		8.98	
144	146	108	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
145	145	14	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 17
146	NEW ENTRY		MELISSA MANCHESTER Emergency Arista AL8-8094	RCA		8.98	
147	128	43	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 8
148	138	43	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
149	154	18	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 34
150	118	28	FASTWAY Fastway Columbia BFC 38662	CBS			
151	119	58	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
152	151	56	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 30
153	132	14	NEW EDITION Candy Girl Streetwise SWRL 3301	IND.		8.98	BLP 30
154	161	162	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 54
155	120	11	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824	RCA		9.98	
156	159	37	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	
157	187	2	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 27
158	163	125	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
159	160	10	COMMODORES 13 Motown 6054ML (MCA)	MCA		8.98	BLP 53
160	NEW ENTRY		TOM BROWNE Rockin' Radio Arista AL8-8107	RCA		8.98	BLP 32
161	148	13	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98	
162	158	9	BOB JAMES Foxie Columbia FC 38801	CBS			BLP 64
163	131	9	MICHAEL SEMBELLO Bossa Nova Hotel Warner Bros. 1-23920	WEA		8.98	
164	170	2	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II Epic FE 38934	CBS			
165	171	74	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
166	179	2	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
167	169	6	TOM WAITS Swordfish Trombone Island 90095 (Atco)	WEA		8.98	
168	172	27	VARIOUS ARTISTS 25 # 1 Hits From 25 Years Motown 6308 ML2	MCA		9.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart
169	190	2	PAUL RODGERS Cut Loose Atlantic 80121	WEA		8.98	
170	173	496	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
171	177	90	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 67
172	152	34	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 70
173	175	82	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
174	176	4	CRYSTAL GAYLE Cage The Songbird Warner Bros. 1-23958	WEA		8.98	CLP 38
175	NEW ENTRY		BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS			
176	157	141	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 40
177	126	13	PHILIP BAILEY Continuation Columbia FC 38725	CBS			BLP 29
178	180	8	GARY MORRIS Why Lady Why Warner Bros. 1-23738	WEA		8.98	CLP 7
179	174	5	CLARENCE CLEMONS Rescue Columbia BFC 38933	CBS			
180	183	130	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
181	181	10	EDDIE RABBITT Greatest Hits-Vol. II Warner Bros. 1-23925	WEA		8.98	
182	184	3	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
183	186	36	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
184	NEW ENTRY		WILLIE NELSON My Own Way RCA AHL1-4819	RCA		8.98	
185	189	26	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
186	188	6	AL DI MEOLA Scenario Columbia FC 38944	CBS			
187	150	29	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS	●		BLP 12
188	NEW ENTRY		SIMON TOWNSEND Sweet Sound Polydor 815708-1 (Polygram)	POL		8.98	
189	191	59	IRON MAIDEN The Number Of The Beast Capitol ST 12202	CAP	●	8.98	
190	NEW ENTRY		DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		8.98	CLP 21
191	NEW ENTRY		SOUNDTRACK All The Right Moves Casablanca 814449-1 (Polygram)	POL		8.98	
192	167	122	JOURNEY Escape Columbia TC 37408	CBS	▲		
193	NEW ENTRY		DON FELDER Airborne Elektra 60295	WEA		8.98	
194	142	8	DOKKEN Breaking The Chains Elektra 60298-1	WEA		8.98	
195	NEW ENTRY		STREETS 1st Atlantic 80117	WEA		8.98	
196	144	12	ASHFORD & SIMPSON Highrise Capitol ST-12282	CAP		8.98	BLP 33
197	153	7	SURVIVOR Caught In The Game Scotti Bros. QZ 38791 (Epic)	CBS			
198	166	15	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA		8.98	
199	164	5	RANDY CRAWFORD Nightline Warner Bros. 1-23976	WEA		8.98	BLP 57
200	200	7	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML (MCA)	MCA		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	78
Bryan Adams	103
Air Supply	111
Alabama	45, 127, 176
Aldo Nova	72
Deborah Allen	190
Ashford & Simpson	196
Asia	95
Atlantic Starr	126
Aztec Camera	23
Philip Bailey	177
Anita Baker	139
Pat Benatar	16
George Benson	100
Blq Country	21
Black Sabbath	77
Blue Oyster Cult	135
Angela Bofill	129
David Bowie	26, 90
Jackson Browne	51
Tom Browne	160
Peabo Bryson/Roberta Flack	33
Jimmy Buffett	91
Kim Carnes	102

Carpenters	69
Stanley Clarke/Geroge Benson	164
Clarence Clemons	179
Commodores	159
Con Funk Shun	142
Elvis Costello	51
Randy Crawford	199
Culture Club	8, 85
Rodney Dangerfield	58
DeBarge	66
Def Leppard	10, 115, 156
John Denver	101
Al Demolea	186
Dio	94
Dokken	140
Doors	23
Duran Duran	120, 136
Bob Dylan	20
Earth, Wind & Fire	55
Sheena Easton	54
Eurythmics	46
Fastway	150
Don Gelder	193
Fixx	25
Jane Fonda	114
Michael Franks	194
Cap Band	52
Marvin Gaye	200
Crystal Gayle	174
Merle Haggard/Willie Nelson	147

Daryl Hall & John Oates	14, 151
Herbie Hancock	79
Emmylou Harris	132
Heart	83
Jennifer Holliday	36
Human League	109
Billy Idol	104, 133, 175
Julio Iglesias	104, 133, 175
James Ingram	73
Iron Maiden	99, 189
Michael Jackson	4, 158
Bob James	162
Rick James	49
Al Jarreau	172
JoBoxers	70
Billy Joel	5
Elton John	185
Bob Dylan	42, 192
Kansas	137
Kiss	30
Klique	92
Fastway	187
Gladys Knight & The Pips	187
Krokus	145
Huey Lewis And The News	24
Loverboy	48, 144
Madonna	98
Melissa Manchester	146
Manhattan Transfer	106
Barry Manilow	59
Teena Marie	157

Mary Jane Girls	138
Brian May & Friends	130
Paul McCartney	17
John Cougar Mellencamp	12
Men At Work	82, 110
Men Without Hats	56
Midnight Star	119
Stephanie Mills	87
Eddie Money	67
Moody Blues	74
Gary Morris	178
Motels	27
Motley Crue	39
Eddie Murphy	47, 107
Michael Martin Murphy	7
Anne Murray	89
Naked Eyes	113
Willie Nelson	108, 171, 184
New Edition	153
Juice Newton	161
Olivia Newton-John	88
Stevie Nicks	37, 131
Night Ranger	65
Oak Ridge Boys	124
Jeffrey Osborne	123
Ray Parker Jr.	38
Alan Parsons Project	68
Pink Floyd	170
Robert Plant	32, 97
Pointer Sisters	118

Police	3, 117, 148, 173, 180
Jean-Luc Ponty	198
Prince	41
Richard Pryor	71
Queensryche	87
Quiet Riot	2
R.E.M.	119
Eddie Rabbitt	181
Rainbow	44
Lionel Richie	1, 60
Paul Rodgers	169
Kenny Rogers	6, 31, 154
Rolling Stones	13
Romantics	50
Linda Ronstadt	63
Rufus And Chaka Khan	7
Saga	112
David Sanborn	93
Peter Schilling	76
Michael Sembello	163
Shadowfax	182
Shalamar	149
Carly Simon	105
Paul Simon	40
S.O.S. Band	68

La Cage Aux Folles	155
Mike's Murder	128
Staying Alive	122
Spandau Ballet	43
Rick Springfield	61
Michael Stanley Band	64
Stray Cats	53
Streets	195
Barbra Streisand	35, 16, 5
Donna Summer	75
Survivor	200
Taco III	2
Talking Heads	29
John Travolta/Olivia Newton-John	134
Simon Townsend	188
Bonnie Tyler	19
UB40	166
U2	96
Various Artists 25 #1 Hits	168
Stevie Ray Vaughn	116
Tom Waits	116
Dionne Warwick	167
Was (Not Was)	143
Hank Williams, Jr.	125, 152
George Winston	86
X	121
Yes	28
ZZ Top	15
Zapp	141
38 Special	84

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Inside Track



EATING TO THE BEAT—The Bongos enjoy a luncheon hosted by their label, RCA, prior to a recent performance at the Ritz in New York. Pictured from left are Gregg Geller, RCA division vice president of music operations; Bongo James Maestro; Don Ellis, label division vice president, U.S. and Canada; Bongos Rob Norris and Richard Barone; and the group's manager, Vince Mauro.

RETAILERS MAY BE LIABLE

N.Y. Pirate Guilty Of Larceny

By IS HOROWITZ

NEW YORK—Record companies were handed a potent tool in combating record piracy in New York State when a court here ruled that the unauthorized duplication of a copyrighted recorded performance constitutes larceny under state law.

The decision in New York State Supreme Court finding a compiler of pirated disco material guilty of five counts of larceny also holds open the possibility that retailers stocking such recordings may now be prosecuted for possession of stolen property.

William Kamarra, the defendant in the case, was found guilty Nov. 15 after a non-jury trial in which he was accused of ordering approximately 10,000 pressings of an album, titled "Horizon I," from Peter Pan Indus-

tries in New Jersey. Kamarra supplied the metal parts for the pressings, and they were picked up in behalf of Rota Enterprises, a Brooklyn firm, before being distributed. The spurious disco mix compilation included titles lifted from prior recordings issued by Atlantic, Profile, Sire, West End and Zen.

In his decision, Judge Yorka Linakis supports the contention that the "right to a royalty or compensation can be the subject matter of a larceny." The fact that the defendant re-recorded "songs and music of the artists and groups in question without permission" constituted the "gist of the larceny," the ruling held.

Similar decisions finding pirates of copyrighted recordings guilty of larceny have been handed down in Florida, California and Illinois.

Creditors Granted Hearing On Monument Foreclosure

NASHVILLE—Two of Monument Records' major creditors in the label's bankruptcy proceedings have been granted a preliminary hearing on their motion to lift the stay on foreclosure against Monument assets. Hooker Investments Ltd. and Arthur E. Hancock III, who list Monument's indebtedness to them at \$703,428.36, plus expenses, will have their request heard in bankruptcy court here Dec. 9.

Cited in the request are Fred L. Foster, board chairman of Monument Records; Lisa L. Foster, his wife; Monument Records Corp.; and Monument Entertainment Corp.

The plaintiffs contend their indebtedness is secured by all master phonograph records; all personal service agreements by performers and vocal-

ists; all rights, benefits and advantages growing out of Monument's Aug. 23, 1982, agreement with CBS Records; stock in Monument Records Corp., Combine Music Corp. and Moçasin Music; and various parcels of real estate.

CBS maintains a pressing and distribution agreement with Monument. Monument Records, according to court documents, owns 70% of Combine Music, a major Nashville-based publisher.

In their joint request for the hearing, Hooker and Hancock state that their "interests in the collateral have not been adequately protected; debtors have little if any equity in the collateral; and the collateral is not necessary to an effective reorganization of the debtors. Moreover, there has been a continuing loss or diminution of the estate; the corporate debtors are not functioning as going concerns; the debtors lack the ability to effectuate a plan; and there is no reasonable likelihood of the debtors' rehabilitation."

Hooker and Hancock propose that the court lift the automatic stay to permit plaintiffs to foreclose on their security interests and dispose of the collateral and convert each of the debtors' bankruptcy cases to cases under Chapter VII (which would permit liquidation of assets). Alternative proposals are that the court dismiss each of the bankruptcy cases or fix a time by which the debtors must propose a plan of reorganization.

In earlier documents filed by Monument Records in its voluntary petition for a Chapter 11 bankruptcy (Billboard, May 7), the company listed total debts of \$7,338,862.30 and assets of \$8,783,483.80.

EDWARD MORRIS

Track's Dreaming Of A \$\$\$\$ Christmas: Sears' lofty Chicago HQ reports that Sunday (27) tabloid inserts into the nation's dailies will advertise their Compact Disc Player at \$499 in their stores. The \$100 slash in the opening price of the CD hardware comes shortly after the catalog price dropped from \$599 in the fall/winter catalog to \$499 in the most recent supplementary catalog (Billboard Nov. 19). The almost 20% price drop presages Sears' total commitment to this home electronics innovation and further buffers prospects for a very successful 1983 holiday season.

Portents: Lieberman Enterprises' Harold Okinow, who can track this important pre-Christmas time back years, says the pattern of early sell-off matches 1978. MCA Records and Motown Records reportedly have racked up 30-day periods, biggest in each's history. CBS Records is rumored to have shipped \$8.5 million in a single day recently... RCA hopes to bolster a profitable holiday with a program announced Wednesday (23) offering 20% discount, a hefty increase over the 5% of the past 24 months. Offering "deep catalog" and \$5.98s, it's reported an open-end (no termination date) program. No David Bowie, Hall & Oates or Pablo albums are included, 'tis said. On the \$5.98s, customers must order 2,000 units minimum. There is no additional dating, and program purchases do not carry returns provisions. At presstime, RCA salespersons were calling accounts about a 10% free goods deal. Report was that orders could be made Monday and Tuesday (28-29) only for any album on RCA except the Kenny Rogers, Hall & Oates and Rodney Dangerfield packages and the November release. Deal carries March 10 dating... And word is that WEA will announce an important program this week.

NAIRD's 1984 conclave is scheduled for May 3-6 at the Holiday Inn Gateway in uptown San Francisco. Mark your calendar for a most entertaining and informative time with Jerry and Sonny Richman at the helm again... Many of the nation's record pressing plants are testing the tape duplicating waters. Though most are operating at least a shift daily, plant operators see the swing to cassette as forcing them into duplicating lines... Look for a possible distribution deal bringing MCA Records together with WEA International overseas. Execs at both are mum, but reliable sources confirm current negotiation with a pact expected in mid-month.

Meanwhile, back at the MCA ranch, MCA Distributing's Al Bergamo is extending its own reach. Latest North American partner is reportedly Island Records, said to be closing with MCA for Canadian distribution. And isn't MCA Records Group prexy Irv Azoff about to pact with MDJ Records topper Larry McBride for the independent Atlanta-based label? The two meet along with Larry Solters Monday (28) in Las Vega, where MDJ's current hot property, Atlanta, is set to appear and a decision seems imminent... Track neglected to laud Arista's Clive Davis for his optimistic, well-founded comments on the industry's future via the Today Show Nov. 10... Track erred. RCA's CD newsletter isn't the first. PolyGram's epistle dates back almost 18 months.

K.C. has bought out longtime collaborator Rich Finch's position in K.C. & the Sunshine Band and related entities, as part of a property division agreement dated Oct. 27, which is said to have amicably resolved their differences. K.C. is returning to the grooves with Mecca Records, a new label that caused shock waves when it parted in At-

lanta recently in a manner so opulent that MS branch manager Jack Mesler said it outdid even the Alfa Records debut soirees in Hollywood several years ago.

Track loves the Fisher tv spot plugging its CD hardware... The Entertainment Co. will do the track for the film bio on legendary grid coach Paul "Bear" Bryant, starring Garry Busey... Columbia Pictures going with a nostalgia soundtrack a la "Big Chill" for Stephen King's "Christine," with studio music chief Gary MeMel, director John Carpenter and consultant Michael Ochs choosing a set of 1957 hits from Dion & the Belmonts, Larry Williams, the Visions, Little Richard, Buddy Holly, Danny & the Juniors, Johnny Ace and Thurston Harris. Album releases through Motown, with EMI America getting the only non-vintage single, "Bad To The Bone" by George Thorogood. Flick releases Dec. 7.

Word is that one of the main bones of contention in the current negotiations between record companies and the AFM is the status of the Music Performance Trust & Special Payments Fund, subsidized by label "contributions" based on a percentage of sales. The same issue was keenly fought two years ago. It resulted in concessions that sharply reduced amounts paid by record firms. The most recent report of the fund showed receipts down 38% to \$10.76 million, compared to the prior year, due in large measure to the new calculation guidelines as well as declining record/tape sales. Now, it's said, labels seek to slash contributions further or eliminate the funds entirely. Next bargaining session is Monday (28). The current two-year binder expires Wednesday (30).

John Adair, who sang the Israeli national anthem at the recent Barbra Streisand UJA salute, has negotiated European and Israeli deals for his "Israel Is My Home" album with Ascal label of Los Angeles... MCA Music has issued a two-record set, reprising about 100 songs, with a particular eye on home video usage. It's called "The MCA Music All-Media Sampler"... Michael Colby, librettist of last season's Off-Broadway hit, "Charlotte Sweet," just released on John Hammond Records, is a Rodgers & Hart freak. He is preparing a concertized version of R&H's 1926 "Peggy Ann," requiring a reconstruction with some help from archives discovered recently at a Warner Bros. warehouse in New Jersey.

Track found Cleve Howard, founder of the Budget Tape & Records concept, brought to fruition by the late Phil Lasky of Danjay Music. Howard's back in the industry sort of, operating four Revelation Book & Record Stores out of Fayetteville, Arka., which specialize in Christian wares... Speaking of Danjay, it has just produced an eight-page tabloid ad insert that contains a mélange of record/tape/accessories advertising for more than 50 of its tagged franchisees... Longtime retailer Tom Keenan of Everybody's Records, Portland, expects to liquidate his two remaining Portland-area stores by year's end. At its peak, Everybody's boasted 10 stores in the Northwest. Keenan blames constrictive policies on the part of record suppliers for his closings... Track lost Paul Pennington, who started as finance executive with Rich Bullock's now-defunct Odyssey chain, departing long before that shuttering to resuscitate the Eucalyptus stores. He left his Fairfield, Calif. base about a year ago to consolidate in three Spokane-area outlets. Those stores are no longer listed in the Spokane phone book, and industryites in the Northwest do not know where he has gone.

Edited by JOHN SIPPEL

PLAYING POLITICS Chicago Battles Focus Of New Home Computer Game

By MOIRA McCORMICK

CHICAGO — Chicago politics, sometimes regarded as a distinctive blend of graft, corruption, controversy, and low comedy, has now aptly materialized in the form of a home computer game.

Entitled "Chicago Politics, Featuring Mayor Harold vs. Fast Eddie", the game was developed by 15-year-old Bruce Richmond, a sophomore at Lincoln Park High School here, for the Commodore 64 and VIC-20 home computers.

The game's philosophical center is the much-publicized ongoing battle between Mayor Harold Washington and his arch rival in the City Council, Alderman Edward R. "Fast Eddie" Vrdolyak. The player selects one of the two as protagonists; if Washington is chosen, a black gavel accompanied by the strains of "Hail to the Chief" appears onscreen, and if Vrdolyak is preferred, a white Pac-Man-like face materializes to the music of "Dixie."

From there on out, the game utilizes elements of "Pac-Man" and "Donkey Kong" to dramatize a typical day on the City Council floor. Twenty-one black "aldermen" figures and 29 white figures (in real life the actual numbers breakdown of City Council loyalties) appear onscreen. If it's Washington's game, he has to gavel as many white-figure Vrdolyak supporters as possible, racking up 10 points per figure, while carefully avoiding whacking any of his own aldermen. The same principle applies if it's Fast Eddie at the helm, only his job is to devour Washington supporters like Pac-Man. Penalty for obliterating your own men is 10 points off per figure. The game's duration is 60 seconds, after which the City Council meeting "adjourns."

"Mayor Harold vs. Fast Eddie" is the first software venture of Chicago-based Sell & Richmond Communications, a three-year-old firm that primarily produces business and industrial films. Jack Sell and Adrienne Richmond, parents of the

game's author, concocted the idea for "Mayor Harold vs. Fast Eddie" and then turned it over to son Bruce to write, according to Sell & Richmond general manager Kerry Lenovich.

The game will retail for \$24.95 and will be available in Chicago area video stores by Thanksgiving. Initial inventory is set at 1000 copies to be distributed via mail-order from Sell & Richmond's offices. Lenovich says a local distributor may be utilized if the game proves to be a hit.

"Mayor Harold vs. Fast Eddie" was premiered in mid-November at the Michigan Ave. retail outlet Video Concept, in a promotional match between Alderman Jerome Ohrbach, a Vrdolyak loyalist, and Aldermen Bill Henry, who supports Washington. Though Lenovich says the aldermen "enjoyed the game as a fun outlet" for their real-life aggressions, Video Concept sales rep Maria Maxwell reports that the contest, not surprisingly, degenerated into a shouting match.

Today's **SPECIAL ITEM**

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SHE WORKS HARD FOR THE MONEY

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A Duet With Matthew Ward
Served Piping Hot
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SUSAN MUNAO
MANAGEMENT CO., INC.

Paul Simon Uses Rock as a Springboard for Mature Art

"Hearts and Bones" has a visionary beauty and eloquence that go beyond anything Paul Simon has done before.

By STEPHEN HOLDEN

Paul Simon's intellectually ambitious pop music has always thrived on an attempt to reconcile opposing forces. Using rock and roll's simple harmonic vocabulary and casual lyric tone, he has tried to fashion the pop equivalents of short stories and paintings, in which each word, image and nuance is carefully weighed. If the rock genre was inverted by unsophisticated people as a mode of spontaneous self-expression, Mr. Simon has used it to analyze his own very literary kind of angst in albums that want to be both commercially successful and critically recognized art works. These contradictions run to the core of Mr. Simon's latest album, "Hearts and Bones" (Warner Bros. 23924-1), his first studio album since the soundtrack for his movie "One Trick Pony." Of all of Mr. Simon's albums, the new record makes by far the most convincing case for using rock and roll as the basis of mature artistic expression.

On "Hearts and Bones," the attempt to reconcile opposing forces isn't simply Mr. Simon's artistic modus operandi but the theme and substance of his songs. The lyrics dwell obsessively on the conflict between feeling and thinking, while the music reflects Mr. Simon's abiding passion for the primitive spiritual fires of rock and roll and his equally keen respect for the more refined expressions of art. A pop album of the most seriousness, "Hearts and Bones" turns the first into the second, by compressing rock and roll, gospel and related Latin American folk styles into a delicately allusive yet powerful studio style that means to be a kind of art song produced for records. If the album's cerebral elements far outweigh the visceral, the music retains much of the lilt and charm of the best 50's rock and roll.

"Hearts and Bones" was originally to have been called "Think Too Much." Until a month ago it was also to have been a Simon & Garfunkel album, released in conjunction with the duo's summer reunion tour. But the tour delayed completion of the project. Partly because Mr. Garfunkel reportedly had vocal problems in the studio, the record ended up a solo project again. But listening to it, one wonders what Mr. Garfunkel might have contributed beyond the commercial value of his name alongside Mr. Simon's. For "Hearts and Bones," which was retitled when Mr. Simon married Carrie Fisher, is pop music of the most personal and introspective sort. None of its songs requires the kind of inspirational folk-pop belt that made Mr. Garfunkel the right voice for "Bridge Over

Troubled Water." Mr. Simon makes the most of his rather small folk-rock baritone in wry, wiseful performances that still carry an emotional charge.

The most ambitious songwriting on "Hearts and Bones" has a visionary beauty and eloquence that go beyond anything Mr. Simon has done before. "Rene and Georgette Magritte With Their Dog After the War" transmutes the hallucinatory surrealism of a Magritte painting into pop music of astonishing clarity and poignancy. Grounded in a dreamy 50's doowop style, the song imagines the surrealist painter and his wife dancing naked in their hotel room to "the deep forbidden music they'd been longing for" — the rhythm and blues ballads of the Penguins, the Moonglows, the Orioles and the Five Satins. Far in the background, the Harptones wail a pastiche of these groups' early rock and roll standards.

Subsequent verses follow the couple through the years and into the present. Looking at male mannequins in a store window one day, they have a vision that brings tears to their migrant eyes. Finally, after more time has passed and their hearts are colder, they wake one day to rediscover the same rock and roll music in their bedroom drawer. Like a Magritte painting, the images are presented as a sequence of unexpected visual tableaux with impossible juxtapositions. With its translucent layers of sound, the cut is also a kind of aural time capsule in which rock and roll becomes a magical spiritual and erotic source that Mr. Simon offers as the purest expression of the American dream.

In the album's title song, a different couple, traveling through a beautiful desert landscape filled with intimations of eternity and death, cannot shake off their civilized neuroses and connect with each other, and so they agree to separate, leaving their relationship unresolved. At the end of the song, in a feat of imagination and will, the singer suddenly takes the earlier imagery of the song and spins it into a startling assertion of faith and love: "You take two bodies and you twist them into one/ Their hearts and their bones/ And they won't come undone." Musically, the song is a lovely fusion of folk and mariachi, fleshed out with shimmering vibes and electric keyboards. Like "Rene and Georgette Magritte," "Hearts and Bones" is nothing less than a finished musical poem.

"Hearts and Bones" is so schematic an album that even its more playful songs fit into its heart versus head theme. The whimsical "Allerhead," which recalls Mr. Simon's 1973 hit "Kodachrome," jokes about psychosomatic symptoms, and other songs ingeniously adapt the sounds of

typewriters and telephones and other paraphernalia that can suggest too much mental activity. The disease these songs describe isn't physical or mental but spiritual. "The thought that life would be better is woven indelibly into our hearts and our brains," Mr. Simon muses in "Train in the Distance."

For Mr. Simon the moon becomes a symbol of the instinctive spiritual and emotional connection that his overly rational self refuses to make. And in "Song About the Moon," a number that slowly intensifies from bouncy folk-pop into a powerful blues shuffle, Mr. Simon repeatedly invokes the irrational power of fantasy: "If you want to write a song about a face/ Think about a photograph/ That you really can't remember/ But you can't erase." As in "Hearts and Bones," "Song About the Moon" portrays the creative process itself as a means of transmuting reflective melancholy into positive action, and the song fades out on a blast of gospel energy that the song has gradually built up.

"Hearts and Bones" ends on a somber note with "The Late Great Johnny Ace," the tribute to John Lennon that Mr. Simon performed for the first time at Simon & Garfunkel's free Central Park concert two years ago. Mr. Simon has embellished this wistful acoustic folk tune with eerily resonant keyboard textures that advance the album's overall mood of history. And Philip Glass's exquisite string and woodwind coda to the song suggests an homage to the sound of the Beatles' "Eleanor Rigby."

If contemporary notions about pop's music place in the world of art have largely shrunk back to what they were in the mid-1950's, when even the best pop was thought of as sophisticated entertainment, Paul Simon still carries the torch for a nobler idea. As "Hearts and Bones" shows, that nobler idea is also a good idea.



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