

Billboard

NEWSPAPER

 BB049GREENLYMONT00
 MONTY GREENLY
 3740 ELM
 LONG BEACH CA 90807

 MAR84
 03 10
 UCY
88th
YEAR

Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Oct. 22, 1983 • \$3 (U.S.)

UP TO 30% BETTER Merchandisers See Album Sales Gain

By JOHN SIPPEL

LOS ANGELES—Citing a new host of top sellers and a bumper crop of breaking new acts, mass merchandisers are reporting an upsurge in album sales, with increases ranging from 5% to as high as 30% over last year so far.

Estimating a 30% increase in business response to a survey are: Jerry Richman, Richman Bros., Pennsauken, N.J., one-stop/distributor; John Torrell, Rainbow Records, 16-store San Francisco retailer; and Lou Lavinthal, Roundup Music, Seattle, which racks the 62 Fred Meyer discount department stores in the Northwest.

"There's less competition here," says Richman. "There were 10 one-stops, now there are two. Our Variety and Sound Odyssey retail stores helped. There's no doubt in my mind that the economy is improving. I expect a fantastic Christmas."

Says Lavinthal, "Cassettes represent 87% of our album business right now. Almost all of our Music Markets and the in-store departments

have gone to open tape display this year. We are also getting enlarged space from Fred Meyer. Then we are getting great releases from the labels."

Torrell attributes his substantial gain to his continual promotions. "Instead of just creating a WEA month, as everyone does, we made humorous radio spots. The spot is

(Continued on page 69)

'SuperStars' Leans To Top 40 Memo Urges 'Horizontal Music' Policy

By LEO SACKS

NEW YORK—A policy that puts a premium on "horizontal music," defined as product which has "the best chance" of becoming a top 40 smash, is the subject of a memo to the 80 "SuperStars" stations consulted in the U.S. by the Burkhart/Abrams organization.

The memo, titled "A.O.R.'s Challenge," confronts the rise of contemporary hit radio stations in major markets across the nation and their appeal to the principal "SuperStars"

demographic—men in the 18-24 age group.

"My read is that there's no room left for album cuts," says Alan Sneed, who programs "SuperStars" station WKLS Atlanta. "And that's just ridiculous. There may not be room for more than one AOR station per market, but it's still a very viable format."

"SuperStars" consultant Dwight Douglas, who wrote the six-page memo, says in it that while the AOR format is inherently sound, "There is a problem with the way program-

mers permit poor music" to infiltrate their stations. Noting that the nation has turned "extremely horizontal" in its musical tastes, Douglas has determined that "this means progressive music is out." Hit records, in his view, must reach at least three demographic groups.

"The record industry continues to be extremely successful in getting records played... that have no business being on the radio," he states.

The consultant urges programmers to avoid "vertical songs," which he defines as music that has "the least chance" of becoming a hit, and adds that stations risk "ratings suicide" with such acts as Axe, Saxon, Elvis Costello, Twisted Sister, SPYS, Ian Hunter, Robert Palmer, Joan Armatrading, Juluka, Bananarama, Graham Parker, the Plimsouls and the Lords Of The New Church.

Douglas, in a graph used to illustrate "Why Top 40 Is Hurting A.O.R.," defines "precise positioning image management" as selected singles by Donna Summer ("She Works Hard For The Money"), Toto ("Africa"), Shalamar ("Dead Giveaway"),

(Continued on page 69)

CBS Seeks A 'Wedding' With Major Label(s)

By IRV LICHMAN

NEW YORK—CBS Records says it's prepared to enter negotiations with "one or more major record companies" in hopes of working out a merger.

A terse announcement Thursday (13) from Walter Yetnikoff, president of the CBS/Records Group, indicates that CBS' intentions are a direct consequence of the anticipated merger of the international recorded

music interests of Warner Communications Inc. and PolyGram (Billboard, July 8).

"The possible merger of the Warner and PolyGram recorded interests," states Yetnikoff, "promises to change the worldwide competitive landscape of the record business in significant ways. As a consequence, CBS Records will be actively seeking out important merger candidates in the record business."

In comments to Billboard, Yetnikoff, an outspoken critic of the Warner/PolyGram discussions, admits that no contact with a major label has been made, but notes, "It's not a tactic. This is a fair assessment of intentions. I suppose you could characterize this as a wedding invitation, or akin to advertising for a bride."

But as he has in previous remarks,

(Continued on page 76)

—Inside Billboard—

- **CASSETTE PIRACY** is rampant in Latin America, according to an IFPI survey just released in England. Of 11 countries studied, Peru was found to have the most serious problem, with an estimated 80%-90% of the market there in the hands of pirates. Page 3.

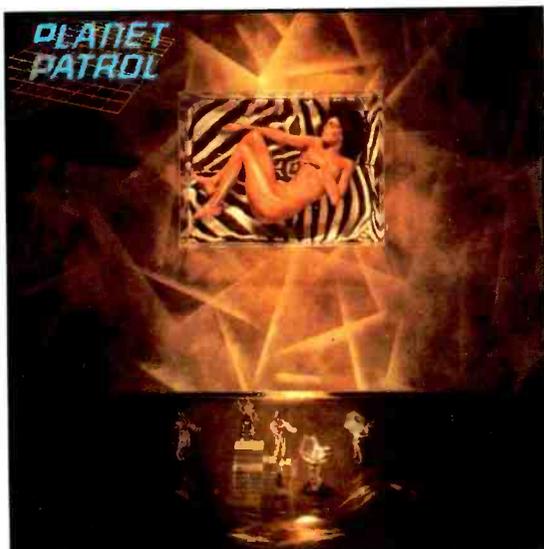
- **COMPACT DISCS** are not yet being made available for free to retail, radio or the press, due to limited production capacity. But the still embryonic CD market has gotten a boost with Sony's announcement that it will begin marketing a player next month for \$700, which is \$200 less than its current model sells for. Page 3.

- **RADIO VETERAN BUZZ BENNETT**, after several years out of the limelight, has emerged as a partner with promoter Jan Jacques in a new audio/video company specializing in the marketing of recording acts "from the cradle to the grave." Radio, page 15.

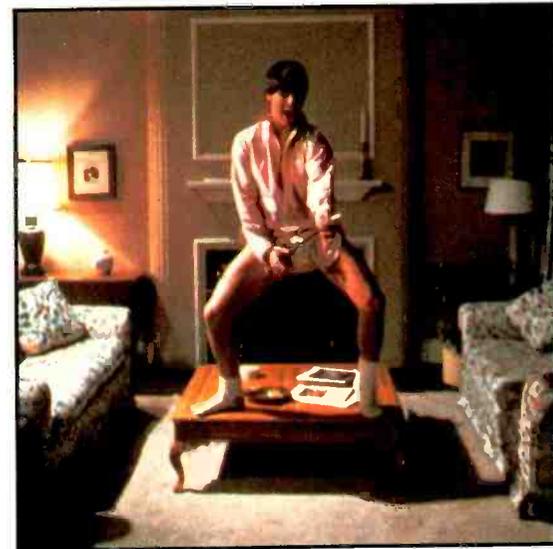
- **MUSICAL COMPUTER SOFTWARE** packages, which enable home computers to function as synthesizers, are hitting the market this fall. Commodore, Texas Instruments, Atari and Apple are among the firms already on the market with the newest wrinkle in the computer boom. Page 4.

- **THE VIDEO STORE LOCKOUT** planned for this Friday to protest pending legislation has triggered related activities and garnered considerable moral support. But it appears that there will not be widespread active participation in the planned two-hour shutdown. Page 3.

- **WSIX NASHVILLE** has abandoned its country format in favor of an approach described by PD Gerry House as "just shy of contemporary hits." House cites the market's vast country competition as the key reason for the switch. Radio, page 15.



TOMMY BOY announces the third single from the brand new **PLANET PATROL LP—TB 1002**. The new single is an updated version of the Gary Glitter classic, "I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK & ROLL)" **TB 837**. Available as a limited edition 12" on Oct. 28. (Advertisement)



Did the song make the movie a smash or did the movie make the song a smash? What's the difference. **BOB SEGER'S OLD TIME ROCK & ROLL** is a hit and so is **RISKY BUSINESS**, the movie it comes from. And there's only two places your customer can get it. That's the single, or better yet, inside **BOB SEGER'S STRANGER IN TOWN** album. The one we've just stuck a special sticker on. Look for it. You can be sure everyone who loves to rock & rock will. On Capitol. (Advertisement)

(Advertisement)

20 REASONS WHY HE'LL ALWAYS BE A GOOD FRIEND:

Lucille	Love Or Something Like It	The Gambler	Reuben James
Lady	She Believes In Me	Through The Years	Coward Of The County
Love Lifted Me	Ruby Don't Take Your Love To Town	Daytime Friends	I Don't Need You
We've Got Tonight	Don't Fall In Love With A Dreamer	You Decorated My Life	Something's Burning
Scarlet Fever	You Were A Good Friend	'Til I Can Make It On My Own	Love Will Turn You Around

KENNY ROGERS' TWENTY GREATEST HITS

FEATURING THE SINGLE, "YOU WERE A GOOD FRIEND"

Album available on Liberty Records and High-Quality XDR Cassettes. Management: Ken Kragen/Kragen & Company

1983 LIBERTY RECORDS a division of Capitol Records, Inc. All Rights Reserved



A MAJOR NEW FORCE REARS ITS HEAD.

STAR FLEET PROJECT

MLP-15014



The solo album debut by

BRIAN MAY & FRIENDS

Featuring the single,

STAR FLEET B-5278

IT'S THE WAY ROCK WAS MEANT TO ROLL.



ON RECORDS AND HIGH QUALITY CASSETTES FROM CAPITOL



Study: Latin American Piracy Rife IFPI Calls Peru Most Seriously Affected Territory

by PETER JONES

LONDON—Peru earns the dubious distinction of having the reputation as Latin America's most heavily infested country with regard to pirated prerecorded audio cassettes, according to an International Federation of Producers of Phonograms & Videograms (IFPI) survey just released here. Estimates are that 80%-90% of the market there is in the hands of pirates.

Yet Peru, of 11 countries checked out, carries the stiffest maximum criminal penalties for piracy, up to six years in jail and hefty fines, under the provisions of a law passed last

year. Nonetheless, the Peruvian recording industry estimates that a staggering six million illicit cassettes have already been sold nationwide to date.

The IFPI report was prepared in conjunction with the Latin American Phonogram Producers' Assn. (FLAPF) which, despite concerted efforts to beat the problems, admits: "It could be said the piracy situation in Latin America has deteriorated rapidly over the past two years and seems to be yet another sign of the deeply rooted economic crisis facing the region. Unless record producers, authors and performers react quickly and dedicate money on the effort to

fight piracy, the current situation will simply worsen."

The association points out that the advent of tape recorded music produced the problem. Argentina and Uruguay, with their relatively isolated geographical positions, are said to be "almost unaffected," while Colombia, Venezuela, Ecuador and Central America "suffer greatly from indigenous as well as imported piracy."

But the Pacific coastal countries Peru and Chile are worst affected. In Mexico, says the IFPI report: "Piracy has permeated the borders from the U.S., and the manufacture of cassettes using high-quality American tape has virtually wiped out local producers from the border markets."

It was in Mexico in 1977 that the Pan American Council of CISAC and FLAPF linked to promote adequate legislation to fight the piracy problem.

It's estimated that some 2.4 million pirate recordings have been sold in Argentina, representing 11%-20% of the market. The same percentage estimate goes for Uruguay, though the total pirate sales in this smaller market are estimated at just 350,000 units. In Ecuador, law provides for a maximum five years in jail for convicted pirates, and the pirate market share is put at between 20% and 40%, much the same as in Mexico and Venezuela.

No figures are available from Bolivia, although it appears that up to 60% of the market there is in the hands of pirates. Brazil provides for up to four years' imprisonment and substantial fines. Total pirate cassette sales are put at 4.5 million, with up to 60% of the market in pirate hands.



MORE PRECIOUS THAN PLATINUM—The next Guinness Book of World Records will list Julio Iglesias as the best selling artist in six languages. The feat also brought him the Diamond Disc award, created specially by Guinness to resemble a platinum award with 21 small exceptions: diamonds. Pictured at City Hall in Paris, from left, are CBS Records Group president Walter Yetnikoff; Iglesias; Paris Mayor Jacques Chirac; award designer Bruce Portner; and Norris McWhirter, editor and publisher of the Guinness Book.

'Black Friday' Protest Wins Moral Support

By EARL PAIGE

LOS ANGELES—The two-hour video store lockout set for Friday (21) to protest pending legislation (Billboard, Oct. 15) has triggered related activities and moral support but not widespread active participation.

Several board members of Video Software Dealers Assn. (VSDA), the trade group pushing hardest on the so-called Black Friday shutdown, say the idea has become a rallying factor.

Moreover, lobbying efforts against the consumer Sales/Rental Amendment of 1983 are not yet fully organized, say others. In addition to VSDA, there are efforts by Home Recording Rights Coalition (HRRC) and the Arizona Videocassette Rights Coalition (not affiliated with VSDA) and such ongoing campaigns as that of Commtron Corp., the giant Des Moines video wholesaler.

"There's a lot of satellite activity," says Joan Chase, VSDA video store specialist. VSDA and HRRC last week were huddling to appoint at least two more staffers as coordinators of the diverse protest activity expected around the country.

Speaking of the rallying spirit, Jack Messer of the four-unit Video Store, Cincinnati, a VSDA board member, says, "A few months ago you couldn't even get dealers in Cincinnati to a meeting. Now I have three dealers going with me to VSDA's board meeting in Washington at their own expense."

Spontaneous dealer meetings continue to pop up. Meetings have been set for both the Seattle and Atlanta markets, organized by VSDA board

members Weston Nishimura of Videospace, Bellevue, Wash. and Steve Goodman of four-unit Video Warehouse, Atlanta.

"What we're seeing, too," says Santa Ana VSDA organizer John Pough of Video Cassettes Unlimited, "is a lot more consumer awareness. We're hearing of more local news media coverage. One dealer in our group just had a story about him run in the West Covina paper. What's interesting is we've really not run our ads and yet people are coming in with letters to their representatives."

Targeting of representatives, especially House judiciary subcommittee members, has intensified. The Commtron Corp. newsletter lists the 10 subcommittee members. VSDA's lobbying kit, mailing this week, identifies

how each member stands on H.R. 1029, the so-called First Sale bill.

Efforts outside VSDA apparently continue to grow as well. At Camelot Enterprises' Port Richey, Fla. office, Kevin Kilroy, field coordinator of the chain's eight video departments, says Camelot has used Commtron materials, such as a counter card styled like a stop sign. But he says mall lease agreements preclude Camelot from participating in the Oct. 21 lockout.

Here in Los Angeles, 34-unit Lico-rice Pizza has a three-pronged lobbying effort under way, including a letter drafted by its estimated 500 employees, says merchandising vice president Lee Cohen.

Although Messer expects several

Cincinnati stores to observe the lockout, and the effort could possibly include stores in Atlanta and Seattle following meetings there, no surge of stores participating in the lockout has been noted yet beyond Minnesota, Arizona and Southern California.

National video store franchisors also have yet to act on the lockout, though 80-unit Video Depot, headquartered in suburban West Covina here, is displaying the Commtron anti-First Sale p-o-p items, says executive Larry Castro.

"The reason it's (the lockout) not catching on like wildfire is that it's really such a simple thing," says Messer. "It just takes one dealer in a town or neighborhood to start it. I've never heard one dealer say it's not a

(Continued on page 70)

ON THE MARKET NEXT MONTH

Sony Readies \$700 CD Player

By RADCLIFFE JOE

NEW YORK—Sony Corp. will begin marketing a Compact Disc player with a \$700 price tag in this country next month, according to John Briesch, vice president of Sony Consumer Products Co. The new unit, model CDP-200, will incorporate many of the features now found in the Sony model CDP-101, and will also include an index search feature to help classical music lovers to find specific passages within individual movements. It is \$200 cheaper than the CDP-101.

Briesch says that the launch of the new player will be supported by "an aggressive and comprehensive promotional campaign." One of these promotions, "A Date With Digital," will include "cross-promotions of hardware and software."

Among the features included in the CDP-200 are horizontal front loading utilizing Sony's Linear Skate Drawer Mechanism; automatic music sensing that allows instant access to adjacent musical selections; fast scan mode for locating specific portions of a selection quickly by playing a constant stream of musical samples; an index search feature designed to help the user locate a specific sub-coded portion of a long classical movement; and a two-way repeat function that can be programmed to replay either an entire selection or any amount of music located between two points.

The announcement of the new lower-priced CD player comes as Sony prepares to join forces with WEA, PolyGram and High Fidelity magazine to sponsor 17 Compact Disc listening events (Billboard, Sept. 24) aimed, in Briesch's words, at

"reaching beyond the audiophile to future customers," especially young ones.

Sony will provide three CDP-101 players for demonstration at each event. The systems, as well as other Sony hi fi equipment, will be among the prizes given away at the listening parties, which are being co-sponsored by AOR or pop radio stations in each of the 17 markets.

In an additional promotion, Briesch says, "To further stimulate the CD market, and to clarify confusion about the availability of software for the system, Sony will offer five

Compact Discs to any customer who buys a Sony CD player from an authorized Sony dealer between Saturday (15) and Jan. 31, 1984." Customers can select five records from among 33 titles released by Columbia, Epic, CBS Masterworks, Warner Bros., Elektra/Asylum, Atlantic and Telarc.

As part of the far-reaching promotional campaign, Sony has also linked with KLOS Los Angeles on a radio listening contest called "Roctober." Briesch explains that four times a day, every day this month, KLOS

(Continued on page 70)

No Freebies Available Yet From CD Manufacturers

By SAM SUTHERLAND

LOS ANGELES—Limited Compact Disc production capacity is preventing major U.S. labels now marketing the digital audio disks from providing free samples to retailers, radio and the press.

Thus, while the retail base for CD continues to undergo a gradual settling process, those dealers insistent upon promoting the product via in-store playback are being forced either to borrow CDs for a prearranged period of time or to absorb the cost of committing their own sales copies to the store CD library.

The CD distributors aren't perturbed, however. They indicate that the still embryonic CD market is only now exploring its needs for promotional product.

"We've only just begun to establish a policy for airplay copies," admits Alan Perper, WEA's director of

product marketing and, with Dave Mount, chief architect of its CD marketing plan. "DJ copies, as we know them in regular album and singles product, practically don't exist yet."

Perper says WEA is considering selling CD titles to stations at cost, but adds that this ploy is far from ideal because of limited supplies of the new products. "It's a real cat-and-mouse game right now." He's not overly concerned, however, due to the lack of sufficient side-by-side CD displays requiring in-store play copies.

Perper contends that his store base is only now setting up the necessary tie-ins with CD hardware suppliers and dealers to create in-store CD systems. Those that have installed players, he adds, have generally been sympathetic to the software distributors' supply plight, and "they're

(Continued on page 76)

Court Gives OK For Boardwalk Chapter Filing

By LEO S.

NEW YORK—A motion permitting the Boardwalk Entertainment Co. to reorganize under Chapter XI of the U.S. Bankruptcy Code has been approved by a federal judge here.

The Oct. 8 ruling by Judge Burton Lifland of Federal District Court in Manhattan permits the company to stave off its creditors while a plan is devised to reorganize its assets, which include artist contracts, publishing rights and albums still in the pipeline.

Approximately 150 checks to Boardwalk's domestic creditors—calculated at 16 cents on the dollar—were frozen this summer by Boardwalk general counsel Leon Borstein soon after RCA Records, whose

(Continued on page 69)

In This Issue

BLACK	60
CLASSIFIED MART	62, 63
COMMENTARY	10
COUNTRY	48
INTERNATIONAL	9, 65
LATIN	64
PRO EQUIPMENT & SERVICES	47
RADIO	15
RETAILING	33
TALENT & VENUES	55
VIDEO	38

FEATURES

Chartbeat	6
Executive Turntable	4
Industry Events	76
Inside Track	78
Lifelines	78
Most Added Records	16
Nashville Scene	54
Now Playing	36
Stock Market Quotations	76
Studio Track	47
The Rhythm & The Blues	60
Rock 'n' Rolling	55
Video Music Programming	37
Vox Jox	15
Yesterhits	28

CHARTS

Hot 100	72
Hot LPs & Tape	75, 77
Black Singles, LPs	61, 60
Computer Software	36
Country Singles, LPs	52, 54
Radio Singles Action	22, 24, 26
Rock Albums/Top Tracks	31
Adult Contemporary Singles	32
Bubbling Under	95
Hits of The World	66
Videocassette Rentals, Sales	44, 43
Dance/Disco Top 80	59
Jazz LPs	36
Videodisk	38
Midline LPs	34
Latin LPs	64

REVIEWS

Album Reviews	67
Singles Reviews	71

FROM SUPREME COURT OBSERVERS

Betamax Rerun: Mixed Reviews

By BILL HOLLAND

WASHINGTON—Reaction here from Senate and House staffers, industry lawyers and reporters from the major dailies who witnessed the Oct. 3 oral argument before the Supreme Court of the Betamax home videotaping case is widely divergent, conflicting and "full of speculation," as one legislative aide put it.

One thing most agreed on, however, is that the Court, in re-hearing the case this session, might be sending a message to Congress to deal with the "copyright-meets-the-new-technology" issue. Several others voiced personal opinions that the nine justices were aware of the tremendous lobbying on both sides of the aisle by copyright owners and the electronics industry, and that in the House, at least, members are waiting for the Court to hand down a decision before they take on legislation dealing with the home taping controversy.

"It reminds me of those two cartoon crows, Heckle and Jeckle," one

said. "You know, one says, 'After you,' and the other one says, 'No, please, after you.'"

No one could agree in interviews when the Supreme Court might hand down a decision in the case.

Some feel that the justices might have already written a prototype opinion, but just wanted to define more clearly several aspects of the case, perhaps the fair use issue, or the staple article of commerce viewpoint. In that case, they say, the opinion could be issued in a relatively short time, although no one offers a specific area of time. "There's really no way of telling; the Court never gives any indication," one explains.

Yet others feel that the justices, by rehearing the case, might have been deeply divided and still might be, and that, in that case, an opinion might not be handed down until January, February, or even later.

Some others disagree with that assessment, suggesting that rather than the Court being divided, it was "a matter of not enough time (in the last

session) to get together and agree on the opinions they'd circulating," as one said. "In cases like that, they just go ahead and re-hear the case."

Several reporters who cover the court say they feel that it might be Justice John Paul Stevens or Justice Byron R. White who would write the opinion, judging from the "type" and "breadth" of questions they asked during the oral argument.

Several interviewed suggest that the Sony lawyer, Dean C. Donleavy, made the stronger presentation, but others see it to be a case of the Universal City Studios lawyer, Stephen Kroft, making a presentation "as good the last time, but the Sony lawyer doing a better job this time around," as one said.

(Continued on page 76)



MOUSE MUSCLES—Beverly Bremers and Dennis Melonas, center, hold gold awards for "Moucerlise," which they wrote for Disney Music Publishing. The song is the title cut for an LP and a Disney Channel exercise show. The healthy duo are flanked by Tom Bocci, left, president of Disney Music Publishing, and Gary Krisel, president of Disneyland Records.

Video Making Inroads At New York's King Karol

By IRV LICHTMAN

NEW YORK—Two of Ben Karol's three King Karol retail units here will have a firm footing in the home video market by the end of the month.

In an arrangement with Mel Parker, who operates nine Video '83 stores, the King Karol flagship store on 42nd St. between Sixth and Seventh Avenues is converting 500 square feet of space (out of a total of 10,000 square feet) to home video products, including prerecorded tapes and disks (for sale or rent), blank tape, accessories and hardware.

At the unit between 43rd and 44th Sts. on Broadway, 1,000 square feet (out of a total of 2,400) is going home video. Karol says his third unit is expected to move into home video around the first of the year.

Parker, who formed the Video '83 chain a year ago, notes that in this racking venture he will not be competing geographically with his own outlets, since they generally are a mile away from the King Karol operations.

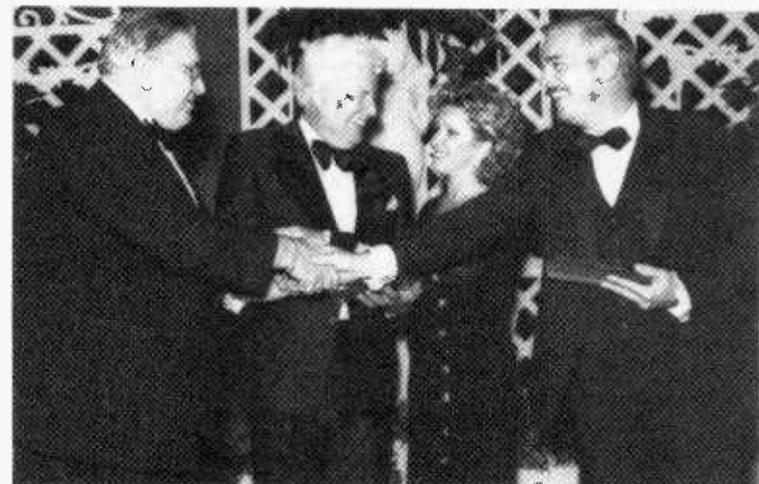
Karol, who has been dabbling in home video products for the past year, admits that his ties with Parker

will impact to some degree on his reputation as a catalog record and tape dealer, particularly at the Broadway store.

Because of the commitment to home video, the Broadway store will drop its inventory of classical and religious product, as well as country, unless the latter involves crossover albums. Even Karol's 42nd St. location, heavily laden with catalog product, may be subject to a reduced catalog mix, although Karol notes there's enough space to keep catalog inventory high at this time.

"We have to stop selling slower-moving catalog," he says. "We've prided ourselves for many years in being a catalog store. But we no longer can afford that." Karol's litany of complaints to manufacturers includes stricter credit and returns policies. However, he sees signs of hope in the emergence of the Compact Disc, which he says is selling at a "slow but steady" rate.

Parker, who says his stores carry 10,000 prerecorded videos comprising about 3,500 titles, also operates a tv rental firm, Federal Rent-A-TV, a tv service company, L&S TV, and a lease and service division for air conditioners.



SHAKING SOUTHERN STYLE—Introductions are made at a banquet held for the Georgia Music Hall of Fame in Atlanta. Pictured from left are Leon Brettler of Shapiro Bernstein & Co. Publishing, treasurer of ASCAP; Albert Coleman, an inductee in the non-performer category; Connie Bradley, ASCAP's Southern director; and Tim James, whose father, Harry James, was inducted in the posthumous category.

Chartbeat**Pink Floyd Ties Mathis At 490 Weeks**

By PAUL GREIN

Pink Floyd's "Dark Side Of The Moon" this week ties Johnny Mathis' "Johnny's Greatest Hits" for the longest chart run in the 38-year history of Billboard's pop album chart.

Mathis' album first hit the survey in April, 1958 and finally fell off in July, 1968. "Dark Side Of The Moon" bowed in March, 1973 and has appeared off and on (mostly on) ever since.

In third place in the all-time chart longevity rankings is the "My Fair Lady" original cast album, which hit the chart in April, 1956 and stayed on for 480 weeks.

Pink Floyd first appeared on Billboard's top 200 album chart in December, 1967 with the album "Pink Floyd." But the group didn't so much as crack the top 40 on the album survey until "Dark Side Of The Moon" more than five years later. The album reached No. 1 in April, 1973 and remained in the top 10 for 27 weeks—easily the record for that year.

★ ★ ★

New Blood: We all know that it's been a good year for new acts, but it took a letter from George Lippold of the Bronx to dramatize just how good a year it's been.

Lippold points out that all of the top four singles for the week ending Sept. 10 were by acts enjoying their first Hot 100 hits: Michael Sembello ("Maniac"), Eurythmics ("Sweet Dreams"), Men Without Hats ("The Safety Dance") and Taco ("Puttin' On The Ritz").

Lippold further suggests that this may be only the second time in chart history that all of the top four singles have been by chart newcomers. It first happened on Oct. 2, 1976 when the top four consisted of hits by Wild Cherry ("Play That Funky Music"), England Dan & John Ford Coley ("I'd Really Love To See You Tonight"), Walter Murphy & the Big Apple Band ("A Fifth Of Beethoven") and Rick Dees & His Cast of Idiots ("Disco Duck").

★ ★ ★

Black Chart: Lionel Richie this week scores his first No. 1 black hit as a solo performer, with "All Night

Long (All Night)." "Truly" and "You Are," Richie's first two solo singles, both peaked at number two on the black chart. Richie previously scored six No. 1 black hits with the Commodores, and one in a duet with Diana Ross.

"All Night Long" leapfrogs to No. 1 over Klique's "Stop Doggin' Me Around" (MCA), which holds at number two for the second week. An earlier version of the song by Jackie Wilson (titled simply "Doggin' Around") hit No. 1 in May, 1960. (Our thanks to the very musical Dr. Louis Iacueo for this bit of r&b history.)

★ ★ ★

Odds & Ends: Somebody must have told songwriters John Bettis and R.C. Bannon that October is Country Music Month. On Oct. 1, they were represented in the country top 10 with Louise Mandrell's "Too Hot To Sleep," and now just three weeks later they're back in the top 10 with sister Barbara Mandrell's "One Of A Kind Pair Of Fools." Nice, too, how they keep it all in the family.

And you can sure tell that holiday season is approaching. How, you

ask? Well, the top new album of the week is by Jennifer Holliday and the third highest is by Roman Holliday. (Aren't you glad you asked?)

Finally, in keeping with the theme of this week's Chartbeat—weird—we'll close with this letter from Etienne Baeke of Temse, Belgium.

"I noticed a rather strange occurrence on the Sept. 3 Hot 100," Baeke writes. "Bryan Adams and Def Leopard both entered the chart with the third singles from their current albums. That's nothing special, except for the fact that the first and second singles from those albums also entered the chart the same weeks (March 12 and June 11).

"I don't think this has ever happened in the history of the Billboard charts," Baeke says, adding that he's hoping to establish another record: "that a Belgian reader should get his name in a Chartbeat edition."

For The Record

The Recording Industry Assn. of America certified 70 gold albums in the first nine months of this year, not 20 as a typographical error had it in last week's issue. This compares to 82 gold albums in the first nine months of 1982.

AT VIDCOM AWARDS**Fonda's 'Workout' Video Cited**

CANNES—"Jane Fonda's Workout" from Karl Video received a gold cassette award as the top selling U.S. video cassette between July 1, 1982 and July, 1983 at the Vidcom-sponsored award banquet here. The gala, entitled "La Nuit De La Video," gave accolades to the best sellers in various international territories as well.

"An American Werewolf In London," PolyGram, won in the U.K.; "On Golden Pond," CBS, was the top seller in Australia. An aerobic video by UFA received honors in the German territories.

France's best seller was the video movie "La Passante Du Sans-Souci" by Proserpine. Proceeds from the banquet went to a foundation that aids disabled French children.

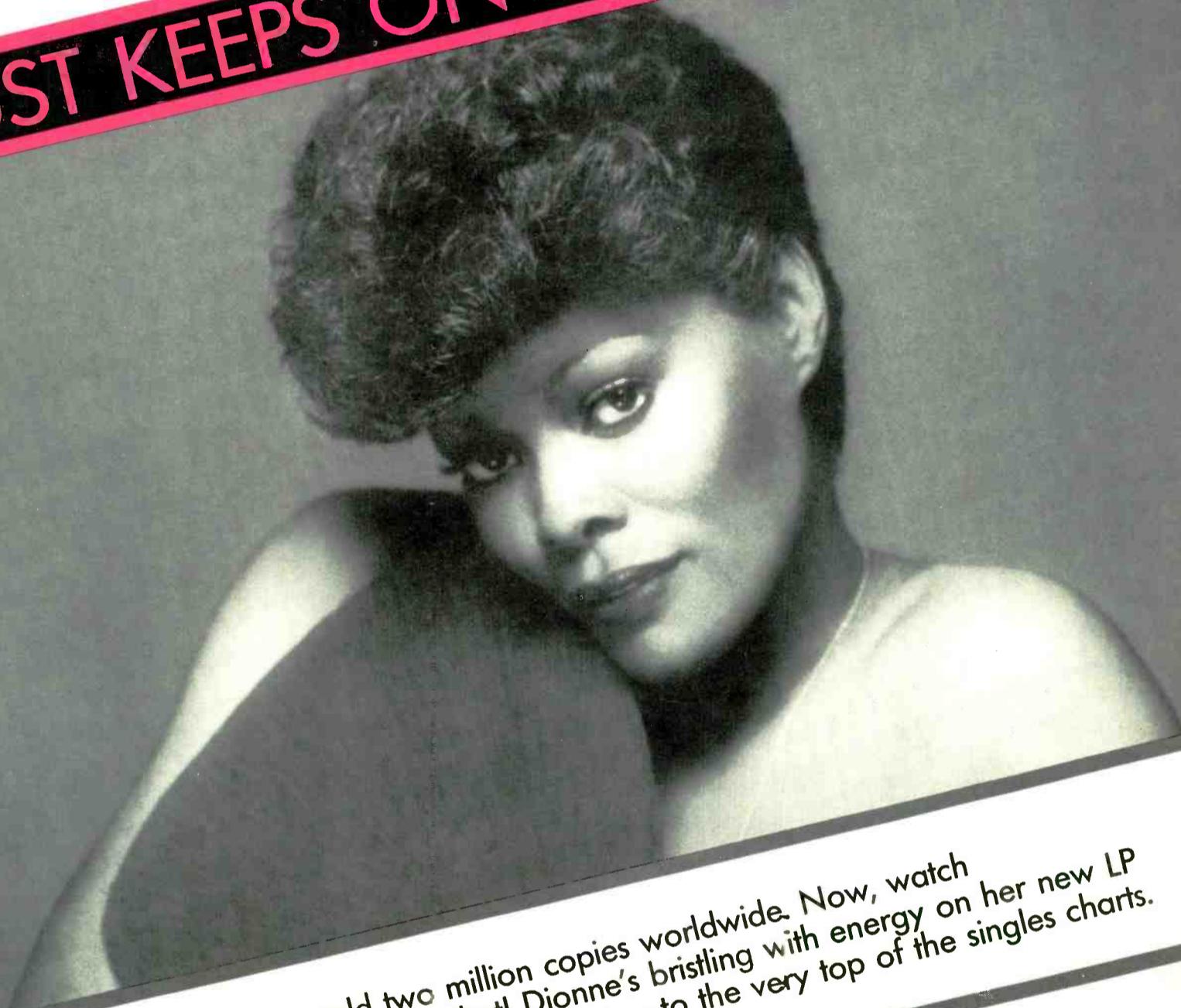
Additional awards, sponsored by Videopro magazine, numbered some 112. WEA International's French affiliate, Warner Filipacchi Video, received 15 of those awards. It led the field of winners of gold cassettes awarded in the rental category.

"Exorcist II: The Heretic," "Goldfinger," "From Russia With Love," "Rocky," "Rocky II" and "The Good, The Bad And The Ugly" were some of the titles given accolades at the international video show in Cannes the week of Oct. 2.

WEA International also received an award for "Mad Max," which has achieved the highest rental turnover in the French video business. WEA Germany picked up an award for "Jane Fonda's Workout," which won for sales and rental. Soccer hero Pele accepted the award on behalf of Warner Communications Inc.

Dionne

SHE JUST KEEPS ON GETTING HOTTER.



Her Heartbreaker album sold two million copies worldwide. Now, watch How Many Times Can We Say Goodbye top that! Dionne's bristling with energy on her new LP featuring the title duet that's simply soaring—on all formats—to the very top of the singles charts.

DIONNE.

AS YOU'VE NEVER HEARD HER BEFORE ON HOW MANY TIMES CAN WE SAY GOODBYE.

PRODUCED BY LUTHER VANDROSS.

DIONNE WARWICK
HOW MANY TIMES CAN WE SAY GOODBYE



BB SINGLE
POP: 59*-45*
R&B: 48*-32*
A/C: 28*-17*

ALB 8 '04

ARISTA

On Arista Records And Arista Qualitape Cassettes.

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

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

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

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

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

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

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

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

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

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

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

Magnetic A/V Products Division/3M



Jamie Loff
Reno, Nevada
MD Association

Scotch is a registered trademark of 3M
© 3M Company 1985

3M hears you

3M

Britain's CD Market To Get Boost From Rock

LONDON—EMI's delayed entry into the Compact Disc marketplace in the New Year with the first Beatles product in this format, the "Abbey Road" album, will give CD sales a further fillip, say British dealers.

Big-name rock releases will, they add, give new emphasis in a market in which the profile of buyers so far has veered towards classical and MOR. Among imminent pop/rock releases: Elvis Presley (RCA, three compilation albums); the Police, Joe Jackson, the Carpenters (A&M); Barry Manilow, the Kinks (Arista); the Moody Blues, Rainbow (PolyGram); Abba, Men At Work (CBS).

And the first double CD albums here are set for release in the next two or three weeks, including Polydor packages "Bee Gees' Greatest Hits," Eric Clapton's "Just One Night," the Who's "Tommy" and the "Saturday Night Fever" soundtrack.

Additional double-album CD impact comes from the Starblend television merchandising company, which is putting out its "Musical Fantasy," previously available only through tv-supported mail order, into the stores. A non-stop medley of classics from major musicals, it will retail at approximately \$26.

Further consumer awareness should be stirred by simultaneous release of some new product, notably by Status Quo and ABC, in LP, tape and CDs configurations.

Alongside the Beatles' debut from EMI will be David Bowie's "Let's Dance," Kate Bush's "The Kick Inside" and Olivia Newton-John's "Greatest Hits."

Compact Discs The Specialty At Swiss Store

By PIERRE HAESLER

ZURICH—Only six months after the launch of the Compact Disc here, Switzerland's first CD retail outlet, CD-Studio, has opened in this city. Its owner is Peter Hunziker, formerly involved in the hi fi/radio trade.

"In the next few years this spectacular new technology will take over an important niche in the recorded music market," Hunziker predicts, "although it will not eliminate the conventional black disk market within the next decade."

He concedes that there are risks in opening a specialist CD shop at such an early stage of the system's introduction. Hardware still sells at over \$750 here, and what little software is available (though the market supply situation has improved recently) costs up to \$20, or double the price of normal disks and tapes.

But he notes: "Swiss customers possess an above-average buying power, and in cities like Zurich younger and middle-aged music lovers are quite prepared to spend a little more for better quality and sound, which CD certainly offers. So I believe there will be enough buyers to support a specialist shop like this one, offering over 600 titles to start with, divided roughly into 55% pop and 45% classical."

CD-Studio has a variety of demonstration players installed with headphones, so that customers can compare the hardware and check out the software before buying. The shop displays the latest information on CD developments on a large in-store video screen.



Photo by Vinnie Zuffante

LIVING LEGENDS—Jimmy Page, Jeff Beck and Eric Clapton embrace during a concert celebrating Clapton's 20th year in the business. The show, which took place at London's Royal Albert Hall was a benefit for the Multiple Sclerosis Foundation and Ronnie Lane.

Sikorski Sounds Warning On German C'right Woes

By WOLFGANG SPAHR

HAMBURG—American investment in the West German music industry could undermine local repertoire and threaten the livelihood of songwriters here, leading publisher Dr. Hans Sikorski has warned. And the German publishing sector faces further threats from new Compact Disc technology, illegal photocopying and inadequate radio exposure, the German Publishers' Assn. vice president avers.

Plans by U.S. companies to take a stake in West German operations will inevitably lead to more concentration on the marketing of Stateside product and less choice for local writers in the placing of their work, Sikorski claims, citing the proposed Warner/PolyGram merger as a case in point.

The advent of CD means that many culturally important recordings

unsuitable for translation to the new medium will disappear, he says. "For instance, nearly all of what the great conductor Karl Bohm and his colleagues achieved will be lost as soon as the Compact Disc is successful. This is a great loss for the music culture of a country, and in the long run it also threatens the prospects for German authors and songwriters in general."

Sikorski criticizes German radio stations for not allocating sufficient time to local material, and predicts that unauthorized photocopying may mean ruin for publishers. He appeals to the German government to act quickly on a levy for blank audio tapes, and stresses that publishers here have for years been lobbying to achieve changes in copyright law which will better protect the economic interests of writers and composers.

CBS On Top In British Single, LP Chart Shares

LONDON—CBS heads both singles and albums ratings in a market share analysis covering the second quarter of this year, earning 17.2% of the long-play action and 11.9% of the short-play sector, which takes in both seven- and 12-inch sales.

The survey, which is behind schedule because of administrative problems, is based on sales figures supplied from the 250 retail panel shops from which Gallup compiles the British national charts.

In the singles division, CBS held on to its spot as the No. 1 company, though its share, at 11.9%, was down from the 18.6% registered in the first quarter of the year. Second was RCA with 10.8%, followed by EMI (10.6%). Both registered improved figures compared with their 8.4%

New Software Due From Thorn

LONDON—Thorn EMI Video will release its first home computer software titles for Sinclair Spectrum machines in November. The company is already established in the market here via games for the Commodore VIC-20 and Atari 400/800, and games for Texas and Apple machines will follow.

'MILLIONS OF POUNDS'

BPI Seeks Extensive Piracy Case Damages

By PETER JONES

LONDON—The British Phonographic Industry is seeking punitive damages running into "millions of pounds" via a series of actions against people involved with cassette piracy cases.

Patrick Isherwood, BPI legal adviser, made this comment after eight people, alleged to be ringleaders of two separate counterfeit cassette operations, agreed in the High Court here not to be involved in any piracy pending a full hearing of the industry organization's claim for massive damages.

In one case, five members of an East London family named Spillane were said to be involved in a factory which was fitted out with 10 duplicating machines and three labeling machines capable of producing up to 20,000 cassettes a week. In the sec-

ond case, three people, two of them brothers, were said to have been involved in a smaller duplicating factory which had three duplicating machines and "a substantial number of cassettes and components."

These High Court hearings followed 18 months of investigation by BPI into what Isherwood describes as "the most serious wave of audio piracy yet seen in the U.K."

In the Spillane case, EMI Records brought the basic action on behalf of itself and all other BPI member companies. From the factory premises involved, BPI removed 6,000 completed tapes, around 120,000 inlay cards and "a huge quantity" of side labels and blank tapes. It is estimated the street value of the approximately 20,000 cassettes which could be pro-

(Continued on page 65)

ATTN:
All the rock & modern music players throughout world

THE SUPER STATION

My Way. My Sounds!

"THE SUPER STATION" to be aired throughout JAPAN — the second largest record market in the world—starting from coming October.

"THE SUPER STATION" all about rock, modern music and video art to serve the hottest news in today's rock music for the hottest fans in JAPAN.

"THE SUPER STATION" wants to audition your original rock performance and video art mixed with your own music recorded into video. It's a big opportunity for you.

Format of video cassette, 3/4 inch U-matic NTSC-525 are only acceptable.

Upon receipt of video from you, they will be permanently kept by "THE SUPER STATION".

If you have been seeking for success, send your video and resume today to the following address:

TV-TOKYO
"THE SUPER STATION".
Promotion Office
3-14-13 Roppongi, Minato-ku,
Tokyo 106 JAPAN

Telex: J23419 Telefax: 408-8501(TOKYO)

***We are never interested in any kind of video programs related to X-rated but serious HOT ROCK.

Billboard®

Founded 1894



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

Offices: New York—1515 Broadway, N.Y. 10036 (telephone 212 764-7300; telex 710 581-6279; cable Billboard NY); Los Angeles—9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone 213 273-7040; telex 66-4969; cable Billboard LA); Nashville—14 Music Circle E., Tenn. 37203 (telephone 615 748-8100); Washington, D.C.—733 15th St. N.W., D.C. 20005 (telephone 202 783-3282); Cincinnati—2160 Patterson St., Ohio 45214 (telephone 513 381-6450); London—7 Carnaby St., W1V 1PG (telephone 01 439-9411); Tokyo—Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150 (telephone 03 498-4641).

Group Publisher: Jerry Hobbs (N.Y.)

Editor: Adam White (N.Y.)

Deputy Editor: Irv Lichtman (N.Y.)

Executive Editor: Is Horowitz (N.Y.)

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

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

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

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

Editors:	Pro Equipment & Services/ Radcliffe Joe (N.Y.)
Black Music/Nelson George (N.Y.)	Retailing/Earl Paige (L.A.)
Classical/Is Horowitz (N.Y.)	Radio/Rollye Bornstein (L.A.)
Country/Kip Kirby (Nashville)	Associate/Leo Sacks (N.Y.)
Commentary/Is Horowitz (N.Y.)	Rock/Roman Kozak (N.Y.)
Computer Software & Video Games/ Faye Zuckerman (L.A.)	Record Reviews:
Gospel/Edward Morris (Nashville)	Singles/Nancy Erlich (N.Y.)
Jazz/Sam Sutherland (L.A.)	Albums/Sam Sutherland (L.A.)
Latin/Enrique Fernandez (N.Y.)	Talent & Venues/Roman Kozak (N.Y.)
Marketing/John Sippel (L.A.)	Video/Laura Foti (N.Y.)
Music Research/Paul Grein (L.A.)	Editorial Assistant/Kim Freeman (N.Y.)
Music Publishing/Irv Lichtman (N.Y.)	

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

Copy Editor: Peter Keepnews (N.Y.)

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

Special Issues: Ed Ochs, Editor (L.A.); Robyn Wells, Assistant Editor (N.Y.); Bob Hudoba, Directory Services Manager (Cincinnati); Rand Ruggeberg, Assistant Directory Manager (Cincinnati).

International Editorial Director: Mike Hennessey (London)

International Editor: Peter Jones (London)

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-28-82; Australia—Glen Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015-241953; Canada—Kirk LaPointe, 420 Gloucester St., Apt. 107, Ottawa, Ontario K1R 7T7. 613 238-4142; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72; Finland—Kari Helopaito, SF-01860 Perttula. 27-18-36; France—Phillip Hill, 24 rue de Roi de Sicile, 75004 Paris, Tel: 887-0417; Greece—John Carr, Kaisariasi 26-28, Athens 610; Holland—Willem Hoos, Bilderdijklaan 28, Hilversum. 035-43137; Hong Kong—Hans Ebert, TNS, 17/F, Wah Kwong Bldg., 48-62 Hennessey Rd., Tel: (5) 276021; Hungary—Paul Gyongy, Orlovcu 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274; Japan—Shig Fujita, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku Tokyo 150. 03 4984641; Kenya—Ron Andrews, P.O. Box 41152, Nairobi. 24725; New Zealand—AnnLouise Martin, 239 Hurstmere Road, Takapuna, Auckland 9. 496-062; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Romania—Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Anita Evans, 164 Mount Pleasant Rd., 1129. 2560551; South Africa—Suzanne Brenner, 9 Dover St., Westdene 2092, Johannesburg; South Korea—Byung-Hoo Suh, Joong-Ang Weely, 58-9 Sosomun-Dong, Seoul. 28-8219; Spain—Ed Owen, Planta 6-3D, Espronceda 32, Madrid 3. 442-9446; Sweden—Laila Schultman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten. 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 6 Aprelskaya Str., Block 2, Apt. 16, 195268 Leningrad, K-268. 225-35-88; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428. Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746. Yugoslavia—Mitja Volcic, Dragomer, Rozna 6, 61 351, Brezovica, Ljubljana 23-522.

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

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

Director of Sales, Video/Sound Business: Ron Willman (N.Y.); Director of Sales, International Buyer's Guide: Ron Carpenter (N.Y.); Home Entertainment Manager: Diane Daou (L.A.); Marketing Services Manager: John F. Halloran (N.Y.); Production Manager: John Wallace (N.Y.); Production Coordinators: Ron Frank, Tom Quilligan (Cincinnati); Promotion Assistant: Nanette Varian (N.Y.); Production/Sales Coordinators: Lucy Bellamy (L.A.), Debra Milburn (Nashville); Sales Coordinator: Robin Solomon (N.Y.)

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

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

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

BILLBOARD PUBLICATIONS, INC.

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

SUBSCRIBER SERVICE

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



Vol. 95 No. 43

Commentary

Smudging The Industry Image

We are some of the top rock photographers in the country. We enjoy our work, but lately that joy has been diminished by a host of restrictions placed upon us by artists, management and publicists. These restrictions hamper our work, and the lower-grade photos that result cause these people to add further restrictions. The downward spiral will continue until something is done.

It used to take only a phone call to get photo passes to shoot an entire show. We are known professionals and have records of good placement. Now, it's often necessary to make cross-country calls to outside publicists and management, who tell us: No photos allowed, daily papers or foreign press only, we must have a written assignment from a magazine, we can shoot the first two or three songs with no flash, and the artist must approve any photos before publication.

First of all, there are about 30 to 40 top rock photographers in the country, and only about one-fourth that number of rock magazines. We contribute to all of them; there aren't 30 to 40

On the surface, approval sounds innocent enough and perhaps even desirable. Granted, it's necessary when one is hired for a studio session, say for an album cover. However, when it involves a photographer's work for editorial use, it is totally unacceptable.

Can you imagine photographers being asked to listen to and approve an artist's songs before an album is released? Well, we're not songwriters and they're not photographers. We know our best work and we trust they know theirs. We hang ourselves if we have bad shots published. Besides, it's the magazine's art director who decides what gets published, not us.

Magazines don't have a lot to pick from these days. We all get pretty much the same two or three songs worth of material. But while the pro photographers are restricted, the audience usually isn't, and when we can't shoot, the magazines often take and publish shots taken by someone in the audience. Needless to say, these are not always the most complimentary to the artist.

'There is no chance to get familiar with the act, to get our timing down, or even to change film'

available assignments. When we do get an "assignment" it's usually fake. No money is involved; we just get to use the name. And to maintain credibility, the magazine must go with that photographer's shots.

If we could abolish these so-called "assignments," identify the top performance photographers and routinely let them into show venues, all magazines would have a larger selection of the best shots. Also, artists would look that much better.

As things stand, we have to shoot like crazy to get only a small number of pictures, most of which would never have been taken had we not been rushed. There is no chance to get familiar with the act, get our timing down, or even to change film. And God help us if we have a minor equipment problem.

We are there to cover an event, and the best shots usually present themselves toward the end of a show, although they can come at any time. That is where the good photographer rises above the others, when he or she captures the high point of a performance in a complimentary manner.

Anyone can "machine-gun shoot." No one can be creative while playing "Beat The Clock."

As for flash photography, one cannot be creative when the light is low, so we must supply our own. We are not trying to annoy the performers. We are trying to make the act look as good as possible while still fulfilling our professional obligations.

Letters To The Editor

Second Class Citizens

I am a disk jockey for a rock show on the Oregon coast. Listeners to my show are beginning to echo my concerns as more and more rock acts are canceling shows or simply skipping the Eugene and Portland areas when on tour. This year we've had Styx, Stevie Nicks, Neil Young and Robert Palmer, among others, cancel shows. Other major acts, like the Police, Supertramp and David Bowie, skip the Evergreen State altogether.

Frankly, we're getting tired of being treated like second class citizens. We do as much as anyone to line the pockets of these artists, and we'd like to see them in concert. Before they became "superstars" they knew where Oregon was. Now they've forgotten.

Thank you Pat Benatar, Hall & Oates, Men At Work, Rick Springfield, Journey and the others who have allowed us to enjoy their music this year.

David V. Odell
"Two Past Two." KDUN
Reedsport, Ore.

A Legal Road To Success

The year was 1980 and something was fundamentally wrong. A lawyer was making a&r decisions on my songs.

This lawyer was like most of the other lawyers I've met in this business. He knew nothing about what an artist goes through in the process of creation. He had no understanding of the long hours spent alone with a bottle of Scotch and a tape recorder, the broken relationships, the agony of rewrite, or the depression caused by your friends ripping holes in your work.

This lawyer had no realization that most of us write about things we have experienced, and that if we wince while sitting across the desk from him it is because a piece of our life is being wafted through the room; the nerves are exposed.

All this lawyer could tell me about my song was that he really couldn't tell... because it was just a guitar-vocal demo, and that he thought I should hook up with a stronger management company. I knew something was wrong. Phil Chess wouldn't

have acted that way.

It was time to look around. What I saw was publishing companies treating poetry like a luxury, Phil Ochs in the cutout bins and Hollywood hacks gloating about the deals they were making.

We are in a business, certainly. But our product is fun. We seem to have forgotten that records themselves are only the delivery medium. What's important is the music. No amount of demographic studies will sell the music if it isn't fun.

So in 1981 I took my leave. It was time to stop fighting the system. I dropped out of music and dropped into law school... all the better to infiltrate behind "enemy" lines.

Here it is 1983 and I still have a solid song sense. Only now I also have a law degree, just like the a&r guys who passed judgment on me. One thing that was made clear to me back in 1980 was that attorneys and accountants were running the record business. I love the business too much to get out of it, so I indulged in a little social Darwinism. I've adapted so that I could come back to hustle again.

Graham Carlton
Chicago

Gilding The Lily

I must say I was astounded that Pete Bennett (called the "World's Top Promotion Man" in a Billboard advertising supplement Oct. 8) is claiming responsibility for the Beatles' "Hey Jude" becoming a hit.

The promotional team that launched "I Want To Hold Your Hand" in 1964 definitely earned their laurels. However, considering the worldwide impact of Beatlemania (the phenomenon, not the stage play), it stands to reason that subsequent releases actually sold themselves.

I hate to deflate Mr. Bennett's self image, but the tastes of consumers cannot be underestimated. An exceptionally good record by an established act will sell regardless of the amount or lack of promotion behind it. Breaking new artists is unquestionably an area where skillful promotion pays and makes a difference.

Bobby Lauser
Long Beach, Calif.

Getting The Name Right

MTV is a presumptuous misnomer. Jazz is music, yet I never see jazz on MTV. John Williams makes beautiful music. I haven't seen him on MTV yet. And what about country, disco or adult contemporary?

If the people behind MTV want to appeal to a certain market, they should remain professionally honest and label their product appropriately, namely, RTV—Rock Television.

Anthony K. DeVries
Houston

Beatles Christmas Album

In reference to the article, "Beatles Yule Album Due—Maybe" (Oct. 8), I have an observation which may seem curious in the light of the legal attention focused on this matter.

Have the Apple lawyers noticed that the Beatles' 1968 Christmas message contains actual material from the white album, and the 1969 message snippets from "Abbey Road"? Apparently the gentleman from Richy Records has, for your article states that his album contains messages through 1966. The actual Beatles music, however edited, surely must be covered by truckloads of copyrights.

While I would like, as much as anyone, to see the Beatles Christmas material released to the general public, it's plain that Richy doesn't have much of a record if these segments are removed or edited. It would, for Beatles fans (the target buyers), be far from complete, not to mention pretty short.

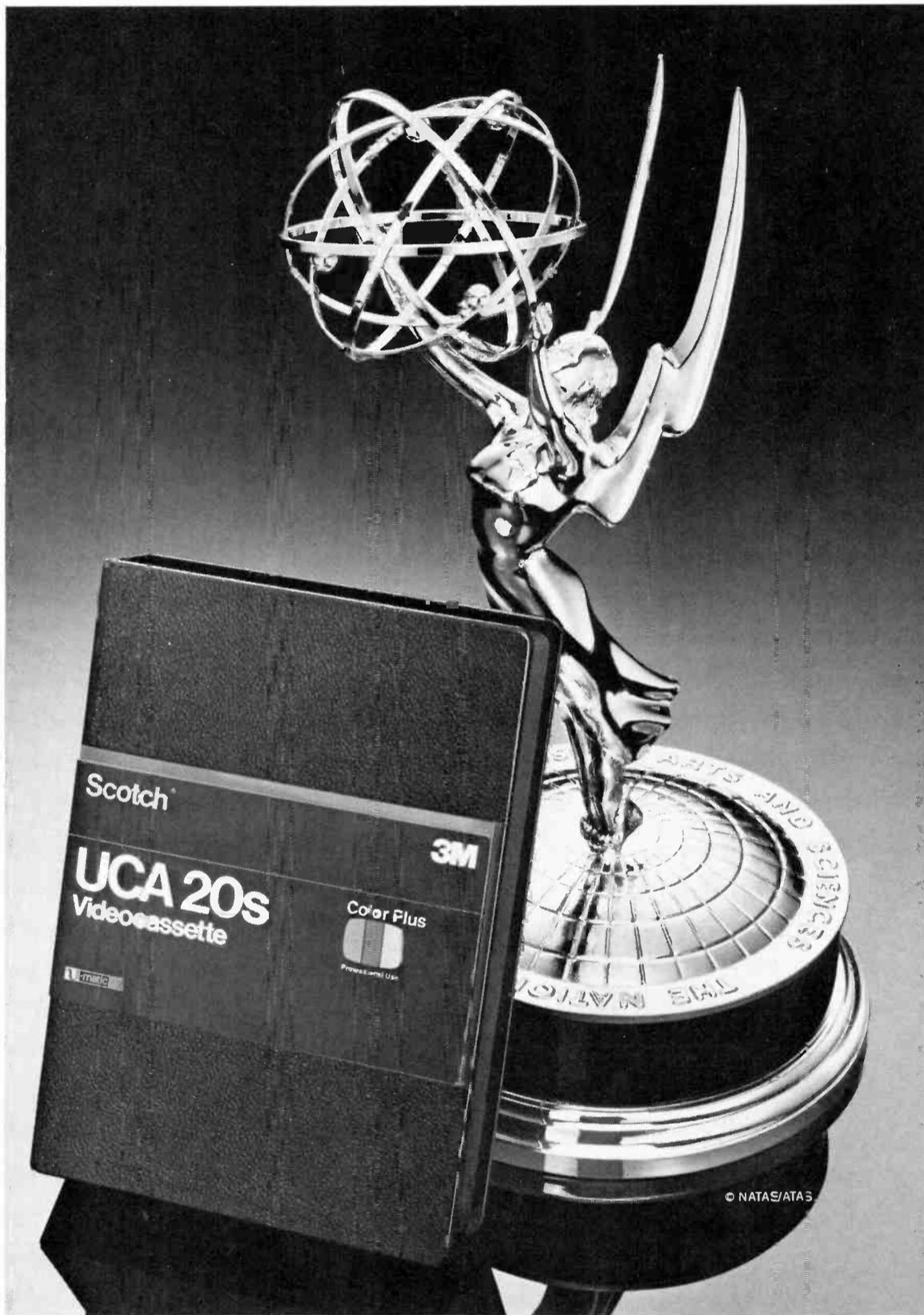
If EMI made a gesture toward issuing the package, even in its original fan-club sleeve ("The Beatles Christmas Album," 1970), wouldn't they have a shot at better mastering and full cooperation from the copyright holders?

This is a very valuable product. It should be handled correctly.

Bill DeYoung
Gainesville Sun
Gainesville, Fla.

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

WE GAVE THE WORLD VIDEOTAPE. NOW THE WORLD HAS GIVEN US AN EMMY.



In 1956, we pioneered the development of videotape.
In the years since, we've refined, redesigned, perfected it.
This year, for our performance over all those years, Scotch[®]
videotape has been given an Emmy. It is an award unprecedented
in the history of the industry. It is gratefully accepted.

THE WORLD WATCHES SCOTCH[®]

VIDEOCASSETTES

"Scotch" is a registered trademark of 3M. © 1983 3M Co.
The Emmy is presented by the National Academy of Television Arts and Sciences.

3M

THEIR GREATEST AND THEIR LATEST*

The success of Daryl Hall and John Oates is not only measured in the timelessness of their art, but also in sales:

- * All previously released 10 hits in this album have gone top 5.
- * Six of the tunes hit #1!
- * Total units represented by the tunes in this LP — 20,000,000!

The marketing campaign is an all-time industry leader including:

- * Five different kinds of posters
- * Header cards
- * Easel displays
- * Promotional videos
- * Outdoor advertising
- * Continuous radio and television advertising October through December.
- * Major women's music and general interest magazine advertising.

Also timed to coincide with the release of the album are:

- * World premier of the video on MTV
- * HBO encore televising of the duo's special December 7
- * Nationwide contests
- * MTV special October 30.
- * Special in-flight program months of December and November.

These are just a few of the highlights in a campaign that outranks and outspends any in the industry this or any year.

DARYL HALL JOHN OATES ROCK 'N SOUL PART 1

Sara Smile / She's Gone / Rich Girl / Kiss On My List / You Make My Dreams / Private Eyes / I Can't Go For That (No Can Do) / Maneater / One On One / Wait For Me

* Plus two new hit songs (recorded in September 1983) "ADULT EDUCATION" ** and the hit single "SAY IT ISN'T SO" PB13654

Produced by Daryl Hall & John Oates Co-Produced by Bob Clearmountain

** Arranged by Daryl Hall & John Oates and Nile Rodgers



CPL1-4858 ALBUMS & CASSETTES AVAILABLE IN 3 DIFFERENT COVERS



Also includes a 12x36 collector's calendar insert.

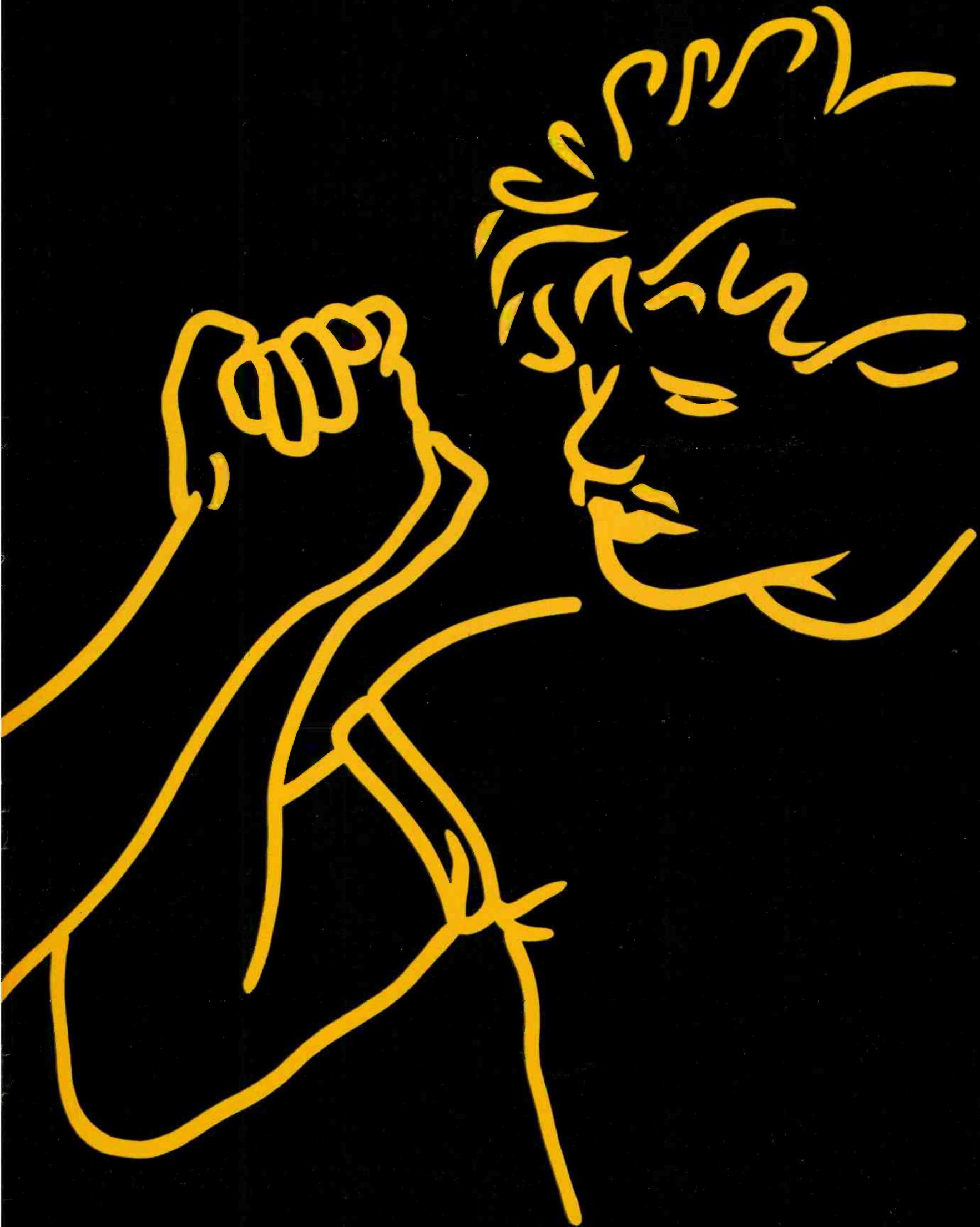
RCA
Records and Cassettes

Management + Direction: Tommy Mottola, Champion Entertainment



Give the gift
of music.

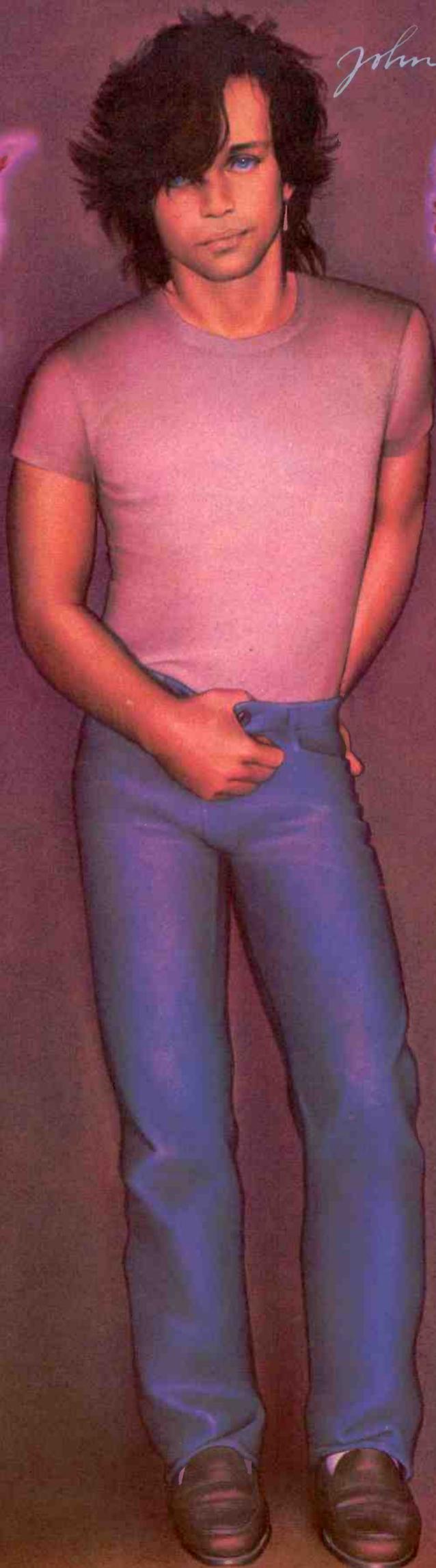




THE SOURCE

NBC Radio's Young Adult Network

John Cougar Mellencamp



Spend an evening with John Cougar Mellencamp. A 90-minute special. Exclusively on The Source. John previews songs from his new album "Uh-Huh" on Riva/PolyGram Records and Tapes. Plus exciting concert versions of "I Need A Lover," "Jack & Diane," and "Hurts So Good."

The Weekend of Oct. 21-23

Brought to you in part by Budweiser, Levi Strauss & Co., Snickers, and The U.S. Navy.



Manufactured and Marketed by
PolyGram Records

Radio

Buzz Bennett Back In Business Broadcasting Veteran In New Marketing Partnership

LOS ANGELES—"Whatever happened to Buzz Bennett?" is a question often asked these days at radio gatherings. The man whose career spans everything from dancing on teenage tv record hops, to jocking on legendary top 40 outlets (WEAM Washington, WTIW New Orleans, WMCA New York), to signing on Y-100 in Miami a decade ago, to publishing the now-defunct trade journal *Fred*, has been conspicuous by his absence.

Rumors said he was running an antique shop with his mother in New Jersey. "That's right," laughs Bennett from his Maui hotel room. "I did open a couple of antique shops for my mother after my father died two years ago." It's obvious, though, that Bennett was up to more than collecting relics.

Bennett, who has just announced his partnership with well-known promoter (everything from rock concerts to tennis pros) Jan Jacques in Los Angeles-based Buzzjacque Productions, has been collecting knowledge.

"I've been studying about video," he admits. "Reading magazines, learning about computers, terminology, creating with film. This venture is not an overnight thing. It's been in the works for about eight months." This venture is an audio/video company specializing in the marketing of recording acts "from the cradle to the grave," says Jacques, who sees the company as being responsible for recording a group, testing its potential, securing label deals and producing its video image.

Video is an area Bennett feels strongly about. "Radio never communicated with the record business," he asserts. "Now I see the same thing happening with film. Filmmakers often have no idea how to communicate with people in the record business.

"Video handled properly can break a record in a few days; radio can take months. I remember when I

was dancing on tv, the tremendous impact we had. Anything we did, the whole city would be doing. I understood that power when I was a kid, but I also saw that when you were wrong, you were wrong a lot quicker, with a lot more impact.

"It's important to know how to use it (video). You're really dealing in truth. It's all exposed, and when it's not there, there's nothing left to doubt."

Another of the services the duo will provide will test market product. "Through Buzz's contacts, we've developed a network of non-reporting stations who will give the product the proper exposure," explains Jacques, who says the team's initial fee for the services is "\$2,500 in advance and \$2,500 after the test is complete.

"If a product receives the proper response, the right demographics, if our belief is confirmed, we then have tangible proof to take to the record companies," says Jacques. "That may not only enable an artist to get a label and a budget, but proof of performance like that should generate a decent promotion effort as well."

ROLLYE BORNSTEIN



BONNIE'S BODYGUARDS—WJHA Dover, N.J. PD Mark Chernoff, left, and general manager Robert Linder protect Bonnie Tyler from the perils of New Jersey after a recent live interview at the station.

Vox Jox

Dick Casper Named Fairbanks VP

By ROLLYE BORNSTEIN

With the sale of Fairbanks' WIBC/WNAP Indianapolis and KVIL-AM-FM Dallas to Blair completed, Dick Casper has been named vice president of Fairbanks Broadcasting, overseeing the chain's six radio properties (KCMO/KCEZ Kansas City, WKOX/WVBF Boston, and WJNO/WRMF West Palm Beach) from his KCMO office. Casper, who was GM of Bartell's KCBQ San Diego over a decade ago, most recently held a senior management post with Sudbrink Broadcasting, where he ran WLAC.

Speaking of Fairbanks, the speculation is over as to what Rich Brother Robbin will be doing with KCEZ. As of Monday (17), the station is mass appeal country, and mass appeal Johnny Dolan, an area personality for almost 20 years (KMBZ and WHB), will be doing mornings on the format, which is comprised of current hits and limited contemporary crossover oldies. Known as KC-95, KCEZ will become KCMO-FM, call letters which on the AM side were associated with a similar crossover approach 10 years ago, when GM John

WPLJ New York Decides To Let Carol Miller Go

By LEO SACKS

NEW YORK—Carol Miller feels that she made the most of her transition when WPLJ here switched to contemporary hits from a rock-oriented sound in June. So did program director Larry Berger, who says that Miller, a rocker at heart, gave it "the old college try." It came as a surprise, then, when Berger told her that he would not renew her contract when she reported for work last Monday evening (10).

Miller, who says she was shaken by the decision, was in the process of renegotiating a three-year pact which expired in mid-August. "We had been talking in good faith for some time," she says, "and Larry changed his position on my contract many times. Finally he said that I had too much of a rock image, that while it was a subjective decision on his part, I didn't suit the format, that I was out of my milieu."

Berger, noting that Miller has no experience as a hit-oriented air personality, acknowledges that he told her "she was out of her comfort

zone." Nevertheless, the programmer gives her "an 'A' for effort."

"It was a very difficult decision, one I lost a lot of sleep over," he states. "I like her, I was rooting for her, I was hoping it would work out. In the final analysis, though, it was in the best interest of the station that she pack it in. The eyes of the radio industry are on us, and I have to do, in my judgment, what's best for the station."

Miller, a Hofstra Law School graduate and alumnus of WMMR Philadelphia and WQIV and WNEW-FM here, concedes that the switch wasn't easy. "After working in a particular field for a long time, I had to adjust. But I committed myself in good faith to the new format, and after eight years of loyal service, a lot of fans and some fairly high ratings, I'm upset. It really took me by surprise."

Her replacement in the 6-10 p.m. slot is Peter Bush, who joined the station last month from WKCI New Haven, taking over for Marc Coppola in the 10 p.m. to 2 a.m. shift.

Patton and PD Stu Bowers tried a "countrypolitan" format.

★ ★ ★

Marty Greenberg is a man with clout. Not only did the former Belo Radio president land firmly on his feet as president/chief operating officer of Duffy Broadcasting, but he's relocated Duffy's headquarters to Dallas, where board chairman/CEO Bob Duffy (who doubles in that role at the rep firm Christal) has no stations.

As for where Duffy does have stations: Denver (KLIR-FM) and Portland (KCNR-AM-FM), with more locations soon to come. If you want to rattle Marty's cage with a congratulatory shake, you can do so as of Halloween at (214) 361-2932.

★ ★ ★

Jim Sumpter's had his eye on management since he joined First Media in Houston several years ago. Now he's achieved it, as the KFMK PD leaves the company (with no replacement named to date) to join Corpus Christi's KEYS/KZFM as GM.

Abell's Jack Alix knows how to live. After soaking up the Daytona

Beach sun for several years at WDOQ, he's enjoying the same ocean a bit further north as a principal and VP/GM of WVLC/WKPE Cape Cod. If the call letters sound new, they are. Until last week the stations were WKZE-AM-FM... Speaking of Abell, Mike Joseph may be furthering his relationship with the chain. Word is he's in Norfolk checking out the action at WNVZ.

★ ★ ★

Hopefully Don Geronimo had an open return on his Chicago-to-Pittsburgh flight. The B-94 (WBZZ) afternoon man will get to use it. He's returning to the Windy City as resident night maniac on B96 (WBBM-FM), replacing Jeff Hooker, who as you know is joining Scott Shannon's Z-100 (WHTZ) New York as soon as his contract allows. Figure on Christmas.

WQUE-FM New Orleans' Chris Bryan segues over to the AM side of the Insilco operation as Phil Zachary's PD of soon-to-be 13Q. Prior to Bryan's post as MD he programmed Mobil's WABB-FM... Now that Selkirk has acquired Brampton's rocker CFNY (Toronto metro), Bill Hutton, Selkirk director of news and information, is upped to VP/GM of the facility, while PD Dave Marsden becomes director of operations and programming.

★ ★ ★

The relationship between Bobby Ocean and KFRC San Francisco is history. For the time being, San Diego's Shotgun Tom Kelly (the only man we know who has an exact duplicate of the "Tonight Show" set in his garage, where he regularly films area jocks as guest hosts—the list includes Jack McCoy in a stellar performance) is filling in on Ocean's former 10 p.m. to 2 a.m. shift, while PD Gerry Cagle, who has upped Lanette Abraham to music assistant, looks for a permanent replacement. KFRC's Dr. Don Rose, by the way, marks an even decade of mornings at the RKO outlet.

Looking for a good morning gig? Give Robert John a call at FM100 (WMC-FM) Memphis. He's still looking to replace Terence McKeever... As for a duo that's found a good morning slot, Burd & Baker will soon be heard in D.C. (which has had a rash of morning madness recently) on First Media's WPGC. If the illustrious pair strikes an unfami-

(Continued on page 16)



SERIOUS SCAM—Jerry Galvin, left, warms up for the national airing of his "Talk Back With Jerry Galvin," which until recently was a local program on WAIF Cincinnati. The show's executive producer, Jeff Kryz, awaits Galvin's latest scam.

JOEL TELLS ABOUT IT

WSIX Drops Country For Contemporary Approach

NASHVILLE—"It was just coincidence it happened to be the night of the CMA Awards," says WSIX PD and morning man Gerry House with a tongue-in-cheek chortle. "Are you accusing us of pulling a publicity stunt just because we happened to be changing format in the middle of the book?"

House is "accused" of the old format switch ploy, "Jock goes mad, refuses to play anything but the same record over and over." In this case it was Billy Joel's "Tell Her About It" that listeners heard on the country AM last Monday (10) for six hours. "The reaction was bigger than anything we imagined," says House. "We're still getting letters. They're calling the general manager immature, threatening to go to the FCC—it's amazing."

The format, which House describes as "just shy of contemporary hits," is really a return to the more contemporary approach WSIX had taken for several successful years until it abandoned personality AC two and a half years ago in favor of talk for a year and a half, prior to the switch to country last year. House, who remained PD through all the changes, was hoping to return to the original approach, and with the vast

country competition in the market, and WSIX's failure to score the kind of numbers it had in the past, House's point was made.

"There are five or six other AM signals playing country here. In fact, I dialed across the AM band one day starting at WSM, and I heard Rosanne Cash four times before I got to WLAC," he says. That competition, coupled with the fact that there is no real top 40 or AC competition on the AM band, made House wonder "why we hadn't done it before."

The AM-FM combo, which has just been sold by GE to Dennis Israel's New York-based Sky Media (which is also acquiring GE's flagship stations WGY/WGFM Schenectady), will still be well connected in the country arena. WSIX-FM, one of the first FM stations (if not the first) to employ a beautiful music approach to country programming, utilized by the Burns/Somerset "Continuous Country" format, continues to battle for the top position in the market, against such competition as WSM-FM and Mack Sanders WJKZ.

The staff on the AM will remain largely unchanged, with the exception of J.R. Russ, who joins the station this week from Buffalo's WECK.

TO PAY 'SEVEN FIGURES'

AFTRA Settles On Tuesday Suit

By ROLLYE BORNSTEIN

LOS ANGELES—The five-year battle between San Diego-based Tuesday Productions here and the American Federation of Television and Radio Artists (AFTRA) is finally over. Tuesday has been awarded "a seven-figure settlement," according to a spokesman for the company, along with AFTRA's agreement not to pursue its bankruptcy petition or its appeal of Tuesday's antitrust suit.

Tuesday's troubles with AFTRA began almost at the commercial music production company's inception in 1969. After initial local success, the firm attempted to branch out, doing regional and national advertising jingles, but repeatedly ran into roadblocks due to its non-signatory status with AFTRA (a necessity for many smaller companies who cannot afford to churn out the lifeblood of their business—local accounts—on high union scales).

By 1979, the situation had reached crisis proportions for the company, which believed AFTRA was willfully trying to prevent national agencies from doing business with it, trying to block the firm from securing business in the Los Angeles market and putting pressure on its members not to accept Tuesday work.

In September, 1978, Tuesday filed unfair labor practice charges with the National Labor Relations Board (NLRB) saying that AFTRA's contracts contained illegal provisions

and the union's attempt to get Tuesday to sign those contracts violated two NLRB provisions, specifically the "Hot Cargo" provisions, which forbids unions from agreeing with their signatories not to do business with non-signatories, and the secondary boycott provision, which prevents unions from putting pressure on third parties, in this case the advertising agencies it allegedly persuaded to sever relations with Tuesday.

A month later the company filed its original lawsuit against AFTRA, charging the union had engaged in a group boycott with its signatories to deprive the company of national and regional business.

Within a year, the NLRB agreed with Tuesday that the AFTRA contracts were probably illegal, and AFTRA agreed to rewrite them. When the U.S. District Court in San Diego ruled in 1981 that the Hot Cargo provisions in the AFTRA contracts were illegal under NLRB laws, the union forfeited its immunity from antitrust prosecution. A year later a jury ruled in Tuesday's favor, with the original settlement topping the \$10 million mark.

Unable to secure a bond on that amount, AFTRA filed Chapter XI bankruptcy petitions. That action, plus Tuesday's further involvement of 29 AFTRA locals and the Screen Actors Guild (SAG), kept the legal battle alive until August of this year, when the U.S. District Court in San

Diego denied the 29 AFTRA locals' petition to dismiss the suit. Said Judge Lawrence Irving, "It is the court's belief that a prima facie case of conspiracy and/or agency has been presented."

On Sept. 1, AFTRA and SAG agreed to a final settlement hearing. The agreement reached on Oct. 3 closes the final chapter in Tuesday's successful suit, but as a Tuesday spokesman pointed out, it opens the door for smaller firms nationwide.

"When Tuesday won the suit, at that point non-union companies were free to get work from signatories," the spokesman says. The impact of that decision will likely go far beyond one company's lengthy fight.

Vox Jox

Continued from page 15

liar chord, it could be because they've just been matched up by PD Al Casey. Burd is Clayton Webster's David Burd, and Baker is WPJB Providence's Jeff Baker. Together, they replace Dave Foxx, who will be relocating to another shift.

With Gilliam Communications' sale of Jacksonville's WERD, VP/GM Chris Turner, who also served as the chain's national PD, relocates to the company's Memphis outlet, WLOK, as operations manager, while continuing to consult Charlotte's WGIV.

★ ★ ★

Al Herskovitz is back in action. The former WIP Philadelphia and KPOL Los Angeles programmer has moved to Connecticut, where he runs CBA's Mystic Stonington Broadcasting as executive VP. The company currently owns Portland, Me.'s WASY and New London's WFAN, with the announcement of a new acquisition forthcoming... Rick Piombino is upped to assistant PD at L.A.'s KMET.

WBBY Columbus, Ohio (the station suffering all those license problems) has lost its PD to San Francisco's KJAZ. Tim Hodges joins what has become the Bay Area's only full-time jazz outlet as PD. He'll join a staff some of whom date back to the station's inception in 1959.

★ ★ ★

Cathy Borruso is upped to programming assistant at New York's WPLJ... Now that Big Jim McCloud is ensconced at country KXY-AM (actually, it's still KOCY, but KXY-AM has been applied for), his former KOMA cohort Gene Wheatley has joined him. Wheatley continues to serve as farm, ranch and rodeo director at one of the local tv outlets (a position obviously not available in Boston).



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 37

Washington Roundup

By BILL HOLLAND

A Federal appellate court, in separate actions, has affirmed two FCC 1981 rulings—one concerning postcard renewal forms and the other a denial of a fairness doctrine complaint.

In the most recent, the U.S. Court of Appeals for the District of Columbia affirmed by a two to one vote on Sept. 7 the Commission's five-question postcard renewal form, adopted as a deregulatory measure two years ago. Black Citizens for a Fair Media had charged that the new form did not give the public enough information to determine if stations met public interest programming criteria, but the court found that the FCC "had not abused" its public duty when it shortened the renewal form.

In the other case, the appellate court affirmed the FCC's denial of a 1981 fairness doctrine complaint filed by the Democratic National Committee (DNC) against CBS and NBC. The DNC had alleged that the networks failed to provide adequate coverage of viewpoints critical of Ronald Regan when he was a presi-

dential candidate.

★ ★ ★

Vacationland, which was up against four other applicants, will increase power at WFTW-FM from 3 kw to a whopping 100 kw, and increase its antenna height from 170 feet to 620 feet. The FCC says Vacationland was best qualified in view of local ownership, civic participation and minority and female ownership.

★ ★ ★

The FCC, over the objections of the National Black Media Coalition (NBMC), has renewed the licenses of Roanoke Broadcasting Co. Inc. for WELR-AM and FM Roanoke, Ala.

In the Oct. 7 decision, the Commission said that the NBMC did not present any evidence to substantiate claims of programming bias and lack of public service programs of interest to blacks.

★ ★ ★

The Commission also approved a power and frequency change for Vacationland Broadcasting's Ft. Walton Beach, Fla. station, WFTW-FM.

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 "Church Of The Poisoned Mind," Culture Club, Virgin/Epic	55	56
2 "Why Me," Irene Cara, Geffen	53	53
3 "The Smile Has Left Your Eyes," Asia, Geffen	39	72
4 "P.Y.T. (Pretty Young Thing)," Michael Jackson, Epic	32	87
5 "Mirror Man," Human League, A&M	30	77
BLACK (94 Stations)		
1 "Say Say Say," Paul McCartney & Michael Jackson, Columbia	44	51
2 "Touch A Four Leaf Clover," Atlantic Starr, A&M	38	39
3 "Tell Me If You Still Care," S.O.S. Band, Tabu	24	45
4 "U Bring The Freak Out," Rick James, Gordy	22	34
5 "Heartbreaker," Zapp, Warner Bros.	21	46
COUNTRY (124 Stations)		
1 "Ozark Mountain Jubilee," Oak Ridge Boys, MCA	71	78
2 "Slow Burn," T.G. Sheppard, Warner/Curb	40	99
3 "In My Eyes," John Conlee, MCA	38	69
4 "Ev'ry Heart Should Have One," Charley Pride, RCA	36	92
5 "You Made A Wanted Man Of Me," Ronnie McDowell, Epic	34	52
ADULT CONTEMPORARY (84 Stations)		
1 "The Way He Makes Me Feel," Barbra Streisand, Columbia	27	27
2 "Say Say Say," Paul McCartney & Michael Jackson, Columbia	25	42
3 "Make Believe It's Your First Time," Carpenters, A&M	16	16
4 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	13	47
5 "Time Will Reveal," DeBarge, Gordy	10	31

KalaMusic Adds Country To Syndicated Offerings

LOS ANGELES—"Hot Country Hits" is KalaMusic's newest syndicated offering. The company, until now known as a beautiful music syndicator, sees compatibility in the two formats.

"We have been gathering information on numerous markets, and we discovered an important trend," states Stephen Trivers, president of the Kalamazoo-based firm. "Easy listening stations share a high percentage of their audience with country stations," a concept that is especially true in areas where the Burns/Somerset "Continuous Country" approach is taken.

WFIL Philadelphia GM Bruce Holberg, for instance, upon dropping the "Continuous Country" format on his FM, hoped to see increased shares on his then-country AM; he did not. It's speculated the stations that benefited from that switch were easy listening outlets utilizing a similar

presentation.

"Easy listening stations share a high percentage of their audience with country stations," continues Trivers. "Because of the crossover between the two formats, our programming expertise in the easy listening format allows us to expand easily into country. In those markets where there is an easy listening station other than KalaMusic, we intend to pursue the country portion of the 25-54 demographic."

Differentiating his approach from that of other services, Trivers, whose format is currently on line at the company-owned Paris, Ky. AM WILP, cites high quality, competitive pricing and music mix. "We'll play 50 of the hottest singles in the country," he says of the largely current-oriented approach, "lightly mixed with a few tested chart-topping oldies from the past decade."

ROLLYE BORNSTEIN



CARDIAC ARREST—For those who've been wondering what Bob Raleigh looks like these days—well, he looks like a convict. After his shift at WPOC Baltimore, Raleigh was arrested on request of the American Cancer Society for not knowing the seven warning signs of cancer. Raleigh was hauled to an open air slammer at the city's Hopkins Plaza, while listeners responded with pledges to meet the \$500 bail and get him released.

Radio

NRBA Seminar Offers Hopeful Outlook For AM Stations

By THOMAS K. ARNOLD

NEW ORLEANS—Perhaps the most optimistic outlook yet for AM radio stations was delivered here at the NRBA's "AM Survival" sales seminar—with the prediction voiced that if sufficient progress is made in the way of AM stereo converters, FM stations might be the ones finding themselves in trouble a decade from now.

American Radio publisher James A. Duncan Jr. began the discussion by listing several statistics he's researched about AM listenerships. While FM listenership charted almost a straight line increase from 1976 until 1981, Duncan said, lately "that line began to wobble just a little bit." Similarly, he added, the 9% growth rate FM was experiencing in the late 1970s has slowed to less than 6%, and he predicted that more of the same is in store for the future.

"Nineteen eighty-two may not have been the peak year for FM radio growth, but I think that 1986 or 1987 will be," Duncan said. "In my opinion, the FM share nationally, which now stands at 62%, will peak at between 57% and 59% then, and stay in that range until at least 1990."

Duncan said he bases his opinion on two factors: simple mathematics, and the fact that most major and medium markets have already gone past their stages of explosive growth. "Once FM reaches as high a percentage as it has, it is difficult if not impossible to sustain the growth rate it had in the past," he said. "And most major markets have already used up their periods of explosive growth, and those were the years that FM increased its share in those markets by 10 points or more."

Other reasons Duncan offered for why FM will flatten out in the coming years were the impact of the 80-90 rule, which will be felt most strongly in medium markets, and the impact of AM stereo. Albert Martine, owner and national sales manager of WWNR in Beckley, W. Va., went one step further by saying, "As long as an AM station studies the demographics in its market and programs accordingly, there really is no problem with AM in the first place."

"AM is in trouble because, quite frankly, FM has been selling us a big bill of goods," Martine said. "Why is it that 15 of the top 50 markets in this country still have good AM stations that are No. 1 or number two in their demographics? Why are they still No. 1? Because they program to the people."

"I hate seeing the scorecard of how great FM is doing over AM. The average listener does not know the difference between AM and FM. It's our own attitude that's killing us—either we're doing it or those FM's are ganging up on us. And I'm sitting here, getting really disgusted, hearing us turning around and degrading ourselves, because the listener isn't."

Raymond Saadi, VP/GM of the La Terr Broadcasting Corp. in Houma, La., agreed. "I share a lot of Al's feelings," he said. "The question is, will AM survive? And I'm here to tell you the answer is no. It will not survive because we keep knocking it and we accept the industry's gloom and doom sayers. And we keep talking to ourselves about how it will not survive."

"It's not going to survive if we take all the programming off of it so there's nothing that people can tune in for. It's not going to survive if we take our best people and put them on our FM and we quit spending money on our AM. And it's not going to survive if a lot of stations continue to help the Hong Kong radio manufac-

turers sell those \$5 and \$10 radios and use them in their AM promotions. If the bad news is that AM radio stations are dying, the good news is that mine ain't."

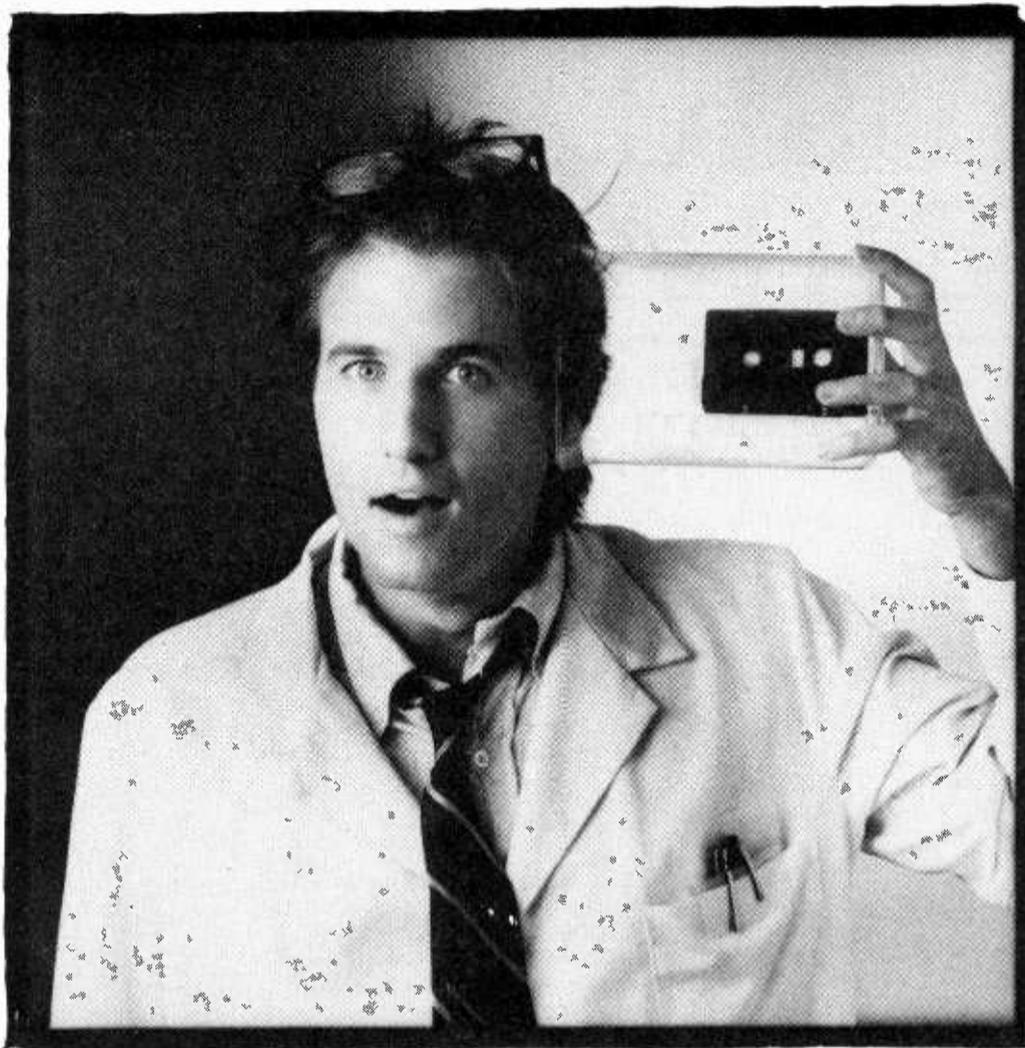
The last panelist, Phil Fisher, VP of the 14-station Mid-West Family Stations group, continued with the overall optimistic theme of the seminar. "I think what has happened is

we have allowed ourselves to reposition AM in relationship to FM in such a way that rescuing is now the only answer," he said.

He added that each radio station,

AM as well as FM, serves a certain position in the marketplace, and "since we're selling people, combining the people's strength of AM and FM provides for a tremendously strong advertising force."

Why Our Cassettes Sound Better.



This man posing as a scientist doesn't understand our improvements, but even he can hear the difference.

Cassettes from Warner Bros., Elektra/Asylum and Atlantic sound better than ever because they are better than ever.

Here are the real reasons why:

- At WEA Manufacturing, we're using improved cassette shells which provide better tracking and azimuth control
- We record only on premium quality tape using first generation masters
- We are the first major manufacturer to use the Dolby HX Professional* system—giving you cleaner highs and louder lows, regardless of your playback equipment

Record companies such as Warner Bros., Elektra/Asylum and Atlantic are striving to meet the demands posed by sophisticated consumers and advanced playback equipment. At WEA Manufacturing, we're proud to implement the new technologies which meet these challenges.

ABOUT DOLBY HX PRO:

Dolby HX Pro is a process which monitors the music being recorded and adjusts tape bias— instantaneously—to suit the material. The result is a dramatic improvement in high-frequency reproduction. Unlike noise reduction systems, Dolby HX Pro is used only during the recording process. So you get better fidelity and a playback level increase of up to 6 db with *any* cassette player. It's a difference you'll hear on every cassette we manufacture, because the difference is *in* the cassette.

WEA Manufacturing: Music Made Better

*Dolby and the double-D symbol are trademarks of Dolby Laboratories Licensing Corporation

Radio

Consultant Burns Urges Stations Humanize Programming

By THOMAS K. ARNOLD

NEW ORLEANS—With an additional 1,000 radio stations scheduled to go on the air in the next few years, parity between competing stations, at least in the eyes of consultant George Burns, is the biggest problem currently facing the radio industry. Burns, who has been a consultant for over a decade, conducted a special programming seminar dealing with the "parity problem" at the recent NRBA convention here.

"The parity problem in marketing is a situation in which competitive products have achieved a physical re-

ality that is identical—toilet tissue, toothpaste, most beers to most people, things that have no apparent difference between them," Burns told the attendees. "We have reached a parity situation in our industry right now. In Los Angeles in the fall of 1982, the difference in quarter hour shares between the No. 1 station and the number 25 station was only 5.6 shares. That means 25 stations were jammed into a 5.6. In most communities the situation that's prevalent in L.A., and cities like Phoenix and Denver, is what's coming.

"We're faced with situations where

there is an unrelenting trend toward more and more radio stations—therefore more and more similar sounds, therefore greater and greater parity. Pricing, networks it all boils down to an almost inability to distinguish individual stations from each other."

As a result, Burns said, stations across the country must strive to individualize their sound and the way they are perceived by the public. This can best be achieved, he said, by "humanizing" a radio station to fit in with whichever one of the four basic personalities is most attracted to a

particular radio station: the "driver" or dominant type of person; the "analytical," who always wants to know why; the "expressive," who relies on his feelings; and the "amiable," who very politely always tries to make the best of a given situation.

"One thing managers are just beginning to understand," he continued, "is that how you treat your listeners in your promotions, your contests, can well depend on the type of person who will choose the type of radio station you will have. Certain types of people congregate around certain types of radio stations. This is

a reality you have to come to grips with."

Burns said he sees a problem in the growing trend among station managers to hire program directors who fit into the "driver/analytical" mold, because the human factor often tends to get overlooked. "As we get more technically minded and more computer minded, there is a movement towards demanding that, with the high tech, there is a human being on the other end," he said.

Another of Burns' observations, which he interspersed with a lengthy question-and-answer session relating to various formats, was that the radio industry travels in a marketing cycle that right now is about to start all over again, as evidenced by the re-birth in popularity of top 40, mass appeal radio and music that harkens back to the Buddy Holly/Roy Orbison mold.

"In a condition of 'start,' there tends to be a minimal knowledge of what you're doing—in other words, you throw a lot of stuff at the wall and hope some of it sticks," Burns said. "As the cycle continues, circumstances develop.

"If you want to take the contemporary hit cycle, the circumstances that began to develop were FM, increased competition, and agencies' resistance. And we developed techniques to deal with these circumstances: ratings. We bought into a ratings system which is now weighing around our necks something awful. Now, everybody's programming and selling to Arbitron, and we have a very technical sameness to a lot of our radio stations."

MUSIC IN THE BIG APPLE!

Join us for the music industry event of the year and spend an unforgettable weekend in New York City!!!

MUSIC MARATHON '83

THIRD ANNUAL CMJ CONVENTION

October 20-22

New York Sheraton Hotel

870 Seventh Avenue New York City

PLUS

"The First Annual New Music Awards Ceremony and Showcase"

Co-sponsored by

Miller High Life, and Atlantic, A&M/I.R.S., Chrysalis, Capitol, EMI, Geffen, Island, Rocshire and Warner Bros./Sire Records

October 20, The Roxy, New York City

★ STARRING ★

JAMES BROWN

"The Godfather Of Soul"

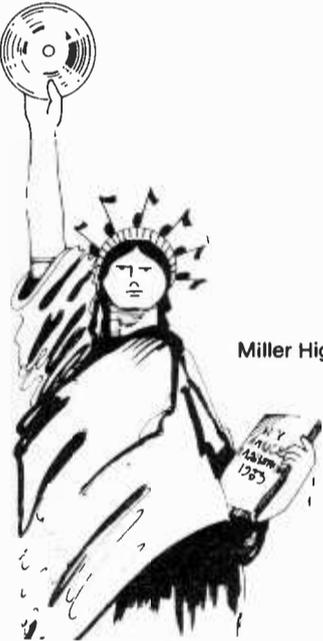
M.C. Comedian DENNIS BLAIR

Co-writer of the smash film, "Easy Money"

X Live In Concert

& T-BONE BURNETT Live In Concert

Music by DJ AFRIKA BAMBAATTA



★ Island Records presents a special video presentation of "U2 Live At Red Rocks" to celebrate the forthcoming release of their live EP "Under A Blood Red Sky," October 21, 8:00 PM, Main Ballroom, New York Sheraton Hotel.

★ EMI Records hosts a party in celebration of the world premiere video of Kate Bush live at London's Hammersmith Odeon, October 22, 10:00 PM, Danceteria, New York City.



SIMPLY DIVINE—Bette Midler gets down to basics during her "No Frills" video, which was produced by Bob Meyrowitz and Peter Kauff of DIR Broadcasting and was aired Oct. 14 on HBO.

SCHEDULE OF EVENTS

Thursday, October 20

8:00 PM NEW MUSIC AWARDS CEREMONY

The Roxy Club, New York City

Friday, October 21

9:00 AM Day 1 Music Marathon '83

1:30 PM Opening Remarks: Mike Harrison—Billboard; Goodphone; Program Director KMET, Los Angeles

PANELS

"The Evolution Of Contemporary Music Radio"

Moderator—Mike Harrison

Michael Abramson, Island

John Gorman, WMMS

Charlie Kendall, WNEW-FM

George Meier, PolyGram

Scott Shannon, Z-100

Michael Plon, I.R.S.

Norm Winer, WXRT

"Reggae, Jazz and Non-Rock Music"

Moderator—Amy Wachtel, Reggae Route

Cynthia Abrams, RAS

Duncan Browne, Heartbeat

Earl Chin, WHBI

Mikey Dread, "Dread At The Controls"

Lister Hewan-Lowe, WUSB/Clappers

Ricky Schultz, Word Of Mouth

Peter Simon, Reggae DJ & Photographer

"Album Radio Promotion"

Moderator—Steve Smith, Album Network

Marko Babineau, Geffen

Al Cafaro, A&M

Sean Coakley, Arista

George Gerrity, Warner Bros.

Robyn Kravitz, Elektra

Paul Rappaport, Columbia

Alan Wolmark, RCA

"Careers In The Music Industry"

Moderator—Jim Monaghan, WNEW-FM

Larry Braverman, Elektra

Robert Haber, CMI

Barry LeVine, CBS

Ben Manila, WLIR

Gayle Miller, London Wavelength

Bruce Tenenbaum, Atlantic

Kent Zimmerman, The Gavin Report

8:30 PM

An Informal Dialogue With Todd Rundgren

8:00 PM

Island Records U2 Party, N.Y. Sheraton

10:00 PM Hospitality Suites Open

Saturday, October 22

9:00 AM Day 2 Music Marathon '83

PANELS

"College Media Marketing and Promotion"

Moderator—Larry Butler, Warner Bros.

Steve Backer, CBS

Jamie Cohen, WCVT

Stacy Davis, Rocshire

Peter Gordon, Thirsty Ear

Meg Jones, Enigma/EMI

Peter Steinberg, Island

"Successfully Developing A New Artist"

Ken Baumstein, Chrysalis

Karen Berg, Warner Bros.

Jay Bobberg, I.R.S.

Michael Leon, A&M

Marty Scott, Jem

Burt Stein, Gold Mountain

"New Music Marketing and Promotion"

Moderator—Howie Klein, 415 Records

Keith Altomare, I.R.S.

Bob Catania, RCA

Daniel Glass, Chrysalis

Craig Kostich, Warner Bros.

Brad LeBeau, ProMotion

Joel Webber, Independent

Mark Williams, A&M

"Video Comes Of Age"

Moderator—Todd Rundgren

Teddy Cohen, Warner Bros.

Scott Sassa, Night Tracks

Stephanie Shephard, Telegenics

Scott Spanjich, Creative Video

Ed Steinberg, Rockamerica

Steve Sukman, Independent

"Independent Labels"

Moderator—Walter O'Brien, Important Records

Rob Burr, QL

Neil Cooper, ROIR

Eric Dufara, Cachalot

Pam Kent, Landslide

Peter Napolitano, Jem

"College Radio Programming"

Moderator—Scott Byron, New Music Report

Jane Davis, WRAS

Norm Prussalin, WUSB

Rich Seed, WJUL

John Sigler, RCA

Pete Standish, KUSF, Gavin Report

Jeff Tellis, IBS

"The Musician Panel"

Moderator—Rich Frank, WBGU

Peter Baumann

T-Bone Burnett

Marshall Crenshaw

Jules Shear

"Progressive and New Music Radio"

Moderator—Denis McNamara, WLIR

Lin Brehmer, WQBK

Scott Byron, New Music Report

Kenny Ryback, Independent

"The Music Industry—Looking Ahead"

Moderator—Jerry Jaffe, PolyGram

Mark Josephson, Rockpool

Steve Leeds, Jett Lag

Norm Winer, WXRT

10:00 PM

EMI Records Kate Bush Party, Danceteria

—PLUS "Clubs And Concerts" and "Artist Management" with more panels and panelists to be announced—

Delegates @ \$50/person (via mail and at the door)

For information on exhibition tables and hospitality suites call 516-248-9600

NAME _____ COMPANY _____

ADDRESS _____

Make check payable and mail to CMI MEDIA, 185 Willis Ave., Mineola, NY 11501

FOR MORE INFORMATION CALL OUR

MUSIC MARATHON '83 HOTLINE:

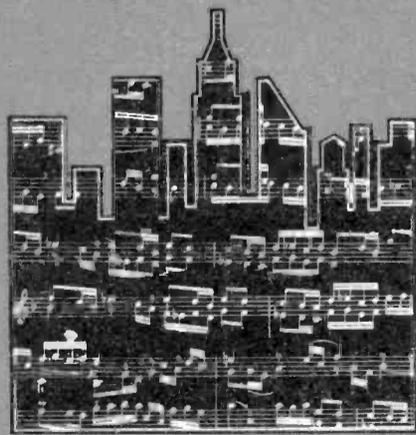
516-248-9600

516-248-9634

516-248-7207

*Sid Bernstein
and
The New York Land Co.
Proudly Announce the Formation
of a New Entertainment Company*

The New York Music Company



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

The New York Music Company

A
JOINT VENTURE OF
SID BERNSTEIN AND THE NEW YORK LAND COMPANY
Proudly Announces its First Release

"MATTER OF TIME"

A New Composition
Composed and Performed by

"NORA"

Produced and Arranged
by Horace Ott

RECORDED AT SIGMA SOUND,
NEW YORK

"MATTER OF TIME"

Soon to be Released
Video

Produced by J.J. Martin



CONCEPT AND DESIGN BY GREAT SCOTT ADVERTISING



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

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

The New York Music Company

A
JOINT VENTURE OF
SID BERNSTEIN AND THE NEW YORK LAND COMPANY
Proudly Announces its Second Release

"NOVEMBER"

A New Composition
Composed and Performed by

"NORA"

Lyrics by
Marsha Bernstein Lee
Produced and Arranged
by Horace Ott

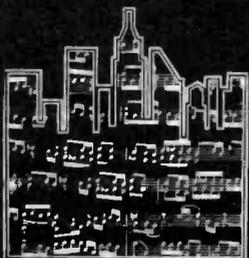
RECORDED AT SIGMA SOUND,
NEW YORK

"NOVEMBER"
Soon to be Released
Video



CONCEPT AND DESIGN BY GREAT SCOTT ADVERTISING

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



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

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (10/11/83)

PRIME MOVERS-NATIONAL

- LIONEL RICHIE—All Night Long (All Night) (Motown)
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream (RCA)
- SPANDAU BALLET—True (Chrysalis)

TOP ADD ONS -NATIONAL

- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say (Columbia)
- MICHAEL JACKSON—P. Y. T. (Pretty Young Thing) (Epic)
- JOHN COUGAR MELLENCAMP—Crumblin' Down (Riva/Mercury)

BREAKOUTS-NATIONAL

- IRENE CARA—Why Me (Geffen)
- CULTURE CLUB—Church Of The Poisoned Mind (Virgin/Epic)
- BARBRA STREISAND—The Way He Makes Me Feel (Columbia)

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

- JOURNEY—Send Her My Love
- QUIET RIOT—Cum On Feel The Noize
- HUEY LEWIS AND THE NEWS—Heart And Soul
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- THE HUMAN LEAGUE—Mirror Man
- ASIA—The Smile Has Left Your Eyes
- JOHN COUGAR MELLENCAMP—Crumblin' Down

XTRA-AM—San Diego

- ★ THE TALKING HEADS—Burning Down The House 7-4
- ★ DEF LEPPARD—Foolin' 8-6
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 13-7
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 19-12
- ★ MIDNIGHT STAR—Freak-A-Zoid 28-14
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- ASIA—The Smile Has Left Your Eyes
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- DAVID BOWIE—Modern Love
- JOURNEY—Send Her My Love
- MICHAEL SEMBELLO—Automatic Man
- ROBERT PLANT—Big Log
- LOVERBOY—Queen Of The Broken Hearts
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- DEBARGE—Time Will Reveal
- BARBRA STREISAND—The Way He Makes Me Feel

- ★ SPANDAU BALLET—True 12-8
- ★ RUFUS AND CHAKA KHAN—Ain't Nobody 20-11
- ★ THE MOTELS—Suddenly Last Summer 22-14
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 23-15
- KIM CARNES—Invisible Hands
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- HERBIE HANCOCK—Rockit
- JAMES INGRAM—Party Animal
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- KLIQUE—Stop Doggin' Me Around

KTAC-AM—Tacoma

- ★ SPANDAU BALLET—True 1-1
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 4-2
- ★ GEORGE BENSON—Lady Love Me 5-3
- ★ LIONEL RICHIE—All Night Long (All Night) 10-6
- ★ BONNIE TYLER—Total Eclipse Of The Heart 15-9
- DEBORAH ALLEN—Baby I Lied
- MATTHEW WILDER—Break My Stride
- THE COMMODORES—Only You
- PETER ALLEN—Once Before I Go

KUBE-FM—Seattle

- ★ SPANDAU BALLET—True 1-1
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 6-2
- ★ THE POLICE—King Of Pain 5-4
- ★ SHALAMAR—Dead Ghetto 11-7
- ★ THE FIXX—One Thing Leads To Another 12-8
- IRENE CARA—Why Me
- DEF LEPPARD—Foolin'
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- PAT BENATAR—Love Is A Battlefield
- EURYTHMICS—Love Is A Stranger
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- MICHAEL SEMBELLO—Automatic Man
- QUIET RIOT—Cum On Feel The Noize
- PEARO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love

KYYA-FM—Billings

- ★ LIONEL RICHIE—All Night Long (All Night) 15-9
- ★ PRINCE—Delirious 22-15
- ★ BRYAN ADAMS—This Time 21-18
- ★ STEVIE NICKS—If Anyone Falls 23-19
- ★ DAVID BOWIE—Modern Love 24-20
- THE HUMAN LEAGUE—Mirror Man
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- JOURNEY—Send Her My Love
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- MICHAEL SEMBELLO—Automatic Man
- JACKSON BROWNE—Tender Is The Night
- EURYTHMICS—Love Is A Stranger
- PAT BENATAR—Love Is A Battlefield
- IRENE CARA—Why Me

North Central Region

★ PRIME MOVERS

- LIONEL RICHIE—All Night Long (All Night) (Motown)
- KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream (RCA)
- SPANDAU BALLET—True (Chrysalis)

● TOP ADD ONS

- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say (Columbia)
- THE HUMAN LEAGUE—Mirror Man (A&M)
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) (Epic)

● BREAKOUTS

- CULTURE CLUB—Church Of The Poisoned Mind (Virgin/Epic)
- IRENE CARA—Why Me (Geffen)

WBZS-FM—Pittsburgh

- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ AIR SUPPLY—Making Love Out Of Nothing At All 2-2
- ★ LIONEL RICHIE—All Night Long (All Night) 9-5
- ★ QUIET RIOT—Cum On Feel The Noize 17-10
- ★ PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- RUFUS AND CHAKA KHAN—Ain't Nobody
- THE MOTELS—Suddenly Last Summer
- MICHAEL STANLEY BAND—My Town
- KLIQUE—Stop Doggin' Me Around
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- JENNIFER HOLLIDAY—Am Love
- THE HUMAN LEAGUE—Mirror Man
- RICK SPRINGFIELD—Souls
- IRENE CARA—Why Me

WCCJ-FM—Erie

- ★ BILLY JOEL—Tell Her About It 2-1
- ★ DEF LEPPARD—Foolin' 5-2
- ★ QUIET RIOT—Cum On Feel The Noize 10-3
- ★ BRYAN ADAMS—This Time 12-6
- ★ PAT BENATAR—Love Is A Battlefield 24-16
- PETER SCHILLING—Major Tom (Coming Home)
- CULTURE CLUB—Church Of The Poisoned Mind
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- QUARTERFLASH—Take Another Picture
- JOBOXERS—Just Got Lucky
- JEFFREY OSBORNE—Stay With Me Tonight
- THE ROMANTICS—Talking In Your Sleep
- MEN AT WORK—Dr. Hecky! And Mr. Jive
- HEART—Alibis

WHTX-FM—Pittsburgh

- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ THE POLICE—King Of Pain 2-2
- ★ SPANDAU BALLET—True 3-3
- ★ THE S.O.S. BAND—Just Be Good To Me 12-8
- ★ PEARO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love 24-14
- MANHATTAN TRANSFER—Spice Of Life
- THE HUMAN LEAGUE—Mirror Man
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- MICHAEL SEMBELLO—Automatic Man
- EURYTHMICS—Love Is A Stranger
- JACKSON BROWNE—Tender Is The Night
- ROMAN HOLLIDAY—Don't Try And Stop It
- RUFUS AND CHAKA KHAN—Ain't Nobody
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- MICHAEL MURPHEY—Don't Count The Rainy Days
- B.E. TAYLOR—Vitamin L
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- JARREAU—Trouble In Paradise

WHYT-FM—Detroit

- ★ LIONEL RICHIE—All Night Long (All Night) 4-2
- ★ PRINCE—Delirious 6-4
- ★ AGNETHA FALTSKOG—Can't Shake Loose 18-5
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 22-7
- ★ QUIET RIOT—Cum On Feel The Noize 21-11
- PAT BENATAR—Love Is A Battlefield
- CULTURE CLUB—Church Of The Poisoned Mind
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- ROD STEWART—What Am I Gonna Do
- DEF LEPPARD—Foolin'
- JACKSON BROWNE—Tender Is The Night
- LOVERBOY—Queen Of The Broken Hearts
- JOURNEY—Send Her My Love
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)

WKDD-FM—Akron

- ★ LIONEL RICHIE—All Night Long (All Night) 10-7
- ★ THE FIXX—One Thing Leads To Another 15-8
- ★ ROD STEWART—What Am I Gonna Do 16-10
- ★ THE TALKING HEADS—Burning Down The House 24-19
- MICHAEL STANLEY BAND—My Town 27-21
- CULTURE CLUB—Church Of The Poisoned Mind
- SURVIVOR—Caught In The Game
- JOURNEY—Send Her My Love
- EURYTHMICS—Love Is A Stranger
- QUARTERFLASH—Take Another Picture
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- THE ROMANTICS—Talking In Your Sleep
- CLIFF RICHARD—Never Say Die
- IRENE CARA—Why Me
- JACKSON BROWNE—Tender Is The Night
- THE HUMAN LEAGUE—Mirror Man

WKJJ-FM—Louisville

- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 3-2
- ★ SPANDAU BALLET—True 5-3
- ★ LIONEL RICHIE—All Night Long (All Night) 18-12
- ★ MANHATTAN TRANSFER—Spice Of Life 22-17
- BILLY JOEL—Uptown Girl
- JENNIFER HOLLIDAY—I Am Love
- DEBORAH ALLEN—Baby I Lied
- JACKSON BROWNE—Tender Is The Night

WKRO-FM—Cincinnati

- ★ AGNETHA FALTSKOG—Can't Shake Loose 3-1
- ★ NAKED EYES—Promises Promises 6-2
- ★ LIONEL RICHIE—All Night Long (All Night) 10-4
- ★ HUEY LEWIS AND THE NEWS—Heart And Soul 19-11
- ★ SPANDAU BALLET—True 29-18
- PEARO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- THE MOTELS—Suddenly Last Summer
- MICHAEL STANLEY BAND—My Town
- BILLY JOEL—Uptown Girl

WOMP-FM—Bellaire

- ★ PRINCE—Delirious 2-1
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 3-2
- ★ LIONEL RICHIE—All Night Long (All Night) 5-4
- ★ THE TUBES—The Monkey Time 11-7
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 20-10
- THE POINTER SISTERS—I Need You
- CULTURE CLUB—Church Of The Poisoned Mind
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- PETER SCHILLING—Major Tom (Coming Home)
- BIG COUNTRY—In A Big Country

WXGT-FM—Columbus

- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 19-8
- ★ PRINCE—Delirious 29-21
- ★ STEVIE NICKS—If Anyone Falls 16-11
- ★ LIONEL RICHIE—All Night Long (All Night) 21-16
- ★ BILLY JOEL—Uptown Girl 25-19
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- DAVID BOWIE—Modern Love
- PAT BENATAR—Love Is A Battlefield
- ASIA—The Smile Has Left Your Eyes
- RICK SPRINGFIELD—Souls

Southwest Region

★ PRIME MOVERS

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

● TOP ADD ONS

- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say (Columbia)
- JOHN COUGAR MELLENCAMP—Crumblin' Down (Riva/Mercury)
- MICHAEL JACKSON—P. Y. T. (Pretty Young Thing) (Epic)

● BREAKOUTS

- CULTURE CLUB—Church Of The Poisoned Mind (Virgin/Epic)
- IRENE CARA—Why Me (Geffen)

KAFM-FM—Dallas

- ★ THE POLICE—King Of Pain 1-1
- ★ PRINCE—Delirious 4-2
- ★ DEF LEPPARD—Foolin' 3-3
- ★ ARCANGEL—Tragedy 12-5
- ★ LIONEL RICHIE—All Night Long (All Night) 17-11
- PAT BENATAR—Love Is A Battlefield
- CULTURE CLUB—Church Of The Poisoned Mind
- QUIET RIOT—Cum On Feel The Noize
- PETER SCHILLING—Major Tom (Coming Home)
- MICHAEL STANLEY BAND—My Town
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- THE HUMAN LEAGUE—Mirror Man
- RICK SPRINGFIELD—Souls

KBFM-FM—McAllen-Brownsville

- ★ THE POLICE—King Of Pain 2-2
- ★ SPANDAU BALLET—True 4-3
- ★ THE FIXX—One Thing Leads To Another 6-4
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 8-5
- ★ LIONEL RICHIE—All Night Long (All Night) 15-6
- ASIA—The Smile Has Left Your Eyes
- RICK SPRINGFIELD—Souls
- PEARO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye
- IRENE CARA—Why Me
- KIM CARNES—Invisible Hands
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)

KILE-AM—Galveston

- ★ SHEENA EASTON—Telephone (Long Distance Love Affair) 10-6
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 11-9
- ★ THE MOTELS—Suddenly Last Summer 17-10
- ★ STEVIE NICKS—If Anyone Falls 15-11
- ★ ROBERT PLANT—Big Log 20-14
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- ASIA—The Smile Has Left Your Eyes
- JOURNEY—Send Her My Love
- STACY LATTISAW—Miracles
- PETER SCHILLING—Major Tom (Coming Home)
- MICHAEL STANLEY BAND—My Town
- THE HUMAN LEAGUE—Mirror Man
- MATTHEW WILDER—Break My Stride
- RICK SPRINGFIELD—Souls

KITY-FM—San Antonio

- ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1
- ★ LIONEL RICHIE—All Night Long (All Night) 7-5
- ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 14-6
- ★ HERBIE HANCOCK—Rockit 12-8
- ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing) 21-12
- CULTURE CLUB—Church Of The Poisoned Mind
- IRENE CARA—Why Me
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- BILLY JOEL—Uptown Girl
- WILLIE NELSON—With Wynonna Jett—Take It To The Limit
- THE HUMAN LEAGUE—Mirror Man

KKQV-AM—Houston

- ★ LIONEL RICHIE—All Night Long (All Night) 21-9
- ★ PEARO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love 15-10
- ★ LOVERBOY—Queen Of The Broken Hearts 20-15
- ★ THE S.O.S. BAND—Just Be Good To Me 25-17
- NENA—99 Luftballons 30-20
- BILLY JOEL—Uptown Girl
- HERBIE HANCOCK—Rockit
- DAVID BOWIE—Modern Love
- PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say
- MATTHEW WILDER—Break My Stride
- MICHAEL STANLEY BAND—My Town
- MADONNA—Holiday
- BOB SEGER—Old Time Rock & Roll

KOFM-FM—Oklahoma

- ★ BONNIE TYLER—Total Eclipse Of The Heart 6-2
- ★ PEARO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love 10-5
- ★ LIONEL RICHIE—All Night Long (All Night) 13-10
- ★ EDDIE RABBITT—You Put The Beat In My Heart 21-15

(Continued on page 24)

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

DIR
PRESENTS

Bette Midler: No Frills

on CINEMAX

debuting **October 14**

National radio simulcast on October 14



NO FRILLS starring Bette Midler—The album, the tour, the Divine Miss M. captured live and in the studio.

Bette in a mini-special singing *Beast of Burden*, *Is it Love* and *Favorite Waste of Time* from her new album, **NO FRILLS**.

Debuting on Cinemax with national radio simulcast on the DIR Network October 14.

NO FRILLS starring Bette Midler, 30 minutes of television and radio excitement with all the extras and **NO FRILLS**.

Cinemax

Produced by
DIR Broadcasting

DIR

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons

Based on station playlists through Tuesday (10/11/83)

Continued from page 22

- ★ BILLY JOEL-Uptown Girl 24-18
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- MANHATTAN TRANSFER-Spice Of Life

KROK-FM-Shreveport

- (Peter Stewart-M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 10-5
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 17-12
- ★ PRINCE-Delirious 18-13
- ★ MADNESS-It Must Be Love 20-15
- ★ LIONEL RICHIE-All Night Long (All Night) 28-24
- PAT BENATAR-Love Is A Battlefield
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- MICHAEL STANLEY BAND-My Town
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- JACKSON BROWNE-Tender Is The Night
- KIM CARNES-Invisible Hands
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- RICK SPRINGFIELD-Souls
- IRENE CARA-Why Me

KVOL-AM-Lafayette

- (Phil Ramblin-M.D.)
- ★ THE POLICE-King Of Pain 1-1
- ★ SPANDAU BALLET-True 2-2
- ★ THE TALKING HEADS-Burning Down The House 8-4
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 15-12
- ★ LIONEL RICHIE-All Night Long (All Night) 40-31
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- BETTE MIDLER-Favorite Waste Of Time
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- ASIA-The Smile Has Left Your Eyes
- MATTHEW WILDER-Break My Stride
- BIG COUNTRY-In A Big Country
- STREETS-If Love Should Go
- BARBRA STREISAND-The Way He Makes Me Feel

KZFM-FM-Corpus Christi

- (John Steele-M.D.)
- ★ ROD STEWART-What Am I Gonna Do 12-7
- ★ THE MOTELS-Suddenly Last Summer 15-10
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 17-11
- ★ LOVERBOY-Queen Of The Broken Hearts 22-12
- ★ MEN AT WORK-Dr. Heckyl And Mr. Jive 24-17
- ★ QUARTERFLASH-Take Another Picture
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- JOURNEY-Send Her My Love
- JACKSON BROWNE-Tender Is The Night
- MICHAEL STANLEY BAND-My Town
- AGNETHA FALTSKOG-Can't Shake Loose
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- MANHATTAN TRANSFER-Spice Of Life
- RUFUS AND CHAKA KHAN-Ain't Nobody
- THE POINTER SISTERS-I Need You
- DEBARGE-Time Will Reveal
- IRENE CARA-Why Me

WEZB-FM-New Orleans

- (Nick Bazeo-M.D.)
- ★ LIONEL RICHIE-All Night Long (All Night) 4-1
- ★ DEF LEPPARD-Foolin' 14-8
- ★ THE TALKING HEADS-Burning Down The House 19-9
- ★ STACY LATTISAW-Miracles 18-10
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 29-17
- MANHATTAN TRANSFER-Spice Of Life
- QUIET RIOT-Cum On Feel The Noize
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- DEBARGE-Time Will Reveal
- CULTURE CLUB-Church Of The Poisoned Mind
- EURYTHMICS-Love Is A Stranger
- RUFUS AND CHAKA KHAN-Ain't Nobody
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

WFM-FM-Baton Rouge

- (Johnny "A"-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ SPANDAU BALLET-True 4-3
- ★ THE POLICE-King Of Pain 5-4
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 6-5
- ★ LIONEL RICHIE-All Night Long (All Night) 13-9
- DEF LEPPARD-Foolin'
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye

WQUE-FM-New Orleans

- (Chris Bryan-M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 10-4
- ★ STEVIE NICKS-If Anyone Falls 13-7
- ★ LIONEL RICHIE-All Night Long (All Night) 14-8
- ★ BILLY JOEL-Uptown Girl 19-12
- ★ PRINCE-Delirious 16-10
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ASIA-The Smile Has Left Your Eyes
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- DEBARGE-Time Will Reveal
- CULTURE CLUB-Church Of The Poisoned Mind

WTIX-AM-New Orleans

- (Barney Kilpatrick-M.D.)
- ★ THE POLICE-King Of Pain 3-1
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 12-6
- ★ LIONEL RICHIE-All Night Long (All Night) 21-13
- ★ EURYTHMICS-Love Is A Stranger 18-15
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 24-17
- MICHAEL SEMBELLO-Automatic Man
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- JOURNEY-Send Her My Love
- THE HUMAN LEAGUE-Mirror Man
- KLIQUE-Stop Doggin' Me Around
- RUFUS AND CHAKA KHAN-Ain't Nobody
- DEBORAH ALLEN-Baby I Lied
- BARBRA STREISAND-The Way He Makes Me Feel
- GLADYS KNIGHT AND THE PIPS-You're Number One
- JANNEAU-Trouble In Paradise
- BETTE MIDLER-Favorite Waste Of Time

Midwest Region

★ PRIME MOVERS

- SPANDAU BALLET-True (Chrysalis)
- SHEENA EASTON-Telephone (Long Distance Love Affair) (EMI-America)
- THE POLICE-King Of Pain (A&M)

TOP ADD ONS

- JOURNEY-Send Her My Love (Columbia)
- LIONEL RICHIE-All Night Long (All Night) (Motown)
- PAT BENATAR-Love Is A Battlefield (Chrysalis)

BREAKOUTS

- CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)
- IRENE CARA-Why Me (Geffen)

KBEQ-FM-Kansas City

- (Pat Mc Kay-M.D.)
- THE FIXX-One Thing Leads To Another
- JOURNEY-Send Her My Love

KDVV-FM-Topeka

- (Tony Stewart-P.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 8-5
- ★ THE TALKING HEADS-Burning Down The House 17-9
- ★ THE MOTELS-Suddenly Last Summer 23-13
- ★ QUIET RIOT-Cum On Feel The Noize 26-18
- ★ PAT BENATAR-Love Is A Battlefield 37-27
- IRENE CARA-Why Me
- CULTURE CLUB-Church Of The Poisoned Mind
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- JACKSON BROWNE-Tender Is The Night
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- ASIA-The Smile Has Left Your Eyes
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- STREETS-If Love Should Go

KDWB-AM-Minneapolis

- (Lorin Palagi-P.D.)
- ★ SPANDAU BALLET-True 2-1
- ★ THE POLICE-King Of Pain 4-2
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 3-3
- ★ THE FIXX-One Thing Leads To Another 5-4
- ★ GEORGE BENSON-Lady Love Me 11-10
- PRISM-I Don't Want To Want You
- PAT BENATAR-Love Is A Battlefield
- ELO-The Stranger
- STEVIE NICKS-If Anyone Falls
- JOURNEY-Send Her My Love
- MATTHEW WILDER-Break My Stride

KEYN-FM-Wichita

- (Don Pearman-M.D.)
- ★ GEORGE BENSON-Lady Love Me 8-5
- ★ LIONEL RICHIE-All Night Long (All Night) 15-8
- ★ STEVIE NICKS-If Anyone Falls 13-9
- ★ THE FIXX-One Thing Leads To Another 14-10
- ★ KLIQUE-Stop Doggin' Me Around 18-14
- JACKSON BROWNE-Tender Is The Night
- THE HUMAN LEAGUE-Mirror Man
- PAT BENATAR-Love Is A Battlefield
- JOURNEY-Send Her My Love
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye

KFYR-AM-Bismarck

- (Sid Hardt-M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 3-1
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 4-3
- ★ PRINCE-Delirious 5-4
- ★ THE POLICE-King Of Pain 8-5
- ★ STEVIE NICKS-If Anyone Falls 14-7
- ★ QUIET RIOT-Cum On Feel The Noize
- ★ BILLY JOEL-Uptown Girl
- ★ THE MOTELS-Suddenly Last Summer
- ★ HUEY LEWIS AND THE NEWS-Heart And Soul
- ★ PAT BENATAR-Love Is A Battlefield
- CULTURE CLUB-Church Of The Poisoned Mind
- IRENE CARA-Why Me

KHTR-FM-St. Louis

- (Ed Scarborough-P.D.)
- ★ LIONEL RICHIE-All Night Long (All Night) 18-8
- ★ STEVIE NICKS-If Anyone Falls 15-10
- ★ PRINCE-Delirious 19-12
- ★ LOVERBOY-Queen Of The Broken Hearts 21-13
- ★ BILLY JOEL-Uptown Girl 27-15
- DAVID BOWIE-Modern Love
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- MICHAEL STANLEY BAND-My Town
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- EURYTHMICS-Love Is A Stranger
- PETER SCHILLING-Major Tom (Coming Home)
- BIG COUNTRY-In A Big Country
- DONNA SUMMER-Unconditional Love
- CULTURE CLUB-Church Of The Poisoned Mind
- HUEY LEWIS AND THE NEWS-Heart And Soul

KIOA-AM-Des Moines

- (Mike Judge-M.D.)
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 2-2
- ★ LIONEL RICHIE-All Night Long (All Night) 7-3
- ★ PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 5-4
- ★ THE COMMODORES-Only You 14-9
- ★ BILLY JOEL-Uptown Girl 21-11
- THE POINTER SISTERS-I Need You
- JOE "BEAN" ESPOSITO-Lady, Lady, Lady
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- LARI HALL-Never Say Never Again
- BARBRA STREISAND-The Way He Makes Me Feel

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ THE KNICKS-Don't Forget To Dance 5-3
- ★ MADNESS-It Must Be Love 9-4
- ★ ROBERT PLANT-Big Log 11-7
- ★ BRYAN ADAMS-This Time 15-9
- ASIA-The Smile Has Left Your Eyes
- JOURNEY-Send Her My Love
- PAT BENATAR-Love Is A Battlefield
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- PRINCE-Delirious
- KIM CARNES-Invisible Hands
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love

KQKQ-FM-Omaha

- (Jay Taylor-M.D.)
- ★ PRINCE-Delirious 9-6
- ★ LIONEL RICHIE-All Night Long (All Night) 13-8

- ★ STEVIE NICKS-If Anyone Falls 12-9
- ★ DAVID BOWIE-Modern Love 18-12
- ★ BRYAN ADAMS-This Time 17-14
- JOBOXERS-Just Got Lucky

KRNA-FM-Iowa City

- (Bart Goymsner-P.D.)
- ★ SPANDAU BALLET-True 2-1
- ★ THE FIXX-One Thing Leads To Another 4-2
- ★ THE TALKING HEADS-Burning Down The House 5-4
- ★ PRINCE-Delirious 7-5
- ★ THE MOTELS-Suddenly Last Summer 11-7
- ASIA-The Smile Has Left Your Eyes
- CULTURE CLUB-Church Of The Poisoned Mind
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- JOURNEY-Send Her My Love
- MICHAEL SEMBELLO-Automatic Man
- THE HUMAN LEAGUE-Mirror Man
- IRENE CARA-Why Me
- RICK SPRINGFIELD-Souls
- KIM CARNES-Invisible Hands

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

- (Chuck Napp-M.D.)
- ★ NAKED EYES-Promises Promises 7-5
- ★ BILLY JOEL-Uptown Girl 14-8
- ★ SPANDAU BALLET-True 3-2
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 18-13
- ★ JACKSON BROWNE-Tender Is The Night 13-16
- ★ PRINCE-Delirious
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say

WCIL-FM-Carbondale

- (Tony Wathokus-P.D.)
- ★ MEN AT WORK-Dr. Heckyl And Mr. Jive 14-8
- ★ THE FIXX-One Thing Leads To Another 20-10
- ★ LIONEL RICHIE-All Night Long (All Night) 23-11
- ★ BILLY JOEL-Uptown Girl 30-15
- ★ NEW EDITION-Is This The End 33-16
- CULTURE CLUB-Church Of The Poisoned Mind
- BIG COUNTRY-In A Big Country
- STEVIE NICKS-If Anyone Falls
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- JOURNEY-Send Her My Love
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- PAT BENATAR-Love Is A Battlefield
- COMBO AUDIO-Romance

WKAU-AM-FM-Appleton

- (Rich Allen-M.D.)
- ★ STRAY CATS-(She's) Sexy + 17 4-2
- ★ THE FIXX-One Thing Leads To Another 6-3
- ★ MADNESS-It Must Be Love 10-7
- ★ ROD STEWART-What Am I Gonna Do 18-12
- ★ BILLY JOEL-Uptown Girl 30-24
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- RICK SPRINGFIELD-Souls
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- QUIET RIOT-Cum On Feel The Noize
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- JOURNEY-Send Her My Love
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ASIA-The Smile Has Left Your Eyes

WKZW-FM-Peoria

- (Mark Maloney-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ THE POLICE-King Of Pain 2-2
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 3-3
- ★ SPANDAU BALLET-True 8-4
- ★ BRYAN ADAMS-This Time 13-6
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- AGNETHA FALTSKOG-Can't Shake Loose
- MICHAEL STANLEY BAND-My Town
- ASIA-The Smile Has Left Your Eyes

WLLO-FM-Minneapolis

- (Gregg Swadberg-M.D.)
- ★ THE WHISPERS-This Time 4-1
- ★ THE POLICE-King Of Pain 5-3
- ★ AGNETHA FALTSKOG-Can't Shake Loose 10-6
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 14-11
- ★ PAT BENATAR-Love Is A Battlefield 24-18
- IRENE CARA-Why Me
- MICHAEL STANLEY BAND-My Town
- BILLY JOEL-Uptown Girl
- PETER SCHILLING-Major Tom (Coming Home)
- CULTURE CLUB-Church Of The Poisoned Mind
- JOAN JETT AND THE BLACKHEARTS-Everyday People

WLS-AM-Chicago

- (Dave Denver-M.D.)
- ★ SPANDAU BALLET-True 12-6
- ★ NAKED EYES-Promises Promises 10-7
- ★ FRANK STALLONE-Far From Over 18-14
- ★ BOB SEGER-Old Time Rock & Roll 28-18
- ★ DEF LEPPARD-Foolin' 21-19
- THE FIXX-One Thing Leads To Another
- LIONEL RICHIE-All Night Long (All Night)

WLS-FM-Chicago

- (Dave Denver-M.D.)
- ★ SPANDAU BALLET-True 12-6
- ★ NAKED EYES-Promises Promises 10-7
- ★ FRANK STALLONE-Far From Over 18-14
- ★ BOB SEGER-Old Time Rock & Roll 28-18
- ★ DEF LEPPARD-Foolin' 21-19
- LIONEL RICHIE-All Night Long (All Night)
- THE MOTELS-Suddenly Last Summer
- BILLY JOEL-Uptown Girl
- JOURNEY-Send Her My Love

WNAP-FM-Indianapolis

- (Larry Mago-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ SPANDAU BALLET-True 2-2
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 4-3
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 5-4
- ★ LIONEL RICHIE-All Night Long (All Night) 7-5
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say

WRKR-FM-Racine

- (Pat Martin-P.D.)
- ★ QUIET RIOT-Cum On Feel The Noize 3-1
- ★ LIONEL RICHIE-All Night Long (All Night) 8-4
- ★ THE MOTELS-Suddenly Last Summer 13-8
- ★ LOVERBOY-Queen Of The Broken Hearts 23-18
- ★ BILLY JOEL-Uptown Girl 30-24
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- RICK SPRINGFIELD-Souls
- MANHATTAN TRANSFER-Spice Of Life
- THE HUMAN LEAGUE-Mirror Man
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- THE ROMANTICS-Talking In Your Sleep
- KIM CARNES-Invisible Hands

WSOT-FM-Stevens Point

- (Dianne Tracy-M.D.)
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 2-1
- ★ THE TALKING HEADS-Burning Down The House 5-4
- ★ SHEENA EASTON-Telephone (Long Distance Love Affair) 9-5
- ★ PRINCE-Delirious 14-9
- ★ DAVID BOWIE-Modern Love 28-18
- PAT BENATAR-Love Is A Battlefield
- JOURNEY-Send Her My Love
- JACKSON BROWNE-Tender Is The Night
- EURYTHMICS-Love Is A Stranger
- LOVERBOY-Queen Of The Broken Hearts
- MICHAEL STANLEY BAND-My Town

WZEE-FM-Madison

- (Matt Hudson-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ MEN WITHOUT HATS-The Safety Dance 2-2
- ★ THE FIXX-One Thing Leads To Another 15-5
- ★ LIONEL RICHIE-All Night Long (All Night) 16-6
- ★ PAT BENATAR-Love Is A Battlefield 28-17
- ★ QUIET RIOT-Cum On Feel The Noize
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- AIR SUPPLY-Making Love Out Of Nothing At All
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- SHEENA EASTON-Telephone (Long Distance Love Affair)
- MICHAEL SEMBELLO-Automatic Man
- THE ROMANTICS-Talking In Your Sleep
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream
- IRENE CARA-Why Me

WZOK-FM-Rockford

- (Tim Fox-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 2-2
- ★ THE POLICE-King Of Pain 4-3
- ★ THE FIXX-One Thing Leads To Another 6-4
- ★ SPANDAU BALLET-True 7-5
- BILLY JOEL-Uptown Girl
- LIONEL RICHIE-All Night Long (All Night)
- HUEY LEWIS AND THE NEWS-Heart And Soul

Northeast Region

★ PRIME MOVERS

- LIONEL RICHIE-All Night Long (All Night) (Motown)
- SPANDAU BALLET-True (Chrysalis)
- AIR SUPPLY-Making Love Out Of Nothing At All (Arista)

TOP ADD ONS

- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say (Columbia)
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) (Epic)
- THE HUMAN LEAGUE-Mirror Man (A&M)

BREAKOUTS

- IRENE CARA-Why Me (Geffen)
- CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)
- BARBRA STREISAND-The Way He Makes Me Feel (Columbia)

WACZ-AM-Bangor

- (Michael O'Hara-M.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 2-2
- ★ THE POLICE-King Of Pain 4-3
- ★ SPANDAU BALLET-True 5-5
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 8-7
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- MICHAEL STANLEY BAND-My Town
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- THE HUMAN LEAGUE-Mirror Man
- DEBORAH ALLEN-Baby I Lied
- IRENE CARA-Why Me
- NAKED EYES-When The Lights Go Out
- NAKED EYES-When The Lights Go Out
- CULTURE CLUB-Church Of The Poisoned Mind
- JOURNEY-Send Her My Love
- ASIA-The Smile Has Left Your Eyes
- RICK SPRINGFIELD-Souls

WBEF-FM-Buffalo

- (Roger Christian-M.D.)
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 7-2
- ★ LIONEL RICHIE-All Night Long (All Night) 8-5
- ★ BILLY JOEL-Uptown Girl 23-8
- ★ KLIQUE-Stop Doggin' Me Around 34-18
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- QUIET RIOT-Cum On Feel The Noize
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- THE HUMAN LEAGUE-Mirror Man
- ASIA-The Smile Has Left Your Eyes
- ELVIS COSTELLO AND THE ATTRACTIONS-Everyday I Write The Book
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- DEF LEPPARD-Foolin'
- KIM CARNES-Invisible Hands

WBLI-FM-Long Island

- (Bibi Terry-P.D.)
- ★ BONNIE TYLER-Total Eclipse Of The Heart 1-1
- ★ AIR SUPPLY-Making Love Out Of Nothing At All 2-2
- ★ THE POLICE-King Of Pain 3-3
- ★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 6-5
- ★ LIONEL RICHIE-All Night Long (All Night) 18-10
- JACKSON BROWNE-Tender Is The Night
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- THE HUMAN LEAGUE-Mirror Man
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye

WCAU-FM-Philadelphia

- (Glen Kalina-M.D.)
- ★ QUIET RIOT-Cum On Feel The Noize 23-16
- ★ BILLY JOEL-Uptown Girl 25-17
- ★ BOB SEGER-Old Time Rock & Roll 29-18
- ★ MATTHEW WILDER-Break My Stride 36-33
- ★ JOBOXERS-Just Got Lucky 37-34

- BARBRA STREISAND-The Way He Makes Me Feel
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- IRENE CARA-Why Me
- MICHAEL SEMBELLO-Automatic Man
- MICHAEL STANLEY BAND-My Town
- THE HUMAN LEAGUE-Mirror Man
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- LOVERBOY-Queen Of The Broken Hearts
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- JENNIFER HOLLIDAY-I Am Love

WFLY-FM-Albany

- (Jack Lawrence-M.D.)
- ★ THE FIXX-One Thing Leads To Another 7-4
- ★ THE TALKING HEADS-Burning Down The House 8-5
- ★ LIONEL RICHIE-All Night Long (All Night) 15-7
- ★ PRINCE-Delirious 22-17
- DAVID BOWIE-Modern Love 28-20
- CULTURE CLUB-Church Of The Poisoned Mind
- KIM CARNES-Invisible Hands
- STACY LATTISAW-Miracles
- DEF LEPPARD-Foolin'
- JACKSON BROWNE-Tender Is The Night
- JEFFREY OSBORNE-Stay With Me Tonight
- IRENE CARA-Why Me
- BIG COUNTRY-In A Big Country

DIR
PRESENTS

The BIG STORY This Fall

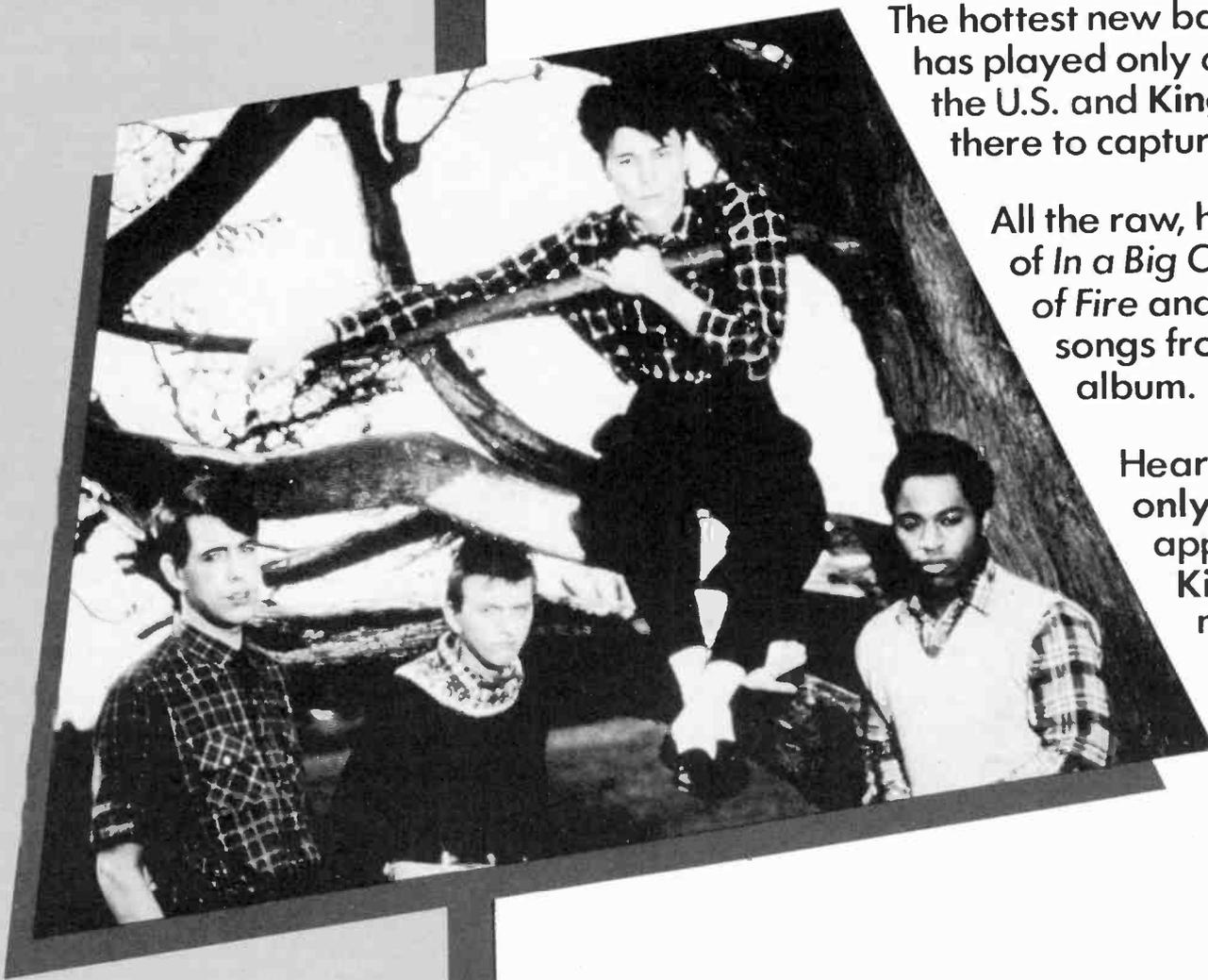
Big Country
on KING BISCUIT

October 23

The hottest new band from the U.K. has played only one engagement in the U.S. and King Biscuit was there to capture all the excitement.

All the raw, honest energy of *In a Big Country*, *Fields of Fire* and other great songs from their debut album.

Hear them from their only U.S. concert appearance October 23. King Biscuit on more than 300 of America's best rock radio stations via the ABC Rock Radio Network.



Produced by
DIR Broadcasting

DIR



Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/11/83)

Continued from page 24

- CULTURE CLUB-Church Of The Poisoned Mind
- IRENE CARA-Why Me
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- ASIA-The Smile Has Left Your Eyes
- HUEY LEWIS AND THE NEWS-Heart And Soul
- BARBRA STREISAND-The Way He Makes Me Feel

WTSN-AM-Dover

- (Jim Sebastian-M.D.)
- SPANDAU BALLET-True 2-1
- BILLY JOEL-Uptown Girl 21-6
- PRINCE-Delirious
- THE MOODY BLUES-Sitting At The Wheel 14-10
- LIONEL RICHIE-All Night Long (All Night) 18-12
- BARBRA STREISAND-The Way He Makes Me Feel
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- PAUL YOUNG-Wherever I Lay My Hat
- BETTE MIDLER-Favorite Waste Of Time
- PAT BENATAR-Love Is A Battlefield

WXKS-FM-Boston

- (Joni Donaghy-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- SPANDAU BALLET-True 2-2
- THE FIXX-One Thing Leads To Another 4-3
- THE POLICE-King Of Pain 9-5
- LIONEL RICHIE-All Night Long (All Night) 15-8
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
- STEVIE NICKS-If Anyone Falls
- TAVARES-Deeper In Love
- TEENA MARIE-Fix It
- SOUTHSIDE JOHNNY AND THE JUKES-Trash It Up
- THE ROMANTICS-Talking In Your Sleep
- SURVIVOR-Caught In The Game
- BIG COUNTRY-In A Big Country
- BARBRA STREISAND-The Way He Makes Me Feel

WXTU-FM-Philadelphia

- (Doug Weldon-M.D.)
- PRINCE-Delirious 13-8
- MADONNA-Holiday 29-15
- RONNIE DYSON-All Over Your Face 28-17
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say 31-21
- MICHAEL WYCKOFF-Tell Me Love 34-25
- CON FUNK SHUN-Baby I'm Hooked
- IRENE CARA-Why Me
- DEBARGE-Time Will Reveal
- MICHAEL SEMBELLO-Automatic Man
- PAT BENATAR-Love Is A Battlefield
- ANITA BAKER-Angel
- AGNETHA FALTSKOG-Can't Shake Loose
- RENE AND ANGELA-My First Love
- CULTURE CLUB-Church Of The Poisoned Mind
- RICK SPRINGFIELD-Souls
- SLAYE-Shake It Up
- TEENA MARIE-Fix It
- PAUL YOUNG-Wherever I Lay My Hat

Mid-Atlantic Region

★ PRIME MOVERS

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

● TOP ADD ONS

- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say (Columbia)
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) (Epic)
- JACKSON BROWNE-Tender Is The Night (Asylum)

BREAKOUTS

- CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)
- IRENE CARA-Why Me (Geffen)

WAEB-AM-Allentown

- (Mike Chapman-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart
- NAKED EYES-Promises
- DEBORAH ALLEN-Baby I Lied
- THE POINTER SISTERS-I Need You
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- LAHI HALL-Wherever I Lay My Hat
- PETER ALLEN-Once Before I Go
- MATTHEW WILDER-Break My Stride

WBSB-FM-Baltimore

- (Jan Jeffries-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- THE POLICE-King Of Pain 4-2
- THE FIXX-One Thing Leads To Another 6-3
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 7-5
- LIONEL RICHIE-All Night Long (All Night) 10-7
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- KIM CARNES-Invisible Hands
- STACY LATTISAW-Miracles
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JACKSON BROWNE-Tender Is The Night
- KLIQUE-Stop Doggin' Me Around
- IRENE CARA-Why Me

WCIR-FM-Beckley

- (Bob Spencer-M.D.)
- SPANDAU BALLET-True 2-1
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 4-2
- SHALAMAR-Dead Giveaway 3-3
- THE FIXX-One Thing Leads To Another 6-5
- LIONEL RICHIE-All Night Long (All Night) 15-8
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JACKSON BROWNE-Tender Is The Night
- CLIFF RICHARD-Never Say Die
- CULTURE CLUB-Church Of The Poisoned Mind
- DEF LEPPARD-Footin'
- THE HUMAN LEAGUE-Mirror Man
- MICHAEL STANLEY BAND-My Town
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- THE CARPENTERS-Make Believe It's Your First Time

WFBG-AM-Altoona

- (Tony Booth-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 13-9
- LIONEL RICHIE-All Night Long (All Night) 21-12
- BOB SEGER-Old Time Rock & Roll 30-23
- BILLY JOEL-Uptown Girl 26-19
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) 39-32
- PETER SCHILLING-Major Tom (Coming Home)
- THE COMMODORES-Only You
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- GENESIS-Mama
- RICK SPRINGFIELD-Souls
- CULTURE CLUB-Church Of The Poisoned Mind
- IRENE CARA-Why Me
- STREETS-If Love Should Go

WKRZ-FM-Wilkes-Barre

- (Jim Rising-P.D.)
- BOB SEGER-Old Time Rock & Roll 3-1
- THE TALKING HEADS-Burning Down The House 4-3
- SHEENA EASTON-Telephone (Long Distance Love Affair) 15-10
- DAVID BOWIE-Modern Love 21-19
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 26-23
- KIM CARNES-Invisible Hands
- CULTURE CLUB-Church Of The Poisoned Mind
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- KLIQUE-Stop Doggin' Me Around
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- BIG COUNTRY-In A Big Country
- PAT BENATAR-Love Is A Battlefield
- THE FOUR TOPS-I Just Can't Walk Away
- MELISSA MANCHESTER-No One Can Love You More Than Me
- IRENE CARA-Why Me

WNVZ-FM-Norfolk

- (Steve Kelly-M.D.)
- LIONEL RICHIE-All Night Long (All Night) 14-8
- PRINCE-Delirious 19-12
- SHEENA EASTON-Telephone (Long Distance Love Affair) 7-5
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 10-7
- ROBERT PLANT-Big Log 11-9
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- AGNETHA FALTSKOG-Can't Shake Loose
- THE HUMAN LEAGUE-Mirror Man
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- DEF LEPPARD-Footin'
- IRENE CARA-Why Me
- CULTURE CLUB-Church Of The Poisoned Mind
- ASIA-The Smile Has Left Your Eyes

WQXA-FM-York

- (Dan Steele-M.D.)
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 10-5
- PRINCE-Delirious 16-7
- LIONEL RICHIE-All Night Long (All Night) 19-8
- THE MOTELS-Suddenly Last Summer 18-13
- MANHATTAN TRANSFER-Spice Of Life 21-18
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- ASIA-The Smile Has Left Your Eyes
- JOURNEY-Send Her My Love
- JACKSON BROWNE-Tender Is The Night
- AGNETHA FALTSKOG-Can't Shake Loose
- MARY TATEM-M.D.)
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

WRVQ-FM-Richmond

- (Bob Lewis-M.D.)
- THE POLICE-King Of Pain 5-1
- LIONEL RICHIE-All Night Long (All Night) 9-6
- ROBERT PLANT-Big Log 10-7
- RUFUS AND CHAKA KHAN-Ain't Nobody
- DONNA SUMMER-Unconditional Love
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- DAVID BOWIE-Modern Love
- MICHAEL SEMBELLO-Automatic Man
- THE MOTELS-Suddenly Last Summer
- KLIQUE-Stop Doggin' Me Around
- JACKSON BROWNE-Tender Is The Night
- PAT BENATAR-Love Is A Battlefield
- SURVIVOR-Caught In The Game
- RICK SPRINGFIELD-Souls
- JOHN COUGAR MELLENCAMP-Crumblin' Down

WXIL-FM-Parkersburg

- (Paul Demille-M.D.)
- LIONEL RICHIE-All Night Long (All Night) 2-1
- LOVERBOY-Queen Of The Broken Hearts 6-2
- HEART-How Can I Refuse 5-4
- JOURNEY-Send Her My Love 7-5
- STEVIE NICKS-If Anyone Falls 10-5
- HEART-Allies
- CULTURE CLUB-Church Of The Poisoned Mind
- MICHAEL SEMBELLO-Automatic Man
- QUARTERFLASH-Take Another Picture
- THE POINTER SISTERS-I Need You
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- DEBARGE-Time Will Reveal
- JACKSON BROWNE-Tender Is The Night
- JEFFREY OSBORNE-Stay With Me Tonight
- MADONNA-Holiday
- PETER SCHILLING-Major Tom (Coming Home)

WXLK-FM-Roanoke

- (Don O' Shea-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 1-1
- SPANDAU BALLET-True 2-2
- THE POLICE-King Of Pain 3-3
- THE TALKING HEADS-Burning Down The House 11-7
- JOBOXERS-Just Got Lucky 15-10
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- QUIET RIOT-Cum On Feel The Noize
- THE ROMANTICS-Talking In Your Sleep
- JOAN JETT AND THE BLACKHEARTS-Everyday People
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- ROMAN HOLLIDAY-Don't Try And Stop It
- THE HUMAN LEAGUE-Mirror Man
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- ASIA-The Smile Has Left Your Eyes
- LAHI HALL-Wherever I Lay My Hat
- CULTURE CLUB-Church Of The Poisoned Mind
- EDDIE AND THE CRUISERS-On The Dark Side

WYCR-FM-York

- (J.J. Randolph-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 2-1

- THE MOTELS-Suddenly Last Summer 13-6
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 19-9
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) 20-12
- HUEY LEWIS AND THE NEWS-Heart And Soul 31-21
- MICHAEL STANLEY BAND-My Town
- RUFUS AND CHAKA KHAN-Ain't Nobody
- DEF LEPPARD-Footin'
- THE HUMAN LEAGUE-Mirror Man
- PETER SCHILLING-Major Tom (Coming Home)
- MATTHEW WILDER-Break My Stride
- MANHATTAN TRANSFER-Spice Of Life
- ASIA-The Smile Has Left Your Eyes
- THE POINTER SISTERS-I Need You
- CULTURE CLUB-Church Of The Poisoned Mind
- JO JO ZEP-Losing Game
- IRENE CARA-Why Me

WZYQ-FM-Frederick

- (Kemosabi Joe-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 2-1
- THE POLICE-King Of Pain 5-4
- PRINCE-Delirious 10-5
- LIONEL RICHIE-All Night Long (All Night) 12-8
- SHEENA EASTON-Telephone (Long Distance Love Affair) 15-10
- IRENE CARA-Why Me
- CULTURE CLUB-Church Of The Poisoned Mind
- BOB SEGER-Old Time Rock & Roll
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- RICK SPRINGFIELD-Souls
- THE S.O.S. BAND-Just Be Good To Me
- PAT BENATAR-Love Is A Battlefield
- JOURNEY-Send Her My Love
- EURYTHMICS-Love Is A Stranger
- KIM CARNES-Invisible Hands
- JOE WALSH-Love Letters

Southeast Region

★ PRIME MOVERS

- LIONEL RICHIE-All Night Long (All Night) (Motown)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream (RCA)
- THE FIXX-One Thing Leads To Another (MCA)

● TOP ADD ONS

- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say (Columbia)
- JOHN COUGAR MELLENCAMP-Crumblin' Down (Riva/Mercury)
- ASIA-The Smile Has Left Your Eyes (Geffen)

BREAKOUTS

- IRENE CARA-Why Me (Geffen)
- CULTURE CLUB-Church Of The Poisoned Mind (Virgin/Epic)
- BARBRA STREISAND-The Way He Makes Me Feel (Columbia)

WAEV-FM-Savannah

- (Scott Rodgers-M.D.)
- ROBERT PLANT-Big Log 11-7
- AGNETHA FALTSKOG-Can't Shake Loose 15-8
- STEVIE NICKS-If Anyone Falls 18-11
- JACKSON BROWNE-Tender Is The Night 28-22
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye 30-25
- IRENE CARA-Why Me
- MATTHEW WILDER-Break My Stride
- THE MOTELS-Suddenly Last Summer
- KLIQUE-Stop Doggin' Me Around
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- MICHAEL SEMBELLO-Automatic Man
- THE POINTER SISTERS-I Need You
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- THE HUMAN LEAGUE-Mirror Man
- EYE TO EYE-Lucky
- CLIFF RICHARD-Never Say Die

WANS-FM-Anderson/Greenville

- (Rod Metts-M.D.)
- SPANDAU BALLET-True 3-1
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 9-2
- THE TALKING HEADS-Burning Down The House 5-3
- LIONEL RICHIE-All Night Long (All Night) 13-7
- DAVID BOWIE-Modern Love 26-17
- THE HUMAN LEAGUE-Mirror Man
- ASIA-The Smile Has Left Your Eyes
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- JACKSON BROWNE-Tender Is The Night
- RUFUS AND CHAKA KHAN-Ain't Nobody
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- RICK SPRINGFIELD-Souls
- DONNA SUMMER-Unconditional Love
- IRENE CARA-Why Me
- BARBRA STREISAND-The Way He Makes Me Feel
- CULTURE CLUB-Church Of The Poisoned Mind

WAXY-FM-Ft. Lauderdale

- (Kenny Lee-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 2-1
- SPANDAU BALLET-True 3-2
- LIONEL RICHIE-All Night Long (All Night) 12-8
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 10-9
- THE POLICE-King Of Pain 17-14
- BILLY JOEL-Uptown Girl
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- SHEENA EASTON-Telephone (Long Distance Love Affair) 12-4
- LIONEL RICHIE-All Night Long (All Night) 22-6
- PRINCE-Delirious 17-12
- DAVID BOWIE-Modern Love 26-21
- BILLY JOEL-Uptown Girl 28-23
- THE HUMAN LEAGUE-Mirror Man
- RICK SPRINGFIELD-Souls
- JOURNEY-Send Her My Love
- PAT BENATAR-Love Is A Battlefield
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say

WBBQ-FM-Augusta

- (Bruce Stevens-M.D.)
- SHEENA EASTON-Telephone (Long Distance Love Affair) 12-4
- LIONEL RICHIE-All Night Long (All Night) 22-6
- PRINCE-Delirious 17-12
- DAVID BOWIE-Modern Love 26-21
- BILLY JOEL-Uptown Girl 28-23
- THE HUMAN LEAGUE-Mirror Man
- RICK SPRINGFIELD-Souls
- JOURNEY-Send Her My Love
- PAT BENATAR-Love Is A Battlefield
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say

- KIM CARNES-Invisible Hands
- IRENE CARA-Why Me
- EYE TO EYE-Lucky
- MELISSA MANCHESTER-No One Can Love You More Than Me

WBCY-FM-Charlotte

- (Bob Kagan-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 1-1
- LIONEL RICHIE-All Night Long (All Night) 5-3
- THE FIXX-One Thing Leads To Another 6-4
- PRINCE-Delirious 7-5
- BILLY JOEL-Uptown Girl 24-12
- ASIA-The Smile Has Left Your Eyes
- NAKED EYES-When The Lights Go Out
- NAKED EYES-When The Lights Go Out
- JO JO ZEP-Losing Game
- IRENE CARA-Why Me
- EURYTHMICS-Love Is A Stranger
- PAT BENATAR-Love Is A Battlefield
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- MICHAEL STANLEY BAND-My Town
- HEART-Allies

WBJW-FM-Orlando

- (Terry Lang-M.D.)
- THE POLICE-King Of Pain 5-1
- SHEENA EASTON-Telephone (Long Distance Love Affair) 12-7
- THE FIXX-One Thing Leads To Another 23-14
- LIONEL RICHIE-All Night Long (All Night) 25-18
- PRINCE-Delirious 26-19
- ASIA-The Smile Has Left Your Eyes
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- AGNETHA FALTSKOG-Can't Shake Loose
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- JACKSON BROWNE-Tender Is The Night
- ROD STEWART-What Am I Gonna Do
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say

WCGQ-FM-Columbus

- (Ralph Carl-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 1-1
- THE POLICE-King Of Pain 5-2
- AIR SUPPLY-Making Love Out Of Nothing At All 6-3
- THE TALKING HEADS-Burning Down The House 9-4
- PRINCE-Delirious 5-5
- JOURNEY-Send Her My Love
- RUFUS AND CHAKA KHAN-Ain't Nobody
- BRYAN ADAMS-This Time
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- JACKSON BROWNE-Tender Is The Night
- AGNETHA FALTSKOG-Can't Shake Loose
- KIM CARNES-Invisible Hands
- IRENE CARA-Why Me
- JOBOXERS-Just Got Lucky
- STACY LATTISAW-Miracles

WDCC-FM-Durham

- (Randy Kabrieh-M.D.)
- LIONEL RICHIE-All Night Long (All Night) 9-5
- AIR SUPPLY-Making Love Out Of Nothing At All 8-6
- THE FIXX-One Thing Leads To Another 17-13
- SHEENA EASTON-Telephone (Long Distance Love Affair) 18-14
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) 20-16
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- ASIA-The Smile Has Left Your Eyes
- LOVERBOY-Queen Of The Broken Hearts
- THE HUMAN LEAGUE-Mirror Man
- BOB SEGER-Old Time Rock & Roll

WFLB-AM-Fayetteville

- (Larry Canon-M.D.)
- THE POLICE-King Of Pain 7-3
- LIONEL RICHIE-All Night Long (All Night) 11-5
- MEN AT WORK-Dr. Heckyl And Mr. Jive 17-9
- BILLY JOEL-Uptown Girl 28-12
- JACKSON BROWNE-Tender Is The Night 26-17
- CULTURE CLUB-Church Of The Poisoned Mind
- ASIA-The Smile Has Left Your Eyes
- THE POINTER SISTERS-I Need You
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- EURYTHMICS-Love Is A Stranger
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- DEBARGE-Time Will Reveal
- JOURNEY-Send Her My Love
- JENNIFER HOLLIDAY-I Am Love
- BETTE MIDLER-My Favorite Waste Of Time
- KIM CARNES-Invisible Hands
- JOE "BEAN" ESPPOSITO-Lady, Lady, Lady

WHYY-FM-Montgomery

- (Mark St. John-M.D.)
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 1-1
- THE COMMODORES-Only You 3-2
- THE TALKING HEADS-Burning Down The House 5-3
- LIONEL RICHIE-All Night Long (All Night) 13-6
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing) 20-12
- THE TALKING HEADS-Burning Down The House
- CULTURE CLUB-Church Of The Poisoned Mind
- MEN AT WORK-Dr. Heckyl And Mr. Jive
- JACKSON BROWNE-Tender Is The Night
- MATTHEW WILDER-Break My Stride
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- IRENE CARA-Why Me
- THE HUMAN LEAGUE-Mirror Man
- DEBARGE-Time Will Reveal

WHYI-FM-Miami

- (Frank Amadeo-M.D.)
- LIONEL RICHIE-All Night Long (All Night) 8-6
- QUIET RIOT-Cum On Feel The Noize 13-9
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 15-11
- MADONNA-Holiday 29-18
- THE FIXX-One Thing Leads To Another 27-20
- IRENE CARA-Why Me
- CULTURE CLUB-Church Of The Poisoned Mind
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- MANHATTAN TRANSFER-Spice Of Life
- BILLY JOEL-Uptown Girl

WINZ-FM-Miami

- (Mark Shands-M.D.)
- LIONEL RICHIE-All Night Long (All Night) 2-1
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 6-3
- QUIET RIOT-Cum On Feel The Noize 9-4
- MADONNA-Holiday 22-6
- THE FIXX-One Thing Leads To Another 20-13
- PAT BENATAR-Love Is A Battlefield
- KLIQUE-Stop Doggin' Me Around
- JENNIFER HOLLIDAY-I Am Love
- SHANONN-Let The Music Play
- TOM BROWNE-Rockin' Radio
- RUFUS AND CHAKA KHAN-Ain't Nobody
- MIDNIGHT STAR-Wet My Wistle

WISE-AM-Asheville

- (John Stevens-M.D.)
- THE POLICE-King Of Pain 3-1

- THE MOTELS-Suddenly Last Summer 12-7
- THE FIXX-One Thing Leads To Another 13-8
- DEF LEPPARD-Footin' 14-10
- MEN AT WORK-Dr. Heckyl And Mr. Jive 21-16
- BARBRA STREISAND-The Way He Makes Me Feel
- QUIET RIOT-Cum On Feel The Noize
- JOHN COUGAR MELLENCAMP-Crumblin' Down
- MICHAEL SEMBELLO-Automatic Man
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)
- CULTURE CLUB-Church Of The Poisoned Mind
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- GEE FARROW-Should I Love You
- THE HUMAN LEAGUE-Mirror Man
- ROMAN HOLLIDAY-Don't Try And Stop It
- MANHATTAN TRANSFER-Spice Of Life
- BIG COUNTRY-In A Big Country
- DEBORAH ALLEN-Baby I Lied
- IRENE CARA-Why Me

WIVY-FM-Jacksonville

- (Dave Scott-M.D.)
- BONNIE TYLER-Total Eclipse Of The Heart 1-1
- KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 2-2
- LIONEL RICHIE-All Night Long (All Night) 11-3
- PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 10-4
- THE COMMODORES-Only You 13-6
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- CLIFF RICHARD-Never Say Die
- DEBARGE-Time Will Reveal
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say
- EURYTHMICS-Love Is A Stranger
- PAT BENATAR-Love Is A Battlefield
- RICK SPRINGFIELD-Souls
- KLIQUE-Stop Doggin' Me Around
- JOHN COUGAR MELLENCAMP-Crumblin' Down



NBC Radio's Young Adult Network

QUARTERFLASH LIVE. ON RADIO.



Hear Them Perform

"Harden My Heart," "Find Another Fool," "Right Kind Of Love," "Critical Times"

Plus Their Latest

"Take Me To Heart," "Take Another Picture,"
"Shakin' The Jinx"

And more. Quarterflash on Geffen Records.

Tuesday, October 18

Broadcast live via satellite. From Centennial Hall, Concord College, Athens, West Virginia.

9:30 PM Eastern

8:30 PM Central

7:30 PM Mountain

6:30 PM Pacific



Produced exclusively
for The Source by
Starfleet Blair Inc.

Brought to you, in part, by Levi Strauss & Co. and Agree Shampoo.

Vox Jox

• Continued from page 16

Remember **Bill Wheatley**, who programmed KFWB Los Angeles in 1966 after Chuck Blore left? Well, Wheatley, whose PD stints also included Wibbage in Philly and country-formatted WWOK in Miami (where he was Billboard's PD of the year in the early '70s), is alive and well as GM of **Joe Amaturio's** WFTL Ft. Lauderdale. That fact came to our attention when the announcement was made that Amaturio would be selling 'FTL to a group of Boston investors headed by **Mark Witkin**, a Boston attorney and host of WHDH's "Sports Huddle" there. Meanwhile, Amaturio is personally purchasing WFTL's FM, JOY 107 (WWJF), while remaining president of the Amaturio Group, and yes, Wheatley will continue on at 'FTL with the new owners. Also at the Amaturio Group, **Patricia A. Burrows** has been named VP/finance.

Speaking of ownership changes, Babylon Communications and president **Andrew Pettit** have taken over Long Island's WGLI, which is now on the air 24 hours a day at 1290. Joining the staff is PD **Bill Trotta**, who comes from WGSM Huntington, N.Y.; news director **Nancy Singer**, who was with NBC Radio Network; public affairs director **Burl R. Britt**, from WMMM/WDJF Westport; and **Bill Chamberlain** as morning drive personality (on the air he's Bill Houston). Chamberlain, who comes from Middletown's WKGL, replaces **Scott Taylor**, who goes solid gold with Philly's WFIL. **Lisa DeBosco Moore** is upped to director of administration, and New York Islander star **Jean Potvin** has signed with the station to do daily reports throughout the hockey season.

★ ★ ★

Now that **Phil Zachary** has been promoted to GM of WGSO New Orleans, soon to be WQUE-AM, if you're wondering what happened to

former GM **Mike McGee**, he's gone back to his real name, **Mike Lonneke**, and returned to the Midwest, where he's now GM of KRNT/KRNQ Des Moines... New Orleans radio, by the way, was wonderful last week. Of course we're biased a great deal, since we were constantly glued to WYAT (Where Y'At), **Ed Muniz's** AM daytimer, and WAIL's sister station, which features a fare of all New Orleans oldies. Now where else can you hear the flip sides of Frankie Ford hits?

Michael D. Osterhout adds VP to his GM title at Harte Hanks' Q-105, WRBQ-AM-FM Tampa... WPLJ New York GM **Joe Parish** has been appointed chairman of the ninth Big Apple Radio Awards, to be presented next March 14 by NYMRAD. Judging chairman is WOR's **Bob Bierneck**, and the deadline for entries is January 6. NYMRAD (the New York Market Radio Broadcasters Assn.), by the way, completed its seventh annual Radio Festival last month at the Sheraton Centre there, with 33 exhibitors and the cume of a small market station (about 1,700 local radio folks) in attendance.

★ ★ ★

For the first time in seven years, **Burns Media** has undergone a restructuring and expansion. **George Burns** has promoted **Ellen Moss Butterfield** to his personal assistant, with **Sarina Burns** moving up to public relations director and **Elizabeth Burns** becoming administrative manager, while **Melanie Gold** has been named research coordinator. The restructuring has allowed Burns to add a new dimension to his consultancy, the Management Access Network, which gives stations the opportunity to enjoy the resources of the company on a per problem basis.

Also reorganizing and expanding is **Jeff Pollack Communications**, as **Allen Peterson**, VP/programming, research is upped to executive VP/Operations, with **Marilyn Tallman**

becoming VP/operations, **Judy Jahoda** business manager and **Beth Rastad** research coordinator.

Dain Schult's Radioactivity, meanwhile, is also growing. The Atlanta-based consultant, who offers a money-back guarantee, has added **A.H. Woodall** of South East Radio Management to his fold. Together they've come up with "The Management Team Concept," designed for small market owners, particularly those with no prior broadcast experience, like doctors, lawyers and bankers, who find they need someone to come in and totally rework a station's operations to make it profitable.

The Racine, Wis.-based Programming Co-op has also added some new services to its fall lineup. The first, "telephone focus groups," is rather self-explanatory. The second, **Blind Trust**, relies on the impressions of people who mirror a station's audience in every way except that they're sightless. To find out the reasoning behind this one, call **Steve Warren** at the Co-op.

Throwing his hat into the consultant ring is **Bob Shannon**. He is basing his new firm (specializing in network and radio special programming, children's programming and advertising for both print and broadcast) in Dallas, where for the past three years he's been with TM Companies.

★ ★ ★

Lisa Glasberg is once again on the move. The former RKO Radio Network I evening news anchor is back on the air locally, doing morning drive news and sports with **Dick Summer** on New York's WPIX.

Don Hofmann is back in the Seattle market, where he once programmed KFI. This time he's operations manager for Tacoma's KNBQ, where **John Murphy** from Las Vegas' KLUC now handles mornings. Midday jock **Sean Lynch** adds to his duties, being named PD at the Bankson station, which has just signed consultant **Paul Christy**.

Lindy Thurrell exits KHTZ Los Angeles' evening shift, being replaced by former KSDO San Diego personality **Dan Springfield**... **Debra Wetzel** joins WCBS-FM, New York's oldies outlet, as a news anchor... **The Duff (Duff Lindsey)** resumes his duties as music director for San Diego's urban outlet XHRM... And **Dr. Chris Evans & Hosay** move to the Motor City. **Chris and Hosay** for the past two and a half years have been hibernating, doing mornings in New Haven on KC-101 (WKCI), within ear shot of former WTIC-FM Hartford programmer turned WHYT Detroit PD **Steve Goldstein**, who is bringing the duo to Cap Cities' "Hit FM," where they'll also do mornings.

Peter Falconi, operations manager at Fairbanks' WKOX Framingham (WVBF's AM), moves north to Portland, Me., where he joins WGAN-AM-FM in the same capacity. He replaces **Cary Pahigian**, who's now in Philly at WIP... **WGNG** Providence MD and afternoon personality **Jack Eaton** moves to Brockton, Mass. as promotions director and morning man for WCAV, where **Sonny May**, who does a Sunday night country oldies show (bring back **Nat Stucky**), has been voted "most enjoyable disk jockey" by the Massachusetts Country Music Awards Assn. (We were about to say, judging by the amount of country listenership in Massachusetts, competition may not have been keen, but we knew we'd get letters...) Moving right along: **Bradley Fuhr** moves from WSPT/WXYQ Stevens Point to the company's WILS-FM Lansing

as PD of the AOR outlet, replacing **Lew Cook**.

★ ★ ★

If you're dialing around San Diego radio looking for KCNN, it's adopted its new call letters KPQP (K-POP), in keeping with its new nostalgia format... **Todd Manley** is upped to morning personality at Carbondale's WCIL, replacing **Chris Carpenter**, who's really going into show business. He took a job as a politician. The station, by the way, has just abandoned 35 years of big band programming in favor of an adult contemporary approach.

"**Rockin' Ray**" (the one from WGRD Grand Rapids, not WBT Charlotte) joins the staff of BJ105 (WBJW Orlando) as evening personality... Speaking of staffs, the newest addition to Santa Fe radio, a class C FM outlet, KLSK, "Classic Radio," scheduled staff meetings last weekend, in hopes of hiring a staff. The owners, it seems, held a couple of open meetings at the Santa Fe Hilton from which they hoped to hire all their full-time employees. No previous radio experience was needed, but a local background was helpful. The format, which should debut mid-November, is "eclectic"—today's "best quality music, including classical and jazz."

★ ★ ★

Tom McKay leaves the bright lights of Los Angeles to move to the coast of Maine. That's after seven years at KNX-FM (now KKHR). From his new vantage point, he'll continue to churn out CBS RadioRadio's daily feature "In Touch" and might even surface on the Portland, Me. airwaves one of these days... Looking are WFNY Racine's duo **Dave Garland** and **Jerry Grimmer**. They can be reached through the station... Congratulations to **KGON** Portland's **Gloria Johnson**, who celebrates her 10th anniversary in radio this month... Celebrating its 60th anniversary last month was Norfolk's WTAR, which signed on in 1923. A luncheon featuring CBS' **Dallas Townsend** honored the event.

Angela L. Smith succeeds **Mark Hilan** as news director at WYEN Chicago/Des Plaines... **Randy Milroy**, morning man on Woodstock's WDST, is upped to production manager. And in another executive appointment at the independent FM, **Montague** has been named "the bulldog of the Hudson Valley," filling the vacancy created by the passing of **Beauregard**. We are talking K-9s here.

Back to people: **David C.J. Berry**, VP/GM of Raleigh's WQDR, has been named to head a new research and development area for the Durham Life Broadcasting Co., while WQDR sales manager **Laurel T. Smith** assumes the role of station manager... **Marcie Blumberg** is named assistant director of advertising and promotion for Detroit's WRIF.

KalaMusic signs **MacDonald's** WEVZ Cadillac... **Dave Klemm** signs WLLT Cincinnati and Mid America's WIRL Peoria... **Schulke** signs KNEV Reno... **Peter Zolnowski** returns home to Buffalo from Binghamton's WINR as PD/OM, replacing **J.R. Russ**. Replacing Zolnowski at WINR is PD **Greg Hoadley**... Changes at Cleveland's WJMO: **Tracy Bean-Oliver** is the new news director, while **Moreen Baily** is the new public affairs director. Both replace **Linda Duker-Campbell**, the former news and public affairs director. Doing PSAs is **Michelle Munn**.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

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

TOP LPs—10 Years Ago

1. **Goats Head Soup**, Rolling Stones, Rolling Stones
2. **Let's Get It On**, Marvin Gaye, Tamla
3. **Brothers & Sisters**, Allman Brothers Band, Capricorn
4. **Los Cochinos**, Cheech & Chong, Ode
5. **Innervisions**, Stevie Wonder, Tamla
6. **Deliver The Word**, War, United Artists
7. **We're An American Band**, Grand Funk, Capitol
8. **Killing Me Softly**, Roberta Flack, Atlantic
9. **Angel Clare**, Garfunkel, Columbia
10. **The Smoker You Drink the Player You Get**, Joe Walsh, Dunhill

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. **Midnight Train To Georgia**, Gladys Knight & the Pips, Buddah
2. **Get It Together**, Jackson 5, Motown
3. **Hurts So Good**, Millie Jackson, Spring
4. **Keep On Truckin'**, Eddie Kendricks, Tamla
5. **Hey Girl (I Like Your Style)**, Temptations, Gordy
6. **Sexy, Sexy, Sexy/Theme From "Slaughter"**, James Brown, Polydor
7. **Never Let You Go**, Bloodstone, London
8. **Funky Stuff**, Kool & the Gang, De-Lite
9. **Check It Out**, Travaras, Capitol
10. **I Can't Stand the Rain**, Ann Peebles, Hi

BILLBOARD RADIO JOB MART

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

WE ACCEPT ALL MAJOR CREDIT CARDS



ADDRESS ALL ADS: JEFF SERRETTE
Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. Phone: (212) 764-7388 (locally) or (800) 223-7524 (Out of State). Use any major credit card when calling in your advertisement.

PAYMENT MUST ACCOMPANY ORDER

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____

SERVICES

INSIDE COUNTRY

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

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

MISCELLANEOUS

CLASSIFIED ADVERTISING

DOESN'T COST, IT PAYS.

UNEMPLOYED?

We Need Radio People!

During the past month over 75 radio stations in 30 different states placed job orders with **National**. This included small, medium and major markets. We received placement orders for announcers, PDs, News people and Sales people, male, female and minorities. If you are registered with **National** you know what we do. If you are looking for a radio job and you are not yet registered with us ask a fellow broadcaster about **National**. For complete confidential details, including registrations form, enclose \$1.00 postage and handling to

NATIONAL BROADCAST TALENT COORDINATORS
Dept. L P.O. Box 20551
Birmingham, AL 35216
ACT NOW! (205) 822-9144

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

TOM TORTORELLA
212-254-5755

Radio

PROGRAMMING ADVANTAGES

Execs Tout Satellite Broadcasting

By THOMAS K. ARNOLD

NEW ORLEANS—The advantages of dish antennas go far beyond the technical aspects, according to Ben Avery, VP/station relations for Mutual Broadcasting Systems, one of the largest satellite networks in the country.

"There really is no competitive alternative to dishes," he told NRBA's seminar "There's A Dish In Your Future." "And when others get into the satellite age, there will be better fidelity for everybody, more programming choices and more multicasting."

Avery added that he feels too much emphasis is being placed on the technical aspects of satellite delivery, "and so little on what content can be delivered."

Mike McVay, vice president of Robinson Broadcasting and GM of Cleveland's WMJI/WBBG agreed. "If you are looking for programming, it's probably one of the best things to look at. Especially if you'd like to and don't have the ratings. It's cost efficient, it generates dollars, and it provides good programming."

Also touting the growing use of satellite broadcasting was Brent Hill, president of interstate communications and owner of WRNB/WAZZ New Bern, N.C. "Satellite delivery is simply a new technology that will help us better serve our audience and our advertisers," Hill said. He then told the delegates that since getting satellite programming always involved some amount of bargaining with networks—even if those "networks" only consist of two or three stations—some shrewd planning is called for prior to the start of the actual negotiations.

He recommended researching FCC files to see what other radio stations with similar numbers are getting from the networks "so you can determine for yourself if your station is underpriced in your market. It could be a real eye opener," he said. "A quick rule of thumb for comparison is to take total network compensation and divide by your quarter-hour audience.

"Let's assume you find an agreement that pays a station \$45,000 a year. You then check and find out that the station is delivering 10,000 listeners per quarter hour. The multiple is obviously \$4.50 per year, per listener. Now, if your station is also delivering 10,000 listeners and you're getting \$25,000, then it's time for a prayer meeting at the network."

In the future, Hill said, improved technology will lessen the cost of satellite distribution, so stations will find themselves in an even better bargaining position.

"And while I'm serving as a troublemaker, let me raise another subject that may cause substantial future change," Hill added. "When every-

thing is in place, advertisers can deliver specially targeted messages through a single network buy. This enhanced distribution flexibility could completely restructure the allocation of national dollars in our industry to the networks and away from the affiliates."

Hill's last remark was not met lightly by Allan Stinson, satellite project director for NBC. "When I first heard about this windfall in money the networks were getting as a result

of the conversion to satellite, I went to my boss and asked for a raise," Stinson said. "At that time, he acquainted me with some of the grim realities of the network business.

"We are not in the business of mugging our affiliates. We have not been in business for 50 years by doing that. Satellite technology is going to change the network affiliation relationship in some ways, but I don't really know how it's going to happen."



THE SURF REPORT—Fabian Forte, center, takes time out from his tan to discuss the old days and future plans with air personality Charlie Tuna, left, and general manager Bob Moore during an on-air interview for KHTZ Los Angeles.

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

■ Available on a market-exclusive swap/exchange basis to radio stations in the top 171 Arbitron rated Metro markets. Call The United Stations at (212) 869-7444 to reserve this program package in your market.

■ Culture Club November 18-20
 ■ The Human League November 25-27
 ■ Styx December 2-4
 ■ Men At Work December 16-18

The United Stations
 AMERICA'S TARGET RADIO NETWORKS
 New York • Detroit • Washington, D.C. • Los Angeles

HOT ROCKS

THE FIXX X
 CULTURE CLUB
 HUMAN LEAGUE
 MEN AT WORK

THE HUMAN LEAGUE
 STYX
 MEN AT WORK

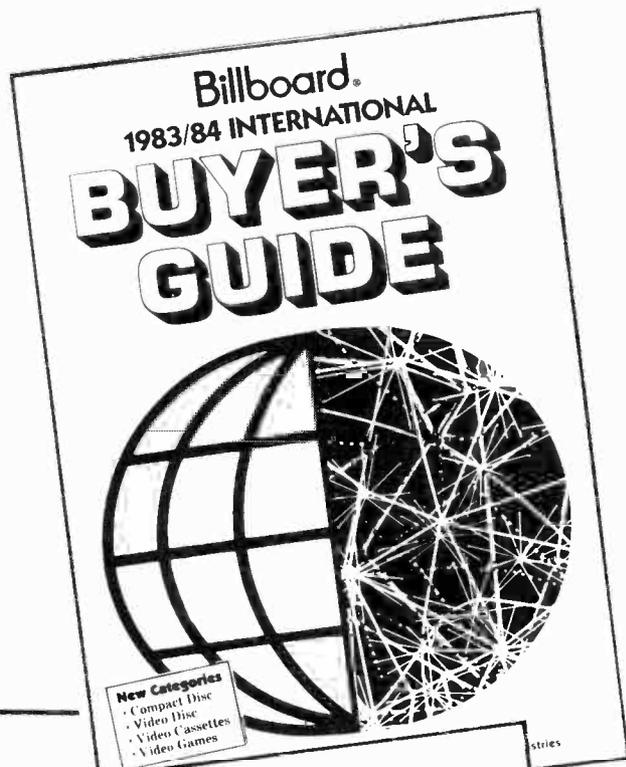
THE HUMAN LEAGUE
 STYX
 MEN AT WORK

OCTOBER 22, 1983, BILLBOARD



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 37

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



1983/84 International Buyer's Guide

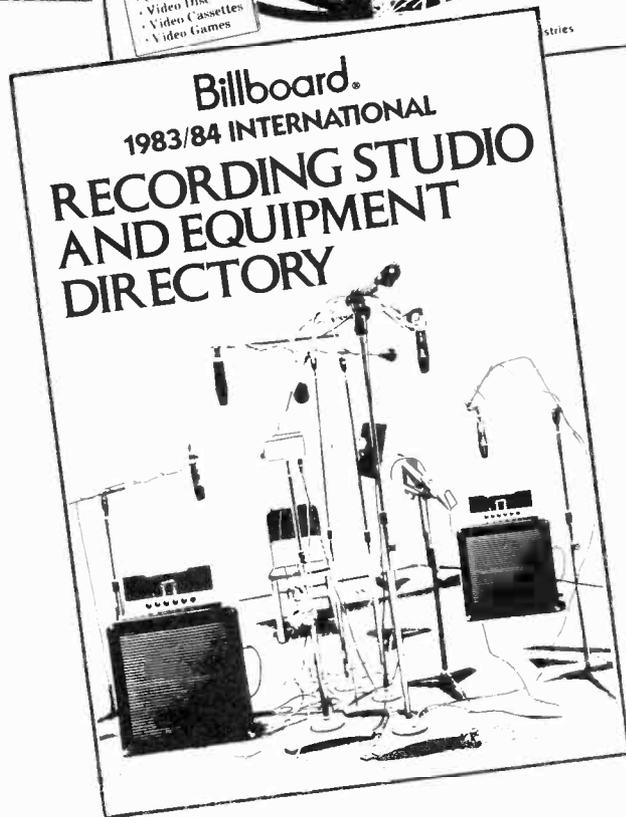
A special 25th Anniversary Edition—bigger and better than ever. Filled with the most comprehensive listings by category and geographical area; thousands of names, addresses and telephone numbers for:

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

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

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

Our Silver Anniversary Edition price is \$35.00.

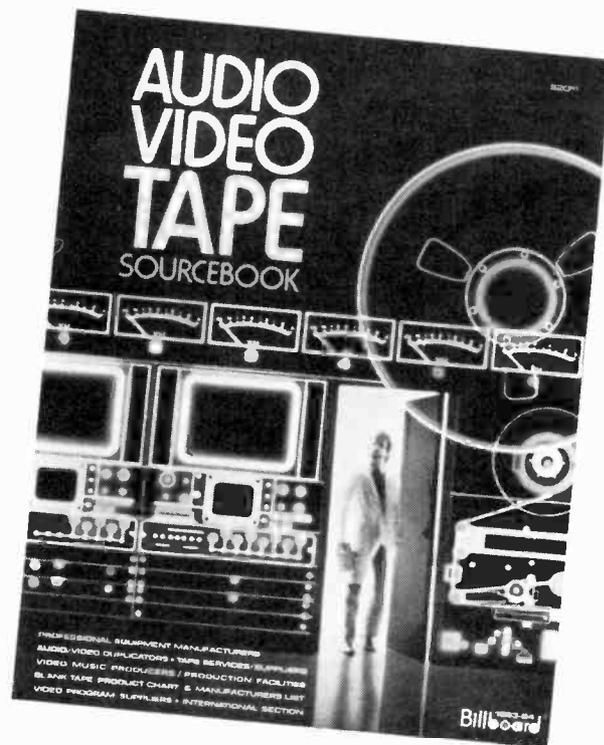


International Recording Studio and Equipment Directory

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

1983/84 Audio/Video/Tape Source Book

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



COMING IN MARCH 1984—THE COUNTRY MUSIC SOURCE BOOK

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

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

Please send me:

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

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

_____copies 83/84 Audio/Video/Tape Directory
Price \$20.00

_____My check enclosed

_____Please charge my

American Express

_____Card Number

VISA

_____Card Expires

MasterCard

_____MasterCard Bank #

Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

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

Radio

New On The Charts



DOKKEN

Their name rhymes with rockin' and that's just what Dokken's Elektra debut "Breaking The Chains" is doing on the Hot LPs & Tape chart, where it sneaks up to 164.

Things got going for leader Don Dokken in 1980 when he released "Hard Rock Woman" on his own label, Los Angeles-based Hard Records. Scorpions producer Dieter Dierics caught wind of the group and lent them his studio in Germany, where the LP was originally cut for the Carrere label. With the deal in hand, Dokken turned to Exciter, a former rival band, where he picked up percussionist Mick Brown and guitarist George Lynch. With bassist Juan Croucier, the gang was all there and it was back to the studio to rewrite, remix and digitally remaster the LP before Elektra released it in late August.

A co-producer of "Breaking The Chains," Dokken's other credits are backing vocals on the Scorpions' "Blackout" LP and two German tours, including a show for a hookers' convention in Hamburg's red light district. "Being in the rock business can be a bitch," says Dokken, and the 10 tunes on the LP reflect the various trials he has encountered with a feisty flair.

For more information, contact Elektra Records, (212) 355-7610.



DARNELL WILLIAMS

Among the legions of soap fans are two potential a&r women who caught Darnell Williams (a.k.a. Jessie) singing a capella on "All My Children" and brought it to the attention of their producer husbands Donnie Linton and Eddie O'Loughlin. The result is "Pure Satisfaction," Williams' My Disc debut, which moves up the Black Singles chart to 69.

Williams' current position is odd for a kid who claims he wouldn't sing for anyone "until they turned off all the lights in the house so no one could see me." Far from those timid beginnings, Williams has grown wary of soap star stereotypes and so far has expanded his career to include a dual role in ABC's updated version of Mark Twain's "The Prince And The Pauper," and rehearsals for live concert performances.

Linton and O'Loughlin, who head My Disc, say that Williams sold them after the "first few bars" during that auspicious episode. William Anderson and Ray Reid produced Williams' "Pure Satisfaction" LP, which runs the singer's smooth baritone through a collection of love ballads and soft rock melodies.

For more information, contact Donnie Linton, (212) 957-9764.



MASON DIXON

Now a three-man band, Mason Dixon started as a duo a few years back when New Yorker Frank Gilligan went to Beaumont, Tex., to attend college and teamed up with native Texan Rick Henderson.

Subsequently, Gilligan and Henderson met Jerry Dengler, who had been working as a single act in Odessa, Tex., and added him to their musical mix. Mason Dixon's first single, released on the group's own label, was "Armadillo Country." It gained the attention of the producers of NBC-TV's "Real People," who used it as background music for an armadillo-racing segment. The song also led Texas promoter/producer/manager Don Schafer to sign the fledgling act to his Texas Records label.

"Mason Dixon Lines," the trio's first single on Texas Records, helped elevate the group's reputation from regional to national, a foothold that was made firmer via a promotional tour through the U.S. and Western Canada. This week Mason Dixon enters the country chart with a cover of the Police smash, "Every Breath You Take."

For more information, contact Don Schafer Promotions, P.O. Box 57291, Dallas, Tex. 75207; (214) 339-5891.

Billboard

Rock Albums & Top Tracks

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

Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	3	4	PAT BENATAR—Love Is A Battlefield, Chrysalis	1	1	18	THE POLICE—Synchronicity, A&M
2	6	5	PAT BENATAR—Live From Earth, Chrysalis	2	1	7	THE MOTELS—Suddenly Last Summer, Capitol
3	7	7	THE MOTELS—Little Robbers, Capitol	3	13	7	BIG COUNTRY—In A Big Country, Mercury
4	NEW ENTRY	→	GENESIS—Genesis, Atlantic	4	7	3	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
5	9	5	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	5	32	2	JOHN COUGAR MELLENCAMP—Crumbly'n' Down, Riva/Mercury
6	2	14	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	6	2	5	RAINBOW—Street Of Dreams, Polydor
7	3	8	THE MOODY BLUES—The Present, Threshold	7	4	11	HEART—How Can I Refuse, Epic
8	12	7	RAINBOW—Bent Out Of Shape, Mercury	8	9	9	JACKSON BROWNE—For A Rocker, Asylum
9	4	15	JACKSON BROWNE—Lawyers In Love, Asylum	9	6	8	THE MOODY BLUES—Sitting At The Wheel, Threshold
10	5	11	HEART—Passionworks, Epic	10	10	6	GENESIS—Mama, Atlantic
11	11	7	BIG COUNTRY—The Crossing, Mercury	11	5	16	THE POLICE—King Of Pain, A&M
12	20	2	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	12	8	5	STEVIE NICKS—If Anyone Falls, Modern
13	8	11	ASIA—Alpha, Geffen	13	12	10	ASIA—The Heat Goes On, Geffen
14	16	7	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI-America	14	25	6	QUIET RIOT—Cum On Feel The Noize, Pasha
15	17	25	QUIET RIOT—Metal Health, Pasha	15	11	13	ROBERT PLANT—Big Log, EsPeranza/Atlantic
16	21	4	ALDO NOVA—Subject, Portrait	16	35	3	GENESIS—It's Gonna Get Better, Atlantic
17	15	5	THE ROMANTICS—In Heat, Nemperor	17	17	21	THE FIXX—One Thing Leads To Another, MCA
18	14	18	STEVIE NICKS—The Wild Heart, Modern	18	22	14	ROBERT PLANT—Other Arms, EsPeranza/Atlantic
19	18	7	PETER SCHILLING—Error In The System, Elektra	19	21	5	MICHAEL STANLEY BAND—My Town, EMI-America
20	13	12	KANSAS—Drastic Measures, CBS	20	37	3	ALDO NOVA—Monkey On Your Back, Portrait
21	28	3	SURVIVOR—Caught In The Game, Scotti Bros.	21	14	13	ROBERT PLANT—In The Mood, EsPeranza/Atlantic
22	23	23	THE FIXX—Reach The Beach, MCA	22	31	4	BILLY JOEL—Uptown Girl, Columbia
23	38	2	SAGA—Heads Or Tales, Epic	23	30	6	HELIX—Heavy Metal Love, Capitol
24	19	8	AC/DC—Flick Of The Switch, Atlantic	24	27	5	PETER SCHILLING—Major Tom (Coming Home), Elektra
25	22	18	TALKING HEADS—Speaking In Tongues, Sire	25	NEW ENTRY	→	SURVIVOR—Caught In The Game, Scotti Bros.
26	29	39	DEF LEPPARD—Pyromania, Mercury	26	NEW ENTRY	→	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
27	26	6	THE KINKS—State Of Confusion, Arista	27	15	11	KANSAS—Fight Fire With Fire, Epic
28	35	3	KISS—Lick It Up, Mercury	28	20	9	DIO—Rainbow In The Dark, Warner Bros.
29	24	12	STRAY CATS—Rant N' Rave With The Stray Cats, EMI-America	29	49	16	JACKSON BROWNE—Lawyers In Love, Asylum
30	30	5	CHEAP TRICK—Next Position Please, Epic	30	18	16	DEF LEPPARD—Foolin', Mercury
31	27	6	DOKKEN—Breaking The Chains, Elektra	31	26	16	THE POLICE—Wrapped Around Your Finger, A&M
32	31	14	DIO—Holy Diver, Warner Bros.	32	39	15	THE POLICE—Synchronicity II, A&M
33	36	11	BILLY JOEL—An Innocent Man, Columbia	33	19	14	TALKING HEADS—Burning Down The House, Sire
34	37	4	SOUNDTRACK—Mike's Murder, A&M	34	16	4	THE KINKS—Don't Forget To Dance, Arista
35	40	3	BOYS BRIGADE—Boys Brigade, Capitol	35	59	3	TAXXI—Maybe Someday, Fantasy
36	34	7	HELIX—No Rest For The Wicked, Capitol	36	NEW ENTRY	→	THE MOTELS—Little Robbers, Capitol
37	25	18	LOVERBOY—Keep It Up, Columbia	37	48	25	DAVID BOWIE—Modern Love, EMI-America
38	41	5	Y&T—Mean Streak, A&M	38	33	2	THE ROMANTICS—Talking In Your Sleep, Nemperor
39	39	3	THE PAYOLAS—Hammer On A Drum, A&M	39	34	2	SPANDAU BALLET—True, Chrysalis
40	NEW ENTRY	→	QUEENSRYCHE—Queen Of The Reich, EMI-America	40	NEW ENTRY	→	KANSAS—Everybody's My Friend, Epic
41	33	11	ELVIS COSTELLO—Punch The Clock, Columbia	41	23	11	STRAY CATS—(She's) Sexy + 17, EMI-America
42	32	10	DANNY SPANOS—Passion In The Dark, Pasha	42	24	10	ASIA—True Colors, Geffen
43	42	2	SPANDAU BALLET—True, Chrysalis	43	45	9	THE ANIMALS—The Night, I.R.S.
44	44	3	AGNETHA FALTSKOG—Wrap Your Arms Around Me, Polydor	44	47	6	DEF LEPPARD—Comin' Under Fire, Mercury
45	NEW ENTRY	→	MOTLEY CRUE—Shout At The Devil, Elektra	45	41	2	DOKKEN—Breaking The Chains, Elektra
46	NEW ENTRY	→	PAUL McCARTNEY—Pipes Of Peace, Columbia	46	NEW ENTRY	→	KISS—Lick It Up, Mercury
47	NEW ENTRY	→	TOMMY TUTONE—National Emotion, Columbia	47	NEW ENTRY	→	THE MOODY BLUES—Blue World, Threshold
48	50	2	TAXXI—Foreign Tongue, Fantasy	48	56	3	HEART—Sleep Alone, Epic
49	49	2	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	49	28	12	ASIA—Don't Cry, Geffen
50	43	2	DAVID BOWIE—Let's Dance, EMI-America	50	38	21	THE POLICE—Every Breath You Take, A&M
Top Adds							
1			GENESIS—Genesis, Atlantic	51			DANNY SPANOS—Hot Cherie, Epic
2			BLACK SABBATH—Born Again, Warner Bros.	52	NEW ENTRY	→	THE ROMANTICS—Rock You Up, Nemperor
3			JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	53	50	13	LOVERBOY—Queen Of The Broken Hearts, Columbia
4			SAGA—Heads Or Tales, A&M	54	51	12	BILLY JOEL—Tell Her About It, Columbia
5			PAUL KANTNER—The Planet Earth Rock And Roll Band, RCA	55	53	7	QUIET RIOT—Slick Black Cadillac, Pasha/Epic
6			IRON MAIDEN—Piece Of Mind, Capitol	56	52	8	JACKSON BROWNE—Cut It Away, Asylum
7			CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic (12 inch)	57	29	8	AC/DC—Flick Of The Switch, Atlantic
8			STREETS—1st, Atlantic	58	42	2	DEF LEPPARD—Action, Not Words, Mercury
9			QUEENSRYCHE—Queen Of The Reich, EMI-America	59	43	2	DEF LEPPARD—Billy's Got A Gun, Mercury
10			MOTLEY CRUE—Shout At The Devil, Elektra	60	46	7	BONNIE TYLER—Total Eclipse Of The Heart, Columbia

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

Radio

Featured Programming

There'll be no "ripping and reading" on "Nuestras Noticias," or "Our News," United Press International's new Spanish-language radio network, which makes its debut in late November. The six-minute show, which will serve U.S. stations with news and information from Spanish-speaking correspondents in Moscow, London and Caracas, to name a few cities, combines the worldwide communications resources of UPI and EFE, the principal news agency of Spain.

The bartered program, which will offer four minutes of news, a national commercial and time for a local spot, was designed in response to a UPI survey of 400 full-or part-time Spanish language stations, 90% of whom said they would be interested in affiliating with the new network, according to UPI vice president Cristobal Tortosa. "Spanish-speaking reporters on location, throughout the world," he marvels. "Plus, the only network news from Cuba available in the U.S. We think that's unique."

Satellite Music Network's newest format, the hit-oriented "Rock America" programmed by Kent Burkhart, features "a minimum" of 51 musical minutes each hour, according to SMN vice president George Williams, who's girding for a January launch.

Recurrents and a mixture of "contemporary oldies" round out the sound, which Williams says is suitable for a few selected AM stations.

He promises four or more songs per sweep, with three stops per hour and up to eight minutes for local commercials.

The news that the Associated Press has formed the Texas AP Network, a statewide service beginning Jan. 2, should come as no surprise. AP, after all, was there to cover Custer's Last Stand, and every major news story in the state since 1848.

The new network will provide ready-to-air state and national news to the more than 300 broadcast outlets in Texas from the AP studios in Dallas. The company also has offices in Fort Worth, Houston, Austin, San Antonio, El Paso and Harlingen.

WNBC New York air personality Jesse Anderson has landed a neat little part-time gig as the Gotham-based staff interviewer for Westwood One. She will conduct interviews on the East Coast for the firm, whose artist relations director is Steve Rosenthal.

The latest addition to ABC Radio's Olympic coverage team is North Carolina State Univ. head basketball coach Jim Valvano, who will comment on the 1984 Summer Games in Los Angeles. Valvano, whose 1982-83 team won the NCAA championship, was voted coach of the year by the internationally-known Hawkeye Rebounders Club of Cedar Rapids, Iowa.

LEO SACKS

Oct. 17, Rainbow, Rockline, Global Satellite Network, 90 minutes.

Oct. 17, Eddie Money, Inner-View, Inner-View Network, one hour.

Oct. 17-23, Joe Bushkin, Marian McPartland, The Music Makers, Narwood Productions, one hour.

Oct. 17-23, John Conlee, Country Closeup, Narwood Productions, one hour.

Oct. 21, Greg Kihn, House Party, DIR Broadcasting Network, one hour.

Oct. 21-23, John Cougar, The Source, NBC, 90 minutes.

Oct. 21-23, Zapp, Special Edition, Westwood One, one hour.

Oct. 21-23, Label Deals, Rock Chronicles, Westwood One, one hour.

Oct. 21-23, Demented Hootenanny, Dr. Demento, Westwood One, two hours.

Oct. 21-23, Best Of Gilley's: Emmylou Harris, Mickey Gilley, Live From Gilley's, Westwood One, one hour.

Oct. 21-23, Chicago, Pop Concert, Westwood One, one hour.

Oct. 22, Credence Clearwater Revival, Solid Gold Saturday Night, RKO Radioshows, five hours live.

Oct. 22, Jerry Reed, Reba McEntire, Silver Eagle, ABC Entertainment Network, 90 minutes.

Oct. 22-23, Countdown America, RKO Radioshows, three hours.

Oct. 22-23, Juice Newton, The Hot Ones, RKO Radioshows, one hour.

Oct. 22-23, Jay Ferguson formerly with Spirit, Soundtrack Of The 60s, ABC Watermark, three hours.

Oct. 22-23, Asia, Ray Davies, David Byrne, Romantics, Rock USA, Mutual Broadcasting, three hours.

Oct. 22-23, Bellamy Brothers, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

Oct. 23, Heart, BBC Rock Hour, London Wavelength, one hour.

Oct. 23, Kissing The Pink, JoBoxers, Penthouse/Omni College Rock Concert, London Wavelength, one hour.

Oct. 23, Dan Fogelberg, Spotlight Special, ABC Contemporary Network, 90 minutes.

Oct. 23, Big Country, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Oct. 23, Rock On The Road, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.

Oct. 23, Little River Band, Live from the Universal Amphitheater, RKO Radioshows, 90 minutes.

Oct. 24, Bryan Adams, Inner-View, Inner-View Network, one hour.

Oct. 24-30, J. Geils Band, Inside Track, DIR Broadcasting Network, 90 minutes.

Oct. 24-30, George Strait, Country Closeup, Narwood Productions, one hour.

Oct. 24-30, James VanHeusen, part one, Music Makers, Narwood Productions, one hour.

Oct. 28-30, Jo Stafford, Great Sounds, United Stations, four hours.

Oct. 28-30, Daryl Hall & John Oates, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Oct. 28-30, Gene Watson, Weekly Country Music Countdown, United Stations, three hours.

Oct. 28-30, Donna Fargo, Solid Gold Country, United Stations, three hours.

Oct. 28-30, Yes, The Source, NBC, two hours.

Oct. 28-30, Elvis Costello, Off The Record Special, Westwood One, one hour.

Oct. 28-30, S.O.S. Band, Special Edition, Westwood One, one hour.

Oct. 28-30, Rock Hobbies, Rock Chronicles, Westwood One, one hour.

Oct. 28-30, Big Halloween Show With Elvira, Dr. Demento, Westwood One, two hours.

Oct. 29, George Jones, Leona Williams, Silver Eagle, ABC Entertainment Network, 90 minutes.

Oct. 29, Ringo's Yellow Submarine, ABC FM Network, one hour.

Oct. 29, Del Shannon, Solid Gold Saturday Night, RKO Radioshows, five hours.

Oct. 29-30, Johnny Mathis, Soundtrack Of The 60s, ABC Watermark, three hours.

Oct. 29-30, Bryan Adams, The Hot Ones, RKO Radioshows, one hour.

Oct. 29-30, Countdown America, RKO Radioshows, three hours.

Billboard® TOP 50 Adult Contemporary

Survey For Week Ending 10/22/83

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	9	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)	2
2	2	10	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)	
3	3	5	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)	
4	6	15	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI,ASCAP/BMI)	
5	4	13	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
6	8	7	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo, ASCAP)	
7	7	8	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)	
8	5	11	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)	
9	10	6	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)	
10	13	4	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)	
11	9	13	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
12	11	15	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	
13	16	6	TROUBLE IN PARADISE Jareau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)	
14	18	5	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)	
15	17	6	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot, BMI)	
16	15	8	YOU PUT THE BEAT IN MY HEART Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)	
17	28	3	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)	
18	21	4	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)	
19	22	5	DON'T COUNT THE RAINY DAYS Michael Murphey, Liberty 1505 (Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP)	
20	19	11	PROMISES, PROMISES Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)	
21	12	12	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)	
22	33	2	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)	
23	14	14	HUMAN NATURE Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)	
24	23	13	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)	
25	27	3	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)	
26	29	3	ONCE BEFORE I GO Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk And Cookies, BMI)	
27	30	3	LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)	
28	NEW ENTRY		THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)	
29	38	2	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)	
30	37	2	NEVER SAY NEVER AGAIN Lani Hall, A&M 2596 (Taliafim, ASCAP)	
31	20	9	TELL HER NO Juice Newton, Capitol 5265 (Mainstay, BMI)	
32	36	2	TAKE IT TO THE LIMIT Wilie Nelson And Waylon Jennings, Columbia 38-04131 (Cass County/Red Cloud/Nebraska, ASCAP)	
33	34	4	KING OF PAIN The Police, A&M 2569 (Magnetic, BMI)	
34	35	3	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)	
35	NEW ENTRY		TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen, ASCAP)	
36	NEW ENTRY		NEVER SAY DIE Cliff Richard, EMI-America 8180 (Sooklooly/Chappell, BMI/ASCAP)	
37	40	2	YOU KNOW WHAT TO DO Carly Simon, Warner Bros. 7-29484 (C'est/Maya Productions/Redeye, ASCAP/Hytheheld, BMI)	
38	NEW ENTRY		ONLY YOU Rita Coolidge, A&M 2586 (Sonet/Stainless, BMI)	
39	39	22	HOLD ME 'TIL THE MORNIN' COMES Paul Anka, Columbia 38-03897 (Squawako/Foster Frees, BMI)	
40	NEW ENTRY		MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)	
41	24	11	DON'T YOU KNOW HOW MUCH I LOVE YOU Ronnie Milsap, RCA 13564 (Kelo Herston, BMI)	
42	26	8	SOMEONE BELONGING TO SOMEONE The Bee Gees, RSO 815235-7 (Polygram) (Gibb Brothers/Unichappell, BMI)	
43	25	10	SOMEBODY'S GONNA LOVE YOU Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy, ASCAP/BMI)	
44	31	14	NIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP)	
45	41	6	DON'T YOU GET SO MAD Jeffrey Osborne, A&M 2561 (Almo/March 9/Gravity Raincoat/WB,ASCAP/Haymaker/Warner-Tamerlane, BMI)	
46	42	19	EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal, BMI)	
47	45	3	AS MY LOVE FOR YOU Perry Como, RCA 13613 (Roncom, ASCAP)	
48	32	18	ALL TIME HIGH Rita Coolidge, A&M 2551 (Blackwood, BMI)	
49	46	8	MANIAC Michael Sembello, Casablanca 812516-7 (Polygram) (Intersong/Famous/WarnerBros., ASCAP)	
50	43	10	DON'T FORGET TO DANCE The Kinks, Arista 1-9075 (Davray, PRS)	

● 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).

OCTOBER 22, 1983, BILLBOARD

WOP MORAND PRODUCTIONS, inc.
1st Recommend,
"FULL TIME LOVE AFFAIR"
2nd Recommend,
"CAN YOU FEEL THE LOVE"
by
ANDREW SIMMONS
on
SPOTLIGHT RECORDS
PLAY IT WHILE IT'S HOT!!
3230 Polaris/Suite 8/Las Vegas, NV 89102
(702) 362-7500

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

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

Retailing

Licorice Serves San Diego Area Seven Stores Integrate Promotions With Chain Efforts

By EARL PAIGE

ESCONDIDO, Calif.—The seven Licorice Pizza stores located in the general area of San Diego are in some ways a chain within a chain. Here amid rolling hills, Licorice's Shelly Lapine serves as both store manager and marketing coordinator for those seven units, which are isolated, at least in terms of radio, from the Los Angeles-based chain's other 27 stores. Along with regional store director Dennis Wingett, Lapine works hard to integrate with the rest of the chain and take advantage of its total strength.

Licorice's domain in the region includes three units in North County: here, Carlsbad and Encinitas. Farther south, four stores ring San Diego in Pacific Beach, Claremont, La Mesa and, almost on the Mexican border, Chula Vista. All range in size from 3,500 to 5,000 square feet. All

compete vigorously with Tower and Warehouse units.

Lapine, who makes the rounds regularly, says each store is about 30 freeway minutes from the others. And all are, obviously, keyed to San Diego rather than Los Angeles radio: KGB, KPRI and 8100 in rock, 91X in new wave and oldies, and KBZT-FM are among the stations he mentions.

The store here is on the periphery of a sprawling shopping center and alive with Licorice's colorful signing which pulls traffic from one category of merchandise to another. Shoppers are greeted immediately, then left to browse if they do not want something specific.

Of course, a new element of the Licorice look is an entire back wall devoted to video rental, designed to draw traffic clear through the records and prerecorded tapes and blank tape.

Lapine, who managed Licorice units in La Puente and Canoga Park, says he does not feel exiled at all from Glendale and the larger nucleus of the chain. He explains there are many promotions that are geared closely to San Diego, as well as constant chainwide programs.

A good example of how Licorice's San Diego area units localize marketing is "Rocktober," a chainwide promotion pegged here to San Diego's KGB.

Licorice Pizza's principal emphasis for "Rocktober" is a list of 20 high rotation titles from KGB's playlist that are featured but priced at higher shelf tickets, Lapine says. However, there could be one or two titles from the list featured in other sales, at \$5.99.

The list is a mix of both new titles and chart veterans. Of the 20 on it as of Oct. 7, three were new: "Shout At The Devil," Motley Crue; "Little Robbers," Motels; and "Live From Earth," Pat Benatar. Other relatively new titles: "The Crossing," Big Country; "The Present," Moody

Blues; "Flick Of The Switch," AC/DC; and "Alpha," Asia. The newer product is buttressed by hits by the Police, Men At Work, ZZ Top, Quiet Riot, Def Leppard, David Bowie and others.

While the KGB feature list gets prime display space at the front of the store all month, Licorice also has a steady stream of other merchandising programs. All of these are geared so that Licorice "has something on the station all the time," says Lapine, adding that the seven San Diego stores advertise heavily on 91X, too.

Each day, listeners to KGB holding one of the station's cards get \$1 off on any LP or cassette. "We get requests for the dollar off on accessories, too, and will honor it, but the idea is to push music. KGB uses this card discount with various of its clients."

As an example of chainwide promotions sandwiched in with those strictly for the San Diego market, Lapine mentions the chain's category sales. The promotion price, "negotiated with the labels, of course," is \$5.99. Currently, the push category is country. Other categories are soul, jazz, dance and rock, with classical described by Lapine as "in and out in terms of special emphasis."

A current first for the chain is the use of an in-store airplay tape featuring cuts from the country top 20, with a voice-over narration by the voice used in all the chain's radio spots. "We're getting this advertising allowance money from the labels, and they expect to see us out there doing business," Lapine says.

Still another chainwide program is the "guaranteed purchase" program. Again, Lapine mentions label support: "We take a title and special it at \$5.99. This is often something with no or little radio visibility—right now, it's Big Country."

As for Licorice's strategy in the San Diego market, Lapine, who has been based at the Escondido unit for

(Continued on page 63)



DILIGENT DOGS—The four members of Three Dog Night spend an afternoon signing copies of their latest Passport LP, "It's A Jungle," at the Camelot Music outlet in Cleveland. Seated from left are group members Floyd Sneed, Danny Hutton, Chuck Negron and Cory Wells. Standing from left are Ken Antonelli of Piks Distribution; Passport/Jem Records' national promotion man Peter Napoliello and director of marketing Andrew Miele; Piks' John Horn; store manager Ted Venzel; and John Awarski of Gemini One-Stop.

FOURTH VIDEO DISC CENTER SET

Couple's CED Stores Prospering

LOS ANGELES—When Rosie and Cliff Aaron opened their first video retail outlet in suburban Westminster as a store devoted to CED videodisks, onlookers were doubtful their business could survive. That was over a year ago, and now the Aarons are ready to open their fourth Video Disc Center.

Moreover, Mrs. Aaron now offers a long-range blueprint calling for four store openings annually and an eventual goal of as many as 25 Video Disc Centers. That forecast has reportedly been advanced by Cliff Aaron's more active involvement in the enterprise, initially structured as a single outlet managed solely by his wife due to his full-time devotion to his marina construction business.

"He's still in that," Rosie notes, "but he's found someone who can handle it in such a way that Cliff can devote most of his time to the three existing stores, and to planning more stores." In fact, the Aarons' newest store in Fountain Valley has rescued some of its 2,000 square feet to set up an office for the chain as well as for the construction business.

A lot of refinement has gone into the Aarons' operation recently, not the least of which is the larger inven-

tory and a label spread beyond RCA. The chain's involvement with CED player sales has also been buttressed, increasing the customer base in the process.

In discussing the third store, which opened last month at Magnolia and Talbot in a shopping center whose high traffic tenants include Baskin-Robbins and Foodmart, Rosie says, "It's so new the Japanese haven't heard about it."

She likes to recall the time a JVC entourage paraded into the original store with cameras clicking. "They came again to our second store, in Santa Ana. These are the people with the videodisk system that has only been launched in Japan. I can't wait until they see the new store and all the mirrored walls—it looks like we have all the CEDs there are."

Both the new Fountain Valley store and the Santa Ana store do in fact feature 1,004 CED titles, or nearly all currently on the market. The second store opened in a former picture frame outlet, 1,600 square feet in size, on March 20, nearly a year to the day from the opening of the original Westminster unit. Like number three the second store is in a high traffic shopping center, at Bris-

tol and Membry Lane in Santa Ana. It was at the original store that Rosie bragged she stocked all CED titles except "Showboat" and "A Night At The Opera." She now says, "A customer read the Billboard article we taped to the cash register and brought me 'Night At The Opera.' I traded it for 'Yankee Doodle Dandy.' 'I still can't get hold of 'Showboat,' so maybe this article will help."

The Aarons astonish many in the video business by continuing to concentrate on CED only. Observers might also marvel at the customer base, considering the three stores draw customers from as far south now as Laguna Nigel, far down the coast. Expansion now will be northward, she says, and the original store will be moved, too. As it is, the couple feels the original unit is drawing customers from the newest store.

"Santa Ana is 15 minutes on the freeway from No. 1 and then I get to number three in another five minutes," she says in describing the total marketing area by car travel time. Five employees plus Cliff and Rosie man the stores, all open noon to 9 p.m. seven days a week.

If Rosie and Cliff Aaron confound
(Continued on page 35)

ATTENTION RETAILERS



Gift Packaging Is Now Available For Everyday & Christmas

- RECORDS
- TAPES
- VIDEOCASSETTES
- VIDEO GAMES

Call us today for details:
(212) 783-2030

Gift Mate
1000 Pacific Street
Brooklyn, N.Y. 11238

STOP HIGHER VIDEO RENTAL PRICES!

THE MOVIE COMPANIES WANT TO INCREASE THE PRICE OF RENTING CASSETTES!

- They want to repeal the provision of the Copyright Act that protects your right to rent cassettes.
- If they can, the movie companies will fix rental prices where they want or stop rentals altogether.

YOU CAN DO SOMETHING!

Write to the President, Your Congressman or Senators.

Ask for a postcard or a coupon at this counter, NOW!

HELP US KEEP THE \$2 RENTAL!

GETTING THEIR LICKS IN—Licorice Pizza, the 34-unit Los Angeles-based record/tape chain, has launched a campaign against the Consumer Video Sales/Rental Amendment of 1983. Other signs warn customers that if the pending bills pass, studios would lease movies to retailers in return for a share of each rental, forcing the store to stock fewer titles.

WHAT SELLS BESIDE(S) RECORDS?



Many record stores are finding long profits in rock-n-roll accessories from C.P. Rock! Posters, tour programs, buttons, patches, etc. Everything in our huge selection is fully licensed and absolutely guaranteed to sell!

Call toll free 1-800-852-3087
In California 1-800-852-8871



California Posters
6601 Elvas Avenue
Sacramento, California 95819

Write for a free complete catalog
Wholesale and retail requests welcome!

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; CA—cassette; 8T—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- BRAUN BROTHERS**
Born 100 Years Too Late
LP Idaho Records 0003
CA 0003-C
- BAYALE, EUGENE**
Eagle Chanter
LP Eagle Chanter Music EC-4904
CA EC-4905
- BLACK, STANLEY**
The Carousel Waltz
LP Philips 6495 119 (PSI) \$6.98

- CHIC**
Believer
LP Atlantic 80107-1
CA 80107-4
- DEBARGE**
In a Special Way
LP Gordy 6061GL
- DE VILLE, MINK**
Endangered Species
LP Atlantic 80115-1
CA 80115-4
- DI MEOLA, AL**
Scenario
LP Columbia FC 38944
- DONOVAN**
Lady Of The Stars
LP Allegiance AV437
- DONOVAN**
Donovan
LP Allegiance AV 437
CA CV 437
- DYSON, RONNIE**
Brand New Day
LP Cotillion 90119-1
CA 90119-4

- EYE TO EYE**
Shakespeare Stole My Baby
LP Warner Bros. 23919
- FRANKS, MICHAEL**
Passionfruit
LP Warner Bros 23962
- FLAIRCK**
Live In Amsterdam
LP Polydor 2646 103 (PSI) \$13.98
- GENESIS**
Genesis
LP Atlantic 80116-1
CA 80116-4
- GREGORY, MICHAEL**
Situation X
LP Island 90110-1 (Atco)
CA 90110-4
- HIATT, JOHN**
Riding With The King
LP Geffen GHS-4017 (Warner Bros.)
- HOLDSWORTH, ALLAN**
Road Games
LP Warner Bros. 23959

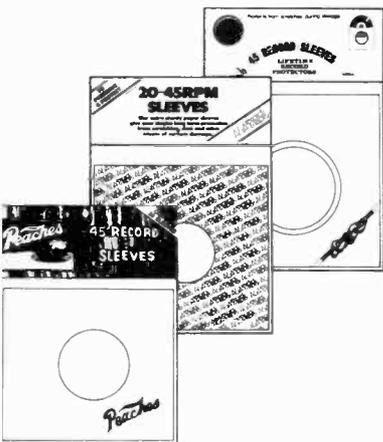
- HUBBARD, FREDDIE**
Sweet Return
LP Atlantic 80108-1 digital
CA 80108-4
- JUNIPER**
Juniper
LP Allegiance AV 436
CA CV 436
- KID CREOLE AND THE COCONUTS**
Doppelganger
LP Sire 23977 (Warner Bros.)
- LAMA, SERGE**
Avec Simplicity
LP Philips 6622 024 103 (PSI) \$15.98
- LAST, JAMES**
Classics
LP Polydor 2371 320 (PSI) \$10.98
- LEE PATERSON SINGERS**
Oh Happy Day
LP Philips 9279 462 (PSI) \$6.98

- THE LOCAL BOYS**
Moments of Madness
LP Island 90111-1 (Atco)
CA 90111-4
- MONTREUX 83**
Caetano Veloso, Joao Boxco, Ney Matagrosso
LP Barclay 81523311 (PSI) \$9.98
- MOTLEY CRUE**
Shout At The Devil
LP Elektra 960289
- MY ONE AND ONLY**
Original Cast Recording
LP Atlantic 80110-1-E
CA 80110-4-E
- NINE WAYS TO WIN**
Nine Ways To Win
LP Duke 90117-1 (Atlantic)
CA 90117-4
- THE NEWZ**
Spicy Stories
LP Tri-Art TAS-LP-1683 \$8.98

- NOUGARO, CLAUDE**
Le Disque D'Or
LP Barclay 90330 (PSI) \$8.98
- PINK MINK**
Try
LP Faleroqa FA-001
- THE ROLLING STONES**
Undercover
LP Rolling Stones 90120-1 (Atco)
CA 90120-4
- ROUSSOS, DEMIS**
Forever and Ever
LP Philips 6395 196 (PSI) \$7.98
- ROXY MUSIC**
Best Of Roxy Music
LP Atco 90122-1
CA 90122-4

(Continued on page 63)

NEW 45 Polylined RECORD SLEEVES Personalized



**Bowers
Makes
It
Good Enough
to
Put Your Name
On It!**



or order from stock

**Lifetime Record Protectors
come in 45's and LP's, stock
or personalized, bagged or bulk**



bowers record sleeve

5331 N. Tacoma
Indianapolis, Indiana 46220
(317) 251-3918

New Products



Sony brings mobility to video with the Betamovie, a portable, one-piece home video camera/recorder. The main unit will be sold as a kit including AC adaptor, rechargeable battery pack and shoulder strap. Optional accessories are available to increase the flexibility of the unit.



BASF's new video blister card has been redesigned for wider distribution. The changes include sell-copy in three languages, the addition of a Uniform Product Code identification and the company's lifetime guarantee.

Billboard® Midline LPs

Survey For Week Ending 10/22/83

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

THIS WEEK	LAST 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	2	66	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYLI-3845	RCA	5.98	27	31	67	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS	
2	1	11	THE WHO Who's Next MCA 37217	MCA	5.98	28	34	9	MIKE OLDFIELD Tubular Bells Virgin/Epic PE 34116	CBS	
3	3	11	ELTON JOHN Elton John's Greatest Hits MCA 37215	MCA	5.98	29	28	55	STEELY DAN Katy Lied MCA 37043	MCA	5.98
4	7	53	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	30	29	33	PSYCHEDELIC FURS Talk Talk Columbia PC-37339	CBS	
5	9	69	BILLY JOEL Piano Man Columbia PE 32544	CBS		31	10	33	BOZ SCAGGS Hits Columbia PC-36841	CBS	
6	4	69	CAROLE KING Tapestry Epic PE 34946	CBS		32	36	51	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
7	16	51	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	33	41	15	NEIL DIAMOND CLASSICS 1983 The Early Years Columbia PC-38792	CBS	
8	5	17	STEELY DAN Aja MCA 37214	MCA	5.98	34	39	47	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98
11	12	9	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 27216	MCA	5.98	35	21	9	LYNYRD SKYNYRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	MCA	5.98
12	13	65	DAN FOGELBERG Souvenirs Epic PE 33137	CBS		36	46	7	THE MOODY BLUES To Our Children's Children Threshold THS 1	POL	5.98
13	8	59	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	37	26	57	ALAN PARSONS PROJECT Eve Arista ABM 8062	RCA	5.98
14	17	37	SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98	38	30	17	JEFF BECK Blow By Blow Epic PE 33409	CBS	
15	25	59	THE WHO Live At Leeds MCA 37000	MCA	5.98	39	50	3	ELVIS COSTELLO Get Happy Columbia PC-36347	CBS	
16	15	63	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	40	47	3	AEROSMITH Greatest Hits Columbia PC-36865	CBS	
17	27	61	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98	41	33	35	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	CBS	
18	11	37	DAVID BOWIE Diamond Dogs RCA AYLI-3889	RCA	5.98	42	48	3	PSYCHEDELIC FURS Psychdelic Furs Columbia PC-36791	CBS	
19	14	61	THE WHO Who Are You MCA 37003	MCA	5.98	43	NEW ENTRY		SIMON AND GARFUNKEL Sounds Of Silence Columbia PC-9269	CBS	
19	22	11	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown M5-308 ML2	MCA	9.98	44	42	55	RUSH Rush Mercury SRM1-1011	POL	5.98
20	6	31	ELVIS COSTELLO This Year's Model Columbia PC 35331	CBS		45	NEW ENTRY		AEROSMITH Toys In The Attic Columbia PC-33479	CBS	
20	18	25	DAVID BOWIE Heroes RCA AYLI-3857	RCA	5.98	46	49	61	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	MCA	5.98
21	19	65	DAN FOGELBERG Netherlands Epic PE 34185	CBS		47	35	21	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	CBS	5.98
22	24	67	DAN FOGELBERG Captured Angel Epic PE 33499	CBS		48	43	35	AL GREEN Greatest Hits Vol. I Motown 5283	MCA	5.98
23	20	51	DON McLEAN American Pie United Artists LN 10037	CAP	5.98	49	38	5	LYNYRD SKYNYRD Second Helping MCA 37212	MCA	5.98
24	23	11	STEELY DAN Gaucho MCA 37220	MCA	5.98	50	40	5	ERIC BURDEN AND THE ANIMALS Greatest Hits MGM 4602	POL	5.98
25	37	13	JUDAS PRIEST Sin After Sin Columbia PC-34787	CBS							
26	32	7	THE MOODY BLUES A Question Of Balance Threshold THS 3	POL	5.98						

Retailing

MIXING NEW, USED RECORDS

LA. Store Plays Uncommon Tune

By EARL PAIGE

LOS ANGELES—Since opening Off The Record here four years ago, Mark Wyler and Alan Abramowitz have seen their business increase steadily and their inventory quadruple, despite the emergence of their Wilshire Boulevard environs in West Los Angeles as one of the most competitive record/tape retail corridors anywhere.

Their perspective is that of the scrappy independent store, reinforced by their own odds-against success in launching their retail business at the time retail record/tape sales were plummeting.

Since opening their 3,000 square foot store, the duo has seen the ranks of chain competitors swell. Now they're battling with area outlets operated by Warehouse, Licorice Pizza and Music Plus, as well as with two other vigorous indies, Odyssey and Mr. Record.

Today, Off The Record's primary obstacle is its lingering image as a specialist in used and collectible product, despite a current emphasis in title depth for competitive new product. The original mix set by the two retailers mingled the top 100 pop album titles with rare used goods, according to Wyler.

Neither partner had experience in the record/tape business, though Abramowitz has been a lifelong music buff. Wyler's background was as a buyer and merchandising manager in sporting goods at now defunct Korvette's in New York, and here at United Sporting Goods and later Oshman's. Abramowitz was in furniture. After following Wyler to L.A. from Korvette's a year later, he went with Bullock's.

Today, both men contend Off The Record should earn more respect from the labels, and both lament label pullbacks in terms of advertising allowances and aid to the indepen-

dent. "We still have to plead for a poster, and yet we sell 100 Motels the first few days it's out," says Abramowitz. "The labels still seem to have a chain mentality. If we had 10 stores doing \$50,000 each a year, they'd treat us better than if we had the one store doing that gross."

Abramowitz acknowledges that the store's image as a used record outlet could be one reason labels ignore it. "That put them off in the beginning. But they haven't mentioned it in the past two or so years."

Wyler and Abramowitz both claim they now have one of the largest in-depth inventories of any store, with only Tower deeper in catalog. But because they mix used with new titles—carefully labeling used product as such—the reputation of Off The Record may suffer.

The store is also aggressive in discounting. A comparative sign mounted on a wall stresses \$5.92. "This is our price on new releases and on what we think of as the top 54 from Billboard's Top LPs & Tape chart," Wyler explains. Catalog remains at \$6.74 seven-inch singles (with only the Hot 100 and imports represented) go at \$1.49 for domestic and \$2.99 for imports.

Neither partner wants to divulge just how much the used portion of the business contributes, though it obviously helps average off inventory investment. In-print used LPs (there is some activity in used cassettes) go for \$2-\$4, and out-of-prints can go from \$3 up. A Beatles "butcher cover" LP might fetch \$800, original early Elvis Presley sets \$900, says Wyler. Many sales on collectors' items are made overseas.

While used records trickle in from customers, the store specializes in acquiring collections and store stocks. Records are graded "mint," "very good" and "good," carefully cleaned and re-wrapped, and plainly labeled, then mixed in with the appropriate category.

Wyler and Abramowitz point out that customers sometimes have to get used to buying second-hand records. "There is a basic decision. They can buy it wrapped and brand new or as a used record. We also unconditionally guarantee our used records," Wyler says.

Both owners stress that a total service philosophy pervades the store, with the five employees and the owners offering advice and counsel as collectors themselves. "We greet each customer, we relate," says Wyler. "We also sell up because of our depth—we turn many \$7 sales into \$25 sales."

A two-level store—once a furniture outlet and then a bank, with the vault used as an office—Off The Record features rock predominantly in browser racks on the main floor. Up three stairs is a section with what Wyler claims is "the largest soundtrack and movie music selection in L.A.," plus jazz and 12-inch singles. "We were in 12-inch long before the chains ever looked at it," says Abramowitz.

Cassettes, however, are a disappointment. The two partners feature the product in locked cases right down the middle of the main floor. Space and security contingencies have prevented them from enlarging cassette sales, they say.

They have a small selection of Compact Discs and are excited about the product. They have looked at videocassette sales and rental and backed off so far.

The emphasis is on music and plenty of it, except in classical.



TILLING THE SOIL—Members of the Athens, Georgia group Love Tractor sign copies of their second LP for DB Records, "Around The Bend," at the Turtles outlet there. Flanked by two fans, group members, from left, are Mike Richmond, Kit Swartz, Armistead Wellford and Mark Clines.

CED-Only Stores Prosper For Couple In California

• Continued from page 33

the thinkers in the video business about CED, they also shoot down another theory—that videodisk's success augers a sale rather than rental market.

"We still rent more than we sell" Rosie insists. "There will always be a rental market. People rent in order to decide what to finally purchase, and there are movies people just don't ever want to purchase," she declares.

Extra Discount Is Offered By PolyGram

NEW YORK—PolyGram Records is offering its accounts an anticipation discount on all shipments made between Aug. 25 and Oct. 24. If the account pays for these shipments at least 30 days prior to the due date, he will receive, in addition to PolyGram's normal 2% cash discount, a 1% discount for each 30-day pre-payment period.

A letter dated Sept. 30 from Richard J. Morris, PolyGram's senior vice president of finance, notes that payments for shipments ordinarily due on Jan. 10, 1984 would be available for an anticipation discount as follows: between Nov. 11 and Dec. 10, 1%; between Oct. 11 and Nov. 10, 2%; between Oct. 1 and Oct 10, 3%. The letter adds that checks must be received by PolyGram no later than the 10th of the applicable month to earn extra discounts.

IRV LIGHTMAN

GiftWrap
Envelopes

Buy 1,000
Get 1,000 Free
(net cost 11c ea.)



Other Designs Available

bowers | MUSICWRAP®

5331 N. Tacoma Indianapolis, Indiana 46220
(317) 251-3918 or (317) 253-4321

Video Disc Center applies one \$3 rental toward purchase, thus stimulating sales.

One radical change at the stores has been the recent restructuring of rental from \$3, \$3.50 and \$4 to a one-price \$3 (actually \$3.18 with sales tax). "It was the California sales tax that caused us to do this. I'm mad at our governor. We made it more fair, we believe, by offering the third day free if they take the movie for two days. That's \$6 for three days. Also, they weren't bringing them back when they should. You should hear the excuses," she says.

Video Disc Center has no club, instead using credit card indemnification or cash deposit. "I've only had two bad checks in all this time," Rosie says, adding that as a former waitress she has a tenacity for collecting on welters and deadbeats.

Video Disc Center still does relatively little advertising: "We are going into the Penny Saver. It's \$27 per hundred, they do our layouts, everything."

One other innovation will be a bicycling of low-frequency rent titles store to store. "We will take off the bottom 50 every two weeks, 50-100 titles. These will be published in lists. They will look fresh in another store, and maybe we can get some rental out of them," Rosie says.

All stores now stock accessories ranging from \$12.98 dust covers and cables to transformers and the \$77 RCA cartridge, which Rosie says is good for 10,000 play hours. All the accessories, as with the players, are RCA.

EARL PAIGE



... the famous recording company of the 40's, 50's, early 60's ...

We're still shipping those ORIGINAL RECORDINGS by the ORIGINAL HIT ARTISTS. Cash in on the constant demand for Specialty's Little Richard, Larry Williams, Lloyd Price, Sam Cooke's Gospel, Soul Stirrers, Pilgrim Travelers, etc. by contacting me.

Joey Mattia

Specialty Records
8300 Santa Monica Blvd.
Los Angeles, CA 90069
Phone (213) 656-7711



Refuge from the Road

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

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



Le Parc

hôtel de luxe

733 North West Knoll, West Hollywood, CA 90069

(213) 855-8888

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

or see your travel agent

Billboard Computer Software

Survey for Week Ending 10/22/83

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

ENTERTAINMENT TOP 20

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

EDUCATION TOP 10

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

HOME MANAGEMENT TOP 10

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

Now Playing

Sierra On-Line, Apple Develop Educational Titles

By FAYE ZUCKERMAN

Educational software is rapidly becoming the fastest growing category of computer programming. Many of the traditional entertainment software makers have focused their programming attention on education. Sierra On-Line has introduced its first education-related package, "Learning With Leeper," and Apple Computer, though known as a hardware manufacturer, has developed four educational packages that feature the characters from "Sesame Street."

The Apple titles, made jointly with the Children's Television Workshop, are geared for youngsters ages four to 13, and require the aid of an adult to get a child working on the programs.

"Ernie's Quiz," "Mix And Match," "Instant Zoo" and "Spotlight" attempt to strengthen eye-hand coordination, visual discrimination, sorting, matching, word recognition, counting and number recognition via a series of arcade-style games. Naturally, members of the beloved "Sesame Street" gang guide users through the educational games.

Each of these four titles comes with four entitled sections. Sections of each program that are particularly fun and easy to understand follow:

- In "Instant Zoo," the section "Star Watch" requires quick reflexes while youngsters try to catch a shooting star. The computer records in fractions of seconds the time it takes to find the moving star. Additionally, the portion called "Instant Zoo" tests visual discrimination skills, and is said to be for youngsters seven to 10. Players try to guess which animal is being drawn by the computer before the computer completes the picture.

- Game play in "Ernie's Quiz," for ages four to seven, centers on counting and features the Cookie Monster. When players correctly count the number of jelly beans in a cookie jar, Cookie Monster appears on the screen and makes a comment. The game is entitled "Jelly Bean."

- The most challenging games appear on "Spotlight" for ages nine to 13. In sections entitled "Reflect" and "Spotlight," players must aim a beam of light so it reflects off a mirror and hits a target. In "Spotlight," the light beam must hit a moving target. If the beam is positioned properly to shine on a character while it walks across the stage, the character will break into a congratulatory dance.

- Finally, in "Mix and Match," made for the whole family, "Layer Cake" proves to be somewhat challenging. It is a series of "brain teasers." Also included is a "hangman"-type word game called "Raise The Flag."

All these titles, now available on floppy disks for the Apple computer, have also been made available for the Atari home computers. Similar titles are being marketed by Children's Computer Workshop, recently formed by the Children's Television Workshop.

As for "Learning With Leeper," that too comes with four separate learning sections, and is slated for ages three to six. "Dog Count" focuses on basic counting and matching skills, while "Balloon Pop" teaches shape recognition and matching. "Leap Frog" is a maze game that works on eye-hand coordination.

(Continued on page 76)

Retailing

Softwaire Centres Grows Rapidly Franchise Chain Specializes In 'Aftermarket' Items

LOS ANGELES—Softwaire Centres International has grown from one company-owned store to some 50 stores nationwide in less than two years. According to company president Glenn Johnson, about four company franchises open a month, but this month, though, nine are planned.

Johnson is not the only computer software specialty chain to see marked growth. Software City in New Jersey, SoftwareLand of Arizona, Software Galeria in California and the ComputerLand Satellite stores have all been launching stores at a rate that nears that of the Softwaire Centres.

This growth indicates that new computer owners are returning to retail outlets to purchase additional equipment for their computers. These stores specialize in selling more than software; they market accessories, books—any "aftermarket" items.

Softwaire Centres currently appears to be winning the computer software franchise race. It is said to be the largest of the specialty stores and the only software store to have become an authorized IBM dealer. Its specialty is selling expensive business programs. But as those buyers of business programs become home

computer users, many of Softwaire Centres business customers are apt to become the stores' general consumer market as well.

Each of the software stores sells about 2,000 titles for every machine, Johnson reports. Beyond IBM, Apple, Commodore, Atari and Texas Instruments, titles for the various business machines are found on the stores' shelves. In total some 3,500 aftermarket items are on sale in the stores.

Johnson recalls how difficult it was four years ago to plan a software store. "We didn't want it to look like a hardware store," he says.

A bookstore suited his image. "I remember going to a Crown bookstore to find out where they bought their display racks." Today the Softwaire Centres are modeled after the first store in West Los Angeles. They measure about 1,500 square feet and feature software, books and accessories on book-like stands. There are displays set up along the walls as well as in the center of the store. Browsing is encouraged.

A major issue facing Johnson is theft, he reports. He advises any retailer planning to merchandise this product to keep in mind how easy it is to slip software into a coat pocket

or a bag. "It's not the size of a record, or a heavy hardback book," he points out.

At his stores, salespeople are trained to demonstrate expensive, high level business applications. Sales on business-oriented programs have become the main source of incomes for the stores. "The outlets that can't demonstrate are better off selling software that is easily rackjobbed and requires little selling skills," Johnson says.

He advises, however, that record retailers consider making their stores appeal to a broad range of customers if they plan to sell video and computer software. Older customers tend to be in the market for those products, and they have the discretionary income. "They are not about to enter a store that appears threatening," he notes.

One of Johnson's most successful stores is a concession in the new Government Services Administration computer store. Called The Math Box, it sells hardware, while Softwaire Centres sells aftermarket wares—software, books, magazines, accessories and some peripherals.

Nearly four years ago, when Johnson and partners Hal Lashlee and George Tate, now of Ashton-Tate, decided to open a software store, it took them nearly two years to get it running. Currently, a store takes six months to open once a site is selected, Johnson estimates.

In 1979, aftermarket items were sold through mail order. "We had no suppliers when we started," Johnson says. Most of the stores now buy through Softeam, a sister company, and Softsel. Johnson adds that they are in the process of setting up centralized buying.

To set up a franchise with Johnson, he says it costs about \$160,000 and \$1,000 a month for those stores in major cities in advertising costs. Softwaire Centre is planning corporate advertising campaigns for major consumer and trade magazines.

By Christmastime, 70 stores are expected to have opened nationwide. The company is looking into setting up stores in Japan, Canada and London. Johnson currently wants to build up the number of company-owned stores, of which there is only one, on Los Angeles' West side.

D.C. SOFTWARE STORE

Government Shops Here

WASHINGTON—When U.S. Government officials speculated that by the end of 1985 more than one million microcomputers would be placed in its offices, the General Services Administration realized that those new computer users would need a central location at which to purchase additional computer materials. Rather than have each employee be bogged down with filling out extensive paperwork for each additional item, the GSA decided to set up a retail store.

Late August marked the opening of the government's first computer retail store, situated near the White House. The store, however, is not government-owned. A private enterprise headed by computer hardware chain The Math Box and software specialist Softwaire Centres International takes charge of it.

The second month after the store opened, Glenn Johnson, president of Softwaire Centres, based in Los Angeles, notes that gross sales reached \$2 million on combined hardware and software sales. That is the highest dollar volume reported by one of his new stores after two months of business, he says.

Twelve regional government computer stores are expected to open soon. Johnson expects to run those software concessions as well.

At the government store, Math Box sells the hardware and Softwaire Centres takes charge of the software as well as most aftermarket items. Johnson received the company-owned concession after placing a low bid with the government.

'Zaxxon' Makes Software Splash Tops Entertainment Chart; Spinnaker Hot In Education

By FAYE ZUCKERMAN

LOS ANGELES—Arcade-style, 3-D "Zaxxon" moves into the front position on this week's computer software entertainment chart. "Choplifter," last week's leader, drops to the number two slot, and fantasy-role playing game "Legacy Of The Llylgamyn" jumps from seven to four.

"The Home Accountant" remains No. 1 on the home management chart, while "MasterType" holds the top spot on the education chart. A new entry on the latter listing, "Snooper Troops I," is the fifth from Cambridge, Mass.-based Spinnaker Software, whose "KinderComp" climbs from five to two this week.

Spinnaker was started by business school graduates Bill Bowman and David Seuss in 1982. The company was originally an educational software publisher, but this year it expanded its publishing scope to include personal improvement programs. An adult aerobics title is expected to be out by early 1984,

marking the firm's entry into the home management/personal productivity software arena.

Known for being a marketing-oriented company, Spinnaker was one of the first software makers to develop catchy, almost flashy packaging and to advertise extensively. Bowman and Seuss went to great lengths to build an image for the company.

"Snooper Troops I" is a detective game that basically calls for youngsters to use deductive reasoning skills. Authored by Tom Snyder, an elementary school teacher, it was originally a black and white game on a Radio Shack computer. The game was used in Snyder's classroom as a rainy day activity. The company offers no estimate of how many copies have sold.

"Kindercomp," for ages three to eight, contains six exercises that focus on counting, drawing, matching and number sequencing. One exercise, to familiarize children with a keyboard, turns youngsters' names into a kaleidoscope-like picture after

they successfully type in their names.

"Zaxxon," on the other hand, is a game from an entirely different genre. It was said to be the most successful arcade game of 1982. And in its software version for home computers it has sold more than 150,000 copies, estimates Pat Ketchum, president of Datasoft, the title's publisher, based in Chatsworth, Calif.

In the arcades, "Zaxxon" got its start as the first 3-D game to use diagonal scrolling. Says Ketchum, "Prior to 'Zaxxon,' the arcade games basically entailed chasing or shooting a character or thing around a screen, like 'Pac-Man.' In 'Zaxxon,' the player's airplane moves along with the screen as it scrolls."

Ketchum licensed the software rights to the title from Saga, the developer of the games for the arcades. Coleco owns the video game license to "Zaxxon," which has been on Billboard's game chart for nearly 32 weeks.

Game action centers on "Zaxxon,"
(Continued on page 63)

Video Music Programming

MTV Adds & Rotation

As of 10/12/83

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

NEW VIDEOS ADDED:

Dokken, "Breaking The Chains," Elektra
Horizontal Brian, "She Was Only Practicing," Gold Mountain
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
Midnight Oil, "Power And The Passion," Columbia
Stevie Nicks, "If Anyone Falls," Modern
Queensryche, "Queen Of The Reich," EMI America
Real Life, "Send Me An Angel," MCA
Survivor, "Caught In The Game," Scotti Bros./CBS

HEAVY ROTATION (maximum 4 plays a day):

Asia, "The Smile Has Left Your Eyes," Geffen
Pat Benatar, "Love Is A Battlefield," Chrysalis
Big Country, "In A Big Country," Mercury
David Bowie, "Modern Love," EMI America
Def Leppard, "Foolin'," Mercury
Fixx, "One Thing Leads To Another," MCA
Genesis, "Mama," Atlantic
Heart, "How Can I Refuse," Epic
Billy Idol, "Dancing With Myself," Chrysalis
Billy Joel, "Uptown Girl," Columbia
Kansas, "Fight Fire With Fire," CBS Associated
Kinks, "Don't Forget To Dance," Arista
Huey Lewis, "Heart And Soul," Chrysalis
Loverboy, "Queen Of The Broken Hearts," Columbia
Moody Blues, "Sittin' At The Wheel," Threshold
Naked Eyes, "Promises, Promises," EMI America
Robert Plant, "Big Log," Atlantic
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
Rainbow, "Street Dream," Polydor
Spandau Ballet, "True," Chrysalis
Stray Cats, "Sexy & 17," EMI America
Talking Heads, "Burning Down The House," Sire
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
Neil Young, "Wondering," Geffen
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Alarm, "The Stand," IRS
Aztec Camera, "Oblivious," Sire
Cheap Trick, "I Can't Take It," Epic
Culture Club, "Church Of The Poison Mind," Epic
Eurythmics, "Love Is A Stranger," RCA
Herbie Hancock, "Rockit," Columbia
Helix, "Heavy Metal Love," Capitol
Joan Jett, "Everyday People," MCA
JoBoxers, "Just Got Lucky," RCA
Paul Kantner, "Planet Earth," RCA
Kiss, "Lock It Up," Mercury
John Cougar Mellencamp, "Crumblin' Down," Riva/PolyGram
Motels, "Suddenly Last Summer," Capitol
Saga, "The Flyer," Portrait
Peter Schilling, "Major Tom," Elektra
Michael Stanley, "My Town," EMI America
Stray Cats, "I Won't Stand In Your Way," EMI America
Translator, "Un-Along," 415/Columbia

LIGHT ROTATION (maximum 2 plays a day):

The Beat, "Dance, Dance," Jem
T-Bone Burnett, "The Weapon," Warner Bros.
Kim Carnes, "Invisible Hands," EMI America
Dave Davies, "Mean Disposition," Warner Bros.
Howard DeVoto, "Rainy Season," A&M
Dial M, "Modern Day Love," D&D
Eddie & the Cruisers, "On The Dark Side," Scotti Bros./CBS
Elvis Brothers, "Fire In The City," Epic
George Faber & Stronghold, "Hold Out Forever," Sound Image
Tim Finn, "Made My Day," Oz
Gang Of Four, "Is It Love," Warner Bros.
Human League, "Mirror Man," A&M
Industry, "State Of The Nation," Capitol
Juluka, "Scatterlings Of Africa," Warner Bros.
Madonna, "Burnin' Up," Sire
Mental As Anything, "Brain Brain," Oz
9 Ways To Win, "Close To You," Atlantic
Oingo Boingo, "Nothing Bad Ever Happens To Me," A&M
Payola\$, "Where Is The Love," A&M
Quarterflash, "Take Another Picture," Geffen
The Rads, "You," EMI America
Roman Holliday, "Don't Try To Stop It," Jive
Romantics, "Talking In Your Sleep," Nemperor/CBS
Tim Scott, "Swear," Warner Bros.
Carly Simon, "You Know What To Do," Warner Bros.
Southside Johnny & the Jukes, "Trash It Up," Mirage
Taxxi, "Gold And Chains," Fantasy
Three Dog Night, "It's A Jungle," Passport
Y&T, "Meanstreak," A&M
Zebra, "Tell Me What You Want," Atlantic

THREE FIRMS EYE EARLY '84 DEBUTS

U.K. Cable Music On Schedule

By LAURA FOTI

CANNES—Three companies planning to start pop music channels on cable television in the U.K. were here recently for Vidcom, and all say they are on schedule for early 1984 launches.

A number of other firms offering video music services and distribution were also present at the event. In general, music programming was more in evidence this year than last.

"We're going ahead with our plan to launch in January or February," says Tony Hemmings of Musicvision, one of the three cable programming companies. He says a partnership is currently being formed to raise roughly \$11 million, or "what we anticipate we might lose in three years producing programming, acquiring rights and distributing."

All this is to reach a U.K. cable market Hemmings estimates at 70,000, and others place as low as 15,000. The two competing services are being introduced by Thorn EMI and Virgin Vision.

Hemmings says he expects revenues from Musicvision to come from

a U.S. partner (ABC being one with whom he is currently negotiating), who would place the company's footage there, as well as from advertising, although he admits the latter will be "limited," at least during the start-up. Musicvision is also seeking a European production partner to shoot footage and help meet the needs of non-U.K. viewers.

Says Hemmings: "We couldn't make our numbers in the U.K. alone, so we need other deals, but not to the detriment of our U.K. programming. The main thrust of our programming is British and American, but not to the exclusion of programming from other countries, including Australia, Japan, Canada, even the Eastern European countries. It would be arrogant to think you could put up a service and attract viewers from countries where there is no local programming."

Musicvision, partnered with Redifusion, plans to launch in January or February with six-and-a-half hours of programming repeated twice for subsequent replay during the day. Series include viewer requests videotaped on the streets, a chart count-

down and interviews.

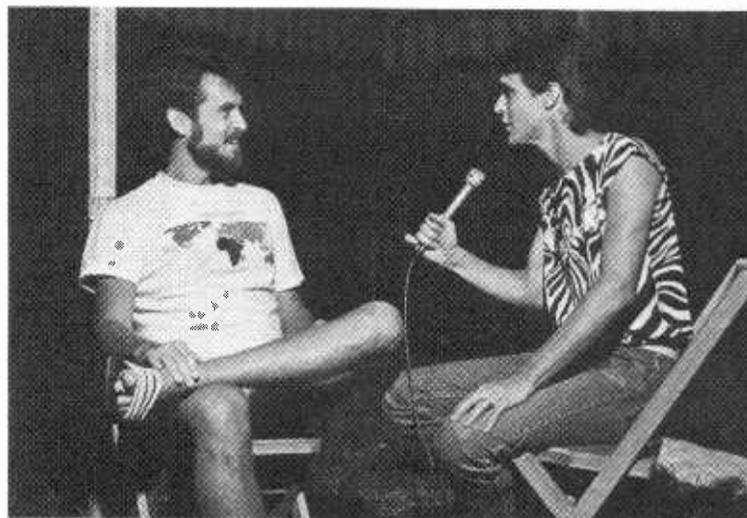
Cablemusic, the Virgin contender, is already being transmitted one hour a day five days a week to a number of different European countries. Most video clips used are of British acts, and Virgin is producing some of its own programming.

However, says executive assistant Ellen O'Sullivan: "The format of the programming will be dependent on our audience. If we got a cable operator in France who wanted to take the service, that would be fine. The French would probably be happy with the show the way it is anyway. We have no rigid structure for program content."

Thorn EMI cable representatives were not available for comment here, but it's believed the company plans a similar launch date and programming comprised almost entirely of video clips.

Additional music video firms present at Vidcom included Picture Music International, formerly EMI Music Video, and Digital Broadcast Industries, a new company formed to supply music programming and high-

(Continued on page 42)



CASUAL COWBOYS—Dave Hope of Kansas took a few minutes during the group's appearance at the Electric Cowboy Pop Festival in Columbia, Tenn., to chat with John Gradick, right, a VJ from Atlanta's Video Music Channel who covered the recent three-day event.

JAPANESE LAUNCH SET

JVC Bowing Hi Fi VHS Player

TOKYO—Victor Co. of Japan (JVC) next month starts marketing its HR-D725 hi fi VHS videocassette recorder here. Exports to the U.S. are set to start early next year, with European territories to follow shortly.

The new range can be connected to various hi fi components and features simulcast recording. It'll be priced here at roughly \$1,250, and JVC expects to manufacture 20,000 units a month.

In July, 10 companies announced the development of the hi fi VHS system, with two rotary heads for video signals and two rotary heads for audio signals. The other firms were Akai, Canon, Clarion, Hitachi, Matsushita, Mitsubishi, Orion, Sharp and

Tokyo Sanyo.

First out in the field, JVC claims its line provides hi fi sound that is greatly improved in terms of distortion rate, wow/flutter and dynamic range.

The video signal is recorded on the surface layer of the tape, while the audio signal remains in a deeper layer of the tape. Thus, video and audio are independently recorded on the same portion of tape, which is VHS half-inch.

Maximum recording/playback time is 160 minutes for the standard mode (33.4 mm per second) and eight hours for the 3X mode (11.1 mm per second).

German Institute Bullish On VCR Sales For '83

By WOLFGANG SPAHR

HAMBURG—Latest figures from the German Video Institute in Berlin have supported estimates from the hardware trade (Billboard, Oct. 8) that West German VCR sales this year will total around 1.4 million units. But the Institute's bullish forecast contrasts with a pessimistic view of video game prospects and uncertainty over home computer potential in this market.

In the first half of 1983, 550,000 VCRs were delivered to the trade, and sales of a further 860,000 are predicted for the second half-year, though GVI board member Dr. Klaus Muller-Neuhof warns of impending price rises due to heavy demand, increasing costs and the effects of the Japanese export restraint agreement signed early this year.

Increasing hardware penetration has boosted blank videotape business. Around 10 million blank cassettes were sold in the first six months of 1983, and the second half total is expected to be 15 million. "This shows that the interest of VCR owners in time shift and home video camera recordings remains constant," Muller-Neuhof observes. Prerecorded software sales are likely to be well above New Year forecasts of 1.8 million units. The year-end total could be as high as 2.8 million units, according to the Institute.

Analysis of program preferences shows demand for horror films down by a third and war films also less popular, though action/science fiction and adventure movies each account for fully 30% of German software rental transactions. The Institute's

research did not consider hardcore pornography.

Where video game hardware is concerned, forecasts are being revised downward rather than upward. After 265,000 games units were sold here last year, a 460,000-unit market was predicted for 1983. But first half totals reached only 110,000, and the second half projection of 260,000 suggests overall year-end sales well under 400,000 machines.

A similar downward revision applies to games software, where the forecast is now 1.8 million units over the 12-month period, compared to 1.5 million last year. Atari is still the market leader, with ColecoVision, Philips, Intellivision, Vectrex and HGM close behind. Video games are now seen largely as an introduction to the world of home computers, of which between 400,000 and 500,000 are expected to be sold in West Germany this year. New manufacturers in the computer marketplace next year will include Blaupunkt, Nordmende, Panasonic, Philips and Saba.

Putting the West German video trade in a global perspective, the GVI says that by 1987 the country should be Europe's biggest single market, accounting for 10% of world sales. Europe as a whole will comprise 33%, and the U.S. and Japan 20% each. Blank videocassette sales worldwide will double from a predicted 443 million next year to 886 million in 1987, according to the Institute. Last year's figure was 226 million, and this year's will be around 324 million, it says.

Billboard Videodisk Top 20

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

Survey For Week Ending 10/22/83

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	3	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	2	3	48 HRS.	Paramount Pictures RCA Video Discs 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
3	7	3	ROAD WARRIOR	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
4	13	3	FIREFOX	Warner Bros. Pictures Warner Home Video DC11219	Clint Eastwood	1982	PG	CED	39.98
5	5	3	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
6	4	3	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
7	3	3	PORKY'S	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
8	6	3	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NA	CED	29.98
9	11	2	THE OUTSIDERS	Warner Bros. Pictures Warner Home Video DC 11310	Thomas Howell Matt Dillon	1983	PG	CED	34.98
10	10	2	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	CED	39.98
11	9	3	JAWS	Home Video RCA Home Video 03301	Roy Scheider Robert Shaw	1976	PG	CED	29.98
12	8	3	BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios MCA Home Video 17008	Burt Reynolds Dolly Parton	1982	R	CED	34.98
13	NEW ENTRY		PSYCHO II	Universal City Studio MCA Home Video	Anthony Perkins Vera Miles	1983	R	CED	34.98
14	NEW ENTRY		THE TOY	RCA Video Disc 03044	Richard Pryor Jackie Gleason	1982	PG	CED	39.98
15	12	2	THE GOOD, THE BAD THE UGLY	RCA Video Disc	Clint Eastwood Lee Van Cleef	1966	NR	CED	34.98
16	14	3	JANE FONDA'S WORKOUT	Karl Video Corp. RCA Video Disc 22095	Jane Fonda	1982	NR	CED	29.98
17	16	3	AN OFFICER AND A GENTLEMAN	Paramount RCA Video Disc 03607	Richard Gere Debra Winger	1982	R	CED	29.98
18	NEW ENTRY		THUNDERBALL	United Artists CBS-Fox Video 461180	Sean Connery	1965	NR	CED	39.98
19	15	3	OLIVIA IN CONCERT	Universal Pictures MCA 4574021	Olivia Newton-John	1982	NR	CED	29.98
20	17	3	STAR TREK II THE WRATH OF KHAN	Paramount Pictures RCA Video Disc 13605	William Shatner Leonard Nimoy	1982	PG	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

Pacific Arts Gears For Heavy Firesign Theatre Push

By FAYE ZUCKERMAN

LOS ANGELES—The creators of the first originally produced long-form video comedy, the Firesign Theatre's "Nick Danger In The Case Of The Missing Yolk," are still awaiting a verdict as retailers start to merchandise the cassette. Retailers in several major cities are already selling and renting the long-form video.

The merchandising of non-theatrical releases and lesser-known movies tends to require sophisticated game plans, as such releases cannot ride on the laurels of an already established title with boxoffice or cable television recognition. Hence the comedy's label, Pacific Arts Video Records, based in Carmel, Calif., is planning hard-hitting promotions for the new title.

Guest appearances by the three-man comedy team at retail outlets are part of the company's plan, as are posters, point-of-purchase displays and local showings of the video to retailers. Additionally, a promotional song featuring "Rat In The Box," a spoof of fast food restaurants which appears in the video, has been played on radio station KLOS here, although it has not yet been released as a single. "Rat In The Box" will also be part of a "promotional box" Pacific is planning for the Christmas season.

Philip Proctor, Peter Bergman and Phil Austin, who make up the Firesign Theatre, are planning promotions as well. There is even talk of doing a clip for music television shows.

Pacific Arts and the Firesign Theatre consider it critical for retailers to become familiar with the long-form video in order to properly sell or rent it. "It is the dealers who know the VCR owners, and they need to let them (VCR owners) know about the video," Bergman notes.

It is believed that the comedy program will sell primarily by word of mouth. Firesign fans will pass the video on to friends," Austin says. And as the Christmas season approaches, orders for the video are "healthy," Pacific Arts reports.

Directed by Bill Dear and produced by Kevin McCormick and Nancy Mosher, "Nick Danger In The Case Of The Missing Yolk" reveals what several of Firesign's famed characters, such as Danger, sleazy Rocky Rococco, Lt. Bradshaw and Nancy, really look like.

The comedy album is a story about the Yolk family of Oxnard, Calif., who get trapped in an interactive television world "where every choice has an effect." One discerns that it takes place sometime after the '90s because of a T-shirt that reads "1999 Rolling Stones Third Farewell Tour."

In addition to several new gags, including the hormone gum "Boobie Chew," the troop incorporates many of its old skits, such as "The Lawyer's Hospital" as an interactive soap opera. Everyone at Lawyer's Hospital smokes cigarettes, and the goodbye amenity there is "I'll be suing you."

Michael Nesmith, whose "Elephant Parts" was the first originally produced videocassette, approached the Firesign Theatre with the idea of doing what is now said to be the first

long-form original video comedy made specifically for sale on cassettes and not shown on cable prior to being released in retail outlets. It took nearly one year to make. The video

premiered at the San Francisco Video Software Dealers Assn. conference.

The Firesign Theatre began on a Los Angeles late-night radio show

entitled "Radio Free Oz," in 1966. Originally there were four members in the group, but David Ossman has since left the team to pursue a radio career.

They are currently working on another long-form video. This one is slated to be a "sappy love story" in which the Yolks of Oxnard are expected to make a guest appearance.

On October 29, 1983

SIN Presents the Premier Musical Event
of the Spanish-speaking World:

THE TWELFTH OTI INTERNATIONAL SONG FESTIVAL



The SIN Television Network is proud to host the distinguished OTI* musical competition, the first time this prestigious event will be held in the United States.

Featuring Placido Domingo as special guest star, the OTI International Song Festival will be transmitted live via satellite from Constitution Hall in Washington, DC, to SIN's 241 U.S. affiliates, and to 22 other countries worldwide.

The OTI International Song Festival. It will sparkle with artistry, excitement and national pride, as 23 nations compete for the coveted OTI "Iberoamerican Song Award."

Celebrate it with us on SIN!

7:00 - 10:00 PM EST



SIN TELEVISION NETWORK

*Organización de Televisión Iberoamericana (Argentina, Bolivia, Brazil, Colombia, Costa Rica, Chile, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Netherlands Antilles, Nicaragua, Panama, Paraguay, Puerto Rico, Peru, Portugal, Spain, United States, Uruguay, and Venezuela)

Warner Unit Moves

NEW YORK—Warner Amex Satellite Entertainment Co. has moved to new quarters here at 75 Rockefeller Plaza, sixth floor; (212) 484-8675.

MAKE A FOOL



FORTUNE WITH

**JIM HENSON'S
FANTASY ADVENTURE**

THE DARK CRYSTAL

TM

Another world, another time... in the age of wonder. THORN EMI Video is pleased to announce the videocassette release of "The Dark Crystal." "The Dark Crystal" is the fantasy film by Jim Henson, creator of the Muppets, and Gary Kurtz, producer of "Star Wars." Since it opened at box office, "The Dark Crystal" has earned an incredible \$40 million. Now, "The Dark Crystal" can earn you big money, too.

This should be the most important videocassette of your Holiday Season, and all your customers will be requesting it. So make sure you order lots of "The Dark Crystal" videocassettes from THORN EMI Video. And make a fortune.

For more information and the distributor nearest you, call toll-free: (800) 648-7650.

**ANOTHER THORN EMI
BLOCKBUSTER
VIDEOCASSETTE**



Music Monitor

• A Frankenstein comeback: Edgar Winter is releasing "Frankenstein 1983" on Body Rock, a New York-based independent label. The new album will be accompanied by a video slated for MTV's Halloween night show. Directed and produced by Dennis Keeley, who used the ex-

act same sets used in the original "Frankenstein" film.

• Tell her about it: Billy Joel's new video clip, "Uptown Girl," is a co-production of Jon Small Productions and Parallel Communications. In it, Joel is dating an uptown girl who is none other than model Chris-

tie Brinkley. Naturally, he told her about it. Choreographed by Michael Peters, who worked on "Dream-girls," and directed by Jay Dubin, the clip was filmed on location in a New York gas station. The song is on Joel's Columbia album "An Innocent Man."

• Coming soon: Look for Jon Small Productions to unveil a Rodney Dangerfield promotional clip in which he plays "Rappin' Rodney." Also upcoming will be Kenny Rogers' newest clip and a special for HBO featuring Quarterflash in concert.

• Visual music: Included in the second season for StereoVision Network's half-hour music video show on Toronto's CITY-TV will be two new clips written and directed by Don Allen. One is of the Tenant's song "Sheriff," and the other is of Canadian band Orphan's "Lonely At Night." Both bands have recently released albums on CBS Records.

• Musical commercials: Sid Woloshin has produced the Whispers in one of Anheuser-Busch's ongoing 30- and 60-second radio spots.

A HANNA-BARBERA Christmas Special.



Santa's Team. A Sales Dream.

We're giving you two chances to join Santa's team this year with a "dream" of a Christmas offer. Accompanying both of our latest Hanna-Barbera cartoon videocassette releases is a FREE, top-quality, plush hand puppet. The delightful full-length feature *Yogi's First Christmas* is accompanied by a velvety Yogi Bear hand puppet while a cuddly Scooby-Doo hand puppet comes with *Scooby and Scrappy-Doo, Vol. II*. Each puppet comes colorfully packaged together with its own videocassette. Just stack them up and watch them go. A dream of an offer for the holiday season! Be a part of Santa's team—with HANNA-BARBERA on Worldvision Home Video cassettes.



*With the purchase of "Scooby and Scrappy-Doo, Vol. 2" or "Yogi's First Christmas" on videocassette.



WORLDVISION
HOME VIDEO INC.
A TATF COMPANY

660 Madison Avenue, New York, NY 10021

"Not Affiliated With World Vision International A Religious and Charitable Organization."

© 1983 Hanna-Barbera Productions, Inc.
As to cartoon characters and packaging.

© 1983 Worldvision Enterprises, Inc.

New On The Charts



GANDHI

RCA/Columbia Pictures Home
Video—#12

Richard Attenborough's epic film follows an Indian lawyer's transformation into one of the world's great leaders. In the title role, Ben Kingsley makes his film debut with an impressive cast including Candice Bergen, John Gielgud and Martin Sheen.

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

British Cable Music Firms

• Continued from page 38

tech graphics to television programmers and consumers via a video label highlighting "known and unknown acts," according to managing director Alex Bailey.

Picture Music International, says vice president Bob Hart, was at Vidcom to "explain who we are" in the new incarnation. General manager Geoff Kempin adds: "We've had a lot of interest from wholesalers and distributors around Europe in video music programs and video EPs. We're looking for good group coverage in individual territories" since the majority of PMI's distribution is through Thorn EMI's network.

Finnish C'right Claim

HELSINKI—The Finnish national IFPI group AKT (Aani ja Kuva-tallennetuottajat) is claiming around \$35,000 as compensation for loss of copyright from a Helsinki department store.

In its statement of claim in what is seen as an important lawsuit, AKT alleges that the Valintatalo store rented to customers foreign videocassettes solely represented in this territory by various AKT company members through deals with original video right owners.

AKT claims that the store had no right to import such cassettes for distribution in Finland and is asking the court to ban video distribution by the store. The compensation covers 121 titles of a rental business which started in August, 1982.

Video

CBS/FOX ANNOUNCES

Low Price for 'Faerie Tale'

NEW YORK—CBS/Fox Video has announced that the suggested retail price for its "Faerie Tale Theatre" programs will be \$39.98 for videocassettes and \$29.98 for laser and CED videodisks.

The series of hour-long enactments of classic fairy tales is scheduled for a November release date on videocassette. A date for the disk versions has not been set yet.

The pricing on the non-theatrical videos, assures Len White, senior vice president of sales and marketing, is not representative of a changing price structure for CBS Fox. "Faerie

Tale Theatre' is a separate category from traditional theatrical programming and cannot be judged using the same criteria. Therefore, our pricing for non-theatrical programming will continue to be determined on a piece-by-piece basis," he says.

Advertising and dealer merchandising programs will accompany the release of the videos, which were conceived by Shelley Duvall. Already shown on cable tv, the series includes performances by Mick Jagger, Susan Sarandon, Robin Williams, Christopher Reeve, Tatum O'Neal and Jeff Bridges.

Lorne Michaels' Broadway Offers Equipment, Talent

By ROB PATTERSON

NEW YORK—It was just four years ago that Broadway Video opened a single one-inch video editing suite on the 10th floor of New York's Brill Building. Today, the company occupies three floors with an operation it likes to call a "vertically integrated" production studio with an impressive alliance of technical capabilities and talent.

"We don't mean to imply that we have studios or mobile units," says executive vice president Daniel E. Sullivan, explaining the "vertical integration" concept. "What it means is that we have post-production facilities, can arrange for any below-the-line services and facilities, and even arrange for and package above-the-line talent and creative services."

Founded by former "Saturday Night Live" producer Lorne Michaels, Broadway Video offers three one-inch on-line, computerized editing suites with state-of-the-art equipment and services, as well as a three-quarter-inch off-line room linked with the facility's video effects and graphics capabilities. Two of the editing suites also offer music mixing—one in 16-track, the other in 24-track—and the company recently added the first Mirage digital effects unit produced by MCI/Quantel to its effects and graphics package. Other special post-production equipment includes a Quantel two-channel digital effects unit with Autoflex and Rotator, a Vidfont Graphics V, the MCI/Quantel paint box, and a New England Digital synclavier synthesizer.

Sullivan stresses that the editing staff "is both knowledgeable and able

to add creativity, which some clients want, and others don't." While the post-production services are utilized in editing "The Best Of Saturday Night" and projects undertaken by the company's Broadway Productions arm, "we are very much in the business of selling our editing services," and such clients as Warner-Amex, IBM and HBO have used the facility.

As a service to clients, Broadway Video has produced, for example, an effects demo tape for the Mirage. "We've cataloged the major effects we do by numbers so clients can save time and money by ordering in advance," explains general manager Peter Rudoy.

Creative talent is also a strong suit with Broadway Video, says James Signorelli, the firm's co-head of production (with Randy Cohen). "We see Broadway Video overall as a studio in sort of the old Hollywood sense," he says. "It wasn't built as such, but it's the direction we're going in."

So far, the company has utilized its talent pool in such productions as "Simon & Garfunkel In Central Park," taping Neil Young's European tour for HBO and a Randy Newman Showtime special at New York's Odeon with guest stars Linda Ronstadt and Ry Cooder, and making the promo clips for the Rolling Stones' "Tattoo You" LP. Signorelli points out that in addition to the company's direction, editing and other video production personnel, its projects have involved such adjunct talents as artists in residence Edie Baskin and

(Continued on page 44)

VIDEOPLEX

PRODUCTIONS

where the newest technology provides superior quality music video at a lower cost.

(212) 807-8211

530 WEST 25 ST., N.Y.C. 10001

Billboard Videocassette Top 40

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

Survey For Week Ending 10/22/83

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	FLASHDANCE	Paramount Pictures Paramount Home Video 1139	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	3	76	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	18	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	\$39.95
4	4	36	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
5	6	4	DR. DETROIT •	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
6	8	14	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	79.95
7	5	7	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
8	14	3	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95
9	10	3	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
10	11	2	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
11	22	3	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
12	NEW ENTRY		GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
13	15	2	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
14	23	15	PLAYBOY'S PLAYMATE REVIEW	CBS-Fox Video 6255	Various	1983	NR	VHS Beta	59.98
15	9	7	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santori	1983	R	VHS Beta	79.95
16	7	11	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
17	20	8	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta	79.95
18	26	16	MAD MAX	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
19	30	49	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
20	18	11	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta	59.98
21	36	34	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380	Harrison Ford	1982	R	VHS Beta	39.95
22	24	25	GREASE • (ITA)	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	29.95
23	12	18	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
24	17	26	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
25	31	21	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta	79.95
26	21	25	FIRST BLOOD • (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta	79.95
27	27	22	AIRPLANE! ▲ (ITA)	Paramount Pictures Paramount Home Video 1305	Robert Hays Julie Hagerty	1980	PG	VHS Beta	29.95
28	19	15	WINNIE THE POOH	Walt Disney Home Video 025	Animated	1977	G	VHS Beta	39.95
29	29	15	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98
30	33	2	TABLE FOR FIVE	CBS-Fox Video 7043	Jon Voight Millie Perkins	1982	PG	VHS Beta	59.98
31	16	9	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta	69.98
32	40	24	STAR TREK: THE MOTION PICTURE ▲ (ITA)	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	39.95
33	34	4	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta	No listing
34	38	2	SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta	59.95
35	25	4	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta	79.95
36	37	14	THIS IS ELVIS	Warner Brothers Pictures Warner Home Video 11173	Various	1981	PG	VHS Beta	69.95
37	28	9	STILL SMOKIN'	Paramount Pictures Paramount Home Video 2315	Cheech & Chong	1982	R	VHS Beta	39.95
38	13	19	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	VHS Beta	39.95
39	39	36	ROAD WARRIOR •	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta	69.95
40	32	8	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta	79.95

• Recording Industry Of America seal for sales and/or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Billboard Videocassette Top 40

Survey For Week Ending 10/22/83

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	5	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
2	2	17	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
3	3	11	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
4	4	6	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
5	5	7	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
6	6	4	DR. DETROIT	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
7	18	2	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
8	8	5	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
9	7	15	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
10	11	2	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
11	10	19	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
12	9	17	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
13	13	5	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
14	12	24	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
15	27	2	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
16	16	3	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
17	17	35	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
18	14	10	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
19	NEW ENTRY		GHANDI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS BETA
20	15	20	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
21	25	4	TABLE FOR FIVE	CBS-Fox Video 7043	Jon Voight Millie Perkins	1982	PG	VHS Beta
22	NEW ENTRY		XTRO	Thorn/EMI 1632	Bernice Steger Philip Sayer	1983	R	VHS Beta
23	NEW ENTRY		EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
24	28	19	FRANCES	Thorn/EMI 1621	Jessica Lange	1982	R	VHS Beta
25	20	4	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
26	23	14	MAD MAX	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
27	22	25	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
28	21	3	SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta
29	NEW ENTRY		THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta
30	26	21	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta
31	24	10	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta
32	NEW ENTRY		WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	R	VHS Beta
33	NEW ENTRY		THE BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta
34	NEW ENTRY		WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
35	40	9	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta
36	36	15	SAVANNAH SMILES	Embassy Home Entertainment 2058	Mark Miller Peter Graves	1982	PG	VHS Beta
37	32	35	ROAD WARRIOR ●	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
38	33	8	THE FINAL COUNTDOWN	Vestron V-4047	Kirk Douglas Martin Sheen	1981	PG	VHS Beta
39	NEW ENTRY		GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta
40	35	38	NIGHT SHIFT	The Ladd Co. Warner Home Video 20006	Henry Winkler Michael Keaton	1982	R	VHS Beta

● Recording Industry Of America seal for sales and/or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video



LICKING LESSONS—Martin Kahan, right, gets some tips from Kiss member Gene Simmons while producing the group's "Lick It Up" video in the South Bronx.

Jock Blade Stays Sharp As 'MV3' Goes National

LOS ANGELES—"What doesn't work in making a video promo is just shooting a band in concert. What does work is thinking what a song is about and developing a theme around the lyric."

That's the criterion Richard Blade uses when he and producer Mike Ramsey receive a video clip for their show "MV3." The local hour-long program is about to go national via NBC-TV, which is offering it to owned and operated network stations across the U.S. for once-a-week airing.

Blade, who has a background as a disk jockey and radio programmer, is currently heard on KROQ-FM here. His early morning stint five days a week with Rolando is billed as "Rolando And The Blade."

When Ramsey structured "MV3" earlier this year, he lined up Blade to do the "World Rock Report," a news feature. Since then, Blade has taken on more responsibility. He works closely with Peter Facer, a former British pop music journalist, who is music coordinator for the five-days-

(Continued on page 63)

MIRAGE COMPUTER SYSTEM

A Bubbly Concept In Clips

NEW YORK—A new video clip shot for Portrait Records artist Cyndi Lauper utilizes a state-of-the-art computer system to create special effects. Director Edd Griles and producer Ken Walz worked on the Quantel Mirage computer at Broadway Video in New York for "Girls Just Want To Have Fun."

Peter Rudoy, general manager of Broadway Video, explains that the videotape post-production house has the first commercially available Mirage system, acquired in June. "We've used it for commercials and special openings for television

shows," he says, "but this is the first time it's been used for a rock video."

Rudoy says that the instrumental section of the song has a "bubbly feeling," and that Walz and Griles, who were familiar with the Mirage, wanted to see if it would be possible "to create a visual representation of that feeling. We took an image from the video (which was actually shot on film), and wrapped it into the shape of a bubble—and added bubbles in the background."

Lauper describes the concept of the video as a girl at odds with her parents, answering their complaints about late hours and phone calls with the refrain, "Girls just want to have fun." She says, "At one point my parents come down the hall and look through my keyhole to see what's going on. The door opens and a roomful of people fall out on them, like in 'A Night At The Opera.'"

Those people include Steve Forbert, Lauper's mother, lawyer, record producer, brother, manager, hairdresser, dog Sparkle and others. "I'm an equal opportunity employer," she says.

Lorne Michaels' Broadway Firm

● Continued from page 43

Sharon Haskell, designer Eugene Lee, and composer and musical director Howard Shore.

Currently remodeling its production offices to house the staff for an NBC-TV prime-time show the company is producing, Broadway Video has also opened a 45-seat screening room, available for outside use. "The company is still emerging and taking shape," Signorelli says, "but we've put a lot into the editing facilities to keep the staff together and use that as a base for our projects. But in truth, we're not even a big enough client as yet for our own editing company."

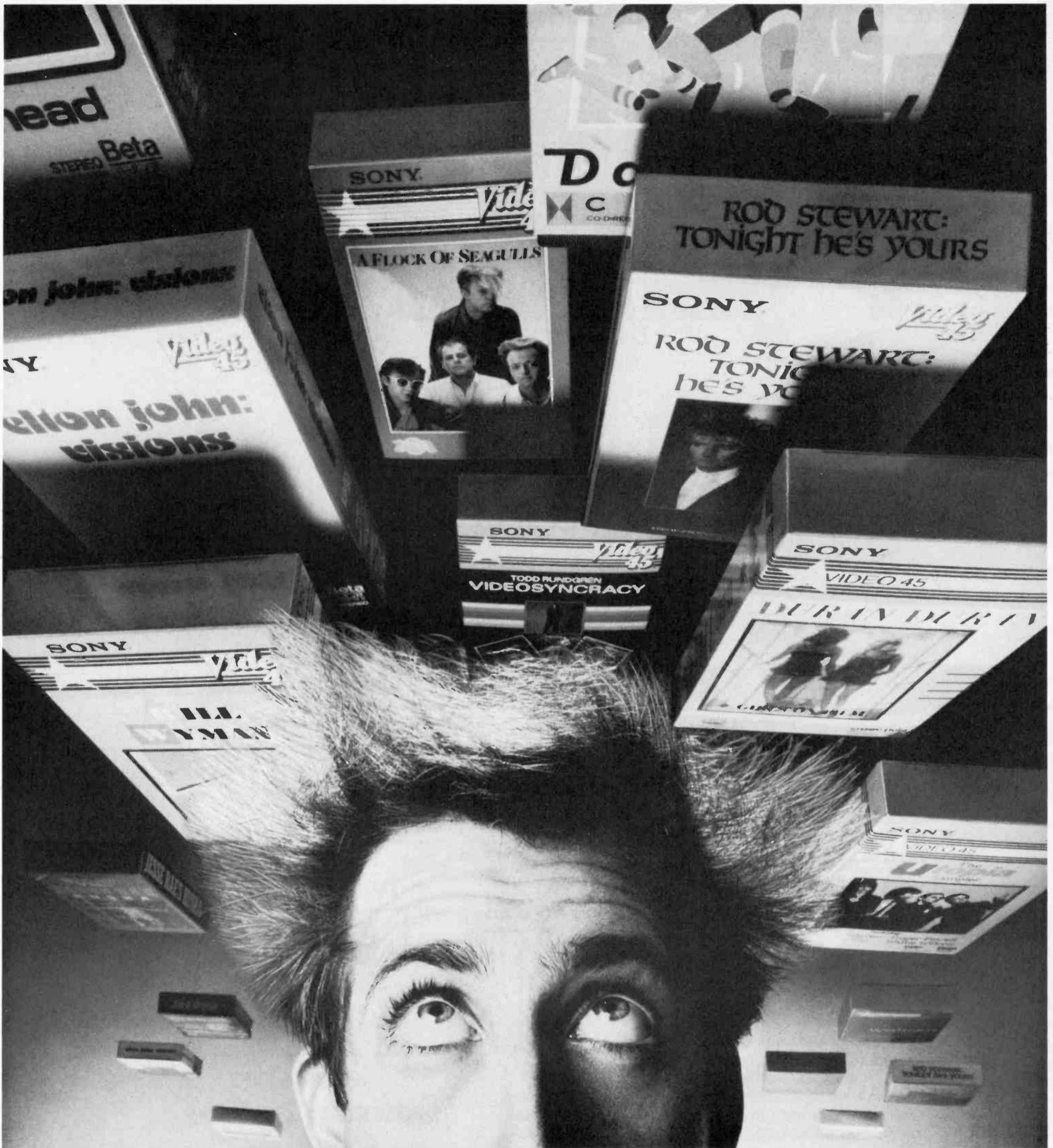
At present, Broadway's services haven't been used on any projects that the principals here haven't been involved in. And while the company has primarily worked on music projects, Sullivan insists, "We don't have a target area for our productions." Likewise, Signorelli points out that the company is interested in exploring the idea of producing serial-oriented shows for tv. The company has also utilized video projection as part of Simon & Garfunkel's North American tour, and taped two dates when the tour played Israel this fall.

VIDEO READY SOUND STUDIOS FOR SALE

King Realty, Inc. announces the availability for sale of Devonshire Sound Studios North Hollywood, Ca. An internationally recognized, state of the art, four studio sound recording complex—video capable—8,400 sq. ft.

For information and detailed brochure contact:

Kathy Small or
David Cowdrey
13369 Ventura Blvd.
Sherman Oaks, Ca. 91423
213-786-7900



MORE SONY VIDEO 45's FOR MUSIC VIDEO COLLECTORS!

The music video shows they watch have tuned them into the kind of music Sony Video 45's offer. Not concert-length, showtime length. Repeatable, programmable. And they're not \$40 and up, they're \$20 and under.* So fans can collect them, give them, be their own VJ's.

If you want this growing market, you want to stock the Sony Video 45's they want: Duran Duran, Michael Nesmith,

Jesse Rae, Todd Rundgren, Utopia, Bill Wyman, Blotto, A Flock of Seagulls, Danspak, Rod Stewart, Elton John, Dizzy Gillespie, Gerry Mulligan, Max Roach, Dream Band at Lincoln Center. All in VHS and Beta Hi-Fi™ stereo.

Talk to your Sony salesman, or call this toll-free number to order: 1-800-522-5229 (In New York) 1-800-847-4164 (Outside New York)**

SONY
Video
45

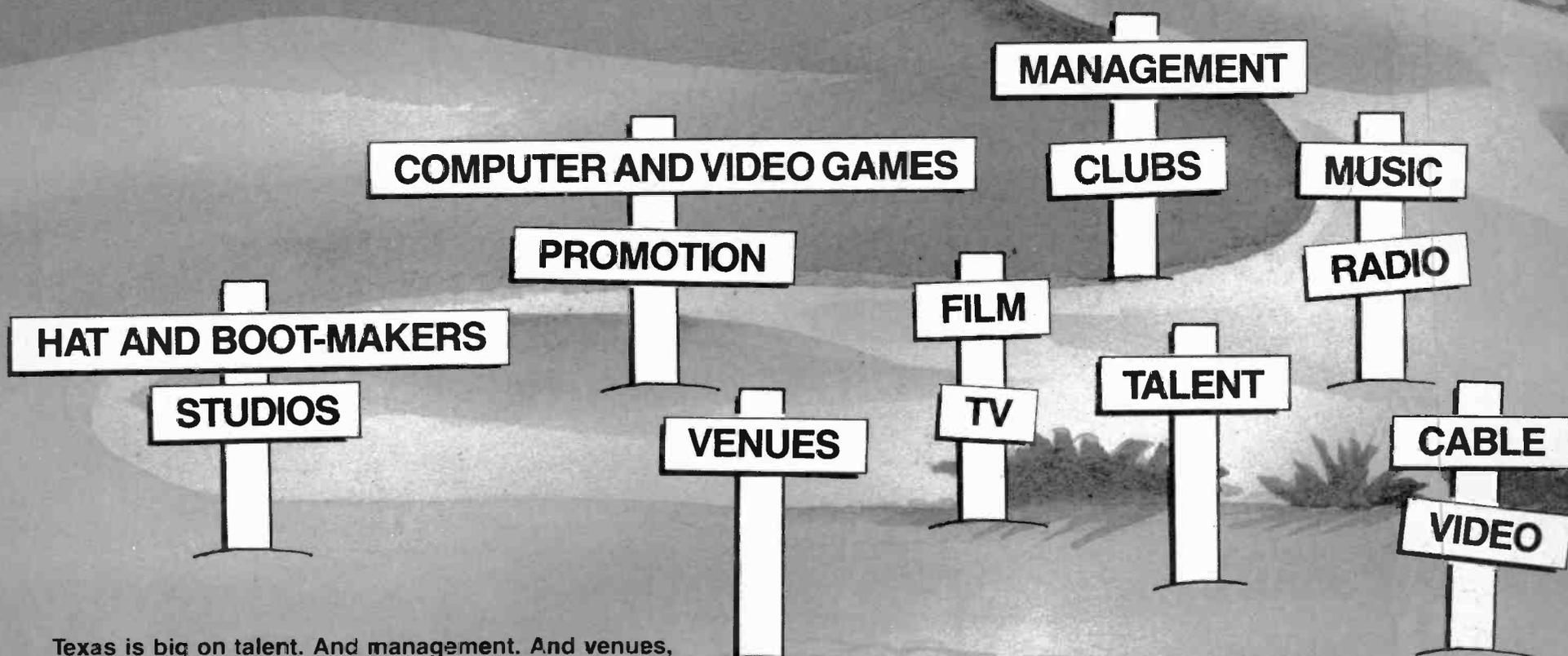
*Suggested list: Beta \$15.95; VHS \$19.95. **When ordering, ask for Sony VSO.

© 1983 Sony Corporation of America. Sony and Beta Hi-Fi are trademarks of Sony Corporation. Video 45 is a trademark of Sony Corporation of America.

Far-reaching... Well-read...

Billboard's SPOTLIGHT ON

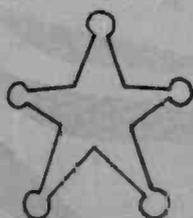
TEXAS



Texas is big on talent. And management. And venues, clubs, promotion, studios, music from rock to pop, gospel, Latin, R&B. Not to mention video, computer and video games, retail, radio, film and cable. In short, Texas is big on entertainment, and everyone's in on it, from the record-breakers to their boot-makers! Billboard's got it all covered with a special Spotlight on Texas.

If you are in any way connected with or sell to the Texas entertainment industry, don't miss this once-a-year opportunity to target your message within Billboard's comprehensive editorial coverage of the state.

Issue Date
January 28, 1984
Ad Deadline
January 6, 1984



Billboard

1515 Broadway, New York, N.Y. 10036

The International Newsweek of Music and Home Entertainment

Put your best boot forward, contact:

"Wild Bill" Moran, 18617 Vintage Street, Northridge, CA 91324 (213) 349-2171

Pro Equipment & Services

Studio Track

By ERIN MORRIS

NEW YORK

At **Celestial Sounds**, **Melba Moore** is mixing tracks for her upcoming Capitol album with producers **Kashif** and **Paul Lawrence Jones III**. **Steve Goldman** and **Carl Beatty** are engineering, with assistance from **Larry DeCarmine**. . . **Kashif** and **Wayne Brathwaite** are producing **Kenny G** for Arista. Goldman is at the board with assistants **Ron Banks** and **Dean Cochren**.

Kurtis Blow is producing **Orin Jones** for Elektra/Asylum at **Greene Street Recording**. **Rod Hui** is engineering, with **Joe Arnold** seconding.

Tom Teeley is recording his first A&M album at **Le Mobile** with producer/engineer **Neil Kernon**.

Raul A. Rodriguez is in **Vanguard Studios** producing **Two Sisters**, with **Mark Berry** at the controls.

Michael Barbiero and **Steve Thompson** are completing mixing a **Yoko Ono/John Lennon** album at A&R Studios.

ELSEWHERE

In **Miami** at **Criteria Recording Studios**, **Celia Lipton Farris** cutting album tracks with producer **Mike Lewis**. **Mack Eberman** is engineering, with **Jim Sessody** seconding. . . **Mike Fuller** mastering a new **Johnny Mathis** Spanish LP for CBS International. . . the **Bellamy Brothers** cutting Warner Bros. album tracks. **Steve Klein** is co-producing with the **Bellamys**. **Dennis Hetzendorfer** and **Richard Achor** are engineering.

At **New River Studios** in Fort Lauderdale, **Steve Klein** producing and engineering **Front Runner**, with **Ted Stein** assisting.

In **San Francisco** at the **Automatt**, **Dream Syndicate** is recording album tracks for A&M, with **Sandy Pearlman** producing and **Rod**

O'Brien engineering. . . **Narada Michael Walden** producing a duet album by **Stacy Lattisaw** and **Johnny Gill** for release on Atlantic. **Leslie Ann Jones** is engineering, with **Maureen Dronney** seconding. . . **Modern Rocketry** finishing an EP for Megatone, with **Ken Kessie** and **Morey Goldstein** producing. **Kessie** is at the controls.

At **Boogie Hotel**, in Port Jefferson, N.Y., **Steve Forbert** cutting album tracks for upcoming **Nemperor** release. **Neil Geraldo** is producing the project, with **Neil Dorfman** behind the board and **Chris Isca** assisting.

At **Normandy Sound** in Warren, R.I., **Joe Natelli** finishing an album project with producer **Kevin Falvey** and engineer **Phil Greene**. **Joe Moody** is assisting. . . **Armstead Christian** cutting a new album with **Will Garret** engineering. . . **Malcolm Granger** co-producing **Reminiscence** with engineer **Bob Winsor**. The group is finishing its next album for Cedar Grove. . . **The Probers** recording and mixing their upcoming album with producer/band member **Rick Mendes**. **Phil Greene** is at the console. . . **Ben Kay** is finishing the recording and mixing of his next album of originals with engineers **Greene** and **Tom Soares**.

Eddie Fisher finishing album tracks at **Master Sound Productions** in Franklin Square, N.Y. **Don Anthony** is producing, with **Ben Rizzi** engineering.

At **Plant Studios** in Sausalito, Calif., **Rick Springfield** working on the soundtrack for his upcoming film, "Forever One." Producer/engineer **Bill Drescher** is at the controls, with **Rick Polocko** and **Jeffrey Norman** assisting.

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

Digital Disk Makes News At AES Society Also Reaches Agreement On Future Confabs

By RADCLIFFE JOE

NEW YORK—As expected, a flurry of Compact Disc excitement, including the announcement by Sony of a \$700 player to be introduced in November (separate story page 3) and the banding together of four major CD equipment manufacturers to bring standardization to the system with a digital audio stationary head, **DASH** (*Billboard*, Oct. 15), highlighted the 74th Audio Engineering Society (AES) convention, held at the New York Hilton Oct. 8-12.

The thousands of conventioners who came to the show from 17 countries, including the People's Republic of China, also saw scores of new products—many with emphasis on digital from the close to 200 exhibitors who jammed three full floors and countless numbers of suites.

The 20 or so workshops and seminars also brought many diehard analog supporters face-to-face with the new digital technology to discuss such topics as recording techniques for the digital age, hands-on digital,

digital recording and broadcasting, and processing the digital signal. There were also several Compact Disc presentations, which drew overflow crowds.

Within the hierarchy of the AES, the Board of Governors was able to make peace between exhibitors and regular members who had been squabbling over the number of conventions the society should hold every year. Under terms of the agreement, the AES will hold two conventions and two conferences annually. One convention and one conference will be held somewhere in North America (including Canada); one convention and one conference will be held outside of North America.

The new resolution spans a five-year period, beginning next year with a convention in March in Paris and a conference in May in Anaheim, Calif. The theme of the California conference will be AES arts and sciences in the '80s. The 1984 North American convention will again be held at the New York Hilton. It is scheduled for October.

The agreement also calls for the restriction of the size and number of exhibit booths at both the conferences and the conventions. Exhibitors will be restricted to no more than two booths per company, and the size of those booths will be more compact, according to Donald Plunkett, the society's managing director.



COMPUTER EDIT—Engineers at National Video Center's Recording Studios get the feel of the facility's new, state-of-the-art Interformat Computerized Editing Suite. The system is described as a cost-effective alternative for corporate, educational, cable and broadcast producers shooting on three-quarter-inch videotape.

OCTOBER 22, 1983, BILLBOARD

INCREDIBLE... STANDS BACK IN AMAZEMENT

AMAZING... JUST AMAZING!

I'M AMAZED! ...REALLY! I MEAN... THAT'S JUST AMAZING!!

TOTALLY AMAZING!

"EXACTLY WHAT WE CLAIM TO BE"

the AMAZING

Exhibitionists

DESIGN & BUILD EXHIBITION STANDS

01-851 2223

LONDON, ENGLAND

The Amazing Exhibitionists,
39a, Mottingham Road,
London, SE9 4QZ,
England.

Repeats Dominate CMA Awards

Alabama Takes Honors In Three Major Categories

By KIP KIRBY

NASHVILLE—It wasn't what could be called an evening of surprises: by the end of the night, the 17th annual Country Music Assn. Awards Show Monday (10) looked like a reprise of last year's winners.

Once again, Alabama swept entertainer of the year and vocal group honors, Janie Fricke repeated her win as female vocalist, "Always On My Mind" triumphed again as song of the year and, for the sixth time, Chet Atkins was named instrumentalist of the year.

Alabama's entertainer of the year victory ties the band with Barbara Mandrell as the only acts ever to win this honor twice consecutively. The Fort Payne foursome also saw its platinum "The Closer You Get" LP voted album of the year.

Because the CMA's current voting



JOYOUS JANIE—A joyful Janie Fricke accepts her second consecutive CMA award as female vocalist of the year, a triumph she told the crowd she wanted to share with "all the people on Music Row who never get their names mentioned."

procedures allow repeat eligibility in the song of the year category, "Always On My Mind" became the third composition in the awards' history to claim back-to-back wins. "Easy Loving" was the first consecutive winner in 1971 and 1972; "He Stopped Loving Her Today" dominated the CMA Awards in 1980 and 1981.

But there were a few newer faces on the stage during the 90-minute live CBS telecast. John Anderson was a double winner, as "Swingin'," country's sole gold single thus far in 1983, was named single of the year, and Anderson won the Horizon Award.

In the evening's biggest (and most popular) surprise, Lee Greenwood beat out the competition for male vocalist top honors and brought the entire Opry House audience to its feet for a standing ovation.

The Ricky Skaggs Band was named instrumental group of the year. Merle Haggard and Willie Nelson became vocal duo of the year for their "Pancho And Lefty" collaboration.

An emotional moment during the program came when (Little) Jimmy Dickens was announced this year's Hall of Fame inductee. In his four-decade career, Dickens recorded a succession of novelty songs and has been a lasting performer and Opry member.

Commemorating its 25th anniversary, CMA unveiled a new award for the first time on the show: the Irving Waugh Award of Excellence, which was presented to its namesake for his ongoing efforts to promote and cultivate country music's growth. This award will henceforth be awarded only when deemed merited by the CMA board of directors.

Prior to the show, CMA president Joe Galante presented the associa-

tion's Journalists' Award to Nashville-based writer Dolly Carlisle. The CMA's DJ of the year awards went to major market winner Jim London of WPKX Washington; Rhubarb Jones of WLWI Montgomery, Ala. for medium market; and Stan Davis of WVAM Altoona, Pa. for small market.

Anne Murray and Willie Nelson hosted the annual CMA telecast in a low-keyed and somewhat leisurely fashion. Highlights of the show included Nelson's duet with international vocalist Julio Iglesias, Murray's rendition of her current hit, "A Little Good News," a duet between Kenny Rogers and Dolly Parton on "Islands In The Stream," and a medley salute to songwriter Kris Kristofferson performed by Lee Greenwood, Larry Gatlin, Ronnie Milsap, Johnny Cash and Murray.

BLACK, BOURKE, HOLYFIELD HONORED

'Love Will' Cops ASCAP Prize

By EDWARD MORRIS

NASHVILLE—ASCAP honored "Love Will Turn You Around" as its most performed country song of 1982, proclaimed Charlie Black, Rory Bourke and Wayland Holyfield as joint winners of its country songwriter of the year prize and named Chappell Music and Cross Keys Publishing as top country publishers at its annual awards banquet here, Oct. 12.

In all, 83 songs were recognized through awards to their writers and publishers. Video clips of the organization's top five songs were shown during the ceremonies.

Other ASCAP honors went to 11 country "standards": "Any Day Now," "Let It Be Me," "You Needed Me," "Someday Soon," "The Gambler," "You Decorated My



ALABAMA ACCEPTS—RCA Records' Alabama accepts its second straight entertainer of the year award to climax the annual Country Music Assn. awards show. The group also took honors as vocal group of the year and for album of the year.

Life," "Have You Ever Been Lonely," "Danny's Song," "Take Me Home Country Roads," "Don't It Make My Brown Eyes Blue" and "Wichita Lineman."

Multiple songwriter award winners were Walt Aldridge, David Bellamy, Tom Brasfield, Rick Carnes, Guy Clark, Hank DeVito, Bucky Jones, Kieran Kane, Richard Leigh, Blake Mevis, Bob Morrison, Ed Penney, Eddy Raven, Bill Rice and Mary Sharon Rice.

Multiple publisher award winners were April Music, Bellamy Bros. Music, Bibo Music, Blue Moon Music, CBS-U Catalog, Chiplin Music, Drunk Monkey Music, Famous Music, Intersong Music, Jack and Bill Music, MCA Music, Milene Music, Music City Music, Refuge Music, Rick Hall Music, Southern Nights

Music, Swallowfork Music, WB Gold Music and Warner Bros. Music.

The complete list of ASCAP's most performed country songs for 1982 includes:

AIN'T NO MONEY—Rodney Crowell; Coolwell Music, Granite Music
ANOTHER SLEEPLESS NIGHT—Charlie Black, Rory Bourke; Chappell Music
ANY DAY NOW—Burt Bacharach, Bob Hilliard; Intersong Music
ASHES TO ASHES—Jerry McBea, Ed Penney; Chiplin Music Company
BE THERE FOR ME BABY—Charlie Black, Tommy Rocco; Chappell Music Company, Intersong Music
BIG OLE BREW—Russell Smith; Bad Ju Ju Music, Tintagel Music
BOBBI SUE—Adele Tyler; WB Gold Music
BREAK IT TO ME GENTLY—Diane Lampert, Joe Seneca; MCA
CAN'T EVEN GET THE BLUES NO MORE—Rick Carnes; Refuge Music
(Continued on page 63)

Fleming, Morgan, Collins Music BMI's Big Winners

By KIP KIRBY

NASHVILLE—The songwriting team of Rhonda J. Fleming and Dennis Morgan and publisher Tom Collins of Tom Collins Music Corp. were named the winners of the 14th annual Robert J. Burton trophy at BMI's awards banquet here, Oct. 11. "Nobody" earned the honor for Fleming, Morgan and Collins as BMI's most performed country song of the year.

More than 600 industry guests and celebrities watched as 123 writers and 82 publishers of 98 songs received individual BMI citations of achievement for airplay during the eligibility period of April 1, 1982 to March 31, 1983.

The leading country writer award winners were Bobby Braddock, Rhonda J. Fleming and Dennis Morgan with four citations each. Dolly Parton and Thom Schuyler took three citations each. Earning two citations were Ed Bruce, Wayne Carson, Bruce Channel, Michael Clark, Tom Damphier, Steve Dorff, Tim DuBois, Mark Gray, Merle Haggard, Harlan Howard, Jim Hurt, Waylon Jennings, Bob McDill, Michael Murphy, Willie Nelson, Ben Peters, Curly Putman, Larry Shell and John Scott Sherrill.

Leading the field of publishers this year were Tree Publishing Co. Inc. and the Warner Group with 14 citations each, followed by the Welk Group with seven awards; Combine

Group with four (one for Combine Music, one for Larry Gatlin Music, and two for Sweet Baby Music); Irving Music Inc. and Peso Music with four each; and with three awards apiece, Briarpatch Music, Coal Miners Music Inc., DebDave Music Inc., Music Corp. of America and Tom Collins Music Corp.

Winners of two achievement citations were Acuff-Rose/Fred Rose Music Group; Booth and Watson Music; Cedarwood Publishing Co. Inc.; Chinnichap Publishing Inc.; Flying Dutchman Music Co.; Fort Knox Music Co.; Rose Bridge Music Inc.; Royalhaven Music Inc.; Screen Gems-BMI Music Inc.; Shade Tree Music Inc.; Sugarplum Music Co.; Unichappell Music Inc.; Velvet Apple Music; and Willie Nelson Music.

Eight of the songs honored by BMI were presented with citations signifying earlier awards as well. A fourth award went to Floyd Cramer's "Last Date," which first won in 1961 as an instrumental. In 1962, a lyric version, "My Last Date With You," earned a citation. A second lyric version, "(Lost Her Love) On Our Last Date," took an award in 1973, and Emmylou Harris' version, "(Lost His Love) On Our Last Date," won this year. Second awards went to "Always On My Mind" (first award: 1973); "I Don't Care" (first award: 1955); "I Love How You Love Me" (first award: 1980); "I Will Always Love You" (1975); "Love In The

First Degree" (1982); "Through The Years" (1982); and "Why Baby Why" (1956).

The 1983 country awards banquet was held as always in a large yellow-and-white tent behind the Music Row offices of BMI. This year's theme included large mounted blow-ups of past Robert J. Burton award-winning songwriters and color posters of BMI's writer/artists. Among those scheduled to celebrate the festivities during the evening were Kris Kristofferson, personally receiving his numerous Million Performance Awards, along with Alabama, Rosanne Cash, John Anderson, David Frizzell, Vern Gosdin, Larry Gatlin, Ed Bruce, Michael Murphy, Eddie Rabbitt, B.J. Thomas, Ricky Skaggs, Emmylou Harris, Merle Haggard and Lee Greenwood.

Making the presentations were BMI president Edward M. Cramer, vice president Frances Preston, and senior vice president Theodora Zavin.

A complete list of the 98 award winning BMI country songs, their writers and publishers logged from April 1, 1982, to March 31, 1983 follows:

AIN'T NO TRICK (IT TAKES MAGIC)—Jim Hurt, Steve Pippin; Warner House of Music
ALWAYS ON MY MIND (Second award)—Wayne Carson, Johnny Christopher, Mark James; Rose Bridge Music, Screen Gems-EMI Music
ANOTHER CHANCE—Robert Drawdy, Dennis Knutson, Jerry Taylor; First Lady Songs, Sylvia's Mother's Music

ANOTHER HONKY TONK NIGHT ON BROADWAY—Milton Brown, Steve Dorff, Snuff Garrett; Peso Music, Wallet Music

ARE THE GOOD TIMES REALLY OVER—Merle Haggard; Shade Tree Music

THE BIRD—Bobby Braddock, Johnny Bush, Hal Coleman, Barry Etris, Willie Nelson, Curly Putman; Pullman Music, Tree Publishing, Warner House of Music, Willie Nelson Music

BORN TO RUN—Paul Kennerley (PRS); Irving Music

BUSTED—Harlan Howard; Tree Publishing

CAN'T EVEN GET THE BLUES NO MORE—Tom Damphier; Coal Miners Music

CHEROKEE FIDDLE—Michael Martin Murphy; Mystery Music

CLOSE ENOUGH TO PERFECT—Carl Chambers; Accredited, Raindance

THE CLOWN—Brenda Barnett, Wayne Carson, Charles Chalmers, Sandra Rhodes; Mammoth Spring Music, Rose Bridge Music

COUNTRY BOY CAN SURVIVE—Hank Williams Jr.; Bocephus Music

CRYING MY HEART OUT OVER YOU—Carl Butler, Lester Flatt, Earl Scruggs, George Sherry; Cedarwood Publishing

DANCIN' YOUR MEMORY AWAY—Eddie Burton, Tom Grant; Barnwood Music

DON'T LOOK BACK—Eddie Setser; Warner-Tamerlane

DON'T WORRY 'BOUT ME BABY—Deborah Allen, Bruce Channel; MCA, Old Friends Music, Posey Publishing

EVER NEVER LOVING YOU—Ed Bruce, Patsy Burce; Sugarplum Music, Tree Publishing Co., Inc.

EVERYTHING'S BEAUTIFUL IN ITS OWN WAY—Dolly Parton; Combine Music

FAKING LOVE—Matraca Berg, Bobby Braddock; Tree Publishing

GOING WHERE THE LONELY GO—Merle Haggard, Dean Holloway, Shade Tree Music

HE GOT YOU—Bobby Wood, Chriswood Music

HEART OF THE NIGHT—Michael Clark, Flying Dutchman Music, Warner-Tamerlane

HEARTBREAK EXPRESS—Dolly Parton; Velvet Apple Music

HEY BABY—Bruce Channel, Margaret Cobb; LeBill Music, CBS Unart Catalog

HONKY TONKIN'—Hank Williams; Fred Rose Music, Inc., Hiram Music

I DON'T CARE (Second award)—Cindy Walker, Webb Pierce; Cedarwood Publishing

I DON'T KNOW WHERE TO START—Thom Schuyler; Briarpatch Music, DebDave Music

I DON'T REMEMBER LOVING YOU—Bobby Braddock; Harlan Howard, Tree Publishing

I DON'T THINK SHE'S IN LOVE ANYMORE—Kent Robbins; Royalapple Music

I JUST CAME HERE TO DANCE—Kenneth Bell, Terry Skinner, J.L. Wallace; Gall-Clement Publications

I LIE—Tom Damphier; Coal Miners Music

I LOVE HOW YOU LOVE ME (Second award)—Larry Kolber, Barry Mann; Screen Gems-EMI Music

I WILL ALWAYS LOVE YOU (Second award)—Dolly Parton; Velvet Apple Music

I WISH YOU COULD HAVE TURNED MY HEAD—Sunny Throckmorton; Tree Publishing

I WONDER—Leroy Preston; Bug Music, Paw Paw Music, Whiskey Drinkin Music

I WOULDN'T CHANGE YOU IF I COULD—Paul Jones, Arthur O. Smith; Peer International

I'M GONNA HIRE A WINO TO DECORATE OUR HOME—Dwayne Blackwell; Peso Music, Wallet Music

IF HOLLYWOOD DON'T NEED YOU—Bob McDill; Hall-Clement Publications

IT AIN'T EASY BEING EASY—Mark Gray, Leslie Taylor; Chinnichap Publishing, Daticabo Publishing, Warner-Tamerlane

JUST TO SATISFY YOU—Don Bowman, Waylon Jennings; Irving Music, Parody Publishing

KANSAS CITY LIGHT—Rhonda J. Fleming, Dennis Morgan; Tom Collins Music

KEY LARGO—Sonny Limbo; Lowery Music Company

LAST THING I NEEDED FIRST THING THIS MORNING—Donna Farar, Gary P. Nunn; Nunn Publishing

(Continued on page 50)

BMI sweeps CMA awards. Again.



SONG OF THE YEAR
"ALWAYS ON MY MIND"

JOHNNY CHRISTOPHER WAYNE CARSON MARK JAMES

SINGLE OF THE YEAR
"SWINGIN'"

JOHN ANDERSON

ALBUM OF THE YEAR
"THE CLOSER YOU GET"

ALABAMA



ENTERTAINER OF THE YEAR
ALABAMA



FEMALE VOCALIST OF THE YEAR
JANIE FRICKE



MALE VOCALIST OF THE YEAR
LEE GREENWOOD



VOCAL GROUP OF THE YEAR
ALABAMA



VOCAL DUO OF THE YEAR
MERLE HAGGARD WILLIE NELSON



INSTRUMENTALIST OF THE YEAR
CHET ATKINS

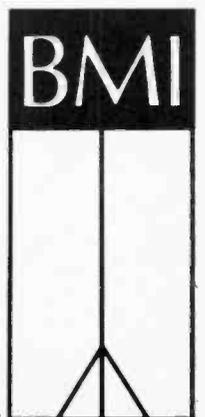


HORIZON AWARD
JOHN ANDERSON



COUNTRY MUSIC HALL OF FAME
JIMMY DICKENS

To our winners,
congratulations.



Wherever there's music, there's BMI.

Country

Fleming, Morgan, Collins Win

• Continued from page 48

LIKE NOTHING EVER HAPPENED—Rhonda J. Fleming, Dennis Morgan; Tom Collins Music
LISTEN TO THE RADIO—Fredric Knipe; Southwest Words and Music
LIVIN' IN THESE TROUBLED TIMES—Roger Cook, Philip Donnelly, Sam Hugin; Cookhouse Music, Roger Cook Music
(LOST HER LOVE) ON OUR LAST DATE (Fourth award)—Floyd Cramer, Conway Twitty; Acuff-Rose Publications
LOST MY BABY BLUES—Ben Peters; Ben Peters Music, Peso Music, Wallet Music
LOVE IN THE FIRST DEGREE (Second award)—Jim Hurt, Tim DuBois; Warner House of Music
A LOVE SONG—Lee Greenwood; MCA, Sycamore Valley Music

LOVE'S FOUND YOU AND ME—Ronnie Rogers, Ed Bruce; Newkeys Music, Sugarplum Music, Tree Publishing
LOVE WILL TURN YOU AROUND—David Malloy, Thom Schuyler, Even Stevens; Briarpatch Music, Debdave Music, Loinscub Music
MARINA DEL REY—Dean Dillon; Hall-Clement Publications
MOUNTAIN MUSIC—Randy Owen; Maypop Music
NOBODY—Rhonda J. Fleming, Dennis Morgan; Tom Collins Music
OH GIRL—Eugene Record; Unichappell Music
OPERATOR LONG DISTANCE PLEASE—Rhonda J. Fleming, Dennis Morgan; Hall-Clement Publications
PERSONALLY—Paul Kelly; Five Of A Kind, Tree Publishing

RING ON HER FINGER TIME ON HER HANDS—Don Goodman, Mary Ann Kennedy, Pam Rose; Little Jeremy Music, Love Wheel Music, Tree Publishing
THE ROSE—Amanda McBroom
SAME OLE ME—Paul Overstreet; Silverline Music
SHE GOT THE GOLDMINE I GOT THE SHAFT—Tim DuBois; Warner House of Music
SHE LEFT LOVE ALL OVER ME—Chester Lester; Warner House of Music
SHE'S LYING—Jan Crutchfield; Jan Crutchfield Music, MCA, Unichappell
SHE'S NOT CHEATIN' (SHE' JUST GETTIN' EVEN)—Randy Shaffer; Baray Music, Wood Hall Publishing
(SITTIN' ON THE DOCK OF THE BAY)—Steve Cropper, Otis Redding; Irving Music
16TH AVENUE—Thom Schuyler; Briarpatch Music, Debdave Music
SLOW DOWN—Lacy J. Dalton, Billy Sherrill, Mark Sherrill; Algee Music
SOME MEMORIES JUST WON'T DIE—Bobby Springfield; Warner House of Music
SOMEBODY'S ALWAYS SAYING GOOD-BYE—Bob McDill; Hall-Clement Publications

SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)—Jessie Mendenhall, Stephen Spurgin; Booth and Watson Music
STILL TAKING CHANCES—Michael Martin Murphey; Timberwolf Music
SURE FEELS LIKE LOVE—Larry Gatlin; Larry Gatlin Music
SWINGIN'—John Anderson, Lionel Delmore; John Anderson Music, Hall-Clement Publications, Lionel Delmore Music
TAKE ME DOWN—Mark Gray, James Pennington; Chinnichap Publishing, Irving Music
TALK TO ME—Joe Seneca; Fort Knox Music
TENNESSEE ROSE—Karen Brooks; Babbling Brooks Publishing, Warner-Tamerlane
THIS DREAM'S ON ME—Fred Koller; Coal Miners Music
THROUGH THE YEARS (Second award)—Steve Dorff, Marty Panzer; Peso Music, Swaneebravo Music
'TILL I GAIN CONTROL AGAIN—Rodney Crowell; Jolly Cheeks Music
VELVET CHAINS—Ron Hellard; Tree Publishing
THE VERY BEST IS YOU—Larry Shell; IBEX Publishing
WAR IS HELL ON THE HOMEFRONT TOO—Curly Putman; Tree Publishing

WHAT SHE DON'T KNOW WON'T HURT HER—David Lindsey, Ernie Rowell; Blue Creek Music, Booth and Watson Music, Cross Timbers Music
WHAT'S FOREVER FOR—Rate Van Hoy; Tree Publishing
WHATEVER—Don Reid, Harold Reid; American Cowboy Music
WHEN YOU FALL IN LOVE—John Scott Sherrill; Sweet Baby Music
WHY BABY WHY (Second award)—Darrell Edwards, George Jones; Fort Knox Music
WILD AND BLUE—John Scott Sherrill; Sweet Baby Music
WITH YOU—Larry Shell; Tree Publishing
WOMEN DO KNOW HOW TO CARRY ON—Bobby Emmons, Waylon Jennings; Baby Chick Music, Vogue Music, Waylon Jennings Music
WOULD YOU CATCH A FALLING STAR—Bobby Braddock; Tree Publishing
YESTERDAY'S WINE—Willie Nelson; Willie Nelson Music
YOU NEVER GAVE UP ON ME—Leslie Pearl; Michael O'Connor Music
YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)—Johnny Russell; Sunflower County Songs
YOU'RE SO GOOD WHEN YOU'RE BAD—Ben Peters; Royalhaven Music



GARY GUESTS—Gary Morris goes out in the studio audience with "Nashville Now" host Ralph Emery to answer questions on the live Nashville Network cable tv show.

SESAC Awards Dominated By Jerry Gillespie

By EDWARD MORRIS

NASHVILLE—Jerry Gillespie was the big winner at SESAC's 19th annual awards ceremony here, Oct. 13. Gillespie earned four of the 10 honors conferred by the society, including one as country music writer of the year. Three of Gillespie's songs were also cited for special recognition. Susan Longacre took the prize for most promising country writer.

This year's event was scaled down considerably from those of previous years, with the guest list limited to winning artists, writers and publishers instead of embracing the music industry at large. SESAC had announced after last year's ceremony that it would curtail its peripheral ex-

penditures in deference to its affiliated writers and publishers.

Other SESAC awards included:

Country song of the year—"Marina Del Rey" (artist: George Strait); writers: Frank Dycus, Dean Dillon; publishers: Golden Opportunity Music, Hall-Clement Publications, Welk Music Group.

Most recorded country song—"She's Ready For Someone To Love Her" (Jerry Reed, the Osmond Brothers, David Frizzell); Jerry Gillespie, Tommy Rocco, Charlie Black; Somebody's Music, Welk Music Group, Bibo Music, Chappell Music.

Best country album of the year—"The Bellamy Brothers' Greatest Hits"; "Do You Love As Good As You Look" (single cut cited); Jerry

Gillespie, Rory Bourke, Charlie Black; Tri-Chappell Music, Chappell Music.

Vista Award—Producer, Taylor Sparks, (Karen Taylor-Good).

Album special achievement—B.J. Thomas, "Love Shines," "He's Got Religion" (single); Jerry Gillespie; Somebody's Music, Welk Music Group; producer Pete Drake, B.J. Thomas, "New Looks"; "Memory Machine" (single); Ted Harris; Contention Music; producer Pete Drake.

SESAC Service Award—Cynthia Rodgers, Welk Music Group.

Award Of Merit—"Lonely But Only For You" (Sissy Spacek); K.T. Oslin, Rory Bourke, Charlie Black; Tri-Chappell Music, Chappell Music.

I ALMOST MISSED YOU BABY BLAKE EMMONS



Written by RICCI MARENO

Produced by RICCI MARENO



2120 Crestmoor Rd
Nashville Tn 37215
(615) 269-4770

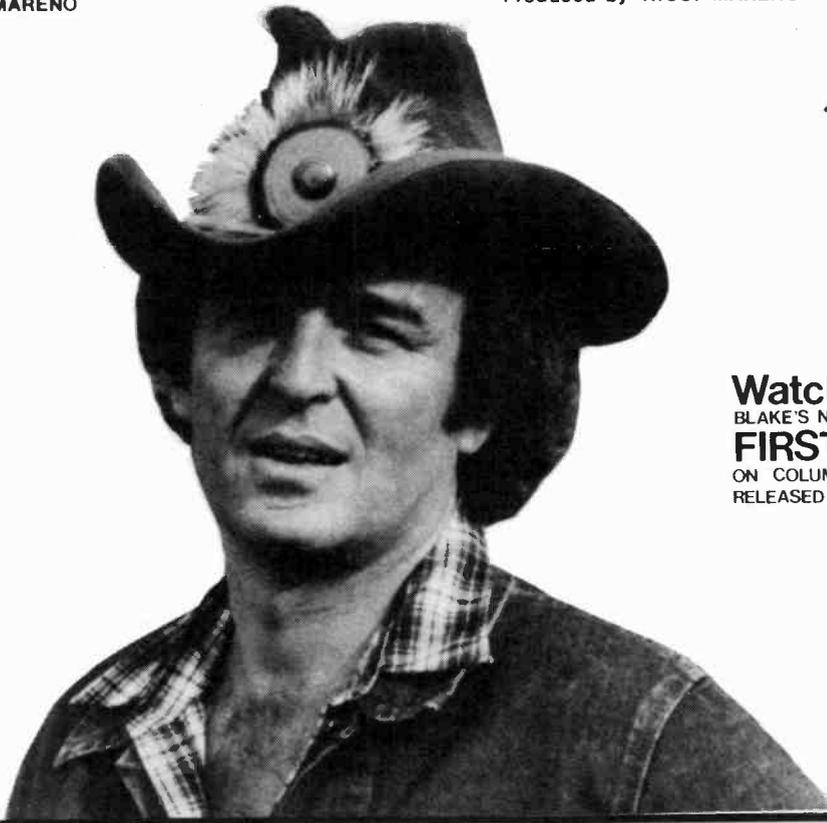
PO Box 623
N Hollywood Ca 91603
(213) 509-0560

Don't Miss
STELLA PARTON & BLAKE EMMONS
IN THE INTERNATIONAL ROAD TOUR
1983-84



221 West 57th Street, 9th Floor
New York, N.Y. 10019
(212) 586-6750
TELEX 640552 SPOTLITE NYK

6400 Sunset Boulevard
Sunset Towers West, Suite 2E
Los Angeles, CA 90069
(213) 654-5063



Watch For
BLAKE'S NEW ALBUM
FIRST FLIGHT
ON COLUMBIA RECORDS TO BE
RELEASED NOVEMBER 15

Personal Management
NAT SEMINARA
130 Madison Avenue
New York NY 10016
(212) 683-7766

THE HITS Tell Story THE

'IT TURNS ME INSIDE OUT'

'RING ON HER FINGER,
TIME ON HER HANDS'

'SHE'S LYING'

'AIN'T NO TRICK'

'I.O.U.'

'SOMEBODY'S GONNA
LOVE YOU'

THE COUNTRY MUSIC ASSOCIATION

Male Vocalist OF THE Year

CONGRATULATIONS, LEE!



Lee
Greenwood



ON MCA RECORDS

www.americanradiohistory.com

Billboard® Hot Country Singles

Survey For Week Ending 10/22/83

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	10	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen, Maypop/Buzzherb, BMI; RCA 13590	33	35	7	WHEN THE NEW WEARS OFF OUR LOVE —The Whites (R Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	66	80	2	WOUNDED HEARTS —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray, Warner-Tamerlane/Daticabo, BMI; WB/Sante Fe, ASCAP; Columbia 38-04137
2	3	13	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	34	18	16	NEW LOOKS FROM AN OLD LOVER —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane, Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)	67	75	3	MY ANGEL'S GOT THE DEVIL IN HER EYES —Ed Hunnicutt (D. Knutson, D. Burgess, Barnwood, BMI; MCA 52262)
3	6	8	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	35	39	5	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	68	77	2	WINDIN' DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, F. Koller, Algee/Old Friends, BMI; Columbia 38-04133
4	7	11	YOU'VE GOT A LOVER —Ricky Skaggs (R. Staggs) S. Russell, Shake Russell Bug, BMI; Epic 34-04044	36	40	5	BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman, Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	69	78	3	STREET TALK —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7
5	9	12	THE WIND BENEATH MY WINGS —Gary Morris (J. Bowen) L. Henley, J. Silbar, Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532	37	41	8	KISS ME DARLING —Stephanie Winslow (R. Ruff) S. Winslow, Checkmate, BMI; MCA/Curb 1060	70	63	4	STILL IN THE RING —Tammy Wynette (G. Richey) M. Garvin, B. Jones, Tree/BMI/Cross Keys, ASCAP; Epic 34-04101
6	10	11	MIDNIGHT FIRE —Steve Wariner (M. Wilson, T. Brown) L. Anderson, D. Gibson, Old Friends/Silverline, BMI; RCA 13588	38	25	14	SOMETIMES I GET LUCKY AND FORGET —Gene Watson (R. Reeder, G. Watson) E. Rowell, B. House, Blue Creek/Booth & Watson/On The House, BMI; MCA 52243	71	83	2	BEFORE WE KNEW IT —Jan Gray (R. Childs) L. Anderson, F. Koller, Old Friends, BMI; Jamex 45-011
7	8	13	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE —Reba McEntire (D. King, D. Woodward) J. Kennedy, Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP; Mercury 81263-7	39	44	4	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500	72	58	18	I'M ONLY IN IT FOR THE LOVE —John Conlee (B. Logan) D. Allen, K. Brooks, R. Van Hoy, Posey/Golden Bridge/Unichappell/Van Hoy, BMI/ASCAP; MCA 52231
8	11	10	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy, Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	40	48	2	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	73	45	15	TOO HOT TO SLEEP —Louise Mandrell; F. Kilroy R.C. Bannon, J. Bettis, Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567
9	1	15	PARADISE TONIGHT —Charley McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner, Unart/Land Of Music/Blue Texas, BMI; Epic 34-04007	41	53	3	TAKE IT TO THE LIMIT —Willie Nelson With Waylon Jennings (C. Monan) R. Meisner, D. Henley, G. Frey, Cass County/Red Cloud/Nebraska, ASCAP; Columbia 38-04131	74	86	2	LONESOME 7-7203 —Darrell Clanton (C. Haward) J. Tubb, Cedarwood, BMI; Audiograph 45-474
10	14	9	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	42	47	4	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales, Hookit, BMI; Compleat CP-115 (Polygram)	75	56	11	THE LADY, SHE'S RIGHT —Leon Everette (R. Dean, L. Everette) C. Ryder, V. Haywood, Window, BMI; RCA 13584
11	13	11	GUILTY —The Statler Brothers (J. Kennedy) H. Reid, D. Reid, American Cowboy, BMI; Mercury 812-988-7	43	51	4	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson, Unami, ASCAP; Liberty 1507	76	65	20	YOU'RE GONNA RUIN MY BAD REPUTATION —Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI; Epic 34-03946
12	15	8	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Pfriemer, R. Giles, Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512	44	49	5	LOVING YOU HURTS —Gus Hardin (R. Hall) A. Aldridge, C. Richardson, Muscle Shoals Sound, BMI; RCA 13597	77	74	20	HEY BARTENDER —Johnny Lee (J. Bowen) F. Dixon, El Camino, BMI; Full Moon 7-29605 (WEA)
13	16	8	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	45	26	12	IF IT WAS EASY —Ed Bruce (T. West) L. Kingdon, H. Sanders, Window, BMI; MCA 52251	78	NEW ENTRY		THE CONVERSATION —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631
14	17	7	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove, Hall-Clement/Algee, BMI; Epic 34-04082	46	60	2	SLOWBURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black, Bibo/Welk Group/Chappell, ASCAP; Warner/Curb 7-29469	79	67	17	FLIGHT 309 TO TENNESSEE —Shelly West (S. Garrett, S. Dorff) R. Scott, Peso/Mighty, BMI; Viva 7-29597
15	20	7	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596	47	38	15	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman, Elektra/Asylum/Mopage Cotillion; Moon & Stars, BMI; Warner Bros. 7-29582	80	73	19	WHY DO I HAVE TO CHOOSE —Willie Nelson (C. Monan) W. Nelson, Willie Nelson, BMI; Columbia 38-03965
16	5	13	SCARLETT FEVER —Kenny Rogers (M. Dekle) K. Rogers, Welbeck, ASCAP; Liberty 1503	48	66	2	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore, Royalhaven, BMI/Dejamus, ASCAP; RCA 13648	81	NEW ENTRY		WE REALLY GOT A HOLD ON LOVE —Family Brown (N. Wilson, T. Brown) M. Foster, T. Brown, Silverline, BMI; RCA 13565
17	19	11	ANYBODY ELSE'S HEART BUT MINE —Terri Gibbs (R. Hall) W. Aldridge, Rick Hall, ASCAP; MCA 52252	49	52	6	LOVERS ON THE REBOUND —James & Michael Younger (R. Chancey) F. Koller, G. Timm; Old Friends, BMI; MCA 52263	82	69	4	DIET SONG —Bobby Bare (B. Bare) S. Siverstein, Evil Eye, BMI; Columbia 38-04092
18	21	10	BABY I LIED —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	50	55	5	KEEPIN' POWER —Crystal Gayle (A. Reynolds) R. Cook, B. Wood, Roger Cook/Chriswood, BMI; Columbia 38-04093	83	59	18	NIGHT GAMES —Charlie Pride (N. Wilson) N. Wilson, B. Mevis, Royalhaven, BMI/G.I.D., ASCAP; RCA 13542
19	23	6	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	51	34	16	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972	84	NEW ENTRY		BRAVE HEART —Thom Schuyler (D. Malloy) T. Schuyler, Deb Dave, Briarpatch, BMI; Capitol 5281
20	22	9	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan, Tom Collins, BMI; RCA 13589	52	NEW ENTRY		OZARK MOUNTAIN JUBILIEE —The Oak Ridge Boys (R. Chancey) R. Murrain, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	85	70	4	NOTHIN' BUT YOU —Steve Earle & The Dukes (R. Dea, P. Carter) S. Earle, High Chaparral, ASCAP; Epic 34-04070
21	24	10	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	53	64	3	MY BABY DON'T SLOW DANCE —Johnny Lee (J. Bowen) B. Lamb, P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486	86	NEW ENTRY		EVERY BREATH YOU TAKE —Mason Dixon (D. Schafer, R. Dixon) The Sting, Magnetic, BMI; Texas 5502
22	4	15	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006	54	54	3	IT'S ALL IN THE GAME —Merle Haggard (M. Haggard) C. G. Dawes, C. Sigman; L. Spier/Major Songs, ASCAP; MCA 52276	87	NEW ENTRY		THE AIR THAT I BREATHE —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood, April, ASCAP; Moon Shine 3017
23	32	6	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins, R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	55	42	11	AFTER YOU —Dan Seals (K. Lehning) P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group), BMI/ASCAP; Liberty 1504	88	NEW ENTRY		TELL ME WHEN I'M HOT —Billy "Crash" Craddock (B.C. Craddock, J. Diamond) L. Palas, D. Hupp; Music City, ASCAP; Cee Cee 5400
24	27	9	THE MAN IN THE MIRROR —Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Visions 103	56	81	2	IN MY EYES —John Conlee (B. Logan) B. Wyrick, Intersong-USA, ASCAP; MCA 52282	89	NEW ENTRY		CRAZY OLD SOLDIER —David Allen Coe (B. Sherrill) T. Seals, P. Kennerly; WB/Two Sons/Rondor, ASCAP; Columbia 38-04136
25	28	7	STRONG WEAKNESS —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy, Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	57	50	16	WILD MONTANA SKIES —John Denver & Emmylou Harris (J. Denver, B. Wyckoff) J. Denver, Cherry Mountain, ASCAP; RCA 13562	90	84	18	LET'S GET OVER THEM TOGETHER —Moe Bandy (Featuring Becky Hobbs) (B. Sckeren) C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970
26	29	8	OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox, Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	58	43	15	WHAT I LEARNED FROM LOVING YOU —Lynn Anderson (M. Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001	91	79	20	A FIRE I CAN'T PUT OUT —George Strait (B. Mevis) D. Staedtler, Music City, ASCAP; MCA 52225
27	31	7	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	59	57	8	STRANGER AT MY DOOR —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black, Chappell, ASCAP/Unichappell, BMI; Capitol 5265	92	NEW ENTRY		A STRANGER IN HER BED —Randy Parton (S. Gibson) B. Shore, D. Wills, B. Mevis; G.I.D./Royalhaven, ASCAP; BMI; RCA 13608
28	30	10	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray, Chinnichap, BMI; Epic 34-04041	60	61	6	HAVE I GOT A HEART FOR YOU —Chantilly (L. Morton, D. Morgan) K. Stegall, M. Morrow; April, ASCAP/Blackwood, BMI, F & L 527	93	88	17	BREAKIN' DOWN —Waylon Jennings (W. Jennings) J. Rainey, Glentan, BMI; RCA 13543
29	37	7	DIXIE DREAMING —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	61	71	3	A MILLION LIGHT BERS AGO —David Frizzell (S. Garrett, S. Dorff) D. Blackwell, Peso/Wallet, BMI; Viva 7-29498	94	89	14	BABY I'M YOURS —Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB
30	33	9	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black, Bibo (Welk Music), Chappell, ASCAP; Mercury 814-195-7	62	76	2	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	95	72	4	THE SIGN OF THE TIMES —Donna Fargo (S. Silver) D. Fargo; Prima-Donna, BMI; Columbia 38-04097
31	36	5	HEARTACHE TONIGHT —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther, Cass County/Red Cloud Gear/Ice Age, ASCAP; Warner Bros. 7-29505	63	46	12	HOLD ON, I'M COMIN' —Waylon Jennings & Jerry Reed (R. Hall, C. Monan) I. Hayes, D. Porter; Irving/Cotillion, BMI, RCA 13580	96	62	9	WILDWOOD FLOWER —Roy Clark (R. Clark) A.P. Carter, Peer International, BMI; Churchill 94025 (MCA)
32	12	15	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Kelo Herston, R. Milsap, T. Collins, BMI; RCA PB-13564	64	68	4	LET'S SING ABOUT LOVE —Big Al Downing (T. Bongiovi, L. Quinn) B. A. Downing, L. Quinn; Mataphor, BMI; Team 1003	97	NEW ENTRY		WE'VE GOT A GOOD THING GOIN' —J. W. Thompson (B. McCracken) J. M. Johnson, G. Barber, Tree/Cross Keys, BMI/ASCAP; USA Country 1001
				65	85	2	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI; Epic 34-04167	98	92	21	WAY DOWN DEEP —Vern Gosdin (B. Mevis) M.D. Barnes, M.T. Barnes; ATV Hookit, BMI; Compleat 108 (Polygram)
								99	82	3	IT HAD TO BE YOU —Texas Vocal Company (B. Mevis) B. Shore, D. Wills, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13566
								100	95	20	DREAM BABY (HOW LONG MUST I DREAM) —Lacy J. Dalton (B. Sherrill) C. Walker, Combine, BMI; Columbia 38-03926

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

“SWEET COUNTRY MUSIC” # 192



CI 732

“I'M A TEXAN” # 196



CI 733

“BIG CITY TURN ME LOOSE” # 197



CI 734

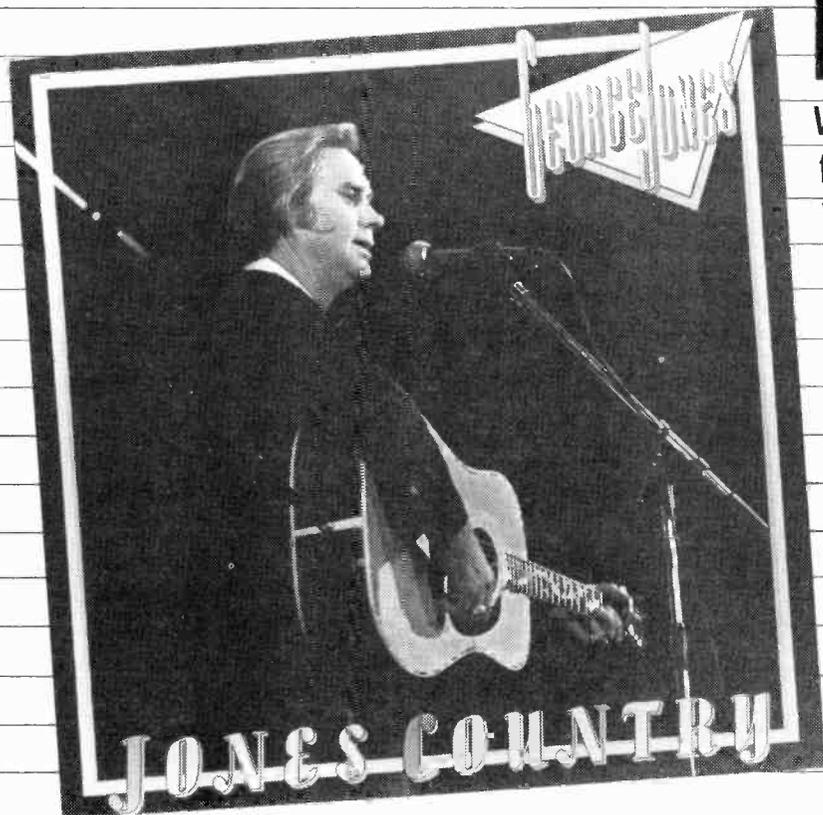


1010 17th AVENUE SOUTH
NASHVILLE, TENNESSEE 37212

(615) 254-1888

Sherman Ford, President
Tom Dean, V.P. Promo & Sales

**IT'S GOING TO BE HOT
THIS WINTER...**



IN "JONES COUNTRY."

Welcome to "Jones Country". It's the George Jones album that follows three smash hits: "Shine On", "I Always Get Lucky With You", and "Tennessee Whiskey".

"Jones Country" is so filled with hits you might get lost... so follow this path: "You Must Have Walked Across My Mind Again", "Famous Last Words", plus George's definitive performance of "Burning Bridges" (and the chilling "Radio Lover").

Stay hot this winter. Move to "Jones Country".

George Jones, "Jones Country" (FE 38978). Produced by Billy Sherrill.

New on *Epic* records and cassettes.

Country

Nashville Scene

There's No Week Like CMA Week

By KIP KIRBY

CMA Week: difficult to imagine if you haven't lived through one, not easy even when you have. No other music form claims an entire week of its own, demanding and commanding a lion's share of media attention. No other kind of music lingers on, long after the party's over through trails of articles, interviews, tv shows and radio coverage with quite the same single-minded tenacity.

In testimony to its worldwide popularity, country's proponents were visible in full plumage last week around Nashville: those who make it, those who sing it, those who write it, those who publish it, those whose fascination with its various forms causes their careers to be intertwined with it.

During CMA Week, Nashville tends to look rather like a smaller Hollywood or New York. Banquets and awards functions are as interesting for those sitting in the audience as they are for those in the limelight.

Actor Steve Railsback ("The Stunt Man," "Golden Seal") turned up with songwriter Chick Rains at the American Guild of Authors and Composers picnic early in the week. L.A. producer Richard Perry, working with Julio Iglesias on his forthcoming album, shared in the CMA Awards festivities. There were even scattered rumors that Sylvester Stallone, scheduled to live in nearby Franklin, Tenn. during the upcoming filming of "Rhinestone" with Dolly Parton, might turn up somewhere.

People Were Talking About: the endless stream of "thank you Mom and Dad" speeches in evidence during the CMA Awards telecast—and Alabama drummer Mark Herndon's own "thank you Mom and Dad for not telling me to get a real job"

...Ricky Skaggs' fire engine-red boots, worn on the show during his "Uncle Pen" number... the rush of spontaneous emotion by the industry audience when Lee Greenwood's name was called as male vocalist of the year... Dolly Parton's svelte, slimmed-down figure as she sang with Kenny Rogers... Charley Pride's supposed slip-up when he opened the entertainer of the year envelope and almost said "Atlanta" instead of "Alabama." The slip didn't go unnoticed by a gleeful Larry McBride of MDJ Records. However, since Pride's own agency, Chardon, books Atlanta, perhaps it wasn't so unintentional.

People Are Sour Grapes About: the Country Music Assn.'s two categories, song of the year and vocal duo of the year. In the song of the year division, the CMA makes no restrictions on winning. A song which turns up on the charts during the requisite eligibility period may win as many times as the organization's membership wishes to vote for it.

This stipulation does not extend to the CMA's single of the year (i.e. record of the year) award, only to song of the year. However, because there are no restrictions for songs of the year, "Always On My Mind" managed to struggle back to its feet for yet another victory, trouncing four other deserving nominees. No one, of course, disputes the merits of "Always On My Mind." But enough is enough. This song has *already* won every major country music award there is, including CMA, ACM and Grammy. What about the other great songs out there this year, which also deserved their moment in the sun?

The CMA should re-examine its criteria in this category. What about adding a qualifier: once a song has actually *won* as song of the year, it would be retired from eligibility and could not win again.

As for the CMA's vocal duo category, it contains its own built-in flaw. Who says that at least one of the duo must also be a solo artist? Why? Why (Continued on page 63)



Handy, Lynn, Smith Are Inducted Into NSAI Hall

NASHVILLE—W. C. Handy, Loretta Lynn and Beasley Smith were inducted into the Nashville Songwriters Assn. International's Hall of Fame in ceremonies held here Oct. 9. The organization's president's award went to Connie Bradley, southern regional executive director of ASCAP.

In his keynote speech, Warner Bros. Records senior vice president Jimmy Bowen cited the specific songs that had been crucial in the formation of his career. He said that songwriters are "the poets of our generation" and called upon the performance rights societies to "take a good hard look at the advance situation."

Asserting that Nashville was the

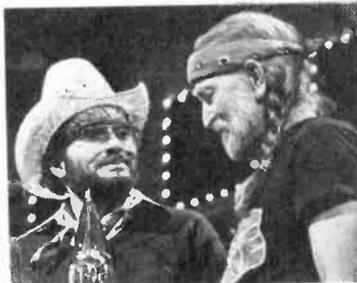
"prime source of songs in the English-speaking world," Bowen said that Tennessee should follow the lead of California and New York in passing laws that would prevent songwriters from being tied up unfairly in contracts. "Every songwriter should have a lawyer," he contended.

"The song says it all," Bowen argued, "and if we had to take the songs off radio there wouldn't be enough bad news to fill the time."

Blues pioneer W. C. Handy was honored for such compositions as "Beale Street Blues," "St. Louis Blues" and "Memphis Blues," a medley of which was performed for the assembled songwriters and publishers by Bobby Jones and New Life. Handy's widow accepted his "Manny" award, as the Hall of Fame citation is called.

Lynn, who broke into the music business as both a writer and a performer, authored such country standards as "Don't Come Home A Drinkin'," "You Ain't Woman Enough To Take My Man" and "I'm A Honky Tonk Girl." Her award was accepted by her long-time producer, Owen Bradley.

The late Beasley Smith was musical director and bandleader for Nashville radio station WSM. Among his best known works were "That Lucky Old Sun," "The Old Master Painter," "Night Train To Memphis," "I'd Rather Die Young" and "Beg Your Pardon." His grandchildren, Steve Scales and Elizabeth Barry, accepted his award.



DUMBSTRUCK DUO—Epic's Merle Haggard and Columbia's Willie Nelson ponder their Country Music Assn. award as vocal duo of the year at ceremonies held at the Grand Ole Opry House. Nelson also co-hosted the show with Anne Murray.

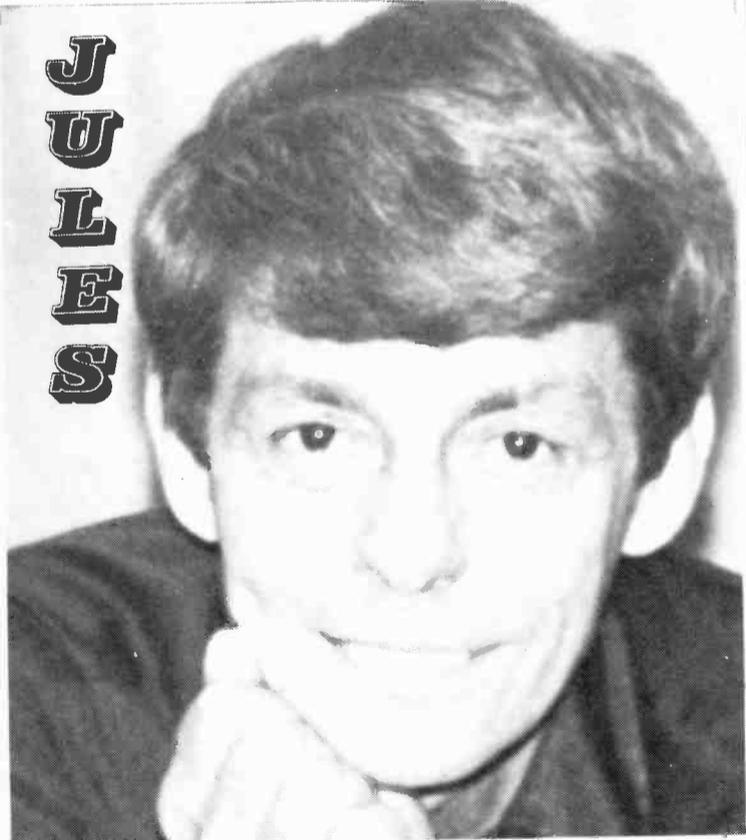
Billboard® Hot Country LPs™

Survey For Week Ending 10/22/83

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

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	31	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA	39	42	34	HANK WILLIAMS, JR. Strong Stuff, Elektra/Curb 60223 WEA
2	2	5	KENNY ROGERS Eyes That See In the Dark, RCA AFL1-4697 RCA	40	30	33	THE OAK RIDGE BOYS ● American Made, MCA 5390 MCA
3	3	38	MERLE HAGGARD AND WILLIE NELSON ● Pocho And Letty, Epic FE 37958 CBS	41	34	83	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
4	4	30	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	42	47	17	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
5	5	26	RONNIE MILSAP Keyed Up, RCA AHL-4670 RCA	43	41	5	MOE BANDY Devoted To Your Memory, Columbia FC-38726 CBS
6	7	14	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	44	48	17	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA
7	6	21	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	45	35	17	LACY J. DALTON Dream Baby, Columbia FC 38604 CBS
8	9	8	BARBARA MANDRELL Spun Gold, MCA 5377 MCA	46	54	5	THE KENDALLS Movin' Train, Mercury 812-779-1 POL
9	10	6	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	47	40	52	JOHN ANDERSON Wild And Blue, Warner Bros. 23721 WEA
10	11	60	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	48	46	109	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
11	8	23	DAVID ALLAN COE Castles In The Sand, Columbia FC 38535 CBS	49	38	30	SHELLY WEST West By West, Warner/Viva 23775 WEA
12	16	3	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	50	51	47	CRYSTAL GAYLE True Love, Elektra 60200 WEA
13	13	28	B.J. THOMAS New Looks, Cleveland International FC 38561 CBS	51	50	176	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
14	12	23	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS	52	64	2	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
15	14	19	DOLLY PARTON Burlap & Satin, RCA AHL1-4691 RCA	53	56	5	LEE GREENWOOD Inside Out, MCA 5304 MCA
16	17	53	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	54	52	14	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS
17	15	18	SYLVIA Snapshot, RCA AHL1-4672 RCA	55	55	157	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP
18	18	25	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	56	57	103	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
19	22	5	JOHN CONLEE In My Eyes, MCA 5434 MCA	57	65	44	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA
20	29	3	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	58	62	285	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
21	19	55	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS	59	59	24	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL
22	21	84	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA	60	60	33	KENNY ROGERS ● We've Got Tonight, Liberty LO 51143 CAP
23	24	7	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS	61	49	26	WAYLON JENNINGS It's Only Rock & Roll, RCA AHL1-4673 RCA
24	23	25	GEORGE JONES Shine On, Epic FE 38406 CBS	62	66	57	EARL THOMAS CONLEY Somewhere Between Right And Wrong, RCA AHL-1-4348 RCA
25	26	25	DON WILLIAMS Yellow Moon, MCA 5407 MCA	63	NEW ENTRY		MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
26	20	20	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	64	53	29	RONNIE McDOWELL Personally, Epic FE 38514 CBS
27	33	4	LOUISE MANDRELL Too Hot To Sleep, RCA AHL1-4820 RCA	65	NEW ENTRY		DAN SEALS Rebel Heart, Liberty LT-51149 CAP
28	25	53	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS	66	58	31	WILLIE NELSON Tougher Than Leather, Columbia QC 38248 CBS
29	28	4	JUICE NEWTON Dirty Looks, Capital ST-12294 CAP	67	74	14	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
30	31	136	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA	68	61	48	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS
31	37	5	JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806 CBS	69	67	25	MICKEY GILLEY Fool For Your Love, Epic FE 38583 CBS
32	32	4	CHARLEY PRIDE Night Games, RCA AHL1-4820 RCA	70	63	27	GENE WATSON & THE FAREWELL PARTY BAND Sometimes I Get Lucky, MCA 5384 MCA
33	43	4	TERRI GIBBS Over Easy, MCA 5443 MCA	71	70	35	LOUISE MANDRELL Close-Up, RCA MHL 1-8601 RCA
34	44	4	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA	72	75	55	TOM JONES Tom Jones Country, Mercury SRM-1-4062 POL
35	45	4	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 WEA	73	73	15	DAVID FRIZZELL On My Own Again, Viva 23868 WEA
36	39	5	MARTY ROBBINS A Lifetime Of Song 1951-1982, Columbia C2-38870 CBS	74	72	155	THE OAK RIDGE BOYS ▲ Greatest Hits, MCA 5150 MCA
37	36	24	CHARLY McCLAIN Paradise, Epic FE 38584 CBS	75	69	19	GUS HARDIN Gus Hardin, RCA MHL1-8603 RCA
38	27	15	JOHNNY LEE Hey Bartender, Full Moon/Warner Bros. 23889 WEA				

● Bulets 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).



JULIE S

CALL ME ANYTHING (but call me)

GLOBAL RECORDS, 242 COMMERCE, OKC., OK, 73109

Talent & Venues

AGENCY PROFILE

Regency Artists Claims Status As 'Largest'

By ETHLIE ANN VARE

LOS ANGELES — Since its inception in 1974, Regency Artists Ltd. has grown into the largest variety talent agency in the country. Today it exclusively represents 98 acts, ranging from Bob Hope to Madness, the Mighty Clouds Of Joy to Marlene Deitrich, the Kingston Trio to X.

"That claim," says vice president Peter Grosslight, anticipating a quick protest from ICM, "is conditioned on being the largest agency that specializes in personal appearances and variety television. We are not a full-service agency."

But "service," within these confines, is what Grosslight singles out as the key to Regency's success. "We are personal service-oriented," he says. "We're very aware that our function is to render a service to the client; we're the agents, not the principals. We stress doing a professional job: we anticipate problems, we avoid them as much as possible, and—when they are unavoidable — we make management aware of what they might encounter."

"We virtually do not lose clients. In fact, a good portion of our clients we get from other agencies where they've had bad experiences."

Among Regency's services are an in-house production consultant and an in-house lawyer who rechecks every contract between artist and promoter. "That's the competitive edge," says Grosslight. "Service is the key."

Grosslight, who is himself an attorney and possesses a low-key, analytical personality not usually associated with the image of an agent, says he is convinced that solid professionalism is the only way to succeed in a business becoming increasingly more competitive. The other factors Regency has going for it, he says, are creative packaging and a breadth of artists that gives them a fuller perspective on the concert marketplace.

"Companies that specialized in rock'n'roll, for instance, aren't aware of many types of situations that are available for their clients. A good example is putting a rock'n'roll show at Chastain Park in Atlanta, which is the summer home of the Atlanta Symphony. A company that specializes in rock will not know about this place. They'll call the rock promoter in that city and that's it. We put Men

At Work in the facility that's used by the Dallas Symphony because we know it's there."

With 19 agents in its single Sunset Strip office, Regency carries a client list that leans heavily toward adult-oriented acts (including a large classical division). The firm is always on the lookout for new and promising acts, but stresses that it is extremely selective in that effort.

"Berlin is a perfect example," says Grosslight. "We signed them before they signed with Geffen Records. And that happens to be a case that worked out. Over the years, there have been some that haven't. But we're pretty cautious. We don't subscribe to the theory that if you throw enough mud against the wall, some of it will stick."

As for the future, Grosslight sees an era for the industry that will become more competitive in nature, more international in scope, and more directed toward exposure via network, cable and syndicated tv.

"Suddenly there are a lot of avenues for televised exposure that didn't exist. The whole video thing is wonderful for our artists: the more



Peter Grosslight

people who are out there to buy, the more people we can sell them," he says.

"It's an upbeat future right now," Grosslight continues. "Things are exciting. There's a new acceptance of more kinds of music, which is good for the business. And it keeps us interested."

Promoters, Fans Furious As Fixx Fails To Show

By THOMAS K. ARNOLD

SAN DIEGO—When promoter Marc Geiger of Marc Berman Concerts saw the tumultuous reception the Fixx got when they opened a show here for A Flock Of Seagulls July 4, he was determined to bring them back to San Diego as headliners.

Shortly thereafter, he booked the band into the Rodeo nightclub, which frequently hosts concerts of a similar nature; by the day of the show, Sept. 4, all 560 tickets had been sold and Geiger was confident he had made the right decision.

By the end of the night, however, Geiger had learned that nothing is ever certain in the concert business. The show was canceled, nearly 600 angry fans who had lined up around the club since the morning had been refunded their money, and his firm was out the \$1,500 deposit it had placed with the Fixx's booking agency, Frontier Booking International. And the four members of the Fixx were accused of reveling it up in an adjacent restaurant and disco until they were finally thrown out for attacking a DJ from co-sponsoring radio station 91X (XTRA-FM).

"Basically, what they said was they were too big to play a club," Geiger says. "Their main complaint was that the stage was too small, even though their production manager had been apprised of the size days ahead of time and given his approval. They were uncompromising and rude, and their attitude was they don't have to work with promoters or do anything they don't feel like doing."

The problems, says Geiger, began around 4 p.m., when the band's road crew arrived at the club and deemed the club's stage too small. When Rodeo owner Bruce Warren showed up an hour later, he was told by the band's road manager, John Alexander, that the band would not go on.

He promptly contacted both Geiger and Berman, and at last it was agreed that the stage would be enlarged. Berman's production manager, Steve White, and several assis-

tants hurried off to a nearby lumber store and purchased \$200 worth of wood; they got back by 7 p.m. and in less than an hour had constructed an addition to the stage that brought it up to the desired dimensions. Warren went next door to get the band, and was told by Alexander that they would still not go on.

"I told him, 'Look, the stage is built, now what's the problem?'" Warren states. "He told me, 'Yes, it is built, but it should have been done this afternoon.' I told him we had 600 people in line and the people were going to suffer and the club would suffer, and he just said, 'What are you trying to tell me? I heard all this crap before.'"

At that point, Warren says, he lunged for the band's lead singer, Cy Curmin, who was standing by snickering, but he was restrained by an assistant and left the restaurant in a huff. In the meantime, Geiger says, police had been called to keep an eye on the increasingly boisterous crowd waiting in line; the band's own agent was trying to contact them to urge them to go on, but his calls weren't being returned; and Geiger got in an argument with band manager Luke O'Reilly via the telephone in Los Angeles.

Shortly after 9 p.m., Warren announced to the crowd through a bullhorn that the show was canceled, and his doormen began refunding money. Several angry fans went next door and jeered various members of the Fixx, and Geiger spoke briefly to lead singer Curmin, who, he claims, "told me it was a rinky-dink club, a rinky-dink stage, they have a number 10 album, and are too big to have to bother with these problems."

91X morning man Steve West also paid a visit to the restaurant to find out for himself why the group wouldn't go on. "Cy (Curmin) stood up and said, 'Look, we don't need you and we don't need your f**king radio station,'" West says. "I walked away and he began chasing me, pushing me around." (Continued on page 59)



GETTING READY—Phyllis Hyman gets ready for her recent performance at the Ritz Theatre in Elizabeth, N.J.

Rock'n'Rolling

Rodgers Makes An LP Without Any Company

By ROMAN KOZAK

Whatever happened to Bad Company? Well, singer Paul Rodgers, for one, is about to come out with a solo album on which he plays all the instruments himself.

"I didn't really plan on doing a solo album," he says. "What I planned was building a studio in my own home and then getting down to recording, putting all the instruments down so that I would have an idea as to how it would sound. I started getting into that because it was a very fresh approach, and as we started drifting away from Bad Company I started concentrating more and more on this, and eventually I had about 25 or 30 tracks down and I thought it was about time to release something."

The LP that resulted, "Cut Loose," is due for an Oct. 31 release on Atlantic Records. Rodgers says it has a basic guitar/bass/drums and "a little bit of synth" instrumental lineup. Since the music originally was made with his former group in mind, the LP has "overtones" of the Bad Company sound, he says. But, he adds, it also has overtones of Free.

Rodgers says the LP took about 18 months to make, "a lot longer than I would have liked," with much of the time spent mixing and remixing. He says he first mixed the LP onto a quarter-inch tape, and then discovered how much fuller the sound is on a half-inch tape mix, so he remixed all over again.

Rodgers says that at the moment there are no plans for any tours. Rather, he says, he plans to return to his studio, do an "even better LP

based on what I learned from this one," and then put together a band which will play two LPs worth of material. Which pretty much means the end of Bad Company.

"It was becoming too routine and too little of a challenge," he says of that group. "And I can't stand that. It was too easy. And also the energy was winding down a little bit, and I needed to challenge something, to get into something, to do something different."

★ ★ ★

"Will Powers is my best friend . . . It's my attempt to accomplish what I never had the guts to do," says Lynn Goldsmith, head of her own Lynn Goldsmith Inc. agency and known as one of the best rock photographers in the business.

Lately she's crossed the line into recording with "Adventures In Success" by Will Powers, her *nom de musique*, on Island Records, which she produced and for which she enlisted such artists as Sting, Carly Simon and Robert Palmer, among others. It's an LP brimming with tongue-in-cheek good advice set to a dance beat.

"I've always wanted to make a record. Then it was what I wanted to put on that record. Over the past 15 years I have written various songs and made particular demos, and they were not any different from anybody

(Continued on page 58)

Photogs Gain Concessions For Shooting Rock Concert

NEW YORK—Rock photographers, angry at a growing list of restrictions being applied to them at concerts, worked out an agreement with Iron Maiden manager Rod Smallwood that gave them extra time to shoot the Saturday (8) Iron Maiden/Quiet Riot Show at Madison Square Garden.

They were also not required to sign any agreements restricting the sale of their shots. The implied threat of a boycott of the show came after a meeting among the photographers earlier in the week.

Prime complaints at the meeting, attended by about 20 photographers, representatives from rock magazines, and publicists, were that the photographers are now being restricted almost universally by top acts to shooting only during the first three songs. (Iron Maiden allowed four more songs at the end of the show.)

Many acts also now force photographers to sign contracts, of dubious legality according to an attorney present

at the meeting, which restrict the use of photographs to only one publication, with both the photographer and his publication liable to triple damages should the photo be sold elsewhere. A third cause of complaint was a stipulation by many acts asking for photo approval before anything is submitted for publication.

Among the photographers attending the meeting were Paul Natkin, Lynn Goldsmith, Chuck Pulin, Debra Trebitz, John Bellismo, Gary Gershoff, Ebet Roberts, Anastasia Pantios, Ross Marino, Bob Leafe, Harrison Funk and Lori Palladino.

Among the suggestions offered was that the photographers should unite to form their own trade group. It was also suggested that acts which restrict photographers should in turn find photographers missing at their dates. And it was suggested that the photographers publicize their complaints, with a Commentary piece in *Billboard* and ads in the consumer rock journals. ROMAN KOZAK



RODGERS RETURNS—Paul Rodgers, ex of Bad Company, discusses his first solo LP.

Talent In Action

GLADYS KNIGHT & THE PIPS

Beverly Theatre
Beverly Hills, Calif.
Tickets: \$15, \$12.50

These 31-year veterans are hotter than they've been at any point since their career hit a peak in the mid-70s. Their latest album, "Visions," went gold, and their single "Save The Overtime For Me" climbed to No. 1 on the black chart. This comeback on records sparked a greater sense of excitement in the audience Sept. 12, which in turn led to an extra measure of assurance and savvy on stage.

The main attraction in the show was as usual Gladys Knight's remarkable voice, which imparts both a conversational ease and an emotional intensity. Knight conveys great warmth and compassion, both on new hits like "You're Number One" and older classics like "Neither One of Us." (Would such a classy, sophisticated, adult record stand a chance in today's marketplace? Don't bet on it.) The group also included several uptempo songs, such as the vibrant "I Will Fight" and the clipped, sassy "Reach High," both from the Ashford & Simpson-produced "Touch."

Knight and two of the Pips also offered separate solo turns. William Guest did a carbon copy of Jeffrey Osborne's "On The Wings of Love," and Bubba Knight sang a heartfelt version of Kenny Rogers' "She Believes In Me." (That song is tailor-made for Gladys Knight's expressiveness and warmth. She should consider adapting it.) Gladys later scored with a defiant reading of Jennifer Holliday's "And I Am Telling You I'm Not Going."

The group also offered a streamlined hit medley, which included songs ranging from the street-corner doo-wop of "Every Beat of My Heart" to the passion and intensity of "If I Were Your Woman." They closed the show with a lusty version of their biggest Motown hit, "I Heard It Through The Grapevine."

The interplay among the members of the group was consistently natural. Even when they were hamming it up quite a bit, they managed to avoid the cutesy schtick that many family acts fall into. And Gladys got off a good line in introducing her young son, who was helping out on percussion: "Reagan's got everybody working nowadays." **PAUL GREIN**

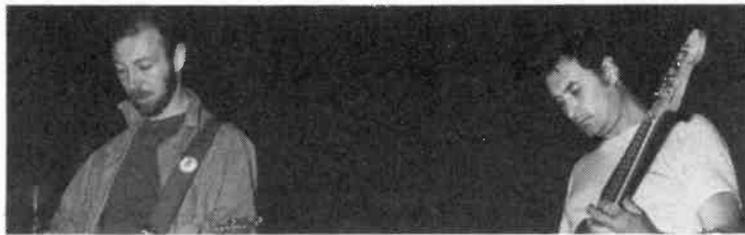
ANDY GIBB

MGM Grand, Las Vegas
Dinner show, \$27.50; Midnight show, \$25

Andy Gibb, despite a recent history of bouts with lost love and lost shows, still projected strong charm, enthusiasm and youthfulness at his show here, Sept. 1.

After his opening "I Just Want To Be Your Everything" and "After Dark," Gibb wisely used a tribute to the Bee Gees as a way of connecting some older members of his audience with his younger fans. Included in the tribute: "How Deep Is Your Love?," "How Can You Mend A Broken Heart?," "Massachusetts" and "Words." Gibb's voice was strong, and he used effective backup vocalists Chris Emerson, Jim Photoglo and Patsy Powell to give the songs more power.

For those in the audience who may be older than even original Bee Gees fans, Gibb offered a Vaughn Monroe/Mills Brothers medley (Herbie Mills was in the audience opening night) and dissipated some of his nervousness with a



PALATIAL PICKERS—Richard Thompson, left, and bassist Pat Donaldson perform at the Palace in Hollywood during Thompson's Oct. 8 engagement.

production dance number of "Up A Lazy River." He scored most heavily with fans when he sang his own song, "Without You."

Despite a penchant for inviting the people to clap along on many of his numbers, Gibb presented a solid show, one he can build on for future expansion as he becomes more relaxed with himself. He closed to a standing ovation with "I Just Want To Be Your Everything" (again) and "Shadow Dancing."

The Gibb band, with him all the way, featured Dennis Bryon on drums, John Eidsvoog on synthesizer, Bryan Garofalo on bass, Bill Purse on keyboards and Rick Robbins on guitar.

IRA STERNBERG

RICHARD THOMPSON T-BONE BURNETT

The Palace, Los Angeles
Tickets: \$10

Richard Thompson's return to Los Angeles on his first major band tour since splitting both personally and musically from wife Linda amounted to a genuine triumph Oct. 8 when Thompson and his "big" band played to a capacity crowd here. Given Thompson's checkered commercial fortunes and low profile as a live draw (at least outside the U.K. and Europe), both the quality of the music and the fervor of the crowd's response have to be seen as upbeat portents.

A superb guitarist and provocative songwriter, the English folk-rock pioneer could be counted on for crack musicianship and uncommonly powerful songs. What offered a welcome bonus for this show was the broader glimpse of Thompson's sometimes overlooked penchant for sheer fun: with a strong rock band augmented by twin saxes and skirling accordion, the mood of the evening shifted effortlessly from riveting rock ("Shoot Out The Lights") to elegiac folk balladry ("Devonside," "How I Wanted To"), with sidetrips through Scottish dance music, zydeco and even swing. Historians should note that the crowd not only enjoyed the Thompson band's version of "Pennsylvania 6-5000," they also added lusty vocal support to the chorus.

The Palace's cavernous acoustics blurred lyrics as always, but it's unlikely anything short of a power failure could have blunted Thompson's brilliant guitar work. His generous set, running well over an hour, focused chiefly on his two most recent albums for Hannibal, comprising both the newer, solo "Hand Of Kindness" and "Shoot Out The Lights," his final set with Linda Thompson.

Opening here, as he will on most of Thompson's dates, was T-Bone Burnett, a like-minded singer and songwriter unfazed by fashions of the moment. Like Thompson, Burnett can be relied upon for biting intelligence, but here he emphasized his own verve as an uptempo

rock, drawing from his two Warner Bros. solo recordings and his excellent earlier Takoma album, "Truth Decay." In Burnett's case, however, the muddy sonics wreaked a bit more havoc, obscuring his often biting lyrics.

SAM SUTHERLAND

GREEN ON RED

The Music Machine, Los Angeles
Admission: \$5.00

Green On Red is one-third of the "big-three" of L.A. neo-psychedelic bands (the others are the Three O'Clock and Dream Syndicate); the group's debut LP, "Gravity Talks," has just been released by Slash. They make neither bones nor apologies for rehashing a genre popular when they were barely in grade school, and at least have the grace to update the lyrics and assimilate post-punk musical sensibilities into their work instead of doing Hendrix imitations.

Not that Green On Red rises far above garage-band level musically. A muggy Oct. 6 performance at the Music Machine was fraught with sound problems—most of them not the band's fault but some simply a case of musicians with more energy than skill. Lead singer Dan Stuart's voice is a pre-"Nashville Skyline" Dylan sludge and cohorts Chris Cacavas, Alex MacNichol and Jack Waterson were obviously not raised in the acoustic blues environment that gave birth to the original psychedelic era.

But how can you knock a group with the balls to write a for-real 1980s protest song: "Brave Generation" ("I didn't fight no war in Vietnam, but I saw the faces of those who did...")? And to close their set with Steppenwolf's "Born To Be Wild"? They have enough sense of spontaneity to play a song written two days before ("Sea Of Cortez"), and responded to desultory applause with an encore of "Blue Parade" more heartily than the audience deserved.

It's certainly not the spunky dance music that dominates the club scene today, and if anything this relentlessly downbeat can be called refreshing then, yes, Green On Red is a refreshing alternative.

ETHLIE ANN VARE

NRBQ

Bottom Line, New York
Admission: \$8

NRBQ may be the ultimate cult band. As good as they are, and as long as they've been together—the band has existed since the middle '60s, and it has had the same personnel for about a decade—widespread success has always eluded them. Hopeful fans thought the group's recent Bearsville debut LP, "Grooves In Orbit," might be their commercial breakthrough, but in the sad tradition of NRBQ albums, it went nowhere.

None of that mattered when NRBQ played before a typically enthusiastic full house here on Oct. 1; it never does when the faithful turn out to see their boys in action. NRBQ's audience may not be big, but it's loyal, and the band almost always rewards that loyalty with a rousing set of straight-ahead rock'n'roll, with all sorts of odd extra elements thrown into the mix.

NRBQ's brand of rock'n'roll is outstanding, and on this particular night they were in exceptional form—among the highlights were ferocious versions of "Shake, Rattle And Rql!" and the old Johnny Cash rocker "Get Rhythm," both featuring guitarist/vocalist Al Anderson, and the good-times anthem "Green Lights," co-written by keyboardist Terry Adams and bassist Joey Spampinato and sung by Spampinato with understated abandon. But it's those odd extra elements that's make NRBQ special.

A lot of bands these days play rockabilly, hard-driving blues and Beatlelike love songs. But how many also do Thelonious Monk's "Little Rootie Tootie?" How many find songs in such unlikely places as Warner Bros.

(Continued on page 57)

Survey For Week Ending 10/22/83

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top grosses reported through Oct. 11.

- **ZZ TOP, ALBERT KING**—\$669,573, 51,605, \$13.50, Beaver Prods., Reunion Arena, Dallas, three sellouts, Sept. 29-Oct. 1.
- **RUSH, MARILLION**—\$503,860, 29,370, \$17.50, in-house, Radio City Music Hall, New York, five sellouts, Sept. 18-23.
- **ENGBERT HUMPERDINCK**—\$330,693, 14,160 (17,620 capacity), \$25, \$20 & \$17.50, in-house, Radio City Music Hall, New York, three shows, Sept. 29-Oct. 1.
- **LINDA RONSTADT AND THE NELSON RIDDLE ORCHESTRA**—\$319,815, 10,269 (11,748), \$35, \$30 & \$22.50, in-house, Radio City Music Hall, New York, two shows, Sept. 24-25.
- **O'JAYS, PEABO BRYSON, ROBERTA FLACK, THE WHISPERS, LAKE-SIDE, ANGELA BOFILL**—\$284,459, 19,962, \$15 & \$12.50, Michael A. Rosenberg/T.P.&B. Prods./Sun Song Prods., sellout, Madison Square Gardens, Sept. 17.
- **ISLEY BROTHERS, ZAPP, ROGER MAZE**—\$260,964, 17,000, \$16 & \$14, W.G. Garrison/Al Haymon, Summit, Houston, sellout, Sept. 23.
- **DIANA ROSS**—\$226,330, 13,839 (18,684), \$16.50, & \$13.75, Feyline Presents, McNichols Arena, Denver, Oct. 6.
- **Z Z TOP, JOAN JETT**—\$212,756, 17,369, \$13.50 & \$11.50, in-house, Frank Erwin Center (Univ. of Texas), Austin, sellout, Oct. 5.
- **DIANA ROSS**—\$193,557, 13,149 (15,335), \$17.50, \$15 & \$12.50, Feyline Presents, Arizona State Univ. Activity Center, Tempe, Oct. 2.
- **LIONEL RICHIE, POINTER SISTERS**—\$182,595, 12,481, \$15.50 & \$13.50, East Coast Concerts, sellout, Oct. 8.
- **LOVERBOY**—\$178,525, 14,500, \$12.50, Beaver Prods., Birmingham-Jefferson Civic Center, Ala., sellout, Sept. 29.
- **ALABAMA, JANIE FRICKE**—\$176,594, 14,510 (15,365), \$12.50 & \$10.50, in-house, Frank Erwin Center, Austin, Texas, Oct. 2.
- **DIANA ROSS**—\$163,755, 10,983 (15,026), \$15 & \$12.50, Feyline Presents, McKale Center (Univ. of Ariz.), Tucson, Ariz., Oct. 3.
- **DIANA ROSS**—\$162,717, 10,811 (14,999), \$25, \$15 & \$12.50, Fahn & Silva/Feyline Presents, San Diego Sports Arena, Calif., Oct. 1.
- **RICK JAMES**—\$139,276, 12,158 (12,500), \$12, \$11 & \$10, G Street Express, Carolina Coliseum, Columbia, S.C., Oct. 8.
- **IRON MAIDEN, QUIET RIOT**—\$126,104, 11,464 (12,200), \$11, CDP Inc., Baltimore (Md.) Civic Center, Oct. 4.
- **LIONEL RICHIE, POINTER SISTERS**—\$118,898, 8,519 (18,000), \$15 & \$12.50, Southern Promos/Concert Consultants, Market Square Arena, Indianapolis, Ind., Sept. 28.
- **AL JARREAU**—\$118,082, 8,111 (9,600), \$15.75 & \$13.75, Rockland Concerts, Knight Center, Miami, Fla., two shows, Sept. 26-27.
- **LIONEL RICHIE, POINTER SISTERS**—\$115,830, 7,836 (11,649), \$15 & \$12.50, Concert Consultants/Southern Promos, MECCA, Milwaukee, Wis., Oct. 2.
- **TALKING HEADS**—\$106,684, 9,826, \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Oct. 4.
- **HANK WILLIAMS JR., EARL THOMAS CONLEY, CROWE BROTHERS, BOBBY CUPIT, JIM OERTLING**—\$101,000, 9,135 (10,000), \$12 & \$10, in-house/Third Coast Prods., Honey Island Hoedown, Pearl River, La., Oct. 1.
- **LIONEL RICHIE, POINTER SISTERS**—\$79,573, 5,658 (9,813), \$15 & \$12.50, Southern Promos/Concert Consultants, Dane County Memorial Coliseum, Madison, Wis., Sept. 25.
- **STYX**—\$79,039, 5,899, \$14, \$13 & \$12, in-house/Jam Prods., Elliott Hall of Music (Purdue Univ.) W. Lafayette, Ind., sellout, Oct. 6.
- **LIONEL RICHIE, POINTER SISTERS**—\$78,877, 5,265 (13,278), \$15 & \$12.50, Concert Consultants/Southern Promos, Univ. of Dayton Arena, Ohio, Sept. 27.
- **ELMO & PATSY, SOUTH LOOMIS QUICKSTEP, STEVE SESKIN**—\$75,180, 23,360 (30,000), \$3.75 & \$1.75, General Expositions, Sacramento (Calif.) Community Center, six shows, Oct. 7-9.
- **DIO, ROUGH CUT**—\$67,661, 3,500, \$10.75 & \$9.75, Avalon Attractions, Santa Monica (Calif.) Civic Aud., two sellouts, Oct. 7.
- **LOVERBOY**—\$66,065, 5,977 (10,500), \$11.50 & \$10.50, Southern Promotions/Ruffino-Vaughn, Albany (N.Y.) Civic Center, Oct. 3.
- **ELMO & PATSY, SLG BAND, OAK, ASH & THORN**—\$55,500, 17,300, (19,200), \$3.75 & \$1.75, General Expositions, San Jose (Calif.) Convention & Cultural Center, six shows, Sept. 30-Oct. 2.
- **MARIANNE FAITHFUL, MODEL PRISONERS**—\$56,007, 623 (1,000), \$9, in-house, Wax Museum, Washington, D.C., Oct. 2.
- **TUBES, GREG KIHN BAND**—\$53,266, 5,300 (7,264), \$12, \$11 & \$10, in-house/Concert Ideas, Gross Memorial Coliseum (Fort Hays State Univ.) Fort Hays, Kansas, Oct. 1.
- **ISLEY BROTHERS, MIDNIGHT STAR**—\$52,646, 4,691 (6,217), \$12, in-house, Frank Erwin Center, Austin, Texas, Sept. 28.
- **DIO, ROUGH CUT**—\$47,391, 4,680 (5,000), \$10.75 & \$9.75, Avalon Attractions, Orange Pavilion, San Bernardino, Calif., Oct. 8.
- **GLADYS KNIGHT & THE PIPS, MANHATTANS**—\$46,423, 3,851 (5,000), \$13 & \$11, Dimensions Unltd., Reunion Arena, Dallas, Oct. 2.
- **HANK WILLIAMS JR., EARL THOMAS CONLEY**—\$41,607, 3,618 (6,300), \$11.50, Brass Ring Prods., L.C. Walker Arena, Muskegon, Mich., Oct. 8.
- **THE MOTELS, PAYOLAS**—\$35,106, 2,850 (4,625), \$17.50 & \$8.50, Avalon Attractions, Santa Barbara (Calif.) County Bowl, Oct. 8.
- **TUBES, ROMANTICS**—\$31,328, 3,063 (4,000), \$10.50 & \$9.50, Blue Suede Shows/K-2 Concerts, Duluth (Minn.) Arena, Oct. 8.
- **HANK WILLIAMS JR., SHOTGUN WILLIE**—\$30,900, 1,545, \$20, Brass Ring Prods., Royal Oaks Music Theater, Royal Oaks, Mich., sellout, Oct. 9.
- **THE MOTELS, PAYOLAS**—\$27,392, 2,235 (2,724), \$13.50 & \$12, Steve Rennie Presents, Raincross Square, Riverside, Calif., Oct. 7.
- **THE MOTELS, PAYOLAS**—\$20,741, 1,843 (2,404), \$13.50 & \$12.50, Fahn & Silva/Steve Rennie Presents, San Diego (Calif.) Fox Theater, Oct. 6.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. Publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Melinda Newman in Nashville at 615/748-8132; Ancil Davis in New York at 212/764-7314; or Linda Deckard in Los Angeles at 213/859-5338.

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8X10'S
500 - \$55.00 1000 - \$80.00

COLOR PRINTS
1000 - \$376.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. Florida St.
Springfield, MO 65803
(417) 869-9433 or 869-3456

reunion arena

19,200 SEATS

777 Sports St. • Dallas, TX 75207
(214) 658-7070

Talent In Action

• Continued from page 56

cartoons ("Won't You Come Over To My House") and old Chipmunks albums ("Things We Like To Do")? How many have a pianist like Terry Adams, whose style mixes elements of Monk, Jerry Lee Lewis, Sun Ra and Floyd Cramer?

The answer should be obvious. NRBC is in a class by itself, which probably explains both why its audience is so devoted and why it has never crossed over from cult status to the top 40.

PETER KEEPNEWS

MENTAL AS ANYTHING

The Palace, Los Angeles
Tickets: \$8.50

It's no surprise that a band called Mental As Anything got its start in art school, nor that the fivesome should concentrate on clever lyrics

New Series Of Outdoor Concerts Set In Las Vegas

LAS VEGAS—Sam's Town & Casino has entered the outdoor concert field with an ambitious schedule of big-name rock and country acts under the title of Star-Fest '83.

Star-Fest '83 is the brainchild of Sam's Town vice president Robert Kenneth. Gary LeMaster, the resort's entertainment director is booking the artists, and Gerry Brandes is handling ticket distribution and sales.

The concerts, designed to appeal to a wide range of music fans, are scheduled for successive Fridays and Saturdays, beginning Oct. 14, with country acts performing on Fridays and vintage rock'n'roll acts on Saturdays.

Among the country artists scheduled to appear are Dottie West, Lacy J. Dalton and the Bellamy Brothers. Among the rockers will be Chuck Berry, Freddy Cannon, the Righteous Brothers, Rick Nelson, Bobby Rydell, Bobby Vee, Gary Puckett and Leslie Gore. Also scheduled to appear is Ray Charles, booked as a country artist.



Photo by Ira Goodman

LAST CHECK—Gato Barbieri checks his saxophone just before going on-stage at the Ritz Theatre in Elizabeth, N.J.

with a tongue-in-cheek approach. But how well does this translate to a club where dancing is the order of the day and most words get lost in the mix?

Pretty well, if the Mental's Sept. 1 show at the Palace is any indication. Australia's home-boy favorites played a one-hour set to a reasonably sized house and got a warm reception from the audience. If their transparently sin-

gles-oriented tunes should actually become hits, expect that reaction to triple.

Keyboardist/vocalist Greedy Smith mugged and romped around the stage, going out onto the dance floor to sing two numbers with a cordless mike. Guitarists Reg Mombassa and Martin Plaza likewise cut up for the crowd. If it all seems a little sophomoric at times, it was at least done in a spirit of fun and received as

such.

"If You Leave Me Can I Come Too" was given a bunch of airplay last year, and got the biggest hand of the evening. But there are certainly potential hits in the new material from A&M's "Creatures Of Leisure" LP: "Brain Brain" and "Bitter To Swallow" have "45" written all over them. The band also covered Ray Orbison's "Working For The Man" and encored with the

old rocker "Baby Come Back." It was a good mix of material, nothing terribly outstanding but nothing to complain about, either.

Mental As Anything have freshness and a light touch, and are from the world's newest pop hot spot. If there's a niche somewhere between Nick Lowe and the Lovin' Spoonful, these guys could just fill it.

ETHLIE ANN VARE

TOMMY BOY ANNOUNCES

"G.L.O.B.E. & WHIZ KID'S 'PLAY THAT BEAT MR. D.J.' DOWN BY LAW SWITCH THE LICKS MASTERMIX CONTEST!"

ATTENTION CLUB DJ'S:

HERE IS YOUR OPPORTUNITY TO HAVE YOUR MIX HEARD ON RADIO STATIONS AND IN CLUBS FROM COAST TO COAST!!!

PRIZES:

GRAND PRIZE:

\$100.00

A complete catalog of Tommy Boy releases,
A custom made Izod-style Tommy Boy shirt embroidered with the famous dancing boys
The winning mix will be heard on leading radio stations across the country.

The winning mix will also be included on a forthcoming Disconet Program (The exclusive programming service for club DJ's and stations).

2nd Prize: \$50.00, a complete catalog of Tommy Boy releases and a Tommy Boy shirt.

3rd Prize: \$25.00, a complete catalog of Tommy Boy releases and a Tommy Boy shirt.

JUDGES:

Arthur Baker, producer
Afrika Bambaataa, DJ and artist
Jellybean Benitez, mixer, producer and DJ,
Funhouse, NY
Brian Chin, Billboard
G.L.O.B.E., rap emcee and "Play That Beat" author

Barry Mayo, program director, WRKS, NY
Shep Pettibone, WRKS mastermix consultant, DJ and president Mastermix Productions
Raul Rodriguez, producer Importe 12
Stephanie Shepherd, Editor Dance Music Report
Tom Silverman, Tommy Boy Records
Mike Wilkinson, Disconet

PARTICIPATING STATIONS:

WRKS, New York	WAIL, New Orleans	KMJQ, Houston	I-95, Miami	WBMX, Chicago
WVEE, Atlanta	WDAS, Philadelphia	WXYV, Baltimore	XHRM, San Diego	WPAL, Charleston
WHRK, Memphis	WZAK, Cleveland	WPLZ, Petersburg	KUKQ, Phoenix	WTLC, Indianapolis

RULES:

All contestants must submit a cassette tape of their custom mix of "Play That Beat Mr. D.J." by G.L.O.B.E. & Whiz Kid to Tommy Boy no later than November 7, 1983. The tape should be a mix of "Play That Beat Mr. D.J." with top tunes from the past or present. Tapes should not exceed 6 minutes in length. Entries will be judged on originality and technical proficiency. Contestants should include a list of those songs included on their tapes. Winners will be announced on November 15. All tapes submitted will become property of Tommy Boy Records. Send entries to Tommy Boy, 210 East 90th St., New York, NY 10028. Please include your name, address and phone number.

TOMMY BOY ACKNOWLEDGES THEIR GRATEFUL APPRECIATION TO ALL PARTICIPATING JUDGES, RADIO STATIONS, AND DISCONET.

**SO "PLAY IT, KICK IT"
BUT SEND IN YOUR MIX TODAY!**



IT'S WORKIN'!

Talent & Venues

Rock 'n' Rolling

• Continued from page 55

else's demos except maybe that the musicianship was poorer and the singing was worse," she laughs.

"So there was no reason for me to create another product in the world unless there was something there for me as a person. I thought that by creating Will Powers, by working with Will Powers, I could create a situation where I could have a sort of personal exorcism, and if indeed that serves to do something for someone else, that's great, but my intention was to do it for myself," she explains.

Goldsmith herself sings and plays various instruments on the LP, with various musician friends helping out where needed. But who plays on

what track is not listed.

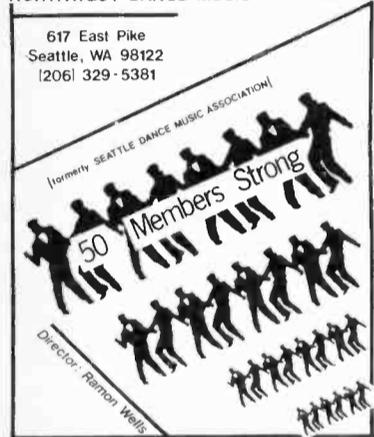
"We really get caught up in who did what, and, of course, by not saying that, we can even get more caught up in who did what. "Which means I can say something about it, and people will have something to ask me," she jokes. "I sing all the parts in 'Adventures In Success,' the female and the male vocals. I also do a lot of the background vocals. I would have sung it, but there is a reason why Carly Simon is singing 'Kissing With Confidence,' which is the kind of song I could sing at my best.

"However, I felt for a number of reasons that Carly was perfect for this. First of all, one of the lines in the song goes, 'Will I spoil it with my overbite?' And the whole song is about fears like that. Now, Carly is a person who has taken the overbite and turned it into one of the most attractive, charming and sexual attributes she has. And the fact that she's willing to do the song shows people that there's nothing wrong with it."

Goldsmith says there are videos for both "Adventures" and "Kissing," with a third, for "Smile," the current single, in production. She also says that if there is enough interest she could take the show on the road, with various musicians taking various roles in the Will Powers story.

She adds that the Will Powers project has taken away time and energy previously devoted to photography, though she still accepts projects to keep her nine-person staff going.

NORTHWEST DANCE MUSIC ASSOCIATION
NORTHWEST DANCE MUSIC ASSOCIATION
NORTHWEST DANCE MUSIC ASSOCIATION
NORTHWEST DANCE MUSIC ASSOCIATION
NORTHWEST DANCE MUSIC ASSOCIATION



APPEARANCES IN EIGHT CITIES

Miller Beer Sponsors Local DJs

By MOIRA McCORMICK

CHICAGO—The Miller Brewing Co. of Milwaukee, having sponsored regional bands for two years via its Miller High Life Rock Network, is pursuing another branch of corporate sponsorship: dance club DJs.

Beginning at the end of the month, Miller will be tying in with popular "street" DJs in New York, Chicago, Los Angeles, Philadelphia, New Orleans, Atlanta, Washington and Detroit. Local appearances by these DJs will be promoted by Miller and its local distributors through "advertising and merchandising," according to Larry Waters, supervisor of special marketing events for Miller. Theoretically, says Waters, "We'll get more brand awareness and increase sales, and the DJs will become better known."

"Advertisers have been going head first into live music and passing up the dance clubs," notes Gary Reynolds of Wisconsin-based promotion company Reynolds & Associates. "We're getting in there first." Reynolds, who proposed the DJ sponsorship to Miller, is also credited with developing Miller's Rock Network program.

Reynolds says that Miller has selected more than one DJ per market in some cities, but that competition between jocks would be unlikely due to the fact that each tends to hold court in a different part of his or her respective city. Miller made its selections after determining by interview

"which DJs have the biggest and youngest following," according to Waters.

In the "street" category, Chicago's Hot Mix Five, New York's Afrika Islam and Tony Humphries, Leo Coakley of New Orleans, Ron "Dr. D" Demps and Edwin Vaultz of Los Angeles, and Washington's Ron Hunt, Tommy Hall and Rick Bell are among the dance jocks selected. Reynolds says that New York's Afrika Bambaataa, as well as several unnamed Detroit personalities, are

on the verge of being signed.

Miller-sponsored jocks affiliated with regional radio stations include WHAT Philadelphia's Wendy Clark, "Casual Cal" Depree of WAOK Atlanta, WYLD-AM New Orleans' J.R. Parker, Lebron Joseph of WAIL New Orleans, and KJLH Los Angeles' Dollar Bill Chapel.

Waters notes that DJ appearances are not limited to bars, and that kinder climates and warmer temperatures should encourage a large number of outdoor promotions.

Wide Range Of Sounds At D.C. 'New Music' Fest

WASHINGTON — "New Music America," an 11-day city-wide festival featuring more than 100 different composers, musicians, multi-media and performance artists ranging from the Residents to the Philip Glass Ensemble, is in town through Monday (17).

The fifth in a yearly series, "New Music America" takes place each year in a different city. It originated in 1979 at the Kitchen, the multi-media center in New York.

This year's version, which began Friday (7), offered rock, jazz, contemporary classical and ethnic music in a wide variety of concerts at local clubs, art galleries, government auditoriums and museum facilities. Several of the performances were free to

the public.

Among the better-known musicians and groups appearing at the festival were the World Saxophone Quartet, Ornette Coleman & Prime Time, "Diva" star Wilhelmina Fernandez and Oliver Lake & Jump Up.

A lot of focus in the pop music press was on the openers of the festival, the Residents, a San Francisco based cult band with a show described by the festival officials as a "musical/esoteric/theatre piece of surrealistic imagery which picks up where Frank Zappa left off." Another special pick was the Saturday (8) Duke Ellington tribute with the World Saxophone Quartet, pianist Jaki Byard and the D.C. Jazz Workshop Orchestra.



THE NEW AND EMERGING DISCO MUSIC

LABEL FROM ITALY!

Here are some of the available brand new releases

ITALIAN 12" DISCO

CONTROL D / VISION IN THE MIRROR
D.F. PAM / ON THE BEAT
DONNA EYES / GOD KNOWS
MIKE CANNON / VOICES IN THE DARK
CRUISIN' GANG / AFFAIR A GO GO
J.D. JABER / DON'T STOP LOVIN'
TWINS / NOT THE LOVING KIND
DOCTOR CAT / FEEL THE DRIVE
JANE HILL / RADIO
KOMA / CAVRONES
BARRY MASON / BODY
THE BLACK ANGEL / CHANGE AN ANGEL
HIPNOSIS / PULSTAR
BRAND IMAGE / ARE YOU LOVING?
SKY CREAKERS / YOU SHOULD BE DANCING
BILLY JEAN / I NEED YOU
MANUEL / TANGO
MIRAGE / WOMAN
FAKE / DONNA ROUGE
RALPH RIVER BAND / STRANGE VIBRATION
SILVIE STONE / CHARMING PRINCE
CHEAPS / MOLIENDO CAFE
TOPO / BA BA GO GO
LOS ANGELES T.F. / EVER LIVING FEVER
P. LION / HAPPY CHILDREN

JODY-J / LES AMERICAINS
ESAVU / BREAKIN' UP
DEBORAH KINLEY / GUERRILLA
STUPID SET / DON'T BE COLD
FUN FUN / HAPPY STATION
GAZ NEVADA / I.C. LOVE AFFAIR
CLUBHOUSE / BILLIE JEAN MEDLEY WITH DO IT AGAIN
KOXO / SHAKE IT UP
BLUE GAS / SHADOWS FROM NOWHERE
ALBERTO CARRARA / DISCO KING
THE NIPS / SUNSHINE REGGAE
ARTEFICIALS / TURN ME ON
MISTER FLAGIO / TAKE A CHANCE
APE / TIME TO CHANGE
JOE YELLOW / LOVER TO LOVER
JOCK HATTLE / CRAZY FAMILY
MARX & SPENCER / STAY
TALKO / PSYCHO FLASH
AMIN PECK / SUICIDAL
RYAN PARIS / DOLCE VITA
ASSO / DO IT AGAIN
RIS / LOVE'N'MUSIC
TIME / SHAKER SHAKE
MECO / EWOK CELEBRATION
DIANA EST / LE LOUVRE
KOTO / JAPANAISE WAR GAME

ROBI BONARDI / I WANT YOU BABY I REALLY DO
KLAPTO / MISTER GAME

ITALIAN NEW WAVE

NOT MOVING / SAME 7"
NOT MOVING / MOVIN' OVER 7"
GATHERED / SAME (COMPILATION) LP
DIAFRAMMA / ALTROVE 12"
FIRST RELATION / V.A. LP
FRIGIDAIRE TANGO / SAME LP
A.T.R.O.X. / NIGHT'S REMAINS LP (W/TH TUXEDO MOON)
STEVE PICCOLO / DOMESTIC EXILE LP
STEVE PICCOLO / ADAPTATION LP
LISFRANK / NAN MASK EP12"
NEON / SAME EP12"
BISCA BISCA / SAME EP12"
LITFIBA / SAME EP12"

OTHERS

MAURIZIO ANGELETTI / GO FLY A KITE (FOLK ROCK)
VANADIUM / SAME (HEAVY METAL)
VANADIUM / A RACE WITH DEVIL (HEAVY METAL)
VANEXA / SAME (HEAVY METAL)
MALLARD / IN A DIFFERENT CLIMATE (ROCK)

WE ALSO EXCLUSIVELY DISTRIBUTE ROCK, PUNK, NEW WAVE AND HEAVY METAL INDIE LABELS FROM ITALY AND ALL INTERNATIONAL LABELS

WE ALSO RELY ON A WIDE RANGE SELECTION OF ALL NEW ITALIAN RELEASES

WE ARE IN A POSITION TO EXPORT WITHIN 24 · 48 HOURS FROM ORDER ALL OVER THE WORLD

IL DISCOTTO s.r.l. - via Santa Maria, 94 · 20093 Cologno Monzese · (Milano) · Italy
Telephone (02) 2538351 · (02) 2547951 · ASK for Paolo or Gerry
Telex 340864 DISCOT I

Talent & Venues

Fixx Controversy Erupts In San Diego

(Continued on page 55)

ing me; he grabbed my shoulders and took a swing at me, and then everybody got involved in a big scrap before the whole band was thrown out."

Fixx manager O'Reilly, asked to comment on the incident, said Geiger

and Warren's allegations "are close enough to the truth, but there's always light and shade."

O'Reilly says the Berman Concerts staff "lied to us when they advanced the date—they told us the stage was the right size and square, when in truth it was smaller and triangular, and they also said we would have

20K of lighting, and as it turned out, there wasn't even 10K." The problems were brought to Geiger's attention around 2:30 p.m., O'Reilly says, and when nothing was done to remedy them the date was canceled two hours later. Only then did the Berman staff begin making amends, he adds.

Billboard Dance/Disco Top 80

Survey For Week Ending 10/22/83

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

This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	9	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	42	60	2	SPICE OF LIFE—Manhattan Transfer—Atlantic (7 Inch) (12 Inch*) 7-89786
2	3	10	MAJOR TOM (Coming Home)—Peter Shilling—Elektra (12 Inch) 0-66995	43	61	3	CRUSHED BY THE WHEELS OF INDUSTRY—Heaven 17—Arista (12 Inch) AD 19074
3	4	4	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	44	46	4	EVERYDAY PEOPLE—Joan Jett And The Blackhearts—Blackheart/MCA (12 Inch) 13073
4	2	17	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SR1-23883	45	47	9	ON A JOURNEY/DANCE SISTER/LOVE KILLS PAIN—New York Citi Peech Boys—Island (LP Cuts) 90094-1
5	5	8	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213	46	32	8	PROMISES, PROMISES—Naked Eyes—EMI-America (12 Inch*) (7 Inch -B-8170)
6	6	8	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	47	27	9	SLANG TEACHER/CHICKEN OUTLAW—Wide Boy Awake—RCA (12 Inch) PD 13503
7	9	9	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503	48	66	5	GIMME GIMME GOOD LOVIN'—Roxy Perry—Personal/Top Flight (12 Inch) PR49802
8	10	6	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005	49	56	3	YOU GOTTA BELIEVE—Love Bug Starski—Fever (12 Inch) TFR 003
9	13	6	IT'S ALRIGHT—NV—Sire (12 Inch) 20133	50	39	6	AM I GONNA BE THE ONE—Colors—First Take (12 Inch) STR 515
10	8	11	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)	51	51	3	INTO THE NIGHT—Carol Hahn—Nickel (12 Inch) NKL 1221
11	19	6	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115	52	NEW ENTRY		JUST BECAUSE YOU'LL BE MINE—Instant Funk—Salsoul (12 Inch) SG 410
12	7	9	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916	53	74	2	BREAK DANCIN' (ELECTRIC BOOGIE)—West Street Mob—Sugarhill (12 Inch) SH 460
13	18	5	LOVE TEMPO—Quando Quango—Factory (12 Inch) OSFY 5	54	62	3	HARMONY/I GOT IT—Jayne Edwards—Profile (12 Inch) 7027
14	14	8	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722	55	67	2	TELL HER ABOUT IT—Billy Joel—Columbia (12 Inch Remix) 44-04138
15	12	12	SEARCHIN' (I'VE GOTTA FIND A MAN)—Hazel Dean—TSR (12 Inch)	56	NEW ENTRY		WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465
16	16	7	FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION—Claudia Barry—Personal 59801	57	73	2	AND I AM TELLING YOU I'M NOT GOING—Koffie—Pan Disc (12 Inch) RRD 2214
17	24	4	LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629	58	NEW ENTRY		TOUR DE FRANCE—Kraftwerk—Import (12 Inch)
18	23	5	ALL SHOOK UP—Orbit—Quality (12 Inch) QUS 047	59	68	3	BET'CHA GONNA NEED MY LOVIN'—Latoya Jackson—Larc (12 Inch)
19	26	5	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110	60	75	2	FIX IT—Teena Marie—Epic (12 Inch) 49-04125
20	33	3	ANGEL EYES—Lime—Prism (12 Inch Remix) PDS 475	61	NEW ENTRY		99 LUFTBALLONS—Nena—Epic (12 Inch) 49-04109
21	11	9	PUT OUR HEADS TOGETHER—The O'Jays—P.I.R. (12 Inch) 4Z904073	62	42	12	COLD BLOODED—Rick James—Gordy (12 Inch) 4511 MG
22	22	5	TELL ME LOVE—Michael Wycoff—RCA (12 Inch) PD 13586	63	40	7	ROCK THE BEAT—Chill Town—A&M (12 Inch) SP-012071
23	28	5	HUMAN TOUCH—Rick Springfield—RCA (12 Inch) PD 13617	64	38	11	BUILD ME A BRIDGE—Adele Bertel—Geffen (12 Inch) 0-20128
24	29	4	ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)	65	45	15	OUT IN THE NIGHT—Serge Ponsar—Warner Bros. (12 Inch) WBO-20124
25	15	15	ROCKIT—Herbie Hancock—Columbia (12 Inch) 44-3978	66	76	2	IT'S A JUNGLE OUT THERE—Bone Symphony—Capitol (12 Inch)
26	58	2	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220	67	34	8	SWEETSTAKES—Nursery School—Epic (12 Inch) 49-04023
27	17	9	ALL OVER YOUR FACE—Ronnie Dyson—Cotillion (12 Inch) 0-96989	68	72	2	I'VE GOT THE HOTS FOR YOU—T. Z.—Street Sound (12 Inch)
28	35	5	NIGHTLINE—Randy Crawford—Warner Bros. (12 Inch) 20138-0A	69	53	5	STRANGERS IN THE NIGHT—Peter Bauman—Portrait (12 Inch) 4R904029
29	41	3	SHOW ME THE WAY—Skiyy—Salsoul (12 Inch) SG 408	70	55	7	SHINE ON ME—One Way—MCA (LP Cut) MCA 5428
30	30	5	CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210	71	65	19	STATE FARM/NOBODY'S DIARY—Yaz—Sire/Warner (12 Inch) 20121
31	31	8	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791	72	57	7	JUST IN TIME—Raw Silk—West End (12 Inch) 22159
32	20	14	JUST BE GOOD TO ME—The S.O.S. Band—Tabu (12 Inch) 4Z9-03956	73	49	11	BAD BOYS—Wham U.K.—Columbia (12 Inch) 44-03933
33	21	13	I WANTED TO TELL HER—Ministry—Arista (LP Cut) AL 68016 (12 Inch*)	74	52	13	BAND OF GOLD—Sylvester—Megatone (12 Inch) MT 114
34	69	2	LOVE HOW YOU FEEL—Sharon Redd—Prelude (12 Inch) PRL D667	75	54	8	WHAT I GOT IS WHAT YOU NEED—Unique—Prelude (12 Inch) D663
35	44	4	HOLD IT—Tin Tin—Sire (12 Inch) 20142	76	59	15	I DON'T WANT TO TALK ABOUT IT—Pamela Stanley—Komander (12 Inch)
36	36	7	ONE DAY—APB—Import (12 Inch)	77	70	9	FAR FROM OVER—Frank Stallone—RSO (12 Inch) 8153431
37	37	5	IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)	78	63	3	SWEAR—Tim Scott—Sire (7 Inch) 029554
38	71	2	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)	79	64	8	CHEAP THRILLS—Planet Patrol—Tommy Boy (12 Inch) TB 835
39	43	5	MANDOLAY—Art Attack—B.M.O./Columbia (12 Inch) 4W904017	80	50	8	FIRST, LAST FOR EVERYTHING—Endgames—Flip (12 Inch) FL801
40	25	10	ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts) 8110221				
41	48	4	DEEPER IN LOVE—Tavares—RCA (12 Inch) PD 13612				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
 ○ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

Dance Trax

By BRIAN CHIN

Just everything we heard this week reminded us of something either slightly or much older. We'd call it a trend if other records weren't zooming off into a futuristic horizon.

Cases in point: two new releases on Streetwise. Cuba Gooding, the lead voice of the Main Ingredient, reprises their 1975 "Happiness Is Just Around The Bend" in a remake that's very faithful to the relaxed groove of the original, but with a clean, sharp '80s quality. Keyboardist Fred Zarr co-arranged with producer Arthur Baker. If "Walking On Sunshine" wasn't good enough reason, "Happiness" shows why we'd trust Baker to redo any classic disco record. Freeez's follow-up to their massive summer crossover, "I.O.U.," is "Pop Goes My Love," more of that duo's new-age blue-eyed soul, with a stong electronic hook and a big-finish Latin/hip-hop break. The B side dub sports some very subtle scratch effects by Whiz Kid.

★ ★ ★

More singles: Teena Marie's "Fix It" (Epic 12-inch) made a quick entry on the chart last week; since it's already so much heard, we'll simply note another of her sly musical allusions: "Love Child," just at the opening... Grandmaster & Melle Mel's "White Lines" (Sugarhill 12-inch) hasn't arrived in our mail yet, but it knocked us out on the radio with its innovative vocal mix and uncondescending message, to the beat of Liquid Liquid's "Cavern"... Parachute Club's "Rise Up" (RCA 12-inch) has the rock/soul sound of the oldies by Everyday People or even Babe Ruth. Surprisingly, the more radio-oriented version is the remix by John Benitez; the producer's mix is full of processing and effects... Jimmy The Hoover's "Tantalise" (Columbia 12-inch) finally puts the Afro-eclectic sound into commercial context; the flip, "Sing Sing," is a long dub break—a perfectly structured bunch of noise.

Remixes, a couple just a little late, on singles which have already peaked on the pop chart: Billy Joel's "Tell Her About It" (Columbia 12-inch) is a real hat trick on remixer John Benitez' part, with major reconstruction of what was a marginal cut, with the result that it hit the chart immediately... Lime's "Angel Eyes" (Prism 12-inch) also gets two different treatments by studio mixers Sergio Munzibai and John Morales; it, too, has re-entered the chart separately from its album appearance... Donna Summer's "Unconditional Love" will be released commercially on Mercury 12-inch in its club mix version in a strictly limited run; on the flip will be the long version of "She Works Hard For The Money," which had been heavily imported but unreleased here.

★ ★ ★

More singles and album cuts: Style Council's EP (Polydor) is, to our taste, a better black fusion than any of the Jam's soul covers; note "Money-Go-Round," which takes a riff from "Makes You Blind," and "Long Hot Summer," a mix of doo-wop and dub that's almost Imagination-like... Tommy Boy's label offshoot, Body Rock Records, will bow with a remake of "Frankenstein," by Edgar Winter: that 1973 hit, believe it or not, attracted quite a bit of black interest at the time... Trio's "Boom Boom" (Mercury 12-inch promo) grafts white rap onto rhythmic heavy metal (a la "I Love Rock'n' Roll"), and we only wish it were longer... West Street Mob's "Break Dance (Electric Boogie)" (Sugarhill 12-inch) also reaches back for the rhythmic feel of Dennis Coffey's immortal "Scorpio."

OCTOBER 22, 1983, BILLBOARD

MAIL O DISC RECORDS

855e Conklin St.
 Farmingdale, NY 11735
 Phone (516) 694-0088

Same day service for DJs ordering before noon New York time.

Call for our new catalog featuring:
 • new lower prices on import and domestic 12"
 • budget line disco classic 12" and LP.
 We export to DJs in all countries (retail only). Telex—4756 156 IM PT-DISC

DISCO & DANCE REC.
 MAIL ORDER SERVICE
 Retail • DJ • Imports & U.S.



New 12"—Take 3, Art of Noise, Vera (new), Sinitta, Vogue (new), Den Harrow (new), Joy Michael, Koto (new), Jan Hill, Gazuzu (new), Control D, Star De-Magazine, The Reel, Eartha Kitt, Passion Puppets, Mito, Cat Miller, Serena, X-Ray Connection (U.S. Mix), Johnny Lovesin, Jade, Deborah Washington, France Harlow, Yvonne Moore, Dee D Jackson, L.A.T.F. (new), Giorgio (chase), Digital Emotion (new), Slip, Stevie B. (Call Me & Midnight Music), Pete Richards (new), Mayana, Rock Steady Crew, U.K. Players (new), Endgames (new), Lejete (Megatone), Liquid Liquid, Elektrik Dred, Boys, Gloria Gaynor (new), Fonda Rae (new), Sybil Thomas, Koffie, College Boys, Marsha Raven (new), Eastbound EXPW., Lime (new), Klaus Nomi.
 IMPORT LPs—Vera (new), Drum Computer Rhythm Trax, Sound Effects, Mix Your Own Stars, Nancy Martinez, Studio 57.

"Off The Record"
 by Doug Shannon
 a complete DJ's guidebook.
 Call for Details.

BEATS PER MINUTE

Another reason why dance music professionals read Dance Music Report

Where do leading dance music professionals turn for the only comprehensive top 80 dance music checklist? Dance Music Report. Dance Music Report is how thousands of disc jockeys from coast to coast keep their act "on time" and "in touch" with the pulse of today's dance music market.

Subscribe Today!

- 1 year-25 issues
- U.S. \$35.
- Canada/Mex. \$40
- International \$80.

Please include your name, address, zip code and occupation on a separate sheet of paper with your remittance. All subscriptions paid in U.S. dollars.

DANCE MUSIC REPORT

Keeping you No. 1
 210 E. 90th St., New York, N.Y. (212) 860-5580



Billboard Black LPs

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

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	8	RICK JAMES Cost Explosion, Gordy 684 JGL (Motown MCA)	36	31	30	WHISPERS Love For Love, Solar 60216 (Elektra) WEA
2	2	6	GAP BAND Cap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL	37	45	11	RENE & ANGELA Rise, Capitol ST-12267 CAP
3	4	44	MICHAEL JACKSON ▲ Thriller, EPIC QE 38112 CBS	38	35	23	MTUME Juicy Fruit, Epic FE 38588 CBS
4	6	6	RUFUS AND CHAKA KHAN Live-Stompin' At The Savory, Warner Bros. 23679-1 WEA	39	37	21	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622 CBS
5	5	23	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205 CBS	40	38	13	ONE WAY Shine On, MCA 5428 MCA
6	3	11	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	41	33	12	THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS
7	7	16	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	42	51	2	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1 WEA
8	8	10	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	43	43	3	BOBBY NUNN Private Party, Motown 6051ML (MCA) MCA
9	10	12	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	44	44	12	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261 CAP
10	12	7	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	45	NEW ENTRY		MILLIE JACKSON E.S.P., Spring SPR 33-6740 IND
11	9	8	ZAPP Zapp III, Warner Bros. 27875-1 WEA	46	41	8	EURYTHMICS Sweet Dreams Are Made Of This, RCA AFL1-4681 RCA
12	13	7	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL	47	40	13	DIANA ROSS Ross, RCA AFL1-4577 RCA
13	11	23	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	48	42	17	THE O'JAYS When Will I See You Again, P.I.R. FZ 38518 (Epic) CBS
14	15	6	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP	49	52	5	HERB ALPERT Blow Your Own Horn, A&M SP-4949 RCA
15	17	16	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	50	50	4	TAVARES Words And Music, RCA AFL1-4700 RCA
16	14	21	THE ISLEY BROTHERS ● Between The Sheets, T-Neck FZ 38674 (Epic) CBS	51	NEW ENTRY		BOB JAMES Foxye, Columbia FC 38801 CBS
17	21	11	SHALAMAR The Look, Solar 60239 (Elektra) WEA	52	57	3	THIRD WORLD All The Way Strong, Columbia FC 38687 CBS
18	18	15	DONNA SUMMER ● She Works Hard For The Money, Mercury 812265-1 (Polygram) POL	53	55	54	DE BARGE ● All This Love, Gordy 6012GL (Motown) MCA
19	20	7	PHILIP BAILEY Continuation, Columbia FC 38725 CBS	54	59	2	MICHAEL SEMBELLO Bossa Nova Hotel, Warner Bros. 23920-1 WEA
20	22	11	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	55	56	3	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA
21	23	4	KLIQUE Try It Out, MCA 39008 MCA	56	58	52	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA
22	16	12	ARETHA FRANKLIN Get It Right, Arista AL8-8019 RCA	57	NEW ENTRY		MICHAEL WYCOFF On The Line, RCA AFL1-4563 RCA
23	24	18	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744 WEA	58	NEW ENTRY		RONNIE DYSON Brand New Day, Cotillion 90119 (Atco) WEA
24	19	22	MAZE We Are One, Capitol ST-12262 CAP	59	63	26	DENISE LASALLE A Lady In The Street, Malaco 7412 IND
25	28	6	LILLO Let Me Be Yours, Capitol ST-12290 CAP	60	60	6	NATALIE COLE I'm Ready, Epic FE 38280 CBS
26	27	28	JARREAU ● Jarreau, Warner Bros. 23801-1 WEA	61	61	14	BOBBY BLAND Tell Mr. Bland, MCA 5425 MCA
27	26	49	PRINCE ▲ 1999, Warner Bros. 23720-1 WEA	62	62	38	ANGELA BOFILL Too Tough, Arista AL 9616 RCA
28	29	8	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tami 6064TL (Motown) MCA	63	39	12	STACY LATTISAW Sixteen, Cotillion 90106 (Atco) WEA
29	30	4	COMMODORES 13, Motown 6054ML MCA	64	46	33	CULTURE CLUB ● Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
30	25	29	KASHIF Kashif, Arista AL 9620 RCA	65	47	45	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND
31	32	25	SOUNDTRACK ▲ Flashdance, Casablanca 811492-1 M-1 (Polygram) POL	66	68	7	THE TALKING HEADS ● Speaking In Tongues, Sire 1-23883 (Warner Bros.) WEA
32	36	3	SLAVE Bad Enuff, Cotillion 90118-1 (Atco) WEA	67	71	7	HIROSHIMA Third Generation, Epic FE 38708 CBS
33	48	2	ANDRE CYMONE Survivin' In The Eighties, Columbia FC 38902 CBS	68	49	28	EDDY GRANT ● Killer On The Rampage, Portrait/Ice BGR 38554 (Epic) CBS
34	34	24	LAKESIDE Untouchables, Solar 60204-1 (Elektra) WEA	69	54	89	Z.Z. HILL Down Home, Malaco MAL 7406 IND
35	NEW ENTRY		JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	70	72	17	B.B. KING Blues 'N Jazz, MCA 5413 MCA
				71	53	23	SERGIO MENDES Sergio Mendes, A&M SP 4937 RCA
				72	67	29	NONA HENDRYX Nona, RCA AFL1-4565 RCA
				73	65	33	O'BRYAN You And I, Capitol ST-12256 CAP
				74	64	19	DAVID BOWIE ▲ Let's Dance, EMI America SQ-17093 CAP
				75	69	9	STONE CITY BAND Out From The Shadow, Gordy 6042GL (Motown) MCA

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Black

Good Year for SuperFest Shows Attendance Unhurt By Boycott Threats, Promoter Says

NEW YORK—Despite threats of boycotts from the Rev. Jesse Jackson's Operation PUSH, the Budweiser SuperFest, sponsored by Anheuser-Busch, "remains the most successful and viable r&b tour in North America," according to promoter Michael Rosenberg, president of Marco Productions.

To prove his point, Rosenberg notes that the 16 shows in 15 markets, dating from July 1 to Sept. 18, grossed \$2,788,127 for an average of \$174,258 per night. Total attendance was 197,128, for a per-night average of 12,321.

Included in those totals were six records set by the SuperFest for r&b concerts at various arenas. Concerts headlined by George Clinton and the P-Funk All-Stars set attendance records at the Long Beach Arena, the Greensboro (N.C.) Coliseum and Dallas' Reunion Hall. Rick James headlined record-setting concert bills in Atlanta's Omni and the Capitol

Center in Landover, Md. The SuperFest's last show at Madison Square Garden set a record for the highest gross for any black concert in that arena's history.

Rosenberg won't compare these figures to last year's highly successful SuperFest "since we played four stadium dates last year, which made it possible to gross as much as a million a date."

Looking back, Rosenberg says, "We were very lucky that the tour went without any problems or picketing. The acts we had were extremely cooperative and supportive." He adds, "In my opinion the strongest act we had night in and night out was Lakeside. They got stronger as the tour progressed and seemed to win the audience every night."

There is some irony in that observation, since the president of Lakeside's label, Solar, Dick Griffey, was a leading spokesman against Rosenberg's co-promotion of all SuperFest

dates. The Whispers and Midnight Starr, two other Solar acts, appeared at several Budweiser dates. Rosenberg has been the chief promoter of the SuperFest concerts since he helped develop the concept four years ago.

All the dates were co-promoted with black promoters. A black advertising agency, J.P. Martin of New York, handled that end of the tour.

Over all, says Rosenberg, "Budweiser was very pleased that the concerts got through this year so well,

and they have plans to do it again in 1984." Responding to rumors that after this year's controversy he had soured on doing any more SuperFests, Rosenberg says, "It is too early to make a decision for next year, but I certainly have not put myself out of the running. I was very appreciative of the support Budweiser gave me, and I have a great relationship with them."

PRODUCTION FIRM HOT ON CHARTS

Sylvers Has The Golden Touch

By STEVE IVORY
LOS ANGELES—Producer/songwriter/bassist Leon Sylvers' Silverspoon Productions currently has singles and album productions by Gladys Knight & the Pips, Shalamar, and Tavares on Billboard's black charts. Adding the fact that in coming months Silverspoon projects on the Brothers Johnson for A&M, Evelyn King for RCA, the Spinners for Atlantic, the Sylvers for Geffen, Real-To-Reel and Whitney Houston for Arista, and Crystal for Columbia will all be released, it becomes clear that Silverspoon is among the hottest production companies in black music.

"There are plenty of people out there calling themselves a production company," says Sylvers, chief producer and president of Silverspoon. "But they usually consist of just one person who may be hot at the moment, who is asking for more money and points and is doing all the work himself. I have a staff of producer/writers working on projects all the time."

Sylvers, who formed Silverspoon

three years ago, made his reputation as a staff producer at Solar Records. With his production of Shalamar's "Take That To The Bank" in 1978, he developed a trademark style, known throughout the industry as "the Solar sound," that was instrumental in making Solar the most influential black-owned label since Philadelphia International. His current deal with Solar allows him total creative freedom as an independent producer.

Silverspoon's staff includes Dana Meyers, Wardell Potts Jr., Joey Gallo, Rickey Smith, William Zimmerman, and members of the Sylvers family: Foster, Edmund, James and Patricia. Together with Leon, the Sylvers had several mid-'70s hits on Capitol. Edmund is signed as a solo artist to Arista.

Silverspoon has two publishing arms, LFS III Music and Mr. Dapper Music, both administered by Chappell. Sylvers says, "My staff comes to me with finished songs and production ideas. Sometimes I'll oversee a mix, tighten up a lyric or work on a vocal arrangement, but

I'm not even in the studio when most of these tracks are laid down, and that gives me more time to oversee it all."

Sylvers is confident that he'll be able to maintain his own performing ties to the Solar act Dynasty, who despite Sylvers' success, have yet to score a major hit of their own. Dynasty's fifth album is being produced by group members Kevin Spencer and William Shelby. With Silverspoon now operating smoothly, Sylvers hopes he'll be able to tour with Dynasty.

When Silverspoon was first formed, Sylvers says, he had some trouble convincing record labels to let his staff members handle their own projects. "They didn't like the idea of unknowns working with their acts until they saw the records climbing the charts," he says. "I told them, 'These guys are coming up with better stuff than me.'" As an example, he points to Tavares' current album, "Words And Music," from which a Meyers-Potts production, "Deeper In Love," is moving up the black singles chart.

The Rhythm & The Blues

Breezy Book Celebrates The Apollo

By NELSON GEORGE

The Apollo Theatre has been closed for about three years, existing in limbo as Inner City Broadcasting has sought financial backing to realize its ambitious dream of making the theatrical landmark into the hub of a music video cable channel. This past spring, with the aid of New York Gov. Mario Cuomo, Inner City finally received the loan guarantees it deemed essential to the Apollo's renovation. Sometime in 1984, the Apollo Cable channel should be on the air.

In a remarkable coincidence, 1984 will also be the theatre's 50th anniversary. We can begin to commemorate that occasion with Ted Fox's "Showtime At The Apollo" (Holt, Rinehart & Winston, 322 pages, \$16.95), the first good book-length history of "the black Vegas."

The only previous book on the Apollo was the awful "Uptown: The Story Of Harlem's Apollo Theatre," written by Jack Shiffman, eldest son of the theatre's cantankerous longtime owner Frank Shiffman.

"Showtime" is a breezy, anecdotal book which tells the story well, but also manages to downplay some negative aspects of the Apollo's history. For example, Fox and the acts interviewed mention the often squalid backstage conditions at the theatre (1952 amateur night winner Leslie Uggams is particularly biting in her comments), yet he never squarely puts the blame on the Apollo's management for not upgrading the facilities.

Aside from that oversight, Fox does a fine job of communicating the family spirit, the sense of community, that the Apollo performers shared. Ruth Brown, an exciting r&b singer of the 1950s, notes, "It was a place that was so well loved that even the performers who were not working

there used to spend much time there. They would all get dressed up and come to the Apollo, and come backstage and spend the day back there. On any given day you would come backstage and find a celebrity just sitting in the wings watching the show."

The pictures that dot "Showtime" confirm Brown's observation. Billie Holiday, Jackie Wilson, Louis Armstrong, Esther Phillips, Bill Cosby and many others are seen onstage and backstage at the Apollo in some wonderful casual shots. Our favorite is a photo of the great dancer/choreographer Cholly Atkins working on some dance steps with a young, shy-looking Aretha Franklin.

Those looking for some guidance in understanding and appreciating the deluge of Third World music (and Third World-influenced music) now reaching the U.S. should write
(Continued on opposite page)



HELP WANTED

STORE MANAGERS,
ASSISTANT
MANAGERS and
MANAGEMENT
TRAINEES

The Wiz, one of New York's most aggressive record retailers, needs managers. To qualify you must know records, be in touch with your customers needs and be able to gear your stock toward your stores particular demographics. You should be able to recruit, train and motivate your staff. Your merchandising skills should be exceptional. If you have management experience and meet these qualifications The Wiz wants you. Compensation for your abilities includes competitive salary and benefits with exceptional growth opportunity. To apply call or write,

LARRY PAUL The Wiz
2555 Shell Rd.
Brooklyn, NY 11233
212-627-3400

RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors, Engineers, Sales people. Small, medium and major markets, all formats. Many jobs require little or no experience! One week computer list \$6.00. Special Bonus six consecutive weeks only \$14.95—you save \$21!

AMERICAN RADIO JOB MARKET
6215 Don Gaspar, Dept. 2
Las Vegas, Nevada 89108

RADIO/CLUB PROMOTION PERSON - willing to grow with aggressive national indie/import record distributor's in-house labels. Experience helpful, creative persistence a must! Send resume, references, and salary requirements to: BOX 7524, BILLBOARD 1515 Broadway, New York, NY 10036

MALRITE COMMUNICATIONS GROUP is looking for a high profile morning personality for a major market. Contact: Jim Wood, 415-836-0910.

LEGAL SERVICES

MUSIC LAWYER

Representing artists, publishers, managers, producers and distributors. US and international negotiations. Contracts, copyright law, litigation, joint ventures, trademarks, business and tax counseling.

HERMAN M. LEIBOWITZ
56 West 45th Street, New York N.Y. 10036
(212) 764-1018

REAL ESTATE

CINCINNATI
BILLBOARD BLDG.

64,000 sq. ft. for sale or lease. Heavy power, off street parking, 30,000 ft. of well planned & beautiful offices. On bus stop. Below market rental or sale. Immediately available. Ideal for distributors, volume mail users, publishers, assembly, printers etc. For details call:



Ferd Clemen
513-721-4200

GREENFIELD HILL CONTEMPORARY
Fairfield

Secluded on over 10 partly wooded and landscaped acres bordered by the Connecticut Audubon Wildlife Sanctuary, this 11-room Contemporary-style residence overlooks gardens and natural landscaping designed by Alice Orme Smith. Throughout the interior, a spacious and airy arrangement of rooms is enhanced with skylights, tray ceilings, and walls of glass with sliding glass doors which open to terraces and walkways. Dependencies include a 3-room caretaker's suite, 2 staff bedrooms and a Greenhouse.

\$2,500,000 Brochure # BB4-92

SOTHEBY'S
INTERNATIONAL REALTY

974 Madison Avenue, New York, New York 10021. Telephone: 212/472-3465

Exclusive local representative broker:

WILLIAM RAVEIS REAL ESTATE
2537 Post Road, P.O. Box 961, Fairfield, CT 06430. Tel. 203/255-6841.

BUSINESS OPPORTUNITY

Announcers

(Must read prepared scripts)
Earn up to \$50-\$100 per hour freelance with your present job. Send \$3.00 for Tech Bulletin to:

FREELANCERS, DEPT. 983-B
P.O. Box 14954 Cincinnati, Ohio 45214

RECORDING STUDIO SALE. 24 track State of arts. Prime Hollywood, CA. Includes living quarters - Vic Catala, Merrill Lynch Realty, 213-788-5400.

COMEDY MATERIAL

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Linners, 1237 Armcoest, #6-B, Los Angeles, CA 90025.

NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pro! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801.

DEEJAY SPECIALS! MONTHLY gagletter! Individualized Service! We have it all. FREE Information package. PETER PATTEN, P.O. Box 402-B, Pinedale, CA 93650.

GOLDEN OLDIES

45 RPM RECORDS
THOUSANDS IN STOCK

Music of the 50's, 60's, 70's and 80's
RECORDS UNLIMITED
7968 Belair Rd., Baltimore, Md 21236
(301) 882-2262

(Please no collect calls)
Send for Free Oldie catalog. All major credit cards accepted. Please include \$2.00 for postage and handling.

OLDIES 45's
CURRENT 45's

Fast selection, Vast personal service. Visa, MC, quantity discounts. New 83-84 Giant Oldies Catalog. Only \$2.00

GOLD VAULT
Box 202
Oshtemo, MI. 49077
616-349-9413

CLASSIFIED
ADVERTISING
DOESN'T
COST,
IT PAYS.

Continued from page 34

SCOTT, TOM
Target
LP Atlantic 80106-1
CA 80106-4

SHORROCK, GLENN
Villain Of The Peace
LP Capitol ST 12222

SLAVE
Bad Enuff
LP Cotillion 90118-1
CA 90118-4

Jock Blade Stays Sharp

Continued from page 44

a-week syndicated "MV3." The two often audition as many as 60 promo clips a week.

"MV3," now seen in 48 U.S. markets via syndication, elicits strong response from its viewers. Blade says the program receives more than 2,000 letters weekly at its Burbank base.

The daily version of the show uses each video once a week, although if it's a huge smash, it could be programmed more often. Older clips are used on an irregular basis.

"MV3" is able to shoot touring bands in Southern California on a day's notice. They can even do the job 12 hours in advance if the act is ready to meet the crew at their Burbank studio. "MV3" has also gone into the field, working in Hawaii and at the US Festival this summer.

'Love Will' Cops ASCAP Prize

Continued from page 48

DANNY'S SONG—Kenny Loggins; Gnosso Music

DO ME WITH LOVE—John Schweers; Jack and Bill Music

DON'T IT MAKE MY BROWN EYES

BLUE—Richard Leigh; CBS-U Catalog

DON'T LOOK BACK—Gary Morris; Gary Morris Music, WB Music

DON'T WORRY 'BOUT ME BABY—Kieran Kane; Cross Keys Publishing

FINALLY—Gary W. Chapman; Meadowgreen Music

FOOL HEARTED MEMORY—Byron Hill, Blake Mevis; Make Believers, Welbeck Music

FOR ALL THE WRONG REASONS—David Bellamy; Bellamy Brothers Music, Famous Music

THE GAMBLER—Don Schlitz; Writer's Night Music

GET INTO REGGAE COWBOY—David Bellamy; Bellamy Brothers Music, Famous Music

HAVE YOU EVER BEEN LONELY—Peter DeRose, William J. Hill; Shapiro Bernstein & Co.

HE GOT YOU—Ralph Murphey; MurfeeZongs

HEARTBROKE—Guy Clark; Chappell Music

HEAVENLY BODIES—Elaine Lifton, Gloria Nissenson; April Music, Blue Moon Music, Merilark Music

I JUST CUT MYSELF—Chance Jones, Michael Lantrip; Cross Keys Publishing, This Side Up Publishing

I WOULDN'T HAVE MISSED IT FOR THE WORLD—Charles Quillen; Jack and Bill Music

I'LL BE YOUR MAN AROUND THE HOUSE—Kieran Kane; Cross Keys Publishing

I'M NOT THAT LONELY YET—Bill Rice, Mary Sharon Rice; April Music, Swallowfork Music

IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMIN' HOME)—Blake Mevis, David Wills; Jack and Bill Music

INSIDE—Mike Reid; Lodge Hall Music

IT AIN'T EASY BEIN' EASY—Shawna Harrington; WB Gold Music

IT'S WHO YOU LOVE—Charlie Black, Rory Bourke, Kieran Kane; Chappell Music, Cross Keys Publishing

KEY LARGO—Bertie Higgins; Brother Bill's Music, Chappell Music, Jen-Lee Music

THE KILLIN' KIND—Jim Dowell; Hoosier Music

LADY—Lionel Richie, Jr.; Brockman Music

LET IT BE ME—Manny Kurtz, Pierre Leroyer, Gilbert Francois Sily (SACEM), MCA, Rachel Victorine Zaoui (SACEM)

A LITTLE BIT CRAZY—Eddy Raven; Milene Music

LOOKIN' FOR LOVE—Wanda Mallette, Bob Morrison, Patti Ryan; Southern Nights Music

LORD I HOPE THIS DAY IS GOOD—Dave Hanner; Blendingwell Music, Sabal Music

LOVE WILL TURN YOU AROUND—Kenny Rogers; Lion's Male Music

LOVE'S BEEN A LITTLE BIT HARD ON ME—Gary Burr; WB Gold Music

MAKIN' LOVE FROM MEMORY—Sidney Linard; King Coal Music

MIDNIGHT RODEO—Dewayne Orender, Rodger Ware; Denny Music

MIS'RY RIVER—Glenn Worf; Chipin Music

STREETS

1st
LP Atlantic 80117-1
CA 80117-4

VARIOUS ARTISTS

An Evening With Windham Hill Live
LP Windham Hill WH-1026 (A&M)

VELVETEEN

After Hours
LP Atlantic 80119-1-Y
CA 80119-4-Y

THE VELVET UNDERGROUND AND NICO

Pulsating Tempo, Shattering Contemporary Unbelievable
LP Verve 23MM0191 (PSI) \$12.98

WAITS, TOM

Swordfishtrombone
LP Island 90095-1 (Atco)
CA 90095-4

WOODS, STEVIE

Attitude
LP Cotillion 90123-1
CA 90123-4

YES

80102
LP Atlantic 80102-1
CA 80102-4

JAZZ

FARMER, ART

The Summer Knows
LP East Wind 20PJ4 (PSI) \$8.98

HAWKINS, COLEMAN, & BEN WEBSTER

Blue Saxophone
LP Verve 2304 169 (PSI) \$10.98

HODGES, JOHNNY

Ellingtonia 56
LP Verve 2304 431 (PSI) \$10.98

JONES, ELVIN

Music Machine
LP Mark Levinson 30PKJ8 (PSI) \$12.98

Licorice Serves

Continued from page 33

four years, says, "It's a vastly growing region, and we feel the time is crucial for us to become a vital part of the total entertainment community."

TEARS OF THE LONELY—Wayland Holyfield; Bibo Music Publishers

TENNESSEE ROSE—Hank DeVito; Drunk Monkey Music

THEM GOOD OL' BOYS ARE BAD—Jeffrey Harrington, Jeffrey Pennig; Flowering Stone Music

THERE'S NO GETTING OVER ME—Walt Aldridge, Tom Brasfield; Rick Hall Music

'TILL YOU'RE GONE—Walt Aldridge, Tom Brasfield; Rick Hall Music

THE VERY BEST IS YOU—Frank Stephens; Roudad Music

WAR IS HELL (ON THE HOMEFRONT TOO)—Bucky Jones, Dan Wilson; Cross Keys Publishing

WE DID, BUT NOW YOU DON'T—Woody Bomar, Berni Clifford, Pat McManus; Music City Music

WHEN YOU FALL IN LOVE—Steve Earle; Music City Music

WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven; Milene Music

WICHITA LINEMAN—Jimmy Webb; Canopy Music

WITH YOU—Ron Muir; Arian Publications, Ron Muir Music

YOU AND I—Frank Myers; Cottonpatch Music, Mallven Music

YOU DECORATED MY LIFE—Debbie Hupp, Bob Morrison; Music City Music

YOU NEEDED ME—Randy Goodrum; Chappell Music, Ironside Music

YOU PUT THE BLUE IN ME—Rick Carnes, Chip Hardy; Cross Keys Publishing, Refugee Music

YOU STILL GET TO ME IN MY DREAMS—A.L. "Doodle" Owens; Tapage Music

YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)—Wayland Holyfield; Bibo Music Publishers

YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Wayland Holyfield; Bibo Music Publishers

Nashville Scene

Continued from page 54

require one or both members of a serious duet team to pursue solo careers in order to qualify?

As a result of this senseless restriction, most of the CMA's vocal duo nominees aren't actually duos at all; they're one-shot pairings concocted for the purpose of a single recording. And barred from eligibility are true duets like the **Kendalls**, the **Bellamy Brothers** and the **Burrito Brothers**.

These "honest duos" are forced to compete against ridiculous odds in the vocal group category instead—which means that the CMA may as well consign them forever to also-ran

status. What duet can hope to compete realistically against the bigger-than-life energy of a full group? The finest effort by the **Kendalls** isn't likely to hold up to a similar effort by **Alabama**, after all, and the **Bellamys** aren't likely to beat out the **Oak Ridge Boys** when push comes to shove.

It's urgent that the CMA board take a long, hard look at these two categories and come up with a way to make them more equitable. Times have changed; acts have changed, people's awareness of country has changed. Maybe it's high time the rules were changed, too, in the interest of fairness.

RCA International, Ariola Pact Deal Enhances Major's U.S. Roster Of Superstars

By ENRIQUE FERNANDEZ

NEW YORK—In a move that greatly enriches the roster of Latin superstars available from the newly created RCA International label, the major has acquired distribution rights for new Ariola Spanish-language product in the U.S. and Puerto Rico. The agreement among Jose Menendez, executive vice president of operations of RCA Records, Ramon Segura, managing director of Ariola Eurodisc, SA, Joe Cayre, president of Caytronics Corp., and Adolfo Pino, vice president for Latin America and Spain for RCA Records, is effective immediately.

Caytronics Corp., which has been Ariola's licensee for the U.S. and Puerto Rico, will continue to distribute its Ariola catalog for a period of time yet to be determined. The New

York-based firm was also the licensee for RCA's Latin product until the recent establishment of the RCA International label.

RCA's first Ariola releases are expected this month. They include LPs by Jose Jose, Juan Gabriel, Rocio Durcal and Joan Manuel Serrat. Albums from Camilo Sesto, Angela Carrasco, Lucia Mendez, Lucha Villa, Estela Nunez and Napoleon will be released in the months.

RCA sources indicate that Ariola will have its own promotion team, which will work closely with RCA, but the direction of promotion and sales will come from the RCA office.

Though this move seems to strip Caytronics of its most important lines, sources from this company, one

of the most experienced and established in the U.S. Latin market, indicate that Caytronics is moving into a new phase of original productions. Current Caytronics lines include Arcano and Carino, both from the RCA catalog; Caliente; Otra, an economy line; Pronto and Mericana, from the Ariola catalog; Caytronics' own label; and Salsoul.

RCA's Adolpho Pino has also reported that the label's leading Latin artist, Mexico's Emmanuel, has renewed his contract with the major, contrary to widespread industry speculation that the crooner was switching record companies. Emmanuel will record a new RCA LP in Spain next month under the direction of that country's fabled producer/arranger/composer Manuel Alejandro.



MENUDO PREMIERE—Charlie, Ricky, Ray, Miguel and Johnny, collectively known as Menudo, join Erin Gray, Joel Higgins and Ricky Schroeder of NBC's "Silver Spoons" for the broadcast of the show's second season premiere, scheduled for Nov. 5, with the young group as special guests.

Profono Releasing Yule Menudo Album

LOS ANGELES—A Christmas album from Menudo heads the list of forthcoming releases from the Profono label. Other LPs will include a new Spanish-language disk from Jose Feliciano, on the Motown label, licensed to Profono; a compilation LP by salsa queen Celia Cruz, licensed from Musica Latina International (Fania); and albums by ex-Menudo members Miguel and Fernando.

Notas Majors Reach For The Stars

The anticipated signing of Menudo to RCA has drawn a lot of industry attention because the youthful supergroup is the commercially hottest item in the Latin music world. But its deepest significance is the fact that an act that has been bursting at the seams plans to join a major—a label that can, quite literally, promise and deliver the world.

Nothing could be farther from Menudo's soft pop beat than the salsa rhythms of Panamanian *cantautor* Ruben Blades. But, like the Puerto Rican kids, Blades is after an international public and if negotiations with Elektra come to a satisfactory closure the label should serve the star salsero in the same manner as RCA will Menudo.

What these signings point to is a broadening of markets for Latin talent. Of course, the Spanish-speaking market is already international, with some powerful indies exercising a hold across national barriers. But, as CBS has done with Julio Iglesias, the majors can promote these artists in undreamed-of territories.

Will they take the international pop market by storm? There are no crystal balls, but it's possible to check out the odds. One thing the Menudo phenomenon has proved is that Latin talent can improve those odds by using sophisticated marketing. As its promoters cheerfully admit, Menudo is more than records; it's tv, movies, t-shirts, posters, books, a total experience. Menudomania was made, not born.

This does not mean that all Latin talent would profit from the same approach; but any act can profit from the attention paid to promotion that the young stars have enjoyed. Again, this is an area where the majors' larger resources can play a decisive role.

However, the majors don't always have the upper hand. In the field of tropical music, as well as other down-home genres throughout the Spanish-speaking world, indies have the advantage of years of experience and well-established networks. And since the Latin market is so separate from the pop mainstream, even the majors that have Latin American and Spanish divisions have to learn crossover skills to move their artists into non-Spanish-speaking markets.

Still, the internationalization of Latin talent is welcome news, because it will bring glory and prosperity to deserving acts and because it will bring new levels of excitement to the music world.

Placido Domingo will perform at the Twelfth OTI International Song Festival, which will be telecast from Constitution Hall in Washington, D.C. by the SIN tv network. . . . Ray Barretto is doing a one-month tour of Europe with appearances in France, Switzerland, Germany and Belgium. . . . Willie Colon and his orchestra are recording an LP with Sophy for Puerto Rico's Velvet label. . . . Bobby Rodriguez has signed with a new label, 7th Galaxy Records.

Jose Luis Rodriguez' current U.S. tour will culminate in four presentations at the Miami Beach Theatre of the Performing Arts. The 20-performance tour includes concerts in California, Texas, Indiana and New York, where the CBS artist will make his second Radio City Music Hall appearance.

F.A.M.E. Records artist Olguita Alvarez performed at the opening night party for the Ballet Hispanico de Nueva York's new season. . . . New York promoter José A. Tejada, who handles New York appearances by Rocio Jurado and Camilo Sesto plus the yearly merengue festival, the children's group Los Chicos, and the summer street festival, is said to be considering running for the New York legislature on the Republican ticket.

New Dominican releases from Kubaney include lps by Luis Segura, Fernandito Villalona, and Anibal Bravo. . . . British singer Matt Monro will release a new Spanish LP on RCA's Latin label. . . . BCN Productions in Barcelona, Spain is a new firm specializing in artist management and independent production. They can be reached at Rambla de Catalunya, 85, Estudio, Barcelona-8, Spain; phone (93)215-25-60; telex 97420GYCO.

Embassy Sets Menudo Video

LOS ANGELES—Embassy Home Entertainment is releasing a videocassette of the Spanish-language theatrical film "Una Aventura Llamada Menudo." The Oct. 31 release date is planned to anticipate by six days the beginning of Menudo's U.S. concert tour, which kicks off in Miami on November 5.

Survey For Week Ending 10/22/83

Billboard® Hot Latin LPs™

Special Survey

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

NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	EL GRAN COMBO La universidad de la salsa, Combo 2034	1	2	VARIOS ARTISTAS 12 super grupos, Ambar 5007		
2	5	BONNY CEPEDA El mandamas, Algar 38	2	1	LOS YONICS Con amor, Profono 3100		
3	8	JOSE JOSE Mi vida, Pronto 0705	3	3	JUAN GABRIEL Todo, Profono 0706		
4	2	JULIO IGLESIAS Momentos, CBS 50329	4	7	LUPITA D'ALESSIO Sentimiento al desnudo, Orfeon 054		
5	4	MIGUEL Adios Miguel, Profono 3117	5	0	JULIO IGLESIAS En concierto, CBS 50334		
6	13	ORQUESTA SABROSA Los 12 hits de merengue, Salsoso 1001	6	0	LOS DIABLOS Endiablamente romanticos, Girol 1003		
7	6	LUIS MARIANO Y SU ORQUESTA La calabrina, Borinquen 1453	7	0	MENUDO Adios Miguel, Profono 3117		
8	0	COSTA BRAVA Seguimos de costa a costa, Profono 3114	8	8	LOS BUKIS Muy romanticos, Profono 3102		
9	0	CAMILO SESTO 15 exitos, TV 1505	9	0	PIMPINELA CBS 11317		
11	0	MENUDO De coleccion, Profono 1601	10	14	LOS CAMINANTES Supe perder, Luna 1088		
12	12	WILLIE COLON/HECTOR LAVOE Vigilante, Fania 610	11	11	DANIELA ROMO CBS 80371		
13	14	JOSE ALBERTO MUGRADI Sonorodven 017	12	0	GRUPO PAGASO El no te quiere, Remo 1006		
14	0	ANIBAL BRAVO El Africano, Kubaney 40019	13	0	JOSE LUIS RODRIGUEZ Ven, CBS 30305		
15	0	LOS BUKIS Muy romanticos, Profono 3102	14	0	ISABEL PANTOJA Cambiar por ti, Alhambra 55		
20	10	ANTHONY RIOS Borinquen 1452	15	0	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JUAN GABRIEL Todo, Ariola 0750	1	7	JULIO IGLESIAS En concierto, CBS 50334		
2	10	THE BAD STREET BOYS Cheek to Cheek, JAP 525	2	8	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703		
3	1	JOSE LUIS RODRIGUEZ Ven, CBS 30305	3	7	MENUDO Una aventura llamada Menudo, Raff 9094		
4	0	JOSE FELICIANO Me enamore, Profono 1002	4	5	LOS BUKIS Yo te necesito, Profono 3090		
5	6	LUPITA D'ALESSIO Sentimiento al desnudo, Orfeon 054	4	5	LOS BUKIS Yo te necesito, Profono 3090		
6	2	EL GRAN COMBO La universidad de la salsa, Combo 2034	5	10	VICENTE FERNANDEZ 15 grandes con el numero 1, CBS 20684		
7	5	RAPHAEL Enamorado de la vida, CBS 80367	6	0	RAMON AYALA 15 exitos, Freddie 1266		
8	3	NELSON NED Romantico y caprochoso, CBS 81308	7	0	LOS YONICS Con amor, Profono 3100		
9	0	SILVANA Y LORENZO RCA 7211	8	0	JULIO IGLESIAS Momentos, CBS 50329		
10	4	JOHNNY VENTURA Volando alto, Combo 2033	9	0	LORENZO ANTONIO Busco un amor Musart 1844		
11	0	CHARANGA CASINO Alone Again, SAR 1037	10	0	LITTLE JOE No quiero mas amar, WM 6177		
12	0	MARCO ANTONIO MUNIZ Marco Antonio, RCA 4203	11	0	MENUDO De coleccion, Profono 1601		
13	0	NYDIA CARO TH 2240	12	0	JUAN GABRIEL Cosas de enamorado, Pronto 0702		
14	0	HECTOR LAVOE/WILLIE COLON Vigilante, Fania 610	13	14	JUAN VALENTIN Dimelo de frente, Musart 10921		
15	0	ANIBAL BRAVO El gatico, Kubaney 40013	14	9	VARIOS ARTISTAS 12 supergrupos, Ambar 5007		
			15	0	JULIO IGLESIAS En concierto, CBS 50334		

Survey For Week Ending 10/22/83

Puerto Rico Top LPs™

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

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	3 PIMPINELA CBS 11317
2	6	GUILLERMO DAVILA Solo pienso en ti, TH 2246
3	1	EL GRAN COMBO La universidad de la salsa, Combo 2033
4	4	ALEX Y LA ORQUESTA LIBERACION Las locas, Karen 73
5	5	JOHNNY VENTURA Volando alto, Combo 2033
6	0	EDNITA NAZARIO Ednita, Padosa 1021
7	0	MILLIE Y LOS VECINOS Avantgarde, Algar 39
8	0	PATRULLA 15 Daja ese diablo, Artomax 741
10	0	TOMMY OLIVENCIA TH 2222
11	11	JOSE LUIS RODRIGUEZ Ven, CBS 30305
12	0	BONY CEPEDA El mandamas, Algar 38
13	0	GLENN MONROIG Hola, Mamoku 1001
14	0	ORQUESTA SABROSA 12 Hits de merengue del ano, 1001
15	0	BOBBY VALENTIN Bronco 126



KEY TO THE CITY—Sydney Mayor Doug Sutherland touches precious metal as he poses with Joan Armatrading and the platinum award she received for her A&M LP "The Key." The occasion was a reception celebrating Armatrading's fourth Australian tour.

U.K.'s Robin Scott Tries Kenyan Crossover Project

NAIROBI—There's a massive, largely untapped, international market potential for Kenyan musicians playing their own compositions, but first their lyrics have to be translated into English, insists producer/artist Robin Scott.

Scott, who, under the name "M," had one of the biggest worldwide hit singles of 1979 in "Pop Musik," has been in the CBS studios here for sev-

eral weeks, overdubbing leading musicians onto his compositions for an upcoming album.

Scott was in Kenya in April, recording musicians performing their own works. In three days, he produced enough material to create the compilation album "Djalenga," which launched his Swahili label here.

It was then, says Scott, that he realized: "There really is a wide market for this material. The whole black African territory is involved to a point. The King Sunny Ade and Makassy recordings released by Island and Virgin respectively just didn't gain the kind of sales to match the critical acclaim. But it was clear that the big problem was having lyrics that weren't in English."

Scott contacted Norman Mighell to help engineer his new project. Songs were written by Scott, and initial backing tracks were recorded in Scott's U.K. studios using a Fairlight computer keyboard and a Roland drum machine, plus backing tracks by the South African trio Shikisha.

Mighell, who worked on the Virgin "Mazemble" album with Kaskasy, agreed with Scott that it was a viable proposition to work in Nairobi with already-recorded backing tracks and then overlay guitars, horns and some backing vocals. While in Nairobi, they recorded some other local artists with whom to overdub U.K.-recorded backing tracks.

BPI Seeking Piracy Damages

• Continued from page 9

duced there would be some \$60,000. CBS brought the second case, again on behalf of all BPI members.

Says Isherwood: "We estimated earlier this year that approximately four million cassette tapes have been manufactured here illegally with a street value of more than eight million pounds (around \$12 million). And it's estimated that the illegal trade represented approximately 13% of the legitimate prerecorded cassette market. In retail terms, that would amount to a loss of nearly 25 million pounds (around \$37.5 million)."

The BPI legal adviser adds: "Our claim for damages is likely to run into millions of pounds and is laid against a large number of people linked with the illegal trade."

PUSHING NEW BRITISH MUSIC

Virgin Making Splash In Greece

By JOHN CARR

ATHENS—The new Athens branch of Virgin Records, in operation two months, has added new dimensions of class to the sale and promotion of international repertoire here.

The firm, a joint venture between Virgin (autonomous production and promotion) and EMI Greece (manufacturing and distribution), is successfully pushing new British music in this territory. EMI won out in the bid to handle Virgin product when Virgin executives came to Athens earlier this year to seek an alternative to its then-existing PolyGram distribution deal.

Says branch chief Yannis Petridis, a veteran of 14 years with PolyGram's label management here: "EMI seemed a natural for us, since

it is the only fully developed nationwide distribution system."

Esconded in a small villa in the northeastern outskirts of Athens, the local Virgin branch is apparently trying to model itself on the countryside operational style of British independents.

Petridis heads up a staff of five, including one full-time sales promotion man whose job is to promote potential hit records in rural centers before the material is formally released. Among the sales successes chalked up by Virgin so far is Mike Oldfield's "Crises," which featured a sales innovation in the form of a shrink-wrapped sleeve, a prestige touch which, moreover, has not pushed up the retail price.

Petridis and EMI say such marketing touches will help boost international repertoire sales here to new

CD RELEASES PLANNED

PolyGram Acquires MPS Catalog

HAMBURG—PolyGram International has acquired world rights to the MPS catalog in a deal negotiated between PI president Rudolf Gassner and Hans Georg Brunner-Schwer, the president and founder of MPS. The deal involves around 500 albums, mostly jazz but also including a few classical items.

Founded in April, 1968 by sound engineer Brunner-Schwer, the MPS label, until now distributed in the U.S. by Pausa, is chiefly renowned for the 13 albums recorded by Oscar Peterson between 1963 and 1971 in Brunner-Schwer's private studio. Also in the catalog are recordings by Monty Alexander, George Shearing, Singers Unlimited, George Duke, Count Basie, Stephane Grappelli, Didier Lockwood, the Clarke-Boland Big Band, Albert Mangelsdorf, Clare Fischer, Martial Solal, Art van Damme, Dizzy Gillespie and Alphonse Mouzon.

Coinciding with the acquisition, Gassner has hired, as senior product manager, Horst Hohenboecken, a jazz expert who previously handled

the MPS label when it was licensed to Metronome in Germany, Austria, Switzerland and Benelux.

Hohenboecken's first initiative in his new role is to select recordings from the MPS repertoire for release in the Compact Disc format. First titles being prepared for CD release include Stephane Grappelli's "Young Django," Baden Powell's "Tristeza On Guitar," Monty Alexander's "Montreux Alexander," Singers Unlimited's "A Capella" and Alphonse Mouzon's "By All Means."

PolyGram hopes to release the

first CD titles next month, subject to obtaining permission from the artists involved to pay royalties on the same basis as for conventional LPs. Hohenboecken is also considering the possibility of doing compilation albums using MPS and Verve recordings of the same artist to take advantage of the CD's 60-minute playing time.

Hans George Brunner-Schwer will continue to produce recordings at his studios located in Villingen in the Black Forest, operating as HGBS Studios GmbH.

Arista U.K. Promo Links Acts With Outside Firms

By PETER JONES

LONDON—The Thompson Twins and Nick Heyward, former front man of Haircut 100, are set to be pioneering figures in a new commercial sponsorship scheme developed here by Arista Records.

The aim is to broaden media exposure for roster artists and their new releases through links with major outside companies. There has been tour sponsorship in the past, and a few classical albums have had financial injections through sponsorship, but Arista sees its new plan as a major breakthrough in marketing.

The company is inviting commercial firms to link products with individual artists. The sponsorship could be linked with album or tour action, on-sleeve advertising or program space. Additionally, the sponsors will buy rights to include an Arista artist in their own product advertising and on point-of-sale material.

Says Peter Winkelman, the label's marketing manager: "We've appointed the Crawfords advertising agency to handle this side of our business. We'll look for endorsement prospects for the Thompson Twins and other domestic acts, eventually hoping to encourage sponsors for artists such as Barry Manilow, Dionne Warwick or

the Stray Cats.

"But I stress that this is not just a matter of tracking down sponsorship to provide extra cash for the marketing campaigns of individual artists. Today's record marketing executives have to realize that consumers' positive perception of artists and their music becomes the main motivation to purchase.

"The music is important, sure, but it's that overall perception of an artist which makes the consumer want to buy. Any way of improving the communication of an artist's image, raising both profile and visibility, becomes a major tactical device in developing that artist's career."

Winkelman adds: "Our view is that there are limitless areas of possible co-promotion today because so many other consumer products are being targeted at pop music buyers. The one big problem is linking the right sponsor with the right artist. Get it wrong and you can do enormous damage to the artist's career.

"Product and artist have to complement each other. That's why we've opted to work with a top advertising agency to make the scheme work."

OctoArts Int'l Takes Over CBS License In Philippines

MANILA—After weeks of mounting speculation, OctoArts International here has completed a license deal to represent CBS Records in the Philippines.

The local record industry has also tried to fill the vacuum by issuing covers of CBS hits. WEA Philippines recently put out an album by Jeff Winwood entitled "Michael Jackson Hits." And A&W Records International here continues to have considerable success with the Working Men, purportedly a local studio group that mines Men At Work's biggest hits, from "Who Can It Be Now" to "Overkill."

The deal was actually set late August and became effective the following month. OctoArts is taking on additional staff, including a&r executives, salesmen and office workers.

When CBS failed to renew its deal with Blackgold, speculation about which company would take over became a favorite preoccupation among industry watchers. The continued influx of information on CBS product via weekly broadcasts of the "American Top 40" radio show, as well on local networks with chart format programming, maintained high public interest in CBS artists.

The absence of a CBS Records license partner in this territory unsettled the price scale of imported albums. From an average of \$10.90, the demand for CBS titles pushed prices up to more than \$18. Record pirates,

Greek Labels Report Rise In Cassette Sales

ATHENS—Greek record companies are reporting an upswing in the sales of prerecorded cassettes, especially in the Athens area. A key reason for the success, they say, is increased antipiracy work by IFPI, linked with a Supreme Court pronouncement equating piracy with forgery.

David Attard, IFPI's legal adviser for the Middle East, says prerecorded tape sales are rising nationwide, but it is in Athens where the antipiracy campaign has been concentrated. The city accounts for some 50% of the total Greek market. IFPI raids are now planned for other areas, including the important trade centers of Piraeus and Salonika.

A Supreme Court judgment recently delivered here is said to have had a "salutary effect" in curbing pirate activities. In the English translation, just made available, the judge upheld a lower court sentence against three Greek pirates and confirmed that piracy was tantamount to the serious crime of forgery.

levels. "We're very happy," says Petridis, "because in our first month of operations Virgin has already enjoyed double the sales it had under the previous PolyGram deal." Also optimistic is EMI's Athens-based regional director for the Middle East, Guy Marriott.

High on the Virgin promotion list at present are the Human League, Culture Club, David Bowie and Men Without Hats. Next year, Virgin hopes to sign distribution deals with British independent labels Charisma and Beggar's Banquet. It already has first option on every new release from Rough Trade Records in London.

Petridis says he is also talking with budding Greek rock groups for future signings. Veteran Greek band Socrates has, in fact, been signed for worldwide action.

Japan Railway Firm Building Concert Hall

TOKYO—The Hankyu Private Railway Co. of Osaka is building a new 2,500-seat concert and exhibition hall at a cost of around \$2.9 million.

The center is located next to the company's Takarazuka Family Land amusement park in Takarazuka City, which is also the home of the Grand Theatre, which seats over 3,000 and is the home base of the all-female, 200-strong Takarazuka Troupe.

Billboard® Hits Of The World™

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

BRITAIN

(Courtesy of Music & Video Week)
As of 10/15/83

SINGLES		
This Week	Last Week	
1	1	KARMA CHAMELEON, Culture Club, Virgin
2	9	THEY DON'T KNOW, Tracey Ullman, Stiff
3	4	DEAR PRUDENCE, Siouxsie & Banshees, Polydor
4	2	MODERN LOVE, David Bowie, EMI America
5	13	NEW SONG, Howard Jones, WEA
6	5	THIS IS NOT A LOVE SONG, PIL, Virgin
7	15	IN YOUR EYES, George Benson, Warner Bros.
8	3	RED RED WINE, UB40, Dep International
9	10	BLUE MONDAY, New Order, Factory
10	8	TAHITI, David Essex, Mercury
11	29	(HEY YOU) THE ROCKSTEADY CREW, Charisma
12	16	SUPERMAN, Black Lace, Flair
13	6	COME BACK AND STAY, Paul Young, CBS
14	7	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson/Roberta Flack, Capitol
15	24	BLUE HAT FOR A BLUE DAY, Nick Heyward, Arista
16	31	ALL NIGHT LONG, Lionel Richie, Motown
17	19	68 GUNS, Alarm, IRS
18	12	BIG + APPLE, Kajagoogoo, EMI
19	11	MAMA, Genesis, Charisma
20	17	DOLCE VITA, Ryan Paris, Carrere
21	28	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic
22	14	CHANCE, Big Country, Mercury
23	18	GO DEH YAKA, Monyaka, Polydor
24	26	LOVE IN ITSELF, Depeche Mode, Mute
25	NEW	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
26	38	LOVE WILL FIND A WAY, David Grant, Chrysalis
27	21	BODY WORK, Hot Streak, Polydor
28	33	POP GOES MY LOVE, Freeez, Beggars Banquet
29	20	OL' RAG BLUES, Status Quo, Vertigo
30	40	SUPERSTAR, Lydia Murdock, Korova
31	22	WALKING IN THE RAIN, Modern Romance, WEA
32	27	WHAT I GOT IS WHAT YOU NEED, Unique, Prelude
33	NEW	AUTODRIVE, Herbie Hancock, CBS
34	23	CRUSHED BY THE WHEELS OF INDUSTRY, Heaven 17, BEF
35	NEW	KISSING WITH CONFIDENCE, Will Powers, Island
36	NEW	SAFETY DANCE, Men Without Hats, Statik
37	39	LONDON TOWN, Bucks Fizz, RCA
38	NEW	PLEASE DON'T MAKE ME CRY, UB40, Dep International
39	25	SOUL INSIDE, Soft Cell, Some Bizarre
40	NEW	KISS THE BRIDE, Elton John, Rocket

ALBUMS

1	NEW	GENESIS, Charisma
2	1	NO PARLEZ, Paul Young, CBS
3	2	LABOUR OF LOVE, UB40, Dep International
4	3	THE CROSSING, Big Country, Mercury
5	5	FANTASTIC, Wham, Inner Vision
6	4	LET'S DANCE, David Bowie, EMI America
7	NEW	SILVER, Cliff Richard, EMI
8	8	THRILLER, Michael Jackson, Epic
9	14	IN YOUR EYES, George Benson, Warner Bros.
10	11	A TOUCH MORE MAGIC, Barry Manilow, Arista
11	NEW	VOICE OF THE HEART, Carpenters, A&M
12	6	THE HIT SQUAD - CHART TRACKING, Various, Ronco
13	9	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS
14	16	ORIGINAL MOTION PICTURE SOUNDTRACK FROM 'STAYING ALIVE,' Bee Gees/Various, RSO
15	12	18 GREATEST HITS, Michael Jackson & Jackson 5, Telstar
16	15	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute
17	19	FLIGHTS OF FANCY, Paul Leoni, Nouveau Music
18	13	TRUE, Spandau Ballet, Chrysalis
19	21	BORN TO LOVE, Peabo Bryson/Roberta Flack, Capitol
20	10	THE LUXURY GAP, Heaven 17, B.E.F.
21	25	THE MUSIC OF RICHARD CLAYDERMAN, Decca/Delphine
22	7	LICK IT UP, Kiss, Vertigo

23	22	TOO LOW FOR ZERO, Elton John, Rocket
24	24	KISSING TO BE CLEVER, Culture Club, Virgin
25	NEW	CHAS 'N' DAVE'S KNEES UP, Rockney
26	23	STREET SOUNDS EDITION 6, Various, Street Sounds
27	18	THE VERY BEST OF THE BEACH BOYS, Capitol
28	NEW	THE WILD HEART, Stevie Nicks, WEA
29	20	STANDING IN THE LIGHT, Level 42, Polydor
30	39	LOVE CLASSICS, Royal Philharmonic Orchestra, Nouveau Music
31	28	LIVE IN TOKYO, PIL, Virgin
32	17	BORN AGAIN, Black Sabbath, Vertigo
33	NEW	IMAGES, Various, K-tel
34	NEW	POWER CORRUPTION & LIES, New Order, Factory
35	36	SYNCHRONICITY, Police, A&M
36	26	RITMO, Judie Tzuke, Chrysalis
37	NEW	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic
38	NEW	BAT OUT OF HELL, Meat Loaf, Epic
39	NEW	MUTINY, David Essex, Mercury
40	NEW	RIO, Duran Duran, EMI

CANADA

(Courtesy of The Record)
As of 10/24/83

SINGLES		
This Week	Last Week	
1	1	SWEET DREAMS, Eurythmics, RCA
2	2	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
3	6	(SHE'S) SEXY & 17, Stray Cats, EMI America/Capitol
4	3	MANIAC, Michael Sembello, Casablanca/PolyGram
5	5	KING OF PAIN, Police, A&M
6	10	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, PolyGram
7	7	TRUE, Spandau Ballet, Chrysalis/MCA
8	4	TELL HER ABOUT IT, Billy Joel, Columbia/CBS
9	14	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown/Quality
10	9	ONE THING LEADS TO ANOTHER, Fixx, MCA
11	11	I DON'T WANNA DANCE, Eddy Grant, Portrait/CBS
12	10	ISLANDS IN THE STREAM, Rogers & Parton, RCA
13	13	PROMISES, PROMISES, Naked Eyes, Capitol
14	8	MODERN LOVE, David Bowie, Liberty/Capitol
15	20	IN A BIG COUNTRY, Big Country, Vertigo/PolyGram
16	16	I'LL TUMBLE 4 YA, Culture Club, Virgin/PolyGram
17	15	ROCK 'N' ROLL IS KING, ELO, CBS
18	12	SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/Polygram
19	NEW	RISE UP, Parachute Club, Current/RCA
20	NEW	TELEPHONE, Sheena Easton, Capitol

ALBUMS

1	1	SYNCHRONICITY, Police, A&M
2	2	LET'S DANCE, David Bowie, Liberty/Capitol
3	3	THRILLER, Michael Jackson, Epic/CBS
4	4	FLASHDANCE, Soundtrack, Casablanca/PolyGram
5	5	PYROMANIA, Def Leppard, PolyGram
6	8	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
7	6	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS
8	7	SWEET DREAMS, Eurythmics, RCA
9	12	REACH THE BEACH, Fixx, MCA
10	9	AN INNOCENT MAN, Billy Joel, CBS
11	10	THE CROSSING, Big Country, Vertigo/PolyGram
12	11	LAWYERS IN LOVE, Jackson Browne, Asylum/WEA
13	16	ALPHA, Asia, Geffen/WEA
14	14	GREATEST HITS, Air Supply, Big Time/PolyGram
15	14	THE PRESENT, Moody Blues, Threshold/PolyGram
16	13	RANT 'N' RAVE, Stray Cats, Liberty/Capitol
17	NEW	LINE OF FIRE, Headpins, A&M/Solid Gold
18	NEW	TRUE, Spandau Ballet, Chrysalis/MCA
19	NEW	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
20	18	GIRLS NIGHT OUT, Toronto, Solid Gold/A&M

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/17/83

SINGLES		
This Week	Last Week	
1	1	SUNSHINE REGGAE, Laid Back, Metronome

2	4	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
3	2	GIVE ME YOUR LOVE, Frank Duval, Teldec
4	3	DOLCE VITA, Ryan Paris, Carrere/DGG
5	11	KARMA CHAMELEON, Culture Club, Virgin/Ariola
6	5	SAFETY DANCE, Men Without Hats, Virgin/Ariola
7	8	MANIAC, Michael Sembello, Casablanca/Phonogram
8	7	FLASHDANCE, Irene Cara, Casablanca/Phonogram
9	6	VAMOS A LA PLAYA, Rihelra, Teldec
10	9	WHAT AM I GONNA DO, Rod Stewart, Warner Bros./WEA
11	10	I'M STILL STANDING, Elton John, Rocket/Phonogram
12	13	MOONLIGHT SHADOW, Mike Oldfield, Virgin/Ariola
13	14	NACHT VOLL SCHATTEN, Juliane Werding, Mambo/WEA
14	12	LIVING ON VIDEO, Trans-X, Polydor/DGG
15	NEW	MAMA, Genesis, Vertigo/Phonogram
16	15	YOU, Boytronic, Mercury/Phonogram
17	16	GOLD, Spandau Ballet, Chrysalis/Ariola
18	NEW	BIG APPLE, Kajagoogoo, EMI
19	NEW	RED RED WINE, UB 40, Virgin/Ariola
20	19	ROCKIT, Herbie Hancock, CBS

ALBUMS

1	1	FLASHDANCE, Soundtrack, Casablanca/Phonogram
2	2	CRISES, Mike Oldfield, Virgin/Ariola
3	4	HEADS OR TALES, Saga, Polydor/DGG
4	5	IF I COULD FLY AWAY, Frank Duval, Teldec
5	6	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
6	3	BODY WISHES, Rod Stewart, Warner Bros./WEA
7	7	BESS DEMNAHX, Bap, Musikant/EMI
8	9	TRUE, Spandau Ballet, Chrysalis/Ariola
9	13	BYE BYE, Trio, Mercury/Phonogram
10	10	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute/Intercord
11	NEW	...KEEP SMILING, Laid Back, Metronome
12	8	SYNCHRONICITY, Police, A&M/CBS
13	11	RHYTHM OF YOUTH, Men Without Hats, Virgin/Ariola
14	NEW	NO PARLEZ, Paul Young, CBS
15	NEW	TABALUGA, Peter Maffay, Metronome
16	12	FANTASTIC, Wham, Epic/CBS
17	15	THRILLER, Michael Jackson, Epic/CBS
18	18	FLICK OF THE SWITCH, AC/DC, Atlantic/WEA
19	17	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polydor/DGG
20	20	GAZEBO, Baby/EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/17/83

SINGLES		
This Week	Last Week	
1	1	AUSTRALIANA, Austen Tayshus, Regular
2	3	KARMA CHAMELEON, Culture Club, Virgin
3	2	BOP GIRL, Pat Wilson, WEA
4	9	RECKLESS, Australian Crawl, EMI
5	4	RAIN, Dragon, Mercury
6	8	SAFETY DANCE, Men Without Hats, Big Time
7	13	GIVE IT UP, KC & Sunshine Band, Epic
8	5	PUTTIN' ON THE RITZ, Taco, RCA
9	7	I.O.U., Freeez, Beggars Banquet
10	12	DOWN UNDER, Men At Work, CBS
11	6	WE'RE COMING TO GET YOU, Glenn Shorrock, EMI
12	11	TELL HER ABOUT IT, Billy Joel, CBS
13	10	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Rocket
14	NEW	MODERN LOVE, David Bowie, EMI America
15	14	WORDS, F.R. David, Carrere
16	15	FLASHDANCE, Irene Cara, Casablanca
17	16	WHEREVER I LAY MY HAT, Paul Young, CBS
18	17	THE AUSTRALIA'S CUP, Allan Caswell, Hot
19	NEW	GOLD, Spandau Ballet, Chrysalis
20	20	MAGGIE, Foster & Allen, Powderworks

ALBUMS

1	1	THE BEST OF JOE COCKER, EMI
2	4	THE BREAKERS '83, Various, Polystar

3	3	TOO LOW FOR ZERO, Elton John, Rocket
4	2	GREATEST HITS, Air Supply, Big Time
5	5	FLASHDANCE, Original Soundtrack, Casablanca
6	6	AN INNOCENT MAN, Billy Joel, CBS
7	7	TRUE, Spandau Ballet, Chrysalis
8	8	SYNCHRONICITY, Police, A&M
9	9	BUSINESS AS USUAL, Men At Work, CBS
10	10	THE BLUES BROTHERS, Original Soundtrack, Atlantic
11	15	THRILLER, Michael Jackson, Epic
12	14	JUST ONE..., Renee & Renato, RCA
13	12	THE PRINCIPLE OF MOMENTS, Robert Plant, Atlantic
14	13	THE KEY, Joan Armatrading, A&M
15	NEW	LET'S DANCE, David Bowie, EMI America
16	11	FLICK OF THE SWITCH, AC/DC, Albert
17	16	10,9,8,7,6,5,4,3,2,1, Midnight Oil, CBS
18	17	ESCAPADE, Tim Finn, Mushroom
19	NEW	IT'S ABOUT TIME, John Denver, RCA
20	NEW	WHAT'S NEW, Linda Ronstadt, Asylum

JAPAN

(Courtesy Music Labo)
As of 10/17/83

SINGLES		
This Week	Last Week	
1	1	CAT'S EYE, Anri, For Life/NTV
2	2	KINKU, Akina Nakamori, Warner-Pioneer/NTV
3	6	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
4	4	TINY MEMORY, Yoshie Kashiwabara, Nippon Phonogram/Mill House-Dream
5	3	FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion
6	11	SONNA HIROSHINI DAMASARETE, Mizue Takada, Telchiku, PMP/Amuse
7	7	KOIIWA GOTABOU MOUSHIAGEMASU, Yuko Hara, Victor/Amuse
8	8	IEJI, Hiromi Iwasaki, Victor/NTV-gelei
9	5	UNBALANCE, Naoko Kawal, Nippon Columbia, Gelei/TV Asahi
10	NEW	YUUGURE KIBUN, Chiemi Hori, Canyon/Top
11	9	LUCKY LIPS, You Hayami, Taurus/Sun
12	14	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFP TV Asahi Sound 1
13	13	MARY ANN, Alfee, Canyon/Tanabe
14	16	GOOD-BYE SEISHUN, Tsuyoshi Nagabuchi, Toshiba-EMI
15	12	BOHEMIAN, Yuki Katsuragi, Radio City/Yamaha
16	10	OMOIDA IPPAI, H20, Kitty
17	15	KIMETEYARU KONYA, Kenji Sawada, Polydor/Watanabe
18	NEW	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka
19	17	DANDELION, Yumi Matsutaya, Toshiba-EMI/Kirara
20	NEW	AGAIN, Toru Watanabe, Epic-Sony/NTV

ALBUMS

1	1	FLASHDANCE, Soundtrack, Polystar
2	4	AN INNOCENT MAN, Billy Joel, CBS-Sony
3	3	J.I., Junichi Inagaki, Toshiba-EMI
4	2	HATSUKOI, Kozo Murashita, CBS-Sony
5	5	AQUA CITY, Kiyotaka Sugiyama & Omega Tribe, VAP
6	9	MAGIC, Marine, CBS/Sony
7	NEW	CAN I SING?, Masayoshi Takanaka, Kitty
8	6	ALFEE'S LAW, Alfee, Canyon
9	7	BEST KEPT SECRET, Sheena Easton, Toshiba-EMI
10	8	CAT'S EYE, Soundtrack, For Life
11	10	ALPHA, Asia, CBS-Sony
12	NEW	ONNATACHIYO, Kenji Sawada, Polydor
13	11	KIREI, Southern All Stars, Victor
14	15	NIGHT LINE, Yasuko Agawa, Victor
15	14	FANTASTIC, Wham, Epic-Sony
16	13	MS., Asami Kado, Telchiku
17	12	ETRANGER, Akina Nakamori, Warner-Pioneer
18	NEW	MADO, Mayumi Itsuwa, CBS-Sony
19	17	GREATEST HITS, Air Supply, Nippon Phonogram
20	16	MUSIC FROM URUSEI YATSURA VOL.2, Soundtrack, Canyon

SPAIN

(Courtesy El Gran Musical)
As of 9/23/83

SINGLES		
This Week	Last Week	
1	2	MOONLIGHT SHADOW, Mike Oldfield, Ariola

2	1	DOLCE VITA, Ryan Paris, CBS
3	6	BABY JANE, Rod Stewart, WEA
4	4	EVERY BREATH YOU TAKE, Police, Epic
5	3	FLASHDANCE, Irene Cara, Fonogram
6	5	MAMMA MARIA, Ricchi & Poveri, CBS
7	7	VAMOS A LA PLAYA, Rihelra, Hispavox
8	9	SHE WORKS HARD FOR THE MONEY, Donna Summer, Fonogram
9	NEW	TRUE, Spandau Ballet, RCA
10	NEW	BOOGIE WOOGIE BUGLE BOY, Stars On 45, Fonogram

ALBUMS

1	3	CADA LOCO CON SU TEMA, Joan Manuel Serrat, Ariola
2	2	CRISES, Mike Oldfield, Ariola
3	1	EN CONCIERTO, Julio Iglesias, CBS
4	4	SYNCHRONICITY, Police, Epic
5	5	BODY WISHES, Rod Stewart, WEA
6	6	ROCK DE UNA NOCHE DE VERANO, Miguel Rios, Polydor
7	7	SOL & SOMBRAS, Luis Cobos, CBS
8	NEW	FLASHDANCE, Banda Sonora Original Pelicula, Fonogram
9	10	DONDE ESTA EL PAIS DE LAS HADAS, Mecano, CBS
10	9	DOLCE VITA, Various, CBS

FINLAND

(Courtesy SEURA)
As of 10/10/83

SINGLES		
This Week	Last Week	
1	4	MOONLIGHT SHADOW, Mike Oldfield, Virgin
2	2	FLASHDANCE, Irene Cara, Casablanca
3	3	MUUTTOHAUKKA, Riki Sorsa, CBS
4	NEW	CHINA GIRL, David Bowie, EMI
5	7	EVERY BREATH YOU TAKE, Police, CBS
6	1	L'ITALIANO, Toto Cutugno, Finlevy
7	NEW	BABY JANE, Rod Stewart, WEA
8	5	ALL TIME HIGH, Rita Coolidge, A&M
9	NEW	I.O.U., Freeez, Beggars Banquet
10	NEW	LIKAISSET LEGENDAT, Yo, Poko

ALBUMS

1	1	FLASHDANCE, Soundtrack, Casablanca
2	2	MIREILLE, Mireille Mathieu, Ariola
3	NEW	FLICK OF THE SWITCH, AC/DC, Atlantic
4	10	AMORE MIO, Various, K-tel
5	9	CRISES, Mike Oldfield, Virgin
6	3	LET'S DANCE, David Bowie, EMI
7	NEW	L'ITALIANO, Toto Cutugno, Finlevy
8	7	SYNCHRONICITY, Police, A&M
9	4	WRAP YOUR ARMS AROUND ME, Agnetha Faltskog, Polar
10	NEW	KAASUA, Popeda, Poko

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 10/16/83

Billboard's® Top Album Picks

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

Spotlight



CULTURE CLUB—Colour By Numbers, Virgin/Epic QE 39107 (CBS). Produced by Steve Levine. Their second album further fuels the notion that beneath their post-punk mufti Culture Club's members are pop traditionalists at heart. Here, their lilting sense of classic r&b, exemplified by the set's stunning first single, "Church Of The Poisoned Mind," is augmented by a broader array of soft rock and pop elements. "Karma Chameleon," among others, plies a lush backing vocal style, in this instance adding harmonies straight out of the mid-'60s; elsewhere, guest vocalist Helen Terry adds her own gritty counterpoint to Boy George's velvety soul croon. Overall, the production is sleeker, suggesting this set could break the platinum barrier their debut fell short of.



JOHN COUGAR MELLENCAMP—Uh-Huh, Riva RVL 7504 (814 450) (PolyGram). Produced by Little Bastard & Don Gehman. His reversion to his real name won't eclipse Mellencamp's now familiar brand of heartlands rock, which kicks off here with a driving, Stones-styled corer, "Crumbly Down," already out as a single. That song is only one of many here recalling the Glimmer Twins' heartiest work, but the effect is more homage than rip-off, thanks to the songs' emphatic Yankee self-image, which reaches a sardonic peak on "Pink Houses." His writing overall continues to improve, and shrewd collaborations (such as "Jackie O," written with John Prine) are enabling Mellencamp to broaden his style without sacrificing his bedrock vigor. An AOR automatic.

Pop

JENNIFER HOLLIDAY—Feel My Soul, Geffen GHS 4014 (Warner Bros.). Produced by Maurice White. The solo debut of this "Dreamgirl" is a solid showcase for her powerful, soulful voice, while producer White has stamped most of the tracks with his familiar "Kalimba" sound. Thus, upbeat tunes like "Let Me Wait," "Shine A Light" and "My Sweet Delight" recall the Earth, Wind & Fire/Emotions axis. Holliday is best on ballads, such as "Just For Awhile," "Change Is Gonna Come" and her current hit, "I Am Love." Consumer awareness of this singer is very high, which should help sales as radio kicks in.

THE BLUEBELLS—Sire 23960 (Warner Bros.). Produced by The Bluebells. This young quintet makes its five-track debut a celebration of the pop virtues of '60s Merseybeat, with ringing guitars, harmonica and fresh vocal harmonies the order of the day. The thrust is on romantic rock, although the group also offers an earnest new version of Brendan Behan's classic "Patriot Game," a clear-eyed lament for the unceasing civil turmoil in Ireland.

Black

THE FOUR TOPS—Back Where I Belong, Motown 6066ML. Various producers. The Tops come full circle with this release, reuniting not only with Motown but also with Holland/Dozier/Holland for several songs. The uptempo H/D/H tunes sound contemporary, but Levi Stubbs' declamatory vocalizing is best on the album's AC-oriented material, exemplified by "I Just Can't Walk Away," the group's new 45. Radio should also go for the duet with Aretha Franklin, "What Have We Got To Lose."

THE TEMPTATIONS—Back To Basics, Gordy 6085GL. Various producers. The news here is that the Temps have reunited with producer Norman Whitfield for five songs on this LP. The results are satisfying even if they don't break new creative ground. Highlights include the group's current single, "Miss Busy Body," an exercise in sharp, contemporary funk, and "Make Me Believe In Love Again," a classic Whitfield ballad showcasing Ron Tyson's falsetto. Also effective: "The Battle Song," an energetic and effective workout with the Four Tops.

Country

GEORGE JONES—Jones Country, Epic FE38978. Produced by Billy Sherrill. Jones sounds more comfortable than intense on most of these songs, none of them demanding quite enough to activate his magnificently dramatic voice. But the album has a good even quality to it, and there are a few strong cuts, notably "Famous Last Words," "I'd Rather Die Young (Than Grow Old Without You)" and "Burning Bridges."

RONNIE MCDOWELL—Country Boy's Heart, Epic FE38981. Produced by Buddy Killen. McDowell turns in another collection of reliably smooth balladry here, with sensitivity being the prevailing theme. The material is fresh and varied, and the production is both crisp and lively. Songs worth particular notice include "You're Gonna Ruin My Bad Reputation," "Your Baby's Not My Baby" and "Look Who's Leavin' Who."

Gospel

DALLAS HOLM & PRAISE—Signal, Greentree R03947. Produced by Phil Johnson. Though recorded in the studio, this album accurately reflects the musical flow of this group in concert. Strong production and sensitive vocals make this Holm's best. From ballads to easy rock to a touch of country, Holm and Praise cover the bases effectively. This could be his biggest yet.

SANDI PATTI—The Gift Goes On, Impact R03874. Produced by Gred Nelson, Sandi Patti Helvering, David Cyldesdale. Sandi Patti is one of the brightest new talents in gospel music, emerging over the past three years as a top act. She appeals directly to the church with her praise songs, big productions and material aimed for the choirs and soloists. This album is aimed at the Christmas market, with such songs as "Worship The King," "Christmas Was Meant For Children," "O Magnify The Lord" and several medleys of favorite Christmas hymns.

BOBBY JONES AND NEW LIFE—Come Together, Myrrh 701673806X. Produced by Tony Brown. This striking collection of contemporary black gospel tunes includes a moving rendition of "I'm So Glad I'm Standing Here Today," sung by Jones and Barbara Mandrell. Among the best cuts are "Call Him Up," "I Am Somebody" (which has secular hit possibilities) and the traditional "Then My Lord Will Carry Me Home."

First Time Around

LE MANS—On The Streets, Shrapnel Records 1010. Produced by Mike Varney. Deep Purple meets early Alice Cooper in the hands of this hard rock band, whose lead singer, Peter Marrino, screeches with true abandon. Two strong lead guitarists and a batch of well-executed songs further enhance the package, itself another slice of regionally-nurtured heavy metal that could well make the transition to commercial clout in future.

STEELE, Shrapnel Records 1007. Produced by Mike Varney. Another act from the roster of Novato, Calif., indie Shrapnel, Steele offers music that's appropriately in line with studded-leather-and-latex image. The young heavy metal quartet brings plenty of fury to bear, if not many fresh musical or thematic ideas, but their dedication is apparent and their craft solid. The new hard rock audience will decide the rest.

ALAN MANN—White Lies, A&R Records (No catalog). Produced by Alan Mann & Mitch Goldfarb. Mann is another in the Philadelphia region school that spawned Robert Hazard and Springsteen before him, stressing meaningful lyrics in a strong, midtempo rock context. Mann's vocals prove hoarse but persuasively earnest.

HARD KNOX, Roughcut RC 1001. Produced by Ron Bachiocchi. Hard Knox is a commercial pop/rock band that plays hard while putting a premium on melody and classic song structure. On this six-song mini-album, producer Bachiocchi, who has worked before with Archangel and the Major Thinkers, reaches for a slick, easily accessible production finish.

Billboard's Recommended LPs

pop

ALICE COOPER—Da Da, Warner Bros. 23969. Produced by Bob Ezrin. Not quite ready to hang up his spikes, Alice treks to Toronto to reunite with the producer of his greatest nightmares, hoping to recapture his scattered audience. "Da Da," in this case, refers to Papa, as Coop prowls, his growl polished now, through more tormented teenage torch songs, hitting the cellar on "I Love America." Alice needs better songs to tap his tired soul.

CIRCLE JERKS—Golden Shower Of Hits, LAX/Allegiance 1051. Produced by Jerry Goldstein. Album graphics must have been done by someone with their head in the toilet, while the punk band's music deserves a better fate. These L.A. punkers play explosive guitar-bass-drum rock with Keith Morris' manic vocals driving the songs to fast, furious conclusions. "In Your Eyes," "High Price On Our Heads" and "Product Of My Environment" could make waves.

JOE PERRY PROJECT—Once A Rocker, Always A Rocker, MCA MCA-5446. Produced by Joe Perry. On his third album and MCA debut, former Aerosmith guitarist Perry reveals "the funkier side of his personality," which translates here to a no-frills hard rock set performed with passion and panache.

RANDY HANSEN—Astral Projection Live, Shrapnel Records 1011. Produced by Varney. West Coast Hendrix impersonator Hansen, who broke from that role long enough for one prior LP of his own similarly blazing rock, finally brings his Hendrix act to vinyl. Live set is devoted to various classics by the late guitarist, including "Purple Maze," "Fire" and others.

POCKETWATCH PAUL & THE RHYTHM ROCKETS—Blue Wave, Jamor Records (No catalog number). Produced by Paul Switzer. This Chicago band plays blues and rock'n'roll, with an octet format (including three horns) affording front man Paul a full, funky backdrop. The 12 songs include a remake of "Day Tripper." Contact: (312) 465-3889.

ANDRE CYMONE—Survivin' In The 80s, Columbia FC38902. Produced by Andre Cymone. Once an associate of Prince, Cymone continues to explore an innovative blend of techno-pop and funk, borrowing from both the new wave of British bands and the George Clinton camp. Most interesting cuts are "M.O.T.F.," "What Are We Doing here," "Lovedog" and the title tune.

LOS LOBOS—... AND A TIME TO DANCE, Slash 23963 (Warner Bros.). Produced by T-Bone Burnett & Steve Berlin. This seven-song album, listed at \$6.98, showcases one of East Los Angeles' most inviting Chicano bands, whose mix of classic rock and Mexican dance music gets a crisp but straightforward presentation. Rockabilly revivalists could be the first to jump for tunes like "Let's Say Goodnight" and a hot cover of Richie Valens' "Come On Let's Go."

BIG TWIST AND THE MELLOW FELLOWS—Playing For Keeps, Alligator AL 4732. Produced by Gene Barge & Pete Special. Big Twist is Larry Nolton, a beefy blues growler with a gruff but sweet vocal stamp, while the Fellows are a sure-footed, horn-dominated band whose brassy charts explain their own descriptive tag. As with earlier outings, this label debut mixes modern blues and pop adroitly, from Willie Dixon to Tony Joe White.

JOHN CUNNINGHAM—Fair Warning, Green Linnet SIF 1047. Produced by John Cunningham. Fiddler Cunningham has crafted a haunting album of traditional Scottish and Irish airs, jigs, ballads and planxtys, embroidered here with keyboards, guitars and deft Uilleann pipes, flutes and concertina. A lovely instrumental folk outing for this typically fine label.

THE JONES GIRLS—On Target, RCA AFL1-4817. Produced by Robert Wright & Fonzi Thornton. The trio debuts on RCA with that increasingly distinctive Wright/Thornton sound, itself a blend of Chic and Solar influences. Best are the uptempo tunes, in which the singers

get to exercise their impressive harmonies: "I Can Make A Difference," "2 Win U Back" and the title track.

black

RONNIE DYSON—Brand New Day, Cotillion 90110. Produced by Butch Ingram. Regenerated by his dance hit, "All Over Your Face," Dyson offers a satisfying mix of uptempo songs and ballads. Highlights are "You Better Be Fierce," in the mold of his current success, and two ballads, "Waiting For You" and "Tender Loving Care."

J. BLACKFOOT—City Slicker, Sound Town ST-0002. Produced by Homer Banks, Chuck Brooks. Onetime member of the Soul Children, John Blackfoot offers a satisfying Southern soul package which could appeal to buyers of S.S. Hill's recent work. Cover art should be changed, however, and the sleeve lacks the catalog number. Label is at PO Box 9711, Memphis, Tenn. 38109.

OLIVER LAKE & JUMP UP—Plug It, Gramavision GR 8206 (PolyGram). A major progressive jazz sax stylist, Lake also knows how to cut a dance groove, and his Jump Up band continues to broaden its more commercial r&b instincts while still injecting daring. Try the sly "Trickle Down Theory" for starters.

jazz

SUPERSAX & L.A. VOICES—Columbia FC 39140. Produced by Edward Yelin & Med Flory. Supersax, which boasts a five-piece saxophone section that specializes in playing orchestrated transcriptions of Charlie Parker solos, joins forces with a five-piece vocal ensemble for lush, mellifluous versions of standards. There's not much improvisation, but it's very listenable.

BILLY BANG—Outline No. 12, Celluloid CELL 5004. Producer not listed. Violinist/composer Bang calls this "some of the most adventurous and challenging (music) I have done to date," and he's right. This ambitious poly-tonal music for 11 musicians, with lots of space for both individual and collective improvisation, is consistently fascinating. It is not, however, for the faint of heart.

JIMMY & TOMMY DORSEY—Spotlighting The Fabulous Dorseys, Giants of Jazz GOJ1023. Produced by Wayne Knight. Dubbed from 1945 "Spotlight Bands" programs, the battling (but devoted) brothers purvey a total of 15 tracks, each being assigned one side of the LP. Included are the nostalgic themes, "Contrasts" and "Getting Sentimental Over You." Both bands were outstanding for their time. Some fans may complain that too many vocals are included, but overall it's a strong, extremely musical collection with Jimmy's alto and clarinet and Tommy's trombone generously spotted.

PAQUITO D'RIVERA—Live At Keystone Korner, Columbia FC 38899. Produced by Paquito D'Rivera & Helen Keane. Cuban alto saxophonist D'Rivera keeps getting better. On this exemplary live data, recorded at the now-shuttered San Francisco night club, he is in command at all times in a program consisting mostly of originals. A super-charged rhythm section and the fiery trumpet and valve trombone work of Claudio Roditi add to the excitement.

STAN KENTON'S ORCHESTRA—Painted Rhythm, Giants of Jazz GOJ1007. Produced by Wayne Knight. Too many vocals lessen the impact of Kenton's 1945 Artistry In Rhythm crew, but the 14 tracks taken from radio broadcasts nevertheless offer excellent Vido Musso, Bart Varsalona, Boots Mussulli and Eddie Safranski contributions. Kenton was just beginning to ride the gravy train when these tracks were recorded.

MUGGSY SPANIER—One Of A Kind, Glendale GLS6024. Produced by Wayne Knight. The prune-faced little Chicago cornetist cut these nine swinging tracks in 1954 with George Wettling, drums; Truck Parham, bass, and three other qualified musicians. There's plenty of Spanier plunger work on the nine standards, "Chicago" and "Rose Room" among them.

Photo News



HOLLY TRIBUTE—Buddy Holly's widow, Maria Elena Holly Diaz, presents a plaque to Lubbock Hilton general manager Paul Gibbs in appreciation of the hotel's efforts in coordinating and hosting the recent Buddy Holly birthday celebration.



AMERICAN LITERATURE—John Rockwell, music critic for the New York Times, presents a signed copy of his book "All American Music" to BMI's archive collection. Shown from left are Ralph Jackson and Barbara Petersen of BMI's concert music department, Rockwell, and BMI president Ed Cramer.



RANGER ARRANGEMENTS—Members of Night Ranger visit MCA Records in Los Angeles to discuss their just-released MCA/Camel LP "Midnight Madness." Pictured from left are Camel president Bruce Bird; group members Allan Fitzgerald, Jeff Watson, Kelly Keagy and Brad Gillis; MCA Records Group president Irv Azoff; Night Ranger Jack Blades; and the group's manager, Bruce Cohen.



CHAPTER ONE—The pilot issue of Music Of Your Life, a national fan publication, gets perused by, from left, "Music Of Your Life" president Al Ham; Ralph Connor, senior vice president of radio rep firm Weiss & Powell Inc.; and Russ Martens, director of publication activities for Belwin-Mills Publishing Corp. and associate publisher of the new magazine.



TRUE BLUE—Pictured at the recent 11th annual San Francisco Blues Festival are, from left, Willie Dixon, Brownie McGee, Deputy Mayor Rotea Guilford, Clifton Chenier and festival producer Tom Mazzolini.



STRAIGHT SHOOTER—Epic artist Ricky Skaggs hosts his recently certified gold LPs "Waitin' For The Sun To Shine" and "Highways And Heartaches." His third LP, "Don't Cheat In Our Hometown" has just been released.

ONE FROM THE HEART—Before their Shriner's Crippled Children's Hospital benefit in Spartanburg, S.C., Paul Riddle, left, and Ronnie Godfrey of the Marshall Tucker Band took time out to visit patients at the Shriner's Greenville, S.C. facility.



KING'S COURT—B.B. King greets his favorite subjects after an evening of "Blues 'N Jazz," the title of his latest LP for MCA. Pictured from left are Wilton Felder of the Crusaders; the label's director of black product promotion Elmer Hill; King; and recording artist Larry Graham.



News

UP TO 30% BETTER

Merchandisers Say Albums Gain

• Continued from page 1

based on a Rainbow vacation contest, where we bleep out the four vacation sites. Before that we had the annual 7-Up tie-in, our free record coupons and the actual \$1 check rebate for prerecorded tape."

"Video games are way, way down, so we made up the deficit with much greater emphasis on albums," Carl Rosenbaum of the Flip Side chain in Chicago says. "As a result we are up 8% to 10% in albums. We have some real music to sell this year. Soundtracks have been especially helpful. We didn't have the good music consistently the last couple of years."

Joe Andrules, vice president/general manager of Spec's, Miami, is "elated" because he had seen album volume fall off since 1979 and "it's up somewhat this year." He says that cassette sales are up 20% for the Florida chain and that the increase comes in selling prerecorded tape hits. He finds catalog albums sales off, with hits accounting for 70% of the sales.

Record & Tape Collector's nine stores in the Baltimore vicinity are up 3% to 5% over 1982, Mort Barnett reports. He suggests the increased sales figure may be partly inflationary, and sees his stores in blue collar areas still behind. He describes his stores as "full catalog," noting that 40% of his album volume is in current bestsellers and 60% in catalog.

Another longtime full-line album chain, Laury's in Chicago, is up about 6%, according to Art Schul-

man. Compact Disc has been a strong contributor. Laury's album sales are 92% catalog thus far in 1983, compared to 94% in the same period last year.

The nationwide Musicland chain, with about 450 stores, is up about 5%, Jack Eugster reports. He's found the album surge began about three months ago. He, too, is bullish on Christmas prospects. Currently, the Musicland stores' album sales ratio is 45% LPs and 55% cassettes.

Paul David of Camelot Enterprises' 140-odd outlets cites MTV and other tv music exposure for a lot of the 15% to 20% increase in album sales this year over last: "Acts like Duran Duran, Stray Cats and Men At Work break quickly and stay on

the top of the charts. Look at Michael Jackson; would he have achieved 15 million unit sales without those great video promo clips? Customers actually comment to our store clerks that they are coming in and buying 'Thriller' because they saw the clips." David says his cassette-to-LP ratio is 50-50.

Album sales were down for the Record Factory until two months ago, Bob Tolifson says. "We decided to put more albums on sale. We dropped prices. In doing so, we created more traffic and excitement for the customer. We also brought the lagging sales to the attention of our managers on a regular basis, which seemed to stimulate them on an individual store basis," he says.

Top 40 Policy Outlined At 'SuperStars' Stations

• Continued from page 1

Rick Springfield ("Human Touch"), Eddy Grant ("Electric Avenue"), Irene Cara ("Flashdance"), Prince ("Little Red Corvette"), Thomas Dolby ("She Blinded Me With Science") and Stevie Nicks ("Leather And Lace").

The memo concludes that "When we start to understand that every record must be perfect, we'll be looking at better ratings."

The repositioning of the "SuperStars" stations is seen as an attempt to rectify the firm's fabled "new music" edict, handed down last winter, according to a former "SuperStars" programmer who now handles album promotion for a major record label.

"If they were really being honest, they would admit that the pronouncement didn't work, and that this is their way of rectifying the 'new music mistakes' they made," the source states. "They tried to formalize new music, and it backfired."

Sneed of WKLS says he believes that the industry "hyped itself" into thinking that "the new music phe-

nomenon had more of an impact on the average listener than it really did." The station dealt with "a ton of techno (pop)," he adds, "and while I'm glad I did, I'm proud that mainstream acts like Journey, Foreigner and Lynyrd Skynyrd remained in our rotation."

A second "SuperStars" programmer, who requested anonymity, dismisses the directive as "a grain of salt." "We use the firm so that our competitors won't," he states. "The 'horizontal' concept only has meaning for stations doing battle with hit-oriented outlets. Otherwise, it's absurd, straight from left field. It shows me that they've stopped listening to music."

"Horizontal music," concludes the former "SuperStars" programmer, is the same concept stressed by Burkhardt/Abrams when the firm pushed its "compatible hit single" theory in the mid-to-late 1970s. At presstime, however, both Lee Abrams and Douglas were unavailable for comment.

OCTOBER 22, 1983, BILLBOARD



ENTIRELY MCA—Reba McEntire and company make a toast to the country singer's recent signing with MCA Records. Pictured from left are McEntire and her manager Don Williams; MCA Records Group president Irv Azoff; and the singer's husband Charlie Battles.

Court Allows Boardwalk Chapter XI Reorganization

• Continued from page 3

claim against the label exceeds \$2.2 million in pressing costs, filed an involuntary bankruptcy suit against Boardwalk in State Supreme Court here.

Boardwalk, in its attempt to distribute liquid assets totalling approximately \$230,000, excluded RCA as a creditor based on its claim that RCA's acquisition of Arista Records in May terminated an important source of product flow for the independent distribution pipeline.

The deal, which Boardwalk claims violates antitrust laws in a discovery motion currently pending in State Supreme Court here, is tied in court papers to the departure of Joan Jett and the Blackhearts from the company. The papers state that Jett refused to deliver her third album because Pickwick, which distributed Boardwalk in California, the Midwest and the Southwest, had gotten out of the distribution business.

At an evidentiary hearing on Aug. 18 in Federal District Court here, it was revealed that Jett's release from her Boardwalk contract cost \$2.3 million, \$1.5 million of which was de-

livered in a certified check on May 23. The label also recouped \$727,500 against her royalty account and received \$60,000 as reimbursement for recording costs spent on the third album, which was subsequently released in June by MCA Records.

Jett, according to the pact, also agreed that Boardwalk would establish an escrow account with \$250,000 to guarantee her receipt of royalty income on the continuing sales of her first two albums, whose ownership will revert back to Jett on Dec. 31, 1984.

Boardwalk, which has retained Skadden, Arps, Slate, Meagher & Flom as its bankruptcy counsel, lists its other principal creditors as the Harry Fox Agency (\$223,663), M.S. Distribution (\$107,343), Alpha Distributing (\$190,930), the Music Performance Trust Funds (\$60,000), and the Phonograph Record Manufacturers' Special Payment Fund (\$60,000).

Boardwalk president Irv Biegel, through a spokesman at the offices of American Talent International here, declined to discuss the status of the artists still under contract to the label.

Bubbling Under The Top LPs

- 201-DANNY SPANOS, *Passion In The Dark*, Epic 85E-38805
- 202-AL DEMEOLA, *Scenario*, Columbia FC 38944
- 203-DEPECHE MODE, *Construction Time Again*, Sire 1-23900 (Warner Bros.)
- 204-KID CREOLE AND THE COCONUTS, *Doppelganger*, Sire 1-23977 (Warner Bros.)
- 205-THE BREAKS, *The Breaks*, RCA AFL 1-4569
- 206-ANITA BAKER, *The Songstress*, Beverly Glen BG 1000Z
- 207-SOUNDTRACK, *Easy Money*, Columbia JS 38968
- 208-TOM WAITS, *Swordfish Trombone*, Island 9005 (Atco)
- 209-THE ELVIS BROTHERS, *Movin' Up*, Portrait BFR 38865 (Epic)
- 210-MICHAEL FRANKS, *Passionfruit*, Warner Bros. 1-23962

Bubbling Under The HOT 100

- 101-LADY, *DOWN ON LOVE*, Alabama, RCA 13590
- 102-PARTY ANIMAL, James Ingram, QWest 7-29493 (Warner Bros.)
- 103-TAKE IT TO THE LIMIT, Willie Nelson & Waylon Jennings, Columbia 38-04131
- 104-NEVER SAY NEVER AGAIN, Lani Hall, A&M 2596
- 105-JULIET, Robin Gibb, Polydor 810895-7 (PolyGram)
- 106-DANCING WITH MYSELF, Billy Idol, Chrysalis 4-42723
- 107-SO MANY MEN, SO LITTLE TIME, Miguel Brown, TSR 828
- 108-HOLIDAY, Madonna, Sire 7-29478
- 109-I.O.U., Freeze, Streetwise 2210
- 110-DON'T COUNT THE RAINY DAYS, Michael Murphy, Liberty 1505

PROARTE Challenge

ONE OF THESE RECORDINGS BELONGS IN EVERY COLLECTION OF GREAT MUSIC...

THEIRS: Beethoven: Symphony No. 7
Thomas/English Chamber Orchestra
CBS M-35169

OURS: DIGITAL Recording
Beethoven: Symphony No. 7
Collegium Aureum
performing on Original
Instruments/no conductor
PRO ARTE PAD-123

"This is an amazing performance and recording..."

Village Voice

"... a real pleasure... the beautifully textured fugatto is itself worth the price... the digitally mastered sound is superb!"

Stereo Review

NOW SPECIALLY PRICED FOR THE FALL

PROARTE ...for the arts

612-559-4166



DISMAKERS

RECORDS	CASSETTES
----------------	------------------

We press 7" and 12" records

High speed duplication saves you money

White, blue, and black 12" jackets always in stock

Custom loaded blanks

Apex label printing on cassette

SEND FOR OUR FREE PRICE LIST

Philadelphia Plant
925 North 3rd Street, Philadelphia, Pa. 19123
(215) MA-7-2277 / (212) 966-3185
Washington, DC area (301) 340-6280

News

Computer Software Firms Marketing Music Programs

• Continued from page 4

and sometimes recording, according to company president Ellen Lapham.

The company's consumer musical product, "Simply Music," costs about \$1,400 and includes a keyboard and foot pedal as well as software. According to Lapham, the home market is becoming large enough to justify it as a primary target. "Simply Music" will be sold

through musical instruments shops, authorized Apple computer dealers and piano and organ shops.

Selling through piano and organ stores is new to this company. "We are finding that our products are really geared to a family market. Families frequent these stores looking to rent or buy pianos," Lapham says.

She adds that the popularity of

their other products in "rock 'n' roll-musical instruments" shops has encouraged those dealers to start merchandising Apple computers. She does not preclude the possibility of many music stores starting to sell computer hardware as composition software enters the marketplace and sound on the computer improves.

According to Electronic Arts' Stewart Bonn, "The Music Construc-

tion Set," only available for the Apple, should be used with a \$100 "mockingboard" that gives speech and sound to an Apple computer. The mockingboard, made by Sweet Micro Systems of Providence, R.I., allows the Apple to generate two sounds at the same time and give continuous sound if desired.

The construction set is geared toward learning composition skills. "It also can be used by experienced musicians for composing. It is a powerful, interactive musical tool," Bonn says.

The program works with an on-screen hand controlled by users to pick up notes, rests, sharps, clef signs and other symbols and place them on the desired staff. Compositions can be saved. Users can experiment with their songs by playing them in different keys, volumes and speeds.

When versions of this program come out on Commodore and Atari computers, they will not require a mockingboard. These computers come with more than one note, unlike Apple computers.

Mattel Electronics is planning to bring out a keyboard attachment for its Intellivision video game system. The cost is estimated at \$85. It will be the first video game system to be adapted for music composition.

Additionally, Koala Technologies, based in Santa Clara, Calif. has a touch pad that can be turned into a keyboard to be used like a piano. Chalk Board Inc. of Atlanta markets a similar touch pad.

Computer music firm Micro Music Software Library of Normal, Ill. markets its line to the educational community only. But company president Roger McRea says he has observed non-students showing an interest in their line of music courseware geared for the university level.

The company's products teach harmony, dictation and rhythm, all via a computer. A DAC board for making four-voice music is marketed by Micro.

Generally, however, music software has sold poorly, reports a spokesman for Commtron Corp., a Midwestern distributor. "Serious music makers who own computers are a minority right now," he says.

But with these new programs that attempt to put "zest" into computer music making, the software makers hope to get a segment of their markets hooked on computer music composition. As software maker Bonn notes, "Our program is an easy way to learn how to compose. Those of us who regret giving up piano lessons as children now have an opportunity to start at it again."

Sony Readies \$700 CD Player

• Continued from page 3

will play five songs from a CD album. These must be identified by listeners, with winners entered in a daily drawing for a Sony CD player.

Briesch continues, "As part of this segment of the program, consumers in the KLOS listening area can visit authorized Sony dealers in Los Angeles, and fill out a card for a special drawing of another CD player. Each Saturday morning KLOS personnel will pick up the completed forms from the participating dealers, and announce the winner on the air."

Supporting the CD promotional campaign is an extensive advertising push in national consumer magazines, including the New York Times Magazine, High Fidelity, Stereo Review, Technology Illustrated, Esquire, Science '83 and Playboy. These special CD ads will supplement the firm's regular ad schedule.

Sony has also inaugurated a Digital Audio Club, aimed at providing consumers with up-to-date information on what Briesch calls "the latest

developments in this new and important field."

Club members will receive a quarterly newsletter, The Sony Pulse, that highlights new developments in digital hardware and software, plus copies of "The Sony Book of Digital Audio Technology," which contains more than 30 pages of digital information. They will also receive a Sony poster, a package of literature on Sony's digital audio products, the latest CD software catalog and a Sony CD sampler featuring a digitally recorded collection of live jazz concerts. It costs \$15 to join the club.

Meanwhile, the joint announcement by Sony and three other major digital equipment manufacturers that they have joined forces to set the machinery in motion for "a new standard of compatibility in professional digital tape recorders" (Billboard, Oct. 15) has drawn mixed reactions from other manufacturers.

Sony, MCI, Studer and Matsushita jointly announced the move Oct. 9 at the Audio Engineering Society (AES) convention here. This devel-

opment, which would allow master tapes recorded on machines made by one manufacturer to be played back on the systems of the others, is viewed by the four collaborators as aiding in the removal of a serious obstacle to studio adoption of digital recording technology.

However, a number of other manufacturers have expressed reservations about the feasibility of the DASH system, as the proposed standard is called. AES executives have withheld comment on what appears to be a potential controversy.

Vid Protest Support Grows

• Continued from page 3

good idea. The one gripe is that it's not dramatic enough."

In Phoenix, Art Lauer of Arizona Video Cassettes, a coalition leader, still vows to destroy 300-400 videocassettes. "The steamroller is rented. My parking lot is at 545 E. Camelback. We're all ready. We're going to do it," he says.

Generally, though, dealers sur-

veyed shy away from such demonstrations and seem more intent on displaying signs and encouraging consumer interest. Even Lauer himself, who claims he was more or less pushed into the protest forefront, focuses on less dramatic approaches to consumers. He was recently on a 30-minute Phoenix talk show and filmed a separate seven-minute segment in Flatstaff.

Seeing the Music



Billboard Spotlights Video Music

ISSUE DATE: NOV. 19
AD DEADLINE: OCT. 28

The video revolution is changing the way music is sold. Keeping up with the effects of this change and reporting the latest music trends and developments is an important part of Billboard's weekly coverage.

In the November 19 issue, Billboard will publish an in-depth Spotlight on Video Music, focusing on all the aspects that impact the entire music industry—from creative to legal, promotion to technical. This special report is timed to feature complete coverage of Billboard's Fifth International Video Music Conference in Los Angeles (November 17-19).

An ad in this Spotlight will be seen by influential subscribers who need and use Billboard's video music coverage every week to make buying and programming decisions. In addition to regular subscribers, all Conference attendees will be reached via bonus distribution. This is a unique opportunity for video music professionals and marketers to make their presence felt at the Conference and around the world.

Billboard's Video Music Spotlight will reach buyers of the following services:

- Producers (clips and full-length)
- Equipment and Prop Rental
- Syndicators
- Distributors (clips and full-length)
- Studios
- Editing Facilities
- Pre and Post Production Facilities
- Promotion
- Equipment Manufacturers

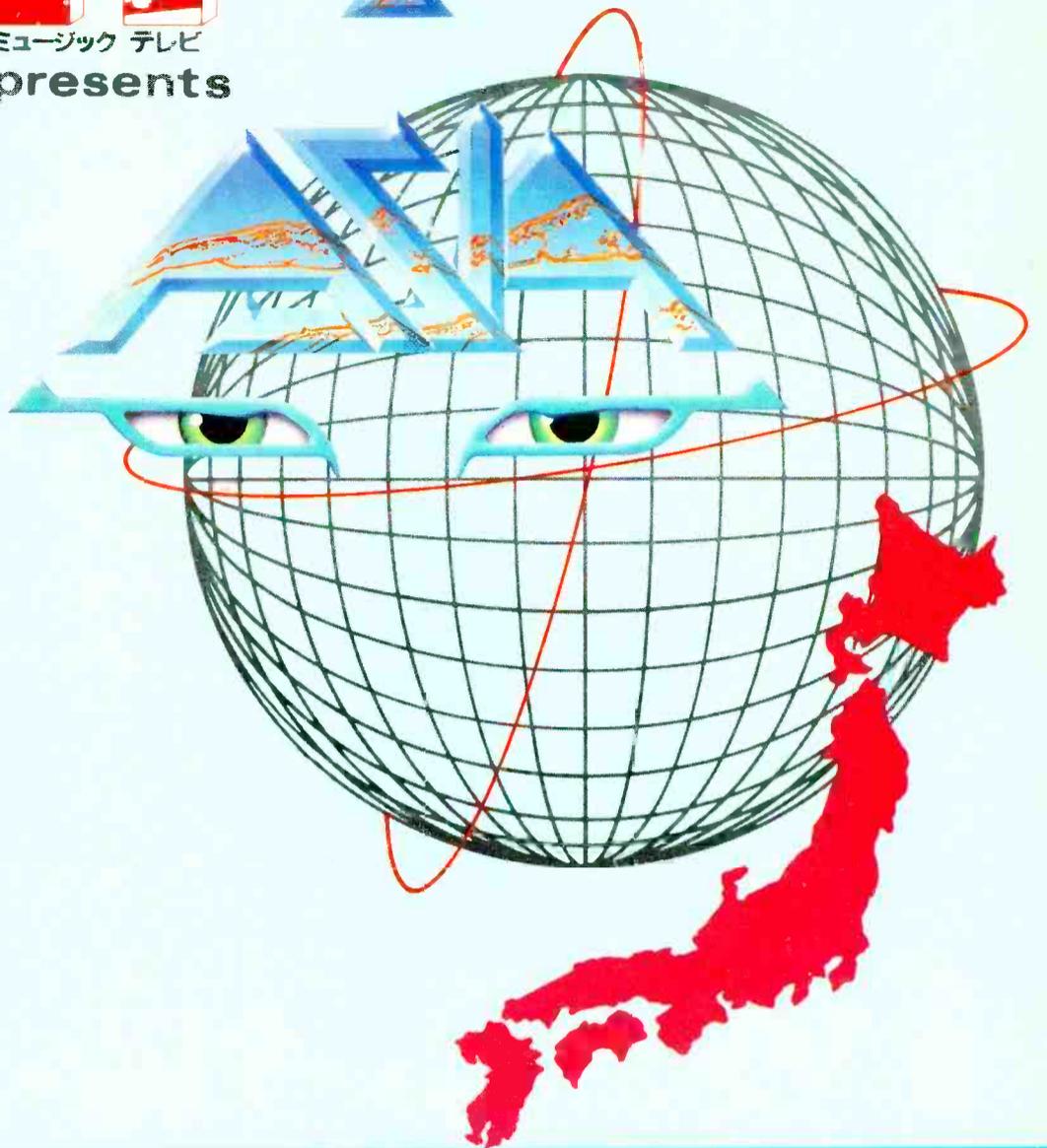
For advertising details, call Ron Willman in New York at (212) 764-7350, Diane Daou in Los Angeles at (213) 859-5312, or contact any Billboard Sales Office around the world.

Billboard The International Newsweekly of Music and Home Entertainment
1515 Broadway, New York, N.Y. 10036
New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145; Toronto, Canada: 416-365-0724; London, England: (01) 439-9411; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

THE WORD IS OUT...

ASIA will become the television and radio event of the year! ASIA LIVE IN ASIA will be broadcast/simulcast in stereo, via satellite, December 6, 1983, from the Budokan, Tokyo, at 11PM EST. This event will be part of the most comprehensive music promotion ever presented to the world!

Here's why:



will exclusively present this first live stereo satellite telecast and sponsor a contest whose five grand prize winners, and a guest each, will win a first class trip to Tokyo for the event.



on a non-exclusive basis, will, at no charge, license any AM & FM stations wishing to broadcast the satellite-transmitted stereo audio signal. Your station must confirm with Westwood One by October 21.



will provide complete retail support by distributing over one million entry blanks, as well as supplying a 24 x 36 full color poster highlighting the event to record dealers across the country.



Wide-screen presentations of the concert cablecast are being set up in clubs in major markets across the country.



See ASIA's new video and hear their latest single, "The Smile Has Left Your Eyes," from their platinum album ALPHA. On Geffen Records, XDR Cassettes and Compact Digital Discs.

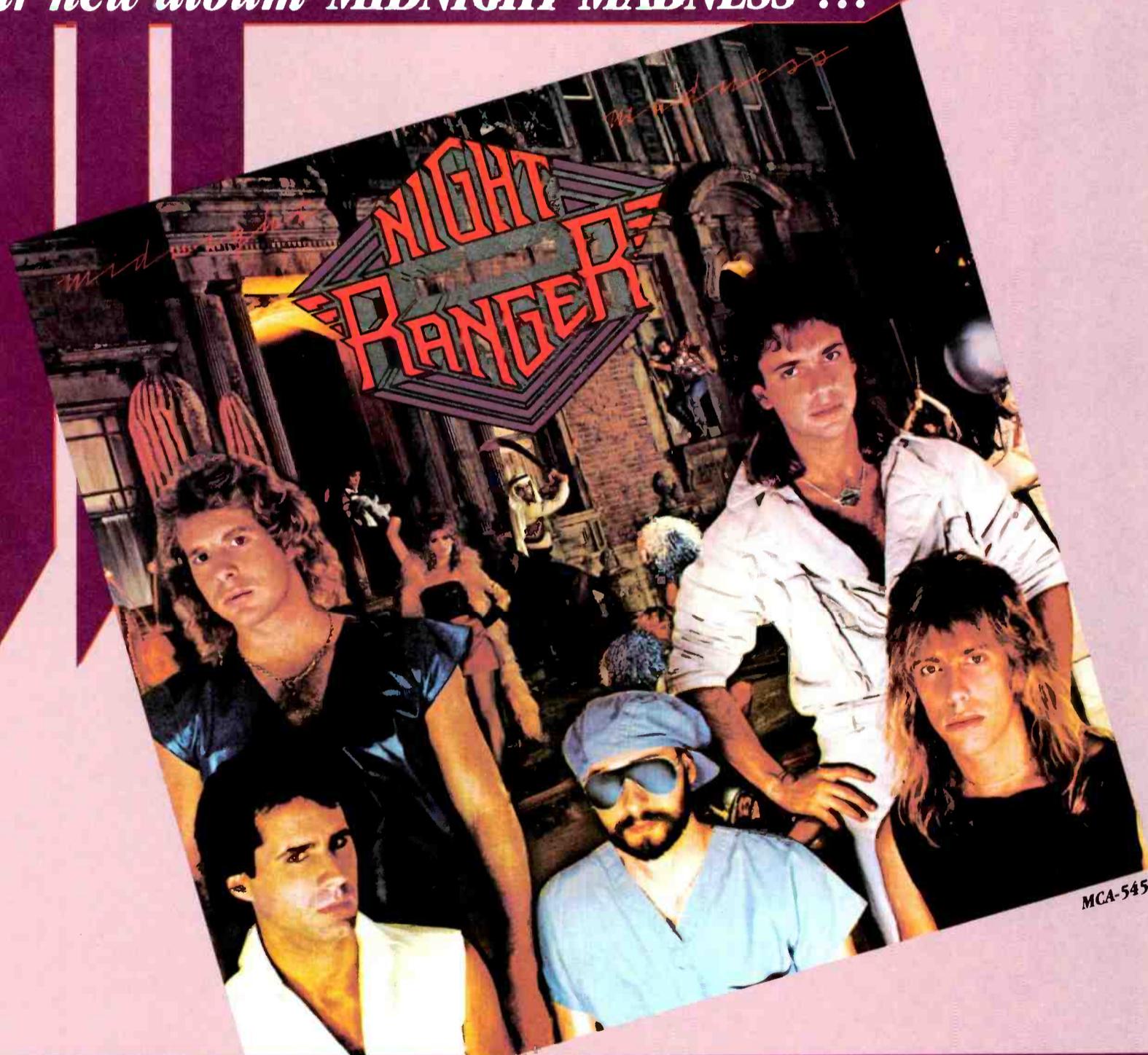
MCA RECORDS Welcomes



and



Their new album "MIDNIGHT MADNESS"...



featuring (YOU CAN STILL) ROCK IN AMERICA

RUMOURS IN THE AIR and TOUCH OF MADNESS

Produced by: Pat Glasser for Green Light Productions



FOR WEEK ENDING NOVEMBER 26, 1983

Billboard TOP LPs & TAPE

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

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	17	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		36	32	15	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98		71	72	7	PHILIP BAILEY Continuation Columbia FC 38725	CBS			BLP 19
2	2	44	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 3	37	38	42	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	●		BLP 64	72	82	7	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
3	6	27	QUIET RIOT Metal Health Pasha BFZ 38443 (Epic)	CBS	●			38	28	7	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 2	73	62	52	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
4	4	10	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			39	40	6	HEART Passionworks Epic QE-38800	CBS				74	59	10	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA		8.98	
5	3	26	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 31	40	30	13	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA		8.98	BLP 7	75	64	22	FASTWAY Fastway Columbia BFC 38662	CBS			
6	7	12	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	●			41	37	14	TACO After Eight RCA AFL1-4818	RCA		8.98		76	123	2	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98	
7	5	38	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		42	47	4	RAINBOW Bent Out Of Shape Mercury 815035-1M1 (Polygram)	POL		8.98		77	51	12	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 17
8	8	22	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98		43	121	2	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98		78	80	28	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 26
9	9	10	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		44	39	26	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		79	77	74	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS			
10	10	13	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA		8.98		45	42	14	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS				80	73	16	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA		8.98	
11	20	4	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA		8.98		46	44	19	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 23	81	74	19	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98	
12	12	5	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697 RCA			8.98	CLP 2	47	45	25	MEN AT WORK Cargo Columbia QC 38660	CBS	▲			82	67	10	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA		8.98	
13	11	17	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		48	49	31	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 1	83	70	23	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS	●		BLP 5
14	14	7	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP		8.98		49	52	9	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 9	84	115	5	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100 CAP	CAP		8.98	
15	15	7	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98		50	41	12	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 6	85	88	6	ASHFORD & SIMPSON Highrise Capitol ST-12282	CAP		8.98	BLP 14
16	16	27	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		51	56	8	RUFUS AND CHAKA KHAN Live-Stoppin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 4	86	84	69	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
17	17	9	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 1	52	54	7	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP		8.98		87	61	7	CHEAP TRICK Next Position Please Epic FE-38794	CBS			
18	18	18	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	BLP 66	53	53	5	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824 RCA	RCA		9.98		88	97	3	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
19	13	12	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA		8.98		54	79	3	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				89	66	9	BETTE MIDLER No Frills Atlantic 80070	WEA		8.98	
20	19	26	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	BLP 74	55	43	8	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 10	90	85	55	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
21	23	17	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			56	58	18	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98		91	118	3	X More Fun In The New Wprld Elektra 60283	WEA			
22	24	14	SPANDAU BALLET True Chrysalis BGV-41403	CBS				57	46	11	KANSAS Drastic Measure CBS Associated QZ-38733	CBS				92	NEW ENTRY	NEW ENTRY	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 35
23	25	22	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98	BLP 46	58	55	36	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98		93	96	6	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		6.98	
24	22	10	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA		8.98		59	75	3	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	BLP 42	94	89	24	ZEBRA Zebra Atlantic 80054	WEA		8.98	
25	29	5	BIG COUNTRY The Crossing Mercury 812870-1 POL (Polygram)			8.98		60	76	3	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98		95	87	9	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA		8.98	
26	26	7	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98		61	60	20	THE KINKS State Of Confusion Arista AL 8-8018	RCA		8.98		96	90	8	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 20
27	86	2	PAT BENATAR Live From Earth Chrysalis FV41444	CBS				62	57	20	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98		97	95	115	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
28	21	9	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA		8.98		63	65	28	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98		98	124	2	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS			
29	27	15	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 18	64	48	36	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		99	68	7	THE ANIMALS Ark I.R.S. SP-70037 (A&M)	RCA		8.98	
30	31	11	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 8	65	157	2	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA		8.98		100	92	29	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA		8.98	
31	36	49	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 27	66	71	5	SOUNDTRACK Mike's Murder-Joe Jackson A&M SP-4931 RCA	RCA		8.98		101	104	85	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 22
32	34	36	JOURNEY Frontiers Columbia QC 38504	CBS	▲			67	69	15	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA	●	8.98		102	106	53	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 56
33	33	6	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		68	63	32	U2 War Island 90067 (Atco)	WEA	●	8.98		103	109	4	COMMODORES 13 Motown 6054ML (MCA)	MCA		8.98	BLP 29
34	35	11	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS				69	50	8	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 11	104	110	80	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
35	91	2	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98		70	164	2	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)	CBS				105	108	6	AGNETHA FALTSKOG Wrap Your Arms Around Me Polydor 813242-1 (Polygram)	POL		8.98	
															106	132	3	MICHAEL SEMBELLO Bossa Nova Hotel Warner Bros. 1-23920	WEA		8.98	BLP 54	

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

OCTOBER 22, 1983, BILLBOARD

Market Quotations

As of closing, Oct. 4, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
17%	1/4	Altec Corporation	—	21	7/8	1/2	7/8	+ 1/4
69%	48%	ABC	10	420	58%	58%	58%	+ 1/8
46%	30%	American Can	24	508	43%	43%	43%	Unch.
17%	8 1/2	Armstrong Int'l	10	502	13 1/4	11 1/4	13 1/4	+ 1 1/2
77%	55	CBS	14	1213	76 1/4	74 1/4	76	+ 1 1/2
65	16 1/2	Coleco	8	2007	33	31 1/2	31 1/2	- 1/4
9%	6 1/4	Craig Corporation	—	11	7 1/2	7 1/2	7 1/2	Unch.
84%	55 1/2	Disney, Walt	21	1129	62 1/2	61 1/2	62 1/2	+ 3/8
6 1/4	3 1/4	Electrosound Group	—	16	4 1/2	4 1/2	4 1/2	+ 1/8
30 1/2	16 1/2	Gulf + Western	10	1589	28	27 1/2	28	+ 1/8
35 1/2	18	Handleman	15	99	32 1/2	32	32	Unch.
12 1/2	6	K-Tel	—	15	10 1/2	10 1/2	10 1/2	- 1/8
74%	47 1/2	Matsushita Electronics	21	349	74 1/2	73 1/2	74 1/2	+ 1 1/2
16 1/2	6 1/2	Mattel	—	1533	8 1/4	8 1/4	8 1/4	- 1/8
42 1/2	32 1/2	MCA	8	697	34 1/2	34	34 1/2	Unch.
90 1/2	72 1/2	3M	15	1406	83 1/2	82 1/2	83 1/2	+ 1/2
150	82	Motorola	30	2232	141 1/2	139 1/2	140 1/2	+ 3/4
73 1/2	47	No. American Phillips	11	22	68 1/2	68 1/2	68 1/2	+ 1/2
15 1/4	3 1/2	Orrox Corporation	—	46	4	3 1/2	3 1/2	Unch.
26	18	Pioneer Electronics	—	1	25 1/2	25 1/2	25 1/2	+ 1/4
34 1/2	13 1/4	RCA	18	2320	32	31 1/2	31 1/2	Unch.
16 1/2	12 1/2	Sony	38	5737	16 1/2	15 1/2	16 1/2	+ 3/8
34 1/2	25 1/2	Storer Broadcasting	—	635	32 1/2	32 1/2	32 1/2	+ 1/8
6 1/2	2 1/2	Superscope	—	10	4 1/4	4 1/4	4 1/4	Unch.
57	38	Taft Broadcasting	13	42	51 1/4	50 1/4	51	+ 1
35 1/4	19 1/2	Warner Communications	15	1819	23 1/2	22 1/2	23 1/2	Unch.
11 1/2	8 1/4	Wherehouse Entertain.	22	305	11 1/2	11 1/4	11 1/2	+ 3/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Joseph Int'l	11,800	15	15 1/4
Certron Corp.	19,000	3 1/4	3 3/4	Recoton	900	9	9 1/2
Data Packaging	1,000	6 1/4	6 1/2	Schwartz Bros.	—	2 1/4	3 1/2
Koss Corp.	8,400	6 1/2	6 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, Torrance, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Now Playing

• Continued from page 36

But the most interesting portion is the fourth game, "Screen Painting." This game turns the computer into a four-color, high technology "Etch-O-Sketch" board. Pressing the key on the joystick clears the screen to start another painting.

Sierra On-Line's educational game is extremely easy to use and does not require that an adult show a youngster how to use it. Basically, a child only needs to move company character "Leeper" to any corner and one of the four games will start up.

"Learning With Leeper" is available on floppy disk for Apple II computers and Commodore 64s, and on cartridge for Atari home computers.

★ ★ ★

Computer beautiful: How computers can be fulfilling to women will be addressed at a seminar Tuesday (18) in New York. Sponsored by *Commodore* and *House Beautiful* magazine, the seminars will illustrate how women can use computers to expedite

shopping, banking, inventorying supplies and belongings, making budgets and letter writing. The seminars will also show mothers how a computer can be used in educating and entertaining youngsters. Finally, data services and teledelivery will be explained.

Betamax Rerun: Mixed Reviews

• Continued from page 6

All in all, reaction spans the gamut from a Hill staffer who says, "There's no question that after hearing the arguments, the court will reverse the Court of Appeals ruling" (that non-commercial home videotaping of off-the-air copyrighted material is a copyright infringement) to "I think the court's going to let Sony off the hook on the contributory infringement and probably bypass the main issue, leaving it for Congress to decide," to "there's just no second-guessing the court."

No Freebies Available Yet From CD Manufacturers

• Continued from page 3

breaking open their own cartons of store stock to get demonstration disks—we're not able to give them to them at this point." He adds that WEA has resisted setting up lending libraries because he believes such a scheme would be impractical to administer.

At CBS, where the lending library approach has been adopted, CD project chief Jerry Shulman acknowledges, "We're not in the position where we can entertain gratis DJ copies yet." He, too, points to the worldwide CD production crunch as the obstacle, and confirms that some dealers have made the commitment to reserve some of their own CD purchases for in-store play.

He adds that these are the accounts that are seeing the most encouraging sell-through for CDs. "In fact, we find that where in-store play isn't happening, the disks aren't selling," he reports.

CBS' loaned disks are issued after inquiries have been routed through the Columbia or Epic publicity departments, where requests are taken by respective roster. Trade borrowers are asked to use the disks for only a few weeks, then return them to CBS. Shulman says some loans may also be conducted at the branch level in exceptional cases.

PolyGram, too, has yet to crack the problem of free in-store goods. Like CBS, PolyGram is opting for a lending library to service radio stations and press, and Harry Losk, sales vice president, notes that "a rather formal arrangement" has been set up whereby borrowers must agree in writing to return the product within a specified time period.

Both Shulman and Losk concur that the number of existing in-store airplay opportunities remains modest, with CD players just being installed or considered by many accounts.

At RCA Records, whose maiden domestic CD release is just now being shipped, a lending plan similar to CBS' and PolyGram's is reportedly in the works.

Overall, the CD majors say it's unlikely dealers and radio programmers will be able to receive promotional CDs gratis before 1984. CBS and Po-

lyGram both indicate it could be the third or fourth quarter of next year before a more conventional free goods scheme is practical.

CBS Seeking Label Linkups

• Continued from page 1

Yetnikoff indicates that if legal or governmental barriers do not hinder Warner-PolyGram desires, he would regard mergers of giants as a "valid way to do business."

He continues, however, to take a swipe at Warner-PolyGram plans, which, if finalized, would give WCI a 50% stake in an international joint venture with PolyGram and an 80% share of a joint U.S. record operation. "We work hard, and these guys in one fell swoop put together a giant syndicate. I was brought up not to be supportive of this as a legal matter," he says.

When first made aware of the Warner-PolyGram intentions, Yetnikoff termed its finalization as threatening "a major dislocation in the record business," adding that "it will result in an overly concentrated industry. But if they can do it, we have some interesting ideas of our own, which I thought until now were illegal" (Billboard, July 8).

Yetnikoff now admits that CBS representatives have been in contact with various governmental authorities here and abroad to raise the issue of antitrust with regard to a Warner-PolyGram venture. Yetnikoff, who is a lawyer, says he was personally involved in talks with the German cartel office in Berlin.

New Publishing Firm Formed By Kashif

NEW YORK—Arista recording artist Kashif has formed a publishing company, The New Music Group, which will be co-published with MCA Music. The company's focus on new talent has harvested a roster of young songwriters, including Lala and Steve Horton.

Kashif's "Stone Love" co-writer and featured vocalist on his single "Help Yourself To My Love," Lala has written two songs for Melba Moore's forthcoming EMI/Capitol album.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Required by 39 U.S.C. 3685)

- Title of Publication: Billboard
- Publication No. 00062510
- Date of Filing: October 1, 1983
- Frequency of Issue: Weekly, except for first week of year.
- No. of Issues Published Annually: 51
- Annual Subscription Price: \$135.00
- Complete Mailing Address of Known Office of Publication: 1515 Broadway, New York, New York 10036
- Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: 1515 Broadway, New York, New York 10036
- Full names and complete mailing address of Publisher, Editor and Managing Editor: Publisher: Gerald S. Hobbs, 1515 Broadway, New York, New York 10036. Editor: Adam White, 1515 Broadway, New York, New York 10036
- Owner: Billboard Publications, Inc., 1515 Broadway, New York, New York 10036, Hal B. Cook, Orcas, WA; Maynard L. Reuter, Naples, FL; Jules Perel, Tappan, NY; Lee Zhitto, Trustee, W. Los Angeles, CA; Roger S. Littleford, Jr., Trustee, Naples, FL; William D. Littleford, Trustee, Roslyn Harbor, NY; Ernest H. Lorch, New York, NY; John Logan O'Donnell, New York, NY; Paul J. Chase, Glen Head, NY; Leo P. Arnaboldi, Jr., Greenwich, CT; Billboard Publications, Inc. Retirement Savings Plan Trust, New York, NY; Billboard Publications, Inc. Pension Plan Trust, Cincinnati, OH; The Central Trust Company, u/a/w William D. Littleford, Cincinnati, OH; Gerald S. Hobbs, Scarsdale, NY; Mary McGoldrick, Titusville, NJ; The Central Trust Company, Trustee u/a/w Roger S. Littleford, Jr., Cincinnati, OH; Samuel S. Holdsworth, Gloucester, MA; Gordon P. Baird, Jr., Gloucester, MA; William D. Littleford and John F. Walsh, Jr., Trustees, New York, NY; Michael K. Littleford, Chicago, IL; Patrick Keleher, Stamford, CT.
- Known Bondholders, Mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: Debentureholders: Roger S. Littleford, Jr., u/a/w Central Trust Co., Cincinnati, OH; Roger S. Littleford, Jr., Trustee, Naples, FL; William D. Littleford, Trustee, Roslyn Harbor, NY; Robert H. Stegeman, Jr., Middletown, DE; Carolyn B. Stegeman, Middletown, DE; Robert H. Stegeman, Jr., Custodian, Middletown, DE; Marjorie S. Tyler, Niles, MI; Berrien & Co., First National Bank of Southwestern Michigan, Niles, MI; John W. Ross, Jr., Fort Thomas, KY; John W. Ross, Sr., Trustee, Fort Thomas, KY; Michael K. Littleford, Chicago, IL; Mortgage: Massachusetts Mutual Life Insurance Company, Springfield, MA. Noteholders: The Central Trust Company, Cincinnati, OH.
- N/A

	Average No. Copies Each Issue During Preceding 12 months	Actual Number Copies of Single Issue Published Nearest to Filing Date
10. Extent and Nature of Circulation		
A. Total No. Copies (net press run)	55,939	57,168
B. Paid Circulation:		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	11,818	12,985
2. Mail Subscriptions	32,575	31,961
C. Total Paid Circulation (Sum of 10B1 and 10B2)	44,393	44,946
D. Free Distribution by Mail, Carrier or Other Means		
Samples, Complimentary, and other free copies	1,552	1,038
E. Total Distribution (Sum of C and D)	45,945	45,984
F. Copies Not Distributed:		
1. Office use, Left-over, Unaccounted, spoiled after printing	967	1,263
2. Returns from News Agents	9,027	9,921
G. TOTAL (Sum of E & F 1 & 2—should equal net press run shown in A)	55,939	57,168

11. I certify that the statements made by me above are correct and complete. (Signature and title of editor, publisher, business manager or owner) (signed) G.S. Hobbs, Group Publisher

SONGWRITERS!
HOW DO YOU FIND A PUBLISHER?

Simple . . . just subscribe to *Tunesmith*, the monthly newsletter for songwriters like you. Each month we interview and list a dozen or more legitimate publishers who've agreed to listen to our subscribers' songs (and if they're good, publish them).

Are you missing out? To start your subscription to *Tunesmith*, just mail us the coupon below.

YES! enter my subscription to *Tunesmith*

- 6 months (6 issues) at only \$20 Payment enclosed
 1 year (12 issues) at only \$35 Bill me later

My name _____

Address _____

City _____ State _____ Zip _____

Send to: TUNESMITH, P.O. BOX 3839

BBA HOLLYWOOD, CA 90078

Industry Events

Oct. 25-Nov. 1, TELECOM 83, Geneva.

Oct. 26-27, Sizzle/West conference & exhibition, San Jose Convention Center, San Jose, Calif.

Nov. 1-3, Atlantic City Cable Show, Atlantic City Convention Hall, Atlantic City, N.J.

Nov. 1-4, VIDEXPO '83, third International Video and Telecommunications Market, Condesa Del Mar, Acapulco.

Nov. 2-4, NARM One Stop Conference, LaPosada, Scottsdale.

Nov. 2-4, Electronics Displays, Kensington Exhibition Centre, London.

Nov. 2-6, Golden Sheaf Awards, the 19th Yorkton Short Film and Video Festival, Yorkton, Canada.

Nov. 3-5, National Black Programming Consortium, Chase Park Plaza, St. Louis, Mo.

Nov. 3-6, Electronic Fun Expo, New York Coliseum, New York City.

Nov. 3-6, National Home Electronics Show, Arlington Park Race Track Expo Hall, Arlington, Ill.

Nov. 4-6, Black Music Assn. fifth conference, New York Sheraton Center.

Nov. 7-10, American Market for International Programs, Miami Beach, Fl.

Nov. 9-11, 26th Annual International Film & TV Festival of New York, Sheraton Center.

Nov. 10-13, 14th Annual Loyola Radio conference, Hotel Continental, Chicago.

Nov. 11-14, The Advanced Technology Computer & Electronics Show, San Diego Convention Center.

Nov. 15, Muscle Shoals Music Assn. Songwriter Showcase, Norton Auditorium, Florence, Ala.

Nov. 15, Southern California Cable Assn. luncheon meeting, Airport Hilton Hotel, Los Angeles.

Nov. 17-19, Billboard's fifth annual Video Music Conference, Huntington Sheraton, Pasadena.

Nov. 18-20, Entertainment Expo '83, Municipal Auditorium, Nashville.

Nov. 18-20, L.A. Music Exposition, Los Angeles Convention Center.

Nov. 19-20, 7th Annual Songwriters Expo, Pasadena City College, Pasadena, Calif.

Nov. 21-23, Videotex Europe '83 international conference and exhibition, The RAI, Amsterdam.

Nov. 28-Dec. 2, fifth annual COMDEX/FALL, Las Vegas Convention Center.

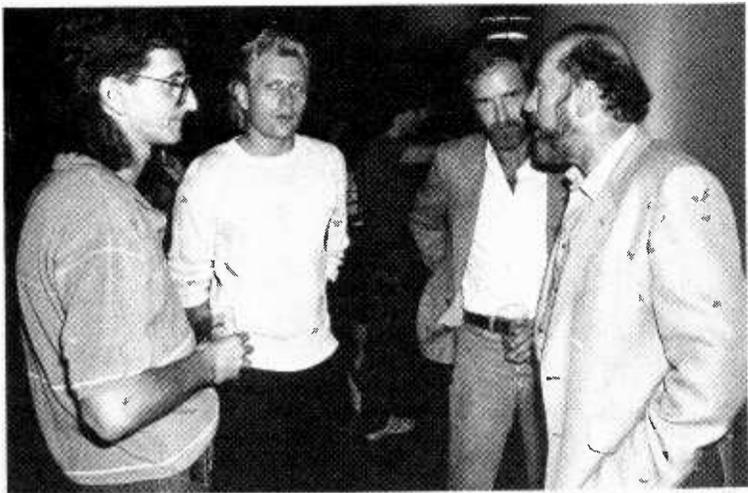
Dec. 13-15, Western Cable Show and Convention, Anaheim Convention Center, Anaheim, Calif.

You asked for it... we got it!

"DIRECT ON BOARD" JACKETS IN QUANTITIES AS LOW AS 1,000

Lee-McIntyre Associates, Inc.
160 East 56th Street, Dept. 8
NYC, NY 10022 Tel 758-3232

Serving the graphic needs of the music industry since 1952



RUSH ON RADIO CITY—Mercury/PolyGram act Rush gets some feedback after one of five sold-out shows at New York's Radio City Music Hall. Pictured from left are the group's Geddy Lee and manager Ray Daniels; PolyGram's senior vice president of promotion Bob Edson; and Mel Ilberman, the label's executive vice president.

Market Isn't Dead, Say Vidgame Console Makers

LOS ANGELES—Stand-alone video game console makers say there is still a large market of potential buyers for their systems. Spokeswomen for both Mattel and Coleco report that the penetration of video game systems in U.S. homes only numbers 20%, leaving a still promising universe of potential consumers.

The Mattel source notes that the company believes a younger age group than previously predicted has become a major target for the company's Intellivision unit. Consumers who are not interested in sophisticated computer applications and just want to play games are also considered potential buyers for video game systems.

At Coleco, it's contended that consumers who prefer not to spend a lot of money or can't afford to buy a computer have become a target for the Hartford company's video game machine. Coleco will continue to support its machine with advertising and promotions, despite rumors that the console will be phased out after the company introduces its new home computer system, Adam.

Expected to ship Oct. 17, the

Adam comes with adaptors that allow a ColecoVision game unit to hook up to the computer's main module. Included in the Adam package is built-in word processing, an arcade game themed around "Buck Rogers," and a programming language, "SmartBasic."

In light of the trend toward home computers, Mattel will be launching an add-on keyboard for its Intellivision. But the company will continue to focus advertising on the Intellivision. The Mattel-made Aquarius home computer system will likely be sold only in Europe, as U.S. reaction to the computer was less than favorable this summer.

In the meantime, Mattel is turning its attention to software development, announcing that it will be introducing titles for the IBM and Apple computers. "Burger Time" is expected to be released for the personal computers.

Mattel has no plans to make software for the Coleco computer. As for other third party software makers, they are only now beginning to negotiate with Coleco to license or develop software. **FAYE ZUKKERMAN**

Holiday High: Big users last week exuded optimism over holiday prospects. And they were supporting their bullishness with better-than-average buying on current Christmas stocking programs. . . . L.A. Times and Newsweek writers continue to call industryites researching possible features on the "indie promo network." Word is that many are called, but few choose to speak for the record. . . . A tip of Track's topper to Oscar Fields, Cortez Thompson and Tom Draper, who co-hosted a soiree last week in a Hollywood boite for deserving trade liaison Marylou Badeaux. . . . Gene Smith, a defendant in the criminal prosecution case where the feds alleged he conspired to defraud CBS Records by agreeing to wipe out billing in return for which accounts paid him under the table, has been sentenced. Camden, N.J. Federal Judge Stanley S. Brotman gave him 24 months' imprisonment, suspending 18 months of that time, so he serves six months, and is on three years' probation. Smith was employed by CBS at the Pitman, N.J. plant. Philadelphia wholesaler Norman Cooper, accused of conspiring to defraud by mail, got a two-year suspended sentence, two years' probation and was fined \$1,000.

Forbes, the financial publication, harbors a number of industryites in its annual "Richest People In The U.S." issue. In order of their affluence are: Marvin Davis, 20th Century-Fox, \$1 billion; Ed Gaylord, who recently added the Grand Ole Opry complex to "Hee Haw" and his other vast holdings, \$600 million; Ed DeBartola, the mall operator landlord and friend of so many chain store entrepreneurs, along with Computerland's Bill Millard and Sam LeFrak, the realtor who dabbles in music publishing and Broadway shows, \$500 million; tv's Ted Turner, \$335 million; market researcher Arthur C. Neilsen Jr. and broadcaster John Kluge, \$300 million; CBS' Bill Paley, \$250 million; Apple Computers' Steve Job, \$225 million; broadcaster Gordon McLendon, \$200 million; Roy Disney, \$180 million; broadcaster Stanley Hubbard, \$175 million; Yoko Ono, \$150 million; broadcaster Augie Meyer, \$150 million; Mrs. Jules (Doris) Stein, \$135 million; and Gene Autry and Lew Wasserman, \$130 million.

Track found Ernie Leaner, who left the industry in 1971 after more than 40 years in distribution in Chicago, where he co-founded the first black-owned firm, United, with his brother George Leaner. Ernie is retired in Lakeside, Mich. He tells Track that one-time Midwest powerhouse black DJ/programmer E. Rodney Jones is headed back to the Windy Burg from New Orleans. . . . Another Okinow is entering the industry. Robert, younger brother of Harold, president of Lieberman Enterprises, opens Home Entertainment Distributors, Minneapolis, handling prerecorded video software for the up-

per Midwest. . . . Joe Simone, the Cleveland distributor who has expanded into a mini-conglomerate in the Midwest, most recently has acquired a piece of the Record Rendezvous stores, Cleveland, operated by Stuart Mintz. . . . Don't try to call any of the Camelot bigwigs from now on during the Sunday telecasts of the NFL encounters. Prexy/founder Paul David had a 10-foot "dish" installed on the roof of his new manse and will host his cohorts in watching grid games all over the U.S.

Maxell's Mike Standley just took the likes of Roy Imber, Barrie Bergman, Ron Cruickshank, Ralph King, Lou Fogelman and other biggies on a whirlwind jet tour of Paris and Monte Carlo. . . . Ernie Campagna, the one-time marketing nabob at A&M, has left his advertising directorship for Warehouse Entertainment. . . . NARM has not made the move to L.A. mandatory, so important veterans like Stan Silverman and Mickey Granberg are still debating whether they will come West. . . . Newspaper accounts of the demise of Alan Saxon and his Bullion Reserve of North America have carried references to Chrysalis Records as one of his clients. Track spoke to the office of L.A. district attorney Robert Philibosian, which states that no disclosures of Saxon customers have been made as yet.

Steve Steinberg, youngest son of Irwin H., the Compleat Records exec and former PolyGram topper, has just won the Herman Kass Award for a documentary flick he did. Steve is a junior at UCLA, majoring in filmmaking. . . . Music Plus ran an eight-page two-color tabloid supplement in L.A. papers last weekend, composed of a page of prerecorded video software and seven pages of video and audio accessories. . . . Right now it appears the VSDA 1984 confab will play at the Sheraton on Shelter Island, San Diego, in late August. . . . Chrysalis Records is offering the consumer a bargain with its \$5.98 cassette of the mini-album "Fresco" by Icehouse, duplicating both sides of the tape with the same songs. . . . At presstime, rumor had Clyde McElvane departing Schwartz Bros.' retail division, with Stu Schwartz absorbing his duties.

Don Kirshner said to be near a major deal with MGM/UA for home video, cable/commercial tv and motion picture projects. . . . May Pang has ankled her post as professional manager of Famous Music to devote more time to her John Lennon tome, "Loving John," and to write another book, among other ideas. . . . The California Copyright Conference will hear Jay R. Morgenstern, executive VP of Warner Bros. Music, attorney/CPA Gilbert N. Bebel and CBS Records' West Coast administration boss David Cohen, deliberate "The Business Of The Music Business." Dinner meet at the Sportsmen's Lodge occurs Oct. 18. Call (213) 980-3357 for reservations.

Edited by JOHN SIPPEL

EXECUTIVE SEES 50% OF SALES

E/A's Posner Eyes Int'l Surge

By PAUL GREIN

LOS ANGELES—Elektra/Asylum's international operations have traditionally accounted for 30% of its net sales, but that share may jump to 50% by the end of next year, according to vice chairman Mel Posner.

Posner says that surge would be due equally to two factors: the growing importance of the international marketplace and the changing complexion of Elektra's artist roster. Such mainstays of the label's old "Laurel Canyon rock" stance as Linda Ronstadt and Jackson Browne never really took hold outside the U.S., whereas the musical styles that the new Elektra is aggressively pursuing—new music, black music and heavy metal—are popular worldwide.

E/A is also looking to the international market for some of its new signings, notably salsa star Ruben Blades, whose Elektra debut "In Search Of America" will be released in early 1984. Peter Schilling, whose "Major Tom" is up to number 52 on this week's Hot 100, was picked up from Elektra's German company, while the World, another new signing, is an English band.

"We're getting a lot more bounce for our buck in the international marketplace," says Posner. "Maybe that's because the music at E/A is changing, but I think it goes beyond that. A lot of records are selling better internationally than in America.

The Rod Stewart record is three or four times larger internationally than domestically, and Christopher Cross was twice as big internationally. Shalamar's first album through E/A, "Friends" sold 400,000 in the U.K., which is almost as much as it sold in the U.S."

"I think the great growth for American labels is going to be in the international marketplace. I think it's that explosive."

Posner says the Blades signing marks the first time one of the three WEA labels in the U.S. has signed a Latin artist worldwide. Blades had been on Fania Records. Posner pegs the major markets for Blades as Venezuela, Peru and Colombia, followed by Mexico, Argentina and Uruguay, where salsa is starting to sell.

Elektra chairman Bob Krasnow has also signed Teddy Pendergrass and Peabo Bryson, whose label debuts are set for the first quarter of next year. Pendergrass' album is being produced by Luther Vandross.

"The artist roster was pared down quite a lot," says Posner. "We dropped some jazz artists and some of the pop artists, but now we're very vigorous in the signing area. We have more people in the a&r department than we've ever had, and we're looking to break acts."

Elektra is faring well on this week's pop album chart with several new and developing acts. Motley Crue bullets to 65, X to 91, Peter Schilling to 139 and Dokken to 164.

But the label's biggest current hit is Linda Ronstadt's "What's New," which vaults to 11.

"When we first released that record, we were very cautious," Posner says. "We went out with just under 100,000 records, whereas normally we'd ship 400,000 or 500,000 Linda Ronstadt albums. But we didn't know how radio would accept the record, and we certainly didn't know how Linda's fans would accept it. It's a delightful surprise. We seem to be attracting that passive audience that hasn't been in a record store in a long time, and may even feel alienated going into one."

In addition to his duties as vice chairman, Posner is general manager of Elektra's West Coast office, which has 18 employees. All departments are represented on the Coast, except for those "back office services" that are handled by Atlantic: accounting, production, art and servicing.

Posner acknowledges that he at first had misgivings about how the company could function without art and production departments. But he says that he now sees the "trimmed-down" Elektra as a "prototype of what companies should be in the future."

"I don't see us staffing up again," Posner says. "I don't see us being a company of 120 people again—there's no need for that. But I do see an opportunity for us to be a giant company with a small base, which is the optimum for all companies."

Lifelines

Births

Girl, Tiffany Nicole, to Sheri and Jeffrey Osborne, Sept. 21 in Los Angeles. He records for A&M Records.

★ ★ ★

Girl, Amy Rachel, to Sharon and Ozzy Osbourne, Sept. 2 in Wellington, England. He records for Jet Records.

★ ★ ★

Girl, Jeanne Marie, to Kandy and Scott Mitchem, Sept. 28 in Farmington, N.M. He manages Eli's Record Store there.

★ ★ ★

Boy, Andrew Charles, to Dorcas and Bob Williams, Sept. 7 in Denver. He is with Independent Records there. She is employed by Sound Video Unlimited there.

★ ★ ★

Boy, Brandon Michael, to Debbie and Dave Ware, Sept. 26 in San Jose, Calif. He is PD for KHTT there.

★ ★ ★

Girl, Leah Marie, to Marla and Jim Taylor, Sept. 28 in Hayward, Calif. He is news director for KSJO San Jose.

★ ★ ★

Boy, Lee Howard, to Gloria and

Elliot Gorlin, Oct. 5 in Smithtown, N.Y. He is president of Brightspot Advertising in Commack, N.Y., which handles Elroy Enterprises and Record World.

★ ★ ★

Marriages

Patty Kean to Danny Mahon, Sept. 10 in Babylon, N.Y. She is a product manager for Columbia Records in New York.

★ ★ ★

Annette Sanford to Ira Derfler, Oct. 9 in New Jersey. He is district manager for Capitol Records in New York.

★ ★ ★

Deaths

Jean Hennessey, 54, of cancer, Sept. 25 in London. She was the wife of Mike Hennessey, Billboard's managing director of international operations and international editorial director, based in London.

★ ★ ★

Jim Davis, 57, of cancer, Oct. 9 in Minneapolis. He was national accounts executive with Lieberman Enterprises there. He is survived by his wife Gladys.

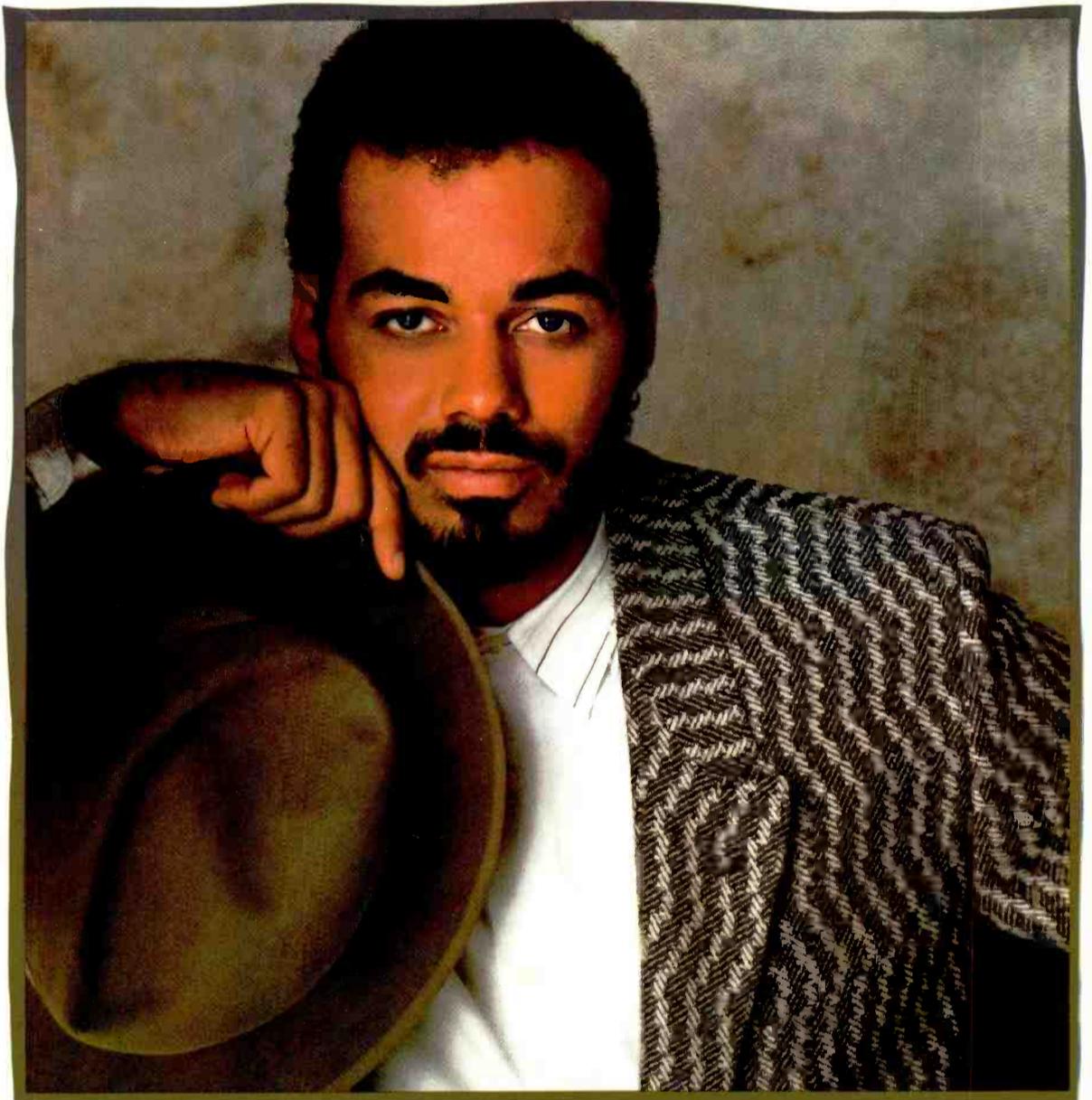
Make Room In Your Life For James Ingram.

QUINCY JONES ON JAMES INGRAM: "I HAVE OFTEN SAID THAT IF I HAD TO STAY IN THE STUDIO FOREVER MAKING RECORDS, MICHAEL JACKSON WOULD BE THE PERSON I'D DO IT WITH. WELL, NOW I MUST ADD JAMES INGRAM TO THAT SHORT LIST, FOR NOT SINCE I HAD THE PLEASURE OF RECORDING RAY CHARLES HAVE I FELT A VOICE SO POWERFUL."

The power of James Ingram's voice has earned him a Grammy Award, three Grammy nominations and a No. 1 song—all prior to the release of his debut album, *It's Your Night*.

Quincy Jones, one of the record industry's foremost artist/producers, "discovered" Ingram after listening to a demo tape. "There was something about the richness of his voice," recalled Jones, "the power, the soul—that just lit me up."

Ingram first sang on Jones' multi-Platinum album *The Dude*, which was subsequently to receive 12 Grammy Award nominations—three of them for Ingram's work. James Ingram, a singer without an album of his own, was nominated as the Best New Artist, for the Best R&B Vocal Performance, Male, and for the Best Pop Vocal Performance, Male. He won in the second



category for his stunning delivery of the song "One Hundred Ways."

Ingram then went on to record two hit duets with Patti Austin—"Baby Come To Me" (adopted as Luke and Laura's theme by the television show "General Hospital") and "How Do You Keep The Music Playing?" (the Oscar-nominated theme from the film "Best Friends.") The latter song is included on *It's Your Night*, which was produced, appropriately enough, by Quincy Jones.

It's Your Night is "the debut artist album I've always wanted to make," according to Jones, who produced Michael Jackson's *Thriller* LP.

Featured songs on Ingram's debut album include the current hit "Party Animal" and a duet with former Doobie Brother Michael McDonald

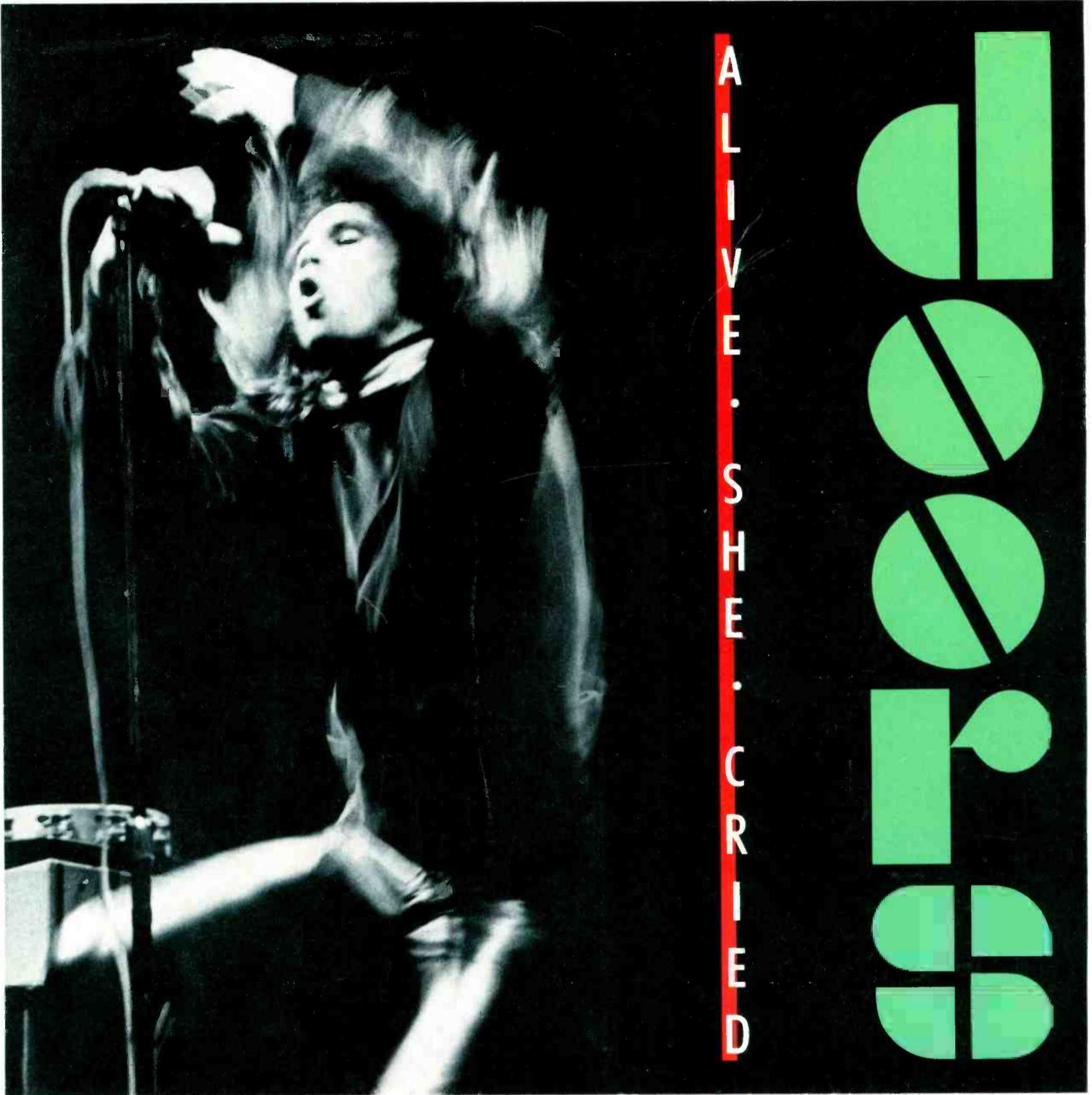
called "Yah Mo B There." In total, *It's Your Night* contains ten songs, three of them co-written by the versatile vocalist, composer, keyboard player and lyricist—James Ingram.

Perhaps no comment better summarizes Ingram's talent than the compliment paid to him by Quincy Jones: "I will always be your biggest fan."

***It's Your Night* 1/4-23970, the debut album from Grammy Award winner James Ingram, will be available October 24. Featuring the hit single "Party Animal" 7-29493 and "How Do You Keep The Music Playing," a duet with Patti Austin. On Qwest Records and cassettes. Produced by Quincy Jones for**



T H E R E ' S A L W A Y S R O O M F O R E X C E L L E N C E



THE DOORS. TRACKS YOU'VE NEVER HEARD BEFORE.

"Alive, She Cried" includes previously unreleased live versions of classic Doors songs plus two cuts, "Gloria" and "Little Red Rooster," never heard on any Doors album.

THE DOORS: The Illustrated History
available now from Quill Books
(a division of William Morrow & Co.)

Produced by Paul A. Rothchild 60269
Video Direction of "Love Me Two Times," by John Koslowsky



Available on Elektra Records and Cassettes
© 1983 Elektra/Asylum Records. A Warner Communications Co.