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SHAKEOUT CONTINUES

\$\$ Losses, Layoffs Plague Game Firms

By FAYE ZUCKERMAN

LOS ANGELES—The volatile video game industry is in the midst of a new shakeout. A number of major firms—Fox Video Games, Parker Bros., Activision, Milton Bradley and CBS Electronics—last week confirmed substantial layoffs and/or heavy equity losses.

20th Century-Fox will shut down its video game division in Santa Clara, dismissing nearly 42 employees this month, a spokesman for the company says. CBS Electronics has transferred 25 staffers in its video game design team to other posts within CBS, while Parker Bros. has let go some 78 white collar employees.

Activision and Milton Bradley blame their financial losses during the fiscal quarter just ended on the volatility of the video game industry.

James J. Shea, president of Milton Bradley, attributes the company's drop in earnings to its company-owned video game hardware and software firm, GCE.

Shea says that "earnings for the third quarter were sharply lower than those of the comparable period in 1982." The decline was due to losses in sales on the Vectrex machine made by GCE.

The game makers contend these losses and layoffs result from a product glut of heavily discounted titles plaguing the marketplace after last year's sluggish holiday selling season. Additionally, conservative buying trends by computer product retailers, who have not forgotten last year's video game debacle, are contributing to the video game industry's

(Continued on page 67)

Labels Seek Customs Aid Vs. Parallels

By IS HOROWITZ

NEW YORK—Beset by the growing traffic in parallel imports, the Recording Industry Assn. of America (RIAA) has petitioned the U.S. Customs Service to amend its regulations so that infringing product may be identified and reported before the sales of domestic products are eroded.

The association estimates that more than 28 million parallel recordings, valued at more than \$37 million, entered the country in 1982. The total a year earlier is given as at least 21 million units, worth upwards of \$30 million.

Early identification and notifications, argues the RIAA, would enable labels with domestic rights to the

(Continued on page 71)

TV Ads Focus Of Labels' Yule Push; Cable Gets Big Test

By PAUL GREIN

LOS ANGELES—There will be a good deal more record and tape advertising on television this holiday season than last, reflecting an improvement in business conditions and the increased linkage between music and video. Major tv campaigns are set between now and the holidays on such diverse acts as Daryl Hall & John Oates, the Police, the Carpenters, Linda Ronstadt and David Bowie.

There's a particular increase in the number of time buys on cable, an area of advertising that's being closely monitored by most labels. In fact, the impact of record advertising on cable will be the subject of a Warner Communications study due for release in February.

Al Teller, Columbia's senior vice president and general manager, sees

cable as having both strengths and weaknesses. "The demos of a cable show are absolutely more precise than a broader-based program on network television. Yet cable still has limited national penetration," he says.

Lou Maglia, Elektra/Asylum's senior vice president of marketing, isn't deterred. "The cable music watchers are active buyers and we're going after them," he says, adding that E/A has targeted nearly \$500,000 for time buys through Christmas on "superstation" WTBS and MTV. The spots highlight Ronstadt and the Doors, along with a significant number of new and developing acts: X, Motley Crue, Dokken, the World and Peter Schilling.

Frenchy Gauthier, EMI America's

(Continued on page 67)

- Inside Billboard -

- **ONE-STOP EXECUTIVES** pledged closer cooperation aimed at assessing their future role in the industry at NARM's first annual one-stop conference in Scottsdale, Ariz. About 15 one-stops were represented at the gathering; leaders of the movement say they hope to have as many as 50 represented at next year's meeting. Page 3.
- **RECORD STORES AND RADIO STATIONS** are working together more diligently than ever on merchandising promotions. AOR stations are the most heavily involved, and new and developing acts are the most frequent beneficiaries of this increased teamwork. Retailing, page 28.
- **THE RADIO ADVERTISING BUREAU** has named Wayne Cornils, outgoing senior vice president of the National Assn. of Broadcasters, to take over Dec. 1 as its executive vice president. Cornils says he wants to increase the percentage of advertising dollars allocated to the nation's 9,000 radio stations. Radio, page 15.
- **POLYGRAM IS SEEKING MORE TIME** to elaborate its case for a merger with Warner Communications Inc., according to president Jan Timmer. Timmer acknowledges that CBS Records has "made use of its right to a hearing" on the proposed merger before the German Cartel Office. Page 3.
- **BLACK VIDEO CLIPS** and their relationship to record sales was the dominant topic at the sixth Black Music Assn. conference, held recently in New York. A special report on the conference appears on page 3.
- **METROMEDIA'S SALE** of all-news KRLD Dallas and the Texas State Networks to CBS has been cancelled. Metromedia decided to call off the \$27 million deal after the FCC paved the way for the company to purchase KNBN-TV Dallas and still retain ownership of KRLD. Radio, page 15.



THE PARACHUTE CLUB (WAVE 2) has just landed with its debut LP. The first single, "Rise Up" (7" PB 13675, 12" PD 13655) was a top ten record in their native Canada; now watch it soar up the American charts. Produced by Daniel Lanois on Current Records. Distributed by RCA Records and Cassettes. (Advertisement)



"TRASH IT UP" with **SOUTHSIDE JOHNNY & THE JUKE'S**, 90113. Get down and dirty with the new album from Jersey's #1 rock 'n soul band. Featuring the singles, "TRASH IT UP," 7-99839 and "GET YOUR BODY ON THE JOB," 0-96973 Trash It Up! On Mirage Records & Cassettes. (Advertisement)

(Advertisement)



RE-REFLEX

THESE DAYS YOU CAN'T AFFORD TO BUY EVERY NEW RECORD YOU HEAR.

BUT THERE ARE SOME YOU SHOULDN'T LET BY WITHOUT HEARING.

THE POLITICS OF DANCING

ON RECORDS AND NEW HIGH QUALITY XDR/MX CASSETTES.

IS NOTHING SACRED?

This computer world we've punched into seems to be turning our already flip-flop lives into a mess of numbers. Consider this, at a time when our sense of freedom, our security, our one chance to really make IT work is being ripped out of our feeble grasps, NOW they want to turn OUR VERY SOULS INTO NUMBERS!! LORDS HELP US!! IS NOTHING SACRED?! Calm down. There is at least one number you should remember because that is the purpose of this ad. SP70039. It is the catalog number of the new LORDS OF THE NEW CHURCH recording, IS NOTHING SACRED? But this isn't just any old number. It is a collection of music from a band that has serious statements about our states of mind and world. No, not a doomed vision, just a hopeful one. All with a swipe of HUMOR. Considering the way this world seems to be, uh...changing, we could all use a laugh, wouldn't you say?



However, we at I.R.S. RECORDS (you remember us, of course) are VERY serious about this record and this band. THE LORDS OF THE NEW CHURCH. They make good music so we felt THIS was a good place to tell YOU that. We don't usually do this kind of advertising, but it's time to make YOU aware of THE LORDS OF THE NEW CHURCH. IS NOTHING SACRED? is their new release. Stop. Rewind. THE LORDS OF THE NEW CHURCH. IS NOTHING SACRED? It is available on the supposedly extinct, round, vinyl ELLPEE or on state-of-the-art CASSETTE. Both contain the superb single, DANCE WITH ME. They will be on TOUR beginning November 3. And oh, yes, don't forget that number. SP70039. It's on one of the few who dare to do it differently. I.R.S.



News

One-Stops: Let's Work Together NARM Meet Ends In Pledge For Closer Cooperation

By JOHN SIPPEL

SCOTTSDALE, Ariz.—Representatives from at least 15 U.S. one-stops pledged closer contact and coordination aimed at assessing their future role in the industry, following the climax of their first annual conference, sponsored here by the National Assn. of Recording Merchandisers.

According to leaders of the movement, such as Pat Moreland of City 1-Stop and Stan Meyers of Sound/Video Unlimited, an immediate goal is to swell the ranks of the one-stop conference next year so that as many as 50 one-stoppers will be in attendance.

A full roster of manufacturers' marketing executives volunteered continually during the two-and-a-half-day confab that they needed

more information on the one-stop industry. Label representation was dominated by branch-operated entities, along with several accessories and children's record companies.

The most bitter beef revolved around a one-stop claim that they don't get the advertising allowance or marketing support provided retail chains. "How come independent dealers aren't even tied in with a chain-store advertising campaign?" Murray Berman of C&M, Washington, asked labels. "Present ad procedures don't encourage independent retailers. The chains get more ad dollars. If advertising was generic, it would be better."

Randy Davidson of Central South, Nashville, said, "Manufacturers are unenthusiastic about ad money. My own Sound Shop chain has been

forced to cut back on advertising. We had to become more creative."

Jerry Richman of Richman Bros., Pennsauken, N.J., said he gives 1% of net purchases to his customers for advertising. Terry Woodward of Waxworks/Videoworks, Owensboro, Ky., had earlier urged that advertising money from labels be based on a percentage of net dollar purchases. Woodward said he feels labels should have more faith in the ability of a one-stop to apportion ad money to dealers. Often, he added, the urgent impact of an ad campaign is lost when he has to wait weeks before getting label assent. When label money is provided, Woodward said, insufficient time is allowed to work out a good campaign.

CBS' Tom McGuinness pointed out that manufacturers require more control than just passing the money to a one-stop. Woodward countered with a suggestion that if someone abused the advertising opportunity, the manufacturer should then control dollars to that firm.

McGuinness said more education about industry manufacturing procedures was essential, stating that ad dollars are still there in an amount equal to the past, but that ad rates for print, radio and tv have risen so greatly that the actual advertising has shrunk. CBS plans more tv advertising, McGuinness said.

RCA's Larry Gallagher said his ad dollars have lessened. RCA has hired a firm which monitors the industry, including hundreds of independent dealers. Such data enables RCA to more fruitfully administer its marketing, he said. (Continued on page 76)



MILEAGE AWARD—Miles Davis enjoys the limelight as the subject of a concert tribute at Radio City Music Hall during the Black Music Assn.'s annual conference in New York. Among several presentations made to the artist is this original turn-of-the-century Columbia gramophone. Pictured from left are Al Teller, senior vice president and general manager of Columbia Records; Bill Cosby, the evening's host; Davis; his wife Cicely Tyson, and his son Erin.

MTV Row Flares Again At BMA Conference

By NELSON GEORGE

NEW YORK—Does the lack of black videos on MTV really affect sales of black music? Or is the issue of the music cable channel's allegedly racist programming practices merely a cause celebre? This was the dominant theme of two well-attended panel discussions at the sixth Black Music Assn. conference, held at the Sheraton Centre here, Nov. 4-6.

At the "Black Music Summit" panel, composed of leading musicians, program directors and executives involved with black music, two major figures, CBS Records Division senior vice president Larkin Arnold and producer/writer Nile Rodgers, said that there was too much concern surrounding the MTV issue.

At the panel on "The Impact of New Forms of Telecommunications," Les Garland, vice president of programming for MTV, was present. Yet the issue of what impact MTV has had on black music was sidestepped, to the disgruntlement of many who attended the workshop.

Overall, the conference was judged a success by BMA officials, who noted that it attracted 350 paid registrants and generated a profit of just under \$9,000. In contrast, last year's conference in New Orleans drew more people but lost approximately \$150,000. In addition, proceeds from the sold-out Nov. 6 Miles Davis tribute concert at Radio City Music Hall bought the organization \$30,000 from ads in the concert booklet and an estimated \$25,000 for the BMA's

share of the ticket sales.

There was no discussion of executive director George Ware's proposal to approach the Federal Trade Commission and Federal Communications Commission about programming practices that allegedly discriminate against black artists (Billboard, Oct. 29). Philadelphia Congressman William Gray was invited, but did not participate. At a panel on "The International Music Market," BMA President Dick Grifey led a discussion of expanding black music sales in West Africa (Billboard, Nov. 5).

As the "Black Music Summit" and "Telecommunications" panels illustrated, most of the panels at the conference were lively and occasionally controversial, though what use the BMA board will make of these dialogues in forming policy is uncertain. Most panels didn't start on time, and registrants tended to arrive late.

At the "Black Music Summit," Larkin Arnold argued that too much weight was being placed on having black videos played on MTV. He noted that "at any given quarter hour only 250,000 households nationally are watching" the all-music video network, suggesting that the network's impact isn't as dramatic as Warner Communications' "promotional hype" leads the industry to believe. Moreover, Arnold said, "Not everything on MTV, as we can attest to at CBS, sells. Our music will not necessarily sell more if programmed on MTV."

Nile Rodgers, whose "Land of The Good Groove" video has been played on MTV, agreed with Arnold. "I don't see MTV as that important," he said. He said the key to expanding the sale of black music was a "more level-headed approach to programming by black radio. They should be programming for everybody, not just blacks," emulating the programming philosophies found in Europe.

However, the aggressively anti-MTV views of producer James Mtume and Joe Tamburro, program director of Philadelphia radio station WDAS, seemed more in touch with the sentiments of the approximately

250 persons in attendance.

Tamburro stated forcefully that the black music community "should be getting our share of videos programmed on MTV. We have to fight with the companies to get budgets for videos we can be proud of. I think the companies can get that for us." Whatever percentage of the population blacks make up, said Tamburro, the same percentage of black videos should be programmed on MTV.

Mtume, like Tamburro, suggested that the record companies could play a vital role in opening MTV. "This is not just a problem with MTV,"

(Continued on page 70)

Growth Reflected At Music Video Confab

NEW YORK—The burgeoning music video field is at a crossroads, as increased attention from and exposure through the media affects the industry's direction.

More and more professionals from related and unrelated fields are entering, or trying to break into, music video. Budgets are on the rise, as record companies and artists respond to increased competition for television airtime. And the questions of who pays for video production and who owns the rights to the finished product are becoming ever more complex.

The legal, creative and business as-

pects of video music will be discussed in depth at Billboard's fifth annual Video Music Conference, opening this Thursday (17) at the Huntington-Sheraton Hotel in Pasadena, Calif. Panel discussions will tackle a wide range of issues and feature a lineup of top industry professionals. Highlights of the conference include:

- A multi-media keynote speech by Island recording artist Will Powers Friday morning (18).

- A series of presentations by television programmers and producers in charge of music-oriented shows and services. They will discuss the philosophies behind their programming, screen samples and answer questions from the audience.

- A presentation by Phil Tripp of the Australian Film Review of current Australian video and television productions.

- Parties sponsored by MTV, RockAmerica and Sound Unlimited Systems, both at the hotel and at Los Angeles video clubs.

- A star-studded Video Music Awards ceremony Saturday night.

Programmers discussing their music shows and cable services are: Ron Greenburg, "The Pop 'n' Rocker Show"; Scott Sassa and Thomas Lynch, "Night Tracks"; Booker Wade, "The Music Channel"; Paul Corbin, "The Nashville Network"; Marcus Peterzell, "Hot Spots," "Inside Rock," "Take-Off" and "The News That Rocked"; Jeff Lee, Black Entertainment Television; Cynthia Friedland, "Night Flight," "Radio 1990" and "FM-TV"; Les Garland and John Sykes, MTV; Rick Kurjian, the California Music Channel; David Lewine, "Playboy's Hot Rocks"; and representatives from ON-TV and Showtime.

PolyGram Pleading Merger Case

Timmer Seeking To Persuade German Cartel Office

By MIKE HENNESSEY and WOLFGANG SPAHR

LONDON—PolyGram president Jan Timmer confirmed Thursday (10) that the group is seeking more time to elaborate its case for a merger with Warner Communications Inc. following detailed representations made by CBS/Records Group president Walter Yetnikoff to the German Cartel Office in Berlin.

Speaking from New York, where he was presiding over inter-company meetings, Timmer acknowledged that CBS has "made use of its right to a hearing" before the Cartel Office, and that PolyGram and WCI were seeking more time to prepare their reply (Billboard, Nov. 12).

However, Timmer declined to elaborate on the situation and emphasized that he had given an undertaking to the Cartel Office not to discuss the merger project in the media.

"I mean to confine the discussion at this stage to the people directly involved. I don't wish to conduct any verbal warfare via the music publications," he said.

The decision of the German Cartel Office is regarded as being the key to the projected merger. West Germany is considered the toughest territory in terms of gaining acceptance of the WCI/PolyGram marriage, with France and the U.K. close behind. A turndown from the Berlin office would probably result in the abandonment of the project.

A factor which emerged last week was that the Cartel Office is not only taking into account the substantial market share that a WCI/PolyGram conglomerate would acquire in West Germany but is also considering the range of repertoire and the possibility that the merger would give the joint venture such strength across the

board as to give it an unfair advantage in all departments.

The Cartel Office is also believed to be considering the possibility that the likely consistent success of the merged companies could have the effect of luring away from the competing record companies some of their key personnel, thus further distorting the market.

Despite the additional complications created by the CBS intervention, PolyGram and WCI chief executives remain confident that they can ultimately win the day, calling a report in the German business paper Handelsblatt that the merger bid was already a lost cause without foundation. Nevertheless, the feeling in German industry circles is that WCI and PolyGram are in for a tough battle, with odds currently running slightly against the merger going through.

In This Issue

BLACK	56
CANADA	61
CLASSICAL	60
CLASSIFIED MART	58, 59
COMMENTARY	10
COUNTRY	53
INTERNATIONAL	9, 61
LATIN	62
PRO EQUIPMENT & SERVICES	37
RADIO	15
RETAILING	29
TALENT & VENUES	47
VIDEO	41

FEATURES

Boxscore	52
Chartbeat	6
Executive Turntable	4
Industry Events	71
Inside Track	78
Lifelines	71
Most Added Records	16
Nashville Scene	53
Now Playing	34
Stock Market Quotations	71
The Rhythm & The Blues	56
Rock 'n' Rolling	47
Video Music Programming	35
Vox Jox	15
Yesterhits	24

CHARTS

Hot 100	72
Top LPs & Tapes	75, 77
Black Singles, LPs	57, 56
Computer Software	34
Country Singles, LPs	55, 54
Radio Singles Action	18, 20, 22
Rock Albums/Top Tracks	26
Adult Contemporary Singles	27
Bubbling Under	71
Hits of the World	64
Videocassette Rentals, Sales	44, 42
Dance/Disco Top 80	51
Videodisk	41
Midline LPs	30
Latin LPs	62
Puerto Rico	62

REVIEWS

Album Reviews	66
Singles Reviews	68

CDs Due In All Sam Goody Stores Musicland's Hemmerle Sees Continued 'Steady Growth'

By IS HOROWITZ

NEW YORK—All 37 Sam Goody stores will be carrying Compact Discs by Dec. 1, as sales of the laser-read software continue to show "steady growth," Glenn Hemmerle, senior vice president of the Musicland group, told an industry meeting here last Monday (7).

One of the featured panelists at a special conclave devoted to the new technology, Hemmerle said 14 of the Goody outlets currently handle CDs. Staff training is under way as the chain prepares for an increased commitment, he added.

The meeting called by the Music & Performing Arts Lodge of the B'nai

Quarterly Income Down At MCA

NEW YORK—With no E.T. to call home the big bucks this year, MCA Inc. saw its net income for the third quarter plunge 37.7% from the same period last year.

And the record and music division didn't help much, either, posting an undisclosed loss, because, says the company, during the period inventory was valued lower to reflect current realizable values.

For the company as a whole, net income in the third quarter fell to \$46.1 million, or 95 cents per share, from last year's \$74 million or \$1.55 per share. Revenues fell 13%, from \$469.3 million last year to \$406.8 million this year.

B'nai attracted more than 100 industry persons to hear a discussion of digital recording and witness a demonstration of CD playback. Steve Traiman, executive director of the RIAA and coordinator of the Compact Disc Group, chaired the panel, which included among its members John Briesch of Sony, Jerry Shulman of CBS Records, and Paul Sloman of the Atlantic Records studio.

Briesch noted that 18 manufacturers of CD hardware have 22 models available for sale in the U.S. He attributed a slowed marketing pace to the lack of sufficient software in the marketplace, a reverse twist to the argument often presented by record labels. Briesch did not hold out much promise for a rapid decline in CD player prices, but said that new features present in machines being introduced will spark consumer interest.

CBS's Shulman suggested that hardware dealers must carry the thrust of the marketing effort to establish Compact Disc. His company's CD activity, which he described as "cautious" to date, will be stepped up in 1984. He claimed exposure in 500 retail locations at this time and said that the CBS marketing approach would remain conservative for the time being with regular monthly releases of 12 titles.

Sloman noted that the developing technology has had to accept certain quality compromises as much CD product, particularly of pop material, has been mastered on tape primarily for analog. Some of the restrictions

necessary in analog mastering are not needed for CD, and superior quality requirements might better be served by two sets of masters, each specially tailored for its medium, he suggested.

Sloman said he was encouraged by steps being taken to provide for digital tape recorder compatibility, a development he said might spur studio investment in digital recorders.

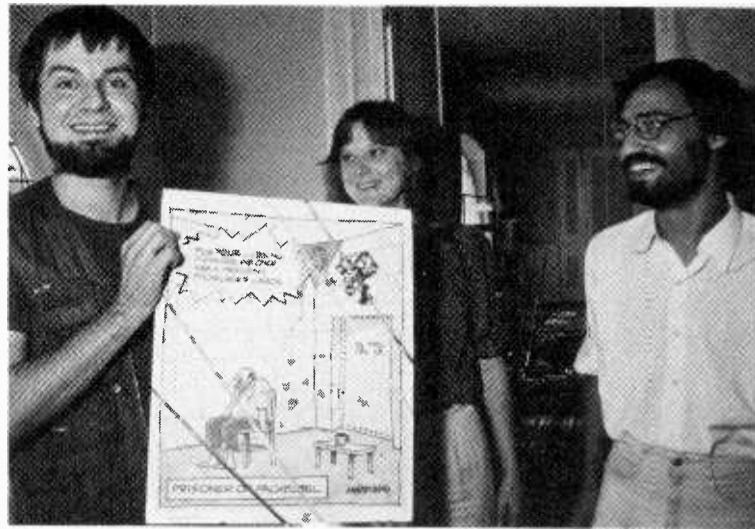
Traiman said that about one million CDs will have appeared in the U.S. market this year, a figure which should jump to 10 million in 1984. Worldwide, six million to 10 million CDs are in circulation this year, he said, with some 35 million anticipated in 1984. He said he did not feel that software prices would come down significantly until 1985.

Some 50,000 CD players will have been distributed by year's end, said the RIAA executive, a number that may rise as high as 250,000 next year.

Great promise exists in the application of CD to Walkman-type stereos and car units, said Traiman, who also noted that a CD changer is being readied.

Mega Product Due On Passport Label

NEW YORK—An agreement whereby Jem Records will manufacture and distribute Mega Inc. product on its Passport label has been finalized. First release under the pact is the Gap Band's "Strike A Groove" album, a remixed compilation of previously unreleased songs recorded in the early '70s.



CLASSICAL COMIC—After a concert in Los Angeles, the group Musica Antiqua Koln poses with the original M. Stevens New Yorker cartoon "Prisoner of Pachelbel," which ties in with the group's current version of the baroque warhorse. Pictured from left are Reinhard Goebel, leader of the DG's Archiv Produktion Records group; PolyGram's Wendy Kenney; and the group's Andreas Stailer.

Executive Turntable

Record Companies

Hank Caldwell has been appointed vice president and general manager of Atlantic/Cotillion Records, based in New York. He was vice president of black music for WEA in Burbank . . . In Los Angeles, MCA Records has made two appointments. Kathy Nelson joins the label as West Coast a&r manager. She was professional manager for Chrysalis Music. In addition, Jay McDaniel has



Caldwell



Nelson



Plen



Coleman

been promoted to national AOR field director. He was regional promotion manager . . . Michael Plen has been upped to promotion vice president for IRS Records in New York. He was director of promotion . . . Tommy Boy Records, New York, has named Bert Coleman national director of promotion and Joey Gardner retail and club coordinator. Coleman was director of national radio promotion for Quality. Gardner was an administrative assistant for Tommy Boy.

WEA has made several appointments in three of its offices. Rich Cervino has been named New York branch regional sales manager. He was sales manager in Philadelphia. In Burbank, Doug Froberg has been upped to financial planning manager. He was financial analyst. In the Philadelphia branch, Ray Milanese has been appointed regional sales manager, Dee Nejman marketing coordinator and Rick Froio assistant controller. Milanese was branch marketing coordinator, Nejman was singles specialist and special projects coordinator, and Froio was manager of warehouse operations.

Kathy McQuade has been named promotion manager for Jem Records West in Seattle. She had held the same position for Pacific Records and Tapes . . . Pat Martine has left his post as Arista's West Coast promotion director. He can be reached at (213) 373-7995.

Marketing

Herbe Dorfman has departed from the Pickwick distributing companies in Minneapolis, where he was marketing administration vice president. Ed Tommechko will assume his duties.

Publishing

Joe Moscheo has been named administration vice president of the BMI Nashville office. He was director of affiliate relations. In addition, the organization's New York office has made the following appointments: Edward Chapin vice president, secretary and general counsel; Howard Colson assistant vice president, public relations; Al Felich vice president, information and research; James Roy Jr. vice president, concert music administration; Joan Thayer vice president, public relations; and Robert Warner assistant vice president, licensing.

In Nashville, Pam Lee moves to the post of publishing coordinator for Meadowgreen Music, the gospel arm of Tree International. She was a freelance publicist.

Video/Pro Equipment

Two promotions have been made at Scene Three Inc. in Nashville. Mike Arnold moves up to executive vice president, and Wendell Davis is upped to vice president of production. Arnold was chief engineer. Davis was lighting director . . . Don Colapinto has joined Peters Productions Inc. of San Diego as national sales manager. He was head of his own firm, the Television Program Distribution Co.

COUNTRY CABLE CHANNEL EXPANDING

New Nashville Net Shows Near

By LAURA FOTI

NEW YORK—The Nashville Network, a country music-oriented channel operated by Group W Cable, is stepping up its original productions, adding a number of new series after the first of the year. A new facility in Nashville will also be used for co-productions with labels.

Paul Corbin, director of programming, explains that the new facility will allow The Nashville Network to get involved in productions of video clips with record labels. "A co-op arrangement, where we would own part of the rights, would be optional," he says, adding that the facility would also be available for other uses.

One of the new series, "Country Clips," begins in March and will include some of the new in-house pro-

gramming. "What's been lacking up till now has been enough quality clips," Corbin remarks. "The jury is still out on whether the whole concept of video clips will translate to country. Unlike rock fans, country fans are attracted to the artist first and the music second."

Other new series include "New Country," to run 30 minutes nightly beginning in February. This series will gradually replace "Nashville After Hours." Timed to coincide with the release of new albums, it will feature one artist per program performing four new songs and two older cuts.

Once an artist has completed "New Country," he or she can do the live 90-minute "Nashville Now," which includes footage from "New Country" and an interview with the artist.

"We're working closely with the labels because we're all in this together and we're interested in major artists having exposure. We think it will help us and them and the labels seem to agree," Corbin says.

"Church Street Station" is a 30-minute weekend series set to begin in March, produced at the Cheyenne Saloon and Opry House in Orlando, Fla. Hosted by Rex Allen Sr., the series features live performances by such artists as T.G. Sheppard, Charlie Rich and Tanya Tucker. To date, 26 shows have been co-produced by the Nashville Network and Salt & Pepper Television.

Ernest Tubb's 17-year-old series will be brought to the channel, also beginning in March. "It's probably one of the best-preserved early color series," says Corbin, "and a nostalgic look at early television production in Nashville." Artists represented on the show include Willie Nelson and Cal Smith. Tubb's son Justin will tape opening segments due to his father's ill health.

In addition, The Nashville Network will run a number of specials, including the monthly "Wrangler Talent Search." The final contest, to be taped this week, is a 90-minute show hosted by Louise Mandrell and Ed Bruce and will air in January.

Corbin also foresees a Loretta Lynn Christmas special. Two other series are still in the deal-making stage, he says.

March is the time for the debut of most series since that marks the channel's first anniversary. There are currently 9.6 million subscribers, and Corbin estimates that figure will increase by about a million by the end of the month and to 20 million by the end of 1984.

ALL-STAR BENEFIT SHOWS

Charity Rock Tour To U.S.

NEW YORK—The success of a September benefit concert at London's Royal Albert Hall to aid the Ronnie Lane Appeal For Action Research Into Multiple Sclerosis has prompted the principals to take substantially the same show on the road in the U.S., with a mini-tour set for Dallas, San Francisco, Los Angeles and New York.

According to Bill Graham, who is organizing the tour, and Glyn Johns, who has put together the shows, the performers will be Eric Clapton, Jimmy Page, Jeff Beck, Bill Wyman, Charlie Watts, Kenney Jones, Andy Fairweather Low and Joe Cocker, with Ronnie Lane himself, who has been stricken by the disease, taking a part as well.

Graham says the concerts are being done in conjunction with local promoter Pace Concerts for the Dallas shows, Nov. 28 at the Reunion Arena; with Bill Graham Presents for the Cow Palace show in San Francisco, Dec. 1; with Avalon Attractions for the Forum show in Los Angeles, Dec. 5; and with Ron Delsener for the two concerts at Madison Square Garden, Dec. 8-9, in New York.

Graham says that depending upon the availability of the musicians and venues, other shows may be added to the mini-tour. Tickets are \$20.

EDDIE MURPHY

OUTRAGEOUS DOESN'T COME CLOSE!

He's become a household word in less time than it takes to say... Eddie Murphy!

ON TV—On "Saturday Night Live" and his recent HBO "Delirious" special!

ON SCREEN—In "48 Hrs." and "Trading Places"!

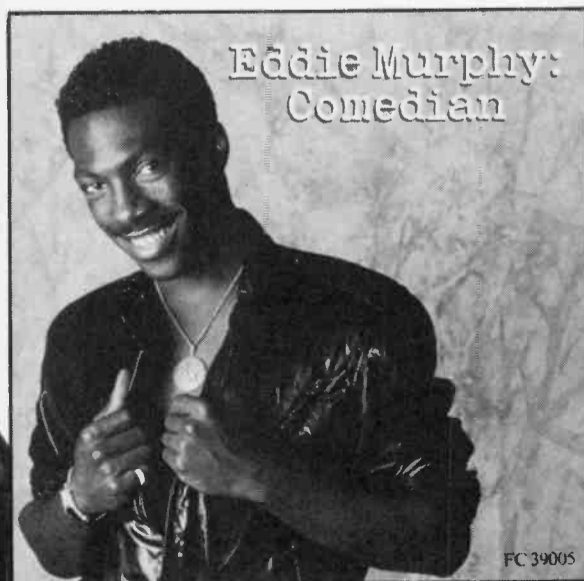
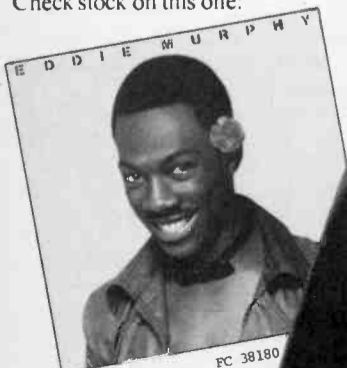
ON STAGE—A sold-out summer tour!

ON RECORD—On his Grammy-nominated debut album, "Eddie Murphy."


Eddie's success has been truly outrageous—now, check out the outrageous comedy on his latest album, "Eddie Murphy: Comedian."

Filled with wild routines and impersonations, it'll put Eddie in more homes than ever before!

Check stock on this one:



"EDDIE MURPHY: COMEDIAN"
THE ENTERTAINMENT COMPANY RECORDS.
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12—YEAR OLD CASE

Supreme Court Hears Bose Libel Arguments

By BILL HOLLAND

WASHINGTON—A May, 1970 product review of the now-famous Bose 901 loudspeaker in Consumer Reports magazine that alleged that the speaker reproduced instruments so that they seemed to "wander about the room." has led to litigation all the way to the U.S. Supreme Court testing the constitutional freedom of speech for the press in libel suits.

The Supreme Court heard oral arguments in the 12-year-old suit (Bose Corp. vs. Consumers Union of the United States Inc.) Tuesday (8) to clarify whether public figures (Bose) can only recover damages in defamation cases when they produce "clear and convincing proof" that statements are false and made "with actu-

Kool Yule Push From PolyGram

NEW YORK—Kool & the Gang are the focal point of PolyGram's "Kool Xmas" holiday marketing push, which gets rolling Monday (14) as the group's "In The Heart" album ships.

A nationally broadcast interview with the group, conducted by Sid McCoy, will air the week of Dec. 12 on over 200 stations via Westwood One's "Special Edition." The following week, a Kool & the Gang performance will air on the same stations through the network's "Budweiser Concert Hour."

malice," principles of law fashioned in the landmark New York Times vs. Sullivan case in 1964.

In the original suit against Consumers Union, the judge awarded Bose more than \$200,000 in damages for CU's disparaging the 901 speaker by the use of the phrase "wander about the room." On appeal, the First Circuit Court of Appeals reversed the decision, finding that Bose had not met standards for proving "actual malice" in the product report.

The American Civil Liberties Union (ACLU) and the Civil Liberties Union of Massachusetts have filed briefs supporting CU, as well as a 12-party group of journalists, publishers, broadcasters and editors. They argue that the appellate courts must set up independent reviews of evidence of a trial court, or else they will subject reviewers and critics to standards of verbal accuracy as the case preview states, "that are as impossible to articulate as they are to meet." In other words, a ruling in Bose's favor would put a severe crimp in the information and evaluative results consumer advisors could write.

Bose's lawyers, of course, maintain that the statement in Consumer Reports was known to be false and reckless, and that the findings by the District Court that the testimony of CU's engineers was not credible proves its case.

Chartbeat

Four Albums Monopolize No. 1 Spot

The Police's "Synchronicity" (A&M) holds at No. 1 for the 17th week, becoming one of the five longest-running No. 1 albums of the past 20 years.

But "Synchronicity" is still second for the year to Michael Jackson's "Thriller," which was No. 1 for 20 weeks. Men At Work's "Business As Usual" was No. 1 for 15 weeks in late '82 and early '83, to take the third spot for the year.

So dominant have these three albums been that only one other album has made it to No. 1 so far this year:

the "Flashdance" soundtrack, which had two weeks on top in mid-summer. The fact that four albums have monopolized the No. 1 spot for the first 47 weeks of the year shows how responsible a few super-hits have been for the upturn in the record business this year.

While the desirability of having sales spread among a great many albums is obvious, it's interesting that in both of the industry's peak years—1977 and 1978—there were relatively few No. 1 albums. In '77, the year of Fleetwood Mac's "Rumours," there

were just seven No. 1 LPs; in '78, the year of "Saturday Night Fever," there were nine.

Here's a complete list of all albums that have logged more than 10 weeks at No. 1 in the last 20 years. Ties are broken based on number of weeks in the top 10.

1. "Rumours," Fleetwood Mac, Warner Bros., 1977-78, 31 weeks.
2. "Saturday Night Fever" soundtrack, Bee Gees, RSO, 1978, 24.
3. "Thriller," Michael Jackson, Epic, 1983, 20.
4. "More Of The Monkees," Colgems, 1967, 18.
5. "Synchronicity," the Police, A&M, 1983, 17.
6. "Tapestry," Carole King, Ode/A&M, 1971, 15.
7. "Sgt. Pepper's Lonely Hearts Club Band," Beatles, Capitol, 1967, 15.
8. "Business As Usual," Men At Work, Columbia, 1982-83, 15.
9. "Hi Infidelity," REO Speedwagon, Epic, 1981, 15.
10. "The Wall," Pink Floyd, Columbia, 1980, 15.
11. "Mary Poppins" soundtrack, Vista, 1965, 14.
12. "Songs In The Key Of Life," Stevie Wonder, Tamla, 1976-77, 14.
13. "The Monkees," Colgems, 1966-67, 13.
14. "Hair" cast album, 1969, RCA, 13.
15. "Grease" soundtrack, 1978, RSO, 12.
16. "A Hard Day's Night" soundtrack, Beatles, 1964, United

(Continued on page 70)



WRANGLER TOUGH—MCA recording artist Ed Bruce, far left, who is co-hosting this week's Wrangler Country Showdown at the Grand Ole Opry House in Nashville, confers with, from left, director Bill Turner of The Nashville Network, Top Billing vice president Ginger Hennessy and Compleat Records president Charlie Fach. Topic of the day is a Network contest in which the winner will receive a recording contract with Compleat and a booking contract with Top Billing.

'VOICE OF THE HEART'

Album Recalls Karen Carpenter

By PAUL GREIN

LOS ANGELES—There's a story behind every album on Billboard's Top 200, but none is more poignant than that behind the album that debuts at number 84 this week—the Carpenters' "Voice Of The Heart."

The album, which has been in the top 10 in Britain for the past month, arrives nine months after Karen Carpenter's death, at 32, from complications associated with anorexia nervosa. Karen died on Feb. 4, and by the end of that month Richard Carpenter was back at A&M Studios finishing work on the album.

While one would think it would be hard to focus on work at a time of such shock and grief, Carpenter says returning to that familiar regimen actually helped pull him through. "It actually made the time a little bit easier," he says. "I think if I'd just stayed home, it would have been that much more difficult."

"I felt strongly that the material shouldn't be stuck away on a shelf. Putting myself in a fan's position—if I'd never met Karen—I'd want to hear it. I hear now there's more un-

released John Lennon on its way, and I want to hear it. I feel it deserves to be heard."

Carpenter completed work on the album in May, but its release was held up for five months by A&M chairman Jerry Moss and the Carpenters' personal manager, Jerry Weintraub. The most likely reason is that A&M didn't want to appear to be capitalizing on Karen's death by releasing an album of mostly sad, sentimental ballads so soon afterwards.

For the past month, Carpenter has been on a promotional tour of England, Japan and Australia. He has also done selected press and television interviews in the U.S., including "Good Morning America" and People magazine. But Carpenter and his parents called off a scheduled interview for ABC-TV's "20/20."

"We felt it was going to be a little too painful," he says. "In early research, calling different people, they were getting into really painful subjects, and who needs it? I don't want Karen remembered that way. Karen brought a great deal of joy to many millions of people, and that's how she should be remembered."

Carpenter says time had been booked for the Carpenters to begin recording a new album on Feb. 11 of this year. It would have been the first time the duo was in the studio since April, 1982, when they cut four sides.

"We were making plans and figuring that Karen was going to get her strength back and we'd be ready to go back in. That's where that was left."

"Voice Of The Heart" includes two songs from the April, 1982 sessions ("Now" and "You're Enough"), and other cuts dating as far back as 1976 ("Ordinary Fool") and 1977 ("Sailin' On The Tide"). But Carpenter says there's still enough releasable material left over for a second studio album.

"I'd love to do another one," he says, "but obviously that's up to A&M. I don't know if its release is predicated on the success of this album, or if, to them, this is it. But there are plenty of other things (in the can). It was killing me not to put them on this album, but I was hoping there would be another."

Other possible future releases in-
(Continued on page 70)

GROUP ASSESSED \$1.79 MILLION

Court To Alabama: Pay Ex Booking Agency

NASHVILLE—Acting on a judgment against the group Alabama by

Chancery Court here in April, a court master ruled last week that the RCA Records act must pay its former booking agency \$1,798,825.18 for breach of contract.

The figure represents commissions on Alabama's reported concert earnings from May 13, 1981, through Aug. 31, 1983, and on anticipated concert earnings through Nov. 30, 1986. The latter date is six months beyond the time Alabama's contract with International House Of Talent was due to end and was set at the request of IHT.

The court found that Alabama had breached its contract with IHT when it transferred its booking responsibilities to former IHT agent Dale Morris.

Supporting documents show that Alabama's gross concert income during the period in question ranged from a low of \$4,000 for a performance in Dayton, Ohio, July 12,

1981, to a high of \$201,452.20 for two shows in Greensboro, N.C., this Feb. 12. IHT successfully maintained that it is entitled to 10% of any personal appearance income over \$3,000.

According to the master's ruling, Keith Fowler promotes 90% of the group's concerts, and the standard contract typically guarantees Alabama \$25,000 per performance or 80% of the net profits, whichever is greater. Fowler also pays 5% of his 20% to Alabama as a production consulting fee, the ruling states. The master concluded that none of this additional 5% can have a commission levied against it by IHT.

The booking agency's commission through Aug. 31, 1983, was judged to be \$1,435,273.15, from which were deducted expenses of \$705,784.19, yielding a net commission due of \$729,488.96. Projected commissions

(Continued on page 76)

Nashville Assn. Hopes For 30,000 At Second Expo

NASHVILLE—The Nashville Music Assn. is anticipating attendance of up to 30,000 for its second annual Entertainment Expo, scheduled for Friday (18) through (20) at Municipal Auditorium here.

The three-day event will offer 180 exhibit booths from major Nashville businesses and entertainment-related companies, as well as continuous live performances by such acts as Dr. Hook, Jimmy Buffett, Dean Martin, the Charlie Daniels Band, Tanya Tucker, Rodney Crowell, Dobie Gray, Rosanne Cash, Jason & the Nashville Scorchers, Gary Morris, New Grass Revival, Big Al Downing, Mac McAnally, the Oak Ridge Boys, Carl Perkins and Steve Earle & the Dukes. Carlo Sound will handle the audio for the shows, while VTL is doing lighting.

Expo officially gets under way with a reception Friday afternoon, sponsored by First American Bank,

for exhibitors, media, key industry executives from Nashville's business and music communities, the Chamber of Commerce and the Country Music Assn.'s board of directors. Following this will be "President's Hour," in which booths will be manned by the heads of their companies as a goodwill gesture.

Tickets for Entertainment Expo '83 are priced at \$4 per day, or \$10 for a three-day admission. Last year's event—the first of this kind to be staged in Nashville—drew around 14,000 people and netted the NMA more than \$22,000; Expo chairman Steve Greil hopes to triple that figure this year.

This year's Expo will offer a program book with a tribute to the CMA in its 25th anniversary year. Net proceeds from the sale of Entertainment Expo merchandise and program receipts will benefit the W.O. Smith Community School of Music.



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KOOL & THE GANG IN THE HEART



DSR 8508 "IN THE HEART," the new album from Kool & The Gang. Includes the new single, "Joanna." DE 829 It's Kool & The Gang at their best.

News/International

BY POLYGRAM, VIRGIN

U.K. Music Vid Prices Cut

LONDON—Citing "a dramatic market increase for music video software," PolyGram here is slashing prices of its music product on videocassette and videodisk, by around 30% for the latter, while Virgin, too, is projecting big-name music videos at a low price.

PolyGram has re-priced its music titles into two new categories, \$17 and \$20.25 for cassettes, taking the pound sterling at an exchange rate of \$1.50. And the company's LaserVision videodisks now have a lowest-category dealer price of just \$11.75.

Key selling title in PolyGram's pre-Christmas action is "Video Snap," a "definitive" greatest hits compilation by the now-disbanded Jam. A mix of film and video, it is in the lower price category. The company is also pushing new music videodisk material from Roxy Music, ABC, Fleetwood Mac, Status Quo and Bob Marley.

Virgin's low-cost music video series (dealer price \$16.85) includes Heaven 17 and UB "Live", a one-hour concert performance from the Hammersmith Odeon. On the way is a Culture Club performance, set for taping at Christmas.

Cassette Pirate Gets Six Months In London Court

By PETER JONES

LONDON—A six-month jail term imposed on an audiocassette pirate based here is the longest custodial sentence yet in the BPI's intensifying antipiracy battle in Britain.

Trader Gary Kilbey was jailed in the High Court Nov. 1 for contempt of an order made in the same court a year ago when he was ordered to provide full details of his activities. In November, 1982, an Anton Piller "search-and-seize" order was executed at a site in the East End of London, where a large number of cassette

(Continued on page 61)

RCA Eyes Compact Disc Boom Presley Compilation Spearheads Label's European Push

By MIKE HENNESSEY

LONDON—RCA expects to have sold more than 250,000 Compact Discs, mainly in Europe and excluding the U.S., by the end of this year.

Sales at present are around 130,000 on 21 RCA and Erato titles. But the company is adding another 22 titles to its CD repertoire, including recordings by James Galway, Claudio Abbado, the Eurythmics, Kenny Rogers, Nilsson, John Denver, Lou Reed and Al Stewart.

Spearheading the new release package will be an Elvis Presley compilation of three CDs, comprising 60 tracks. The three-disk release, titled "Elvis The Legend," will be a numbered, limited edition of 5,000 and will carry a recommended retail price of \$75. Alan Cornish, vice president of RCA Records' European regional office, says: "We are certain that demand for the Elvis collection will outstrip supply within days of release. Even Elvis fans who don't own CD players yet will want to purchase the package. It is a genuine collector's item." RCA, which last September became the first record company without hardware manufacturing links to announce support for the Compact Disc, is setting considerable store by the system, which Cornish believes is reshaping the European record business. He says: "CD looks to be the growth industry for the music business over the next decade, and RCA intends to be a leader in the dramatic changes

which lie ahead. In 1980, 750 million albums, cassettes and singles were sold in Western Europe. Independent research predicts that this overall volume will remain static through 1990, and perhaps even decline by as much as 50 million units by 1995.

"Audiocassettes are growing in share of market and will continue to grow over the next 10 years, while black vinyl disks decline. Compact Discs will emerge as a major section of the market. By the end of the year, 150,000 CD players will have been sold in Europe, and the figure by the

end of 1984 will be in excess of 600,000.

"On the basis that the software take-up is in the order of 10 disks per player, there should be a European software market of six million disks by the end of 1984, at a minimum. From RCA's experience in the video industry, we feel we may be able to expect anything up to twice as much."

RCA has manufacturing agreements with PolyGram in Germany and Nippon Columbia in Japan. "And we are selling every Compact Disc we can manufacture," says Cornish. Major European markets are the U.K., West Germany, Switzerland and Belgium.

Cornish says that for the CD system to reach its potential, it is vital that hardware penetration and software proliferation go hand in hand. He therefore roundly condemns talk of an EEC initiative to put tariff barriers on imported Japanese hardware. "This could be a body blow to the music industry," he argues. Although Cornish acknowledges that initial sales of hardware have tended to be to the audiophile consumer, he suggests that a developing factor is that player owners will have teenage children who will want to buy Compact Discs by their favorite artists, and that this will substantially augment software demand. He says that CD software sales at present are incremental to black disk sales, and while there will be increasing substitution of CDs for

(Continued on page 61)

Hungarians Win At Tokyo Fest

TOKYO—Hungarian group the Newton Family has taken the Grand Prize for international artists at the 14th World Popular Song Festival, held in the Nippon Budokan Hall here Oct. 30. The group, which also received a \$10,000 cash prize, performed the English-language song "Time Goes By."

The award for most outstanding performance, plus \$3,000 in cash, went to Peruvian artist Homero, singing the Spanish song "If You Could Know, If You Could Understand," while the overall Grand Prize was awarded to 17-year-old Japanese schoolgirl Makow for her composition "Winter Flower." She also received a \$10,000 prize.

COURTS CRACKING DOWN

Greek Cassette Piracy Declines

By JOHN CARR

ATHENS—Tougher court action and in-store public education are seen as the twin keys to a perceived 20% drop in cassette piracy in Greece this year.

In October, an Athens court passed a six-year jail sentence, the heaviest yet levied for piracy worldwide, on a cassette pirate first arrested four years ago for having some 11,000 bogus cassettes in his warehouse. The pirate was concurrently fined the drachma equivalent of \$3,600 as compensation to the state for lost revenue.

The same month saw the arrest of the man the local IFPI branch calls "the unrepentant godfather of cassette piracy in Greece," Constantine Theodosiou, general secretary of the so-called National Union of Record & Cassette Retailers. The IFPI believes the organization is a front for a

widespread pirate ring.

At the time of his arrest, Theodosiou was on the run from 30 convictions entailing a total of seven years in jail. Three other suspected pirates were nabbed along with him.

The impetus for the fall antipiracy offensive comes from a precedent-setting higher court ruling in March that held the unlawful duplication of cassettes to be tantamount to the forgery of official documents. The ruling has put teeth into the IFPI antipiracy squad coordinated by Vasilis Apostolidis, who says: "Now that we have legal backing, the magistrates have orders to press antipiracy charges fully. The era of the police looking the other way is also over."

The amount of pirate material in the stores, he says, has dropped by about 20% in the course of this year. But, he adds, the pirates still account for about 60% of all cassette sales.

Greece's justice minister, George Alexander Mangakis, has called the

forgery ruling "a happy development in legislation, opening the way for an independent judiciary to confront the scourge of cassette piracy."

IFPI says it has a list of about 180 known and suspected cassette pirates. But, says Apostolidis, there are hundreds of small operators who are impossible to track down. He does believe, though, that the recent tough court actions are a deterrent to the big-time pirates.

IFPI's Apostolidis has also started a campaign of retailer and buyer education to steer buyers away from pirate product. The campaign includes an incentive plan for retailers, who get "IFPI-authorized" status by sticking to legitimate material.

The stores have ceiling cutouts with the message "We Don't Kill Music," and the facsimiles of leading music industry executives. Any store's authorized status can be revoked if it is found carrying pirate cassettes or second-hand records.

\$750,000 CAMPAIGN

EMI, Virgin Join In British Hits Album

By PETER JONES

LONDON—A tv/press campaign costing some \$750,000, split between EMI and Virgin in what's seen here as a "unique deal" between record companies, is set for a double-album compilation "Now, That's What I Call Music."

Behind the collaboration is a four-pronged policy plan, according to Virgin chief Richard Branson and EMI U.K. managing director Peter Jamieson, who masterminded the deal. Those aims: to upgrade the image of tv-advertised hit compilations; to retain revenue from them for the record companies providing the material; to counter home taping; and to try to stem the waves of multiple use of the same tracks on compilation albums.

Branson first put forward the idea in 1979, when he moved to get record companies together to market their own hit compilations rather than lease tracks to the specialist merchandisers. Now with Jamieson, new to EMI Records U.K. leadership from a similar role in Australia, he's persuaded companies and artists to cooperate on exclusive deals for the two-record set, with WEA, RCA and Stiff prominent among those assisting. There are also tracks from London, Phonogram, CBS and Island.

Release is set for Nov. 28, with the dealer price set at roughly \$6.30. The package includes a minimum of 11

No. 1 singles, the balance made up of records moving up the U.K. chart. It comes on a joint EMI/Virgin label (catalog number: NOW 1 and, for the cassette format, TC NOW 1).

Advertising starts in late November and runs for a month. The package will be marketed, promoted and sold by both EMI and Virgin. Artists involved include Duran Duran, Phil Collins, Bonnie Tyler, Rod Stewart, Eddy Grant, Madness and Culture Club.

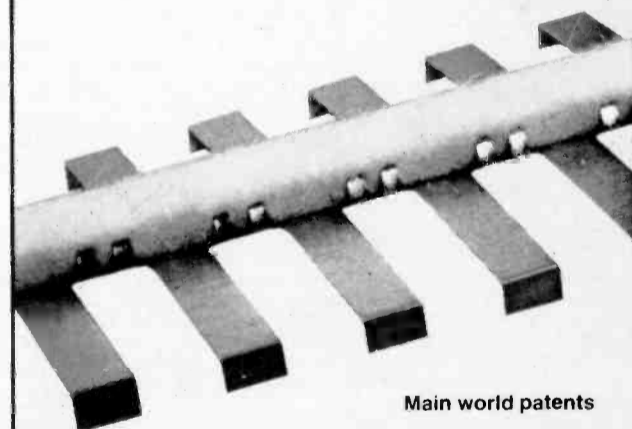
Jamieson says: "When other artists see the quality of the joint venture, they'll want to be involved in the future. Until the record industry regularly provides this kind of album in a quality-slanted style, we've little defense against the home tapers, most of whom have concentrated on trying to provide this kind of collection."

"This kind of collaboration in certain areas of the market must be in the best interests of public and artists alike. And it helps the image of an industry so often seen as inflexible."

Branson adds: "We hope to upgrade the whole business of tv-advertised albums. We look to a logical product flow, rather than have three or four LPs out every month or so with much the same tracks repeated."

"If this kind of package is put out by record companies, the profits will be re-invested in new acts instead of just new hits albums."

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Vol. 95 No. 47

Commentary

Horizontal & Vertical Myopia

By JERRY JAFFE

The breast-beating and self-serving rationalizing by AOR programmers over the last few weeks has become a great source of amusement. Even more ludicrous, it features the same cast of characters who are responsible for the current state of AOR in the first place.

To put this in perspective, let's bear in mind that in its 17 years as a recognized format, AOR (or the misnomer "album rock") evolved from an "anything goes if it's good" type of presentation, to a homogenized, stylized and predictable format of "rock that our research and outside consultants tell us lower middle class white people want to hear."

Starting in the early 1970s, as the post-war babies traded in their hookahs for Chryslers, the major advertising agencies began to beam their sights on this demographic bulge. Their targets comprised a group who had the bourgeois aspirations and disposable cash to acquire the new trinkets of American industry.

Old-time top 40 radio with its jive, gibberish and jingles, which bred in many of us our passion for pop music, was being transformed into a contemporary adult status. The screaming jock suddenly became a warm father figure selling the wares of the big advertisers and agencies to that very demographic bulge they assumed never expanded their musical tastes beyond mellow Beatles tunes.

At the same time, AOR tightened its musical stance to keep pace. It also reached out for the 24-35 audience. But its approach took the form of reliance on the die-hard rock bands of yesterday, or newer ones that fit the pattern of those standard bearers, e.g., Led Zeppelin, Yes, Lynyrd Skynyrd, et al.

(and still hold) the fancy of a wide cross-section of people. Their ratings success shows that people hunger for good music of any stripe, and that crude assumptions about racial preferences crumble when confronted with great songs or musicianship.

Another milestone was reached when record companies lost patience with the refusal by supposedly liberal AOR stations to give airplay to the new music (a fusing of rock, pop and soul) coming mainly from the U.K. Labels ranted and raved when a deaf ear was turned to the Police, Elvis Costello, Joe Jackson, the Jam, the B-52's, Talking Heads and Blondie, among others, dismissing them as sounds which "don't fit the format." Out of sheer frustration, record companies turned their promotional attention to top 40.

Slowly but surely, the new music acts began finding homes for their songs on urban radio as well as top 40. Their albums went gold and platinum, and their styles began to permeate the American consciousness.

AOR had been scooped again. Album radio's main validation came from young white males who clogged phone lines demanding more AC/DC, Def Leppard and Iron Maiden.

It's no wonder, then, that top 40 radio was back in business with a vengeance. AOR had failed to keep abreast of the new names, new songs and new attitudes. Things were exciting again, no thanks to them.

AOR scratches its collective head and wonders where it went wrong. How could the mainstream elude their research? A consultant invents a new lexicon—"horizontal" and "vertical"—to cover up their collective lack of foresight and instinct.



Jaffe: "Crude assumptions about racial preferences crumble when confronted with great songs."

'AOR scratches its collective head and wonders where it went wrong. How could the mainstream elude its research?'

Radio's musical conservatism hit its peak by 1978, as AOR tried to maintain the hip veneer it inherited in the '60s by enhancing its image even as it held to a safe musical policy. Playing the second single out of the box from the current Styx album had AOR believing it was more progressive by far than its local top 40 competitor. And it considered itself infinitely more progressive pounding out "Stairway To Heaven," which top 40 in the late '70s couldn't air because it had never been released as a 45.

However, a few events transpired that caught AOR with its pants down.

The assumption that AOR programmers and consultants understood the music white America liked was undermined by the disco phenomenon, which spawned the rise of urban contemporary radio. New York stations like WKTU and WBLS captured

In effect, they are saying that this year we're giving priority to records that top 40 breaks first. Talk about chutzpah!

So what's in the future for AOR, a radio format that redefines itself with every ratings book? I certainly can't say. But let's all take note that those old-line rock'n'roll stations like WMMS Cleveland, WBCN Boston and WXRT Chicago are all on top of their ratings roost by consistently giving the best new music a fair shot, unencumbered by space-age research, methodology and pronouncements from afar on the mating habits of Caucasians.

Jerry Jaffe is senior vice president, rock division, PolyGram Records, based in New York.

To Thine Own Self Be True

By MICHAEL G. ABRAMSON

For the longest time, I had the faith. I was one who honestly believed that AOR radio was once again going to take its rightful place as the true visionary and trendsetter for the musical tastes of tomorrow. How naive I've been.

Don't think I'm foolish enough not to recognize that many of you programmers do follow your heart. You determine the best methodology for your station and market. If your station employs a consultant, you draw from that data and weigh it along with all the other variables bearing on programming decisions.

'Do your own listening; make up your own mind'

It is now and has always been my contention that each market is an entity unto itself and should be programmed accordingly. I remain unconvinced why someone programming a station on the East Coast could possibly be concerned about a record's activity on the West Coast.

If this seems a little far-fetched, my hope is that it strikes a

nerve in a few of you and serves to remind you of a basic programming premise. *It's your station. Program it for your market, and your listeners.*

You were hired because of your programming ability and knowledge of *your* market. Consultants can be of value, but no one can program a station better than a skilled person who lives it 24 hours a day.

So here's what I suggest: 1) Do your own listening and make up your own mind on what's right for your format. 2) Be open to all input (consultants included). Use what's applicable and dismiss the rest. 3) If you're the only station in the country playing an act's music, so what, so long as it works for you and your listeners and it's selling.

Your peers may come to realize that your success came from your courage of conviction, and a whole new programming trend might evolve. It may very well be called "GOR"—*Gut Oriented Rock.*

Michael Abramson is vice president, promotion, Island Records, based in New York.

Letters To The Editor

A Reasonable Budget

It was pure luck that I was going over the budget figures for our first release on Brat Records—a three-song, seven-inch by Suzy Saxon & The Anglos—when the Nov. 5 issue of Billboard arrived.

Since RCA Records is spending \$2.5 million to promote Hall & Oates, a firmly established triple-platinum act, I felt, conservatively, that I better triple that figure to break a new act. After all, if RCA needs to educate the public about the release of a new Hall & Oates album, I guess I have to

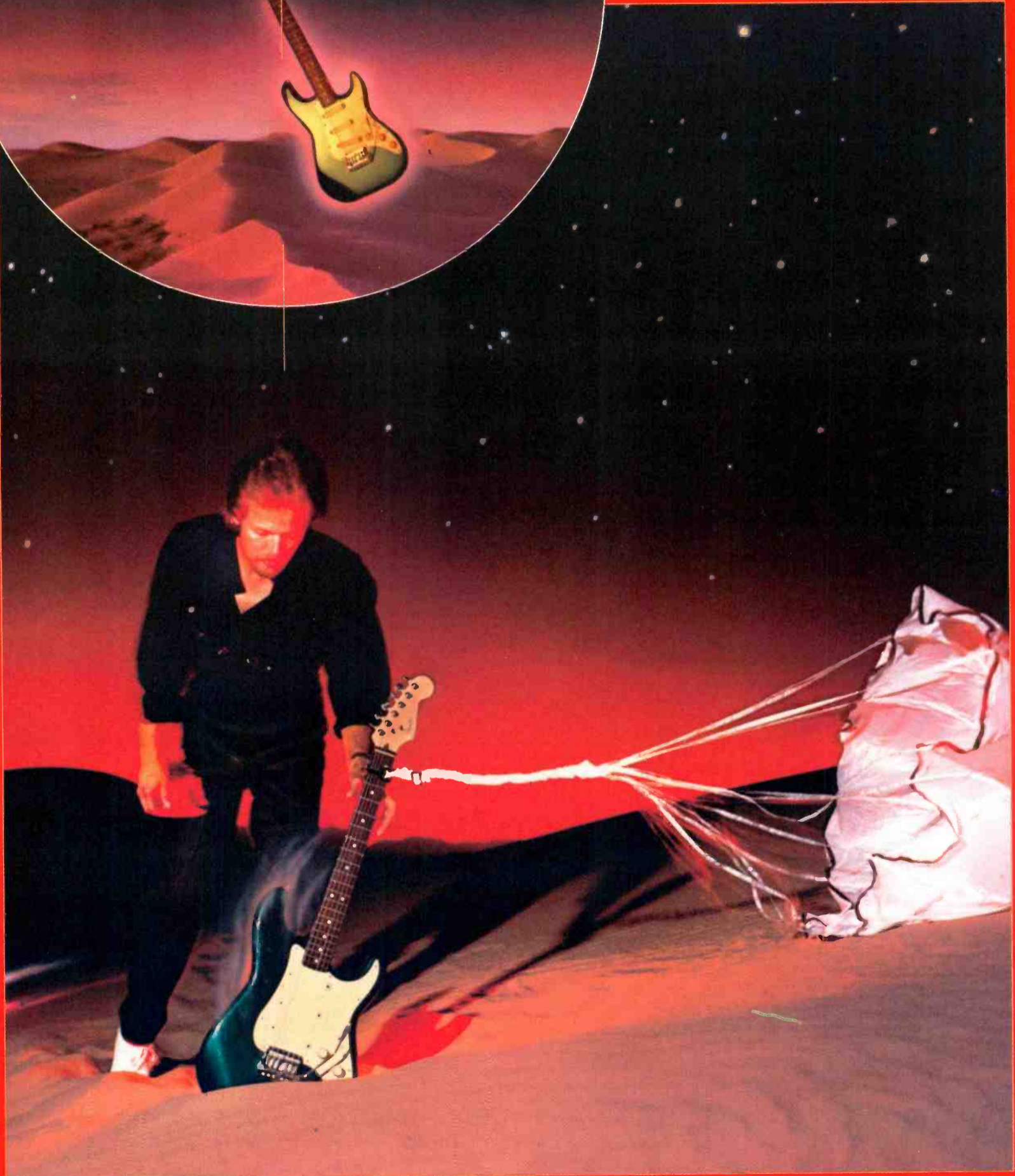
send everyone back to school. Therefore, I've revised my budget to \$7.5 million.

Barry H. Gottlieb
Mad Dog Productions
Richmond, Va.

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

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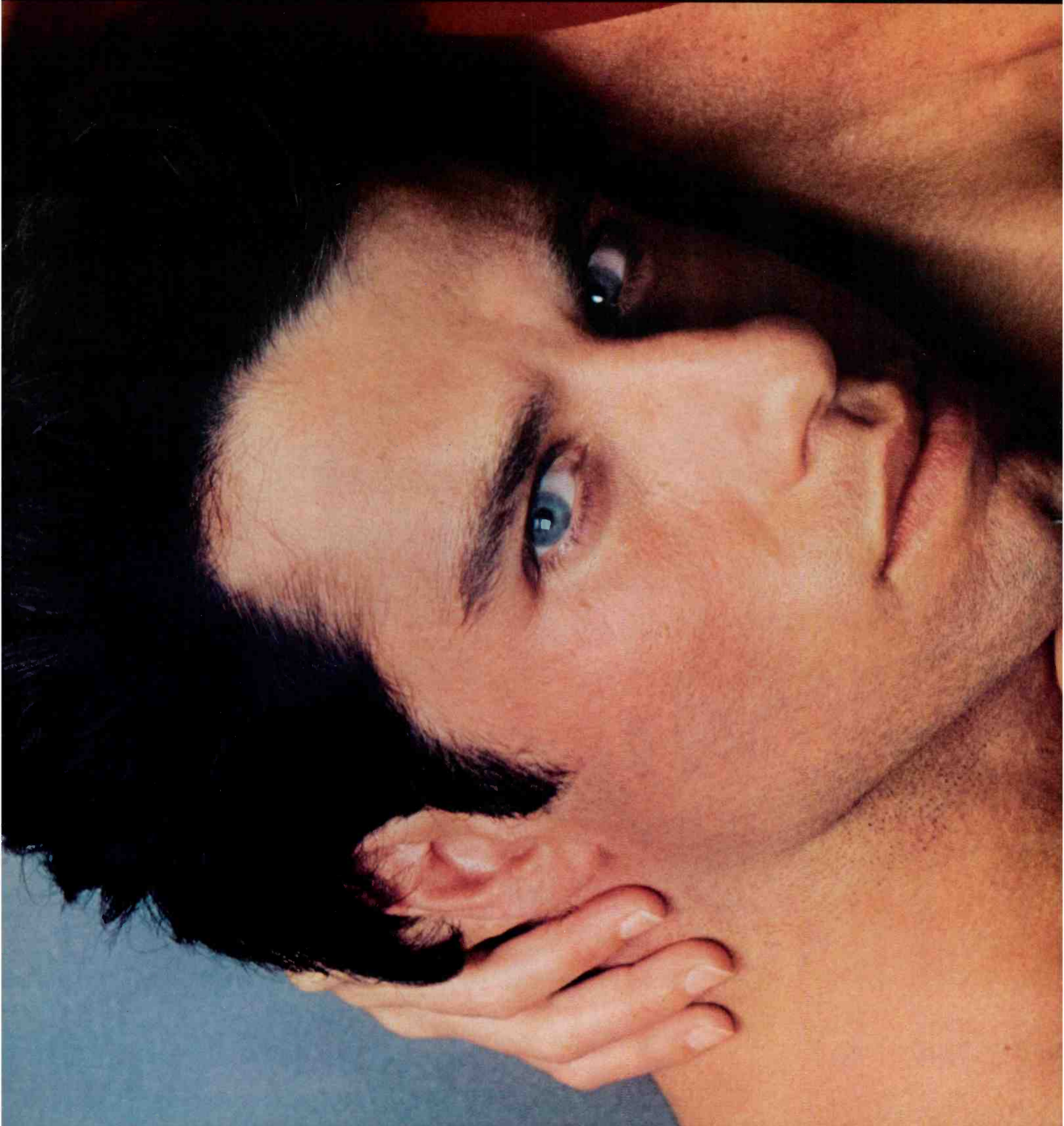


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OTION PICTURE ON MCA RECCRDS & TAPES

Three major projects have consistently overlapped on Stewart Copeland's 1983 creative calendar:

- The Police's *Synchronicity* album. (Now breaking records on the Billboard charts.)
- The Police's *Synchronicity Tour*. (Nine weeks of sell-out U.S. dates. With many more months to follow.)
- His own original soundtrack for *Rumble Fish*. (Nine months of writing and performing, record producing and film music editing—serving as his solo trial by fire as well as water.)



*A&M heartily congratulates Stewart Copeland.
Initially for his skill as a juggler.
But ultimately for his craft as a musician.*

ANNOUNCING
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OF

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STEWART COPELAND



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Stanard Ridgway.

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Radio Advertising Bureau Names Cornils

Outgoing NAB VP To Assume New Position Dec. 1

By LEO SACKS

NEW YORK—Wayne Cornils won't say how much more money he'll be making when he takes over as executive vice president of the Radio Advertising Bureau on Dec. 1. But the outgoing senior vice president of the National Assn. of Broadcasters does note that the increase is "substantial enough" to make his move here worthwhile.

"It's an exciting opportunity," says Cornils, whose "first order of business" is a strategy session with RAB president Bill Stakelin and his senior management team. While he is "unsure" of the precise direction RAB's new game plan will take, Cornils wants to increase the percentage of advertising dollars currently allocated to the nation's 9,000 radio stations.

"We have to find a way to generate more bucks," he states. "The 6%-8% figure is appalling. There are just too many stations splitting the pie."

"Radio Wayne," as Cornils was tagged four years ago by Reed Bunzel, who is leaving the NAB Nov. 21 as editor of the association's Radio-Active magazine, has been one of the organization's most visible supporters since his election to the NAB board of directors in 1976. Representing the Rocky Mountain region as president of Idaho Broadcasting's KFXD-AM-FM Boise, he was asked to join the group "when I told them, 'The trouble with you guys is there are too many lawyers and not enough broadcasters around here'."

Cornils, who sold his interest in the stations to Phil Kelley's Communications Property Inc. in September, joined the NAB as director of membership in 1976. He was upped to vice president of that department in 1978, and after a move to the radio

division that year, he was elevated to the senior vice president slot last fall.

Cornils, who will be involved in the selection of his replacement with NAB president Edward Fritts and executive vice president John Summers, says that as many as 20 candidates will be interviewed, and that a decision will be made by mid-January.

Reflecting on his seven years with the NAB, Cornils, who oversaw the direction of the first Radio Programming Conference in 1978, says that his main objective was to make the organization "more responsive to the needs, wants and desires of the nation's broadcasters, and while that's an intangible, I think we've generated a strong awareness."

Cornils, who is 47, won't move his family to New York until his son graduates from high school in northern Virginia. "I uprooted two kids before," he says. "I don't want to do it to a third."

CBS 'DISAPPOINTED'

Metromedia Backs Out Of Sale of Texas Properties

NEW YORK—A spokesman for the CBS Broadcast Group says that the company is "very disappointed" by Metromedia's abrupt decision to cancel its sale of all-news station KRLD Dallas and the Texas State Networks to the firm for \$27 million. But he declines to say whether CBS will take Metromedia to court in a breach of contract suit.

The parties announced the transaction in April, but Metromedia cancelled the deal Tuesday (8) when the FCC waived a rule that would have prevented the company from purchasing KNBN-TV Dallas and still retain ownership of KRLD.

"Given the news resources at the radio station, we feel we can make an immediate impact in the KNBN news operation," states Carl Brazell, president of the Metromedia radio division, who notes that the television station will be renamed KRLD.

KNBN, an independent on UHF channel 33, is in the process of preparing the market's first prime-time newscast, he says. He adds that the

news sharing between the radio and television stations "weighed heavily in the FCC's decision, to my understanding."

"It was a very attractive deal," comments George Schweitzer, vice president of communications for the CBS Broadcast Group, who says that CBS was "looking forward" to the acquisition of "a very fine" radio station and the Texas State web, which includes Dallas Cowboys broadcasts and the satellite-delivered farm, business and Spanish-language networks. "But it's unfair to speculate whether we'll take any legal action. What we do in the future is another conversation."

Brazell says that the decision to retain KRLD "should signal to the industry that we're not getting out of the radio business. We certainly reserve the right to buy and sell stations, but we're a communications company, and radio is a big part of communications. The fact that we walked away from a \$27 million deal should attest to that." LEO SACKS

KITT, New Class C FM, On The Air In Las Vegas

LAS VEGAS—Radio listeners here have yet another choice to consider when scanning the FM band, as Cole Industries, owner of country-formatted KRAM-AM here, puts a class C FM facility on the air Monday (14).

KITT, a top 40 outlet with 100 kw of power and an antenna height of 1,200 feet, will blanket the area, mid-dial at 96.3, with a hybrid of Century

21's "Z Format" programmed locally by Ken Copper.

Copper, who will also handle a live personality morning drive shift, sees the station targeted "20 to 40. It doesn't match up with Arbitron breakdowns, but that's the demographics we're most likely to serve. I imagine we'll pick up teens, but that's by accident."

Admitting that the emphasis, apart from morning drive, will be on the automated music format, positioned closest to Dave Anthony's KLUC, Copper says he hopes to add a live afternoon drive shift in the future.

"Plans are really still under way" for the station's musical direction, says Copper. "It will be customized for the market, and dayparted."

Prior to joining KRAM/KITT GM Bill Berkey in Las Vegas last week, Copper did mornings on Tacoma's KTAC, coming from San Francisco's K-101, where he also did mornings after several years in San Diego as KOGO's afternoon personality. He joined that station from Tampa's WDAE.



ALL KEYPED UP—WYNY New York air personality Steve O'Brien hosts the station's Porsche Party, while 97 listeners hope they have the right key to one of two Porsche 944s given away as grand prize to winners to WYNY's "Key Song" contest.

Vox Jox

Kempff Steps Down At Cox's WHIO

By ROLLYE BORNSTEIN

After over a decade, Ron Kempff resigns his post as VP/GM of Cox's highly successful WHIO-AM-FM Dayton to pursue personal interests. His resignation is effective Jan. 1, and Cox's Jim Wesley expects to have a replacement named by then.

★ ★ ★

After nine years in afternoon drive, Cleveland's Fig Newton will be finding out what it's like to rise in time to shine on morning drive. Newton—who held the highly rated WGAR afternoon slot until 1981, when he moved to the same shift at WWWE—is the permanent morning replacement for the short-lived "Wilkie In The Morning" offering. Wilkie, as you know, is back in St. Louis, and now 3WE operations manager Ray Marshall, who has been holding down the morning fort until a permanent decision was made, can segue back to late mornings (9 to 11 a.m.). He's followed by music director Jim Crocker (11 a.m.-3 p.m.) and newly acquired afternoon man Don Christy, who comes from the overnight slot at WZZP across town. Nights continue to be dominated by Pete Franklin's "Sportsline" and Jack Reynolds' all-night mayhem. The all-star weekend cast now includes Diane Burr, Dennis J. McGovern, Joe Rafferty, Chuck Stevens and Bruce St. Clair.

Barry Bennett leaves Western Cities' KWSS San Jose, where he was news director, to join the chain's Las Vegas outlet, KLUC, programmed by Dave Anthony, in the same position. Former ND Richard Urey is now handling the news director

Speaking of news, WRC's new owners will be keeping the news/talk format in place on the Washington, D.C. outlet for the time being, but once the sale is complete, the call letters will have to go. NBC wants to retain WRC-TV's calls.

★ ★ ★

Tracy Mitchell's back at KJR Seattle. The former PD, whose history with the station dates back about a decade to the days when the Metro-media AM was the dominant top 40 outlet owned by Smith/Kaye, has replaced Benjamin Hill who's now with First Media's KFMK Houston. For the past year, Mitchell's been station manager at Menatchee, Wash.'s KUEN/KYJR.

You'd better get a calculator out to decipher this one: Ken Johnson's Ca-

pitol Broadcasting, which owns WRKA, a suburban Louisville Class A outlet licensed to St. Matthews, is buying Multimedia's Louisville combo, WAKY/WVEZ, for \$3.6 million. Capitol is selling WRKA, and WAKY, as a combo to Marion Communications of Alabama for \$2.5 million. As it stands, that's \$1.1 million to upgrade from a 3 KW outlet at 286 feet at 103.1, to a class B facility at 670 feet with 24.5 kw at 106.9 (just to the left of your glove compartment). The WRKA calls will move to the WVEZ dial position (106.9) and the WRKA AC format will replace the current beautiful music fare. Marion president Ernest Palmer says he'll keep WAKY's oldies format, maybe, but as for the FM, it looks like urban contempt on 103.1—a much needed move in that the city's only black outlet is an AM daytimer.

★ ★ ★

Speaking of sales, the word is San Francisco's KQAK is officially on the block. No word about the fate of its "Rock Of The 80's" format... Downstate in San Diego, KSON-AM-FM is going big-time. The country combo now affords the luxury of an off-air PD. Joining both stations in that capacity is Mike Shepard, who started out at the station in 1973 as a board op. Currently he's PD of Cocoa Beach's WRKT. This means former KSON-AM PD Lee Shannon will concentrate fully on his morning drive airshift, while KSON-FM PD Rod Hunter moves up to operations

Statewide Buys WCFL Chicago From Mutual

NEW YORK—Scott Ginsburg of Statewide Broadcasting has a plan, but is it divine? Last week the company purchased WCFL Chicago from Mutual for \$8 million, and there is speculation that he will convert the station's adult variety sound into a block format featuring religious programming if the FCC approves the sale.

Ginsburg, who was unavailable for comment at presstime, recently acquired WVCG Coral Gables and converted the station into a religious outlet. WCFL is heavily involved in

(Continued on page 16)

manager for both facilities and retains his FM morning slot.

Maryann Roque leaves New York's FM country outlet, WKHK, to join ABC's WPLJ there, in a shift to be determined. That leaves WKHK PD Dene Hallam with a choice Gotham opening. The lady was doing evenings.

Scotty Regan is the only jock we know to have Edwin Starr cut a custom version on disc of "S.O.S." for him ("If you see Scotty Regan, Stop Him On Sight" . . .), back in his Detroit days. Now he's back on the air. The former Atco national pop promotion director is currently hanging out with fellow Detroit home boy Scott Shannon, doing weekends on Z-100 (WHTZ New York) until he announces his next venture.

★ ★ ★

From the "So Much For Mornings In L.A." department: "Langan & West," who joined KMET just before the PD changover a few months ago, are out. Midday lady Cynthia Fox wakes up earlier to join morning newsmen Paraquat Kelly on that shift.

Al Moll gets the official nod as general manager of Malrite's WLZZ/WZUU Milwaukee. Moll who has been acting in that post since VP/GM Paul Lesage resigned (Vox Jox, Oct. 29), has previously served as GSM for both stations, as well as WLZZ station manager... Speaking of Lesage who started with the stations 15 years ago as chief engineer he's back in action as GSM across town at WTMJ.

Bob Baker resigned as GM of Windsor's CKLW/CKJY last week. He's replaced by GSM Gary Mercer, who becomes senior VP of Bassett Broadcasting... Here's a name you haven't heard in a while (Minneapolis readers exempt): Johnny Canton. The long-time rock jock, and current host of channel 9's "Bowlerama" there, now does mornings on W-Lite (formerly WCCO-FM)... Bringing up old names, we were happy to see Jay Stone back in action. He's now PD at New Haven's WKCI (KC101), working with operations manager Mike Scalzi... Tom Armshaw's hired a consultant. Steve Rivers now works with WKOS Murfreesboro/Nashville... KIIS/KPRZ Los Angeles has a new director of promotions. Moving up into that slot is account exec Susan Grill.

(Continued on page 24)



RUSSELL NAMED AT KRQR

Roberts Joins RKO Networks

LOS ANGELES—Dave Roberts has been named VP/director of programming for the RKO Radio Networks, reporting directly to Tom Burchill, president of the networks. He succeeds Dan Griffin, who recently became VP/GM of Boston's WRKO.

Roberts, who for the past two years has served simultaneously as PD of CBS-FM's KRQR San Francisco and manager of market research for the CBS FM Group, will be in charge of all RKO Radioshows and Network programming that is non-news. He'll oversee the shows already in production for the networks, including "The Hot Ones," an Interante-Sisco production which Roberts voices, as well as new product development.

While at CBS, Roberts was instrumental in the transformation of KCBS-FM into KRQR and responsible for much of the research relied upon for the group's decision to expand the "Hit Radio" concept, an outgrowth of Mike Joseph's "Hot Hits" now on line at CBS-FMs in Philadelphia, Chicago, Boston, St. Louis and Los Angeles.

Prior to joining CBS, Roberts served as KYA-AM-FM assistant PD/research director and afternoon drive personality for two years. Holding a doctorate in research from the Univ. of Oregon, Roberts also jocked on Anaheim's KEZY, KYNO-AM Fresno ("in their heyday, where I worked with Les Garland and Mike Novak," he says), KMEN San Bernardino ("working with Pat Shaugh-

nessy while he was GM there") and KPOI Honolulu from 1969 through 1972.

Replacing Roberts is Jon Russell, who has been KRQR's assistant PD/MD as well as afternoon drive personality since the switch to AOR on Jan. 25, 1982. Russell's previous AOR experience includes afternoon drive/MD at Sacramento's KZAP and a short stint at KXOA-AM across town after coming from Bakersfield's KKXX, a Buck Owens station, formerly KUZZ-FM.

Restating the company's commitment to remain AOR in San Francisco despite the group's majority of top 40 outlets, Russell says he expects "no changes in direction whatsoever. We're doing as well as to be expected in this competitive situation, and we hope to remain on top of the AOR heap with straight ahead rock'n'roll."

Friday, Nov. 4 marked Russell's last afternoon drive shift. That slot is now filled by 6 - 10 p.m. personality Nancy Walton, with 10 - 2 a.m. jock Steve Garland on 7 to midnight, and John Mack Flanigan expanding to midnight to six.

ROLLYE BORNSTEIN.

Washington

By BILL HOLLAND

More on the continuing AM stereo system arm-wrestling contest: Leonard Kahn called us to comment on last week's story concerning the FCC's okay of the Harris system's exciter unit and the puzzling announcement by Chrysler Corp. that it had picked Motorola receivers over the more expensive multi-system receivers.

Kahn, who's been scrapping, and quite successfully, to get his system on the air, pointed out that he has sold the Kahn unit to one and sometimes two stations in many major cities, including WQXR in New York, KHJ in Los Angeles, KFRC and KNBR in San Francisco, WGN in Chicago, WMAL in D.C., and quite a few others.

"They've got to be kidding," Kahn says of Chrysler. "There's no way they're going to be able to sell a receiver that isn't a multi-system. It's a joke."

Let's hope it isn't kickass rock'n'roll: The FCC has granted the appli-

cation for a new FM station in Little Rock, Ark. to a new company, Whispering Sounds Inc.

★ ★ ★

It's final, and good news for broadcaster pursestrings: The FCC has affirmed its April ruling dropping requirements that payments made in settling mutually exclusive applications for broadcast licenses not exceed "reasonable and prudent expenses" covering the withdrawn application of the party which decides to drop out.

★ ★ ★

Hope they have an emergency generator: WINZ Miami was vindicated last week when the FCC upheld an April ruling denying a Fairness Doctrine and personal attack complaint by Florida Power & Light Co. (FPL).

FPL had charged that WINZ had broadcast "a barrage" of daily editorials against an FPL rate increase. The FCC noted that the station had also run FPL spots "on 198 occasions," and further, that the station had not "acted unreasonably."

KSFO Veteran Sherwood Dies

SAN FRANCISCO—He carried an oxygen bottle and a pack of cigarettes—both associated with the emphysema that forced him off the air in 1974 and finally claimed his life last week. He unabashedly referred to himself as "the world's greatest disk jockey" and his fans readily agreed, as evidenced by his top ratings from the days of C.E. Hooper, Trendex Reports and Pulse to early Arbitrons. He was Don Sherwood, and he was a star.

News of the longtime KSFO morning man's death at 58 caused a suspension of programming on

KSFO. Nearly a decade after his show faded from the airwaves, Sherwood once again became the talk of the town.

His impact on the city was undeniable. Other than a brief stint in Los Angeles hosting a comedy show on KHJ-TV, Sherwood turned down lucrative offers, preferring to remain in the Bay area.

He was an individualist, a nonconformist. His sense of timing was impeccable. Had he not been on the air from 1953 through the early '70s, his talent might have been missed, even penalized in today's radio climate.

FCC Ruling On Debates Is Hailed

WASHINGTON—The nation's broadcasters applauded the FCC's decision Wednesday (9) to broaden the so-called Aspen Rule concerning the broadcast of political debates so that they may be considered as on-the-spot-news and thus exempt from equal opportunity requirements of the Communication Act.

The Commission unanimously passed the request for a reinterpretation of the rule, following an 18-month study of the rule in response to petitions by Henry Geller, the Radio-Television News Directors Assn. and the National Assn. of Broadcasters. However, the Commission declined to rule whether documentary programming focusing on campaign issues with "incidental but significant candidate appearances" may be considered within the exception for "bona fide news documentaries" in the Act.

NAB president Edward O. Fritts said following the FCC decision that "the public and our form of government" are the "obvious winners."

Statewide Buys WCFL Chicago

Continued from page 15

local sports coverage, but Statewide executive vice president Tony Lupo notes that it's "premature" to say whether the station will honor its contracts with the Univ. of Illinois, Loyola Univ. and the USFL's Chicago Blitz should Ginsburg assume control of the once legendary rock station.

Mutual purchased WCFL for \$12 million in 1978. "Some people say that \$12 million was too high at the time," notes Mutual press rep Nancy Neubauer. "The feeling around here is that the Chicago market is different today, and that \$8 million is a good price." The station has been up for sale, unofficially, for the past year.

Statewide's other properties include WAPE Jacksonville and WKQE and WBGM Tallahassee.

www.americanradiohistory.com

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 "Read 'Em And Weep," Barry Manilow, Arista	70	70
2 "If I'd Been The One," .38 Special, A&M	53	96
3 "Allergies," Paul Simon, Warner Bros.	36	81
4 "Undercover Of The Night," Rolling Stones, Rolling Stones	35	133
5 "Joanna," Kool & the Gang, De-Lite	34	68
BLACK (94 Stations)		
1 "Magnetic," Earth, Wind & Fire, Columbia	23	71
2 "Nubian Nut," George Clinton, Capitol	20	43
3 "I Still Can't Get Over Loving You," Ray Parker Jr., Arista	18	52
4 "How Come U Dont Call Me Anymore," Stephanie Mills, Casablanca	16	53
5 "Let The Music Play," Shannon, Emergency	13	40
COUNTRY (125 Stations)		
1 "That's The Way Love Goes," Merle Haggard, Epic	45	45
2 "Show Her," Ronnie Milsap, RCA	39	103
3 "After All," Ed Bruce, MCA	35	80
4 "Drivin' Wheel," Emmylou Harris, Warner Bros.	32	35
5 "I Call It Love," Mel McDaniel, Capitol	24	87
ADULT CONTEMPORARY (84 Stations)		
1 "Read 'Em And Weep," Barry Manilow, Arista	33	33
2 "Joanna," Kool & the Gang, De-Lite	11	23
3 "I Guess That's Why They Call It The Blues," Elton John, Geffen	10	40
4 "The Sound Of Goodbye," Crystal Gayle, Warner Bros.	10	34
5 "All The Right Moves," Jennifer Warnes & Chris Norman, Casablanca	10	21

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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts™

Based on station playlists through Tuesday (11/8/83)

- **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.
- **ADD-ONS**—All records added at the stations listed as determined by station

Pacific Southwest Region

TOP ADD ONS

- **BARRY MANILOW**—Read 'Em And Weep (Arista)
- **THE ROLLING STONES**—Undercover Of The Night (Rolling Stone)
- **KOOL AND THE GANG**—Joanna (De-Lite)
- **THE POLICE**—Synchronicity II (A&M)
- **YES**—Owner Of A Lonely Heart (Atco)

KDZA-AM—Pueblo

- **NAKED EYES**—When The Lights Go Out
- **38 SPECIAL**—If I'd Been The One
- **THE COMMODORES**—Only You
- **LINDA RONSTADT**—What's New
- **THE ROMANTICS**—Talking In Your Sleep
- **BARRY MANILOW**—Read 'Em And Weep
- **IRENE CARA**—Why Me
- **KIM CARNES**—Invisible Hands
- **PETER SCHILLING**—Major Tom (Coming Home)
- **THE POINTER SISTERS**—I Need You

KFI-AM—Los Angeles

- **BARRY MANILOW**—Read 'Em And Weep
- **FRANK STALLONE & CYNTHIA RHODES**—I'm Never Gonna Give You Up
- **MELISSA MANCHESTER**—No One Can Love You More Than Me
- **THE COMMODORES**—Only You

KFMY-FM—Provo

- **CULTURE CLUB**—Church Of The Poison Mind
- **DURAN DURAN**—Union Of The Snake
- **YES**—Owner Of A Lonely Heart
- **BARRY MANILOW**—Read 'Em And Weep
- **THE POINTER SISTERS**—I Need You

KGGI-FM (99.1-FM)—Riverside

- **BILLY JOEL**—Uptown Girl
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **MADONNA**—Holiday
- **RODNEY DANGERFIELD**—Rappin' Rodney

KHYT-AM—Tucson

- **38 SPECIAL**—If I'd Been The One
- **JENNIFER HOLLIDAY**—I Am Love
- **SHANNON**—Let The Music Play
- **THE POLICE**—Synchronicity II
- **DURAN DURAN**—Union Of The Snake
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **STACY LATTISLAU**—Million Dollar Babe
- **SAGA**—The Flyer

KIIS-FM—Los Angeles

- **JEFFREY OSBORNE**—Stay With Me Tonight
- **RUFUS AND CHAKA KHAN**—Ain't Nobody
- **THE ROMANTICS**—Talking In Your Sleep
- **KOOL AND THE GANG**—Joanna
- **JENNIFER HOLLIDAY**—I Am Love
- **MADONNA**—Holiday
- **BARBRA STREISAND**—The Way He Makes Me Feel
- **THE POLICE**—Synchronicity II
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **RICK SPRINGFIELD**—Souls
- **ASIA**—The Smile Has Left Your Eyes
- **THE ROLLING STONES**—Undercover Of The Night

KIMN-AM—Denver

- **QUIET RIOT**—Cum On Feel The Noize
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **38 SPECIAL**—If I'd Been The One
- **PAUL SIMON**—Allergies
- **STRAY CATS**—I Won't Stand In Your Way

KIQQ-FM—Los Angeles

- **JEFFREY OSBORNE**—Stay With Me Tonight
- **WHAM U.K.**—Wham Rap (Enjoy What You Do)
- **RITHEIRA**—Vamos Ala Playa
- **LIMAO**—Only For Love
- **SPANDAU BALLET**—Gold
- **GENESIS**—That's All
- **BARRY MANILOW**—Read 'Em And Weep
- **ELD**—Stranger
- **MADONNA**—Holiday
- **MEN WITHOUT HATS**—I Like
- **SIMON TOWSEND**—I'm The Answer

KIST-AM—Santa Barbara

- **DURAN DURAN**—Union Of The Snake
- **YES**—Owner Of A Lonely Heart
- **38 SPECIAL**—If I'd Been The One
- **LINDA RONSTADT**—What's New
- **BARRY MANILOW**—Read 'Em And Weep
- **REAL LIFE**—Send Me An Angel
- **JENNIFER HOLLIDAY**—I Am Love

KKHR-FM—Los Angeles

- **THE ROLLING STONES**—Undercover Of The Night
- **YES**—Owner Of A Lonely Heart
- **MADONNA**—Holiday
- **38 SPECIAL**—If I'd Been The One
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **JEFFREY OSBORNE**—Stay With Me Tonight
- **K.G.**—Give It Up

KKXX-FM—Bakersfield

- **THE ROLLING STONES**—Undercover Of The Night
- **YES**—Owner Of A Lonely Heart
- **HEART**—Alles
- **38 SPECIAL**—If I'd Been The One
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **THE POLICE**—Synchronicity II
- **STRAY CATS**—I Won't Stand In Your Way
- **DURAN DURAN**—Union Of The Snake
- **OLIVIA NEWTON-JOHN**—Twist Of Fate

KLUC-FM—Las Vegas

- **STRAY CATS**—I Won't Stand In Your Way
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **THE POLICE**—Synchronicity II
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **MATTHEW WILDER**—Break My Stride
- **NAKED EYES**—When The Lights Go Out
- **38 SPECIAL**—If I'd Been The One
- **KOOL AND THE GANG**—Joanna
- **EDDIE MONEY**—The Big Crash
- **BARRY MANILOW**—Read 'Em And Weep
- **JEFFREY OSBORNE**—Stay With Me Tonight

KOAO-FM—Denver

- **KOOL AND THE GANG**—Joanna
- **THE ROLLING STONES**—Undercover Of The Night
- **BARRY MANILOW**—Read 'Em And Weep
- **38 SPECIAL**—If I'd Been The One
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **THE ROMANTICS**—Talking In Your Sleep

KOPA-FM—Scottsdale

- **CULTURE CLUB**—Church Of The Poison Mind
- **THE POLICE**—Synchronicity II
- **DURAN DURAN**—Union Of The Snake
- **YES**—Owner Of A Lonely Heart
- **BARRY MANILOW**—Read 'Em And Weep
- **STRAY CATS**—I Won't Stand In Your Way
- **BRYAN ADAMS**—This Time
- **ELTON JOHN**—I Guess That's Why They Call It The Blues

KRQZ-FM—Tucson

- **THE POLICE**—Synchronicity II
- **THE ROMANTICS**—Talking In Your Sleep
- **JOHN COUGAR MELLENCAMP**—Crumblin' Down
- **MICHAEL STANLEY BAND**—My Town
- **THE HUMAN LEAGUE**—Mirror Man
- **DURAN DURAN**—Union Of The Snake
- **RAINBOW**—Street Of Dreams
- **NAKED EYES**—When The Lights Go Out
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **SPANDAU BALLET**—Gold

KRSP-AM—Salt Lake City

- **YES**—Owner Of A Lonely Heart
- **LOVERBOY**—Queen Of The Broken Hearts
- **THE ROLLING STONES**—Undercover Of The Night
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **DURAN DURAN**—Union Of The Snake

KRTH-FM—Los Angeles

- **BARRY MANILOW**—Read 'Em And Weep
- **JENNIFER HOLLIDAY**—I Am Love
- **MADONNA**—Holiday
- **PAT BENATAR**—Love Is A Battlefield
- **THE ROLLING STONES**—Undercover Of The Night
- **KOOL AND THE GANG**—Joanna
- **HUEY LEWIS AND THE NEWS**—Heart And Soul
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **RICK SPRINGFIELD**—Souls
- **THE MOODY BLUES**—Blue World

KSDO-FM—San Diego

- **PETER SCHILLING**—Major Tom (Coming Home)
- **THE POLICE**—Synchronicity II
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **KIM CARNES**—Invisible Hands
- **STRAY CATS**—I Won't Stand In Your Way
- **LIONEL RICHIE**—Running With The Night
- **CULTURE CLUB**—Karma Chameleon
- **RUFUS AND CHAKA KHAN**—Ain't Nobody
- **YES**—Owner Of A Lonely Heart
- **THE ROLLING STONES**—Undercover Of The Night

KSLY-AM—San Luis Obispo

- **38 SPECIAL**—If I'd Been The One
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **JENNIFER HOLLIDAY**—I Am Love
- **LINDA RONSTADT**—What's New
- **SPANDAU BALLET**—Gold
- **THE MOODY BLUES**—Blue World
- **BARRY MANILOW**—Read 'Em And Weep
- **DURAN DURAN**—Union Of The Snake
- **KIM CARNES**—Invisible Hands
- **RICK SPRINGFIELD**—Souls
- **YES**—Owner Of A Lonely Heart

KZZP-FM—Phoenix

- **IRENE CARA**—Why Me
- **RICK SPRINGFIELD**—Souls
- **PETER SCHILLING**—Major Tom (Coming Home)
- **DURAN DURAN**—Union Of The Snake
- **JACKSON BROWNE**—Tender Is The Night
- **CULTURE CLUB**—Church Of The Poison Mind
- **THE POLICE**—Synchronicity II

XTRA-AM—San Diego

- **THE ROMANTICS**—Talking In Your Sleep
- **YES**—Owner Of A Lonely Heart
- **MANHATTAN TRANSFER**—Spice Of Life
- **DEBARGE**—Time Will Reveal
- **THE ROLLING STONES**—Undercover Of The Night
- **THE POINTER SISTERS**—I Need You
- **EDDIE MONEY**—The Big Crash
- **RUFUS AND CHAKA KHAN**—Ain't Nobody
- **MADONNA**—Holiday
- **KOOL AND THE GANG**—Joanna

Pacific Northwest Region

TOP ADD ONS

- **KOOL AND THE GANG**—Joanna (De-Lite)
- **DURAN DURAN**—Union Of The Snake (Capitol)
- **THE ROLLING STONES**—Undercover Of The Night (Rolling Stone)
- **ELTON JOHN**—I Guess That's Why They Call It The Blues (Geffen)
- **BARRY MANILOW**—Read 'Em And Weep (Arista)

TOP ADD ONS -NATIONAL

- **BARRY MANILOW**—Read 'Em And Weep (Arista)
- **THE ROLLING STONES**—Undercover Of The Night (Rolling Stone)
- **38 SPECIAL**—If I'd Been The One (A&M)
- **DURAN DURAN**—Union Of The Snake (Capitol)

KBBK-FM—Boise

- **MATTHEW WILDER**—Break My Stride
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **DURAN DURAN**—Union Of The Snake
- **CULTURE CLUB**—Church Of The Poison Mind
- **THE POLICE**—Synchronicity II
- **YES**—Owner Of A Lonely Heart
- **DARYL HALL AND JOHN OATES**—Say It Isn't So
- **KIM CARNES**—Invisible Hands
- **KOOL AND THE GANG**—Joanna
- **BARRY MANILOW**—Read 'Em And Weep
- **KISS**—Lock It Up
- **THE ROMANTICS**—Talking In Your Sleep

KCNR-FM—Portland

- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **DARYL HALL AND JOHN OATES**—Say It Isn't So

KFRC-AM—San Francisco

- **RICK SPRINGFIELD**—Souls
- **EARTH, WIND & FIRE**—Magnetic
- **STRAY CATS**—I Won't Stand In Your Way
- **BRYAN ADAMS**—This Time
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **KOOL AND THE GANG**—Joanna

KGHO-FM—Hoquiam

- **BARRY MANILOW**—Read 'Em And Weep
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **DURAN DURAN**—Union Of The Snake
- **THE POLICE**—Synchronicity II
- **KIM CARNES**—Invisible Hands
- **YES**—Owner Of A Lonely Heart
- **STRAY CATS**—I Won't Stand In Your Way

KHOP-FM—Modesto

- **THE ROLLING STONES**—Undercover Of The Night
- **QUIET RIOT**—Cum On Feel The Noize
- **THE POINTER SISTERS**—I Need You
- **JOBOXERS**—Just Got Lucky
- **DURAN DURAN**—Union Of The Snake
- **RUFUS AND CHAKA KHAN**—Ain't Nobody
- **THE ALAN PARSONS PROJECT**—You Don't Believe

KIDD-AM—Monterey

- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **YES**—Owner Of A Lonely Heart
- **BIG COUNTRY**—In A Big Country
- **THE ROLLING STONES**—Undercover Of The Night
- **PETER SCHILLING**—Major Tom (Coming Home)
- **KOOL AND THE GANG**—Joanna
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **DURAN DURAN**—Union Of The Snake

KITS-FM—San Francisco

- **EARTH, WIND & FIRE**—Magnetic
- **SHANNON**—Let The Music Play
- **EDDIE MONEY**—The Big Crash
- **REAL LIFE**—Send Me An Angel
- **THE ALAN PARSONS PROJECT**—You Don't Believe
- **BARBRA STREISAND**—The Way He Makes Me Feel
- **MADONNA**—Holiday
- **MELISSA MANCHESTER**—No One Can Love You More Than Me
- **PAUL SIMON**—Allergies
- **BETTE MIDLER**—Favorite Waste Of Time

KJRB-AM—Spokane

- **LINDA RONSTADT**—What's New
- **CRYSTAL GAYLE**—The Sound Of Goodbye
- **NATIVE**—Take A Chance On Love
- **JENNIFER WARNES/CHRIS THOMPSON**—All The Right Moves
- **KOOL AND THE GANG**—Joanna

KMJK-FM—Portland

- **38 SPECIAL**—If I'd Been The One
- **KOOL AND THE GANG**—Joanna
- **MADONNA**—Holiday
- **SPANDAU BALLET**—Gold
- **THE ROLLING STONES**—Undercover Of The Night
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **PETER SCHILLING**—Major Tom (Coming Home)
- **PAUL SIMON**—Allergies
- **RUFUS AND CHAKA KHAN**—Ain't Nobody

KNBQ-FM—Tacoma

- **KIM CARNES**—Invisible Hands
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **DURAN DURAN**—Union Of The Snake
- **BIG COUNTRY**—In A Big Country
- **DIANE WARWICK AND LUTHER VANDROSS**—How Many Times Can We Say Goodbye
- **BARRY MANILOW**—Read 'Em And Weep
- **DEBORAH ALLEN**—Baby I Lied
- **SPANDAU BALLET**—Gold

KOZE-FM—Lewiston

- **ROBERT PLANT**—In The Mood
- **BARRY MANILOW**—Read 'Em And Weep
- **STRAY CATS**—I Won't Stand In Your Way
- **DEBARGE**—Time Will Reveal
- **THE POLICE**—Synchronicity II
- **DURAN DURAN**—Union Of The Snake
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **PAUL SIMON**—Allergies
- **CULTURE CLUB**—Church Of The Poison Mind

KSKD-FM—Salem

- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **DEBORAH ALLEN**—Baby I Lied
- **LINDA RONSTADT**—What's New
- **JENNIFER HOLLIDAY**—I Am Love
- **REAL LIFE**—Send Me An Angel
- **MATTHEW WILDER**—Break My Stride
- **BARRY MANILOW**—Read 'Em And Weep

KTRS-FM—Casper

- **KIM CARNES**—Invisible Hands
- **YES**—Owner Of A Lonely Heart
- **THE POINTER SISTERS**—I Need You
- **BARBRA STREISAND**—The Way He Makes Me Feel
- **DEBARGE**—Time Will Reveal

KWOD-FM—Sacramento

- **JACKSON BROWNE**—Tender Is The Night
- **JOBOXERS**—Just Got Lucky
- **BIG COUNTRY**—In A Big Country
- **DURAN DURAN**—Union Of The Snake

KWSS-FM—Gilroy

- **STRAY CATS**—I Won't Stand In Your Way
- **ASIA**—The Smile Has Left Your Eyes
- **RUFUS AND CHAKA KHAN**—Ain't Nobody
- **YES**—Owner Of A Lonely Heart
- **THE ROLLING STONES**—Undercover Of The Night
- **IRENE CARA**—Why Me
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **BIG COUNTRY**—In A Big Country
- **THE ROMANTICS**—Talking In Your Sleep
- **THE POLICE**—Synchronicity II

KYNO-FM—Fresno

- **JEFFREY OSBORNE**—Stay With Me Tonight
- **DURAN DURAN**—Union Of The Snake
- **BIG COUNTRY**—In A Big Country
- **CLIFF RICHARD**—Never Say Die
- **THE ROLLING STONES**—Undercover Of The Night

KYYA-FM—Billings

- **38 SPECIAL**—If I'd Been The One
- **PETER SCHILLING**—Major Tom (Coming Home)
- **YES**—Owner Of A Lonely Heart
- **MATTHEW WILDER**—Break My Stride
- **BARRY MANILOW**—Read 'Em And Weep
- **ELTON JOHN**—I Guess That's Why They Call It The Blues
- **DURAN DURAN**—Union Of The Snake
- **BIG COUNTRY**—In A Big Country
- **PAUL SIMON**—Allergies
- **THE ROLLING STONES**—Undercover Of The Night

North Central Region

TOP ADD ONS

- **DURAN DURAN**—Union Of The Snake (Capitol)
- **THE ROLLING STONES**—Undercover Of The Night (Rolling Stone)
- **PETER SCHILLING**—Major Tom (Coming Home) (Elektra)
- **JOBOXERS**—Just Got Lucky (RCA)
- **SPANDAU BALLET**—Gold (Chrysalis)

WABX-FM—Detroit

- **SAGA**—The Flyer
- **ROBERT PLANT**—In The Mood
- **THE ALAN PARSONS PROJECT**—You Don't Believe
- **RAINBOW**—Street Of Dreams
- **JENNIFER HOLLIDAY**—I Am Love
- **EDDIE MONEY**—The Big Crash
- **YES**—Owner Of A Lonely Heart
- **JOURNEY**—Send Her My Love
- **THE POINTER SISTERS**—I Need You
- **SPANDAU BALLET**—Gold
- **38 SPECIAL**—If I'd Been The One
- **PAUL SIMON**—Allergies

WBWB-FM—Bloomington

- **EDDIE MONEY**—The Big Crash
- **38 SPECIAL**—If I'd Been The One
- **PETER SCHILLING**—Major Tom (Coming Home)
- **SPANDAU BALLET**—Gold
- **ROBERT PLANT**—In The Mood
- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **RAINBOW**—Street Of Dreams
- **KOOL AND THE GANG**—Joanna
- **MEN WITHOUT HATS**—I Like
- **MADONNA**—Holiday
- **BIG COUNTRY**—In A Big Country
- **THE ROLLING STONES**—Undercover Of The Night
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **THE POLICE**—Synchronicity II
- **DURAN DURAN**—Union Of The Snake

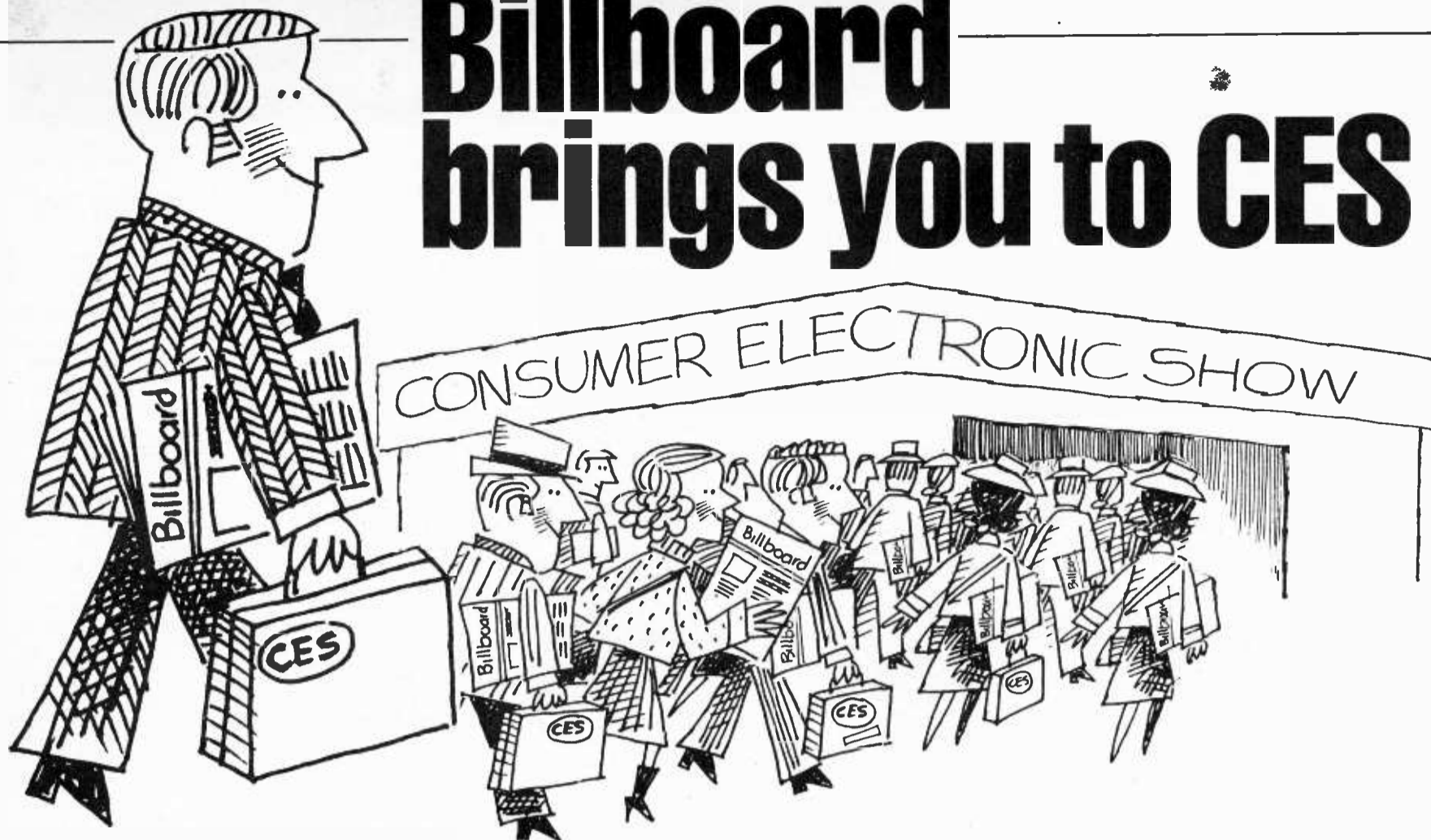
WCIL-FM—Carbondale

- **SPANDAU BALLET**—Gold
- **DURAN DURAN**—Union Of The Snake
- **JOBOXERS**—Just Got Lucky
- **PETER SCHILLING**—Major Tom (Coming Home)
- **THE ROMANTICS**—Talking In Your Sleep
- **THE MOODY BLUES**—Blue World
- **OLIVIA NEWTON-JOHN**—Twist Of Fate
- **PEABO BRYSON/ROBERTA FLACK**—Tonight I Celebrate My Love
- **DARYL HALL AND JOHN OATES**—Say It Isn't So

WDMT-FM—Cleveland

- **RAY PARKER JR.**—I Still Can't Get Over Loving You
- **STEPHANIE MILLS**—How Come U Don't Call Me Anymore
- **RICK JAMES**—U Bring The Freak Out
- **KOOL AND THE GANG**—Joanna
- **TWILIGHT 22**

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...and beyond

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

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

Issue Date: January 14
Ad Deadline: December 23

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

1984 Winter CES

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Hilton Hotel • Riviera Hotel
January 7-10



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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/8/83)

Continued from page 18

KSET-FM-EI Paso

- (Cat Simon-M.D.)
- 38 SPECIAL-If I'd Been The One
- THE COMMODORES-Only You
- SHANNON-Let The Music Play
- STREETS-If Love Should Go
- EARTH, WIND & FIRE-Magnetic
- UB 40-Red, Red Wine
- YES-Owner Of A Lonely Heart
- DARYL HALL AND JOHN GATES-Say It Isn't So
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say
- IRENE CARA-Why Me

KTFM-FM-San Antonio

- (Joe Nastly-M.D.)
- BILLY JOEL-Uptown Girl
- SPANDAU BALLET-Gold
- LINDA RONSTADT-What's New
- BARRY MANILOW-Read 'Em And Weep
- RE-FLEX-Politics And Dancing
- HEADLINS-Just One More Time
- HERB ALPERT-Red Hot
- PAUL SIMON-Allergies
- EDDIE AND THE CRUISERS-On The Dark Side
- THE MOODY BLUES-Blue World
- CAROLE KING-Crying In The Rain

KZFM-FM-Corpus Christi

- (John Steele-M.D.)
- GEORGE BENSON-Lady Love Me
- STACY LATTISAW-Miracles
- MANHATTAN TRANSFER-Spice Of Life
- RUFUS AND CHAKA KHAN-Ain't Nobody
- THE POINTER SISTERS-I Need You
- PAUL YOUNG-Wherever I Lay My Hat
- PRINCE-Delirious
- IRENE CARA-Why Me
- PAUL McCARTNEY AND MICHAEL JACKSON-Say Say Say

WABB-FM-Mobile

- (Paul Fuller-M.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- YES-Owner Of A Lonely Heart
- RODNEY DANGERFIELD-Rappin' Rodney
- PETER SCHILLING-Major Tom (Coming Home)
- BIG COUNTRY-In A Big Country
- DURAN DURAN-Union Of The Snake

WEZB-FM-New Orleans

- (Nick Bazoo-M.D.)
- YES-Owner Of A Lonely Heart
- BARRY MANILOW-Read 'Em And Weep
- KOOL AND THE GANG-Joanna
- OLIVIA NEWTON-JOHN-Twist Of Fate
- KIM CARNES-Invisible Hands
- JENNIFER HOLLIDAY-I Am Love
- THE POLICE-Synchronicity II
- PAT BENATAR-Love Is A Battlefield

WFMF-FM-Baton Rouge

- (Johnny "A" M.D.)
- THE ROLLING STONES-Undercover Of The Night

WHY-FM-Montgomery

- (Mark St. John-M.D.)
- BARRY MANILOW-Read 'Em And Weep
- KOOL AND THE GANG-Joanna
- 38 SPECIAL-If I'd Been The One
- SPANDAU BALLET-Gold
- JOURNEY-Send Her My Love
- CULTURE CLUB-Church Of The Poison Mind
- THE HUMAN LEAGUE-Mirror Man

WKXX-FM-Birmingham

- (Kevin McCarthy-M.D.)
- PETER SCHILLING-Major Tom (Coming Home)
- YES-Owner Of A Lonely Heart
- MATTHEW WILDER-Break My Stride
- 38 SPECIAL-If I'd Been The One
- OLIVIA NEWTON-JOHN-Twist Of Fate
- THE POLICE-Synchronicity II
- THE ROLLING STONES-Undercover Of The Night
- MICHAEL STANLEY BAND-My Town
- KLIQUE-Stop Doggin' Me Around

WMC-FM (FM-100)-Memphis

- (Tom Prestigiacomo-M.D.)
- THE ROLLING STONES-Undercover Of The Night
- 38 SPECIAL-If I'd Been The One
- KOOL AND THE GANG-Joanna

WQEN-FM-Gadsden

- (Leo Davis-M.D.)
- YES-Owner Of A Lonely Heart
- THE MOODY BLUES-Blue World
- THE ROMANTICS-Talking In Your Sleep
- DEBORAH ALLEN-Baby I Lied
- THE ROLLING STONES-Undercover Of The Night
- THE POINTER SISTERS-I Need You
- OLIVIA NEWTON-JOHN-Twist Of Fate
- DURAN DURAN-Union Of The Snake
- 38 SPECIAL-If I'd Been The One
- THE FOUR TOPS-I Just Can't Walk Away
- BARRY MANILOW-Read 'Em And Weep

WQID-FM-Biloxi

- (Kurt Cliaht-M.D.)
- DURAN DURAN-Union Of The Snake
- OLIVIA NEWTON-JOHN-Twist Of Fate
- THE ROLLING STONES-Undercover Of The Night
- YES-Owner Of A Lonely Heart
- PETER SCHILLING-Major Tom (Coming Home)
- 38 SPECIAL-If I'd Been The One
- BARRY MANILOW-Read 'Em And Weep

WTIX-AM-New Orleans

- (Barney Kilpatrick-M.D.)
- DURAN DURAN-Union Of The Snake
- 38 SPECIAL-If I'd Been The One
- BIG COUNTRY-In A Big Country
- THE ROLLING STONES-Undercover Of The Night
- KOOL AND THE GANG-Joanna
- EDDIE AND THE CRUISERS-On The Dark Side
- ALABAMA-Lady Down On Love
- RAY PARKER JR.-I Still Can't Get Over Loving You
- DEBARGE-Time Will Reveal
- EARTH, WIND & FIRE-Magnetic
- BARRY MANILOW-Read 'Em And Weep

WTYX-AM-Jackson

- (Wayne Scott-M.D.)
- ALABAMA-Lady Down On Love
- THE COMMODORES-Only You
- RUFUS AND CHAKA KHAN-Ain't Nobody
- THE POLICE-Synchronicity II
- OLIVIA NEWTON-JOHN-Twist Of Fate
- BARRY MANILOW-Read 'Em And Weep
- 38 SPECIAL-If I'd Been The One

WVKX-FM-Nashville

- (Brian Sargent-M.D.)
- BARRY MANILOW-Read 'Em And Weep
- 38 SPECIAL-If I'd Been The One
- RAY PARKER JR.-I Still Can't Get Over Loving You

- PETER SCHILLING-Major Tom (Coming Home)
- THE ROLLING STONES-Undercover Of The Night

Midwest Region

TOP ADD-ONS

- 38 SPECIAL-If I'd Been The One (A&M)
- THE ROLLING STONES-Undercover Of The Night (Rolling Stone)

ELTON JOHN-I Guess That's Why They Call It The Blues (Geffin)

YES-Owner Of A Lonely Heart (Arista)

BARRY MANILOW-Read 'Em And Weep (Arista)

KAYI-FM-Tulsa

- (Phil Williams-M.D.)
- 38 SPECIAL-If I'd Been The One
- THE ALAN PARSONS PROJECT-You Don't Believe
- PAUL SIMON-Allergies
- THE ROMANTICS-Talking In Your Sleep
- RAY PARKER JR.-I Still Can't Get Over Loving You

KBEQ-FM-Kansas City

- (Pat McKay-M.D.)
- BIG COUNTRY-In A Big Country
- DEBARGE-Time Will Reveal
- SPANDAU BALLET-Gold

KDVV-FM-Topeka

- (Tony Stewart-P.D.)
- PETER SCHILLING-Major Tom (Coming Home)
- DURAN DURAN-Union Of The Snake
- BARRY MANILOW-Read 'Em And Weep
- ROBERT PLANT-In The Mood

KEYN-FM-Wichita

- (Don Pearson-M.D.)
- THE ROLLING STONES-Undercover Of The Night
- DURAN DURAN-Union Of The Snake
- QUIET RIOT-Cum On Feel The Noize
- PETER SCHILLING-Major Tom (Coming Home)
- PAUL SIMON-Allergies
- MATTHEW WILDER-Break My Stride
- THE POLICE-Synchronicity II
- BIG COUNTRY-In A Big Country

KFMW-FM-Waterloo

- (Kipper MaGe-M.D.)
- THE ROLLING STONES-Undercover Of The Night
- PETER SCHILLING-Major Tom (Coming Home)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- 38 SPECIAL-If I'd Been The One
- DEBARGE-Time Will Reveal
- RAINBOW-Street Of Dreams
- MATTHEW WILDER-Break My Stride
- KOOL AND THE GANG-Joanna

KFMZ-FM-Columbia

- (Jim Williams-M.D.)
- THE MOODY BLUES-Blue World
- 38 SPECIAL-If I'd Been The One
- PAUL SIMON-Allergies
- DURAN DURAN-Union Of The Snake
- KANSAS-Everybody's My Friend
- THE ROLLING STONES-Undercover Of The Night
- SAGA-The Flyer
- OLIVIA NEWTON-JOHN-Twist Of Fate
- THE ALAN PARSONS PROJECT-You Don't Believe
- IRENE CARA-Why Me

KFYR-AM-Bismarck

- (Sid Hard-M.D.)
- DURAN DURAN-Union Of The Snake
- ASIA-The Smile Has Left Your Eyes
- THE ROLLING STONES-Undercover Of The Night
- NEIL YOUNG-Cry, Cry, Cry
- CULTURE CLUB-Church Of The Poison Mind
- IRENE CARA-Why Me

KHTR-FM-St. Louis

- (Ed Scarborough-P.D.)
- OLIVIA NEWTON-JOHN-Twist Of Fate
- YES-Owner Of A Lonely Heart
- MICHAEL SEMBELLO-Automatic Man
- THE ROLLING STONES-Undercover Of The Night
- JACKSON BROWNE-Tender Is The Night
- 38 SPECIAL-If I'd Been The One
- KIM CARNES-Invisible Hands
- KOOL AND THE GANG-Joanna
- THE FOUR TOPS-I Just Can't Walk Away
- ELTON JOHN-I Guess That's Why They Call It The Blues

KIHK-FM-Davenport

- (Jim O'Hara-M.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- PETER SCHILLING-Major Tom (Coming Home)
- STRAY CATS-I Won't Stand In Your Way
- BARRY MANILOW-Read 'Em And Weep
- MATTHEW WILDER-Break My Stride
- DURAN DURAN-Union Of The Snake
- 38 SPECIAL-If I'd Been The One
- THE COMMODORES-Only You

KJYO-FM-Oklahoma City

- (Dan Wilson-M.D.)
- THE ROLLING STONES-Undercover Of The Night
- YES-Owner Of A Lonely Heart
- 38 SPECIAL-If I'd Been The One
- MADONNA-Holiday
- REAL LIFE-Send Me An Angel
- STREETS-If Love Should Go
- RAY PARKER JR.-I Still Can't Get Over Loving You
- RE-FLEX-Politics And Dancing

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- KIM CARNES-Invisible Hands
- CULTURE CLUB-Church Of The Poison Mind
- THE ROLLING STONES-Undercover Of The Night
- DOKKEN-Breaking The Chains
- 38 SPECIAL-If I'd Been The One
- THE MOODY BLUES-Blue World

KKRC-FM-Sioux Falls

- (Adam North-M.D.)
- THE POLICE-Synchronicity II
- ELTON JOHN-I Guess That's Why They Call It The Blues

KKXL-AM-Grand Forks

- (Don Nardine-M.D.)
- JOURNEY-Send Her My Love
- THE ROLLING STONES-Undercover Of The Night
- 38 SPECIAL-If I'd Been The One
- RICK SPRINGFIELD-Souls

- DURAN DURAN-Union Of The Snake
- BIG COUNTRY-In A Big Country

KMGK-FM-Des Moines

- (Jim Roberts-P.D.)
- 38 SPECIAL-If I'd Been The One
- RAY PARKER JR.-I Still Can't Get Over Loving You
- SPANDAU BALLET-Gold
- ROBERT PLANT-In The Mood
- DEBARGE-Time Will Reveal
- THE POINTER SISTERS-I Need You
- STRAY CATS-I Won't Stand In Your Way
- NAKED EYES-When The Lights Go Out
- YES-Owner Of A Lonely Heart
- DURAN DURAN-Union Of The Snake

KQKQ-FM-Omaha

- (Jay Taylor-M.D.)
- THE ROLLING STONES-Undercover Of The Night
- 38 SPECIAL-If I'd Been The One
- ELTON JOHN-I Guess That's Why They Call It The Blues
- PAUL SIMON-Allergies
- RUFUS AND CHAKA KHAN-Ain't Nobody
- BARRY MANILOW-Read 'Em And Weep

KQWB-AM-Fargo

- (John Erdahl-M.D.)
- AGNETHA FALTSKOG-Can't Shake Loose
- MATTHEW WILDER-Break My Stride
- THE ROLLING STONES-Undercover Of The Night
- THE POLICE-Synchronicity II
- PETER SCHILLING-Major Tom (Coming Home)
- KIM CARNES-Invisible Hands
- OLIVIA NEWTON-JOHN-Twist Of Fate

KRAV-FM-Tulsa

- (Gary Reynolds-M.D.)
- THE COMMODORES-Only You
- JOURNEY-Send Her My Love
- BARRY MANILOW-Read 'Em And Weep
- ELTON JOHN-I Guess That's Why They Call It The Blues
- MATTHEW WILDER-Break My Stride

KRNA-FM-Iowa City

- (Bart Goyshor-P.D.)
- PETER SCHILLING-Major Tom (Coming Home)
- 38 SPECIAL-If I'd Been The One
- RAY PARKER JR.-I Still Can't Get Over Loving You
- THE MOODY BLUES-Blue World
- BARRY MANILOW-Read 'Em And Weep
- THE ROMANTICS-Talking In Your Sleep
- DURAN DURAN-Union Of The Snake
- THE ROLLING STONES-Undercover Of The Night
- THE POLICE-Synchronicity II

WEBC-AM-Duluth

- (Dick Johnson-M.D.)
- PAUL SIMON-Allergies
- STRAY CATS-I Won't Stand In Your Way
- THE ROLLING STONES-Undercover Of The Night
- YES-Owner Of A Lonely Heart
- MATTHEW WILDER-Break My Stride
- OLIVIA NEWTON-JOHN-Twist Of Fate
- JOBOXERS-Just Got Lucky

WLOL-FM-Minneapolis

- (Gregg Swedberg-M.D.)
- 38 SPECIAL-If I'd Been The One
- PRISM-Don't Want To Watch You
- KIM CARNES-Invisible Hands

Northeast Region

TOP ADD-ONS

- 38 SPECIAL-If I'd Been The One (A&M)
- THE ROLLING STONES-Undercover Of The Night (Rolling Stone)

THE POLICE-Synchronicity II (A&M)

BARRY MANILOW-Read 'Em And Weep (Arista)

NAKED EYES-When The Lights Go Out (EMI-America)

WBEN-FM-Buffalo

- (Roger Christian-M.D.)
- MATTHEW WILDER-Break My Stride
- ROBERT PLANT-In The Mood
- STRAY CATS-I Won't Stand In Your Way
- DEBARGE-Time Will Reveal
- MADONNA-Holiday
- THE FOUR TOPS-I Just Can't Walk Away
- THE ROLLING STONES-Undercover Of The Night
- THE POLICE-Synchronicity II
- DURAN DURAN-Union Of The Snake

WCAU-FM-Philadelphia

- (Glen Kalina-M.D.)
- BARRY MANILOW-Read 'Em And Weep
- EDDIE AND THE CRUISERS-On The Dark Side
- NAKED EYES-When The Lights Go Out
- 38 SPECIAL-If I'd Been The One
- SPANDAU BALLET-Gold
- PETER SCHILLING-Major Tom (Coming Home)
- JEFFREY OSBORNE-Stay With Me Tonight
- MATTHEW WILDER-Break My Stride
- OLIVIA NEWTON-JOHN-Twist Of Fate
- ASIA-The Smile Has Left Your Eyes

WERZ-AM-Exeter

- (Scott Mackay-M.D.)
- 38 SPECIAL-If I'd Been The One
- JEFFREY OSBORNE-Stay With Me Tonight
- RAY PARKER JR.-I Still Can't Get Over Loving You
- RAY PARKER JR.-I Still Can't Get Over Loving You
- EDDIE MONEY-The Big Crash
- MEN WITHOUT HATS-I Like
- DEBORAH ALLEN-Baby I Lied

WFEA-AM (13 FEA)-Manchester

- (Rick Ryder-M.D.)
- THE HUMAN LEAGUE-Mirror Man
- KIM CARNES-Invisible Hands
- PAT BENATAR-Love Is A Battlefield
- LINDA RONSTADT-What's New
- NAKED EYES-When The Lights Go Out
- JENNIFER HOLLIDAY-I Am Love
- DEBORAH ALLEN-Baby I Lied
- BARRY MANILOW-Read 'Em And Weep
- SPANDAU BALLET-Gold
- GENESIS-That's All

WFLY-FM-Albany

- (Jack Lawrence-M.D.)
- RAY PARKER JR.-I Still Can't Get Over Loving You
- RODNEY DANGERFIELD-Rappin' Rodney
- BARRY MANILOW-Read 'Em And Weep
- EARTH, WIND & FIRE-Magnetic
- ASIA-The Smile Has Left Your Eyes
- RICK SPRINGFIELD-Souls
- KIM CARNES-Invisible Hands

- THE ROMANTICS-Talking In Your Sleep
- MADONNA-Holiday

WGFM-FM-Schenectady

- (Tom Parker-M.D.)
- 38 SPECIAL-If I'd Been The One
- THE ALAN PARSONS PROJECT-You Don't Believe
- NAKED EYES-When The Lights Go Out
- JOBOXERS-Just Got Lucky
- YES-Owner Of A Lonely Heart

WGUY-FM-Bangor

- (Bill Pasha-M.D.)
- CHEAP TRICK-I Can't Take It
- YES-Owner Of A Lonely Heart
- LINDA RONSTADT-What's New
- THE POINTER SISTERS-I Need You
- EARTH, WIND & FIRE-Magnetic
- NAKED EYES-When The Lights Go Out
- SURVIVOR-Caught In The Game
- SHANNON-Let The Music Play
- REAL LIFE-Send Me An Angel
- PETER SCHILLING-Major Tom (Coming Home)
- THE FOUR TOPS-I Just Can't Walk Away
- KOOL AND THE GANG-Joanna
- EDDIE AND THE CRUISERS-On The Dark Side
- THE ROLLING STONES-Undercover Of The Night
- MADONNA-Holiday

WHFM-FM-Rochester

- (Marc Cronin-M.D.)
- BARRY MANILOW-Read 'Em And Weep
- DURAN DURAN-Union Of The Snake
- PETER SCHILLING-Major Tom (Coming Home)
- 38 SPECIAL-If I'd Been The One
- STRAY CATS-I Won't Stand In Your Way
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- RUFUS AND CHAKA KHAN-Ain't Nobody

WHTT-FM-Boston

- (Rick Peters-M.D.)
- DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- 38 SPECIAL-If I'd Been The One
- NAKED EYES-When The Lights Go Out
- INDUSTRY-State Of The Nation

WIGY-FM-Bath

- (Scott Robbins-M.D.)
- ROBERT PLANT-In The Mood
- EDDIE MONEY-The Big Crash
- 38 SPECIAL-If I'd Been The One
- JOBOXERS-Just Got Lucky
- ELTON JOHN-I Guess That's Why They Call It The Blues
- NAKED EYES-When The Lights Go Out
- THE MOODY BLUES-Blue World
- JEFFREY OSBORNE-Stay With Me Tonight
- INDUSTRY-State Of The Nation

WJBO-FM-Portland

- (Bill O'Neil-M.D.)
- RAY PARKER JR.-I Still Can't Get Over Loving You
- 38 SPECIAL-If I'd Been The One
- THE ROLLING STONES-Undercover Of The Night
- IRENE CARA-Why Me
- KOOL AND THE GANG-Joanna
- DEBORAH ALLEN-Baby I Lied
- THE POLICE-Synchronicity II
- MEN WITHOUT HATS-I Like
- THE POINTER SISTERS-I Need You
- JENNIFER HOLLIDAY-I Am Love
- NAKED EYES-When The Lights Go Out
- YES-Owner Of A Lonely Heart

WKBW-AM-Buffalo

- (John Summers-M.D.)
- IRENE CARA-Why Me
- JOBOXERS-Just Got Lucky
- THE POLICE-Synchronicity II
- ELTON JOHN-I Guess That's Why They Call It The Blues
- PAUL SIMON-Allergies
- BIG COUNTRY-In A Big Country
- 38 SPECIAL-If I'd Been The One
- ALABAMA-Lady Down On Love

WKCI-FM-New Haven

- (Stef Rybak-M.D.)
- THE ROLLING STONES-Undercover Of The Night
- BARRY MANILOW-Read 'Em And Weep
- DURAN DURAN-Union Of The Snake
- OLIVIA NEWTON-JOHN-Twist Of Fate

WNYS-FM-Buffalo

- (Kelly McCann-M.D.)
- YES-Owner Of A Lonely Heart
- THE POLICE-Synchronicity II
- RICK SPRINGFIELD-Souls
- MATTHEW WILDER-Break My Stride
- OLIVIA NEWTON-JOHN-Twist Of Fate
- BARRY MANILOW-Read 'Em And Weep
- PETER SCHILLING-Major Tom (Coming Home)

WPHD-FM-Buffalo

- (Harv Moore-P.D.)
- ROBERT PLANT-In The Mood
- SAGA-The Flyer
- EDDIE MONEY-The Big Crash
- SIMON TOWSEND-I'm The Answer
- PAUL SIMON-Allergies
- RE-FLEX-Politics And Dancing
- THE ROLLING STONES-Undercover Of The Night
- 38 SPECIAL-If I'd Been The One
- THE MOODY BLUES-Blue World
- SPANDAU BALLET-Gold

WPRO-FM-Providence

- (Tom Cuddy-M.D.)
- DURAN DURAN-Union Of The Snake
- PETER SCHILLING-Major Tom (Coming Home)
- IRENE CARA-Why Me
- THE POLICE-Synchronicity II
- YES-Owner Of A Lonely Heart
- BARBRA STREISAND-The Way He Makes Me Feel
- BARRY MANILOW-Read 'Em And Weep
- THE ROLLING STONES-Undercover Of The Night
- SPANDAU BALLET-Gold
- RAY PARKER JR.-I Still Can't Get Over Loving You
- PAUL SIMON-Allergies

WPXY-FM-Rochester

- (Tom Mitchell)
- PAUL SIMON-Allergies
- BARRY MANILOW-Read 'Em And Weep
- KOOL AND THE GANG-Joanna
- RUFUS AND CHAKA KHAN-Ain't Nobody

WRCK-FM-Utica Rome

PEER SOUTHERN PRODUCTIONS PRESENTS

NEW FACES
OF THE 80's



TACO



PETER SCHILLING



CHARLES BUTTON

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/8/83)

Continued from page 20

- ANNE MURRAY—A Little Good News
- MEN WITHOUT HATS—Like
- ICEHOUSE—Hey Little Girl

Southeast Region

TOP ADD ONS

- BARRY MANILOW—Read 'Em And Weep (Arista)
- BARBRA STREISAND—The Way He Makes Me Feel (Columbia)
- DURAN DURAN—Union Of The Snake (Capitol)
- 38 SPECIAL—If I'd Been The One (A&M)
- KOOL AND THE GANG—Joanna (De-Lite)

WAEV-FM—Savannah

- (Scott Rodgers—M.O.)
- ASIA—The Smile Has Left Your Eyes
- YES—Owner Of A Lonely Heart
- KOOL AND THE GANG—Joanna
- JENNIFER HOLLIDAY—Am Love
- BARRY MANILOW—Read 'Em And Weep
- SPANDAU BALLET—Gold
- THE POLICE—Synchronicity II
- RAY PARKER JR.—I Still Can't Get Over Loving You
- CULTURE CLUB—Church Of The Poison Mind

WANS-FM—Anderson/Greenville

- (Rod Metts—M.O.)
- THE POINTER SISTERS—Need You
- BARRY MANILOW—Read 'Em And Weep
- MATTHEW WILDER—Break My Stride
- EDDIE AND THE CRUISERS—On The Dark Side
- EARTH, WIND & FIRE—Magnetic
- PETER SCHILLING—Major Tom (Coming Home)
- DURAN DURAN—Union Of The Snake
- THE COMMODORES—Only You
- THE POLICE—Synchronicity II
- JENNIFER HOLLIDAY—Am Love
- OLIVIA NEWTON-JOHN—Twist Of Fate

WBBQ-FM—Augusta

- (Bruce Stevens—M.O.)
- 38 SPECIAL—If I'd Been The One
- BARRY MANILOW—Read 'Em And Weep
- KIM CARNES—Invisible Hands
- NAKED EYES—When The Lights Go Out
- BARBRA STREISAND—The Way He Makes Me Feel
- THE POINTER SISTERS—Need You

WBCY-FM—Charlotte

- (Bob Kagan—M.O.)
- ELTON JOHN—I Guess That's Why They Call It The Blues
- BARRY MANILOW—Read 'Em And Weep
- 38 SPECIAL—If I'd Been The One
- IRENE CARA—Why Me
- CULTURE CLUB—Church Of The Poison Mind
- RUFUS AND CHAKA KHAN—Ain't Nobody
- DURAN DURAN—Union Of The Snake
- THE ROLLING STONES—Undercover Of The Night

WCKS-FM—Cocoa Beach

- (Mike Lowe—M.O.)
- KOOL AND THE GANG—Joanna
- THE POINTER SISTERS—Need You
- ELO—Stranger
- DEBARGE—Time Will Reveal
- PAUL SIMON—Allergies

WDCG-FM—Durham

- (Randy Kabrich—M.O.)
- THE POINTER SISTERS—Need You
- BILLY JOEL—Tell Her About It
- PETER SCHILLING—Major Tom (Coming Home)
- DARYL HALL AND JOHN OATES—Say It Isn't So
- CULTURE CLUB—Church Of The Poison Mind
- THE ROLLING STONES—Undercover Of The Night
- 38 SPECIAL—If I'd Been The One
- DEBARGE—Time Will Reveal
- JOBOXERS—Just Got Lucky

WFLB-FM—Fayetteville

- (Larry Canon—M.O.)
- RAY PARKER JR.—I Still Can't Get Over Loving You
- MELISSA MANCHESTER—No One Can Love You More Than Me
- KOOL AND THE GANG—Joanna
- CRYSTAL GAYLE—The Sound Of Goodbye
- BARRY MANILOW—Read 'Em And Weep
- YES—Owner Of A Lonely Heart

- GEORGE BENSON—In Your Eyes
- PETER SCHILLING—Major Tom (Coming Home)
- ROBERT PLANT—In The Mood

WFOV-FM—Gainesville

- (Alan DuPriest—M.O.)
- BARBRA STREISAND—The Way He Makes Me Feel
- CULTURE CLUB—Church Of The Poison Mind
- RUFUS AND CHAKA KHAN—Ain't Nobody
- JENNIFER WARNES/CHRIS THOMPSON—All The Right Moves
- MELISSA MANCHESTER—No One Can Love You More Than Me
- BARRY MANILOW—Read 'Em And Weep
- SPANDAU BALLET—Gold
- JENNIFER HOLLIDAY—Am Love
- DEBORAH ALLEN—Baby I Lied

WINZ-FM—Miami

- (Mark Shands—M.O.)
- BIG COUNTRY—In A Big Country
- HUEY LEWIS AND THE NEWS—Heart And Soul
- FREEZE—Pop Goes My Love
- BARRY MANILOW—Read 'Em And Weep
- PLANET PATROL—Didn't Know I Loved You
- BARBRA STREISAND—The Way He Makes Me Feel

WISE-AM—Asheville

- (John Stevens—M.O.)
- THE ROLLING STONES—Undercover Of The Night
- BARRY MANILOW—Read 'Em And Weep
- THE COMMODORES—Only You
- JOE JACKSON—Memphis
- KOOL AND THE GANG—Joanna
- ELTON JOHN—I Guess That's Why They Call It The Blues
- JEFFREY OSBORNE—Stay With Me Tonight

WKZQ-FM—Myrtle Beach

- (Bob Chase—M.O.)
- HEART—Alies
- KOOL AND THE GANG—Joanna
- TAVARES—Deeper In Love
- DARYL HALL AND JOHN OATES—Say It Isn't So
- ASIA—The Smile Has Left Your Eyes
- STRAY CATS—I Won't Stand In Your Way
- JENNIFER HOLLIDAY—Am Love
- 38 SPECIAL—If I'd Been The One
- THE MOODY BLUES—Blue World
- MADONNA—Holiday
- K.C.—Gave It Up

WNFY-FM—Daytona Beach

- (Brian Douglas—M.O.)
- PETER SCHILLING—Major Tom (Coming Home)
- MADONNA—Holiday
- FIREFALL—Runaway Love
- 38 SPECIAL—If I'd Been The One
- SPANDAU BALLET—Gold
- INDUSTRY—State Of The Nation

WNOK-AM—Columbia

- (Hunter Herring—M.O.)
- YES—Owner Of A Lonely Heart
- KIM CARNES—Invisible Hands
- ELTON JOHN—I Guess That's Why They Call It The Blues
- 38 SPECIAL—If I'd Been The One
- CULTURE CLUB—Church Of The Poison Mind
- THE POINTER SISTERS—Need You
- PETER SCHILLING—Major Tom (Coming Home)
- MADONNA—Holiday
- SIMON TOWSEND—I'm The Answer

WNVZ-FM—Norfolk

- (Steve Kelly—M.O.)
- DURAN DURAN—Union Of The Snake
- OLIVIA NEWTON-JOHN—Twist Of Fate
- ELTON JOHN—I Guess That's Why They Call It The Blues
- MATTHEW WILDER—Break My Stride
- MANHATTAN TRANSFER—Spice Of Life
- THE ROMANTICS—Talking In Your Sleep
- BARBRA STREISAND—The Way He Makes Me Feel
- JEFFREY OSBORNE—Stay With Me Tonight
- JENNIFER HOLLIDAY—Am Love
- ALABAMA—Lady Down On Love
- 38 SPECIAL—If I'd Been The One

WOKI-FM—Knoxville

- (Gary Adkins—M.O.)
- YES—Owner Of A Lonely Heart
- OLIVIA NEWTON-JOHN—Twist Of Fate
- THE POLICE—Synchronicity II
- THE ROLLING STONES—Undercover Of The Night
- NAKED EYES—When The Lights Go Out
- STRAY CATS—I Won't Stand In Your Way
- PAUL SIMON—Allergies
- RAY PARKER JR.—I Still Can't Get Over Loving You
- KOOL AND THE GANG—Joanna
- ALDO NOVA—Always Be Mine
- JENNIFER HOLLIDAY—Am Love

- SPANDAU BALLET—Gold
- EARTH, WIND & FIRE—Magnetic
- MEN WITHOUT HATS—I Like
- BARRY MANILOW—Read 'Em And Weep

WRBQ-FM—Tampa

- (Ms. Diana Thomas—M.O.)
- BARBRA STREISAND—The Way He Makes Me Feel
- KOOL AND THE GANG—Joanna
- DURAN DURAN—Union Of The Snake
- JOURNEY—Send Her My Love
- MATTHEW WILDER—Break My Stride

WRQK-FM—Greensboro

- (Wes Jones—M.O.)
- QUIET RIOT—Cum On Feel The Noise
- RAINBOW—Street Of Dreams
- SPANDAU BALLET—Gold
- EARTH, WIND & FIRE—Magnetic
- LINDA RONSTADT—What's New
- BARRY MANILOW—Read 'Em And Weep

WRVJ-FM—Richmond

- (Jim Payne—M.O.)
- BIG COUNTRY—In A Big Country
- THE ROMANTICS—Talking In Your Sleep
- STRAY CATS—I Won't Stand In Your Way
- THE ROLLING STONES—Undercover Of The Night
- EARTH, WIND & FIRE—Magnetic
- DEBARGE—Time Will Reveal
- IRENE CARA—Why Me
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- OLIVIA NEWTON-JOHN—Twist Of Fate

WSEZ-FM—Winston-Salem

- (Steve Finnegan—M.O.)
- THE ROLLING STONES—Undercover Of The Night

WSFL-FM—New Bern

- (John Peace—M.O.)
- 38 SPECIAL—If I'd Been The One
- BARRY MANILOW—Read 'Em And Weep
- RAY PARKER JR.—I Still Can't Get Over Loving You
- PETER SCHILLING—Major Tom (Coming Home)
- MATTHEW WILDER—Break My Stride
- CULTURE CLUB—Church Of The Poison Mind
- ELTON JOHN—I Guess That's Why They Call It The Blues
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- IRENE CARA—Why Me
- DEBARGE—Time Will Reveal

- LIONEL RICHIE—Running With The Night

WSSX-FM—Charleston

- (Bill Martin—M.O.)
- BILLY JOEL—Uptown Girl
- THE ROLLING STONES—Undercover Of The Night
- DURAN DURAN—Union Of The Snake
- NAKED EYES—When The Lights Go Out
- EDDIE MONEY—The Big Crash
- THE ROMANTICS—Talking In Your Sleep
- IRENE CARA—Why Me

WVEE-FM—Atlanta

- (Al Parks—M.O.)
- RAY PARKER JR.—I Still Can't Get Over Loving You
- MELBA MOORE—Keepin' My Lover Satisfied

WXLK-FM—Roanoke

- (Don O' Shea—M.O.)
- NAKED EYES—When The Lights Go Out
- THE POINTER SISTERS—Need You
- REAL LIFE—Send Me An Angel
- DURAN DURAN—Union Of The Snake
- DURAN DURAN—Union Of The Snake
- STRAY CATS—I Won't Stand In Your Way
- 38 SPECIAL—If I'd Been The One
- KOOL AND THE GANG—Joanna
- BARRY MANILOW—Read 'Em And Weep

WZAT-FM—Savannah

- (Randy Summers—M.O.)
- DEBARGE—Time Will Reveal
- OLIVIA NEWTON-JOHN—Twist Of Fate
- PETER SCHILLING—Major Tom (Coming Home)
- LINDA RONSTADT—What's New
- JEFFREY OSBORNE—Stay With Me Tonight
- KOOL AND THE GANG—Joanna

WZGC-FM—Atlanta

- (John Young—M.O.)
- BARRY MANILOW—Read 'Em And Weep
- ELTON JOHN—I Guess That's Why They Call It The Blues
- BARBRA STREISAND—The Way He Makes Me Feel
- KOOL AND THE GANG—Joanna
- THE S.O.S. BAND—Tell Me If You Still Care
- THE ROLLING STONES—Undercover Of The Night
- JEFFREY OSBORNE—Stay With Me Tonight
- BIG COUNTRY—In A Big Country
- PETER SCHILLING—Major Tom (Coming Home)
- JENNIFER HOLLIDAY—Am Love
- DURAN DURAN—Union Of The Snake

NOVEMBER 19, 1983, BILLBOARD

Thank You Larkin Arnold

Teena Marie

DIR
PRESENTS

The Heavy Metal "Headhunters"

Krokus

on KING BISCUIT

November 13



From Switzerland, Krokus—solid as a Swiss bank—recorded live on their recent power-packed U.S. tour. Performing heavy-hitting favorites like "Eat the Rich" and "Stayed Awake All Night" from their album *Headhunter*.

Krokus, appearing on King Biscuit, on more than 300 of America's best rock radio stations via the ABC Rock Radio Network.

The Best Rock—recorded live every week on the King Biscuit Flower Hour. Radio's First Concert Show.



Produced by
DIR Broadcasting

DIR



Vox Jox

• Continued from page 15

Jeffrey B. Kelly has been upped from operations director to program director at Cleveland's WDMT, FM 108. ("Operations director" is one of those nebulous terms. You're never sure if someone is elevated to it, or demoted to it.) The reason for the step up is so that Bobby Magic can concentrate on his job as national program director for BBG (the Beasley Broadcast Group, not Mike McVey's WBBG). Both Magic and Kelly will remain in Cleveland.

Across town at WGCL, operations manager/program director Bob Travis is also on the rise, becoming vice president of programming. Travis, who has been with the station since 1977, started as air personality/music director and was named PD a year later.

★ ★ ★

Remember Dick Drury? He's another Cleveland; in fact, he's a former Akron jock from WAKR, but we'll admit he's more widely known for his years with Susquehanna. Well, if you've lost track, he's been VP/GM for WYKS in Gainesville, Fla., and has just moved upstate to Tallahassee, where he's been appoint-

ed president/GM of WMNX, an FM country facility there.

Randy West once again has a set of call letters attached to his name. The Creative Factor director of project development is now also production director for Century's (soon to be Emmis') KMGG Los Angeles, where Jeff Randall also comes aboard in weekend rotation from Ventura's KACY. Fellow weekender Cherie adds the California Radio Network to her resume, hosting the 90-second daily feature "California Way Of Life," which highlights several Californicated folks.... Speaking of which, Century's KMEL San Francisco PD Bobby Cole promotes a couple of riders on to the Camel, as afternoon personality Geno Mitchellini adds music director to his office door, while former MD and evening jock Nadine Marz slides into the assistant PD post. She retains her 6 to 10 p.m. airshift.

★ ★ ★

Moving up the coast even farther, KPMS Seattle air personality Jay Hamilton moves east to Missoula, Mont. and back into programming at KYSS-AM-FM there, replacing Monty Turner, who continues as an

air personality at the station owned by Communications Investment Corp. (CIC also owns Salt Lake City's KALL-AM-FM, KEGM/KJOT Boise and KGHL/KIDX Billings.)

Jack Armstrong's on the move. Not the one you think—he's still at KFRC San Francisco—but the former WCII/WKJJ Louisville operations manager, who can now be found on afternoon drive in Lynchburg, Va., where he also programs country-formatted WLVA... Detroit News writer Matt Beer joins Metromedia's WOMC there, writing and voicing a short daily feature to be called "Out And About With Matt Beer," which highlights happenings in the Motor City.

Carol Senor joins KFVB Los Angeles as assistant advertising and promotion manager for the Westinghouse all-news outlet... Two promotion assistants have been appointed at WLS-AM-FM Chicago. Moving up into that post is Ed Marcini, while Susan Whitager joins the ABC station from a similar position at WGN there.

★ ★ ★

92FM KTFA Beaumont features AC music ("lyrically positive rock 'n' roll with a small percentage of rock-oriented Christian artists") with an on-air lineup that includes the "Lamb & Lion Good Morning Show" (that's John Lamb and Tom Carter, and we're assuming Carter is the Lion). Rosie Chance is on mid-days, B.J. Scott in afternoons and The Skye handles nights.

Burkhart/Abrams Etc. adds a dozen or so new call letters to its burgeoning lineup, running the gamut from Cuban-formatted WCMQ Miami to WKIX Country in Raleigh to Baltimore MOR mainstay WBAL... The company, by the way, has announced the dates for its annual Adult Radio Forum. This year's meet takes place at the Fairmont in New Orleans, June 17-19. Just in time for the World's Fair, not to mention the humidity... Joining Drake Chenault's fold is Bob Price's WIRK-FM West Palm Beach. The station will utilize DC's Playlist Plus country format.

★ ★ ★

Driving around the East Coast again last weekend netted equally good oldies fare. In fact, we were so move by Hy Lit's live appearance that we picked up WWSH Philadelphia PD Bobby Rich and made our way over to Ripley's to watch him in person. It was a few hours before he figured out who we were, and it was a good thing, because otherwise we never would have won the dance contest.

Dialing around the AM band next to 'FIL (where Jim Nettleton sounds as good or better than he did 14 years ago), we found a similar offering

from "the nation's capital," and it was 10 minutes before we discovered it wasn't our nation. CJSB in Ottawa offered a different blend of oldies than we usually hear, mid-'60s pre-psychedelia mostly, like the Yardbirds and Balloon Farm, which brought back several songs we haven't heard since they left the recurrent category... Listening to WLN, we happened upon a Cincinnati "Hot Wax" weekend, and from what we could tell, it's a weekly occurrence. Dusty Rhodes on Sunday nights brought back a flood of WSAI "Rocket Radio" memories, and the smell of Skyline chili.

★ ★ ★

Raymond Siri joins Robert E. Balon & Associates as a senior research analyst. He comes to the Austin-based company from California, where he worked with KTSF San Francisco, Border Radio Inc. and Traffic Net.

★ ★ ★

Looking for phone numbers to dial? Well, (212) 976-3131 will get you a one-minute news report, courtesy of 1010 WINS New York and Phonecasting Systems Network, and constantly updated by the station's news staff... If you're looking for Christmas music, check out Kalamusic. They've got 30 hours of the stuff available on tape. Give Stephen Tivers a call in Kalamazoo... and if you're looking for a jock, ex WRKS-New York personality Jimi Bruce is still on the prowl and available at (212) 465-4889... But if you're looking for something to do while stuck in an elevator, Gary Owens is the guy to call, if the line isn't busy. He spent an hour between the lobby and mezzanine last week, and things might have been boring had he not eyed the emergency telephone. After calling for help, he dialed up KPRZ Los Angeles personality Tom Murphy, and his FM-counterpart Rick Dees on KIIS, giving them minute-to-minute details of his moving, or in this case, non-moving adventure.

★ ★ ★

If you've set your sights on the big time, Randy Kabrich has a few openings at WAVA Washington, but if medium market good facility is more in line, his former haunt, WDCG Durham, has an opening or two as well... Kokomo's Scott Howard is shooting for a PD/MD or major market air gig. You can reach him at (317) 456-3407... We've found our missing persons. Bob McClay is now at San Rafael's KTIM, and Frank Bennett is taking a year off from L.A. After summering in Aspen, he's wintering in Phoenix, where he's doing mornings at Scott Burton's KSTM.

Rosie Pisani is upped to VP/director of music at Long Island's WLIR... Jay Miller is upped to PD of Taft's syndicated nostalgia offering, Primetime.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. Keep On Truckin', Eddie Kendricks, Tamla
2. Midnight Train To Georgia, Gladys Knight & the Pips, Buddah
3. Heartbeat It's A Lovebeat, DeFranco Family, 20th Century
4. Photograph, Ringo Starr, Apple
5. Space Race, Billy Preston, A&M
6. Paper Roses, Marie Osmond, MGM
7. Top Of The World, Carpenters, A&M
8. Angie, Rolling Stones, Rolling Stones
9. Just You & Me, Chicago, Columbia
10. I Got A Name, Jim Croce, ABC

POP SINGLES—20 Years Ago

1. Deep Purple, Nino Tempo & April Stevens, Atco
2. Sugar Shack, Jimmy Gilmer & the Fireballs, Dot
3. Washington Square, Village Stompers, Epic
4. I'm Leaving It Up To You, Dale & Grace, Mental-Michele
5. It's All Right, Impressions, ABC-Paramount
6. Maria Elena, Les Indios Taboras, RCA Victor
7. She's A Fool, Lesley Gore, Mercury
8. Bossa Nova Baby, Elvis Presley, RCA Victor
9. Everybody, Tommy Roe, ABC-Paramount
10. 500 Miles Away From Home, Bobby Bare, RCA Victor

TOP LPs—10 Years Ago

1. Goodbye Yellow Brick Road, Elton John, MCA
2. Goats Head Soup, Rolling Stones, Rolling Stones
3. Brothers & Sisters, Allman Brothers Band, Capricorn
4. Quadrophenia, The Who, MCA
5. Los Cochinos, Cheech & Chong, Ode
6. The Smoker You Drink The Player You Get, Joe Walsh, Dunhill
7. Angel Clare, Garfunkel, Columbia
8. Don't Mess Around With Jim, Jim Croce, ABC
9. Life & Times, Jim Croce, ABC
10. Let's Get It On, Marvin Gaye, Tamla

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Paper Roses, Marie Osmond, MGM
2. Country Sunshine, Dottie West, RCA
3. Sawmill, Mel Tillis, MGM
4. The Most Beautiful Girl, Charlie Rich, Epic
5. We're Gonna Hold On, George Jones & Tammy Wynette, Epic
6. Sing About Love, Lynn Anderson, Columbia
7. Little Girl Gone, Donna Fargo, Dot
8. I'm Your Woman, Jeanne Pruett, MCA
9. Don't Give Up On Me, Jerry Wallace, MCA
10. I'll Never Break These Chains, Tommy Overstreet, Dot

SOUL SINGLES—10 Years Ago

1. Space Race, Billy Preston, A&M
2. The Love I Lost (Part 1), Harold Melvin & the Blue Notes, Philadelphia International
3. Midnight Train To Georgia, Gladys Knight & the Pips, Buddah
4. Hey Girl, Temptations, Gordy
5. Check It Out, Tavares, Capitol
6. You're A Special Part Of Me, Diana Ross & Marvin Gaye, Motown
7. Get It Together, Jackson 5, Motown
8. Cheaper To Keep Her, Johnnie Taylor, Stax
9. Having A Party, Ovation, MGM
10. My Pretending Days Are Over, Dells, Cadet

BURD & BAKER COME TO D.C.

New Morning Team At WPGC

By BILL HOLLAND

WASHINGTON—Which former No. 1 Washington-area radio station has Jimmy Carter doing the weather and Henry Kissinger checking the traffic situation?

No, it's not the Voice of America. It's WPGC AM/FM, where the new morning team of David Burd and Jeff Baker is now at work trying to put the longtime favorite station back at or near the top, where general manager Jeanne Oates says it belongs.

Burd, formerly of KSLQ St. Louis, has also produced for Joe Piscopo of "Saturday Night Live." He and Baker have known each other for years—they even worked at KSLQ together—but they have never worked as a team before. Baker, who comes from WPJB-FM Providence, where he did mornings, brings a whacko cast of 55 voice characters with him.

"We're keeping a low profile at first," Oates explains, "to let them get the hang of things. It seems to be working fine already, though—there's real good chemistry happening."

Burd and Baker, who initially approached PGC PD Al Casey about coming on board, have only been on the air together for a few days. But already they're beginning to catch on with listeners who have been praying that the slumping station would somehow come up with another Elliott & Woodside, who left the station nearly two years ago to go with WRQX-FM.

President Reagan also seems to approve of the new team—at least his imaginary voice does, during the occasional visits when he drops by on his horse to say hello.

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COMPANY OF STARS—Actor John Ritter, center, boasts about his recently awarded star on Hollywood's Walk Of Fame. Lending an ear are KPRZ Los Angeles president and general manager Wally Clark, left and station air personality Gary Owens, who interviewed Ritter during an all-day tribute to the star.

Radio

WKQX MORNING MAN

Chicago Waking Up To Murphy

By MOIRA McCORMICK

CHICAGO—Robert Murphy, "Murphy In The Morning" to his audience at pop/adult WKQX here, does his homework. And that, he says, is why his morning drive show has been attracting more and more listeners since he debuted last January.

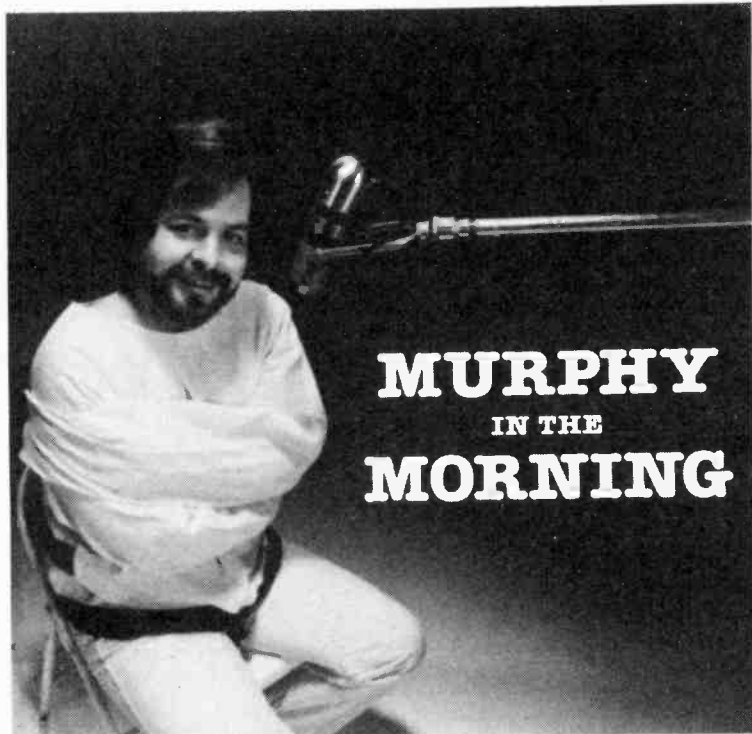
Though ranked number 12 overall in morning drive, Murphy places fourth in 'KQX's targeted 18-49 category with a 6.5 share, behind WGCI's Bob Wall (8.2), WGN's Wally Phillips (7.5) and WLS-AM-FM's Larry Lujack (10.4 combined.)

Murphy had spent the past six years as morning man at WAYS Charlotte, N.C. before taking on Chicago, but his previous stint at WOKY Milwaukee had already favorably acquainted him with the Windy City. "I wanted to live here," he says. Once transplanted, adjustment wasn't difficult: "They laugh at the same jokes in Chicago as in North Carolina."

Murphy began prepping for his Chicago debut months in advance by having both daily newspapers as well as a glossy Chicago "lifestyle" monthly shipped to him for his perusal in Charlotte. "When you're just starting out somewhere, you should come on your first day knowing as much about the market as possible," he says. "Each mistake you make pegs you as an out-of-towner."

Chicago's three-ring-circus political shenanigans continue to provide Murphy with plenty of grist. "I prefer local to national political humor," he comments. "One of the reasons I moved to Chicago was that the politics here are easily lampoonable. The politicians here all act like children."

Further on the plus side, he adds, is the fact that Chicago residents have a strong sense of city. "They're more centrally pulled together than people in L.A. or Washington," he



says. "I want this show to be a piece of furniture of the Chicago market—you could not lift it up and put it in any other city."

Murphy is a firm believer in the power of the "schtick." "It gives people a handle to talk about the show," he theorizes. One of his regular routines is soap opera spoof "The Young And The Impotent," centering on Everycouple Herb and Norma Fenster. "Every week they're living in a different place, with different kids—we don't care," Murphy shrugs, adding, "One week we killed off Herb and then he was back the next week."

"Mister Codgers' Neighborhood" has the soporific kiddie show host "torturing animals and showing kids how to disrupt their parents' sex life—like replacing Mom's pills with candy if they want a little sister for

Christmas." Other features include an overweight Elvis imitator, "Pick Your News" current events spoofs, and "Dial-A-Date Free For All," which Murphy says has actually matched up a couple or two from the listening audience. "There haven't been any marriages that we know of, but maybe some light housekeeping in the parking lot," Murphy cracks.

"I do restrict myself in the bad taste department," he admits. "I go about as far as you might go telling jokes at a cocktail party. I'm pretty low-key in comparison with some other Chicago morning drive personalities." He adds with a chuckle, "Let's face it—I'm old and tired."

"The show is done on a friendly basis. We take a lot of phone calls. We go for an atmosphere like somebody's breakfast table, where the food's lousy but the conversation is great."

A native of Birmingham, Ala. (and still possessed of a slight drawl), Murphy was employed at WTDC Tuscaloosa while securing a broadcasting degree at the Univ. of Alabama from 1970-73. Upon graduation he took a morning drive shift at WKGX Knoxville, and it was mornings thereafter from WMAK Nashville (1974), WOKY Milwaukee (1976) and WAYS Charlotte (1977-83) through his tenure at WKQX. Murphy, 32, is single, and lives with his cat Pooneil (named after an early Jefferson Airplane tune) at the "Murphy Metro Mansion" in downtown Chicago.

Assisting Murphy on the dawn patrol is "caustic and cynical" traffic/weather reporter Beth Kaye, who acts as foil to Murphy's tending-towards-sexist jokes. "We do it that way on purpose," he says. "It's an interesting male-female balance."

Everything being equal, Murphy says, he's careful to counter a male chauvinist joke with a female chauvinist joke. Actually, he comments, "We're sexual here, but not sexist. We avoid sounding like a locker room."

Murphy also credits sportscaster Pat Benkowski and Peter Stacker, who does his character voices, as indispensable to the morning routine.

Murphy says he plans to make his morning show "more and more localized," and notes that some of his regular features are already in the process of becoming irrevocably stamped with the seal of Chicago.

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Nov. 18	Phillies	Philadelphia, PA
Nov. 19	Toads	New Haven, CT
Nov. 22	Paradise	Boston, MA
Nov. 23	Motions	Irvington, N.J.
Nov. 24	The Ritz	New York City
Nov. 25	Blondies	Pleasantville, N.J.
Nov. 26	My Fathers Place	Roslyn, N.Y.
Nov. 27	Bayou	Washington, D.C.
Dec. 1	Agora	Cleveland, OH
Dec. 2	Todds	Detroit, MI
Dec. 3	Tutts	Chicago, Ill
Dec. 5	Jakes	Bloomington, IN
Dec. 6	Mables	Champaign, Ill
Dec. 7	Blue Note	Columbia, MO
Dec. 16	Spirit Club	San Diego, CA
Dec. 17	Beverly Theatre	Beverly Hills, CA
Dec. 18	Wolfgangs	San Francisco, CA

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	3	6	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	1	1	8	8	PAT BENATAR—Love Is A Battlefield, Chrysalis	4
2	1	5	GENESIS—Genesis, Atlantic		2	6	2	YES—Owner Of A Lonely Heart, Atco	
2	8	2	THE ROLLING STONES—Undercover, Rolling Stones		3	2	7	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis	
3	2	9	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		4	7	2	THE ROLLING STONES—Undercover Of The Night, Rolling Stones	
5	5	3	YES—80102, Atco		5	3	6	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury	
6	4	9	PAT BENATAR—Live From Earth, Chrysalis		6	8	11	BIG COUNTRY—In A Big Country, Mercury	
7	6	11	RAINBOW—Bent Out Of Shape, Mercury		7	5	4	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury	
8	9	11	BIG COUNTRY—The Crossing, Mercury		8	15	6	THE ROMANTICS—Talking In Your Sleep, Nemperor	
9	7	11	THE MOTELS—Little Robbers, Capitol		9	33	2	38 SPECIAL—If I'd Been The One, A&M	
10	11	9	THE ROMANTICS—In Heat, Nemperor		10	10	4	GENESIS—Just A Job To Do, Atlantic	
11	10	4	EDDIE MONEY—Where's The Party?, Columbia		11	23	3	DURAN DURAN—Union Of The Snake, Capitol	
12	12	22	THE POLICE—Synchronicity, A&M		12	9	10	QUIET RIOT—Cum On Feel The Noize, Pasha	
13	26	2	38 SPECIAL—Tour De Force, A&M		13	4	9	RAINBOW—Street Of Dreams, Polydor	
14	27	3	BLUE OYSTER CULT—The Revolution By Night, Columbia		14	21	5	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis	
15	22	3	DURAN DURAN—Seven And The Ragged Tiger, Capitol		15	35	19	THE POLICE—Synchronicity II, A&M	
16	19	7	SURVIVOR—Caught In The Game, Scotti Bros.		16	11	9	MICHAEL STANLEY BAND—My Town, EMI-America	
17	17	8	ALDO NOVA—Subject, Portrait		17	12	7	ALDO NOVA—Monkey On Your Back, Portrait	
18	13	29	QUIET RIOT—Metal Health, Pasha		18	22	4	JACKSON BROWNE—Tender Is The Night, Asylum	
19	20	11	PETER SCHILLING—Error In The System, Elektra		19	27	3	SAGA—The Flier, Portrait/Epic	
20	14	11	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI-America		20	NEW ENTRY		THE ROLLING STONES—Too Tough, Rolling Stones	
21	21	6	SAGA—Heads Or Tales, Epic		21	17	9	PETER SCHILLING—Major Tom (Coming Home), Elektra	
22	18	7	KISS—Lick It Up, Mercury		22	26	7	GENESIS—It's Gonna Get Better, Atlantic	
23	15	19	JACKSON BROWNE—Lawyers In Love, Asylum		23	19	5	KISS—Lick It Up, Mercury	
24	32	3	PAUL RODGERS—Cut Loose, Atlantic		24	NEW ENTRY		THE ROLLING STONES—She Was Hot, Rolling Stones	
25	28	3	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA		25	16	5	SURVIVOR—Caught In The Game, Scotti Bros.	
26	36	3	STREETS—1st, Atlantic		26	NEW ENTRY		STREETS—If Love Should Go, Atlantic	
27	24	4	THE DOORS—Alive, She Cried, Elektra		27	13	11	THE MOTELS—Suddenly Last Summer, Capitol	
28	33	3	NIGHT RANGER—Midnight Madness, MCA		28	24	4	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia	
29	31	2	Z. Z. TOP—Eliminator, Warner Bros.		29	28	3	GENESIS—That's All, Atlantic	
30	25	18	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic		30	NEW ENTRY		DARYL HALL AND JOHN OATES—Say It Isn't So, RCA	
31	30	4	CULTURE CLUB—Colour By Numbers, Virgin/Epic		31	NEW ENTRY		KROKUS—Stayed Awake All Night, Arista	
32	16	12	THE MOODY BLUES—The Present, Threshold		32	29	29	DAVID BOWIE—Modern Love, EMI-America	
33	34	2	BILLY IDOL—Don't Stop, Chrysalis		33	40	25	THE FIXX—One Thing Leads To Another, MCA	
34	23	15	HEART—Passionworks, Epic		34	20	20	DEF LEPPARD—Foolin', Mercury	
35	29	15	ASIA—Alpha, Geffen		35	59	3	THE DOORS—Gloria, Elektra	
36	37	2	BOB DYLAN—Infidels, Columbia		36	NEW ENTRY		NIGHT RANGER—(You Can Still) Rock In America, Capitol	
37	35	5	MOTLEY CRUE—Shout At The Devil, Elektra		37	25	20	THE POLICE—King Of Pain, A&M	
38	NEW ENTRY		THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista		38	51	6	DOKKEN—Breaking The Chains, Elektra	
39	40	5	PAUL McCARTNEY—Pipes Of Peace, Columbia		39	18	5	THE MOTELS—Little Robbers, Capitol	
40	42	5	TOMMY TUTONE—National Emotion, Columbia		40	30	2	MOTLEY CRUE—Shout, Elektra	
41	38	43	DEF LEPPARD—Pyromania, Mercury		41	31	2	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic	
42	44	10	DOKKEN—Breaking The Chains, Elektra		42	14	10	GENESIS—Mama, Atlantic	
43	45	2	WAS (NOT WAS)—Born To Laugh At Tornadoes, Geffen		43	36	9	STEVIE NICKS—If Anyone Falls, Modern	
44	47	16	KANSAS—Drastic Measures, CBS		44	49	8	BILLY JOEL—Uptown Girl, Columbia	
45	49	3	PAUL KANTNER—The Planet Earth Rock And Roll Band, RCA		45	52	4	ASIA—The Smile Has Left Your Eyes, Geffen	
46	NEW ENTRY		SIMON TOWNSHEND—Sweet Sound, Polydor		46	55	3	GENESIS—Illegal Alien, Atlantic	
47	NEW ENTRY		KROKUS—Headhunter, Arista		47	58	13	THE ANIMALS—The Night, I.R.S.	
48	41	15	BILLY JOEL—An Innocent Man, Columbia		48	46	7	TAXXI—Maybe Someday, Fantasy	
49	43	22	TALKING HEADS—Speaking In Tongues, Sire		49	54	5	THE ROMANTICS—Rock You Up, Nemperor	
50	NEW ENTRY		BRIAN MAY AND FRIENDS—Starfleet Project, Capitol		50	32	2	YES—Our Song, Atco	

Top Adds

1	THE ROLLING STONES—Undercover, Rolling Stones
2	PAUL RODGERS—Cut Loose, Atlantic
3	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista
4	DON FELDER—Airborne, Asylum
5	HEAVEN—Where Angels Fear To Tread, Columbia
6	BILLY IDOL—Don't Stop, Chrysalis
7	MANFRED MANN—Demolition Man, Arista (12 Inch)
8	GIRLSCHOOL—Play Dirty, Mercury (12 Inch)
9	ALCATRAZZ—General Hospital, Rocshire (12 Inch)
10	38 SPECIAL—Tour De Force, A&M

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

Radio

New On The Charts



THE DEELE

This Cincinnati sextet has launched its Solar debut "Body Talk" to 64 on the current Black Singles chart. Taken from the group's forthcoming LP "Street Beat," the techno-funk 45 showcases the Deele's danceable soul sound.

Four of the members have been playing together since high school, but the group was officially formed in 1981 and performed throughout the Midwest at local clubs and colleges. "Dancing is what our music is all about," says the group's percussionist and leader Antonio (L.A.) Marquis Reid. "We want our listeners to know that our music comes from the pulse we all feel in the streets; it's their music."

The other members are bass player Kevin Roberson, lead vocalists Darnell Bristol and Carlos Greene, and Stanley Burke and Kenny Edmonds, who both play guitar and keyboards. Collectively, the group's ambition is to play for a maximum crowd at New York's Central Park where "there would be plenty of room for everybody to get up and dance," says Reid.

For more information, contact Pable Davis, Glow Management Corp., 3505 E. Livingston, Suite B, Columbus, Ohio 43227.



MATTHEW WILDER

For a white boy, Matthew Wilder is doing well with the soul sound of his Private I debut single "Break My Stride," which moves up the Black Singles chart to 78.

The single is taken from his LP "I Don't Speak The Language," for which Wilder wrote the songs, sings lead and most notably plays piano and synthesizers. A native New Yorker, Wilder began with the guitar as a street musician in Greenwich Village at age 15. After switching to piano, he moved to Los Angeles and established himself as a songwriter and backing vocalist. His songwriting credits include "Love, Love, Love" for ex-Temptation Eddie Kendricks and a collaboration on "Let Me Drive" for Bette Midler. As a backing vocalist, Wilder has appeared on LPs by Rickie Lee Jones, Robbie Dupree and Midler.

"There are so many different colors to the synthesizer that enable you to create an infinite amount of moods," says Wilder, and the electronic pop/reggae of "Break My Stride" represents only a corner of the LP's intriguing tapestry. Woven of rich synth textures and threads of soul, rock and calypso, Wilder's language is an easy one to listen to.

For more information, contact Al Bunetta, (213) 385-0882.



JAMES INGRAM

While the name and voice are familiar, James Ingram has held out on his solo debut until now with the Qwest LP "It's Your Night," which debuts at 27 on the Black LP chart.

Ingram won a Grammy for best r&b male vocalist for his performance on Quincy Jones' "Just Once" and "One Hundred Ways," reportedly becoming the first artist to do so without his own album. He is also half responsible for the gold single "Baby Come To Me," a duet with Patti Austin, and wrote "PYT" for Michael Jackson. Ingram has also worked with Ray Charles and producer Leon Haywood.

"I trained for this album like an athlete for the Olympics," says Ingram. "I wanted to be able to give my all to this project, and I feel great about the results."

One of those results, "Party Animal," is pushing its way up the Black Singles chart to 22, and the rest are the varied mix you'd expect from Quincy Jones' influence as producer. Proud of the LP's diversity, Ingram says, "Funky music is basically my strength as a writer, but Quincy's got me doing songs I wouldn't have thought of singing."

For more information, contact Ed Eckstine, (213) 934-4711.

Featured Programming

"Our once parallel interests have diverged in the past year," explains Starfleet Blair president Sam Kopper, who last week announced his intention to buy back Starfleet from John Blair & Co., which acquired the concert producer in 1980. The Starfleet staff will stay intact, according to Kopper, who expects to complete the transaction by Jan. 1.

Noting Starfleet's syndication arrangements with NBC's *The Source*, *Showtime* and *Home Box Office*, Kopper says that he's looking forward to working as an independent again. "There's less potential for complicated politics," he asserts. "More goes into the product (that way)."

Blair publicist Joseph Rosenberg adds that the split will have "no effect" on the company's consolidated earnings in 1983.

★ ★ ★

Ooooooeee! Jayne Kennedy is the hostess of a new exercise program

called "Radiorobics," a five-minute show produced by Syndicate It in Los Angeles. Sponsored by Revlon, the program features exercise routines from Kennedy's exercise album, "Love Your Body." The series began Oct. 15 and currently airs in 54 markets.

★ ★ ★

The AP Radio Network is soliciting four-minute pieces for its "Portfolio" and "Special Assignment" features. Producer Steve Pendlebury in Washington (202-955-7286) is seeking freelance feature profiles as well as hard news stories for broadcast on the company's 1,200 affiliate stations. He's paying \$25 a pop, and a cassette with samples of the kind of pieces he's interested in is being prepared.

★ ★ ★

An important reminder: Ringo Starr will host the finale of the 26-week series, "Ringo's Yellow Submarine," with a 60-minute live call-in (Continued on page 59)

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

Nov. 13-19, Tomorrow's Imports, interview with Siouxsie & the Banshees, Rock Over London, London Wavelength, one hour.
Nov. 13-19, Jim Messina, OMNI/Penthouse College Rock Concert, London Wavelength, one hour.

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

Nov. 14, Night Ranger, Motley Crue, Rockline, Global Satellite Network, 90 minutes.

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

Nov. 14-19, AC/DC, BBC Rock Hour, London Wavelength, one hour.

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

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

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

Nov. 18-20, Atlantic Starr, James Ingram, The Countdown, Westwood One, two hours.

Nov. 18-20, Bobby Bare, Live From Gilley's, Westwood One, one hour.

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

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

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

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

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

Nov. 18-20, Motels, Off The Record Special, Westwood One, one hour.

Nov. 18-20, Deniece Williams, Special Edition, Westwood One, one hour.

Nov. 18-20, The Subject Is Food, Dr. Demento, Westwood One, two hours.

Nov. 18-20, John Cougar Mellencamp, Huey Lewis, Rock Album Countdown, Westwood One, two hours.

Nov. 18-20, Barbra Streisand, Special Concert, Westwood One, two hours.

Nov. 18-20, Hooked On Rock, Rock Chronicles, Westwood One, one hour.

Nov. 19, Waylon Jennings, Part Two, Silver Eagle, ABC Entertainment Network, 90 minutes.

Nov. 19, Ringo's Yellow Submarine, ABC FM Network, one hour.

Nov. 19-20, Johnny Bristol, Soundtrack Of The 60s, ABC Watermark, three hours.

Nov. 19-20, John Cougar Mellencamp, Boy George, Carlos Santana, Paul Dean, Rock USA, Mutual Broadcasting, three hours.

Nov. 19-20, Bill Anderson, Dolly Parton, Eddie Rabbitt, Alabama, Lee Arnold On A Country Road, Mutual Broadcasting, three hours.

Nov. 20, Krokus, Motorhead, King Biscuit, ABC Rock Radio Network, 90 minutes.

Nov. 20, Air Supply, Spotlight Special, ABC Contemporary Network, 90 minutes.

Nov. 20, Rock's Hardest Partyers, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.

Nov. 20-26, Joe Jackson, BBC Rock Hour, London Wavelength, one hour.

Nov. 20-26, Jonathan Richman, OMNI/Penthouse College Rock Concert, London Wavelength, one hour.

Nov. 21, Motels, Inner-View, Inner-View Network, one hour.

Nov. 21, John Cougar Mellencamp, Rockline, Global Satellite Network, 90 minutes.

Nov. 21-25, U2, Inside Track, DIR Broadcasting Network, 90 minutes.

Nov. 21-27, Jerry Reed, Country Closeup, Narwood Productions, one hour.

Nov. 21-27, Tony Martin, Music Makers, Narwood Productions, one hour.

Nov. 25-27, Human League, Hot Rocks, United Stations, four hours.

Nov. 25-27, Georgia Gibbs, Great Sounds, United Stations, four hours.

Nov. 25-27, Stevie Wonder, Rock, Roll & Remember, United Stations, four hours.

Nov. 25-27, Con Hunley, Solid Gold Country, United Stations, three hours.

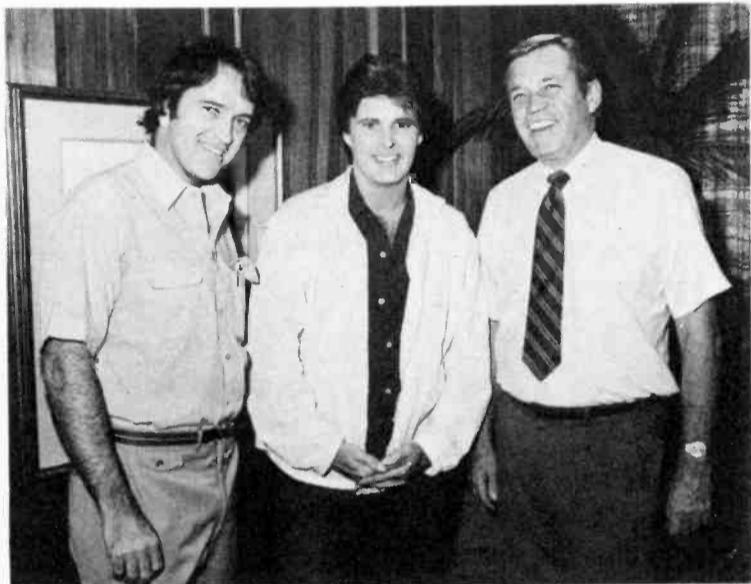
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www.americanradiohistory.com



GARDEN PARTY REVISITED—Rick Nelson visits KRLA Los Angeles, to tape a segment of Jim Pewter's "Original Rock And Roll Show." Pictured from left are Pewter, Nelson and station vice president and general manager Bert West.

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Billboard

Survey For Week Ending 11/19/83

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	9	ALL NIGHT LONG (ALL RIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)	2
2	3	8	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)	
3	2	13	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)	
4	5	7	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)	
5	8	5	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)	
6	7	6	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)	
7	4	19	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI, ASCAP/BMI)	
8	6	11	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo, ASCAP)	
9	11	10	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)	
10	13	7	BREAK MY STRIDE Matthew Wilder, Private 1 (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)	
11	12	9	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)	
12	15	4	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)	
13	14	8	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)	
14	9	14	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)	
15	10	10	TROUBLE IN PARADISE Jareau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)	
16	23	3	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)	
17	19	6	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)	
18	21	5	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)	
19	18	7	LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzerb, BMI)	
20	26	7	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)	
21	29	3	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)	
22	22	6	NEVER SAY NEVER AGAIN Lani Hall, A&M 2596 (Tallatim, ASCAP)	
23	24	5	NEVER SAY DIE Cliff Richard, EMI-America 8180 (Sooklooz/Chappell, BMI/ASCAP)	
24	25	5	TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmaj/Night Kitchen, ASCAP)	
25	28	4	I NEED YOU Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashima/Orcas/Day To Day, ASCAP/Neches River, BMI)	
26	17	17	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)	
27	16	9	DON'T COUNT THE RAINY DAYS Michael Murphy, Liberty 1505 (Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP)	
28	33	3	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)	
29	20	12	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)	
30	32	4	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)	
31	27	10	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot, BMI)	
32	NEW ENTRY		READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)	
33	36	3	SEND HER MY LOVE Journey, Columbia 38-04151 (Twist And Shout/Weed High Nightmare/Colgems-EMI, ASCAP)	
34	35	3	NO ONE CAN LOVE YOU MORE THAN ME Melissa Manchester, Arista 1-9087 (Chappell, ASCAP)	
35	38	2	ALLERGIES Paul Simon, Warner Bros. 7-29453 (Paul Simon, BMI)	
36	39	2	LADY, LADY, LADY Joe "Bean" Esposito, Casablanca 814430 (Polygram) (Intersong/Famous/GMPC, ASCAP)	
37	37	2	P.Y.T. (PRETTY YOUNG THING) Michael Jackson, Epic 34-04165 (Eiseman/Hen-Ai/Kings Road/Yellow Brick Road, ASCAP)	
38	40	2	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reeler, BMI)	
39	NEW ENTRY		ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson Casablanca 814603 (Polygram) (Warner-Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP)	
40	NEW ENTRY		JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)	
41	30	15	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)	
42	31	19	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)	
43	34	17	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)	
44	NEW ENTRY		GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)	
45	NEW ENTRY		DON'T PLAY ANOTHER LOVE SONG Smokey Robinson, Motown 1700 (Chardax, BMI)	
46	42	15	PROMISES, PROMISES Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)	
47	41	7	ONCE BEFORE I GO Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk And Cookies, BMI)	
48	44	17	BABY, WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)	
49	47	8	KING OF PAIN The Police, A&M 2569 (Magnetic, BMI)	
50	46	16	RAINBOW'S END Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David Batteau, BMI)	

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

Retailing

Stores, Radio Growing Closer New Acts Benefit From Cross-Promotions

By EARL PAIGE

LOS ANGELES—Radio stations are working more diligently than ever with record/tape stores to create merchandising promotions. More often than not, these promotions center on new and developing acts.

While stations of various formats are eager to tie in with retail, a survey of top chains indicates that album oriented rock stations are most heavily involved. Some sources suggest this activity reflects AOR's growing desire to fight off inroads being made by top 40.

Station/store promotion tie-ins are hardly novel. But what's new is a growing excitement on the part of both radio and retail and a determi-

nation to come up with accountable sell-through ideas.

Also new, points out Roy Imber, president of 50-store Record World in New York, is the competitive influence of MTV and other television exposure. Imber sees all media more competitive within their own confines and versus one another scrambling for a share of retail co-op dollars, which are still not in bountiful supply.

Imber, in fact, exhorted fellow record chain executives to "take advantage of the total media mix" when he addressed the Oct. 22 National Assn. of Recording Merchandisers (NARM) retail conference. He particularly singled out radio as "more willing now to come to the party with us."

Several sources point to radio stations' desire to keep pace with tv, the medium generally credited most often with exposing new product. Says Glenn Gatlin, national promotion manager for 150-unit Record Bar: "Not all stations view tv as threatening. Some, in fact, embrace MTV, as with the Asia simulcasts. I think stations are not so much running scared now as seeing they should join in—that all this activity is good for everybody."

Among those who note that radio has traditionally worked with retail but now evinces a new excitement is Bob Iafrate, account executive at KGB-FM San Diego. "We've always done tons of store promotions. I think the new thing is that the record business is turning around and stations are seeing that promotions will now pay off," he says. KGB is working with Licorice Pizza, promoting a weekly list of 20 LPs (Billboard, Oct. 22).

At 41-unit Sound Shop in Nashville, advertising coordinator Ann Gass sees the emphasis on new artists as integral in the heat-up of store and

station tie-in activity. A year-long tie-in with AOR station WKDF-FM proved so successful that Sound Shop two months ago went with country-formatted WJKZ-FM and is now considering the first effort outside Nashville, where radio blankets just 14 Sound Shop units. "We may plug in New Orleans," where the chain has four units, Gass says.

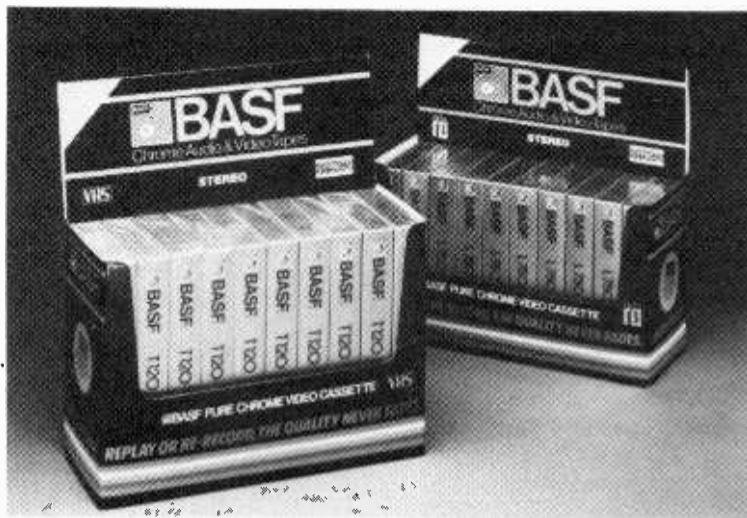
Sound Shop's theme, using station logos on price stickers (\$8.98s at \$5.99), is "Sound Breaker," with emphasis on new and developing acts exposed for two-week intervals in front of store waterfalls.

At KDKB-FM Phoenix, promotion director Cindy Spodek sees station-spurred merchandising in stores as reflective of station competition, among other factors. KDKB, an AOR outlet hustling to remain on top in Phoenix, is working with a 25-deep title section, "KDKB Hot Rocks," with five-unit Rolling Stone. She notes that where the chain was not stocking the dozen or so station promo products, from muscle shirts to hats, they are now being carried. "We gave out 500 keychains in five days that were worth a 10% discount on records," she says.

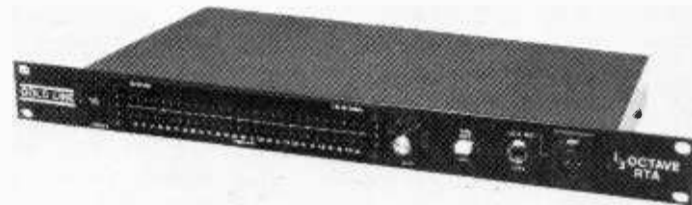
Stations must come in with meaningful promotions now, says Linda Wilson, media coordinator for 150-unit Camelot Enterprises, which has stores in 28 states. Camelot is heavily oriented to print. Whether with Camelot or in conjunction with other stores, Wilson has put the word out that stations have to "do more than just take 12 spots from us."

Several sources say that the new readiness of stations to merchandise in stores is a bonanza not just for large chains or only metro markets. At AOR station WRKI-FM (I-95) Danbury, Conn., promotion director Diane Kajabash notes the station is working with nine stores, including such independents as Gramophone

New Products



The BASF Systems Corp. has introduced its prepacked video cassette dispenser/merchandiser. Each 10-pack unit is marked with Beta or VHS, tape length and a price space. The five-color dispensers can be used at check-outs, end-aisles, counters and other high-traffic areas.



Gold Line in West Redding, Conn. introduces the LM-27, a rack-mounted one-third octave Real Time Analyzer with 27 bands from 40 Hz to 16K. Each band of three LEDs corresponds to standard one-third octave ISO center frequencies.

Shop, New Canaan; Trident Records, Fairfield; Records & Tapes, Westport; and Nu Music, Bridgeport, as well as with Sam Goody, Westport and four I-95 area Record

World units.

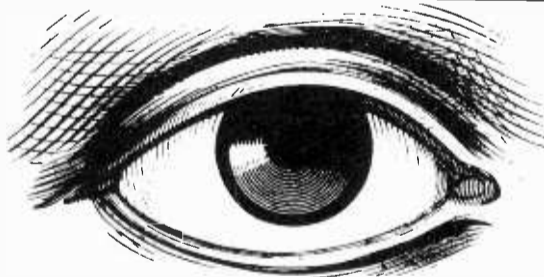
Kojabash, who notes that I-95 wants to establish its image by linking awareness of the music in stores, (Continued on page 36)

Stone, Levy Team In New Distributorship

LOS ANGELES—As rumored, longtime Florida wholesaler Henry Stone has re-entered independent label distribution, partnered with veteran label chief Morris Levy (Billboard, Oct. 22).

Stone says he will concentrate on 12-inch dance and r&b labels at the start. Independent Record Distributing starts Monday (14) at 401 S.E. 10th Court, Hialeah, Fla. 30010. Rick Vitale is sales manager and will handle buying chores with Stone. Two salespersons have been hired. Jeffrey Sadowski handles promotion.

Bulwarking the opening lines handled by IRD is the Roulette family of labels. Stone, known primarily for his long association with Tone Distributing, has been distributing in the Miami area for 35 years.



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Retailing

Rolling Stone Chain Gathering Momentum In Arizona

By JOHN SIPPEL

PHOENIX—Local Rolling Stone chain principal Jeff Lake was literally forced into the industry in June, 1976.

In his senior year at Arizona State Univ., Tempe, he loaned money to a friend who operated three Evolution Record stores in greater Phoenix. Rich Bullock of the now-defunct Odyssey Records chain had come into Phoenix earlier that year, forcing Evolution to buffer itself financially.

When the loan could not be repaid, Lake says, he took over a 750 square foot Evolution location in Scottsdale. Later, with the help of George Souvall of Alta Distributing, he joined forces with Art Kruglick, his partner today in four Rolling Stone stores here.

The two under-30 partners related their dependency on one-stops to the first National Assn. of Recording Merchandisers (NARM) one-stop conference here (Billboard, Nov. 12), citing City 1-Stop of Los Angeles as their present guardian.

In October, Lake opened a 1,600 square foot store in central Phoenix. That was followed by a third strip-center 2,000 square foot outlet in November.

Lake admits he stubbed his toe twice in 1977 with an abortive effort in Paradise Valley, a local suburb occupied by young marrieds submerged with heavy mortgages and opening family expenditures. At almost the same time, he tried a small location near the campus of the Univ. of Northern Arizona, Flagstaff, which folded because he couldn't provide enough supervision from more than 100 miles away.

Lake admits that he and general manager Rick Feldman—whom he met while in school in Tempe—couldn't handle the early responsibility. Kruglick and Lake opened their fourth Rolling Stone last week in Southwest Phoenix, and they believe it could be their prize location, with a projected \$1.5 million gross volume for 1984.

The shopping plaza where they just opened houses a 120,000 square foot Price Club discount department store, which does not handle recorded product. Another plaza tenant is Graham Central Station, a 40,000 square foot night club, which also plays rock concert attractions.

A big part of the Rolling Stone stores' success comes from Lake's longtime association with concert promoter Feyline and Graham Central Station, both of whose hard tickets are sold in all four stores. Lake says he's been told that the stores sell between 25% and 30% of the concert tickets for both promoters. He likes the fact that both KDKB-FM and KUPD-FM here have concert hotlines and carry the information that tickets can be purchased at Rolling Stone. In addition, promoters tag him in all their print, radio and tv ads. Each store has a large concert board, which lists date, attraction and ticket prices for all forthcoming gigs. In addition, the stores sell tickets for outstanding concerts in the West. He says his three stores moved 15,000 seats for the US Festival this year.

Lake and Kruglick, who handle financing and real estate, free themselves of much of the stores' day-to-day detail. Feldmann orders new releases, which are drop-shipped to the stores. Individual store managers order all their catalog and replenishment needs. Their local base has a Qwip transmission machine that relays orders to City 1-Stop in six min-

ally ships overnight.

City 1-Stop ships records, tapes and audio and video accessories. Rolling Stone buys only boutique items directly. Kruglick was in that

business before he joined the chain several years ago.

Lake estimates that the stores sell about 55% of their albums in cassette format. He uses a three-tiered pricing

for \$8.98s, \$5.99 for advertised special, \$6.99 for the hottest 25 albums and \$7.99 for shelf price. Prerecorded tape is openly displayed. Top singles run \$1.69 each.

Focal point of the stores' attractive interiors is color neon signage.

Lake indicates that at least one more Rolling Stone will open in greater Phoenix in 1984.



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Billboard Single Charts Used:

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Billboard Album Charts Used:

Top LP's 1945-82, Bubbling Under The Top LP's 1974-82, Best Bets For Christmas 1963-73, Hot Country LP's 1974-82, Black LP's 1974-82, Best Selling Jazz LP's 1974-82. Note: Chart names used here are most current. All Album charts are combined into one listing.

Additional Album Listings:

R.I.A.A. gold record awards, Retitled albums, Mono & Stereo issues & dual listings, All record numbers. (78 RPM's, 10 inch & 12 inch LP's, dual listings for 78's—10 inch & 78's—12 inch.)

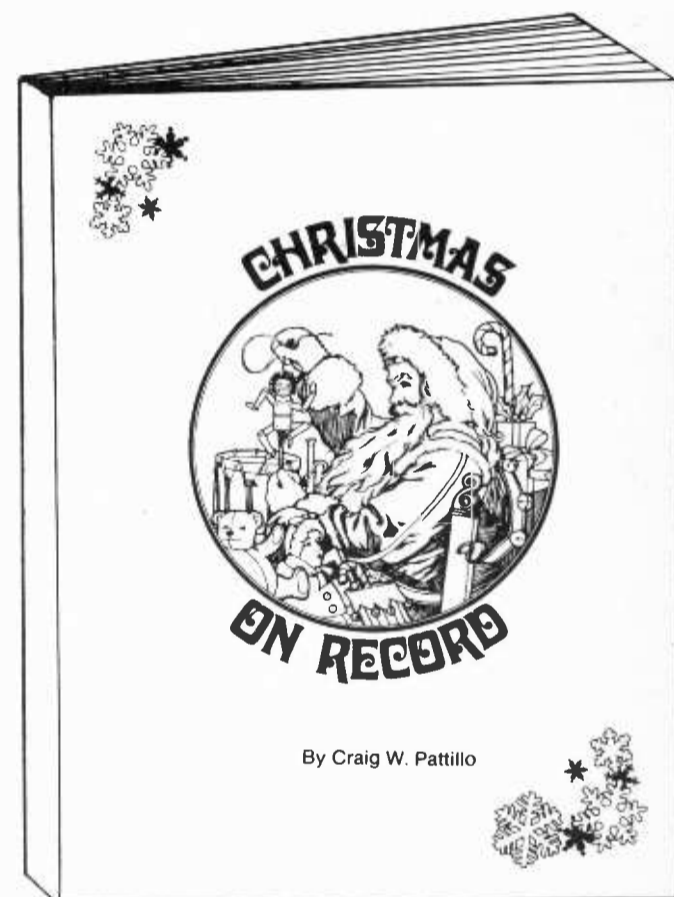
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Billboard EP Charts Used:

Best Selling Pop EP's 1957-59.

Additional EP Listings:

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New LP/Tape Releases

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

POPULAR ARTISTS

- ABC**
Beauty Stab
 LP PolyGram 814 66-1\$8.98
 CA 814 661-4\$8.98
- BANKS, TONY**
The Wicked Lady
 LP Atlantic 80073-1
 CA 80073-4
- BLACK UHURU**

- Guess Who's Coming To Dinner**
 LP Heartbeat HB18 (Rounder)\$8.98
 CA C18\$8.98
- BURNING SPEAR**
The Fittest Of The Fittest
 LP Heartbeat HB22 (Rounder)\$8.98
 CA C22\$8.98
- CALIFORNIA CONNECTION**
The Bluegrass Album, Vol 3
 LP Rounder O180\$8.98
 CA C-0180\$8.98
- CARLIN, GEORGE**
Toledo Window Box
 LP Little David 90129-1-Y (Atlantic)\$6.98
 CA 90129-4-Y\$6.98
- FIREFALL**
Mirror Of The World
 LP Atlantic 80120-1
 CA 80120-4
- FROM KONGO TO ZION**
Black Musical Traditions Of Jamaica
 LP Heartbeat HB17 (Rounder)\$8.98
 CA C17\$8.98

- GIRLSCHOOL**
Play Dirty
 LP PolyGram 814 689-1\$8.98
 CA 824-689-4\$8.98
- GRISMAN, DAVID, & ANDY STATMAN**
Mandolin Abstractions
 LP Rounder O178\$8.98
 CA C-0178\$8.98
- HUBBARD, FREDDIE**
Sweet Return
 LP Atlantic 80108-1 digital
 CA 80108-4
- THE JIM CARROLL BAND**
I Write Your Name
 LP Atlantic 80123-1
 CA 80123-4
- KING, CAROLE**
Speeding Time
 LP Atlantic 80118-1
 CA 80118-4

- KOOL & THE GANG**
In The Heart
 LP PolyGram DSR 8508\$8.98
 CA DSR 4 8508\$8.98
- McLAREN, MALCOLM**
D'Ya Like Scratchin'
 EP Island 90124-1-B (Atco)\$5.98
 CA 90124-4-B\$5.98
- MINK DE VILLE**
Where Angels Fear To Tread
 LP Atlantic 80115-1
 CA 80115-4
- THE MODERN JAZZ QUARTET**
In Memoriam
 LP Little David 90130-1-Y
 (Atlantic)\$6.98
 CA 90130-4-Y\$6.98
- MOSES, PABLO**
In The Future
 LP Alligator AL 8308\$8.98
 CA AL 8308-CS\$8.98

- O'CONNOR, MARK**
False Dawn
 LP Rounder O615\$8.98
 CA C-0615\$8.98
- RANKIN, KENNY**
Silver Morning
 LP Little David 90131-1-Y
 (Atlantic)\$6.98
 CA 90131-4-Y\$6.98
- RIDERS IN THE SKY**
Weeds and Water
 LP Rounder 1038\$8.98
 CA C-1038\$8.98
- RODGERS, PAUL**
Cut Loose
 LP Atlantic 80121-1
 CA 80121-4
- SMALL, FRED**

(Continued on page 59)

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Survey For Week Ending 11/19/83

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	1	71	DAVID BOWIE 1972 The Rise And Fall Of Ziggy Stardust RCA AYLI-3843	RCA	5.98	27	27	13	LYNYRD SKYNRD Pronounced Leh-Nerd-Ski-Nerd MCA 37211	MCA	5.98
2	5	73	CAROLE KING Tapestry Epic PE 34946	CBS		28	17	63	THE WHO Live At Leeds MCA 37000	MCA	5.98
3	2	15	THE WHO Who's Next MCA 37217	MCA	5.98	29	16	71	DAN FOGELBERG Captured Angel Epic PE 33499	CBS	
4	11	15	ELTON JOHN Elton John's Greatest Hits MCA 37215	MCA	5.98	30	44	3	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AYLI-4767	RCA	5.98
5	4	21	STEELY DAN Aja MCA 37214	MCA	5.98	31	33	5	SIMON AND GARFUNKEL Sounds Of Silence Columbia PC-9269	CBS	
6	13	55	DON McLEAN American Pie United Artists LN 10037	CAP	5.98	32	43	25	JIMMY BUFFETT Livin' & Dying In 3/4 Time MCA 37025	CBS	5.98
7	6	55	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	33	49	3	JUDAS PRIEST The Sad Wing Of Destiny RCA AYLI-4447	RCA	5.98
8	9	65	THE WHO Who Are You MCA 37003	MCA	5.98	34	34	5	AEROSMITH Toys In The Attic Columbia PC-33479	CBS	
9	7	57	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	35	29	65	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98
10	18	69	DAN FOGELBERG Netherlands Epic PE 34185	CBS		36	25	37	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	CBS	
11	14	69	DAN FOGELBERG Souvenirs Epic PE 33137	CBS		37	47	51	TOM PETTY & THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98
12	3	73	BILLY JOEL Piano Man Columbia PE 32544	CBS		38	41	39	LOGGINS AND MESSINA "Best Of Friends" Columbia PC-34338	CBS	
13	23	37	BOZ SCAGGS Hits Columbia PC-36841	CBS		39	42	21	JEFF BECK Blow By Blow Epic PE 33409	CBS	
14	30	13	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 27216	MCA	5.98	40	32	7	PSYCHEDELIC FURS Psychdelic Furs Columbia PC-36791	CBS	
15	8	63	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	41	28	61	ALAN PARSONS PROJECT Eve Arista ABM 8062	RCA	5.98
16	12	41	DAVID BOWIE Diamond Dogs RCA AYLI-3889	RCA	5.98	42	36	11	THE MOODY BLUES A Question Of Balance Threshold THS 3	POL	5.98
17	20	13	MIKE OLDFIELD Tubular Bells Virgin/Epic PE 34116	CBS		43	40	59	STEELY DAN Katy Lied MCA 37043	MCA	5.98
18	31	7	AEROSMITH Greatest Hits Columbia PC-36865	CBS		44	24	19	NEIL DIAMOND CLASSICS 1983 The Early Years Columbia PC-38792	CBS	
19	19	15	STEELY DAN Gaucho MCA 37220	MCA	5.98	45	NEW ENTRY		JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	MCA	5.98
20	10	67	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	RCA	5.98	46	NEW ENTRY		PURE PRAIRIE LEAGUE Bustin' Out RCA AYLI-4656	RCA	5.98
21	21	17	JUDAS PRIEST Sin After Sin Columbia PC-34787	CBS		47	39	71	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS	
22	37	29	DAVID BOWIE Heroes RCA AYLI-3857	RCA	5.98	48	38	39	AL GREEN Greatest Hits Vol. I Motown 5283	MCA	5.98
23	35	41	SPYRO GYRA Morning Dance Infinity 37148	MCA	5.98	49	50	3	BILLY JOEL Turnstiles Columbia PC-33848	CBS	
24	22	15	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown MS-308 ML2	MCA	9.98	50	45	3	VARIOUS ARTISTS 25 Years Of Grammy Greats Motown 5-309ML	MCA	5.98
25	26	7	ELVIS COSTELLO Get Happy Columbia PC-36347	CBS							
26	15	35	ELVIS COSTELLO This Year's Model Columbia PC 35331	CBS							

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Retailing

MOVE TO GROCERY, DRUG CHAINS

Outlets Expand for Video Rental

By EARL PAIGE

LOS ANGELES—Americans are increasingly being given the chance to rent videocassettes while shopping for groceries. This trend is dramatized by tests set for 20 Dallas 7-Eleven stores and 10 Von's supermarkets here.

Video specialty dealers are critical of distributors rushing into mass merchandising programs. But while angry questions were hurled by dealers at a distributor during a meeting here Nov. 1, other dealers view the grocery/drug chains as potential allies in the video rental legislation battle (see accompanying story).

While some distributors have been in grocery and drug chains for some time, competition is now exploding nationally. Minneapolis grocery broker R.H. Williams, which services 30 Byerly's stores, recently opened in 10 Kings in Denver. East Texas Periodicals of Houston, a pioneer in the field, has opened a Phoenix branch. The 7-Eleven and Von's tests, moreover, involve six-branch Sound Video

Unlimited of Chicago, which is making the mass merchandiser rental move nationwide for the first time.

Tracing the move of grocery and drug chains into movie rental has until now been difficult because distributors were guarded and other channels, such as grocery brokers, were involved. At East Texas Periodicals, president Ron Eisenberg will only say that his firm has been in chains such as Safeway, Kroger, Skaggs and so on for three years. He parries questions on further branch expansion. But he does say, "At some point we hope to have representation there (East Coast)."

Movies started to show up in profusion in Florida Winn-Dixie supermarkets in March and are now in Albertson's stores, too, says James McCabe manager at Video Exchange Unlimited, Branden, Fla.

Curiously, R.H. Williams has two 7-Elevens in Denver, according to president Robert Williams, set up this past summer through 7-Eleven parent Southland out of Dallas. R.H.

Williams has stores in Milwaukee, too. "We've tended toward the higher affluence convenience stores where the VCR base is apt to be heavier. Our program, still being refined, is to simplify rental," Williams says. For instance, he says, no Beta product is carried.

The potential of 7,900 7-Elevens renting as well as selling video product galvanized reaction at a recent meeting of the Video Software Dealers Assn. (VSDA) Southern California chapter, says Albert Diedrich, head of the group and of Video Station, Anaheim.

Finding questions was Herb Fischer, sales vice president of SVU, who says he feels video specialty dealers may not understand that distributors must move product through various channels. "We are not offering Von's anything we do not offer our customers. The mass merchandiser and the specialty dealer can co-exist and have historically," Fischer says in response to dealer complaints.

At East Texas, Eisenberg concurs. "Where is it written that as wholesalers we are just to serve the small video specialty stores?" Eisenberg points out that East Texas, like SVU and others, has long supported video specialty stores and will continue to do so. SVU, Fisher continues, was actually approached by 7-Eleven and merchandising firm Sam Price Co. of Dallas, handling the tests that involve rental of machines, too. Plans are sketchy. Indications are that 7-Eleven will go with rentals for between \$3.50 and \$5, not as low a price range as that at Licorace Pizza and Warehouse here, which has further added to the edgy feelings of local small store owners.



FRIENDLY HARDWARE—Michal Kanalos heads for the Grand Prix in Las Vegas, which, along with this Datsun 280 ZX, was his prize in Activision's Enduro "Race For Riches" Sweepstake. Handing over the keys is Activision merchandiser Kris James. Tom Norman, left, of J.C. Penney's in Washington, where Kanalos submitted his winning entry form, looks on.

STORES IN CROSS-PROMOTIONS

Mother's Having A Gala Birthday

LOS ANGELES—With a big assist from marketing director Paula Blanchard, the five Tidewater Mother's Record & Tape stores will celebrate a gala third birthday.

Blanchard, based in Virginia Beach, Va., linked with six area FM stations and several local merchants in a series of cross-pollinated promotions running from Nov. 5-19. In conjunction with WOWI Norfolk, Va., and a local limo service, a dinner, limo service and tickets for two to the Chaka Khan and Tavares concert Nov. 24 at Chrysler Hall go to the winner of a drawing.

The Norfolk State Univ. station, WNSB and the chain are presenting a Herbie Hancock album discography to another lucky winner of a drawing. Working with D.J. Taylor, who operates two hi fi specialty shops, Sound World Limited and Sound Approach, another drawing winner will receive a Denon Compact Disc player and a library of 15 to 20 CDs.

WNOR-FM Norfolk is ballyhooing this event.

With WNVZ Virginia Beach, Mother's is awarding its own \$200 gift certificate along with a similar certificate good at Stitches, a local sportswear retailer. Vox/Allegra classical cassettes will be awarded to winners in a tie-in with WHRO, the Norfolk NPR affiliate.

WQKS-FM DJs "Robert On The Radio" and Tony Michaels will do a live remote from the Coliseum Mall, where the winner will be able to pack away as much merchandise as he can in 96 seconds. The station is in Williamsburg. Regional acts like Lewis McGehee, Madison Creek, Amy Ferbee and Liaison are set to entertain during the in-store fete.

JOHN SIPPEL




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Vid Firms See Positive Side

LOS ANGELES—Video specialty dealers here are hailing the mushrooming involvement of mass merchandisers such as grocery and drug store chains in video rental. The reasoning: "It will spread the base of the video rental consumer constituency," says Albert Diedrich, local dealer group president.

After debate erupted at a local chapter Video Software Dealers Assn. (VSDA) gathering, various dealers and distributor principals say mass merchandisers may wind up as allies in the bitter First Sale Doctrine battle VSDA is waging.

Chapter president Diedrich, who operates two Video Station stores, recently visited Washington along with a large contingent from here. "There is some concern about the competition from mass merchandisers," he says, "but the other factor is the number of consumers who can become involved through mass merchandisers."



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Alabama Chain Tills Farm Country Sounds Unlimited Relies On Cassettes, Auto Stereo

By EARL PAIGE

LOS ANGELES—Stocking with a short inventory of about 800 titles and emphasizing car stereo have helped Sounds Unlimited grow into a vigorous chain in Northwest Alabama, according to owner Walter Chism. The firm just opened its sixth unit and will add another after the first of the year.

The impact of the chain's auto-sound hardware and software thrust is reflected in a sales ratio of prerecorded cassettes/to LPs at a whopping 80% favoring cassettes. Moreover, Sounds Unlimited does not utilize open display, instead keeping cassette stock behind counters in wall racks. With WalMart and K-mart competition in four of the six markets Sounds Unlimited serves, its prices on \$8.98s are at \$7.99.

In tracing other reasons for the chain's success, Chism, a former accountant who got into the record business part-time in 1975, indicates that tight management is important, too. He can quickly tick off the exact mileage between the six stores, the farthest being 104 miles from headquarters in suburban Birmingham.

Chism did not expand during the years 1975-79 while the company developed its approach in the Birmingham suburb of Gardendale. Then, before the business downturn had bottomed out, Sounds Unlimited made its move. Store number two, in 40,000 population Jasper, 35 miles northwest of Birmingham, and number three in Cullman, opened in 1979.

The fourth unit, opened in Russellville in 1980, took Sounds Unlimited 90 miles away to Alabama's northwest corner with a trading area of only 25,000 people. The chain's fifth unit, opened a year ago in even smaller 20,000-population Hamilton, is in

the same general region. With the sixth store just opening in Florence, and the seventh set for nearby Haleyville, Sounds Unlimited is spread throughout the Northwest Alabama area.

"These are basically just small farming towns," says Chism. "I could tell you I go to the Chamber of Commerce in scouting stores and do all sorts of research, but I don't. I drive through these towns all the time. If I see one I like, I start looking for a site." He says rental space is fairly reasonable, averaging \$5 a square foot.

Sounds Unlimited has never acquired an existing record store, nor has it moved any unit once opened, an indication of Chism's savvy in scouting sites. The stores range in size from 1,600 to 2,000 square feet. "You can drive right up to any of them," Chism says, noting that most are in strip or small shopping centers. All units feature car stereo installa-

tion, but with just one brand. Pioneer. "We have the franchise," he explains.

The one-brand motif characterizes Chism's lean inventory approach. He has never branched into video games or video rental, with sheet music just about the extent of his product expansion.

Highly regarded for his business acumen by personnel at Central South of Nashville, Chism's main supplier, the chain owner says Sounds Unlimited does almost no advertising. Radio would be largely ineffective in the chain's rural trading areas, and "kids don't read newspapers," he says. "Kids are 80% of our business," Chism adds, noting that all stores handle concert ticket sales.

With 14 employees Chism credits the chain's emphasis on friendly, personalized services with a large measure of its growth. He says hours are fairly standard, 10 a.m. to 6 p.m., six days a week. The stores are closed Sundays.

Store Advertising Tool: Video Reviews For Radio

LOS ANGELES—Radio syndication firm Executive Radio Research of Salt Lake City believes it has the first home video review feature for radio aimed solely at video stores to use as an advertising tool.

Dennis Drake, who heads 12-year-old Executive Radio Research, says the feature, "Home Video Review," is two minutes in length. Reviews are of product in stores' inventory, thus comprising classics as well as new movies but including other categories, too—for example, children's shows.

He says a store can typically plan on spending \$300 a month total for

the five-day-a-week package. The whole package comprises a five-second billboard intro, the two-minute review and the 60-second store commercial. Stations, however, typically program promotions plugging the reviews. Thus two five-second promos, one for the present day's review, another for the next day's, will be aired during the flight. Stations typically air the promos Saturday and Sunday, too, offering stores seven-day exposure.

The syndication firm's first clients included 15-unit Stokes Bros., Salt Lake City, on country-formatted KZAN-FM in afternoon drive, and on KALL-AM at 12:15. Stokes vice president Clyde Johnson says the chain, which has six units in Texas under the Frisco Electronics name, is pleased and may use the service in Texas, too. Executive Radio Research currently has seven other client stores or chains, basically in small markets, which Drake says are ideal.

Drake says former KALL-AM personality Tom Johnson and Jim Monroe, formerly of KRGO-AM Salt Lake City, strive for objectivity. Says Johnson, "Our first for Stokes was 'Popeye,' which we both happened to love. Everyone at Stokes was listening and kind of went to sleep. Then we did '48 Hours' and were critical and Stokes loved it. If we come down on a picture or certain product, we tell why. That's important. We panned 'Conan The Barbarian,' saying that maybe Arnold Schwarzenegger has all those muscles but he can't act."

Johnson and Monroe do the reviews in a conversational style. "We're not God, we're just two guys and it's our opinion. We don't go into camera angles or get technical." They have about 60 reviews in the can.

Drake says Johnson and Monroe, producers of the firm's longtime syndication entry, "Jonathan Field & Friends," draw from product suggested by the client store. Normally, stores are billed by the stations, which in turn pay Executive Radio Research, which handles all placement and distribution.

Rates are set according to market population, with Executive Radio Research's production and distribution priced \$100 monthly under

(Continued on page 59)

New Products



The VX high performance VHS cassette from Magnetic Media Video Corp. in Farmingdale, N.Y., feature cobalt formulation manufacturing, which Magnetic Media claims results in high resolution and good color. Available in the four standard lengths, the line can also be supplied in custom lengths for duplicators.



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Billboard Computer Software

Survey for Week Ending 11/19/83

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ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

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

EDUCATION TOP 10

1	2	7	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	1	7	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		●	◆	◆	●				
3	3	7	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		●	◆	◆	●				
4	5	7	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●		●		●		
5	4	7	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	9	6	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		●	●	◆					
7	10	7	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.		●	●	●	●				
8	8	7	ALGEBRA I	Edu-Ware & MSA Co.	Teaches basic definitions, number line operations, sets & equation reduction rules. Part 1 of 6 volume series covering first-year course in Algebra.		●			●				
9	6	4	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		●							
10	7	7	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	★★	★★	●		★★		

HOME MANAGEMENT TOP 10

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

Now Playing

CBS Software Restricts Titles To Education

By FAYE ZUCKERMAN

Plagued by a false start in late 1982, CBS Software, based in Greenwich, Conn., is attempting to make a comeback with the introduction of nine educational/personal enrichment titles for home computers.

The company retreated from the home computer software arena last year after its original products, a line of entertainment titles called "K byte," blurred the lines between it and another CBS-owned division, CBS Electronics. Now CBS Software, formed in September, 1982, will market educationally-oriented titles, while the electronics division will publish entertainment software packages, explains Edmund R. Auer, president of CBS Software.

The software division's initial release, currently being shipped to retailers, includes a murder mystery package and a title developed by Charles Goren on learning bridge. "Success With Math," "Mastering The SAT" and "Match-Wits," a memory trainer, are some of the other new titles being rolled out by the company.

The company has also announced a joint agreement with the Children's Computer Workshop whereby it will distribute titles published by this newly formed unit of the Children's Television Workshop. Those titles will focus on strengthening youngsters' social skills—communication, sharing and cooperation.

CBS Software expects to ship some 40 titles by the first quarter of 1984. And, notes Auer, the company's target is parents. Promotions will center on serious educational and home management uses for the computer.

★ ★ ★

The final curtain call: Texas Instruments might not find it terribly easy to bow out of the home computer market. While it winds down hardware production, its switchboard continues to light up like a Christmas tree with calls from retailers ordering software. According to a company spokesman, the Dallas-based high technology company has yet to determine when production on software will cease. Hardware production stops this month.

This growing demand for software—aftermarket products—may result in an encore performance by TI in the home computer market. Several of the other ailing hardware companies, such as Mattel and Atari, have discovered this rapidly developing aftermarket, and have set up "software divisions." Will TI do the same?

Though the company spokesman says no software scheme has been devised, prices on the titles dropped to about \$29 this week. And the company assures that retailers will receive "price protection" in the form of credits. Street value on the 99/4A has now dropped to \$49, with its bundled disk drive-memory expansion system at \$489.

Meanwhile, "BurgerTime," "Hopper," "Story Machine" and several adventure games by Scott Adams have either recently gone into production or are being shipped by the company.

★ ★ ★

More on Kong: Look for Nintendo's "Donkey Kong 3" to swing onto (Continued on opposite page)

SOFTWARE CHART ANALYSIS

Volatility Reflected On Game List

By FAYE ZUCKERMAN

LOS ANGELES—After nearly six weeks of charting computer software, the Billboard charts reveal that entertainment titles tend to be more volatile than education and home management software packages. While word processing programs continue to dominate the management chart, "Home Accountant" manages to maintain the top position. The educational software chart, dominated by Spinnaker Software packages, also shows less movement of titles than the entertainment chart.

Interestingly, several fantasy-adventure, role-playing games consistently show up on the computer charts. Published by such companies as Infocom in Cambridge, Mass., Sunnyvale's Epyx and Sir-tech, based in Ogdensburg, N.Y., these titles involve hours of game play whereby a character travels through an imaginary world collecting tools and treasures and fighting foes.

Usually the setting is a castle filled with evil spirits and magical ways. Some of the games provide graphics showing the character's passage through a labyrinth of dungeons and battles with enemies. Infocom games, however, use text entirely. The game play is detailed through commands given to the computer—and the computer answers back with information.

Company president Marc Blank suggests that Infocom games are popular because they only use text. "Players can then picture in their own minds the action, like in a

book," he says.

Infocom's famed Zork trilogy is one of the oldest of this genre of games. And if there was going to be a sequel trilogy, it would start with the company's newest game, "Enchanter," which comes on the Billboard chart this week at number 18.

In this game, unlike the others, the player starts out knowing a few spells and tricks. The object of the game is to conquer a warlock who has taken over an already ailing empire. The player must learn how to use magical

(Continued on page 36)

Now Playing

• Continued from opposite page

home computers from the arcades. In the arcade version, Kong, the mad monkey, is after a greenhouse owned by the likable Stanley, a gardener.

The Japanese arcade machine maker is offering "Kong 3" with a kit that enables operators to turn "Donkey Kong" and "Donkey Kong Jr." into this newly introduced game. The do-it-yourself kit comes with a marquee, control panel, new side graphics and front. "It looks like a conventional game fresh from the factory, but at a fraction of the cost," says Ron Judy, vice president of marketing for Nintendo.

★ ★ ★

The Hollywood connection: A leading supplier of professional video accessories has unveiled a line of personal computer software geared for the film and television industries. Highlighting the line is a word processing program for scriptwriters. Another product, "Associate Producer," enables producers to simulate budgeting and scheduling.

The supplier, **Comprehensive Video Supply Corp.** of Northvale, N.J., notes that now filmmakers and scriptwriters can and should start moving into the computer age. The products were displayed at the October conference of the Society of Motion Picture & Television Engineers in Los Angeles.

★ ★ ★

Conversions: **Continental Software**, a division of Arrays Inc., has updated its floppy disk program "Tax Advantage" for the 1983 tax season. It includes the 1040 form as well as commonly used tax schedules—A,B,C,D,E,G,SE, No. 4562 and the latest version of Form W.

As early as Dec. 1, **Imagic** will have software titles for the IBM PCjr on cartridge. This Los Gatos, Calif. company, which recently announced financial problems and cut back personnel by 25% reports its top-selling "Demon Attack" will be the first IBM-compatible title shipped.

Look for two additional games for the PCjr from Imagic at the upcoming Consumer Electronics Show.

Broderbund has launched a Commodore VIC-20 version of "Master-Type" on cartridge. It will cost \$39.95.

**COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE**

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San Francisco, California

Video Music Programming**MTV Adds & Rotation**

As of 11/9/83

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

NEW VIDEOS ADDED:

Jackson Browne, "Tender Is The Night," Asylum
Clarence Clemons, "Woman's Got The Power," Columbia
Culture Club, "Karma Chameleon," Virgin/Epic
Echo & the Bunnymen, "Never Stop," Sire
Journey, "Send Her My Love," Columbia
Lords Of The New Church, "Dance With Me," IRS
Men Without Hats, "I Like," Backstreet/MCA
Eddie Money, "The Big Crash," Columbia
Nena, "99 Luft Balloons," Epic
Night Ranger, "Rock In America," Geffen
Reflex, "The Politics Of Dancing," Capitol
Rolling Stones, "Under Cover Of The Night," Rolling Stones
Richard Thompson, "Wrong Heartbreak," Hannibal
Simon Townshend, "I'm The Answer," Polydor
Bonnie Tyler, "Faster Than The Speed Of Night," Columbia
Edgar Winter, "Frankenstein 1984," Body Rock/Tommy Boy

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
Duran Duran, "Union Of The Snake," Capitol
Genesis, "Mama," Atlantic
Herbie Hancock, "Rockit," Columbia
Billy Idol, "Dancing With Myself," Chrysalis
Billy Joel, "Uptown Girl," Columbia
Kinks, "Don't Forget To Dance," Arista
Huey Lewis, "Heart And Soul," Chrysalis
Paul McCartney & Michael Jackson, "Say Say Say," Columbia
John Cougar Mellencamp, "Crumbly Down," Riva/PolyGram
Motels, "Suddenly Last Summer," Capitol
Stevie Nicks, "If Anyone Falls," Modern
Aldo Nova, "Monkey On Your Back," Epic
Robert Plant, "Big Log," Atlantic
Police, "Synchronicity II," A&M
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
Rainbow, "Street Dream," Polydor
Lionel Richie, "All Night Long," Motown
Peter Schilling, "Major Tom," Elektra
Spandau Ballet, "True," Chrysalis
Stray Cats, "I Won't Stand In Your Way," EMI America
Talking Heads, "Burning Down The House," Sire
.38 Special, "If I'd Been The One," A&M

MEDIUM ROTATION (maximum 3 plays a day):

Breaks, "She Wants You," RCA
Culture Club, "Church Of The Poison Mind," Virgin/Epic
Dokken, "Breaking The Chains," Elektra
Doors, "Love Me Two Times," Elektra
Bob Dylan, "Sweetheart Like You," Columbia
Eurythmics, "Love Is A Stranger," RCA
JoBoxers, "Just Got Lucky," RCA
Paul Kantner, "Planet Earth," RCA
Kiss, "Lick It Up," Mercury
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
Queensryche, "Queen Of The Reich," EMI America
Romantics, "Talking In Your Sleep," Nemporer/CBS
Saga, "The Flyer," Portrait
Bob Seger, "Old Time Rock 'N' Roll," Capitol
Carly Simon, "You Know What To Do," Warner Bros.
Michael Stanley, "My Town," EMI America
Donna Summer, "Unconditional Love," Mercury
Survivor, "Caught In The Game," Scotti Bros./CBS
The Alarm, "The Stand," IRS
Was (Not Was), "Knocked Down, Made Small," Geffen
Neil Young, "Cry, Cry, Cry," Geffen

LIGHT ROTATION (maximum 2 plays a day):

The Beat, "Dance, Dance," Jem
T-Bone Burnett, "The Weapon," Warner Bros.
C.S. Angels, "Will You Stay Tonight," Jive/Arista
Kim Carnes, "Invisible Hand," EMI America
Eddie & the Cruisers, "On The Dark Side," Scotti Bros./CBS
Cee Farrow, "Should I Love You," Rocshire
Fastway, "We Become One," Columbia
Peter Godwin, "Baby's In The Mountain," Polydor
Michael Gregory, "Can't Carry You," Island
Nick Heyward, "Whistle Down The Wind," Arista
Horizontal Brian, "She Was Only Practicing," Gold Mountain
Hunters And Collectors, "Talking To A Stranger," Oz/A&M
Icehouse, "Hey Little Girl," Chrysalis
Industry, "State Of The Nation," Capitol
Kansas, "Everybody's My Friend," CBS Associated
Kriska, "Nothing To Do With The Dog," Atlantic
Brian May, "Star Fleet," Capitol
Midnight Oil, "Power And The Passion," Columbia
Moody Blues, "Blue World," Threshold
Motley Crue, "Looks That Kill," Elektra
Lisa Price, "Can't Hold On Forever," Mirus
Real Life, "Send Me An Angel," MCA
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal
Rubinoos, "If I Had You Back," Warner Bros.
Michael Sembello, "Automatic Man," Warner Bros.
Rick Springfield, "Souls," RCA
Style Council, "Speak Like A Child," Polydor

(Continued on page 59)

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Retailing

Stores, Radio Stations Growing Closer On Promotions

Continued from page 28
also points to greater sophistication on the part of stations. Product for the \$5.95 push on \$8.98 albums is selected by night personality Bart Gan-

non. Kojabash says, "On some new releases, like 'Synchronicity,' for example, we didn't put that in the sections right way. We knew the Police fanatics would buy it anyway, so we

held off for six weeks. Other new acts, though, go into the boats (promotion displays) immediately."

Both stations and chains are often edgy about disclosing tie-ins because

of fear of favoring a store or station. KGB's Iafrate pointedly says, "We work with stores other than Licorice, Tower, Warehouse and so on." In the case of the station's "Real Rock

'N' Roll Record Rack," station personnel sat down with chain executives Lee Cohen and Randy Gerston, who came down from the Los Angeles headquarters.

Also working with several chains alternatively is WRIF-FM, a Detroit AOR outlet that promoted Compact Discs with 16-unit Harmony House, five-store Record Outlet, three-unit Now Playing and single stores Dearborn Music and hardware outlet Peerless Electronics, says assistant promotion director Marcie Blumberg. In contrast to a multi-store promotion, WRIF recently tied in with six of Harmony House's stores for a private screening of a Pat Benatar HBO concert, buttressing Gatlin's point at Record Bar about radio working with tv. WRIF will next do an AC/DC promotion with Record Outlet, keyed to a live appearance in Detroit.

Chains often work with multiple stations simultaneously, Imber notes. Record World is involved with WLIR, WPLJ and WBAB, all in the New York market, and out-of-state stations like I-95 Danbury. Laura Diachenko, manager of Record World's Southbury unit, is elated. "This (I-95's promotion) is the kind of advertising and merchandising usually done just in the larger markets. It's been great for us," she says.

Though details vary from market to market, station promotions with stores with co-op money still tight is often all the more welcome. As Kojabash says, "It doesn't cost the stores anything. We furnish signs, and each store gets about 25 mentions a week."

Billboard Chart: Computer Games Show Volatility

Continued from page 35
powers effectively in order to banish the warlock.

According to Blank, "Enchanter" was a group effort, but Dave Lebling, one of the original founders of the company, primarily authored the title along with Blank. The Zork trilogy was started in the late '70s at MIT's computer science laboratory on a main frame computer. Today the company is run by alumni of MIT, and its programs are designed for microcomputers.

In the meantime, on the home management chart, a series of products from Software Publishing in Mountain View, Calif. called "PFS:File," "PFS:Report" and "PFS:Write" have become popularly used in business as well as in the home. "PFS:File," by John Page, the company's chief engineer, has reportedly sold more than 150,000 copies. It is the company's flagship product and was launched in 1980.

Fred Gibbons, a former marketing manager for Hewlett-Packard, started the company in March, 1979. The original charter for Software Publishing Corp. was to represent and publish individual authors. Gibbons later discarded this idea after observing that it would be nearly impossible to have adequate control over other products.

In the end, the company developed a family of lower-cost management titles that have been well received. "PFS:File" is a database that integrates with the company's word processing package, "PFS:Write" and "PFS:Report," which can be used to generate documents and do calculations.



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Thriller
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QUIET RIOT
METAL HEALTH
including:
Metal Health/Cum On Feel The Noize
Don't Wanna Let You Go
Slick Black Cadillac/Let's Get Crazy

QUIET RIOT
Metal Health
COL-38443 **5.05**

BONNIE TYLER
FASTER THAN THE SPEED OF NIGHT
including:
Total Eclipse Of The Heart
Faster Than The Speed Of Night
Have You Ever Seen The Rain?
It's A Jungle Out There/Take Me Back

BONNIE TYLER
Faster Than The Speed Of Night
COL-38710 **5.05**

ZZ TOP
ELIMINATOR

ZZ TOP
Eliminator
WB-23774 **5.05**

GAP BAND V
Jammin'

GAP BAND V
Jammin'
TATAL EXP-3004 **5.05**

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MERC-814-447 **5.05**

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Offer good through Nov. 18th—For Dallas—COD orders get 2% disc.

NOVEMBER 19, 1983, BILLBOARD

Pro Equipment & Services

Sprague Magnetics Has Rx For Recording Head(ache)

VAN NUYS, Calif.—A growing emphasis on economy in the professional recording business is playing a significant role in the growth and expansion of Sprague Magnetics Inc., a company that specializes in the restoration of recording equipment heads for the industry.

Sprague, which can restore the head of a recording console for as little as \$100 (a replacement head costs about \$2,000), was formed in a garage in 1972 by Darryl Sprague. Today the company restores thousands of heads per year, offers full-time employment to seven people, and has expanded into much larger quarters in order to meet the demand.

Robert Reiss Jr., technical director of the company, admits that the nation's sluggish economy has been partly responsible for the firm's rapid growth. However, he also points out that it makes good economic sense to restore a head, when the savings are so significant, and when the restored

head is returned to within 10% of its former capability. The head of the average recording console can be restored between three and four times in its lifetime.

Sprague Magnetics, which was originally known as Restoration, can refurbish the heads of most of the major equipment manufacturers, including Studer, Otari, MCI, Sony, Matsushita, Ampex and 3M. It works on audio, video and broadcast heads.

Reiss says that the head restoration business today is an \$8 million industry. Head failure can be traced to a number of reasons, he says, including improper alignment, tape wrap, tape tension, climatic controls, cleaning and poor quality tapes.

Sprague Magnetics can restore a worn tape head in as little as three hours in emergencies. The normal turnaround time for repairs is about 24 hours, according to Reiss.

Reiss claims that Sprague has the facilities to conduct repairs both inside and outside the heads. The company will also evaluate damaged heads free of charge and advise its customers on whether or not a head is worth restoring.

As part of its expansion, Sprague has also begun offering replacement heads and is the exclusive distributor of Wolleke (Germany) and Applied Magnetics (Belgium) products in this country. It can supply replacement heads for most recorders on the market today. Sprague Magnetics is headed by Dorothy Sprague.



WHITE FIRE—Verdine White, left, and Larry Dunn, second from left, of Earth, Wind & Fire are pictured at the Complex Studio, Los Angeles, where they are producing "Standing In The Light," a new LP by British funk band Level 42. Also pictured are, from left, Chris Brunt, engineer, Level 42 drummer Phil Gould, group bassist Mark King and Boone Gould.

AFTER CHAPTER XI FILING

Altec Banking On New Products

NEW YORK—The Altec Corp., which filed for reorganization under the Chapter XI Bankruptcy Act late last month, is hoping that a tightly run organization plus a new line of products will put the company back on its financial feet in about six months.

The firm, seeking shelter from its creditors, blames its fiscal woes in part on the acquisition in 1968 of some non-music industry companies which manufactured such products as bowling balls, and telephone equipment.

According to William Fowler, Al-

tec's president, the firm will have to pay out close to \$15 million in debentures between now and 1988, and only careful fiscal planning can help it meet those obligations. "The current restructuring will prevent our old debt payments from starving the company's cash flow from sound product operations, and protect our profitable and growing business in the commercial and professional sound industries," Fowler says.

Altec has no plans to alter its familiar name, which Fowler says has

(Continued on page 40)

Sony, Bose Link For Digital Push

NEW YORK—The Sony Corp. and the Bose Corp. of Massachusetts have joined forces in an effort to increase consumer awareness of the quality of digital audio sound. Under the agreement, Bose 901 Series V loudspeakers will be demonstrated with Sony's model CDP-101 Compact Disc player at all future trade and consumer electronic shows. In addition, Bose sales representatives are now equipped with Sony CD players for demonstration purposes.

According to Austin Pryor, director of marketing at Bose, Sony CD players will also be awarded to retailers as part of Bose's "Promise Of Digital" promotion for the 901 Series V speakers. Pryor says that although the promotion was started only recently, it has already resulted in increased sales of Bose speakers and Sony CD players.

The program also offers a \$100 rebate to consumers who purchase the top-of-the-line Bose speakers and a Sony CD player. Consumers requesting information on this rebate will also receive a coupon entitling them to five free Compact Discs when they purchase a Sony CD player.

Pryor says that his company believes that the Bose 901 Series V system maximizes the potential of digital audio. He adds, "Historically, the Bose 901 system has been limited by available software. With digital audio that's no longer the case. By offering a \$100 rebate on a product we don't even manufacture (the Sony CD system), we are demonstrating our commitment to this exciting technology."



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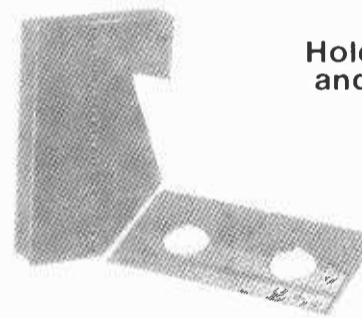
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New York's Skyline Studio: Small But Competitive

By SAM SUTHERLAND

NEW YORK—How can a smaller studio compete in one of the world's recording capitals? In the case of 10-year-old Skyline Studio, a single-

room operation here, continual reinvestment in equipment, a sometimes maverick slant on room design and hardware choices, and an emphasis on versatility have enabled manage-

ment to outrun the trade's recession and the competition from much larger, multiple-room facilities.

Skyline's growth is underscored by its most recent refurbishing program,

upgrading the control room with a new Neve 8058 console, Studer A-80 24-track and two-track recorders, an array of additional outboard effects and an expanded selection of instru-

ments. Cosmetic and acoustic refinements to the control room, including new parquet flooring, have also been made, but general manager Lloyd Donnelly stresses that the real heart of the complex—its main studio—is essentially unchanged.

"We built the studio ourselves," Donnelly reports, "working with Ted Rothstein. We have musical backgrounds here, so we didn't allow anyone to tell us what was hip."

A decade ago, that meant bucking the trend toward segmented studio designs emphasizing deader acoustics to emphasize separation and reduce leakage during multi-channel dates. For Skyline, the decision was to pursue a more "even-tempered and relatively live" ambience with a higher ceiling. Instead of the hybrid "live end/dead end" segmentation now visible in more recent studios, Donnelly says Skyline opted for various portable baffling and acoustic treatments to permit the creation of dead spots as needed.

Skyline's evolution from its earliest state—"a living room-sized eight-track studio"—to its current configuration has likewise stressed options in the engineering sector. During the late '70s, the room was offering both 16- and 24-track recording; the new primary recording equipment has been augmented with an ear toward permitting a wide choice of equalization techniques.

"The Neve is known for its warm sound, and is very punchy," explains Donnelly. "Most newer boards are transformerless, and their equalizers are very pointed, while the Neve still has transformers to impart that pleasing sound and a broader equalization scheme. We wanted to have access to that other design philosophy as well, so we've added a rack full of API equalizers to make that pointed EQ an option."

Still, Donnelly acknowledges that a single studio has to stretch to meet the inherent options of a multi-room operation, so Skyline's staff has learned to maximize the facility in other ways. For larger contemporary pop dates, for example, Donnelly says Skyline's engineers opt for "a physical expansion of room ambience rather than just using digital delay lines"—in other words, they open up the studio itself and use the customer lounge as a natural echo chamber, often moving drum kit and percussion into the doorway.

As for staff, vice president Donnelly and president and chief engineer Paul Wickliffe have grown to a full-time payroll of 10, permitting round-the-clock operation and 60 hours of maintenance time weekly. "No one we've hired has left, they've only grown," Donnelly asserts. "In terms of the in-house training operation, we've picked people with musical backgrounds."

That strategy has yielded more than staff loyalty. Donnelly stresses the diversity in the clientele attracted to Skyline, a list that encompasses classic pop (Air Supply, Judy Collins), new rock (Flestones, the Bongos), soundtrack work and esoterica (Richard Thompson, John Cale, Laurie Anderson), and fusion. "We're not a rock'n'roll factory or a jingle factory—we go for the extremes," says Donnelly.

For the future, Donnelly notes Skyline is just now testing digital waters with its own maiden in-house project. Utilizing a Sony PCM-F1 digital processor, engineer Michael MacDonald is working with musicians Jess Roden and Steve Dwyer on a recording tentatively dubbed "The Elements," to be shipped to labels as a Compact Disc.



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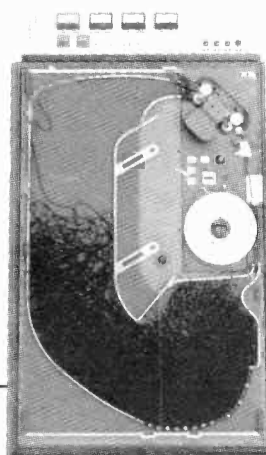
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Audio Tape Duplicators & Video Tape Loaders

By ERIN MORRIS

LOS ANGELES

At **Music Grinder Recording Studio**, **Melissa Manchester** cutting tracks with producer **Arif Mardin** and engineer **Jeremy Smith** . . . **Jack White** and **Robbie Buchanan** producing **Stevie Woods**, with **Juergen Koppers** at the board . . . **The Pointer Sisters** are in the studio with producer **Richard Perry** and engineer **Gary Skardina** . . . **Taka Boom** laying tracks with producer **Bob Esty** and engineer **David Hines** . . . **Larry Lee** producing **Frankie Swan**, with **Robert Feist** engineering . . . **Perry** producing **Greg Phillinganes** for **Planet**, with **Smith** at the controls.

At **Westlake Audio**, Capitol act **Missing Persons** is co-producing its next release with **Bruce Swedien**. **Swedien** is also engineering the project, with **Matt Forger** assisting . . . **Mr. Mister** cutting RCA tracks with producer **Peter McIan**. **Paul Ray** and **McIan** are behind the board, with assistance from **Ric Butz** . . . Epic artist **Luther Vandross** co-producing his next release with **Marcus Miller**. **Ray Bardani** is engineering, with **Steve Bates** seconding.

Musical Youth cutting tracks at **Lion Share Recording Studios**. **Peter Waterman** and **Peter Collins** are producing, with **John Arias** engineering. Assisting on the project are **Larry Fergusson**, **Tom Fouce** and **Artie Farkas** . . . **Stanley Clarke** finishing a self-produced project with engineer **Eric Zobler** and assistant **Steve Schmitt** . . . **McKinley Jackson** producing the **Isley Brothers**, with **Frank Clark** at the board.

Daniel Bortz producing himself at **The Village Recorder**, with **Jeff Harris** at the board. **Bortz** is finishing an album project.

At **Sunset Sound Studio**, **Rita Lee** and **Roberto De Carvalho** are cutting tracks with producer **Max Pierre**. **Humberto Gatica** is engineering, with assistance from **Terry Christian** . . . **Kenny Loggins** cutting vocal tracks with producer **David Foster** and engineer **Gatica** . . . Epic/Full Moon artist **Dan Fogelberg** is completing vocal overdubs on his upcoming LP. **Fogelberg** is co-producing the project with engineer **Marty Lewis**. **Peggy McCreary** is assisting . . . **Al Vizzutti** is cutting instrumental tracks with producer **Tutti Camarata**. **David Leonard** is engineering . . . producer **Phil Ramone** is in the studio with **Barbra Streisand**, mixing single tracks for release. **Don Kahn** is at the controls, with **Christian** seconding.

ELSEWHERE

At **Normandy Sound** in **Warren, R.I.**, producer **Rick Hartz** is working on projects with **the Liars** and **the Del Fuegos** with engineer **Phil Greene** and assistant **Joe Moody** . . . **Robert Solomon** is producing **the Dream** with engineers **Phil Adler** and **Greene** . . . Producer **Leroy Radcliffe** is working on a new album for **Fox** with **Greene** behind the board . . . **Kevin Falvey** is producing **Joe Natale's** upcoming LP, with **Greene** engineering . . . **Powerglide** is laying tracks with producer **Stewart Cuvington** and engineer **Greene**.

Mirage recording artist **Paul Barrere** is working on a self-produced solo album at **QCA** in **Cincinnati**. **Ric Probst** is engineering the project, with **Jim Greene** seconding.

At **Bee Jay Recording Studios** in **Orlando, Fla.**, **Pat Travers** is concluding work on his new album for **Polydor**, with **Barry Mraz** producing and **Andy de Ganahl** engineering . . . **Robert Nix**, drummer and writer for **the Atlanta Rhythm Section**, is producing **the Whiskey River Band** with engineers **Bill Vermillion** and **Dana Cornock**.

Pamela Stanley is cutting tracks for **Komander Records** at **Omega Audio** in **Dallas**. **Frank Mandero** is producing the project, with **Bob Gentry** and **David Buell** engineering.

Jack Lancaster is producing **the New Ornementalists** at **Tres Virgos Studios** in **San Rafael, Calif.** **Peter Kelsey** and **Gordon Lyon** are engineering the tracks.

At **Criteria Recording Studios** in **Miami**, Japanese recording artist **Hiroimi Go** is finishing his forthcoming album for **CBS-Sony, Japan**. **Masatoshi Sakai** is producing, with **Tom Suzuki** at the board. **Bob Castle** seconded the project . . . **Actual Proof** is cutting tracks with producer **Mike Lewis** and engineer **Vince Oliveri**. **Rick Barro** assisted on the sessions . . . **Mack Emerman** is mixing **Celia Lipton's** tracks for **Independent**, with **Lewis** producing.

At **New River Studios** in **Fort Lauderdale**, **Linda Cary** is mixing her latest release for **T.S.O.M.** **Peter Rafelson** is producing, with engineer **Stephen Sykes** at the board. **Ted Stein** assisted . . . **Randy Bernson** is mixing his new single with engineers **Mike Couzzi** and **Eric Shilling** . . . **Babe** is finishing tracks for its upcoming EP. **Joe Galdo** is producing, with **Stein** engineering and **Ron Taylor**

seconding . . . **Live Bait** recording and mixing its upcoming single, with **Peter Yianilos** and **Live Bait** producing. **Yianilos** is also engineering the tracks.

In **Van Nuys, Calif.**, producer **John Ryan** finishing debut **PolyGram** LP by **Broken English**, with **Chris Minto** engineering and **Rick Polakow** seconding . . . **EMI America** artist

Dwight Twilley cutting album tracks with producers **Mark Smith**, **John Hug** and **Noah Shark**. **Smith** is engineering, along with assistant **Tori Swenson** . . . **Modern/Atlantic** artist **Sandy Steward** also finishing a debut LP, with **Beau Hill** producing and engineering. **Ray Leonard** is seconding.

At **Audio Innovators** in **Pittsburgh**, **Russ Streiner** producing single cuts on **John Zov**

with **John Struthers** engineering . . . **Wham** finishing a 12-inch single with producer **Bert Carducci**. **John Brandy** is at the controls.

In **San Rafael, Calif.**, **Johnny Cola** producing **Secrets**, with **Robin Yeager** and **Marian Lewis** engineering . . . **Ronnie Montrose** producing and engineering **Physical Ed**, with

(Continued on page 40)

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Pro Equipment & Services

Studio Track

• Continued from page 39

Gordon Lyon assisting at the board... Peter Scott is producing percussionist Mingo Lewis, with Lyon engineering.

Bonnie Hayes & the Wild Combo working on material for their second album. Steve Savage is producing, with Ann Fry engineering and Ross Williams seconding... Chris Ketner, former Chrome Dinette, working on his first solo outing, with John Altmann engineering and Larry Walsh assisting. Ketner is producing himself... Steve Gordon and Maurice Valencia producing group Gordon on its new single. Sanchez is at the controls.

At Reflections Studios in Charlotte, N.C., Awareness Art Ensemble completing new album tracks with David Caudle and Forrest Haller co-producing and Mark Williams engineering.

Joe Powers producing debut album project for gospel act Saved By Grace at Grand Slam Recording Studios in West Orange, N.J. Alan Douches is at the console... Fred Loshen producing and engineering first album offering from new artists Susan Alpern and Nick Palumbo.

Man Parrish is cutting tracks aboard the Aura Sonic Mobile Unit in Brooklyn for Elektra/Asylum. The project is being produced by Parrish, with engineering tasks being handled by Steven Remote.

At Wizard Sound Studios in Briarcliff Manor, N.Y., Guise are cutting basic tracks for their upcoming album, with Frank Fuchs and Michael Donegani producing and Carla Bandini at the console. David Astri is finishing his second album at Roeder Studio in Monkton, Md., with producer/engineer Richard Roeder... Kathy Brubaker is co-producing herself with engineer Roeder for an upcoming LP.

Ruly Aguirre is cutting tracks at the El Paso Sound Stage in El Paso. J Paul Govro is producing, with Robert Hernandez engineering.

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

Altec Banks On New Products For \$\$ Boost

• Continued from page 37

been a plus in helping the firm over its financial hurdles. He also assures that "the same high quality products will continue to be produced and shipped during the restructuring process. We have added employees in our sales and engineering departments, have not had to cut wages, and there have been no resignations," he says.

Fowler stresses that Chapter XI will not affect the firm's day-to-day operation. "We expect that the production and supply of products will actually increase," he says.

Anticipating the Chapter XI move, Altec began consolidating its operations at its Oklahoma facility two years ago. At the time it also began phasing out a number of its low volume lines. "We have begun an aggressive program of product quality assurance, and have also implemented a large number of market-oriented product introductions," Fowler says.

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Criteria Recording Unveils New Disk Mastering Facility

By SARA LANE

MIAMI—Criteria Recording Studios opened its new disk mastering center earlier this month—"the room we started building two years ago," according to Mack Emerman, president of the facility in North Miami. "We've been involved in refining the disk mastering unit to a completely programmable console," he says.

The main feature of the new room is the size of the production area itself. The 900 square foot area is divided into large spaces. The first is a monitoring/operating environment the size of a control room; the second is an electrostatically cleaned environment where the disk cutting machinery is housed.

"We've been in the disk mastering business for some time, but we never had a room that I considered acoustically state-of-the-art," Emerman notes.

The monitoring/operating environment is a LEDE type control room designed in part by John Storyk of Sugarloaf View in New York. A carbon copy of the control room featured in Criteria's East Wing Studio, it utilizes E.M. Long & Associates custom Time Aligned Monitors.

The mastering console is a modified Cybersonics MC2003 "digital" series with automation and storage tape of all functions. Signal process-

ing equipment consists of Sontec parametric equalizers and stereo limiters. The cutting chain consists of the ORTOFON red and blue cutterheads, STL, and power amplifiers, all aboard a Scully lathe.

The facility was designed with digital mastering in mind, says Emerman. It utilizes both Mitsubishi X-80 and JVC Digital two-tracks for program/preview sources. Analog masters are played on modified MCI-110B mastering machines with preview feature.

"We feel this is the singular mastering system that will represent digital the best," says Emerman. "We feel there is less mechanical sound, and it is the purest of all the cutting systems we have found."

To ensure the quality of the product produced in the cutting center, Criteria uses Capital Magnetics "Apollo" lacquers and Micro-Point cutting styli.

Heading the staff at the cutting center is Mike Fuller, whom Emerman calls "one of the best disk mastering engineers in the country today." Fuller's extensive client list includes Rod Stewart, Tom Dowd, Kenny Rogers, Dionne Warwick, Barry Gibb/Karby Productions and Jimmy Jenner.

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SPECIAL ISSUE

FIFTH ANNUAL VIDEO MUSIC CONFERENCE

INROADS AND OUTLETS

VIDEO CLUBBING: PEOPLE NOW GO OUT TO WATCH TV



The booming use of video monitors, screens and players in nightclubs is changing a basic entertainment quotient of the last three decades. With the birth of broadcast tv in the '50s, nighteriers worried the new medium might hurt their business as people stayed home to watch tv. But as clubs today program video music, as well as a raft of video visuals with records, people now go out to watch tv.

From the growing size of subscription lists to such video music pools as RockAmerica, Telegenics, Sound and Vision and others, it's estimated there are at least 400 nightspots across America who offer club video entertainment. The presentation and utilization of video programming in these clubs, though, is widely varied—everything from playing an occasional promo clip on a single monitor and/or screen to sophisticated mixed-media productions. But as both clubs and audiences grow more familiar with the video medium's potential, it's starting to take more than just a player and a monitor to make a nighterie a video club.

Says Chipper McKearnin, an owner and VJ of Club Maximus in New City, N.Y.: "Somebody from here went to a club in Texas that advertised itself as the biggest video club in the state. All they had was one machine and a projection screen. To me, that's not a video club."

Clearly, like discos before them (which is exactly what a lot of video clubs were and still are), video clubs not only have to present this exciting new entertainment medium, but properly program it too. At the simplest levels, this merely means inserting a video clip into the recorded music programming, but the positive audience reactions to music videos in clubs almost predates that nightspots do more than just screen the occasional promo. Video segues require at least two players, and fully integrating video viewing into a venue often means installing multiple monitors and screens. Like the audio equipment revolution sparked by disco music, video music is causing clubs to invest anywhere from \$5,000 to \$100,000 in the hardware of this new phenomenon.

At present, video clubs most often choose VHS players as their preferred format, citing programming availability, picture quality and efficiency as the factors. Less popular Beta is getting a boost in clubs with Beta Hi-Fi, although impending VHS Hi-Fi will help secure that format's lead, and a small portion of clubs prefer the professional quality offered by ¾-inch.

Projection and display of video programming seems most effective on multiple screens, and serious video clubs often have sets of monitors throughout the venue, and everything from home projection tvs to the professional GE 25-foot screen projection system used by such top metropolitan clubs as New York's Ritz and Chicago's Park West. The more sophisticated nightspots also often offer different programming in different parts of the club, or use multiple screens to create their own mixed-media programs.

After an investment in equipment, the major problem faced by video clubs is acquiring enough software to offer

and "wallpaper" video material to the video music clips shown. It can be everything from simple material shot by the club (often of patrons) to self-produced visuals accompanying records with no available promo clip, a tactic used by Club Maximus and L.A.'s Revolver to supplement programming. Video music pools like Sound and Vision are offering such alternative self-produced clips as well as collections of ambient material—which can be everything from video art

CYNTHIA FRIEDLAND, Producer, "Night Flight"

"When we started, we were very determined not to go with video clips. But the audience has changed, and I think it's down to MTV first, and then all the other shows that have come along and imitated MTV. MTV is the Kleenex of music tv. When people want a tissue, they ask you for Kleenex. When people talk about rock on tv, they say MTV. You have to respond to that."

and effects to sports to classic tv material—and firms like Seattle's Ted Ladd Co. are licensing and servicing a wide variety of wallpaper to clubs. And the commercial and promotional potential of in-club play is something not just record companies recognize: film companies have been furnishing clubs with trailers from movies and sponsoring parties, while Camel Cigarettes recently produced an in-club promo for the clubs it sponsors to use.

Some of the material shown in clubs, however, is obtained from such sources as broadcast and cable tv or through video sales and rental outlets, a situation with sticky legal ramifications. Certain nightspots justify the screening of copyrighted material by the fact that they don't charge admission, while others using portions of material in mixed-media or self-produced video clip situations contend their usage isn't an infringement. "I don't think I'm doing anything wrong," is one common sentiment, but as video clubs become a popular nightspot phenomenon, no doubt their rights to certain programming will be challenged and changed.

But at present, everything seems to be bullish in the video club community. Patrons are attracted to these new venues by the novelty of video music, no doubt influenced by such tv outlets as MTV. Record companies are finding video club play of clips adds the icing of visual identification to mere club play of the music, and the various pools attest to the potential profits in serving the voracious appetite of video clubs for programming. Far from being just an added attraction, video in clubs is now becoming a major calling card.

"There was a time we'd just use video in context," says Shelly Howard, creative director for Chicago's Jam Productions and the Park West. "It was filler between sets. But if you



Spencer's Beverly Hills video club in Fort Worth, Tex.

look at people's attention spans when they watch tv at home, they can't watch just one channel at a time. To really entertain them with video in clubs, you have to offer exciting programming."

But the results are often worth the effort. Ward Plauche, owner of the Troubadour in Lexington, Ky., notes the effect of one well-placed monitor: "It keeps the customers at the bar!"

ROB PATTERSON

BEYOND CLUBS: PROGRAMMING NEW AND DIFFERENT ENVIRONMENTS

By **ETHLIE ANN VARE**

Dance clubs proved, over the past three years, that video music was a viable club environment. Trendy types were bopping to Duran Duran and Billy Idol before MTV and "Night Flight" made it acceptable to listen to music with your eyes. Recently, however, video music has expanded from a purely dance environment into a far-reaching situation including bars, restaurants, hotels, department stores and fast-food chains. As one Los Angeles area video consultant describes it: "I've been approached by everyone from military bases to hair salons."

And because a hair salon has different programming requirements from a dance club, the amount and type of product available for video presentations is also rapidly expanding and changing.

The Video Rock Unlimited pool in Seattle is now providing video programming for Hungry Tiger restaurants, the Marriott Hotel chain, Jolly Roger, Robert W. Gilliam in Texas, and Stuart Anderson's Black Angus steakhouses. These people are using video in their bar/lounge areas as an alternative or adjunct to recorded music. Video Rock is also branching out to provide video for shopping malls, record stores, and health clubs.

"These places," says firm president Cayce Butler, "have a different demographic than a dance pub. They want more mainstream, more top 40, more adult contemporary."

To suit these venues, the record companies and video pools are making a concerted effort to provide video on artists like Hall & Oates, Carly Simon and Joni Mitchell, along with dance club mainstays Culture Club and Heaven 17. Even RockAmerica, the most well established "new wave" video pool, is now releasing a compilation tape that features such artists as Tom Jones, Rick Springfield, Alabama and Kansas.

"We tried an MTV-like format, because that's the material we were getting," says the Red Onion's video programmer, Dave Hershenson, "but it was wrong. Many of our established customers were getting turned off by Def Leppard and Devo."

The Red Onion chain of 10 restaurant/clubs made a multi-million dollar investment in video last year, using a total of 40 large screens and numerous monitors in its lounge areas. Their "video happy hour" has become a focus of the bar; they have to program toward an audience that is not dancing but rather drinking, eating and socializing.

"You can't have it too upbeat," says the Onion's video supervisor, Ray Goto. "We actually watched bar attendance decrease as we learned from our mistakes. Programming is getting to be more and more important." Accordingly, the Red Onion is budgeting more money for obtaining stock footage, doing in-house production, licensing classic music clips and buying work from independent producers.

A typical Red Onion operation is the Mardi Gras restaurant in Long Beach, Calif. With \$250,000 worth of video equipment that is capable of three Beta Hi-Fi programs plus a satellite feed, special effects and a live camera, the club has to downplay all this technology and resist the temptation to play with its toys. They have cut back from 100% video entertainment to a mix of 80% video and 20% music-only, so that customers will not be constantly distracted from their other activities.

Stuart Anderson's Black Angus Cattle Co., with 60 restaurants in 18 states, found a similar problem when it started to put video music into its lounges. Although entertainment director Roberta Perry says that the clientele has "thoroughly enjoyed" the video, she does have some problems skewing the presentations towards her patrons.

"We're pretty mainstream," she says, "and one of the problems we've had is getting hold of mainstream material. It's changing, but not as rapidly as I'd like it to."

Both the Red Onions and the Black Anguses have a portion of their dining areas exposed to the video program. But New York's Century Cafe claims to be the first restaurant that is a total video environment. The establishment, located on 43rd St. in Manhattan, put in five Thompson projectors with a 10-foot screen, two 4x6-footers and a round screen that is doubled up with mirrors.

(Continued on page VM-20)

varied and intensive video screenings. Video music still makes up the bulk of club programming, and at present record labels seem quite willing to gain this exposure for their artists through servicing clubs with tapes directly—Capitol and Warner Bros. doing so through their own pools—or by working with video pools like RockAmerica. But as clubs seek to make video an integral part of an evening's entertainment package, the programming hours of material needed aren't easily and cheaply available, even with video music.

As a result, certain clubs are adding a variety of "ambient"

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1983

Following is an alphabetical listing of various record companies which have an involvement with video. Also included are video contacts at the labels, and each company's video policy.

A&M RECORDS, 1416 LaBrea Ave., Los Angeles, Calif. 90028; (213) 469-2411. **Video contacts:** Martin Kirkup, vice president, artist development; Laura Reitman, director, video programming; Z. Zimmerman, manager, video programming. **Policy:** A&M is looking to expand its business into the video area with the formation of A&M Music Video to market videos in the home market. Promotional videos are currently distributed to broadcast, cable and club outlets, with the label putting together compilation tapes for its outlets, at a charge of \$65 to cover costs.

ARISTA RECORDS, 6 W. 57 St., New York, N.Y. 10019; (212) 489-7400. **Video contacts:** Abby Konowitch, vice president, artist development (production); Sean Coakley, director, national LP promotion; Ken Reynolds, director, r&b product management (black videos); Peter Baron, manager, video services (distribution). **Policy:** Arista is stepping up production of videos for all its acts, especially rock'n'roll artists, but also pop, r&b and MOR acts. Arista charges clubs for tape and duplication costs, while also servicing clubs through video pools. "We are making videos for various and sundry uses," says Konowitch, "and while some may not help break a record, they still help maximize sales."

ATLANTIC RECORDS, 75 Rockefeller Pl., New York, N.Y. 10019; (212) 484-6000. **Video contacts:** Perry Cooper, vice president, artist relations and media development; Donna Kreiss, artist relations coordinator (clubs and cable tv); Susan Stein, associate director, artist relations (broadcast tv); Annie Fisher, assistant to the vice president of artist relations and media development (distribution); Tony Mandich, West Coast director of artist relations; Michelle Glascoe, assistant to the West Coast director of artist relations; Patti Conte, associate director, national publicity (news items to MTV and video shows). **Policy:** A minimum 75% of Atlantic acts will have videos, and the label expects to step up production of black videos with the proliferation of outlets for them. Atlantic services major tv outlets and distributes to clubs through video pools. For smaller, local tv outlets, requests for videos should be placed through local Atlantic promotion reps and they can be filled "almost overnight," says Cooper.

CAPITOL RECORDS, 1750 N. Vine St., Hollywood, Calif. 90028; (213) 462-6252. **Video contacts:** Michelle Peacock, director of press and artist development; Mark Rodriguez, assistant to the director of press and artist development. **Policy:** Capitol Records is looking to double this year's budget for production and duplication in 1984. At present,



Peabo Bryson

the label services some 400 tv outlets, and has its own club pool which services Capitol and EMI tapes for a minimal fee to cover costs. Future projects include special club video showcases, and refinements of its video distribution system. The label also has an in-house publication and duplication facility.

CHRYSALIS RECORDS, 645 Madison Ave., New York, N.Y. 10022; (212) 758-3555. **Video contacts:** Vince Pellegrino, vice president, merchandising/sales (production); Eric Heckman, senior director, promotion (tv); Daniel Glass, director, new music marketing. **Policy:** Chrysalis will continue to produce videos on many of its artists, and according to Pellegrino, "will continue to work with top-flight directors like Bob Giraldi, Tobe Hooper and Russell Mulcahey." At this time no fees are charged for tv outlet distribution, which Heckman handles. Glass works with clubs, which the label primarily distributes to via pools.

COLUMBIA RECORDS, 51 W. 52nd St., New York, N.Y. 10019; (212) 975-4321. **Video contacts:** Arma Andon, vice president, product development; Debbie Samuelson, video (N.Y.); Debbie Newman, director, artist development/video (L.A.); Jeannie Mancusi, manager, artist development/video (L.A.). **Policy:** "As long as we have hit records," says Andon, "you'll continue to see lots of videos from Columbia Records." The label currently services cable, broadcast and club outlets directly (also servicing clubs through pools), with a duplication fee for clubs. Andon also states, "We will be looking for ways to develop income for videos." The la-

bel's policies on usage fees are currently being reviewed.

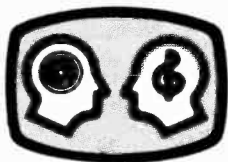
ELEKTRA/ASYLUM RECORDS, 665 Fifth Ave., New York, N.Y. 10022; (212) 355-7610. **Video contacts:** Randy Edwards, vice president, creative services (production); Robin Sloan, director, national video promotions (distribution). **Policy:** Elektra/Asylum will be doing videos on almost all of the artists on the label, and in 1984, the company expects to be involved with long-form programming as well as clips. Elektra services to cable and broadcast outlets, and clubs direct-

facilities, it only services clubs through the RockAmerica and Telegenics pools, although the label will fill special requests, generally for older product. Colleges are serviced through Rockworld. There is presently no fee for videos.

JEM RECORDS, 3619 Kennedy Rd., Plainfield, N.J. 07080; (201) 753-6100. **Video contacts:** Marty Scott, president; Nancy Weber, production manager (distribution & duplication); Ben Leimer, director, publicity (video information). **Policy:** Jem Records does not specifically produce vid-

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VIDEO LABELS



ly and through the pools. Currently, there are no charges for duplication or usage.

EMI AMERICA/LIBERTY RECORDS, 6920 Sunset Blvd., Los Angeles, Calif. 90028; (213) 461-9141. **Video contacts:** Clay Baxter, director, artist development (production & distribution); Frenchy Gauthier, director, creative services (production); Marcia Graff, assistant to the director of artist development (distribution). **Policy:** EMI America/Liberty plans to have some 15-20 new videos out in the next six months to a year. The label will distribute videos to any legitimate tv outlet which signs the label's basic agreement (the same contract that Capitol Records uses). Presently, there is no usage fee, "although I wouldn't want to comment on the future," says Baxter. Clubs are serviced through Capitol's video pool.

EPIC RECORDS 51 W. 52nd St., New York, N.Y. 10019; (212) 975-4321. **Video contacts:** Dan Beck, director, merchandising (production); Harvey Leeds, director, video promotion (distribution & promotion). **Policy:** In addition to continuing in the production and distribution of video clips, Epic Records will be expanding its video usage with such projects as artist profiles, customized local promotions, special features and other "tricks up my sleeve," says Leeds. The label distributes directly to cable and broadcast tv, but presently services clubs through pools. Future video projects, says Leeds, will also involve the label's local promotion staffs.

FANTASY/PRESTIGE/MILESTONE/STAX RECORDS, 10 & Parker Streets, Berkeley, Calif. 94710; (415) 549-2500. **Video contact:** DeDe Whiteside, national album and video director. **Policy:** Fantasy hopes to do more videos, but according to Whiteside, will be making "no more than five or six in the coming year, depending, of course, on the sales response." The company presently services some 70 tv outlets, while clubs are serviced by video pools and colleges through Rockworld. In addition, the label has some long-form programming available on acts like Wishbone Ash and Creedence Clearwater Revival.

415 RECORDS, P.O. Box 14563, San Francisco, Calif. 94114; (415) 621-3415. **Video Contacts:** Howie Klein, owner; Steve Seid, 415 video production manager, Very Safe Video. **Policy:** 415 does at least one video per act, and often makes two videos for its acts, one for promotional uses, and another "to let the act make any artistic statement they feel should be made," says Klein. The company is also allied with its own video production firm, Very Safe Video, which also produces projects outside of 415. The label's videos are distributed by Columbia Records, although 415 does handle some special requests.

I.R.S. RECORDS, 1416 LaBrea Ave., Los Angeles, Calif. 90028; (213) 469-2411. **Video contacts:** Alicia Culver, national director of college, club and video promotion (distribution); Carl Grasso, vice president of creative services (production, "The Cutting Edge"). **Policy:** I.R.S. is trying to do a video on every artist at present, and is seeking to make other forms of videos than clips, and arranging concurrent record and video releases. In addition, the label produces "The Cutting Edge" show, aired mostly on MTV, and has a division—I.R.S. Music Video—which is marketing "Police Around The World" video for the home market. The label services broadcast and cable outlets. Clubs are serviced both directly and through pools, with the label making compilations of clips available for a fee covering costs, which allows clubs to keep the tape.

ISLAND RECORDS, 444 Madison Ave., New York, N.Y. 10022; (212) 355-6550. **Video contacts:** Robynne Modiano, West Coast video manager; Kris Puskiewicz, East Coast video manager. **Policy:** Island views video as a major promotion and marketing tool, and makes at least one video per album (or more, such as five videos for Malcolm McLaren's "Duck Rock"). The label tries to service as many tv outlets as possible, but due to the constraints in manpower and

eos, although it does distribute videos that its artists or their management bring to the company, and often assists with production budgets. The label currently services video compilation tapes to some 20 broadcast outlets, servicing clubs through the RockAmerica and Telegenics pools. Jem has videos on acts from labels it presses and distributes, like Passport, PVC, Editions EG, WEA International and other affiliated labels.

MCA RECORDS, 70 Universal City Plaza, Universal City, Calif. 91608; (213) 508-4000. **Video contacts:** Larry Solters, vice president, artist development; Liz Heller, manager, video services. **Policy:** MCA Records "will be doing more videos than ever before," says Heller, who also envisions the label producing long-form productions, video bios, interviews and documentaries. In association with Universal Pictures, MCA will also be making videos of film soundtracks the label carries. MCA does not charge fees for its videos, and distributes to clubs both directly and through pools.

MEGATONE RECORDS, 470 Castro St., No. 207-3209, San Francisco, Calif. 94114; (415) 621-7475. **Video contacts:** Marty Bleckman, president (production); Audrey Joseph, vice president and general manager (distribution). **Policy:** Megatone will be making videos on "any artist we are trying to build," says Joseph. The label will service any legitimate request for a duplication fee, and also notifies DJs in clubs and record pools of its video releases.

MOTOWN RECORDS, 6255 Sunset Blvd., Los Angeles, Calif. 90028; (213) 468-3500. Motown declines to comment on its video activities.

POLYGRAM RECORDS, 810 Seventh Ave., New York, N.Y. 10019; (212) 399-7100. **Video contacts:** Len Eband, vice president, video; Randy Roberts, national director of singles sales and cable video production; France Harper, manager, video (clubs); Dan Pine, manager, press and video communications (L.A.); Martha Haggard, director of Southeast regional press and artist relations (Nashville). **Policy:** PolyGram is seeking to expand the role of video in the company, and with PolyGram Music Video, which Eband heads in the U.S., will



Annie Lennox of the Eurythmics

be putting out videos for the home video market. The label will be producing longform projects exclusively for video, and in 1984, will be doing clips for artists where there is an appropriate outlet—be it rock, pop, black music or country. PolyGram presently has no usage fees for tv outlets, and says Eband, "We will follow the trends of the industry on that." Videos are distributed to clubs both directly and through pools, with a service fee charged to cover the costs of duplication and production of compilations. The label as-

(Continued on page VM-25)

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Best Overall Videoclip:

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

Best Overall Long-Form Video:

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

Best Performance By A Group:

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

Best Performance By A Female:

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

Best Performance By A Male:

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

Best Use Of Video To Enhance Artists' Image:

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

Best Use Of Video To Enhance Song:

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

Most Innovative Video:

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

Best Choreography:

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

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

Best Art Direction:

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

Best Lighting:

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

Best Editing:

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

Best Special Effects:

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

Best Use Of Computer Graphics/Animation:

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

Most Effective Use Of Symbolism:

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

Most Socially Conscious:

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

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CREATIVE PRODUCERS CUT LOOSE

HARDWARE TAKES HIGHROAD TO HIGH TECH VIDEO FREEWAY



By KEN WINSLOW

New hi tech hardware concepts spilling out from the manufacturers are forging tighter links between music-for-the-eyes producers and a newly forming generation of video-starved consumers whose cravings were ignited in the late '70s by early in-store clips and are now fueled by MTV and similar program services—now poised for the next step: total appeal or sensory video.

Creative producers can now cut loose from all restraints through the use of one piece camera-VCR camcorder combinations in the form of high speed 1/2-inch M-format (VHS) units made by RCA and Panasonic, Sony Broadcast's "Betacam" (Beta) and the now professionalized Funai CVS 1/4-inch format.

Traveling the same hi tech video road on the consumer side is the one-piece, 1/2-inch Beta BetaMovie camcorder new on the market this month from Sony and on the way from Sanyo and Toshiba plus next year's 1/2-inch VHS VideoMovie camcorder premiered at the early September Berlin Audio/Video Show.

With continuing new developments going beyond today's existing video formats in signal handling and processing, evaporated metal tapes, recording heads and the shift from analog to digital circuitry, the video industry is more than ready to usher in a new format.

Preliminary agreement by 122 worldwide video manufacturers last March on a new 8mm (1/8-inch) format incorporating many of these new developments has considerably slowed in the face of continued technical and sales improvements in the Beta/VHS formats with expected U.S. sales jumping over 100% to 4.2 million units for 1983.

Notwithstanding a new 8mm video format, or something very much like it but even better that will inevitably come, the

future of today's Beta/VHS 1/2-inch formats will be secure for a long, long time.

Offering dramatic new producer-to-consumer creative program delivery opportunities are developments running to Beta Hi Fi, computer interactive video, component systems, and ultimately the most important, giant projection. All are important pieces in sensory video's emerging big picture.

The most dramatic new dimension-adding improvement to hit video this year has been Beta Hi Fi which keeps the format's original fixed head mono audio track to preserve software compatibility, but mixes and pumps two additional FM carrier audio tracks through the rapidly rotating video heads at a much higher writing speed to obtain a vastly improved audio reproduction which in some cases exceeds the capabilities of the original analog audio masters.

The leading home video program label CEOs appearing on a late August San Francisco Video Software Dealers Assn. panel to a man lauded Sony for its Beta Hi Fi development.

Key duplicators about the country can now routinely handle Beta Hi Fi release. Hollywood and independent video labels are jumping on the Beta Hi Fi bandwagon for music and feature film releases. As the most aggressive audio quality home video label, MCA Home Video is starting to new release all of its Beta titles in mono or stereo Hi Fi and will remaster for new Beta Hi Fi release certain music and other back titles.

Joining the audio Hi Fi video revolution next year will be the VHS format which mixes audio with video a different way to get an almost identical improvement. Developer JVC is expected to be the first in the market with VHS Hi Fi VCRs with other VHS branders, duplicators and issuing labels expected to quickly fall in line.

This past year has seen both LV and CED videodisk for-

mats really take hold with some 500 and 1,000 titles (many duplicated in both formats) in their respective current catalogs.

With a combined in-use estimated videodisk player population about to crack 500,000, which because of their non-recording nature more than equals today's eight million in-use VCRs in terms of generated prerecorded program rental/sale market, producers and consumers are turning to videodisk in increasing numbers.

Both LV and CED player lines have matched each other in adding stereo, CX decoding, wireless remote control and random access capable players.

Program producers are creatively responding to these player capabilities in many different ways.

With almost all recent music releases in both LV and CED offering a combination of stereo CX decoding and chapter/band stops, purchasers of the high end LV and CED players capable of programmable selection playback (change the sequence and repeats) are beginning to treat the music videodisk releases as interchangeable audio/video and audio-only experience to be watched and listened to or just listened to as the individual's mood or taste dictates.

The availability of fast cueing, picture freeze, random access disk players in both LV and CED systems is also stimulating innovative producers and consumers in the direction of interactive programming with LV's "Maze Game" and CED's "A Week At The Races" as current examples.

Slow moving now, this type of interactive program market which the broadcast, cable and VCR technologies absolutely can't touch, will start exploding in the mid-'80s.

Two more developments expected to further contribute to the elevation of the videodisk medium are the integration of the computer and, in the case of the LV format, CD audio.

This year's introduction of LV disk player based arcade video games will start to appear in home versions next year in both LV and CED formats.

Whether built into the disk player, as is now the case with industrial/educational units, or by means of an existing personal computer plus interface, program producers will be presented with a challenging technical capability to mix live action, special effects, graphic and text into new forms of highly involving programming.

The interplay between hi tech hardware and the new program forms encouraged and abetted by it is leading to a totally involving form of sensory video whose core is a newly developing surround sight and sound presentation technology.

(Continued on page VM-30)

Ken Winslow is a Billboard contributor and publisher of the Videoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington D.C.

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Bruce Springsteen "Atlantic City"

Best Choreography Gladys Knight & The Pips "Save The Overtime (For Me)"

Best Art Direction Herbie Hancock "Rockit"

Best Lighting Loverboy "Queen Of The Broken Hearts"

Best Editing Billy Joel "Tell Her About It"

Best Special Effects Herbie Hancock "Rockit"

Billy Joel "Pressure"

Most Effective Use Of Symbolism Billy Joel "Pressure"

Bonnie Tyler "Total Eclipse Of The Heart"

Most Socially Conscious Billy Joel "Goodnight Saigon"

Billy Joel "Allentown"

Men At Work "It's A Mistake"

When John O'Donnell, Sony's national manager of video software operations, first announced his company's intentions to distribute promotional music video clips commercially as "Video 45s," he appealed to the record companies. "If you give us the product, we'll do the marketing," he promised. "We'll spend the money to convert it from 'promo' to product."

But "easier said than done" seemed to be the record companies' reaction. Most music videos, industry executives pointed out, are developed as devices to promote bands, not as items to be sold. And if somehow they did become commercially viable, how would profits be divided? How much would the artist get? The record company? The music publisher? Actors? How about the studio musicians? Sales of the videos had not been anticipated, so the contractual guidelines that would settle such questions were lacking. The

But the legal knots do seem to be easing. Perhaps, as Barry Shereck of Pioneer suggests, it's because "obstacles get solved when somebody's making money." In any case, O'Donnell reports that now "it's hard to find record companies not clearing home video rights . . . they're taking pains to ensure they can release (the promos) later on. They're now waking up to the fact that they're more than commercials."

Talks with a number of record company executives seem to confirm that assertion. Companies that a year ago were not convinced promos did even that are now inspecting the market for music video clips very carefully. Changing attitudes are reflected in the efforts being made at the start to clear rights permitting various types of video exploitation a little further down the line.

"We are now getting language into our contracts that will

that "one of the exciting aspects of it is you're not saying, 'Here, sign on the dotted line, this is what we're doing.' Every situation is different." Fairly standard, though, according to Lott, is the agreement that after the initial investment in the video is recouped, profits will be split 50/50 between the record company (assuming it put up the money in the first place) and the artist (including all the "creative" agents involved).

The American Federation of Musicians has for some time expressed concern that video sales would go ahead without what they consider just compensation to their members. Recently, the AFM ratified an agreement that would provide musicians with income from the licensing or sales of video clips in which music on which they have played is used as a soundtrack. On camera appearances are also discussed in the agreement. Bob Cothers, executive assistant to the president of the AFM, says the agreement is simply an attempt "to standardize use, not clobber anybody."

JOE REGIS, Producer, "The Music Guide"

"It's about time there was some *intelligent* discussion of rock music on tv."

AFTRA, too, has recently entered into talks with the record industry to work out a formula for compensation. John Hall, assistant national executive secretary for the organization, declines to comment on how negotiations were going except to say, "We have started discussions with the companies, but it is just the beginning." He also indicates that his association plans to strike a better deal than the one the AFM settled for.

In the meanwhile, record industry spokesmen say that in general they are proceeding with a "feeling" for the AFM obligations (they have yet to sign the agreement), and that they are using them as a guide for dealing with the other unions. Specific problems are handled on a case-by-case basis, they say.

For some record companies more than others, clearing rights is almost getting to be old hat. Len Eband, vice president for press and video for PolyGram Records, says that they've been negotiating clearances for some time.

"In the last couple of years we were negotiating right up front in the record deals with the commercial rights, so that with our most recent productions, we know before the video is even produced, whether or not we can use it commercially."

Barry Weiss, manager of artist development for Zamba Entertainment's Jive Records, A Flock Of Seagulls' label and a U.K.-based company, says that clearing rights is nothing new to them either, but that it's made easier because they have a publication company that owns the rights to the band. He says that as a result "there were no legal obstacles whatsoever," when Zamba arranged for the release of three Flock clips on a Sony 45, due out this fall.

VIDEO LEGAL LANGUAGE HONED

SLICING THE VIDEO PIE: MORE PROVISIONS WRITTEN INTO CONTRACTS FOR COMMERCIAL USE



By JANET L. DOLE

whole issue seemed hopelessly snarled in legal complications.

Sony went ahead with their idea anyway, but looking closely it becomes apparent that in most cases they've managed to sidestep those legal problems for the most part by not offering very much in the way of music clips made strictly for promotional ends. Michael Nesmith's Video 45 comes from his Grammy-award winning "Elephant Parts"; Duran Duran's clips are part of a full-length video album they did for EMI; and Jesse Rae's videos are his own artistic ventures.

As Manhattan attorney Steve Kipitki says, "Where Sony's been able to do what they're doing, it's been with exceptions to the general rule."

Janet L. Dole is a New York-based freelance writer specializing in video music.

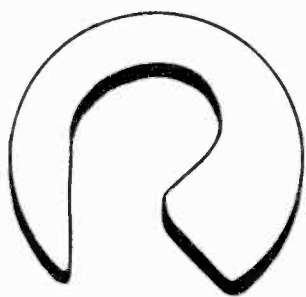
cover whatever it is we want to do. And where we have to, we will go back and get additional documentation," says a CBS spokesman.

At RCA Records, Joanne Feltman, director of contract administration, says she's noticed that "definitely more" provisions pertaining to the commercial use of the videos are being written into contracts these days.

And over at Arista Records, Roy Lott, vice president for business affairs, says that now "when we go forward to do a promotional video, we're more likely to really work out all the details around the creation of that video so that everyone knows what will happen when we exploit it through a Sony 45 or on 'Friday Night Video' or in some other way."

But no one is suggesting that all the issues are cut and dried, or that any standardized formula exists for ground rules that can be applied in every instance. In fact, Lott is convinced

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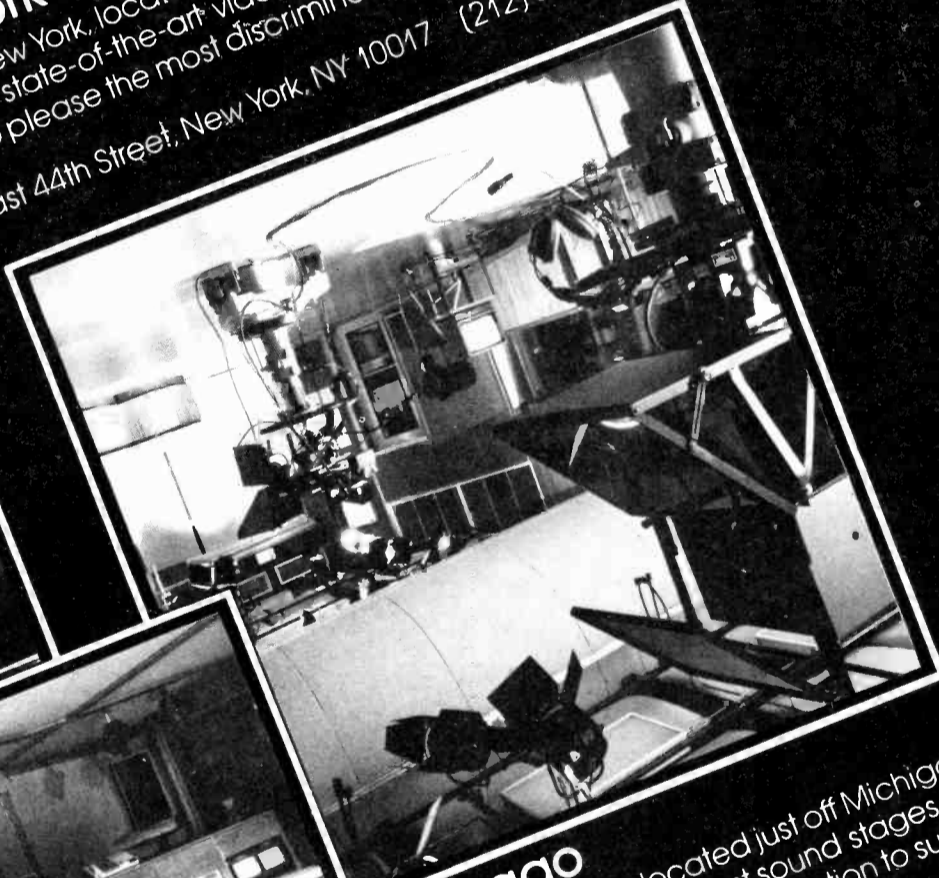
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Continued from page VM-3

seem to be the standard—but concert videos may be coming back with heavy metal's current popu-

larity." Eband agrees that "hard rock has got to have more performance."

Atlantic's Cooper even feels the

pendulum is swinging back. "Some of my artists now want nothing but stage and backstage videos. With the exciting acts, you want to see them in their natural environment."

But as Cynthia Friedland, vice president of ATI Video ("Night Flight," "Radio 1990") points out, "It really depends on the artist—sometimes concepts work, sometimes they don't."

As video-makers seek to keep audience and programmers excited by what's on the screen, the use of high-tech video effects and computer graphics is becoming more common, and while many executives agree that these tools can be used effectively, "It's very difficult to compete with 'Star Wars' and 'Tron' in a three-minute piece," says Eband. "Effects are fine in tv commercials and sports, but I like

videos to have a sense of reality, like films."

M.G.M.M.'s Walker agrees; "Computer effects and bands are a bad liaison. They're good for the Super Bowl, but should be used sparingly—we're already at overkill with solarization." And as Cooper notes, "Some of the rawest videos have gotten great play."

Following on the heels of videos like "Beat It" and "Stand Back," dance is becoming a popular format for presenting music on video. "People have always liked it," notes Culver, "just look at the success of 'American Bandstand' and 'Soul Train.' I even see kids on the street doing Michael Jackson moves. It's happy, carefree and something people can enjoy."

"It can cover a myriad of sins," notes Beck, "but dance is entertaining, exciting and shows other dimensions if used cleverly. But then again, shadows on venetian blinds were a trend in videos too."

But as Laura Reitman, A&M Records' director of video programming, says: "You can't just superimpose success from one area to another. If dance works for some

artists—great. But it's not something you can apply without discrimination."

As all of these production trends add costs to videos, by and large, record companies are now charging video costs against artist royalties, though the formula of costs which are recoupable seems to be a sliding scale which depends on a number of factors. In addition, some artists are putting their own money into their videos.

Notes Eband, "They are not just a sheer record marketing device. They help sell tickets on the road and increase publishing profits if the song's a hit." PolyGram is asking for commercial rights as part of their possible recoupment, while A&M has formed a music video division to market videos.

But "it all comes back down to the quality of the picture and the cleverness" was one comment echoed by many interviewed. Notes Bergman, "The central point is to make the artist and music more interesting. If effects or additional production qualities are also there to make the video more interesting—great!"



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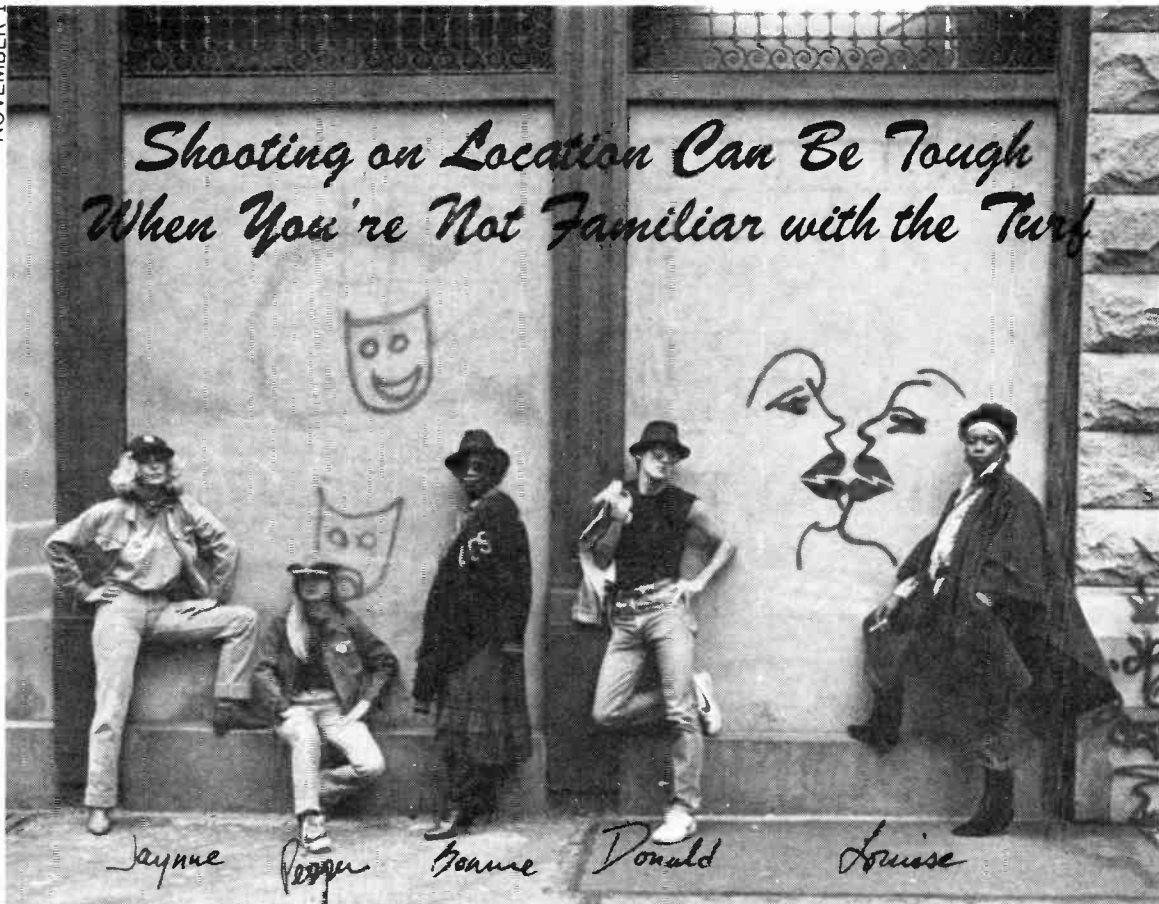
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Peter Gabriel (Photo by Chuck Pulin)

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BEYOND CLUBS: PROGRAMMING NEW AND DIFFERENT ENVIRONMENTS

• Continued from page VM-6

Ilene Staple of Zoom Video, who designed Century's program, had some interesting challenges in creating a video presentation that was in no way oriented toward the club environment.

"It had to be conducive to a restaurant," says Staple. "You don't want to do something that's too loud or too uncomfortable; you don't want your customers to walk out with a sensory overload."

Staple, who was a programmer at New York's Ritz nightclub before starting Zoom, put together a four-hour pre-programmed tape for the Century Cafe that includes both musical and non-musical features: computer graphics, cartoons, old movie clips.

"We wanted to do something

that people could look up at and still not have to pay it full attention. If they don't watch 100% of the time, they won't lose continuity."

Staple feels that this kind of "active wallpaper" will be a great addition to fast-food chains, airport waiting areas, hotels... any place where a few moments of distraction would be desirable.

"It's like art on the walls, only much more stimulating," she says, and notes that the first few weeks of operation at the Century have been wildly successful.

In Chicago, Jonathan Scott's Hospitality Network is putting video music into hotels through a closed-circuit system. His firm supplies 60-minute tapes that are updated monthly, and include information that would be useful to a

visiting fireman (or whoever) mixed in with music.

"We provide them with information about cultural events, sports events, restaurants, entertainment, and what's available within the hotel where they're staying. And then we throw some wallpaper on the wall, some ambience on the set," says Scott. "It's just like regular television—both information and entertainment. And I've found that though a conventioneer may not think he's fond of Prince, a bit of '1999' over cocktails is easy to get along with."

More and different kinds of venues are jumping on the video bandwagon daily. The Playboy Club is entering the video fray with a \$2 million venture in New York that will act as a prototype for "key clubs" around the country. With 75 screens and multi-image video programming (including interactive disks), the Playboy "total environment" will not only create an entire new look for the venerable bunny hutches, but also become a hard act to follow in the video marketplace.

"This will expose video to people who wouldn't normally go to, say, Danceteria," comments consulting programmer Stephen Katz. "It will be a whole new experience for them."

"We plan to go to a younger, upscale clientele," says Playboy public relations representative Ed Gif-

ford, "with a better balance between men and women."

Ted Cohen, artist development at Warner Bros., who sends the clips out to the clubs, says that he's had inquiries in the past weeks from someone who wants to put video music into high schools, the Coast Guard, who wants to put it on ships, and Bloomingdale's, who wants to put it in the Junior Miss departments.

Ray Goto of the Red Onion is convinced that a bar or restaurant without video will soon be as rare as one without a record player. But,

he adds, that will mean each will have to compete in perfecting their programming and in other areas.

"As a person who has an investment in making video happen in these clubs," he says, "I still realize it's not the answer to everything. A dive with video is still a dive."

"There's a need for a lot more than just the music video we're all used to," says Ilene Staple. "There's such a wide variety of what *can* go over, because it's so new that people just haven't developed their tastes yet."



David Bowie (Photo by Chuck Pulin)

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PETER ALLEN—Peter Allen & the Rockettes (CBS-Fox Video) Beta, VHS, Laser disc. Segments of three sold-out nights at Radio City Music Hall, including "Everything Old," "Bicoastal," and "I Go To Rio."

AMERICA—America Live In Concert (Pioneer Artists) Laser disc. Stereo. 53 minutes. Conceptual sequences combine with live performance as America plays "Tin Man," "Ventura Highway," and others.

APRIL WINE—April Wine (Thorn EMI) Beta, VHS. 67 minutes. Canadian hard-rock band performs in concert.

ASHFORD AND SIMPSON—Ashford & Simpson (Thorn EMI Home Video) Beta, VHS. 75 minutes. The duo performs its greatest hits in concert, including "Ain't No Mountain High Enough," "Ain't Nothing Like The Real Thing" and "Let's Go Get Stoned."

THE BAND—The Last Waltz (RCA VideoDisc) CED. 117 minutes. Rock documentary of the Band's farewell tour, featuring guest appearances by Bob Dylan, Joni Mitchell, Neil Young, Van Morrison, Eric Clapton and others.

THE BEATLES—The Complete Beatles (MGM/UA Home Video)

Beta, VHS, CED. 120 minutes. A "documentary" featuring news footage, interviews, animation, vintage film clips and live performances.

THE BEATLES—Let It Be (CBS-Fox Video; RCA VideoDisc) Beta, VHS, Laser disc, CED. 80 minutes. Documentary and recording session footage of the last days of the Beatles' career together.

THE BEATLES—Magical Mystery Tour (Video Magic) Beta, VHS. 55 minutes. Conceptual program originally broadcast on British television. Features "Foot On The Hill," "Your Mother Should Know," and the title song.

BLONDIE—The Best Of Blondie (Chrysalis Visual Programming) Beta, VHS. 60 minutes. Documentary footage and promotional videos combined to present 15 Blondie hits, including "Call Me," "Rapture," and "The Tide Is High."

BLONDIE—Eat To The Beat (Warner Home Video; RCA VideoDiscs) Beta, VHS. 60 minutes. Twelve songs from the hit album, taped on location and in the studio.

JAMES BROWN—Live In Concert (Media Home Entertainment) Beta, VHS. 48 minutes. James Brown and his band perform at the Summer Festival in Toronto, Canada. Includes "Boogie Wonderland," "Georgia," others.

HARRY CHAPIN—The Final Concerts (CBS-Fox Video) Beta, VHS. 89 minutes. Concert taped at the Hamilton Place in Hamilton, Canada. Features Chapin performing "Taxi," "Cat's In The Cradle," and others.

RAY CHARLES—An Evening With Ray Charles (Optical Programming Associates) Beta, VHS. 40 minutes. A performance in Edmonton, Canada, featuring "Busted," "Georgia On My Mind," "Hit The Road Jack" and others.

THE CLASH—Rude Boy (CBS-Fox Video) Beta, VHS. 60 minutes. The rise of the British band, including rare early concert footage. "White Riot," "I Fought The Law," others.

ALICE COOPER—Alice Cooper And Friends (Media Home Entertainment) Beta, VHS. 50 minutes. A 1978 concert featuring Alice Cooper, the Tubes, Nazareth, and Sha Na Na.

ALICE COOPER—The Strange Case of Alice Cooper (CBS-Fox Video) Beta, VHS. 74 minutes. An Alice Cooper concert in San Diego, complete with guillotine, monsters, and snakes. "Only Women Bleed," "Billion Dollar Babies," "I Never Cry."

ALICE COOPER—Welcome To My Nightmare (Select-A-Tape) Beta, VHS. 84 minutes. Alice Cooper live in concert, including songs "School's Out," "No More Mr. Nice Guy," "Eighteen," and others.

CREAM—Farewell Concert of Cream (Video Magic) Beta, VHS. 84 minutes. A film of the supergroup's final appearance at the Royal Albert Hall in London. Includes backstage interviews and songs "White Room," "Sunshine Of Your Love," others.

CHARLIE DANIELS—The Saratoga Concert (CBS-Fox Video) Beta, VHS. 75 minutes. Charlie Daniels in concert at Saratoga Springs, New York, in 1981. Includes "The Devil Went Down To Georgia," "In America," and two concert videos.

DEVO—The Men Who Make The Music (Warner Home Video) Beta, VHS. 55 minutes. Devo performs its first album, "Q: Are We Not Men? A: We Are Devo."

DIRE STRAITS—Dire Straits (Warner Home Video) Beta, VHS. 21 minutes. Performance of the "Making Movies" album, including "Romeo And Juliet" and "Skateaway."

THE DOORS—A Tribute To Jim Morrison (Warner Home Video) Beta, VHS. 60 minutes. Interviews and live performance footage of

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the Doors, including "Light My Fire" and "The End."

DURAN DURAN—Duran Duran (Thorn EMI) Beta, VHS. The "video album" of the popular British new wave band.

ELECTRIC LIGHT ORCHESTRA—Live At Wembley (CBS-Fox Video) Beta, VHS, CED. 58 minutes. ELO performs at the arena in England, playing "Roll Over Beethoven," "Evil Woman," "Living Thing" and others.

FLEETWOOD MAC—Fleetwood Mac: Documentary And Live Concert (Warner Home Video) Beta, VHS. 60 minutes. Interviews with band members and footage from their recent tour. "Sara," "Sisters Of The Moon," "Tusk."

FLEETWOOD MAC—In Concert: The Mirage Tour 1982 (RCA Columbia Home Video; RCA VideoDisc) Beta, VHS, CED. Dolby Stereo. Concert tape of the popular group, including "Go Your Own Way" "Songbird," and others.

GENESIS—Three Sides Live (Thorn EMI Home Video) Beta, VHS. 90 minutes. Their greatest hits live in concert, including "No Reply At All," "Misunderstanding," "Behind The Lines."

GRAND FUNK RAILROAD—Weekend Rebellion (Thunderbird Films) Beta, VHS. 95 minutes. A Daytona Beach party weekend featuring Grand Funk in concert.

THE GRATEFUL DEAD—The Dead Ahead (Pioneer Artists) Beta, VHS. 90 minutes. Documentary based on the week-long marathon Dead concert at Radio City Music Hall.

THE GRATEFUL DEAD—Grateful Dead In Concert (RCA VideoDiscs) CED. 120 minutes. Backstage footage and live performance at Winterland in San Francisco. "Truckin'," "Casey Jones," "Sugar Magnolia;" 20 songs in all.

THE GO-GOS—Totally Go-Gos (Thorn EMI) Beta, VHS. 77 minutes. The IRS recording act performs songs from its two hit albums, including "Our Lips Are Sealed," "We Got The Beat," and others.

JIMI HENDRIX—Jimi Hendrix At Rainbow Bridge (Video Tape Network) Beta, VHS. 60 minutes. Live concert performance of the late guitar virtuoso.

JIMI HENDRIX—Jimi Hendrix Live (Harmony Vision) Beta, VHS. 30 minutes. Performances include "Purple Haze," "Hey Joe," and "Wild Thing."

JETHRO TULL—Slipstream (Chrysalis Visual Programming) Beta, VHS. 60 minutes. Animation and special effects combine with concert footage in this ten-song video. Includes "Too Old To Rock 'n' Roll," "Songs From The Wood."

ELTON JOHN—To Russia With Elton (CBS-Fox Video) Beta, VHS, CED. 75 minutes. Dudley Moore narrates a documentary about Elton John's 1979 tour of the Soviet Union. Includes performances of "Your Song," "Benny And The Jets," and others.

ELTON JOHN—Visions (Embassy Home Entertainment) Beta, VHS, Laser disc. 90 minutes. Elton John performs "Breaking Down Barriers," "Just Like Belgium," "Nobody Wins" and others.

GRACE JONES—One Man Show (Vestron Video) Beta, VHS, CED, Laser disc. 60 minutes. Concert footage from New York and London, featuring "Warm Leatherette," "Walking In The Rain," "Feel Up," and others.

TOM JONES—Tom Jones Live In Las Vegas (MGM/UA Home Video) Beta, VHS. 60 minutes. Pop performer sings "What's New Pussycat?" "Green Green Grass of Home," "Ladies Night," and others.

CAROLE KING—One To One (MGM/UA Home Video) Beta, VHS, CED. 60 minutes. An intimate look at the performer's life and career, including performances of "Tapes-

try," "You've Got A Friend," "I Feel The Earth Move."

THE KINKS—One For The Road (Warner Home Video) Beta, VHS. 60 minutes. The Kinks in concert, including "Lola," "You Really Got Me," and much of the "Low Budget" album.

GLADYS KNIGHT AND THE PIPS—Gladys Knight And The Pips In Concert (Vestron Video) Beta, VHS. 75 minutes. Ray Charles is the special guest at this concert, which features "Imagination,"

"Midnight Train To Georgia," and "Heard It Through The Grapevine."

KOOL AND THE GANG—Kool And The Gang In Concert (Independent United Distributors) Beta, VHS. 60 minutes. Kool and the Gang perform "Celebration," "Ladies Night," "Too Hot," and others.

LITTLE RIVER BAND—Little River Band (Thorn EMI) Beta, VHS. 75

minutes. Selections from the group's first six albums, featuring "It's A Long Way There," "Just Say That You Love Me," and others.

KENNY LOGGINS—Kenny Loggins Alive (Pioneer Artists) Laser disc. Stereo, 59 minutes. Concert footage from a 1981 show in Santa Barbara. Includes "This Is It," "Celebrate Me Home" and others.

BARRY MANILOW—The First Barry Manilow Special (MGM/UA Home Video) Beta, VHS, CED. 60 minutes. The Emmy-winning television special features 15 Manilow hits.

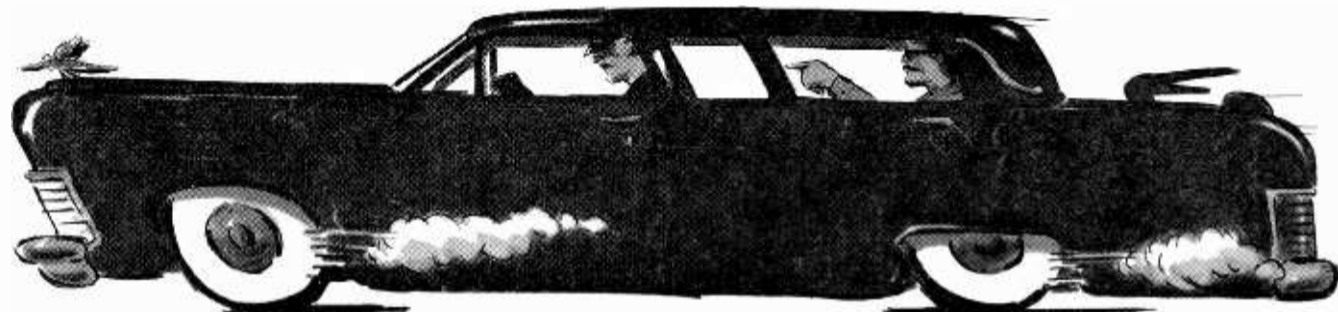
BOB MARLEY—Bob Marley And The Wailers Live From The Santa Barbara Bowl (Pioneer Artists) Laser disc. 50 minutes. The reggae artist in his 1979 American tour, featuring performances and an interview with the singer.

(Continued on page VM-28)



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NEW PRODUCT WILL
TEST POTENTIAL

VIDEO 45^s

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RETAILERS



Although Sony is still the only company offering them, video singles, or 15-minute compilations of music video clips for the consumer market, may soon be released in other formats, by other manufacturers. Both Pioneer Artists and RCA VideoDiscs are looking into the possibilities of releasing short-form music video product, based in part on the market response to Sony's titles.

As for Sony, that company is moving into the second stage of its "Video 45" program. The first titles, songs from Michael Nesmith, Duran Duran and Jesse Rae, have been on the market for close to a year, and have been joined by many others. The company is paying attention to cross-merchandising opportunities with new albums, and looking ahead for new titles and new modes for marketing.

Video 45 sales are "right on path," says John O'Donnell, national manager of Sony's video software operations. But according to video distributors and retailers, sales would be even stronger if the low-priced video "singles" featured better-known artists and if the clips were not also available, as they often are, on full-length tapes and disks.

Although mum on the precise figures, O'Donnell describes sales as "real good," and even "a little bit above" the company's expectations. He insists that evaluating sales to date, though, must be done keeping Sony's three-year promotional strategy in mind. This year—1983 having been christened "the year of awareness"—Sony's been concentrating on educating distributors and retailers; letting them know video singles exist, and where they fit in the largely movie- and rental-oriented video market. Next year, Sony plans to attract more distributors, and to persuade record stores to carry the product. Finally, in 1985, Sony will start "sinking in the advertising," as O'Donnell puts it.

"We're not deluding ourselves that this will be an overnight success. We never said it would be," O'Donnell says. But he maintains that "we at Sony are happy with our progress" and that "the boys back in Tokyo love what we're doing."

Video retailers and distributors may be less inclined to pronounce Sony's venture an unqualified success, but they seem to agree the product has proven it does have commercial appeal.

"Given the selection and newness of the product, the response we're getting is about what I would expect," says Danny Miron, video buyer for Crazy Eddie's in New York. So far, Duran Duran has been their biggest hit. Sales are "in the hundreds," but have fallen since the release of EMI's full-length video album of the group, which contains clips found on the single.

"I don't think it's price-related, I think it's selection-related," he says, pointing out that a number of video 45s are also out on full-length tapes and disks, at about twice the price. In addition, he claims that many of Sony's artists are "too esoteric."

"How much mass appeal are you going to get with Bill Wyman, Todd Rundgren or Utopia?" he asks. "It's not the same thing as the Rolling Stones."

Marty Jorgensen, national video buyer for Commtron Video, a distributing firm based in West Des Moines, Iowa, says his experience has been similar—the Duran Duran Video 45 has enjoyed healthy sales while the rest "aren't doing so well."

He also found that EMI's release of the Duran Duran video album impacted the 45's sales. Other video merchants mentioned the same phenomenon. Susan Hunt, manager of Tower Video in Sherman Oaks, Calif., says she's sold 10 copies of the single, contrasted with 40 of the album.

Other 45s which feature duplicated material include Michael Nesmith's, which contains clips from "Elephant Parts," and the upcoming Elton John and Rod Stewart singles, which feature clips also appearing on Embassy video albums. "There's sales potential there if we have the right product," asserts Crazy Eddie's Miron, "but I don't think that Elton John and Rod Stewart will show us that because they're not new product."

"New product" that will perhaps test that potential is on the horizon, however, in the form of video 45s by A Flock Of Seagulls, Blanc Mange and Tears For Fears. Susan Bertrand, advertising and promotion director for Star Video Enter-

tainment, Inc., in New York City, predicts the Flock single will be at least as popular as the Duran Duran. "We're doing very well with it—the orders keep coming in," she says.

Another fresh single coming up, says Sony's video advertising manager, David Fiori, is one by Rick Derringer, which will perhaps be timed to come out at the same time as his next album. O'Donnell says Sony is working out the details for a number of double releases, in the belief that cross-promotion will benefit both record and tape sales.

At the moment, Sony is gearing up for a major advertising push in Los Angeles and New York, because studies have established that they are the biggest software markets, with high VCR penetration and greater receptiveness to "new music and new ideas," according to O'Donnell. Ads will start appearing in newspapers and on radio and tv in November, and continue to run through January, O'Donnell says.

Sony's entry into the video software market last spring coincided with the introduction of their Beta Hi Fi, which is described as having sound comparable to Compact Disc players. Video 45s are available in the Beta as well as the VHS format, but the VHS continues to sell better by a margin of about

three or four to one. O'Donnell says that although the tapes are pressed in equal numbers, their sales reflect the penetration of the two types of hardware. Presently, the VHS tapes cost more than the Beta, \$19.95 vs. \$15.95, but O'Donnell says new duplicating facilities may enable them to bring the VHS price more in line with the Beta tag.

Although they are the first on the video single frontier, Sony may soon be joined by other entreprenuring concerns. Barry Shereck, president of Pioneer Artists, a division of Pioneer Video, manufacturers of laser disks, says that his company is investigating putting out their own version of the 45. The earliest they might come out with a similar format would be some time in 1984, and chances are that if they did, their product would be priced lower than Sony's, Shereck says. But he warns that "we're not convinced there's a business there yet."

RCA VideoDisc is also looking into the commercial possibilities of short-form music video. Vice president of programs, Chuck Mitchell, says that they are "currently reviewing the business opportunities of releasing video 45s to determine if we want to get into it." He

(Continued on page VM-30)

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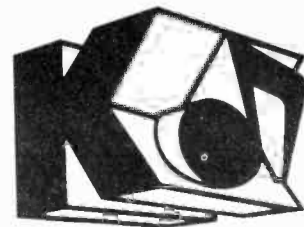
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VIDEOLABELS

Continued from page VM-8

sembles "Magical Musical Video Show" compilations to service clubs, retail outlets and other promotional areas.

RCA RECORDS, 1133 Ave. of the Americas, New York, N.Y. 10036; (212) 930-4000. **Video contacts:** Mike Vallone, director of promotional administration (promotion & distribution); Jack Chudnoff, vice president, creative services (production); Richard Carey, manager, audio-visual (production) **Policy:** RCA will not be making a video on every artist, but, says Chudnoff, "for developing artists, at the right time and place, we will be making videos." The label seeks to be more discerning in the types and quality of videos it makes, aiming them at target audiences. At present the label services national and local tv outlets and clubs at no charge.

RALPH RECORDS, 109 Minna St., Suite 391, San Francisco, Calif. 94105; (415) 534-4085. **Video contacts:** Hardy Fox, co-owner; Bill Gerber, Lookout Management (213) 278-0881 (for Residents videos). **Policy:** Ralph makes videos not strictly for promotion, but also to make "quality films based on our artists' music," says Fox. Some projects are unrelated to record releases. In addition to distributing videos for promotional use, Ralph also sells its videos by mail-order. There is a rental program for institutions, colleges and clubs, as well as a discount program. For Residents videos, contact Bill Gerber at Lookout Management.

ROCSHIRE RECORDS, 1240 N. Van Buren, Suite 102, Anaheim, Calif. 92807; (714) 632-9452. **Video contacts:** Rocky Davis, chairman (production); Julie Ball, video publicist, New Image PR (213) 274-9940 (video promotion and publicity). **Policy:** Rocshire is making videos on all its artists, distributing to some 200 tv outlets and about 75 clubs. The label is not using any video pool services at present. Rocshire currently does not charge any fees for its videos. The label also has an in-house production facility that its acts can use.

ROLLING STONES RECORDS, 75 Rockefeller Plaza, New York, N.Y. 10019 (212) 484-6411. **Video contact:** Art Collins, vice president. **Policy:** Rolling Stones expects to make two or more videos on the latest Rolling Stones release. The videos are distributed through Atlantic, although some requests are handled by the label itself.

SCOTTI BROTHERS RECORDS, 2114 Pico Blvd., Santa Monica, Calif. 90404; (213) 450-3193. **Video contacts:** Johnny Musso, president; Sid Vinnedge, Scotti Brothers/Sid Vinnedge TV. **Policy:** Scotti Brothers Records is looking to produce at least one video per act for artists on both Scotti Brothers Records and its Rock & Roll Records label, with a concentration on using videos to help break new artists. In addition, the company's tv division does production for outside sources and produces tv projects. The distribution of the company's clips is through CBS Associated labels.

SLASH RECORDS, 7381 Beverly Blvd., Los Angeles, Calif. 90036; (213) 937-4660. **Video contact:** Marcy Blaustein, director of video production. **Policy:** Slash Records hopes to make at least one video per act, with clips being both commercial and "as artistic as possible," says Blaustein. Videos are

(Continued on page VM-26)

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VIDEOLABELS

• *Continued from page VM-25*
 distributed partly through Warner Bros. (which distributes the label) and partly through Slash itself. For clubs, a nominal fee is charged to cover costs.

SOLAR RECORDS, 9044 Melrose Ave., Suite 200, Los Angeles, Calif. 90069; (213) 859-1717. **Video contact:** Carolyn Ali, director, Grif-Co Video. **Policy:** Solar did six videos this year, and around a dozen in previous years, and is hoping to maintain that level of production in the coming year. The

DAN BECK, Director of Merchandising, Epic Records
 "Sheer experience has taught us how to limit these costly things that don't really enhance a video. Besides, the cost of a creative thought can be zero."

company is also considering putting out video LPs. Elektra distributes its videos, although the company makes some placements itself. All Solar videos are made in conjunction with Bill Parker Productions, and the company hopes to have videos on all of its artists in the future—both acts signed to Solar and to its pop label Constellation.

STREETWISE RECORDS, 25 W. 43rd St., Suite 1202, New York, N.Y. 10036; (212) 382-1476. **Video contact:** Steve Memishian, co-owner. **Policy:** Streetwise anticipates making videos on all of its major releases in the coming year. The label is also investigating putting out video collections for the home video market, but hasn't any firm plans for that as yet. The label presently services some 50 outlets with videos, and has no usage fee policy. "We'll service any appropriate cable show with at least 100,000 homes and local broad-

cast shows in markets of 500,000 or more." Clubs are serviced through video pools.

SUGAR HILL RECORDS, 96 West St., Englewood, N.J. 07631; (201) 569-5170. **Video contacts:** Diane Moore, promotion director; Steve Manning, publicity director. **Policy:** Depending on a record's acceptance, Sugar Hill produces video clips if there seems to be a demand for it. Service to all outlets is by request to Moore, and there is no fee if videos are returned.

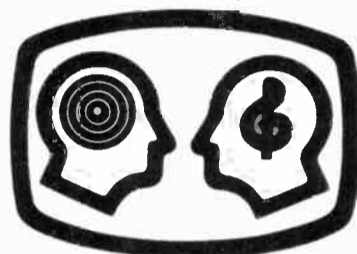
TOMMY BOY RECORDS, 210 E. 90th St., New York, N.Y. 10028; (212) 348-7400. **Video contact:** Monica Lynch, vice president. **Policy:** Tommy Boy has made three videos on its artists, with "more on the way," says Lynch, now that there are increased outlets for black and urban contemporary videos. The company's adjunct label, Body Rock, will also be making videos, having premiered its first, Edgar Winter's "Frankenstein II," on MTV on Halloween night. TV outlets are serviced directly, while clubs are serviced through the Telegenics pool. Outlets seeking the

label's videos are advised to send a letter to Lynch with as many details as possible about their show.

WARNER BROS. RECORDS, 3300 Warner Blvd., Burbank, Calif. 91510; (213) 846-9090. **Video contacts:** Jo Bergman, vice president, video (production); Ted Cohen, director of artist development (clubs); Sally Piper, manager of video operations (distribution); Larry Resegue, manager of video library; Tina Holt, manager, club video services; Susan Silverman, assistant to the vice president, video. **Policy:** Warner Bros. "expects to be involved in as many types of long, medium and short-form programming as people can imagine," explains Bergman. The label will be producing videos on "as many acts as possible where distribution is helpful in promoting the act." Bergman handles production and tv distribution, and the label is currently evaluating what its usage fee policy will be. Ted Cohen is in charge of the label's club pool, which services monthly tapes of acts covering the spectrum of the label's roster, and the cost is \$75 per tape for a year's use. At press time, the label was finalizing agreements to work with video club pools. Warners also handles video for Geffen Records, among others.
ROB PATTERSON



From left, Rex Metz, cinematographer, Chris Gabrin, director for Limelight Video, and John Cougar Mellencamp



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LONG FORM ROCK VIDEOS

• Continued from page VM-4

Previews." The half-hour-weekly show will have records and vidclips reviewed by rock critics Robert Christgau (of the Village Voice), Steve Pond (Rolling Stone), and Mikal Gilmore (L.A. Herald-Examiner); L.A. Times rock critic Robert Hilburn will conduct interview segments. Says producer Joe Regis, "It's about time there was some intelligent discussion of rock music on tv." At any rate, "The Music Guide"—which will cover rock and pop genres, including healthy doses of black music—should make an intriguing complement to "Inside Rock."

And what of Star Video Music, whose splashy double-truck ads you've been seeing in Billboard for a few months now? It will be a 24-hour ad-supported basic-cable music-video service, like MTV, but it won't be rock-oriented, nor will it counter MTV's format with an urban-contemporary mix. Brought to you by Dallas' Solarvision Inc., Star Music Video will be a middle-of-the-road music-video network. As Star

Music Video executive vice president Alvin James explains, "We'll be going for the biggest adult-contemporary MOR stars, whether they're oriented towards rock, pop, jazz, r & b, reggae or country—but they have to be big names. We won't format any rock or country. We're targeting the 25-to-54 demographic. We see ourselves filling a void between MTV and The Nashville Network. We were very wary of going with an urban-contemporary format, since most inner-city areas just aren't sufficiently built up with cable penetration yet." Star Music Video will use both original and independently produced programming, formatted in dayparts, prime-time, etc., with concerts, music news magazines, etc. James says video clips will be used as "background filler" between feature programming. Star Music Video, he adds, hopes to debut with some seven million subscribers.

Blame both the plethora of rock-oriented shows, and the influx of vidclips into long-form programming, on MTV. As "Night Flight's" Cynthia Friedland says, "When we

started, we were very determined not to go with video clips. But the audience has changed, and I think it's down to MTV first, and then all the other shows that have come along and imitated MTV. MTV is the Kleenex of music tv. When people want a tissue, they ask you for Kleenex. When people talk about rock on tv, they say MTV. You have to respond to that."

ROB WALKER, North American Manager, Mil-laney, Grant, Mallet & Mulcahey

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Rick James, left, on the Video Music Channel in Atlanta, with VJs B.J. Rucker and Cal Dupree

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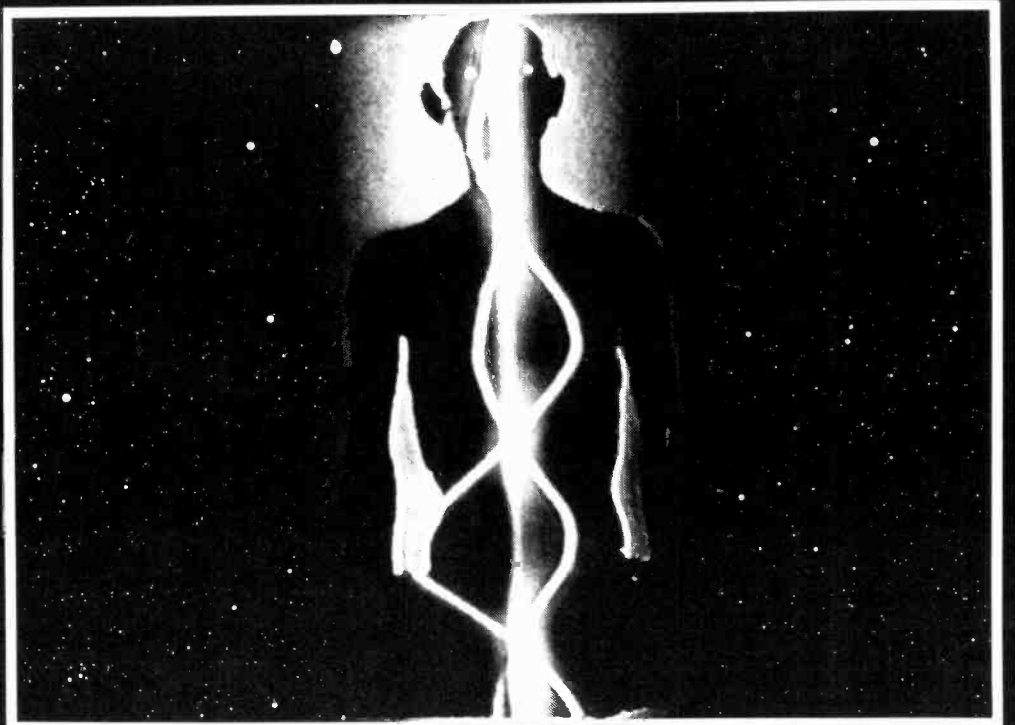


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RETAILER'S GUIDE TO VIDEO MUSIC

• Continued from page VM-23

PAUL McCARTNEY—Rockshow (Thorn EMI) Beta, VHS. 102 minutes. Paul McCartney and Wings perform at the King Dome in Seattle. "Band On The Run," "Venus And Mars," "Yesterday," a total of 23 songs.
MENUDO—Una Aventura Llamada Menudo (Embassy Home Entertainment) Beta, VHS. 90 min-

utes. Latino teenage group sing 10 of the best-known hits. In Spanish.
BETTE MIDLER—Divine Madness (Warner Home Video) Beta, VHS. 87 minutes. Bette Midler in concert at the Pasadena Civic Auditorium.
LIZA MINELLI—An Evening With Liza Minelli (CBS-Fox Video) Beta, VHS. 50 minutes. Liza Minelli at the New Orleans Theatre for the

Performing Arts. Includes "Cabaret," "New York, New York," and others.
MICHAEL NESMITH—Elephant Parts (Pacific Arts Video) Beta, VHS. 60 minutes. This concept video won the Grammy and Video of the Year awards.

OLIVIA NEWTON-JOHN—Olivia (MCA Videodisc) Laser disc. 60 minutes. An Olivia Newton-John television special, featuring songs "Hopelessly Devoted To You," "Have You Ever Been Mellow?" and guests Andy Gibb and ABBA.

OLIVIA NEWTON-JOHN—Olivia: Physical (MCA Videocassette and Videodisc) Beta, VHS, Laser disc. Stereo VHS and disc, 54 minutes. Video album includes performances of "Magic," "Let's Get Physical," "Make A Move On Me" and others.

STEVIE NICKS—Stevie Nicks In Concert (Pioneer Artists) Laser disc. Stereo, 56 minutes. Fleetwood Mac singer goes solo with "Edge Of Seventeen," "Stop Draggin' My Heart Around," "Sara," and others.

GARY NUMAN—The Touring Principle '79 (Warner Home Video) Beta, VHS. 60 minutes. Numan's 1979 world tour, focusing on songs from his "Pleasure Principle" LP.

TEDDY PENDERGRASS—Live In London (CBS-Fox Video) Beta, VHS. 75 minutes. A Hammersmith Odeon concert taped in February, 1982. Includes "Close The Door," "If You Don't Know Me By Now," "Wake Up."

PINK FLOYD—Pink Floyd At Pompeii (Harmony Vision) Beta, VHS, CED. Stereo, 90 minutes. Progressive rock group performs in a ruined amphitheatre in Italy. Songs include "Dark Side Of The Moon," "Echoes I&II."

PINK FLOYD—The Wall (MGM/UA Home Video) Beta, VHS. Stereo. The fantasy musical based on Pink Floyd's album includes 27 songs. Starring Bob Geldolf of the Boomtown Rats.

THE POLICE—Police Around The World (IRS Video) Beta, VHS. 77 minutes. Follows the Police in their worldwide concert tour, 1980-81. Includes "Roxanne," "Message In A Bottle," "Don't Stand So Close," and a look at both the band members and the cultures they encounter.

ELVIS PRESLEY—Aloha From Hawaii (Sound Video Unlimited) Beta, VHS. Elvis in concert in Hawaii, 1973.

ELVIS PRESLEY—Elvis On Tour (MGM/UA Home Video) Beta, VHS, CED. 93 minutes. Onstage and backstage with Elvis during a whirlwind tour.

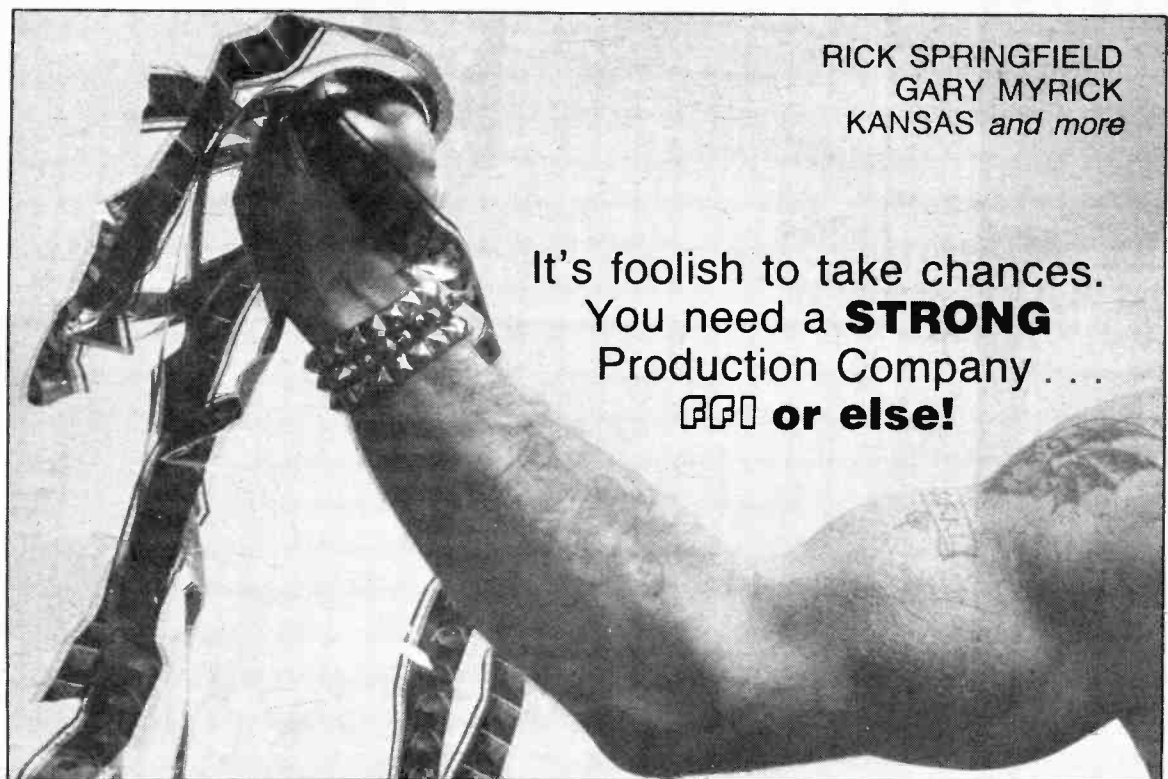
ELVIS PRESLEY—1968 Comeback Special (Sound Video Unlimited) Beta, VHS. Black & white, 55 minutes. Elvis returned to television in this 1968 NBC special. Includes "Hound Dog," "Love Me Tender," "All Shook Up," others.

ELVIS PRESLEY—The Early Years (Sheik Video) Beta, VHS. Black & white, 45 minutes. Two early television appearances: the Dorsey Brothers and Ed Sullivan shows. Includes "Love Me Tender," "Don't Be Cruel," "Heartbreak Hotel."

QUEEN—Queen's Greatest Flix (Thorn EMI) Beta, VHS. 60 minutes. A compilation of Queen's promotional videos, including "Bohemian Rhapsody" "We Will Rock

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You," and "Another One Bites The Dust."

REO SPEEDWAGON—*Live Infidelity: REO Speedwagon In Concert* (CBS-Fox Video) Beta, VHS, CED. 90 minutes. Concert performance by REO Speedwagon, highlighting their "Hi Infidelity" LP.

ROLLING STONES—*Gimme Shelter* (Columbia Pictures Home Entertainment) Beta, VHS, CED. 91 minutes. The shattering Altamont concert, relived in documentary and performance footage.

ROLLING STONES—*Sympathy For The Devil* (CBS-Fox Video) Beta, VHS. 110 minutes. Political cartoons are interspersed with music in this commentary on the '60s.

DIANA ROSS—*Diana Ross In Concert* (RCA/Columbia Home Video; RCA VideoDisc) Beta, VHS, CED. 90 minutes. Diana Ross performs at Caesar's Palace, including "Baby Love," "Ain't No Mountain High Enough" and others.

NEIL SEDAKA—*Neil Sedaka In Concert* (MCA Videocassette and Videodisc) Beta, VHS, Laser disc. 54 minutes. Neil Sedaka in concert at the Jubilee Auditorium in Edmonton, Canada.

PETE SEEGER—*A Song and A Stone* (Budget Video) Beta, VHS. 85 minutes. Pete Seeger and guests Johnny Cash and Lester Flatt travel the country, strumming, singing, and talking.

SIMON AND GARFUNKEL—*The Concert In Central Park* (CBS-Fox Video) Beta, VHS. 87 minutes. The free reunion concert in 1981 drew 500,000 fans to hear songs like "Mrs. Robinson," "Scarborough Fair," "Sounds Of Silence," and others.

PAUL SIMON—*Paul Simon in Concert* (Warner Home Video) Beta, VHS. 60 minutes. A live performance in Philadelphia features Simon singing "Me And Julio," "Fifty Ways To Leave Your Lover," "One Trick Pony" and more.

SPYRO GYRA—*Spyro Gyra* (Warner Home Video) Beta, VHS. 56 minutes. Live performances are combined with interviews of the band members.

BILLY SQUIER—*Billy Squier* (Thorn EMI Home Video) Beta, VHS. 60 minutes. Squier performs his songs in concert, including "In The Dark" and "My Kinda Lover."

ROD STEWART—*Rod Stewart Live At The L.A. Forum* (Warner Home Video) Beta, VHS, CED. 60 minutes. Highlights of Stewart's 1979 concert in Los Angeles. Includes "Maggie May," "Hot Legs," "Do Ya Think I'm Sexy."

SUN RA—*Sun Ra And Friends* (Improvising Artists) Beta, VHS. 40 minutes. Conceptual video of Sun Ra's "Space Is The Place."

JAMES TAYLOR—*James Taylor In Concert* (CBS-Fox Video) Beta, VHS. 90 minutes. Features performances of "Sweet Baby James," "Steam Roller," "Handy Man," "Up On The Roof."

MEL TORME—*Mel Torme And Della Reese In Concert* (MCA Videodisc) Laser disc. Stereo, 45 minutes. The two singers combine talents at the Jubilee Auditorium in Edmonton, Canada.

THE TUBES—*The Tubes Video* (Pioneer Artists) Beta, VHS. 53 minutes. Video program built around the "Completion Backwards Principle" album also features early Tubes songs and some newer ones.

TINA TURNER—*Tina Turner* (Thorn EMI Home Video) Beta, VHS. Stereo. Live concert with Turner singing "Honky Tonk Woman," "Jumping Jack Flash" and others.

UTOPIA—*An Evening With Utopia* (MCA Videocassette) Beta, VHS. Stereo. 21 songs from Todd Rundgren's group in concert.

VARIOUS ARTISTS—*Girl Groups: Story Of A Sound* (MGM/UA Home Video) Beta, VHS. Stereo. Looking

(Continued on page VM-30)



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Hardware Highroad

• Continued from page VM-12

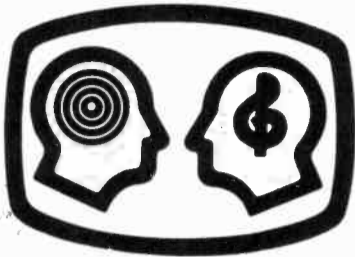
ogy which is on its way to becoming so realistic that viewers, turned into participants, will have to shut their eyes and ears in order to recall reality.


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Retailers Guide

• Continued from page VM-29

back at an era of sweet harmonies and unforgettable songs.

VARIOUS ARTISTS—The Hungry i Reunion (Pacific Arts Video) Beta, VHS. 90 minutes. The Kingston Trio, Bill Cosby, Mort Sahl and other alumni of San Francisco's Hungry i get together again. Includes rare Lenny Bruce footage.

VARIOUS ARTISTS—Jazz America (Embassy Home Entertainment) Beta, VHS. 90 minutes. Dizzy Gillespie and his Dream Band, featuring Max Roach, Gerry Mulligan and Pepper Adams. Recorded live at Lincoln Center.

VARIOUS ARTISTS—Jazz Concert #1 (Glenn Video Vistas) Beta, VHS. 54 minutes. Performances by Louis Armstrong and Duke Ellington.

VARIOUS ARTISTS—Jazz Concert #2 (Glenn Video Vistas) Beta, VHS. 51 minutes. Performances by the Bobby Hackett Sextet and the Eddie Condon Group.

VARIOUS ARTISTS—Jazz Concert #3 (Glenn Video Vistas) Beta, VHS. Black & white, 60 minutes. Performances by Louis Armstrong, Duke Ellington, Cab Calloway, Eubie Blake and Don Redman.

VARIOUS ARTISTS—The Kids From Fame Live At The Royal Albert Hall (MGM/UA Home Video) Beta, VHS. Debbie Allen, Gene Anthony Ray, and the rest of the singing and dancing youngsters in a live concert performance.

VARIOUS ARTISTS—The Muse Concert: No Nukes (CBS-Fox Video) Beta, VHS, CED. 103 minutes. Jackson Browne, Carly Simon, Crosby, Stills and Nash, Bonnie Raitt, Bruce Springsteen, James Taylor and others perform at Madison Square Garden in an anti-nuclear fundraiser.

VARIOUS ARTISTS—Newport Jazz Festival (Glenn Video Vistas) Beta, VHS. Performers at the famed jazz fest include Duke Ellington, Count Basie, Oscar Peterson, Roland Kirk and others.

VARIOUS ARTISTS—The Punk Rock Movie (Sun Video) Beta, VHS. 90 minutes. The Sex Pistols, the Clash, Siouxsie and the Banshees, and others in a documentation of the early days of punk.

VARIOUS ARTISTS—The Secret Policeman's Other Ball (MGM/UA Home Video) Beta, VHS, CED. Stereo, 101 minutes. A live concert which has a benefit for Amnesty International. Includes performances by the Monty Python troupe, Pete Townshend, Sting, Phil Collins, and others.

VARIOUS ARTISTS—A Tribute To Billie Holiday (Media Home Entertainment) Beta, VHS. 57 minutes. Nina Simone, Maxine Weldon, Morganna King, Carmen McRae and Esther Phillips perform in a tribute to the late blues singer.

VARIOUS ARTISTS—Woodstock (Warner Home Video) Beta, VHS. 180 minutes. Chronicle of the 1969 rock concert, with Jimi Hendrix, the Who, Joan Baez, Country Joe and the Fish, Richie Havens and others. Available as two 90-minute cassettes: Woodstock I and Woodstock II.

GROVER WASHINGTON JR.—Grover Washington Jr. In Concert (Warner Home Video) Beta, VHS. 60 minutes. Saxophonist Washington performs "Just The Two Of Us," "Winelight," "Let It Flow" and more.

BOB WELCH—Bob Welch and Friends (RCA VideoDisc) CED. Stereo, 81 minutes. Bob Welch, Stevie Nicks, Christine McVie and others in concert. "Gold Dust Woman," "Ebony Eyes," "Sentimental Lady."

THE WHO—Kids Are Alright (RCA VideoDisc) Beta, VHS, CED. Feature film documenting 15 years in the career of the Who. Includes rare footage of their early years and songs such as "My Generation," "Can't Explain," and more.

THE WHO—Tommy (Columbia Pictures Home Entertainment; RCA VideoDisc) Beta, VHS, CED. Ken Russell's version of the rock opera, featuring music by the Who and performances by Elton John, Ann-Margaret, Eric Clapton, and Tina Turner.

THE WHO—The Who Rocks America (CBS-Fox Video) Beta, VHS. Stereo in VHS format, 118 minutes. The final North American Tour, 1982. Includes "Pinball Wizard," "Tommy" and others.

EDGAR WINTER—Edgar Winter Live (Media Home Entertainment)

Beta, VHS. 30 minutes. Edgar Winter and Dr. Hook perform live. Includes "Frankenstein" and "Cover Of The Rolling Stone."

STEVIE WONDER—Stevie Wonder Live (Media Home Entertainment) Beta, VHS. 80 minutes. Stevie Wonder and guest Curtis Mayfield perform, and Wonder discusses his career and music. "All Is Fair In Love," "Ain't Superstitious," "Superfly."

NEIL YOUNG—Rust Never Sleeps (Vestron Video) Beta, VHS, CED. 111 minutes. Neil Young in concert, including performances of "I'm A Child," "Sugar Mountain," "Cinnamon Girl" and more.

Research by *ETHLIE ANN VARE*

Video 45s

• Continued from page VM-24

adds that "Sony's success or failure in this thing will not have a heavy bearing on whether or not we decide to do it." He also states that, just as video disks generally cost less than tapes, "you would anticipate that video 45s would be the same. That's part of our thinking." **JANET L. DOLE**

Following are the Sony 45s and LPs currently available.

A Flock Of Seagulls—"Wishing (If I Had A Photograph Of You)," "Nightmares," "I Ran"

Blotto—"Metalhead," "I Quit," "I Wanna Be A Lifeguard"

Danspak—Four groups—Man Parrish, Shox Lumania, Richard Bone, Living

Duran Duran—"Girls On Film" (uncut version)

Lionel Hampton—"Live Hamp" (LP)

The Jazz America Series (four separate videos)—**Dream Band** at Lincoln Center (featuring Jerry Mulligan, Max Roach and Dizzy Gillespie), "Groovin' High"; **Dizzy Gillespie**, "Be Bop," "Birke's Works"; **Jerry Mulligan**, "K4 Pacific," "North Atlantic Run"; Max Roach, "Six Bets Blues," "Effie"

Elton John—"Breaking Down The Barriers," "Just Like Belgium," "Elton's Song"

Rob McConnell and the Boss Brass (LP)

Michael Nesmith—"Crusin'," "Rio"

Jesse Rae—"Rusha"

Todd Rundgren—"Hideaway," "Time Heals," "Can We Still Be Friends"

Rod Stewart—"Do Ya Think I'm Sexy," "Young Turks," "Passion"

Utopia Sampler—"Feets Don't Fail Me Now," "You Make Me Crazy," "Hammer In My Heart"

The Bill Waldrous Refuse Band (LP)

Bill Wyman—"Si Si, Je Suis Un Rock Star," "Come Back Suzanne," "A New Fashion"

ELLEN RUBIN, Vice President of Programming, HBO

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Photography D. Harrison Jones

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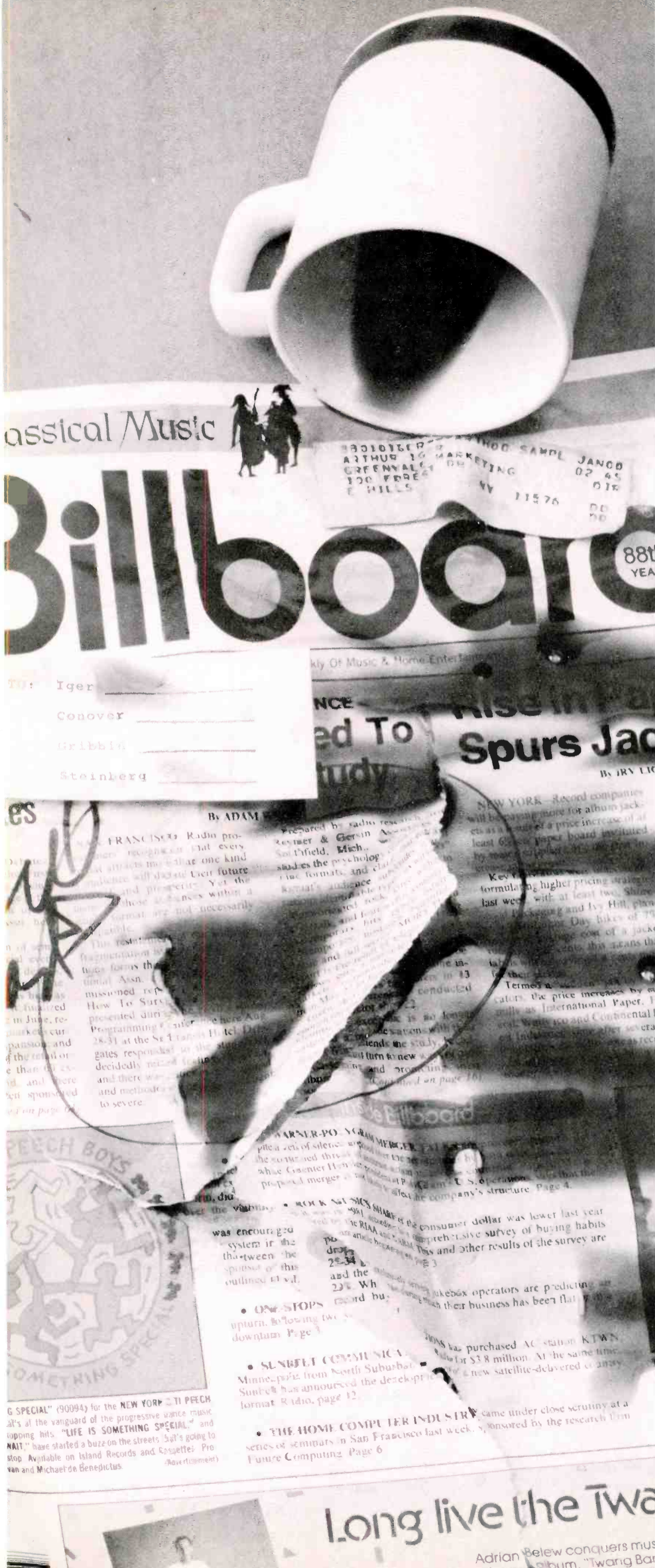
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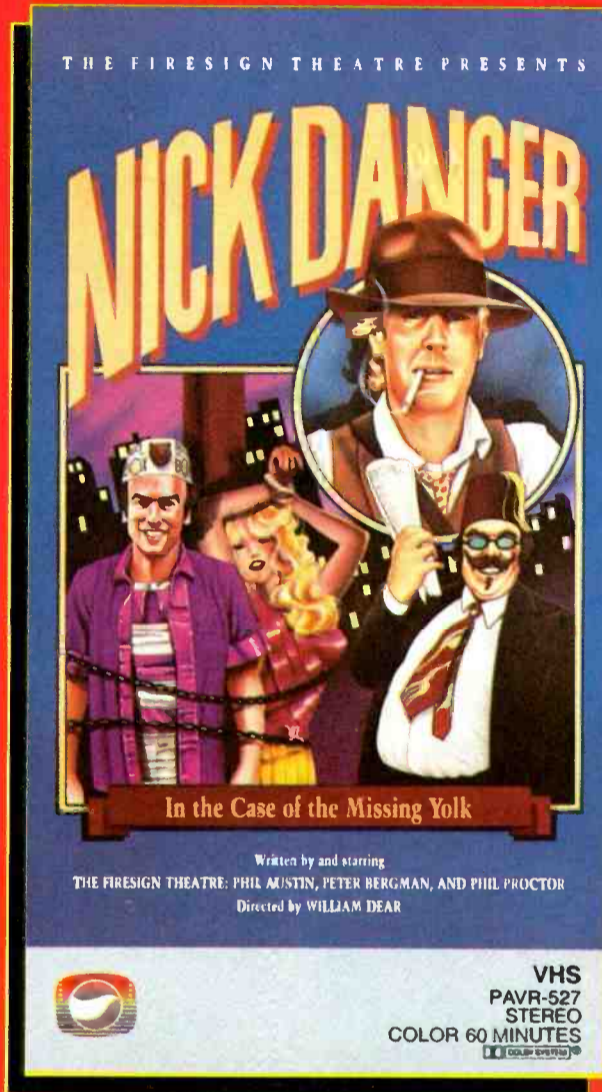
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Photo by Chuck Pulin

SONY WANTS ITS MTV—Dom Fiorovanti, left, vice president and general manager of MTV, discusses Sony's MTV commitment with Dick Komiya, the company's senior vice president. Beginning this month, Sony will advertise its Video 45s on MTV every day for a year.

Lynn Goldsmith Knows The Powers(s) Of Clips

NEW YORK—Fame as one of the top rock photographers in the country is not enough for Lynn Goldsmith. Operating under the alias of Will Powers, she also is making a name for herself (himself?) as an artist, musician, philosopher and video director.

Powers/Goldsmith, the keynote speaker(s) at Billboard's fifth annual Video Music Conference this week,

Revised Listing Of Credits For Award Nominees

In the listing of nominees for Billboard's first Video Music Awards, production credits for several titles are incorrect. The correct credits should read:

"Adventures In Success," Will Powers. Producers: Lynn Goldsmith & Joshua White. Director: Rebecca Allen. Computer animation: Rebecca Allen, Bil Maher, Paul Heckbert, Carter Burwell, Kenneth Wesley, Joan Lapollo & Amber Denker.

"Beat It," Michael Jackson. Producer: Bob Giraldi Productions/Antony Payne executive producer. Director: Bob Giraldi.

"Come Dancing," The Kinks. Producer: Michael Hamlyn/Midnight Films. Director: Julien Temple.

"The Compleat Beatles," The Beatles, MGM/UA Home Video. Produced by Delilah Films in association with Archive Film Productions. Producers: Patrick Montgomery & Stephanie Bennett. Director: Patrick Montgomery. Writer: David Silver.

"It's Raining Men," The Weather Girls, Producers: Gary Keys & Richard Skidmore/Gary Keys Productions. Director: Gary Keys.

"Love Is A Stranger," Annie Lennox (the Eurythmics). Producer: Jon Roseman & David Stewart. Director: Mike Brady.

"Stand Back," Stevie Nicks. Producer: Patricia Friedman/Pendulum Productions. Director: Jeffrey Hornaday.

"Burning Down The House," Talking Heads. Produced and directed by David Byrne. Special effects: David Byrne. Technical director: Julia Heyward.

"Sweet Dreams," the Eurythmics. Produced and directed by Jon Roseman & David Stewart.

"Goodnight Saigon," Billy Joel. Producer: Arnold Levine/Arnold Levine Productions. Director: Jay Dubin. Live footage directors: Jay Dubin, Arnold Levine.

has taken her personal beliefs—and a number of well-known friends—and turned them into an album and a unique series of video clips. "Why repeat what everyone else has done?" she asks. "There's nothing really new, but old things can be put together in new and exciting ways."

As an artist, Will Powers is unique because he is not a single person but a series of personae—and the video clips made to accompany two of the songs on the album reflect that variation. The emphasis is on the computerized, with computer-generated images floating in space, interacting and telling stories. "Adventures In Success" and the more recent "Smile" are almost completely computer-generated.

"The main purpose behind the videos is to make them an integral part of Will Powers," says Goldsmith. "Again, there's the contrast between old and new—dancers appear to be robots, but are easily accessible, doing break dancing rather than electronic boogie."

The computer graphics used in "Adventures" and "Smile" normally cost \$2,000 per second to create. Goldsmith examined the people, equipment and environments of computer facilities around the country before deciding on the New York Institute of Technology, on Long Island, as the production site.

"I was looking for artists, because the video is really their work," she explains. An understanding and appreciation of the educational and self-improvement nature of Will Powers was also a requirement.

(Continued on page 46)



CROSSING THE TRACKS—Darnell Williams of ABC-TV's "All My Children" performs a number from his My Disc debut LP "Pure Satisfaction" for "New York Hot Tracks" fans at Studio 54.

Video Club Clip Services' Complaint: Labels' Lack Of Quality Control

By LAURA FOTI

NEW YORK—Record companies have been giving video clips to clubs for years, but the programmers receiving those clips complain about quality control problems that are affecting the way they do business. While the problems have always existed, increased duplication and competition are bringing them to the fore.

Ed Steinberg, who runs the video service RockAmerica, says, "I use audio sweetening equipment to re-master one-inch tapes from the labels. Edit sessions for a one-hour RockAmerica reel used to take about four hours; now they take 12. That's because our policy used to be, hey, this is what the record company is putting out, and it's their responsibility. But the competition (newer club services) has had the good effect of putting more emphasis on quality."

The one-inch master videotapes from the labels chronically suffer from video dropout, color bars that bear no relation to the following clip, and severe audio problems. "It shocks me that people in this business have so little concern about audio quality," says Stephanie Shep-

herd of Telegenics, another New York-based service. "It's a very serious problem," compounded when directors add sound effects over the track!

She adds, "The most severe quality problems are with the audio. I think it's because the tracks are originally recorded for television, which is very different from a club's sound system. Video quality normally is fairly good, as long as it's a first-generation master."

Steinberg remarks, "The eye is a lot more forgiving than the ear. A one-inch tape with poor video quality is less noticeable than poor audio quality." But, he adds, both audio and video problems are rampant in the clips supplied to RockAmerica by labels.

"This month alone I've gotten tapes totally out of phase (with one audio channel reduced), no dynamic range, Dolby tapes not marked as Dolby and improper tones and levels," he adds. "It shocks me that record companies would release clips on their audio recording artists with sound quality inferior to a bootleg cassette."

Part of the problem, according to Steinberg and others, is that the staff at the record companies responsible for duplicating and distributing the clips have limited technical background. Another reason is that the labels' video staffs have no time to quality control every tape they send out.

Tima Surmelioglu, who operates Sound & Vision, another club service, tells of one tape that came in with snow between cuts and poor editing. "I called and told them about the problems and they thanked me because their problem is that no one there has the time to watch 30 copies of all the compilations when they came in from the duplicating house."

Another programmer tells of a tape that had terrible hiss problems that the label was unaware of—a label that duplicates its tapes in-house. In fact, in-house duplication results in tapes vastly inferior in quality to those duplicated at a professional facility.

"The record companies don't have one-inch editing," says Shepherd. "The multi-million-dollar facilities

(Continued on page 46)

Billboard Videodisk Top 20									
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Survey For Week Ending 11/19/83									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	1	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	8	3	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
3	10	3	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
4	11	7	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
5	6	7	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
6	4	7	FIREFOX	Warner Bros. Pictures Warner Home Video DC11219	Clint Eastwood	1982	PG	CED	39.98
7	2	5	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98
8	12	7	FIRST BLOOD • (ITA)	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
9	3	7	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
10	9	7	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
11	NEW ENTRY		POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95
12	17	4	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Home Video 45-16031	Graham Chapman Eric Idle	1983	PG	CED	29.98
13	18	2	THE MAN WITH TWO BRAINS	Warner Bros. Inc. Warner Home Video DC-11319	Steve Martin Kathleen Turner	1983	R	CED	34.98
14	14	7	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount RCA Video Disc 03607	Richard Gere Debra Winger	1982	R	CED	29.98
15	15	5	THE TOY	RCA Video Disc 03044	Richard Pryor Jackie Gleason	1982	PG	CED	39.98
16	16	2	STROKER ACE	Universal City Studios Inc. Warner Home Video DC-11322	Burt Reynolds Loni Anderson	1983	PG	CED	34.98
17	19	7	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NR	CED	29.98
18	7	4	DR. DETROIT • (ITA)	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	R	CED	29.98
19	5	4	HALLOWEEN III	Universal City Studios MCA Home Video 16031	Tom Atkins Stacy Nelkin	1983	R	CED	34.98
20	13	6	THE OUTSIDERS	Warner Bros. Pictures Warner Home Video DC 11310	Thomas Howell Matt Dillon	1983	PG	CED	34.98

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Billboard Videocassette Top 40

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Survey For Week Ending 11/19/83

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	2	80	JANE FONDA'S WORKOUT ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	3	22	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
4	4	5	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
5	9	2	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
6	5	4	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
7	7	40	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
8	10	18	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	49.95
9	NEW ENTRY		LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
10	NEW ENTRY		SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta	79.95
11	12	7	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
12	29	3	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta	No listing
13	16	3	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta	59.95
14	8	4	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
15	25	2	DUMBO	Walt Disney Home Video 24	Animated.	1947	G	VHS Beta	39.95
16	20	11	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
17	34	25	THE TOY	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta	79.95
18	13	6	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
19	6	8	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
20	15	7	TENDER MERCIES	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95
21	27	3	STROKER ACE	Warner Brothers Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta	69.95
22	21	38	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380	Harrison-Ford	1982	R	VHS Beta	39.95
23	31	53	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
24	37	15	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta	59.98
25	39	22	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
26	24	6	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
27	30	19	PLAYBOY'S PLAYMATE REVIEW	CBS-Fox Video 6255	Various	1983	NR	VHS Beta	59.98
28	NEW ENTRY		MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Jr. Marsha Mason	1983	PG	VHS Beta	59.98
29	17	2	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
30	14	15	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
31	NEW ENTRY		STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
32	11	7	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
33	13	20	MAD MAX •	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
34	22	30	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
35	18	11	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santori	1983	R	VHS Beta	79.95
36	26	26	AIRPLANE! ▲ (ITA)	Paramount Pictures Paramount Home Video 1305	Robert Hays Julie Hagerty	1980	PG	VHS Beta	29.95
37	35	29	GREASE • (ITA)	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	29.95
38	32	3	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
39	28	13	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta	69.98
40	23	19	THE VERDICT ▲	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98

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Video

New On The Charts



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

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Video

Hock Has 'Everything Under One Roof'

NEW YORK—Having worked at a record company for close to a decade, Randy Hock knows that a little outside help can go a long way—especially in the video arena. The former head of album promotion at Arista Records, responsible for video activities for more than three years there, has set up his own company for video promotion, marketing and production.

"About three and a half years ago we began hitting walls in album promotion via radio," Hock remembers. "MTV, which was still in the talking stage at that time, offered a modern approach to selling music, something more in synch with the way the kids had grown up.

"In the late '60s and early '70s people listened to radio with the speakers in the front. They enjoyed it for the entertainment value and retained a lot because there was not just a systemized approach to playing hits. But Bob Pittman and the people behind MTV saw television becoming more the fulcrum—the center of kids' entertainment."

While at Arista, Hock established a network of 50 major and secondary video outlets across the country—video pools serving clubs, campuses,

television shows, cable channels and the like. His new company provides "placement, and beyond that, promotion, of video at these outlets. Promotion simply means following through."

Hock explains the way he works:

"We provide everything under one roof, and can bring writers, producers, directors and so on to a project of any budget. We work with management and labels, whether or not they have a video promotion department."

The idea for the company came when director Joe Dea came to Hock at Arista with a reel showing video projects he had worked on, hoping to find additional work there. "Joe came in—he had done Greg Kihn's 'Happy Man' and Commander Cody's 'Two Triple Cheese.' But he didn't know how to open doors, cut

through the red tape at the record companies. Other directors also need representation."

Hock now manages Dea and represents half a dozen other directors. Ernie Ferrari, who was his assistant at Arista in the video department, has joined him in the new venture.

Non-Theatrical Program Blitz From CBS/Fox

NEW YORK—For the first time in its history, all of CBS/Fox's monthly releases are non-theatrical programs: "The CBS/Fox Guide To Complete Dog Care," an original CBS/Fox Video production; "Playboy Video Vol. 4," and five episodes of "Faerie Tale Theatre."

According to Len White, senior vice president, the releases mark a strong commitment to non-theatrical productions. In 1984, he says, "no less than one third of the titles released by CBS/Fox will be non-theatrical."

He continues, "We honestly believe that by 1985 there won't be a sufficient quantity of theatrical releases to support the industry as it is growing today." He says that 90% of all films grossing \$25 million or more in the last 50 years have already been released on home video—and 60% of all films grossing \$4 million or more.

"The six major studios produce about 80 movies a year," he says. "Currently 50 to 70 titles a month are released on home video. You can see the math. Non-theatrical programming is the next wave. We've seen children's titles growing, and music is also."

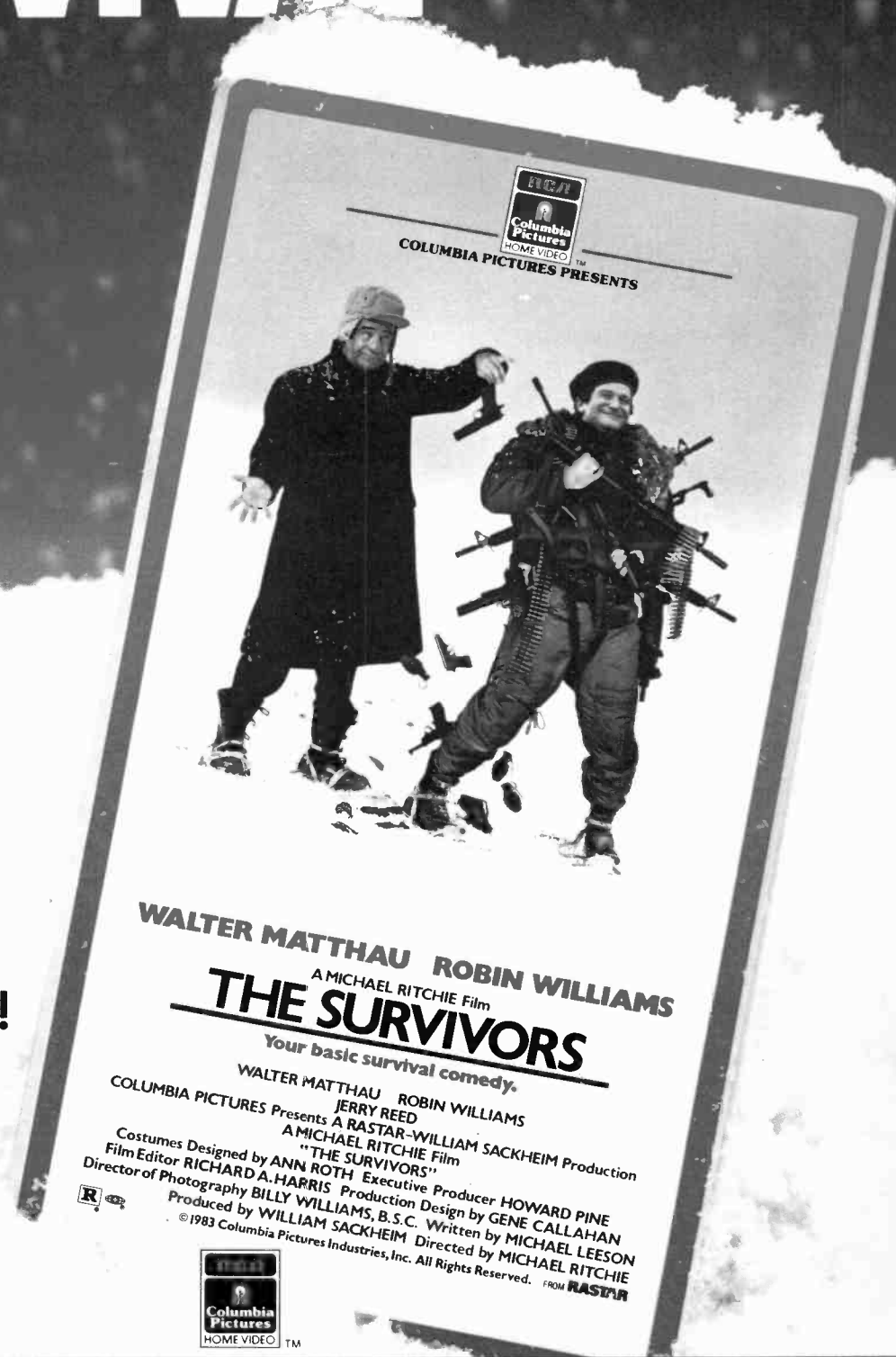
Budgets for non-theatrical productions will increase "as the base of VCRs expands, as more films are released on home video. Right now, it would be economic suicide."

Promotional budgets for non-theatrical titles naturally are significant, since the programs do not have a studio-sponsored campaign behind them. "We have spent a lot on 'Faerie Tale Theatre,' putting one of our most comprehensive support campaigns backing it," White says. This includes banners, posters, special packaging and countertop displays and advertising in TV Guide and People magazine.

Sales of the Playboy series have been strong, according to White, since retailers learned how to merchandise the unique product. "There's no reason any other title receiving the same marketing push couldn't do as well," he says, noting that the original CBS/Fox "Guide To Videography" has sold "about the same as James Bond movies."

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Billboard Videocassette Top 40

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Survey For Week Ending 11/19/83

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	9	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
2	2	5	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
3	25	2	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
4	3	3	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
5	4	21	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
6	12	3	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
7	7	3	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
8	5	8	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
9	10	15	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
10	8	9	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
11	23	4	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
12	13	6	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
13	18	5	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
14	6	10	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
15	NEW ENTRY		SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta
16	32	2	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
17	11	6	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
18	15	3	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta
19	9	11	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
20	14	19	THE VERDICT ▲	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
21	20	6	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
22	NEW ENTRY		MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Jr. Marsha Mason	1983	PG	VHS Beta
23	24	5	THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta
24	21	5	WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
25	22	5	THE BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta
26	26	39	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
27	17	21	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
28	16	5	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	PG	VHS Beta
29	19	23	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
30	29	29	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
31	28	28	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
32	34	8	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
33	33	24	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
34	35	7	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
35	39	19	SAVANNAH SMILES	Embassy Home Entertainment 2058	Mark Miller Peter Graves	1982	PG	VHS Beta
36	37	14	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
37	27	9	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
38	30	39	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
39	38	7	SOUTHERN COMFORT	Embassy Home Entertainment 3015	Keith Carradine Powers Boothe	1981	R	VHS Beta
40	31	18	MAD MAX •	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta

Video

Telling, Not Selling, Is Giraldi's Approach

By LAURA FOTI

NEW YORK—Music video clips may be promotional, but director Bob Giraldi says that his background in commercials is not what makes his efforts so successful. "As a designer of four videos," he says, "I've never had any consideration of promoting—or 'selling'—the artist or song."

Giraldi, a 10-year veteran of commercial production, launched his music video career by directing Michael Jackson's "Beat It." Since then he has directed Diana Ross in "Pieces Of Ice," Pat Benatar in "Love Is A Battlefield" and Michael Jackson and Paul McCartney in "Say Say Say," a triumph of sophisticated kitsch.

"To me, the video clip is a short story-telling form," says Giraldi. "I'm never conscious of the sales of records. Video clips are a lot different than advertising or promotion. They are a reflection of something for sale, so you can't completely get away from that, but the whole content must be able to stand on its own."

Giraldi's concepts are based on visual images conjured up for him by the songs. "I never saw 'Beat It' as anything other than a view of macho," he says. Pat Benatar's clip tells a story of runaways based on Giraldi's own fears about his daughter Maria.

"She and I were not seeing eye to eye on her boyfriend, and that was the beginning of the scenario for 'Love Is A Battlefield'—in which Benatar is thrown out of the house by her father and runs away to New York.

"Videos are a heightened form of reality; I get off on the fact that they're gritty. What I do is opposite from Russell Mulcahy's very surreal approach. I'm more of a storyteller, and I don't like to make people search for what's going on. I don't

get off on unconnected images; I prefer a beginning, a middle and end, with a payoff. Even the Miller beer commercials I direct have a payoff."

Giraldi sees the quality of video clips on the rise. "So much attention is being paid to the field, it can only get better," he says. "There's no turning back now." He sees clips becoming more commercial, and adds, "The challenge is to keep it interesting, to keep things going once it goes out of vogue."

Artists' involvement with their own video projects will also increase, Giraldi predicts. "Artists are taking more control over scenarios. It's not an easy thing to do, as you can see from a lot of the pieces that have been done. It's not that easy to tell a story. Artists will have to work more hand-in-hand with directors."

Bob Giraldi Productions was founded 10 years ago, with partner Phil Suarez. Antony Payne currently serves as producer or executive producer on Giraldi's video productions.

"Although commercials are still our dominant form of revenue," says Payne, "we do see video projects growing. The biggest obstacle was to persuade artists and record companies to work with a commercial director. We had to convince Ron Weisner (Jackson's former manager) that if you could create magic in one minute you could do terrific things in four."

Bob Giraldi Productions is currently at work on a network television special for Barry Manilow, as well as that artist's video clip for "Read 'Em And Weep," a Jim Steinman song. In addition, Giraldi is talking to a number of other artists, including Lionel Richie, about the possibility of producing clips. "Of all the artists I've ever wanted to work with," says the director, "two of the top are Lionel Richie and Prince."

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Video

Gut Feelings Have Paid Off For Director Martin Kahan

By ROMAN KOZAK

NEW YORK—"I met the product manager at CBS for Scandal who looked at the reel of commercials I had made in Toronto, and because music videos are still a guts and spontaneous feeling sort of thing, unlike tv commercials, they said go with it," says video director Martin Kahan.

That video, "Love Has Got A Line On You," made at the beginning of this year, was his first. He has since gone on to make videos for Michael Bolton, Ian Hunter, Fastway, Kiss, the Breaks, Loverboy and Air Supply, most of which have gotten into MTV rotation.

"Air Supply's 'Making Love Out of Nothing At All' won't be on MTV—they don't want to touch that kind of music—but the rest have done fairly well. For instance, the Breaks and Michael Bolton, both of whom you have to classify as new artists, started out in medium rotation, and on MTV rotation is the name of the game," he says.

Kahan says that most of his jobs initially came from CBS, but more recently, as his work is getting better known, he's been contacted by managers of the acts directly.

"They pick the song, give it to me and tell me to go away and come back with an idea as to how to do it," he says. "Every job is obviously geared to either maintaining an image or getting a new one for the act, and what I do essentially is to get a feel for the artists, get a sense of them as to where they should go, and obviously get a sense for the music. Then I come up with a scenario I think I could shoot within their budget, which can project the essence of what that artist is in a way that the audience can respond to."

Kahan says he likes working outdoors, where he can use a variety of lenses beyond the usual wide angle "rock'n'roll lens." He says he does all of his shooting on 35mm film. He does his own editing, also on film, and only at the end is everything transferred onto videotape.

Kahan has formed Martin Kahan Productions, which currently employs a line producer, a wardrobe/assistant editor and a choreographer/stylist. Others get hired as they are needed, so that when the Loverboy video was filmed in the Mohave Desert "there were at least 50 bodies out there, including the band, their retinue and my crew," he says.

"I shoot it like a proper film. It's not like a 16mm documentary crew," he says. "The videos cost today an average of \$35,000 to \$40,000. That is how much the record companies will spend. Then the artist, if he is big enough, a Michael Jackson or a Billy Joel, may, then put up their own money to supplement the budget."

Video directors and producers have no contractual share of the future profits their works may generate, but Kahan expects that situation to change once the videos become commercially available. "When videos start to be sold, there will be a greater participation, but right now it's a gun-for-hire field. I imagine in the future there will be some sort of video K-tel collections, and a Loverboy would be on that," he says.

Kahan has his own views as to what kind of videos he likes to do. "Obscure kind of new wave things, which in a way are the mainstay of video, are really not my cup of tea. There is a lot of video work, which is sort of like Surrealism 101. That is

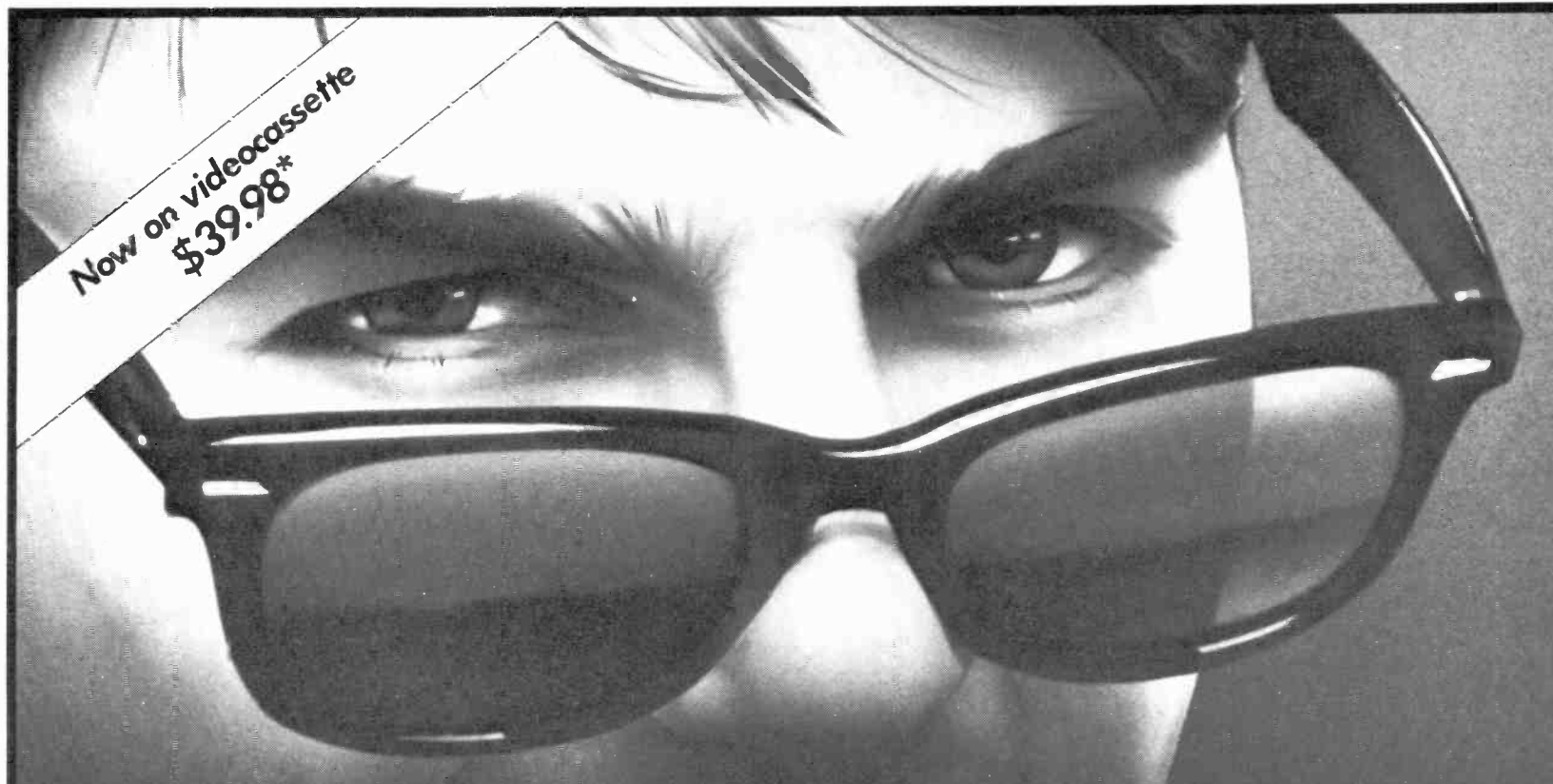
not my thing. I try to bring a certain sense of filmmaking and storytelling to it," he says.

"There are three schools of video making. There is the European/En-

glish school, where it's very cool, with the classical case of the English rock band with bizarre hairdos who won't crack a smile and won't move a muscle but will surround themselves

with surrealistic sort of imagery. Then there is the Los Angeles school, which is a breezy, anything goes, somewhat sloppy sort of filmmaking. And then there is what I try to do,

which, for want of a better word, is more of a New York style, where I try to make it very action-oriented, full of life, but still conforming to certain rules of storytelling."



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Video

Goldsmith Knows The Power(s) Of Clips

• Continued from page 41

At the Institute, with Rebecca Allen and other staff members and artists, Goldsmith created a video clip whose value she estimates at more than \$150,000. In reality, however,

thanks to friendships and special deals, the clip cost much less.

Goldsmith says, "I mortgaged my loft to make 'Smile,'" another expensive project, but, unlike "Adventures" and "Kissing With Confi-

dence," one that MTV has declined to play. "I could have done a documentary-style clip, going to various locations and filming people smiling, but I didn't want to do the same old thing. We use dance selected to visu-

alize what the song is about: moving into the 21st century." The computer-generated mouths in "Smile" lip-synch the words of the song—and took three weeks of working 19-hour days to create.

It bothers Goldsmith that the video is not being aired on MTV. "With 'Adventures,' I got people I knew

MTV respected to talk to them and make them aware of the buzz about the video. I felt it was important for it to play there, not just to sell records but because the channel is watched by kids when they come home from school."

Restrictions and formats are anathema to Goldsmith, who says, "Videos should be able to cross over into areas other than promotion. It's like saying this music is good for elevators, this should be played on the radio. I'm trying to break those barriers. I'd like to have 'Adventures' shown in schools, theatres, even mental institutions."

Goldsmith's background in video goes back 13 years. She has worked with Joshua White, with whom she developed a system for video magnification to be used during concerts. Video cameras were set up before the performance to tape close-ups of artists.

"We did it so the audience could feel more a part of the show, plus we were creating a live concert tape. I would call the shots for what went on the screen during the concert, and Joshua would be editing a single tape concurrently."

She also worked on rock television shows and "did little video things for friends, as long as they were fun and easy. But that was frustrating because there was no money, and being a photographer was easier. Will Powers has allowed me to utilize powers I've used on and off for some time—and to want to use them again."

Laura Foti

Clubs' Concern: Quality Control

• Continued from page 41

have state-of-the-art technical advancement that the labels can't hope to match." Another programmer adds, "One way to improve quality immediately would be for labels to start farming out their duplicating."

Beyond quality duplication, says Shepherd, the labels "should have a standardized quality control system for everything they send out. This is a problem because all the labels are still understaffed in their video departments. Video, though, is as important as radio promotion because it can affect sales and generate consumer interest. Yet usually the video department is one or two people who are completely swamped."

Club owners and video programmers subscribing to these services are becoming more attuned to quality control, according to those surveyed. Liz Silver, co-owner of Sound & Vision, says, "The clubs are getting so sophisticated that when they call they want to know if our tapes are being edited on one-inch, even though they use three-quarter-inch, or even half-inch, at their clubs."

The use of Beta Hi-Fi is on the rise at venues. But Shepherd points out, "Beta Hi-Fi has a larger dynamic range, and the original master is not always capable of supplying it. This means the Beta Hi-Fi tapes are not always living up to their potential for superior quality, which is a shame."

U.K. Guitar Fest Heading For Tape

LONDON—British company Satellite TV and Thurza Productions are co-producing two one-hour video specials culled from the first International Festival of Guitarists, which starts Saturday (19) at the Wembley Conference Center, in a joint venture with the show's organizers, the British Guitar Society.

Artists involved include Les Paul, Barney Kessel, Jan Akkerman, Paco Pena and singer Marion Montgomery.

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NOVEMBER 19, 1983, BILLBOARD

Talent & Venues

AGENT PROFILE

Norby Walters' Ade Sees Black Tour Boom

NEW YORK—Not since the heyday of Motown has black music been as commercially viable as it is now, and things are only going to get better, predicts Jerry Ade, partner and vice president of Norby Walters Associates, the largest booking agency specializing in black music.

"What's new is that we're in an exciting period right now. We have a whole slew of young artists or artists coming back who are starting to break in many areas," Ade says. "George Clinton came back earlier this year with a smash hit. Ronnie Dyson has a hit. Freeze, produced by Arthur Baker, just had a hit.

"Although the Four Tops are not young artists, the Tops and Temptations tour has been a tremendous suc-

cess around the country. Gloria Gaynor, an artist we've been involved with for many years, is coming back with a very big record. Grandmaster Flash continues his saga of hits. Chaka Khan, who is new with us, is happening big, and we're doing a 20-city tour.

"Klique, an act we've had for a lot of years, is also happening real big. Midnight Star is a young act coming up. The Mary Jane Girls, a Rick James creation and production, are breaking through. New Edition is coming on. Steve Arlington is strong. And other young artists that we've had sitting on the roster for a lot of years are starting to break through."

Ade says that business "was very slow for everybody" at the beginning

of the year, but that during the summer and fall it picked up.

"We have plenty of artists touring: the Gap Band, Rick James, Chaka Khan, the Temps and the Tops, George Clinton, Klique, Gloria Gaynor, Zapp/Roger, and Tavares is coming out. It's either feast or famine. You go through a period when you don't have a lot. Earlier in the year the economy seemed a lot slower, but now things are a lot better, with new sources for showing the talent now being developed. There are a lot more live presentation venues.

"What was called disco is still there, but a lot of the black music we are involved with is now influencing rock'n'rollers. I think that the white rock'n'roll kids are also becoming aware of black music, and the black music resurgence that happened in the late '60s and early '70s is happening again. White audiences are accepting black music, and it's about to explode."

Ade sees the emergence of relatively color-blind hit radio stations as a major factor for this new acceptance of black music, which on the concert level, at least in major urban markets, is being translated into more whites coming to see black acts on stage.

"We played Grandmaster Flash at the Ritz and you didn't see any black kids. We played Chaka Khan at the Ritz and it was 50/50. Play King Sunny Ade at the Ritz and there are 50 African fans and the rest is strictly white. I think you will see more white people at black concerts, at an Earth Wind & Fire or Stevie Wonder concert, and radio is making that thing happen," he says.

"Shalamar is a great example. All the white progressive stations have been playing Shalamar. But their music is not different from what they've been playing for years. It's just that the attitude is changing. The synthesizers and vocoders and all the different gadgetry they've been using have been there for the last five years. I think black music has been an influence on all of American music, and I see it coming to the forefront again."

There are still very few circumstances where white acts and black acts appear on the same bill, but that too, will change, predicts Ade.

"Earlier this year there was talk that Grandmaster Flash would go on tour with Hall & Oates, but that wasn't able to come about for a variety of reasons. But we are pushing in that direction, and I certainly see that as something for the future," he says, adding there is also an effort to get some black-oriented English acts like Girls Can't Help It and Freeze onto black shows.

"English music seems like strong social commentary for the most part, and certainly black music is social commentary. I think the English wave, as it brought new music in, has made us aware of black music once again," he says.

Although Norby Walters is a white-run company, Ade says that 90% of its business is done with black promoters. "I think we are the only company in America that has taken black promoters seriously and helped develop a whole slew of black promoters who are stable, competent, reliable, dependable, honest and sincere. These are people who do business every week of the year, year in and year out, throughout America, and we've helped develop them by continually feeding them entertainment so they could continue to make money. We are conscious of the needs of the black promoter, and though there is a lot of white buying power, most of our business is done



Photo by Chuck Pulin
Jerry Ade

with the black promoter."

Nevertheless, Ade acknowledges that with the demise of the "chitlin" circuit and the crossover of more black acts, more venues normally attracting white audiences are now being used. In fact, he claims, that situation was pioneered by the Norby Walters Agency.

"I think major black artists are moving into not white venues, but accepted venues. When the Greek Theatre and the Universal Amphitheatre and the Westbury Music Fair are playing black music and finding it extremely profitable, it shows that we are being taken seriously now. Our company brought that to everybody's awareness. No one ever tried having a black artist do a concert at a theatre in the round, and we tried and have been able to do it time and time again," he says. ROMAN KOZAK

500,000 At Summer Shows In Philadelphia

PHILADELPHIA—More than 500,000 concertgoers attended the mostly musical events at the Mann Music Center, a summer park music hall seating 5,000 persons under a roof with open sides allowing for the seating of another 10,000 on the outside lawns.

In addition to providing a summer home for the Philadelphia Orchestra, the Mann Music Center provided several weeks of the American Ballet Theatre with Mikhail Baryshnikov; several concerts under the aegis of the Kool Jazz Festival; and more than a dozen concerts promoted by Electric Factory Concerts here featuring Bette Midler, Barry Manilow, Hall & Oates, Smokey Robinson and others.

The Philadelphia Orchestra, with 18 concerts during a six-week season, featuring major conductors and soloists, was enjoyed by about 348,000 lovers of classical music. Conductors included the orchestra's music director Riccardo Muti, conductor laureate Eugene Ormandy, Zubin Mehta and Charles Dutoit, among others. Among the soloists were Andre Watts, Mstislav Rostropovich, Henryk Szeryng, Byron Janis and Leontyne Price.

With a city subsidy of under \$400,000, the Mann Music Center provides free admission to the 10,000 seats outside for the Philadelphia Orchestra concerts—the only major music festival in the U.S. that is offered free to general admission audiences.

Rock'n'Rolling

Black Sabbath's Metal Is Just As Heavy As Ever

By ROMAN KOZAK

If you talk about the beginnings of heavy metal, three bands come to mind: Led Zeppelin, Deep Purple and Black Sabbath. Of the three, no one banged harder against the wall than Black Sabbath, and ironically enough the only one still around is the same Black Sabbath.

Moreover, the Black Sabbath now on a concert tour of the U.S. and Canada has been augmented by Ian Gillam, original lead singer for Deep Purple. But this is no oldies nostalgia tour. As far as Gillam and original Sabbath bassist Terry "Geezer" Butler are concerned, Sabbath now is as viable as it ever has been, and certainly as heavy as any of the heavy metal newcomers.

Gillam, who had his own solo band in the interim between Purple and Sabbath, says he gave up his solo career when the call came from Sabbath's office to be the band's third lead singer, following Ozzy Osbourne and Ronnie Dio. But he says he does not really feel in competition with anybody, certainly not with the other new heavy metal bands that have come up.

"It's not really like competition in the Olympic sense," he says. "As long as there are fresh attitudes and

people keep in touch with what's going on in real life, it's all right. It's when people start bumming out and spend their days at beaches, then they lose touch with what rock'n'roll is really all about."

Black Sabbath set out on its tour with an elaborate set based around the Stonehenge motif, with replicas on stage of three Trilithons, the massive stone structures that form the 5,000-year-old monument. But modern touring realities have forced the band to scale down a bit.

"We did have the biggest stage set in history," laughs Butler. "But it was so big we couldn't get it anywhere. We blew about \$100,000 for nothing. And now we have a scaled-down version. Originally it was to be Stonehenge, and it turned out to be twice the size of (the original) Stonehenge. And it was impossible to fit it in anywhere. Usually everything is so carefully scaled and everything, but I don't know what happened. It would take three days to put this in."

Subsequently, the stage show has been cut down—which probably suits the music better, since Black Sabbath's sound itself on its most recent "Born Again" LP has come back to the basics.

"I think we're going back to the way we started out," says Butler. "After the third LP we started ex-

(Continued on page 50)



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Talent & Venues

U.S. Acts Urged: Get Insurance London Broker Calls It Essential For Touring Artists

By ROMAN KOZAK

NEW YORK—American acts are lax in getting non-appearance or no-show insurance, warns independent London insurance broker Willie Robertson of Robertson-Taylor Insurance Brokers. Robertson has insured the recent tours by David Bowie, Genesis, the Police and Supertramp, among others, not just in terms of non-appearance but also liability, medical and accident.

Insurance in the music business in this country is still below what it is in Britain and Europe," he says, explaining that once he has the information as to an act's length of tour, guarantees and venues, he can get a quotation from London insurance underwriters within half an hour.

"You have to have liability coverage. Say a lighting rig falls into the audience or a member of the road crew breaks his leg, and sues the band. If a member of the audience gets hurt, everybody gets sued, and they must be protected, far more here than anywhere else in the world," he says.

"Obviously there's also the equipment, with special equipment or staging sometimes being rented," Robertson continues. "And then it comes to the non-appearance. A lot of bands and artists, and especially the major artists, like Elton John or David Bowie, must cover their no-show insurance. It's what I call the cream atop the cherries, and if something disastrous was to happen, and they know they were going to gross huge

amounts of dollars, then they know that they are covered. I also want to involve the promoters in this country and tell them that insurance is available to cover their costs and expenses and loss of profits for each show they promote."

And no-shows do happen. Robertson points to a Culture Club tour which was postponed because the drummer broke his little finger.

"They rescheduled the tour and I paid for the rescheduling, which can come to a bit of money since they had booked the halls. And then you had to re-advertise, pay the crew and get sound and light anew. It all mounts up," he says.

"I also had Adam Ant over here, and he had to reschedule 17 shows after hurting his knee, and that cost a lot of money. And if they couldn't reschedule, because they had to go to the studio or something like that, I would have to pay for the total loss."

As to how much the insurance costs, that depends on a number of variables, including where the band will play—rates are much higher for Italy and South America—how long the tour will run, and during what time of the year. Robertson points to the 1979 Rod Stewart tour, for instance, during which Stewart was forced to cancel dates because of both a bad toe and laryngitis, while unusually bad weather snowed out some other dates.

"Generally, if you wanted to cover \$100,000 of guarantees it would cost, I would say, between \$3,000 and \$4,000," says Robertson, who points

out that it used to be a lot more. "I've been fighting for the last 10 years to show the insurance industry that the rock'n'roll touring business is a very serious business, and now I am able to bring Lloyd's and others four million pounds a year, which isn't much in the overall insurance market, but it's still a sizeable amount."

Robertson says that as far as he knows, American insurance companies are not that eager to provide no-show insurance, and when they do it is usually a two-show deductible, and the policies are usually re-insured in the London markets, anyway. He says his no-show insurance is "from the ground up, one show missed, one show paid."



Photo by Ira Goodman

GETTING RESPECT—Rodney Dangerfield plays the Ritz Theatre in Elizabeth, N.J.

The Critics Love Burnett, And He Has The 'Proof'

By ETHLIE ANN VARE

LOS ANGELES—Some artists' names are never mentioned without the prefix "critical darling." This season, the love object is an impossibly tall and gangly Texan named T-Bone Burnett, whose Warner Bros. album "Proof Through The Night" is a sure bet to land on a lot of 10-best lists in January.

"I'd rather be a critical darling than to be completely raked over the coals all the time," says Burnett, "but you can't pay much attention to all of that. If you believe the good reviews, you start believing you're Superman when you're not. And bad reviews are really seductive, because we all know what punks we are deep inside, and when someone says 'You're a punk' it's a relief to think 'Aha, he found me out.'"

Burnett is a number of contradictions wrapped in one package. He first came to prominence on Bob Dylan's Rolling Thunder Revue, but refuses to proselytize in song as Dylan did. He quotes Arthur Koestler and Malcolm Muggeridge at the drop of a notepad, then says people take him too seriously. He decries the flood of televised images in our lives, yet makes a video of his song "The Murder Weapon" which is in rotation on MTV (or "Empty-V," as Burnett pronounces it).

"The Murder Weapon," which is about communication, is suited to a video," he says. "I'm quite pleased with the video, because it expounds on what the murder weapon is with-

out giving it away. I intended this whole record to be like a detective story: It could be taken on the surface as a good listening record, but if a person really wanted to seek out levels of meaning they could enjoy it like that, too."

Burnett, who cut his teeth on country music and the blues in his native Ft. Worth, is currently on tour both with Richard Thompson and by himself. Although he has opened for the Who and can certainly handle a crowd, he says he has to learn how to be a more "generous" performer.

"Arthur Koestler says the artist's job is to turn the audience into accomplices," says Burnett. "So I'm trying to state my point of view as honestly and as generously as I can, and let the chips fall where they may. It's all a seduction. The audience is the prettiest girl in town, and you want to get to know her. Some audiences, you need to say 'Hello now are you, so pleased to meet you.' And some audiences you can say 'God, you're so beautiful.' It's a subtle and sensitive endeavor, and endlessly fascinating."

Aside from his recording and performing tasks, Burnett is writing a futuristic novel called "Universal City." He has also turned his hand to producing, working alongside the Blasters' Steve Berlin on Los Lobos' Slash EP "And A Time To Dance" "Somewhere during that session,"

(Continued on page 51)

NOVEMBER 19, 1983, BILLBOARD

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Talent & Venues

Act-ivities

About 30,000 fans are expected for three nights of reggae music at the Second Annual Reggae Superjam scheduled for the National Arena in Kingston, Jamaica, Dec. 28-30. Promoted by Pulse Ltd. and sponsored by Air Jamaica and Red Label Wine, the concerts will feature Dennis Brown, Steel Pulse and Beres Hammond the first night, Black Uhuru, Chalice and Leroy Sibbles the second night, and Peter Tosh, Gregory Isaacs and the Skatalites for the finale. Tickets are \$40 in the U.S. for all three nights.

Journey and their manager Herbie Herbert are the latest members of the Honorary Advisory Board for the American Collegiate Talent Showcase... David Bowie, who was to end his marathon world tour in Australia and New Zealand, just can't seem to stop. "I decided because of the tremendous response we've had that I couldn't go back home without visiting one of my favorite parts of the world, Southeast Asia," he says in a statement. "So I will be bringing my band to Singapore, Kuala Lumpur, Hong Kong and Bangkok in December."

The Eurythmics have been asked to contribute a song or two to the next Robert Plant LP... Chad Stuart & Jeremy Clyde will be performing together for the first time since they broke up in 1969 when they do the 1983 Celebrity Benefit Ball presented by Women in Show Business at the ballroom of the Beverly Wilshire Hotel... The works of Handel, Mozart, Chopin and Verdi were per-

formed over the weekend at Alice Tully Hall in New York's Lincoln Center by the 12-piece Johnston Fantastic Symphony Steel Orchestra, all the members playing steel drums... Frank Sinatra had to postpone two concerts in the New York area—at Byrne Arena and Nassau Coliseum—because of viral laryngitis. The shows have been rescheduled.

Drummer Steve Goulding, formerly with the Rumour and Lene Lovich, and vocalists Paula West and Alison Williams have been added to the current Gang Of Four tour of the U.S. and Canada.

Author Mark Bego has just released "Michael," a biography of Michael Jackson. Coming soon is another Michael Jackson biography, this one by Billboard's own Nelson George... David Bromberg was joined by Taj Mahal for an evening of acoustic music at Carnegie Hall, last weekend.

Signings: The Staple Singers to Larc Records, distributed by CBS... Savannah to Mercury/PolyGram... Freddie Hart and Jim Glaser to the Joe Taylor Agency... Claire Cloninger to Word Music... Kool & the Gang to Howard Bloom for publicity... Bandana to Board Bros. for management and Little David Wilkins to Board Bros. for bookings... Private Sector to MSB Records... Guitarist Brian May of Queen signed worldwide to Capitol Records in association with EMI Music... Enigma's heavy metal band Tsunami to Welk Music.

Rock'n'Rolling

• Continued from page 47

perimenting, which kept the band going. But now we've gone the full circle. Obviously there is more polish in the studio, but there is also more energy. The last LP was written more like the first three, and it's more like live in the studio."

"The huge stage productions should be there when they complement the music, but it should not dominate it," adds Gillam. "We put out, but nobody could see us, there was just too much concrete all over the place. But now there is more space and it's slightly more surreal."

A band with a name and image like Black Sabbath to many is not just surreal but downright demonic, which its members find somewhat amusing. "This band, in any state in America, can never play on Easter Sunday, for instance. That's an unwritten law, and probably in some places it is written," says Butler. "We've played on Good Friday, but we've never been allowed to play on Easter Sunday."

"There was a governor in Arizona, in fact, the last one to ban us on the last tour, who made it a big thing in running for re-election. And there was Casper, Wyo., where we were the second band, after Elton John, ever to play there, and from the moment the concert was announced until we played the press was absolutely full as to whether we should be allowed to play or not."

"In the serious newspaper in Casper there were editorials about whether we should allow this band to

turn our children into devil worshippers. And there were others who said that this was America, a free country, and there was nothing to do about it. And even in places like Australia, we had the local vicar for Sydney come down to see us. Normally we have a cross onstage that comes down and lights up. But that night the cross exploded and burst into flames. Of course, the vicar nearly had heart failure. And that was all over the news in Australia."

★ ★ ★

And what about Deep Purple? Over the years there have been rumors that Purple might get together again sometime. But listening to Gil-

Rhettta Hughes In Broadway Spotlight

NEW YORK—Rhettta Hughes, whose single "Angel Man" topped the Dance/Disco charts last spring, is playing the lead role in "The Amen Corner," a new Broadway musical by James Baldwin.

The show, with music by Garry Sherman and lyrics by Peter Udell, is set in Harlem in the '50s. It deals with a preacher whose life is set in turmoil by the reappearance of her estranged husband, a jazz musician.

Hughes, who records for Aria, the label on which her most recent record, "Crisis," was released, is no stranger to Broadway. She made her debut on the Great White Way in the early '70s in Melvin Van Peebles' "Don't Play Us Cheap." She has since appeared in the hit musical "Don't Bother Me, I Can't Cope,"

that doesn't sound like a likely prospect. Why? Management problems.

"We've talked about it quite a few times, all sorts of different combinations. Ritchie (Blackmore) asked me to join Rainbow at one time, and then over the years it was talked about, but it fell to pieces for various reasons, mostly because (of) the management."

"When the musicians were involved it was fine, really, but then it got fragmented. Nobody is now involved with the original Deep Purple management at all, but they own the name, all that sort of thing," says Gillam.

the less successful "Got Tu Go Disco," and most recently in the Tony Award-winning "Dreamgirls."

Hughes has also played Josephine Baker in the Off-Broadway musical "Paris Lights," and has toured with "Bubbling Brown Sugar" and "Metamorphosis." She has appeared in a cable tv production of "Purlie" with Sherman Hemsley and Melba Moore, and opposite Ruby Dee in Eugene O'Neill's "Long Day's Journey Into Night."

"The Amen Corner" opened Thursday (10) at the Nederlander Theatre here. It has musical direction by Margaret Harris and orchestrations by Garry Sherman and Dunn Pearson. Negotiations are currently under way for the production of an original cast album.



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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 (WITH 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)

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Talent & Venues

'Critical Darling' T-Bone Burnett

• Continued from page 49

says Burnett, "Steve turned to me and said 'Isn't America a great place? Where else could a Jewish kid from New Jersey, a hillbilly from Texas, and four Chicanos from East L.A. get together and make a record?' And that is what's great about Amer-

ican music. So many styles come together; it's that wonderful melting pot."

Burnett has a passionate love for America, and "Proof Through The Night" (note that the title is from the National Anthem) uses many metaphors for the country.

"In 'Hefner And Disney,'" he says, "America is a beautiful young divorcee, and everybody's trying to woo her. The two most obvious people who participate in this process, which I call 'sensory fascism,' are Hugh Hefner and Walt Disney. But what people often miss is that this is a funny song. It's funny because it's so ridiculous."

Dance Trax

By BRIAN CHIN

Singles, all with clear potential: Sylvester's "Trouble In Paradise"/"Too Late" (Megatone 12-inch) should be a double-sided monster, the first an up-tempo with a rock flavor, the second a very up-to-date club/radio number, with some muted scratching... Earth, Wind & Fire also sound like they've made a radical move within a very commercial spectrum with "Magnetic" (Columbia 12-inch), an uptempo cut texturally influenced by "Maniac," but with its own melodic identity... Oh Romeo's second on Bobcat 12-inch is a two-sided sure shot from neo-disco producer Bobby Orlando: "Try It" is in the clean, sharp style of the recent British disco efforts, while "Lookin' Out" has more the West Coast Cowley feel.

Patrick Cowley's biggest hits have been remixed for a "greatest hits" collection soon to be released on Megatone. Included are a vocal "Menergy" starring-Sylvester, a great looped "Do Ya Wanna Funk," and new versions of "Megatron Man" and "Right On Target." The label has also released its first ERC project, by Norma. The 12-inch includes a nine-minute remix of the import hit "Maybe This Time" and three mixes of the cathedral-Eurodisco "Life Is The Reason."

★ ★ ★

More singles: B+'s "B-Beat Classic" on West End 12-inch is a highly atmospheric tribute to the nameless but recognizable rhythm breaks heard behind live rappers. With a vocodered lead, this one crosses "At Midnight" and "Scorpio" with sparse keyboards and a very toppy sound... Dave Valentin & Bruni Pagan's "Loquita (Crazy Lady)" (GRP 12-inch) casts a wide musical net over jazz, Eurodisco and Latin; it's high-uptempo and full of good music... We shouldn't have failed to mention how well-produced Curtis Hairston's "I Want You All Tonight" is (Pretty Pearl 12-inch, through Spring). Hairston turns in some great vocals and the Morales/Munzibai mix gives it a clean urban/soul sound; it jumps to 38 bullet on the chart.

★ ★ ★

Notes: A couple of notable recent independent releases will be converted into video form on Vestron Video's "Ultraflash!" videocassette. They are: Catawba's "Holding Back," by Jackie Moore, and Next Plateau's "Get Wet," by C-Bank. Artists do not appear; instead, as the title indicates, the video clips are dance interpretations conceived similarly to the immensely popular dances accompanying the music from "Flashdance." The tape is priced at \$39.95.

We followed a shoulder box radio several blocks down the wrong end of 42nd St. this week to catch all of 'D' Train's "Something's On Your Mind." It's that duo's strongest song since "Keep On" and a real killer. It ships immediately on Prelude... Lionel Richie's "Can't Slow Down" album hadn't reached us yet, but the title cut blasted out of our car radio during a recent trip to New Orleans and sounded like it has all the jump-and-jitter of "Wanna Be Startin' Something."

Among the music leaked to attendees of the recent Music Marathon '83 was a Chrysalis cassette with upcoming music from Toni Basil and Deborah Harry. Basil's surprising "Over My Head" is smooth Europop (produced by Richie Zito and Giorgio Moroder) that will put her in the ranks of the crossover disco divas which Sheena Easton and Kim Carnes joined recently (with the strong showings, respectively, of the "Telephone" remix by Rusty Garner and the "Invisible Hands" 12-inch mix by John Benitez). Harry's "Rush Rush" reteams her with Moroder in a highly inventive track. "Rush" is as yet unscheduled and is expected to make its first appearance on MCA's "Scarface" soundtrack, although Chrysalis will distribute a 12-inch promo.

NOVEMBER 19, 1983, BILLBOARD

Billboard Dance/Disco Top 80

Survey For Week Ending 11/19/83

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	8	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	40	35	9	ALL SHOOK UP—Orbit—Quality (12 Inch) QUS 047
2	2	4	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	41	41	6	FIX IT—Teena Marie—Epic (12 Inch) 49-04125
3	3	6	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220	42	38	12	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722
4	6	6	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)	43	34	7	CRUSHED BY THE WHEELS OF INDUSTRY—Heaven 17—Arista (12 Inch) AD 19074
5	13	4	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68	44	44	6	AND I AM TELLING YOU I'M NOT GOING—Koffie—Pan Disc (12 Inch) RRD 2214
6	4	9	LOVE TEMPO—Quando Quando—Factory (12 Inch) OSFY 5	45	39	15	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)
7	16	4	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (7 Inch) 1698 (12 Inch*)	46	58	3	DESTINY—Gwen Jonae—C&M Records (12 Inch) CML 911
8	26	3	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	47	36	12	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213
9	22	3	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	48	NEW ENTRY		WHY ME?—Irene Cara—Geffen (12 Inch) 0-20156
10	15	4	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814	49	46	11	ONE DAY—APB—Import (12 Inch)
11	7	8	LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629	50	20	9	CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210
12	12	7	ANGEL EYES—Lime—Prism (12 Inch Remix) PDS 475	51	62	2	A NIGHT IN NEW YORK—Elbow Bones And The Racketeers—EMI-America (12 Inch) 7812
13	9	5	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465	52	65	2	I NEED YOU—The Pointer Sisters—Planet (12 Inch) PD-13632
14	10	7	SHOW ME THE WAY—Skyy—Salsoul (12 Inch) SG 408	53	54	5	TOUR DE FRANCE—Kraftwerk—Import (12 Inch)
15	5	12	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	54	27	13	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503
16	17	6	LOVE HOW YOU FEEL—Sharon Redd—Prelude (12 Inch) PRL D667	55	56	2	WITHOUT YOU—Chaz Jankel—A&M (12 Inch) 12705
17	29	3	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeez—Streetwise (12 Inch) SWRL 2215	56	47	9	IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
18	40	2	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP-all cuts) QE 39107	57	66	2	RISE UP—Parachute Club—RCA (12 Inch) PD-13655
19	28	3	WET MY WHISTLE—Midnight Star—Solar (7 Inch) 69790 (12 Inch*)	58	61	3	HEY LITTLE GIRL—Icehouse—Chrysalis (12 Inch) 4V9 42731
20	8	13	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	59	NEW ENTRY		PRESSURE SWAY—Machinations—A&M (12 Inch) SP-12077
21	25	4	AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153	60	37	11	FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION—Claudia Barry—Personal 59801
22	23	5	JUST BECAUSE YOU'LL BE MINE—Instant Funk—Salsoul (12 Inch) SG 410	61	51	9	HUMAN TOUCH—Rick Springfield—RCA (12 Inch) PD 13617
23	24	4	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)	62	NEW ENTRY		I'LL NEVER, NEVER GIVE UP—Pattie Labelle—Philadelphia Int'l (12 Inch) 42904176
24	14	8	ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)	63	NEW ENTRY		I'VE BEEN ROBBED—Three Million—Cotillion (12 Inch) 0-96979
25	50	3	HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214	64	67	2	'TIL IT ALL FALLS DOWN—Red Rocker—415/Columbia (12 Inch) AS 1732
26	11	10	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005	65	NEW ENTRY		WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217
27	31	5	99 LUFTBALLONS—Nena—Epic (12 Inch) 49-04109	66	48	10	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115
28	18	9	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110	67	52	6	TELL HER ABOUT IT—Billy Joel—Columbia (12 Inch Remix) 44-04138
29	33	6	SPICE OF LIFE—Manhattan Transfer—Atlantic (7 Inch) (12 Inch*) 7-89786	68	59	9	NIGHTLINE—Randy Crawford—Warner Bros. (12 Inch) 20138-0A
30	57	3	LOVE GAME—Pure Energy—Prism (12 Inch) PDS 480	69	30	8	HOLD IT—Tin Tin—Sire (12 Inch) 20142
31	42	13	ON A JOURNEY/DANCE SISTER/LOVE KILLS PAIN—New York Citi Peech Boys—Island (LP Cuts) 90094-1	70	NEW ENTRY		GIRL OF THE 80'S—France Joli—Epic (12 Inch) 49-04183
32	21	10	IT'S ALRIGHT—NV—Sire (12 Inch) 20133	71	NEW ENTRY		PARTY ANIMAL—James Ingram—Qwest (12 Inch)
33	49	4	ROCKIN' RADIO—Tom Browne—Arista (12 Inch)	72	69	13	THE MAN WITH THE FOUR WAY HIPS—Tom Tom Club—Sire (LP Cuts) 23916
34	19	14	MAJOR TOM (COMING HOME)—Peter Shilling—Elektra (12 Inch) 0-66995	73	73	6	BREAK DANCIN' (ELECTRIC BOOGIE)—West Street Mob—Sugarhill (12 Inch) SH 460
35	45	4	LA CAGE AUX FOLLES—Le Jete—Megatone (12 Inch) MT 119	74	60	12	GET OFF MY CASE—The Comateens—Mercury (12 Inch) 8140791
36	32	21	SPEAKING IN TONGUES—Talking Heads—Sire (LP-all cuts) SR1-23883	75	70	9	MANDOLAY—Art Attack—B.M.O./Columbia (12 Inch) 4W904017
37	64	2	B-BOYS—Nona Hendryx—RCA (12 Inch) PD-13644	76	72	7	HARMONY/I GOT IT—Jayne Edwards—Profile (12 Inch) 7027
38	53	4	I WANT YOU ALL TONIGHT—Curtis Hairston—Pretty Pearl (12 Inch) P.P. 510	77	71	7	YOU GOTTA BELIEVE—Love Bug Starks—Fever (12 Inch) TFR 003
39	68	2	LUCKY TONIGHT—Sarah Dash—Megatone (12 Inch) MT-112	78	75	7	INTO THE NIGHT—Carol Hahn—Nickel (12 Inch) NKL 1221
				79	43	8	EVERYDAY PEOPLE—Joan Jett And The Blackhearts—Blackheart/MCA (12 Inch) 13073
				80	55	7	BET'CHA GONNA NEED MY LOVIN'—Latoya Jackson—Larc (12 Inch)

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New 12"—Slip (rx), Kelly Marie, Street Angel, Broads, Steve Harvey, Flirtations, Cerrone (new), Chi Chi Liah, Dolly Dots (new), Trans X (new), Spence, X-Ray Connection (new), Fun Fun (rx), Margie May, Tony Sherman, Keyboards Affair, N.O.I.A., Joey Moon, Duke Lake, Travel Sex, Ciess, Dynamic 7, R.I.S., Kelly Jackson (rx), Motion (new), Linda Singer, Suzanne Stevens, Bobby O Medley, Elaine Charles, Tanya Jackson, Simba, Take 3, Art of Noise, Vera (new), Joy Michael, Koto (new), Jan Hill, Control D, The Reel, Cat Miller, Jade, Deborah Washington, Dee D Jackson, Giorgio (chase), Digital Emotion (new), Stevie B. (Call Me & Midnight Music), Liquid Liquid, Eastbound EXPW.
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Survey For Week Ending 11/19/83

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top grosses reported through Nov. 8.

- **STEVIE WONDER, WONDERLOVE—\$1,113,475, 46,992, \$25, \$22.50 & \$20, in-house, Radio City Music Hall, New York, eight sellouts, Oct. 18-23.**
- **Z Z TOP, JOAN JETT & THE BLACKHEARTS—\$640,076, 49,222, \$13.75, Pace Concerts/Feyline Presents, Summit, Houston, three sellouts, Oct. 7-9.**
- **POLICE, THE FIXX—\$418,990, 33,174, \$15 & \$12.50, Brass Ring Productions/SRO Productions, Omni, Atlanta, two sellouts, Nov. 2-3.**
- **POLICE, THE FIXX—\$286,279, 21,805, \$13.50 & \$12.50, Sunshine Promotions, Rupp Arena, Lexington, Ky., sellout, Nov. 6.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$276,040, 17,240, \$16.75 & \$14.75, C.K. Spurlock, Summit, Houston, sellout, Oct. 28.**
- **JOSE LUIS RODRIGUEZ—\$259,533, 11,193 (11,748 capacity), \$25, \$20, & \$17.50, in-house, Radio City Music Hall, New York, two shows, Oct. 28-29.**
- **ALABAMA, JUICE NEWTON, THRASHER BROTHERS—\$258,059, 16,649, \$15.50, Century II Promotions, Met Center, Minneapolis, sellout, Nov. 4.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$257,652, 16,526 (18,711), \$16 & \$13.50, C.K. Spurlock, Reunion Arena, Dallas, Oct. 30.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$226,185, 15,207, \$15.50 & \$13, C.K. Spurlock, LSU Assembly Center, Baton Rouge, La., sellout, Oct. 29.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$221,824, 14,767 (15,500), \$15.50 & \$13, C.K. Spurlock, Kemper Arena, Kansas City, Mo., Oct. 25.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$201,496, 13,142, \$15.50 & \$13, C.K. Spurlock, University of Dayton (Ohio) Arena, sellout, Oct. 3.**
- **AC/DC, FASTWAY—\$198,909, 14,967 (18,500), \$13.50, Pace Concerts/Stone City Attractions, Reunion Arena, Dallas, Oct. 27.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$197,030, 13,110, (14,000), \$15.50 & \$13, C.K. Spurlock, Hilton Coliseum (ISU), Ames, Iowa, Oct. 23.**
- **AC/DC, FASTWAY—\$195,855, 14,372 (17,048), \$13.75, Pace Concerts, Summit, Houston, Oct. 30.**
- **MEN AT WORK, HAIRCUT 100—\$185,834, 11,748, \$16.50 & \$15, in-house, Radio City Music Hall, New York, two sellouts, Oct. 24-25.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$184,316, 12,292 (14,656), \$15.50 & \$13, C.K. Spurlock, Rupp Arena, Lexington, Ky., Nov. 2.**
- **RODNEY DANGERFIELD, DENNIS BLAIR—\$182,359, 12,784, \$15.75 & \$14.75, in-house, Front Row Theater, Cleveland, Ohio, four sellouts, Oct. 21-22.**
- **POLICE, THE FIXX—\$168,539, 12,268, \$14.50 & \$12.50, Mid-South Concerts, Stokeley Athletic Center (UT), Knoxville, Tenn., sellout, Nov. 5.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$165,710, 11,000, \$15.25 & \$12.75, C.K. Spurlock, Lloyd Noble Center, Norman, Okla., sellout, Oct. 27.**
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$154,045, 13,600, \$11.50, Sunshine Promotions, Roberts Stadium, Evansville, Ind., sellout, Oct. 27.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$153,078, 9,876, \$15.50, C.K. Spurlock, Metro Center, Rockford, Ill., sellout, Nov. 1.**
- **BLACK SABBATH, QUIET RIOT—\$152,961, 17,567, \$10.50 & \$8.50, Electric Factory Concerts, Spectrum, Philadelphia, sellout, Nov. 5.**
- **BLACK SABBATH, QUIET RIOT—\$152,595, 11,649 (12,500), \$13.50 & \$11.50, Ron Delsener/Ruffino-Vaughn Prods., Nassau Coliseum, Uniondale, New York, Oct. 30.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$150,633, 9,786 (11,500), \$15.50 & \$13.50, C.K. Spurlock, Mabee Center (ORU), Tulsa, Okla., Oct. 26.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$150,040, 10,039 (11,000), \$15.50 & \$12.50, C.K. Spurlock, Univ. of Tenn. Sports Arena, Chattanooga, Nov. 6.**
- **LIONEL RICHIE, POINTER SISTERS—\$148,465, 9,958 (17,017), \$15 & \$12.50, Beach Club Concerts/Cellar Door Prods., Omni, Atlanta, Oct. 28.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$145,829, 9,408, \$15.50, C.K. Spurlock, Municipal Auditorium, Nashville, Tenn., sellout, Nov. 5.**
- **KENNY ROGERS, B.J. THOMAS, RIGHTEOUS BROTHERS—\$139,108, 9,635 (10,500), \$15 & \$12.50, C.K. Spurlock, Southern Ill. Univ. Arena, Carbondale, Ill., Nov. 4.**
- **AC/DC, FASTWAY—\$138,398, 12,081 (13,000), \$12.50 & \$11.50, Sunshine Promotions, Market Square Arena, Indianapolis, Nov. 3.**
- **LIONEL RICHIE, POINTER SISTERS—\$134,812, 12,000, \$12.50, Beach Club Concerts, Carolina Coliseum, Columbia, S.C., sellout, Nov. 5.**
- **LIONEL RICHIE, POINTER SISTERS—\$134,525, 10,762, \$12.50, Beach Club Concerts, Charlotte (N.C.) Coliseum, sellout, Nov. 6.**
- **LIONEL RICHIE, POINTER SISTERS—\$133,037, 10,643 (13,239), \$12.50, Beach Club Concerts/Cellar Door Prods., Auburn (Ala.) Coliseum, Nov. 3.**
- **LIONEL RICHIE, POINTER SISTERS—\$131,962, 10,557, \$12.50, Beach Club Concerts, Reynolds Coliseum (NCSU), Raleigh, N.C., sellout, Nov. 4.**
- **AC/DC, FASTWAY—\$127,153, 10,384 (11,932), \$12.50 & \$10.50, in-house/Stone City Attractions, Frank Erwin Center (Univ. of Texas), Austin, Oct. 29.**
- **STEVIE NICKS, JOE WALSH—\$117,165, 8,450, \$15, Magic Prods./American Concert Inc., Lakeland, (Fla.) Civic Center, sellout, Nov. 4.**

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Talent & Venues

Talent In Action

MILES DAVIS TRIBUTE

Radio City Music Hall, New York
Tickets: \$45, \$35, \$25

Many of the stylish patrons in the orchestra seats got up to leave soon after Miles Davis and his sextet launched into a loud, driving modern jazz medley that found him playing keyboards as well as his fabled silver horn. The walkout, after three hours of musical and verbal tribute, was a paradoxical moment in the Black Music Assn.'s "Miles Ahead" salute to the usually reclusive trumpeter Nov. 6 at Radio City Music Hall.

Davis did more than show up. He came to play with his racially mixed band whose members (including bassist Darryl Jones, drummer Al Foster and guitarist John Scofield) moved effortlessly through stylistic groove shifts during an extended half-hour medley of "Speak," "Star On Cicely," "Chicago" and "What It Is." The sound, as only Davis could concoct, was extraordinarily intense, a state-of-the-art melange of jazz, funk, rock and blues styles united under the fusion heading. At 57, the trumpeter from East St. Louis demonstrated that he is still very much on the cutting edge of modern music.

His performance was the crowning moment of the extravaganza, which, like the BMA's tribute to Count Basie last winter, featured many of the musicians Davis either worked with during his cool, bop and electric periods, or influenced since his arrival in New York almost four decades ago.

There were a number of emotionally charged musical moments during the program, which opened with an introduction by Quincy Jones ("Miles was our Stevie Wonder, for those of you who weren't around"). Following an elegant impressionistic mini-set by pianist Herbie Hancock, bassist Ron Carter and drummer Tony Williams, seven Davis admirers engaged in a frenzied trumpet shootout. The jam, featuring successive walk-on solos by Art Farmer, Jimmy Owens, Jon Faddis, Lew Solof, Randy Brecker and Wallace Roney, coalesced into a blazing fanfare topped by the high-note hot dogging of Maynard Ferguson, who did a little dance to cap the ceremony.

Another high point was the performance of the Davis Alumni Orchestra, featuring such soloists as saxophonists Pepper Adams, George Coleman, Jimmy Heath and Jackie McLean; pianist Walter Bishop Jr.; bassist Buster Williams; drummers Philly Joe Jones and Roy Haynes; and trombonists Slide Hampton and J.J. Johnson, whose humorous solo drew laughter from the gathering.

Perhaps the evening's biggest surprise was the intimate reading of "I Try" by Angela Bofill. Scatting with an authority she rarely displays, the singer drew a thunderous ovation in the second half of a show that saw perfunctory performances by George Benson ("The Greatest Love Of All") and Peabo Bryson ("A Song For You"), and vocal interpretations of "Round Midnight" by Shalamar and "Milestones" by the Whispers.

The latter songs were failed experiments. Shalamar was represented by Howard Hewitt and an androgynous-looking guitarist introduced as Mickey Free, the group's newest member. Curiously, only two of the Whispers took the stage, underscoring not only the disarray of the Solar acts but also the politics involved in the bookings (the BMA's president is label chief Dick Griffey).

Bill Cosby, as the evening's host, was the least innocuous when he helped Davis don a robe after the trumpeter accepted an honorary doctoral degree from Fisk University president Dr. Walter Leonard. "Cos" also helped to diffuse the tension when Davis turned his back in mock annoyance on Al Teller of Columbia Records prior to his presentation of a silver turn-of-the-century gramophone recognizing the musician's 27-year association with the label.

LEO SACKS

KOOL & THE GANG S.O.S. BAND

Radio City Music Hall, New York
Tickets: \$20, \$17.50, \$15.50

Over the years, Kool & the Gang has evolved into a sophisticated, upbeat pop/funk group. Two decades together has given the Gang a wealth of music from which to draw, and from it

From the dreamy "Summer Madness" and easygoing "Joanna" to the upbeat "You Can Have It," "Ladies Night" and "Hollywood," their four-piece horn section and rich vocal harmonies excelled.

Only occasional problems with the sound system marred the thoroughly professional show, with 10 band members in matching white outfits and an elaborate stage set, choreography and lighting. Lead singer James "J.T." Taylor is a charismatic personality equally competent with both serious ballads and humorously theatrical songs.

During "Stood In The Falling Rain," Taylor wears a raincoat and the group dances with umbrellas. It gets a little hokey, but works well nonetheless. The "genie of sound" sequence for "Open Sesame" is a little less successful simply because it appears so dated.

The three final songs of the set, "Too Hot," "Joyous Occasion," and "Celebration," summed up well the party feeling generated by much of Kool & the Gang's material. A gospelly introduction to "Celebrate" was particularly effective.

The show was well produced, with a comfortable, unrushed quality. It was well paced and tasteful—in sharp contrast to the embarrassing performance by opening act the S.O.S. Band. Despite two current chart hits, "Just Be Good To Me" and "Tell Me If You Still Care," the band appeared to be in the early stages of rehearsal. Soundmen crawled around onstage and there were terrible feedback problems, and, worst of all, lackluster playing and singing.

LAURA FOTI

LOS LOBOS

Club Lingerie, Los Angeles
Admission: \$7

If there was anything wrong with Los Lobos' performance, it was that it was too short. Not that a 65-minute set is ungenerous when it's one of three acts on the bill; it's just that the Slash recording group magically transformed this Hollywood club into a joyous, polyglot street festival—and any street festival worth its salt lasts eight hours, easy.

The Nov. 3 show was being taped for public television, and lead singer/guitarist Cesar Rosas started off by saying "We're filming here, so we're scared shitless, okay?" Fear was either hidden or banished by the East Los Angeles foursome's upbeat material, a combination of traditional Mexican music, old-time rock-'n-roll, and some "Spanglish" numbers.

The crowd was bopping to songs like Richie Valens' "Come On Let's Go," the Lobos' "How Much Can I Do" and "Ay Te Dejo En San Antonio." People were doing the lindy hop, the polka, the twist, and the latest new wave steps. Saxophonist Steve Berlin, who co-produced Los Lobos' latest album, joined the band for part of the set, working his horn in and around David Hidalgo's guitar, accordion and pedal steel virtuosity.

A 17-song set ended with an encore of "Sleepwalk" (Santo & Johnny, not Ultravox) and "Buzz, Buzz, Buzz," leaving the audience cheering and the camera operators tapping their toes.

ETHLIE ANN VARE

JOE PERRY PROJECT

Bottom Line, New York
Tickets: \$7.50

"We're the loudest band to play this gig," yelled the Joe Perry Project's flamboyant vocalist/screamer Cowboy Moch Bell halfway through the group's hour-plus set Oct. 24. No argument there, and while the excessive volume apparently delighted most of the crowd, it often turned some talented performances into a muc puddle of noise.

Perry pierced the din often enough to maintain his reputation as a great guitarist and stuck in enough Aerosmith riffs to keep fans of his former group happy. "Caught In The Crossfire" was one of the precious few tunes that featured saxophonist Bobby Sterns and keyboardist Harry King, who added a sophisticated blues touch. Other blues favorites such as "Take A Walk With Me Sally" augmented the hard rock set, which drew heavily from the group's current MCA LP "Once A Rocker, Always A Rocker."

KIM FREEMAN

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Country

STARLIGHT DEVELOPS PACKAGES

Jukeboxes Spur Video Potential

By KIP KIRBY

NASHVILLE—What do Conway Twitty, Crystal Gayle and Willie Nelson have in common with Pat Benatar, Toto and Duran Duran? They're all being programmed on Startime Video Jukeboxes—and, if Video Music International has its way, the revolution in country video will heat up even more with this new outlet as a sales impetus.

Video Music International introduced its Startime Video Jukeboxes into the U.S. last January, following a successful launch in the U.K. There are now 156 boxes in operation nationally, with approximately one-third of these programming country music video.

VMI complies monthly "menus" in five different formats for lease at \$200 per month to customers. Each two-and-a-half-hour tape offers 40 song selections, plus advertising and entertainment trailers. With demand increasing weekly, Jack Millman, president, estimates that his firm could log manufacturing requests for close to 1,000 video boxes by the close of 1983.

VMI manufactures the hardware, selling the boxes to distributors who then sell or lease to buyers. The monthly taped music video programs are offered on half-inch industrial tape supplied through TVSC/Group W on 30-day lease contracts. Outlets

which want to retain the tapes after the initial month are charged an additional \$50 per month. VMI handles all its licensing directly.

Douglas Foxworthy, software vice president for VMI, is optimistic about country's future on video jukeboxes. "It's true that in country music, a great song lasts forever," he points out.

Both Foxworthy and Millman admit they are surprised by the lack of aggressiveness on the part of Nashville record companies in providing information about their available clips. "Country people don't seem as aware (as those in rock) of video's tremendous sales potential yet," says Millman.

Thus far, the majority of video activity is coming from CBS and RCA, notes Foxworthy. He says he often deals directly with managers instead of labels, since "in some cases, it's the acts themselves who have paid for their clips." Foxworthy adds that country has "an intense need" for conceptual videos along the lines of the evolution in rock.

Both Millman and Foxworthy say they are actively pursuing unsigned talent in all musical formats for video programming as well. "There are a

lot of excellent new performers who've paid for their own videos and don't know where to place them," says Millman. Foxworthy points to two rock acts, Rail and Shore, who were signed for video rights to Startime before having label deals. Shortly after, Rail signed with EMI America.

Meanwhile, Millman has purchased 160 hour-long "Melody Ranch" segments from Gene Autry's Golden West Broadcasting, which he is breaking into half-hour segments containing musical performances culled from the airings on tv station KTLA. These span the years 1959-72, and feature such artists as Donna Fargo, Waylon Jennings, Glen Campbell, Barbara Mandrell and Merle Travis, at various stages of their careers.

Millman is negotiating with the Welk Music Group and with Dick Clark Productions for a possible archives series spotlighting the history of country through the Gene Autry/Carl Cotner produced shows. However, he will retain the fragment rights for use on the jukeboxes. He anticipates a balance of 90% current clips and 10% archive material on the monthly country menus.



DELIVERY MEN?—No, just members of the Oak Ridge Boys laughing it up with producer Ron Chancey, left, at a recent listening party for their new MCA album, "Deliver."

CMA Joining Radio Seminar

NASHVILLE—The Country Radio Seminar scheduled for March 1-3 at the Opryland Hotel will feature first-time involvement by the Country Music Assn. in an effort to broaden the event's educational impact.

The CMA is developing a series of specific professional sessions within the context of the Seminar itself as a means of attracting and informing non-radio registrants within the country music industry. These topics will include artist development, video, legal and legislative updates, record sales, television and advertising.

The Country Radio Broadcasters organization, which stages the annual three-day seminar, will present 17 major panels. CRB president Jim Ray says that the CMA's involvement will enable the Seminar to offer multi-dimensional opportunities for registrants "who in today's cost-conscious environment may not be able to go to as many seminars and conventions." As a result of the expansion, this year's Country Radio Seminar will begin sessions a half-day earlier than in previous years.

Lovin' And Livin' Raised To A Scholarly Level

"The Country Music" Message—All About Lovin' & Livin', by Jimmie N. Rogers. Prentice-Hall Spectrum Book, \$6.95.

It's no surprise to people seasoned in country music, but to those who aren't, Prof. Jimmie Rogers usefully points out that the word—not the melody, nor the beat—is the heart of this underappreciated art form.

To drive the point home, Rogers leads us through the top 50 country songs of each year since 1960, cataloging as he goes their dominant themes and what they tell us about the society, the singers and the listeners. If his approach is a trifle too arid and mechanical at times, it nonetheless demonstrates that there are psychological and moral complexities in country music that are too easily and too often ignored by critics who have neither acute ears nor essential sympathies.

Rogers is especially persuasive in

his explanations of why "hurtin'" songs are so much more pervasive (and more memorable) than happy love songs. And he does a good job at tracing how the submissive and long-suffering country music woman of the 1940s and '50s evolved into the more self-assured and unapologetically pleasure-loving woman of the 1970s and '80s. He quite correctly singles out Loretta Lynn as being the most outspoken voice in this drift toward sexual equality, citing such of her manifestoes as "Don't Come Home A'Drinkin' (With Lovin' On Your Mind)," "The Pill" and "Somebody Somewhere (Don't Know What He's Missin' Tonight)."

There is also some light cast on why older country music fans find younger ones so detestable at concerts. (The latter have been raised on rock, where close attention to performers was not necessary and, consequently, not paid. Again, Rogers shows, it's a case of the importance of lyrics being ignored or overlooked.)

A professor of communications at the University of Arkansas, Rogers

has a scholar's eye for facts. But he does allow a few disconcerting errors to slip through: The Indian maid alluded to in "Running Bear" is White Dove, not White Cloud; the Oak Ridge Boys did "Y'all Come Back Saloon," not the Statler Brothers; and Cristy Lane does not have an "h" in her first name—no matter how often the proofreaders of our land put one there.

One could wish that Rogers were a little more light-hearted in his approach to his subject. It would have in no way lessened its importance, and certainly there is ample excuse for levity here and there. But in his basically straightforward handling of country lyrics, he banishes any notion that country songwriting is a simpleton's pastime. He examines the lyrics as serious poetry and they stand up as such hearteningly well.

"The Country Music Message" is well-annotated and indexed and cites all the essential references for beginning students of country music.

EDWARD MORRIS

Label Makes Mark With Single Artist

By EDWARD MORRIS

NASHVILLE—Don Tolle, president of year-old Noble Vision Records in Atlanta, has a saying: "Anyone who says you can't start a record company is likely to be interrupted by someone doing it."

And what might seem to be self-serving appraisal from someone else gains credibility when viewed in light of Noble Vision's pair of top 20 country singles and one top 30 release within 12 months. The label's success as an independent without the backup of major distribution is even more interesting because all its activity has been generated by a single artist: Jim Glaser.

Glaser's current single, "The Man In The Mirror," stands at 17. "You've Got Me Running" peaked at 28, and Glaser's debut for the label, "When You're Not A Lady," climbed to 16 on the country chart.

Recently, Noble Vision released its first album, also entitled "The Man In The Mirror." Tolle, who produced it, says the label will be "working off this album for the next six or eight months," giving it potential for far more than the usual three singles. Although no decision has been made yet on which song will be picked for upcoming release, Tolle wants "something uptempo" for the first of next year. Meanwhile, although the single "The Man In The Mirror" appears to have stopped its upward mo-

bility, Tolle plans to continue working the record.

"You have a responsibility to the record," he says, "and to the stations that may have added it late." In addition to three in-house promoters—Tolle, his partner Hal Oven, and their secretary—who calls 500 stations per week, Noble Vision has also relied on three indie promoters for "Mirror."

Formerly a regional promotion director for A&M, Tolle views independent label activity with a specific concept. "We have slow, deliberate growth criteria for artists we sign. I'm not interested in anyone who sounds like someone else."

Glaser goes to Australia this week to headline as a soloist for the pilot of a new television show. Early next year, he will headline at the Wembley Festival in England. Currently, he's finishing a series of bookings with Tompall & the Glaser Brothers. He is handled for personal appearances by the Joe Taylor Agency.

While concentrating on Glaser's career, Tolle, has found time to form two allied publishing companies, Grandison Music (ASCAP) and Tolloven Music (BMI). Exclusive writers for these companies are Tony Arata, who wrote "The Man In The Mirror," and John Michael. Five of Glaser's cuts on the debut LP are in-house.

Nashville Scene

The Mystery Of The Wax Museum

By KIP KIRBY

On a recent Saturday in October, the Country Music Wax Museum on Music Row (not to be confused with the Country Music Foundation's Hall of Fame Museum) had unexpected visitors. One might call them avid fans. Or one might call them thieves.

They took only one item from the entire collection of country music displays: a black sequined jacket recently donated to the museum by T.G. Sheppard. The jacket matched a pair of trousers and a shirt to be worn by a wax replica of the singer



Police took fingerprints after discovery of the theft; it was the first crime the museum has experienced.

No one is sure why T.G.'s jacket was lifted while other valuables remained untouched, or why the light-fingered visitors chose to leave the rest of Sheppard's stage costume intact on the premises. However, in black sequins, the thieves shouldn't be hard to miss should they make the mistake of wearing the jacket for a leisurely stroll along Music Row (or at a T.G. Sheppard concert).

★ ★ ★

They (may have) laughed when he sat down to play the classics. But when "Stardust" was released in 1978, it was Willie Nelson who got

the last laugh: The album became one of the best-selling country collections of all time. "Stardust" was produced by Booker T. Jones; so when Nelson decided to follow up his first classic package with a second, it was natural for him to return to Booker for collaboration. Their newest effort is "Without A Song," which presents the bearded legend fielding such chestnuts as "Harbor Lights," "Autumn Leaves" and "As Time Goes By." There's a duet with international star Julio Iglesias, and the London Symphony Orchestra contributes the string work.

★ ★ ★

Is it possible that Christmas is (Continued on page 54)

www.americanradiohistory.com



MUSIC CITY USA—RCA artist Gus Hardin and CBS/Cleveland International artist B.J. Thomas were both recently taped for "Music City USA," a syndicated tv program produced by Multi Media and set to air this fall. Shown from left are Thomas, Hardin and...

Country

Nashville Scene

• Continued from page 53

nearly here? So it seems, from the deluge of holiday product wending its way across our desk. Lots of artists have recorded Christmas records over the years; one who hasn't is **Conway Twitty**. Not that he didn't want to, but Twitty says the timing had to be right. Apparently, that's been remedied, because Twitty has just released "Merry Twismas," a story-in-song Christmas LP that took almost a year to complete with more than a thousand studio hours.

Twitty listened to more than 60 different Christmas albums from a variety of entertainers before beginning his project. Then he auditioned over 100 people for the vocal role of the Twitty Bird (winner: Tena Clower Sherman, a Nashville ventriloquist). Conway even wrote two new holiday tunes for the album, as well as supervising the scripting.

You Can't Take Them With You:

When Lee Greenwood was asked to bring his CMA male vocalist of the year trophy along to the DJ tape sessions the day after the awards show, he willingly agreed. But at the sessions, an overeager DJ accidentally hit the newly-designed glass bullet with his tape recorder and chipped a corner of the base. Greenwood turned down the CMA's offer to replace it. "I'm holding onto the one they gave me," said the singer, "but from now on, I believe I'll keep it on the mantel." The trophies used to be made of wood; now that they're crystal, we imagine the CMA will be getting replacement orders much more frequently.

★ ★ ★

Bobby Bare flew to the tiny country of Belize (formerly British Honduras, population under 150,000) in Central America just after the U.S. invasion of Grenada. Bare's appear-

ances at the Belize Civic Center had been arranged in advance through a promoter, and despite the military conflagration in the area, the singer wanted to honor his commitment. There were no problems, reports manager Steve Greil, who accompanied the artist. English is the primary language of the country, and country music is very popular, although due to the lack of new country releases, people's favorites tend to be older songs. Bare's road manager reports that Bobby had to rehearse "a bunch of material he hasn't done in years" but the fans loved it. Belizian country fans—we love it.

★ ★ ★

Small Takes: Music Mill Studio and producer **Harold Shedd** hosted a small press party for **Glen Campbell** at the conclusion of Campbell's recording sessions there. It's the first time he and Shedd (best known, of course, for his work with Alabama) have cut together. During his Nashville stay, Campbell stayed with **Mel Tillis** at Tillis' farm outside Nashville. Tillis' latest record is a Shedd production as well.

Speaking of studios, we neglected to mention, in our recent **Russell Smith** update, that he recorded much of his new LP at Sound Emporium here in town... Anybody wanna take bets on the number of requests Warner Bros. Records must be getting for poster reprints of **Shelly West's** "Red Hot" cover? She looks more like Rita Hayworth on the album jacked than **Lynda Carter** managed in her entire tv special on Hayworth.

Loretta Lynn is taking her stage show to Europe this month for a 17-day tour of U.S. Army and Air Force bases. The tour is sponsored jointly by the USO and the Department of Defense. Most of the shows will be done in Germany; the final performance, however, takes place in the Sinai desert to entertain the United Nations peacekeeping troops. Hard as it is to believe, this European tour is Lynn's first to the continent in more than a decade. Says manager **David Skepner**, "Loretta isn't getting paid a dime for this... But she's been talking about this since March. It's been a long time since I've seen her looking forward to something like she's looking forward to this tour."

Hall Of Fame Sends Out New Gift Catalogs

NASHVILLE—The Country Music Hall of Fame & Museum has mailed 16,000 catalogs to prospective Christmas gift buyers. The 20-page, four-color publication lists books, records, posters, clothing and novelty items stocked at the Hall of Fame and on sale at the gift shop there.

An order blank and envelope are bound into the catalog, which is also available at the Hall of Fame for visitors. This is the second year the gift listing has been published. Orders are filled in-house, according to **Rachel Fitzgerald**, who oversees the gift shop.

To update the catalog for Christmas, new covers were printed and inserts with Christmas themes added. Fitzgerald says the catalog drew a "good response" last year and adds that orders this year are even better.

The mailing list was compiled from addresses of those who had registered at the Hall of Fame and from names supplied by a country music

are overlooking its potential. For artists on the road who are barely making ends meet, concessions can pay the rent. In many cases, concession revenues could be higher than the artist's fee."

Shirley suggests that the lax attitude by country artists and managers toward concessions developed over the years through a dearth of companies equipped to advise and merchandise image items for the acts. One area **Shirley** feels is untapped in the country market is the artist tour booklet.

"Few country recording artists seem to have concert booklets," says **Shirley**. "Yet with good cost control, it's possible to produce product that could carry a markup as high as 250%." He adds that country fans are ideal buyers for this kind of merchandise, since it provides them with personal insights into artists' lifestyles.

Shirley, who was previously employed by a San Francisco firm that developed projects for major theatre and rock'n'roll acts, completed a tour booklet for **George Jones** as an independent contractor prior to forming **Design Associates** with **Howard Bayne** of Bayne Publishing Co. and **Shaun Neilsen**, a singer who toured and recorded with **Elvis Presley**.

ROSE CLAYTON

Firm Takes New Look At Marketing Artists' Images

NASHVILLE—Design Associates, which opened a little more than a month ago, is selling a new approach to an old problem: how to make maximum profit from artist merchandise sold at concerts. **Design Associates** is a one-stop operation specializing in the design, creation and production of artist-image concessions.

"The country music field hasn't approached the selling of artist merchandise concessions as aggressively and competitively as the rock market," comments **Keith Shirley**, the company's creative director. "They

Film/Vid Firm Bows In Austin

AUSTIN—A new film and video production venture has been formed by "Austin City Limits" producer **Terry Lickona** and Austin-based businessmen **John P. Watson** and **J. Burton Casey Sr.** Lickona, Watson & Casey Productions will provide personnel to produce "Austin City Limits" for the Southwest Texas Public Broadcasting Council, as well as other programming for PBS.

Additionally, LWC will produce projects for network, cable and syndicated television and will specialize in music-related film and video.



HEE HAW HOKUM—MCA artist Gene Watson, left, hams it up with "Hee

Billboard® Hot Country LPs™

Survey For Week Ending 11/19/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	9	KENNY ROGERS Eyes That See In the Dark, RCA AFL1-4697 RCA	35	36	140	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
2	2	35	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA	36	46	18	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146 CAP
3	3	34	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	37	34	8	TERRI GIBBS Over Easy, MCA 5443 MCA
4	4	18	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	38	63	2	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA
5	6	7	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	39	37	21	THE WHITES Old Familiar Feeling, Warner/Curb 23872 WEA
6	5	12	BARBARA MANDRELL Spun Gold, MCA 5377 MCA	40	27	27	DAVID ALLAN COE Castles In The Sand, Columbia FC 38535 CBS
7	7	42	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	41	44	28	CHARLY MCCLAIN Paradise, Epic FE 38584 CBS
8	10	7	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	42	51	3	DAVID ALLAN COE Hello In There, Columbia FC-38926 CBS
9	11	9	JOHN CONLEE In My Eyes, MCA 5434 MCA	43	31	24	THE STATLER BROTHERS Today, Mercury 812-184-1 POL
10	9	64	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1 WEA	44	45	21	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869 WEA
11	8	30	RONNIE MILSAP Keyed Up, RCA AHL1-4670 RCA	45	NEW ENTRY		DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
12	16	4	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	46	47	5	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
13	13	4	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	47	42	8	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
14	12	10	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	48	49	48	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210 WEA
15	18	6	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	49	65	2	GEORGE JONES Jones Country, Epic FE-38978 CBS
16	23	3	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA	50	39	23	DOLLY PARTON Burlap & Satin, RCA AHL1-4691 RCA
17	17	8	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100 WEA	51	38	32	B.J. THOMAS New Looks, Cleveland International FC 38561 CBS
18	15	57	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	52	61	2	JOE WATERS Harvest Moon, New Colony NC-831 IND
19	21	3	WAYLON JENNINGS Waylon & Company, RCA AHL1-4826 RCA	53	56	161	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072 CAP
20	20	29	JOHN CONLEE John Conlee's Greatest Hits, MCA 5405 MCA	54	43	29	GEORGE JONES Shine On, Epic FE 38406 CBS
21	19	27	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS	55	48	113	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
22	14	25	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA	56	57	57	JANIE FRICKE It Ain't Easy, Columbia FC 38214 CBS
23	28	2	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	57	53	87	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS
24	24	8	CHARLEY PRIDE Night Games, RCA AHL1-4820 RCA	58	59	5	DAN SEALS Rebel Heart, Liberty LT-51149 CAP
25	22	59	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS	59	64	9	MARTY ROBBINS A Lifetime Of Song 1951-1982, Columbia C2-38870 CBS
26	25	11	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS	60	55	180	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
27	30	8	LOUISE MANDRELL Too Hot To Sleep, RCA AHL1-4820 RCA	61	NEW ENTRY		T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA
28	33	3	DEBORAH ALLEN Cheat The Night, RCA WHL1-8514 RCA	62	67	28	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL
29	29	88	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA	63	50	22	SYLVIA Snapshot, RCA AHL1-4672 RCA
30	32	3	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	64	NEW ENTRY		KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP
31	26	8	JUICE NEWTON Dirty Looks, Capitol ST-12294 CAP	65	66	9	LEE GREENWOOD Inside Out, MCA 5304 MCA
32	35	3	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS	66	69	289	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
33	41	9	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	67	60	107	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
34	40	9	JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806 CBS	68	62	56	JOHN ANDERSON Wild And Blue, Warner Bros. 23721 WEA
				69	54	29	DON WILLIAMS Yellow Moon, MCA 5407 MCA
				70	52	9	MOE BANDY Devoted To Your Memory, Columbia FC-38726 CBS
				71	68	52	MERLE HAGGARD Going Where The Lonely Go, Epic FE 38092 CBS
				72	70	37	THE OAK RIDGE BOYS ● American Made, MCA 5390 MCA
				73	58	51	CRYSTAL GAYLE True Love, Elektra 60200 WEA
				74	73	18	CHARLIE DANIELS A Decade Of Hits, Epic FE 38795 CBS
				75	71	34	SHELLY WEST West By West, Warner/Niva 23775 WEA

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Billboard® Hot Country Singles

Survey For Week Ending 11/19/83

55

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	3	13	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	34	39	6	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167	68	73	3	UNDER LOVED & OVER LONELY —Katy Moffatt (J. Crutchfield) M. D. Barnes, K. Westberry; ATV/Bud 'N' Beth, BMI/ASCAP; Permian 82002
2	4	11	HOLDING HER & LOVING YOU —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596	35	21	14	LADY DOWN ON LOVE —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	69	NEW ENTRY		DRIVIN' WHEEL —Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443
3	5	11	TENNESSEE WHISKEY —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082	36	42	4	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	70	82	2	I'M A SLAVE —Jerry Reed (R. Hall) J. Reed; Guitar Man, BMI; RCA 13663
4	7	10	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	37	12	16	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	71	51	19	PARADISE TONIGHT —Charley McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land Of Music/Blue Texas, BMI; Epic 34-04007
5	6	12	YOUR LOVE SHINES THROUGH —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Cross Keys (Tree), ASCAP; Epic 34-04018	38	43	6	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	72	66	17	SCARLETT FEVER —Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503
6	8	14	BABY I LIED —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	39	41	7	A MILLION LIGHT BEERS AGO —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 7-29498	73	81	2	HEART ON THE LINE (OPERATOR, OPERATOR) —Larry Willoughby (R. Crowell) L. Willoughby, J. Willoughby; Goldline/Granite, ASCAP; Atlantic America 7-99826
7	2	12	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	40	45	5	THE CONVERSATION —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631	74	79	2	FAMOUS LAST WORDS OF A FOOL —Dean Dillon (B. Mevis) D. Dillon, R. Houston; Tree/Forrest Hills, BMI; RCA 13628
8	10	10	TELL ME A LIE —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	41	47	6	WOUNDED HEARTS —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137	75	55	6	BEFORE WE KNEW IT —Jan Gray (R. Childs) L. Anderson, F. Koller; Old Friends, BMI; Jemex 45-011
9	11	9	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	42	48	4	DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley (J. Stampley, Lobo) C. Better, D. Smith, Windsong/Lyresong, BMI, Epic 34-04173	76	67	7	IT'S ALL IN THE GAME —Merle Haggard (M. Haggard) C. G. Dawes, C. Sigman; L. Spier/Major Songs, ASCAP; MCA 52276
10	14	9	BLACK SHEEP —John Anderson (J. Anderson, L. Bradley) D. Darsl, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497	43	29	15	MIDNIGHT FIRE —Steve Wariner (M. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends/Silverline, BMI; RCA 13588	77	50	14	HIGH COST OF LEAVING —Exile (B. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041
11	13	11	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	44	52	2	SHOW HER —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13668	78	84	3	ONLY THE NAMES HAVE BEEN CHANGED —Penny DeHaven (M. Sherrill) K. Robbins; Kent Robbins, BMI; Main Street 93015
12	1	14	SOMEBODY'S GONNA LOVE YOU —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	45	49	7	STREET TALK —Kathy Mattea (R. Peoples, B. Hill) R. Whiteley, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7	79	NEW ENTRY		YOU REALLY GO FOR THE HEART —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo/Chappell, SESAC/ASCAP; Liberty 1512
13	16	9	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	46	30	12	YOU PUT THE BEAT IN MY HEART —Eddie Rabbitt (D. Malloy) D. Primmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512	80	72	19	DON'T YOU KNOW HOW MUCH I LOVE YOU —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Kelso Herston, R. Milsap, T. Collins, BMI; RCA PB-13564
14	19	11	DIXIE DREAMING —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832	47	53	6	LONESOME 7-7203 —Darrell Clanton (C. Howard) J. Tubb; Cedarwood, BMI; Audiograph 45-474	81	NEW ENTRY		IT'S ANOTHER SILENT NIGHT —Lane Brody (C. Moman) K. Bell, T. Skinner; Hall-Clement, BMI; Liberty 1509
15	17	11	STRONG WEAKNESS —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy, Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	48	56	3	RUNAWAY HEART —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649	82	69	5	EVERY BREATH YOU TAKE —Mason Dixon (D. Schafer, R. Dixon) The Sting; Magnetic, BMI; Texas 5502
16	24	6	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	49	57	3	SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172	83	60	15	ANYBODY ELSE'S HEART BUT MINE —Terri Gibbs (R. Hall) W. Aldridge, Rick Hall, ASCAP; MCA 52252
17	18	13	THE MAN IN THE MIRROR —Jim Glaser (D. Toile) T. Arata; Grandison/Hacienda, ASCAP; Noble Visions 103	50	37	13	THE BOY GETS AROUND —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589	84	75	16	IF IT WAS EASY —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251
18	20	12	OUTSIDE LOOKIN' IN —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	51	58	5	BRAVE HEART —Thom Schuyler (D. Malloy) T. Schuyler; Deb Dave/Briarpatch, BMI; Capitol 5281	85	83	20	HOW COULD I LOVE HER SO MUCH —Johnny Rodriguez (R. Albright) H. Moffatt; Boquillas Canyon/Atlantic, BMI; Epic 34-03972
19	23	8	QUEEN OF MY HEART —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500	52	63	3	I CALL IT LOVE —Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Welk Group), BMI; Capitol 5298	86	NEW ENTRY		HOW DO YOU TELL SOMEONE YOU LOVE —Rod Rishard (J. Gibson, J. Payne) J. Payne, J. Swanson; Hitkit, BMI/Sun Belt, ASCAP; Soundwaves 4717 (NSD)
20	22	13	MOVIN' TRAIN —The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Mercury 814-195-7	53	68	2	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	87	91	2	THE DEVIL IS A WOMAN —David Rogers (H. L. Shields) B. Borchers, H. Goff; Unichappell, BMI; Mr. Music 018 (Future Sound)
21	26	6	SLOWBURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Warner/Curb 7-29469	54	61	3	ANOTHER MOTEL MEMORY —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	88	70	19	WHAT AM I GONNA DO —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006
22	28	7	TAKE IT TO THE LIMIT —Willie Nelson With Waylon Jennings (C. Moman) R. Meisner, D. Henley, G. Frey; Cass County/Red Cloud/Nebraska, ASCAP; Columbia 38-04131	55	59	5	THE AIR THAT I BREATHE —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017	89	80	20	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)
23	15	14	LONELY BUT ONLY FOR YOU —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Dsinn; Chappell/ASCAP/Tri-Chappell, SESAC; Atlantic America 7-99847	56	64	3	YOU'RE GONNA LOSE HER LIKE THAT —Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204	90	74	9	KEEPIN' POWER —Crystal Gayle (A. Reynolds) R. Cook, B. Wood; Roger Cook/Chriswood, BMI; Columbia 38-04093
24	32	8	DANCE LITTLE JEAN —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507	57	62	4	SHE MEANT FOREVER WHEN SHE SAID GOODBYE —Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285	91	76	5	WE REALLY GOT A HOLD ON LOVE —Family Brown (N. Wilson, T. Brown) M. Foster, T. Brown; Silverline, BMI; RCA 13565
25	27	12	KISS ME DARLING —Stephanie Winlow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 1060	58	54	6	WINDIN' DOWN —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, F. Koller; Algee/Old Friends, BMI; Columbia 38-04133	92	89	18	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
26	31	8	I WONDER WHERE WE'D BE TONIGHT —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)	59	40	15	GUILTY —The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7	93	90	4	BACKSTREET BALLET —Savannah (S. Limbo, S. MacLellan) J. Willis, G. Willis, S. Limbo Lowery/Holly-Bee BMI Mercury 814-360-7
27	33	6	EV'RY HEART SHOULD HAVE ONE —Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamas, ASCAP; RCA 13648	60	44	17	WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE —Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP; Mercury 812632-7	94	86	3	THERE'S NOBODY LOVIN' AT HOME —Randy Wright (E. Kilroy) T. Rocco, K. Chater, C. Black; Bibo/Vogue (Welk Music Group)/Chappell, ASCAP/BMI; MCA 52273
28	34	5	OZARK MOUNTAIN JUBILEE —The Oak Ridge Boys (R. Chancey) R. Murrab, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	61	77	2	MISS UNDERSTANDING —David Willis (B. Mevis) B. Short, D. Willis, B. Mevis, B. Gallimore; G.I.D./Dejamas, ASCAP/Royal Haven, BMI; RCA 13653	95	78	19	BABY WHAT ABOUT YOU —Crystal Gayle (J. Bowen) J. Leo, W. Waldman; Elektra/Asylum/Mopage Cottillion/Moon & Stars, BMI; Warner Bros. 7-29582
29	9	15	YOU'VE GOT A LOVER —Ricky Skaggs (R. Staggs) S. Russell; Shake Russell/Bug, BMI; Epic 34-04044	62	65	4	THIS IS JUST THE FIRST DAY —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter Sandy-Port, ASCAP/TREE, BMI; RCA 13630	96	93	12	STRANGER AT MY DOOR —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265
30	36	6	IN MY EYES —John Conley (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	63	NEW ENTRY		THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	97	87	4	FOOTPRINTS IN THE SAND —Cristy Lane (LOBO, L. Stoller) D. Willis, Cristy Lane ASCAP Liberty 1508
31	38	7	MY BABY DON'T SLOW DANCE —Johnny Lee (J. Bowen) B. Lamb, P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486	64	NEW ENTRY		BACK ON HER MIND AGAIN —Johnny Rodriguez (R. Albright) J. Rodriguez; Rodriguez, BMI; Epic 34-04206	98	94	5	CRAZY OLD SOLDIER —David Allen Coe (B. Sherrill) T. Seals, P. Kennerly; WB/Two Sons/Rondor, ASCAP; Columbia 38-04136
32	35	9	LOVING YOU HURTS —Gus Hardin (R. Hall) A. Aldridge, C. Richardson; Muscie Shoals Sound, BMI; RCA 13597	65	NEW ENTRY		YOU WERE A GOOD FRIEND —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellington; Almo/Appian/Quixotic, ASCAP; Liberty 1511	99	98	19	TOO HOT TO SLEEP —Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, ASCAP; RCA 13567
33	25	11	WHEN THE NEW WEARS OFF OUR LOVE —The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	66	46	17	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	100	85	7	MY ANGEL'S GOT THE DEVIL IN HER EYES —Ed Hunnicutt (D. Burgess) E. Burton, D. Knutson, D. Burgess; Barnwood, BMI; MCA 52262

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

NOVEMBER 19, 1983, BILLBOARD

- SLEEPER OF THE YEAR -

FROM THE PEN OF WILD BILL EMERSON

"I'M A TEXAN"

By **EDDIE MOORE**

ADDITIONAL COPIES BY REQUEST

196

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Country International Records

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	12	RICK JAMES Cold Blooded, Gordy 6043GL (Motown/MCA)	37	37	33	KASHIF Kashif, Arista AL 9620 RCA
2	18	2	LIONEL RICHIE Can't Slow Down, Motown 6059ML (MCA)	38	29	28	LAKESIDE Untouchables, Solar 60204-1 (Elektra) WEA
3	2	20	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	39	39	34	WHISPERS Love For Love, Solar 60216 (Elektra) WEA
4	3	10	GAP BAND Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL	40	41	8	COMMODORES 13, Motown 6054ML (MCA)
5	5	48	MICHAEL JACKSON Thriller, EPIC QE 38112 CBS	41	44	3	RANDY CRAWFORD Nightline, Warner Bros. 1-23976 WEA
6	6	15	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	42	42	6	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1 WEA
7	4	10	RUFUS AND CHAKA KHAN Live Stompin' At The Savory, Warner Bros. 23679-1 WEA	43	34	29	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) POL
8	8	4	DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA	44	36	7	SLAVE Bad Enuff, Cotillion 90118-1 (Atco) WEA
9	9	5	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	45	45	5	BOB JAMES Foxie, Columbia FC 38801 CBS
10	7	16	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	46	49	7	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA
11	10	27	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS	47	48	5	MILLIE JACKSON E.S.P., Spring SPR 33-6740 IND
12	12	20	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	48	43	27	MTUME Juicy Fruit, Epic FE 38588 CBS
13	13	12	ZAPP Zapp III, Warner Bros. 27875-1 WEA	49	53	2	FOUR TOPS Back Where I Belong, Motown 6066ML (MCA) MCA
14	14	14	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	50	50	16	THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS
15	15	11	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL	51	54	3	THE TEMPTATIONS Back To Basics, Gordy 6085GL (Motown) MCA
16	16	27	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	52	51	6	ANDRE CYMONE Survivin' In The Eighties, Columbia FC 38902 CBS
17	17	11	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	53	47	32	JARREAU Jarreau, Warner Bros. 23801-1 WEA
18	11	8	KLIQUE Try It Out, MCA 39008 MCA	54	56	58	DE BARGE All This Love, Gordy 6012GL (Motown) MCA
19	19	15	SHALAMAR The Look, Solar 60239 (Elektra) WEA	55	46	7	BOBBY NUNN Private Party, Motown 6051ML (MCA) MCA
20	27	2	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	56	59	2	TYRONE DAVIS Something New, Oceanfront OF 101 IND
21	20	11	PHILIP BAILEY Continuation, Columbia FC 38725 CBS	57	NEW ENTRY		SKYY Skyylight, Salsoul SA 8562 (RCA) RCA
22	28	3	DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL8-8104 RCA	58	61	11	THE TALKING HEADS Speaking In Tongues, Sire I-23883 (Warner Bros.) WEA
23	23	19	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram) POL	59	NEW ENTRY		THE JONES GIRLS On Target, RCA AFL1-4817 RCA
24	24	53	PRINCE 1999, Warner Bros. 23720-1 WEA	60	NEW ENTRY		TOM BROWNE Rockin' Radio, Arista AL8-8107 RCA
25	21	10	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP	61	52	17	ONE WAY Shine On, MCA 5428 MCA
26	26	56	LIONEL RICHIE Lionel Richie, Motown 6007ML MCA	62	62	7	THIRD WORLD All The Way Strong, Columbia FC 38687 CBS
27	NEW ENTRY		JAMES INGRAM It's Your Night, Owest 23970-1 (Warner Bros.) WEA	63	55	49	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND
28	38	2	RICHARD PRYOR Here And Now, Warner Bros. 23981-1 WEA	64	58	12	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tama 6064TL (Motown) MCA
29	33	2	TEENA MARIE Robbery, Epic FE 38882 CBS	65	65	30	DENISE LASALLE A Lady In The Street, Malaco 7412 IND
30	25	16	ARETHA FRANKLIN Get It Right, Arista AL8-8019 RCA	66	66	93	Z.Z. HILL Down Home, Malaco MAL 7406 IND
31	32	26	MAZE We Are One, Capitol ST-12262 CAP	67	68	42	ANGELA BOFILL Too Tough, Arista AL 9616 RCA
32	22	15	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	68	57	8	TAVARES Words And Music, RCA AFL1-4700 RCA
33	31	22	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744 WEA	69	72	5	MICHAEL WYCOFF On The Line, RCA AFL1-4563 RCA
34	40	15	RENE & ANGELA Rise, Capitol ST-12267 CAP	70	64	25	DENIECE WILLIAMS I'm So Proud, Columbia FC 38622 CBS
35	35	10	LILLO Let Me Be Yours, Capitol ST-12290 CAP	71	60	37	CULTURE CLUB Kissing To Be Clever, Virgin/Epic ARE 38398 CBS
36	30	25	THE ISLEY BROTHERS Between The Sheets, T-Neck FZ 38674 (Epic) CBS	72	67	16	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261 CAP
				73	74	9	HERB ALPERT Blow Your Own Horn, A&M SP-4949 RCA
				74	63	6	MICHAEL SEMBELLO Bossa Nova Hotel, Warner Bros. 23920-1 WEA
				75	69	16	STACY LATTISAW Sixteen, Cotillion 90106 (Atco) WEA

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Black

Retailers: Strength In Numbers

BMA Seminar Hears Details Of Brooklyn Cooperative

NEW YORK—The struggle to develop and sustain a retail cooperative was the topic of the BMA's retail seminar here Nov. 4. Raphael Sepulveda of one-stop J&M and Joe Long, owner of Birdel's record store, discussed the Brooklyn-based M&P (Mom & Pop) record store cooperative they have been instrumental in forming.

"The bottom line is bulk and numbers," said Sepulveda, explaining why nine Brooklyn retailers have banded together under the M&P umbrella.

"Those guys sitting behind a desk in the record companies are only looking at numbers. They look at the size of our stores individually and say we're small. But I could have a barn and not sell 10 records. So we have to give them volume. That's all they want to see."

Since M&P's founding a few months ago, all the major labels except MCA have placed co-op ads in the Brooklyn section of New York's biggest daily, the Daily News, featuring M&P's stores. WEA recently

tagged M&P at the end of a Midnight Star radio spot.

Sepulveda claimed that MCA told M&P that "it had no black artist at that time to give us ad dollars for." Yet at the same time, he noted, Kliques' "Stop Doggin' Me Around" was on its way to No. 1 on the black chart. Long added, "When Kliques came to town I couldn't get them to come to Brooklyn to do an in-store appearance. It is an example of the fact that black artists never come to the ghetto. They do in-stores in midtown. But it is our stores that break their records."

So far, the best price M&P has been able to offer was \$5.29 with WEA, which was tied in with the co-op's first newspaper ad. Every other deal has had M&P stores selling at \$5.99, which is not as low a price as Long and Sepulveda had anticipated they'd be able to offer. It still frustrates the mom and pop stores that they find chain stores selling \$8.98 records at \$3.99 in New York, often lower than they can purchase product wholesale, Long said. "Either they're losing money," he added, "or they're getting records of the back of the truck."

Not all the problems of forming a co-op stem from external forces. Twice before, Long has been involved in co-ops that failed. The greed of a retailer turned one-stop who used the records purchased collectively to support his own business killed one, according to Long. Another failed because of a lack of professionalism among the retailers.

"I was amazed at the number of brothers who didn't know the record business," said Long, who has been in retailing 25 years. Sepulveda called administering the co-op "back-breaking," but said he is still optimistic that the co-op concept can work.

Staples Ready To Release First Album In Two Years

By MOIRA McCORMICK

CHICAGO—After a two-year recording hiatus, the Staple Singers are on the verge of releasing their first album for CBS-distributed Larc Records.

Chicago entertainment attorneys Jay B. Ross and Greg Roselli engineered the Staples' deal with Los Angeles-based Larc, also home of Windy City r&b artists, the Chi-Lites and the Dells. Group founder Roebuck "Pop" Staples says a single entitled "Hate Don't Live Here Anymore" is due out the first of the year, followed by an album "probably of the same name."

The Staple Singers were last heard on record in 1981 with "Hold On To Your Dream" on 20th Century-Fox, after some 30 years of gospel/r&b recordings. According to "Pop" Staples, "We've been touring Europe and Africa ever since and had planned to lay off for awhile, but then Larc contacted us. Seems like the more you lay off, the more business comes your way."

The new album was recently completed at Memphis' Ardent Inc. studios, produced by Purvis Staples, son of Roebuck and brother of performers Mavis, Cleotha and Yvonne Staples. Memphis recording fixture William Bell engineered.

The Staples' most fertile hit period was the early '70s, when they earned a platinum record for "I'll Take You There" and gold for "Respect Yourself" and "Come Go With Me." Staples senior is confident that Larc will "get us back on the map... We've been working a long time even without a record, so it shouldn't be so hard to do."

He says the group plans to tour black colleges this winter after the release of the "Hate Don't Live Here Anymore" single but does not foresee extensive touring until after the album is out. Staples last performed in public at the May funeral of Muddy Waters in Chicago, with a rendition of "Glory Glory."

The Rhythm & The Blues

Conflict Seen In Radio Programming

By NELSON GEORGE

At any conference that covers many divergent areas, some topics, of necessity, fail to receive the discussion they deserve. At the "Black Music Summit" during the BMA meeting in New York, the issue of MTV predominated, but the future direction of radio formats vis-a-vis black music also sparked some provocative comments.

Barry Mayo, program director of New York's top-rated urban contemporary station WRKS, offered some thoughts that point up potential future conflict between black programmers and black musicians. He observed that "racist" practices at AOR stations that don't program black music are "cool right now" because it enables stations like his to draw large ratings based on appealing to both black and white audiences. About urban stations in competition with AOR, Mayo asserted, "We're kicking their ass."

However, Mayo warned that "AOR stations are rediscovering black music again and calling it top 40 or 'Hot Hits,'" and that such a format "works in the marketplace." Mayo sees that as a threat "tomorrow" to urban radio, which he sees as black radio using the pseudonym



"urban" to attract ad dollars. What Mayo didn't point out was that this ability to be played on white radio is something black artists, such as fellow panel members Howard Hewett, George Clinton and Bootsy Collins, are all for. It was an interesting contradiction that what Mayo views as a longterm danger for black radio could be a benefit to black musicians.

fit the station's format. Harrison, in fact, invited blacks to make AOR records "because white artists aren't doing as good a job as they used to."

This year's BMA conference was the first at which a board of directors' meeting was open to the general membership, a move that hopefully will be repeated in the future. Moderated by president Dick Griffey and executive director George Ware, the

(Continued on opposite page)



YAKKETY YAK—A flock of celebrities talk back to "Hollywood Live" radio show host J.B. Stone (right). Pictured from left are Al Green, Philip Bailey, Reggie Calloway and Belinda Lipscomb of Midnight Star, and Blue Lovett and Sonny Bivins of the Manhattans.

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THE OAKS GO EAST—While touring in support of their latest MCA LP, "Deliver," the Oak Ridge Boys host a press party at Rascal's in New York. Pictured during the festivities are, from left, Oaks Richard Sterban and William Lee Golden; WKHK New York program director Dene Hallem; group members Duane Allen and Joe Bonsall; and Bob Feiden, MCA's a&r vice president and East Coast operations general manager.

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Featured Programming

Continued from page 27

show Nov. 26 on the ABC FM Radio Network. An 800 number will be given out at the beginning of the program, and the Los Angeles studio will have eight lines open to take incoming calls.

★ ★ ★

WPIX New York has added "Top 30 USA," the weekly "countup" series distributed by CBS RadioRadio... ABC News is preparing a 60-minute retrospective program focusing on the year's major news events called "The Unfinished Business of 1983" for the ABC FM Network... Torbet Radio is the new national voice of KTTI/KBLU Yuman, Ariz... "Christmas Around The Country," featuring the music of the Statler Brothers, Charley Pride and Dottie West, among others, and "Crystal Gayle's Golden Decade" are two special three-hour shows currently in production for holiday distribution from The United Stations.

★ ★ ★

Gerry Velona is the New western region sales manager for Drake-Chenault's new Radio Special Features Division... Dianne Ingle has been upped to regional affiliate director for the NBC Radio Networks... Rolando Herrera has been named director of program practices for CBS Radio. He was manager of "continuity acceptance" for WCBS-TV New York... Susan Dwork Slotnick and Larry Leibowitz have joined the special program sales unit of the ABC Radio Networks... Hillier, Newmark, Wechsler & Howard has named Lynne Giannini network sales manager and Kirk Combs account executive in New York. The firm now reps WAMO-AM-FM Pittsburgh. **LEO SACKS**

**Store Ad Tool:
Video Reviews**

Continued from page 33

50,000 and \$200 if more than 50,000 population. The firms seek exclusive contracts with one store or chain per market and contracts for a whole year's plan. Thus a dealer though paying \$300 monthly is committed for \$3,600 for the year's contract.
EARL PAIGE

New LP/Tape Releases

Continued from page 30

- The Heart Of The Appalosa**
LP Rounder 4014 \$8.98
CA C-4014 \$8.98
- U2**
Under a Blood Red Sky
EP Island 90127-1-B
(Atco) \$5.98
CA 90127-4-B \$5.98
- VARIOUS ARTISTS**
Atlantic Rhythm and Blues Vocal Groups
LP CAT 90132-1 (Atlantic)
CA 90132-4
- VAUGHAN, SARAH**
Sings The George Gershwin Songbook
LP Emarcy 814 187-1
(PolyGram) \$10.98
CA 814 187-4 \$10.98
- WASHINGTON, DINAH**
A Slick Chick (On The Mellow Side)
LP Emarcy 814 184-1
(PolyGram) \$10.98
CA 814 184-4 \$10.98
- YES**
90125
LP Atco 90125-1
CA 90125-4

- The Challenges 1954**
LP Verve 815 154-1
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- VIVALDI, ANTONIO**
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CA CT 4796 \$5.98

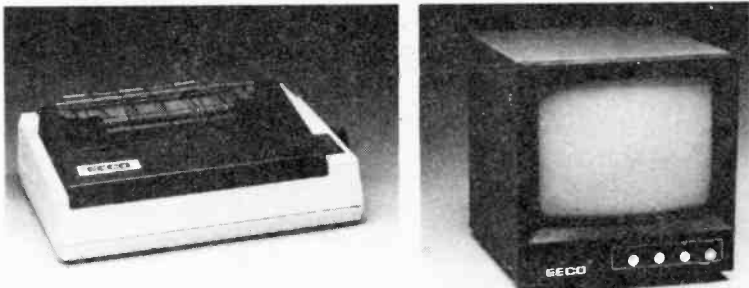
CHRISTMAS

- GREGG SMITH SINGERS AND ORCHESTRA**
Favorite Christmas Carols
LP Vox Turnabout TV
34798 (MMG) \$5.98
CA CT 4798 \$5.98

- GUBRUD, IRENE**
Come To Bethlehem
LP Augsburg Publishing House 23-1564
- NEWMAN, ANTHONY**
Organ Favorites For The Christmas Season
LP Vox Turnabout TV
34797 (MMG) \$5.98
CA CT 4797 \$5.98

To get your company's new album and tape releases listed, either send release sheets or type the information in the above format on your letterhead. Send to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

New Products



EECO Inc., based in Santa Ana, Calif., has introduced two accessories for its IVES (Intelligent Video Editing System). The EECO SP-10 status printer, left, provides rapid printouts of complete editing status information, while the EECO SM-9 video status monitor offers sharp displays of edit status information.



The Koss Corp. of Milwaukee has developed the Porta Pro, a high-end stereophone with multi-pivoting earcups, extended bass and low distortion. The headphones weigh 2.5 ounces and retail for \$59.95.

**Video
Music Programming**

Continued from page 35

- Toronto, "When Can I See You," Solid Gold Trio, "Boom Boom," Mercury Tubes, "Monkey Time," Capitol UB40, "Red Red Wine," A&M X, "More Fun In The New World," Elektra Y&T, "Meanstreak," A&M Paul Young, "Wherever I Lay My Hat," Columbia

Eurodisc Denies Shutdown Rumors But Firm Cuts Staff, Plans Fewer New Productions

By JIM SAMPSON

MUNICH—Ariola-Eurodisc has denied reports it plans to close down its classical department. Earlier this month, the firm, based here, unveiled a slimmed-down classical division with several new releases for the fall, including a new digital "Gotterdammerung" from Dresden.

In the U.S., where the short-lived Tioch connection expired earlier this year, Ariola has turned down offers to license classical repertoire for marketing, choosing instead to make master-by-master deals with various importers for specific product.

Citing the effects of continuing sales stagnation in major world markets, which have led to numerous layoffs in Ariola's pop operations in Munich, Friedrich Schmidt, managing director, says the classical department under Heinz-Guenter Schneider will concentrate on fewer new productions, mostly co-productions with Eastern European labels or radio stations.

Schneider, whose staff was trimmed from nine to five, has announced a handful of new releases: "Gotterdammerung" under Marek Janowski, with Rene Kollo and Jeanine Altmeyer (completing the first all-digital studio "Ring" cycle); two disks from Sviatoslav Richter of solo works by Tchaikovsky and Rachmaninoff; organ music performed by Edgar Krapp, and three Bach cantatas from the Leipzig Thomaner Chorus.

All the recordings except the cantatas are digital, and all are co-productions: Wagner and Bach with East Germany's VEB Schallplatten, Richter and Krapp with Bavarian Radio.

In addition to VEB, Eurodisc maintains close contact with the Soviet record company Melodiya and the Czech Supraphon label. A new digital recording of the Dvorak "Stabat Mater" under Wolfgang Sawalisch comes from the Czech Philharmonic and Supraphon.

There are no Melodiya releases from Eurodisc, although Schneider asserts, "We're eagerly waiting for new material." Last June, Eurodisc extended its first option license deal with Melodiya for Germany/Austria/Switzerland for three years.

Asserts Geiso Mampell, Ariola export chief: "The Melodiya extension proves we're planning to stay in the classical business. We must see how the market will develop, what kind of recording projects will keep us above water. But nothing will change for the next few years."

In the U.S., Mampell is dealing with various importers, including Tower Records and German News Co., and will continue to make individual deals. "Many people have expressed interest in licensing, mostly at budget price," he says. "But at our costs, we can't afford to do that."

In Japan, Eurodisc has a joint venture with Nippon Columbia, while Mampell exports directly to the U.K.

France is handled by Bertelsmann's own Arabella.

Eurodisc plans to enter the Compact Disc market in early 1984 with a splash, offering a complete "Ring" cycle on 16 or 17 CDs. "We're still running into capacity shortages, though," says Mampell, who has ordered from Nippon Columbia.

Looking to future recording projects, Schneider will record a "Pagliacci" in Munich in December with Lucia Popp, Bernd Weikl and the Munich Radio Orchestra under Lamberto Gardelli, in digital co-production with Bavarian Radio, and more Handel organ concertos next spring with Edgar Krapp.

Eurodisc maintains a catalog of about 75 titles. "We have holes in all repertoire areas," concedes Schneider. "I want a wide variety of offerings, and that will be a goal of our continuing production plans."

AT MUSIC PERSONNEL MEET

Classical, Jazz Romance Blooms

By MOIRA McCORMICK

CHICAGO—Closer ties between record companies and radio and a more prominent role for jazz in station promotion were among topics generating special attention at the 1983 Music Personnel Conference here Oct. 26-30.

Nearly half the country's public radio stations were represented at the event held at the downtown Executive House. The conference, sponsored by the non-profit Assn. of Music Personnel in Public Radio, (AMPPR), marked the second year for the integration of jazz programming concerns into a previously classical-only confab.

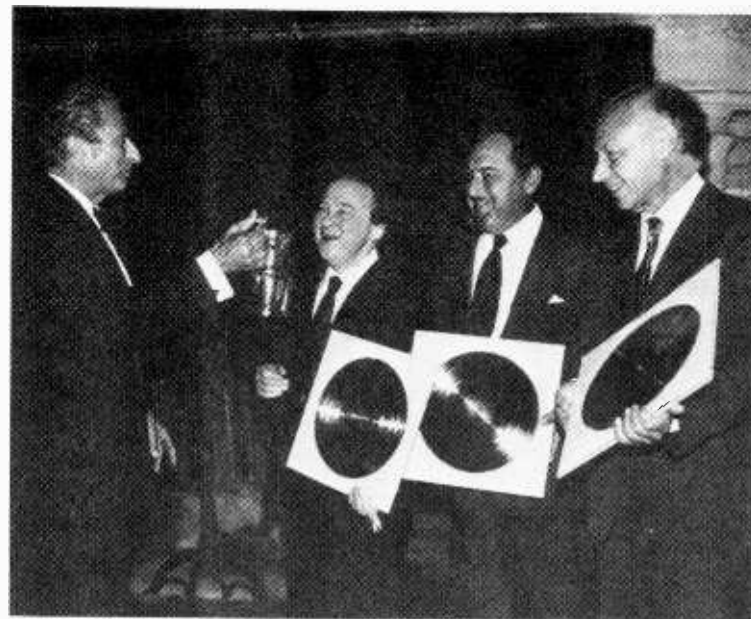
According to MPC '83 co-coordinator Lowell Dorman of WVIK Rock Island, Ill., this year's count of 130 attendees compared to last year's 170 was a result of inability of the part of many small public stations to meet both the yearly National Public Radio surcharge of \$6,000 and travel expenses for the conference.

Nevertheless, Dorman considered this something of a banner year for AMPPR. "It has aimed to broaden its scope to include all serious music," he said. "The previous exclusion of jazz was quite an oversight."

"We're on a 'missionary' effort to attempt a wedding of classical and jazz in radio promotion, record company interaction, etc.," Dorman continued, "We also aim to get commercial fine arts radio to interact with public radio." He noted that the Chicago radio stations co-hosting the event represented both classical (WFMT) and jazz (WBEZ), as well as commercial and public, respectively. "It sets the tone for the next step of the organization."

The Compact Disc was a not unexpectedly hot topic, with a hands-on demonstration held during the "New Technologies Seminar." Other panel discussions included "The Future of Performance Programming in Public Radio," "Jazz/Classical; Classical/Jazz—Living in the Dual Format;" "The Gentle Art of Pronunciation;" "Audience Research and Marketing;" "Broadcast Rights: Whom Do You Pay For What?" and "Computers and Cataloguing."

Of particular interest were the record company panels, divided into classical and jazz. Jill Kaufman of Nonesuch Records moderated the classical panel, which also included Peter Clancy of PolyGram Classics, Moss Music's Claudia Dumitrescu,



CHAMBER HONORS—The Beaux Arts Trio accepts awards citing them as Premier Prix winner at the 1983 Montreux International Record competition. Members of the trio, from left, are Menahem Pressler, piano; Bernard Greenhouse, cello, and Isidore Cohen, violin. Their Philips catalog holds more than 35 LPs.

Rene Goiffon of Harmonia Mundi USA, CBS Masterworks' Susan Koscis, Bill Parker of Pro Arte, artist Gunnar Johansen, Ralph Doppmeyer of Titanic Records, and Telarc's Nat Silverman. After brief updates on new releases by company reps, the floor was turned over to radio staffers for a lengthy question/answer session. Of primary discussion were problems in record service.

"At no other time can I hear from so many different sources across the country on how better to serve NPR affiliates," later commented CBS' Koscis. "This conference makes for a better flow of information between the central office and the people in

the radio stations, especially the smaller ones."

PolyGram Classics' Clancy concurred, noting that MPC '83 afforded him an opportunity to educate station reps as to PolyGram's Compact Disc lending-library policy. "The conference harmonizes the relationship between what are perceived as inhuman corporations, and smaller radio stations, which both have common interests," he added.

Nonesuch's Kaufman sees the MPC as having a positive effect on retail. "Classical companies have trouble getting records into stores, primarily because there are few classical salesmen," she said.

Classical Notes

Rumors that the New York Philharmonic and its musical director, Zubin Mehta, might part ways, traceable to a degree to their failure to nail down a substantial recording contract, were dispelled last week with the signing of the conductor to another four-year pact. A number of recording projects are also said to be on the books. It's almost a year since the Philharmonic's exclusive pact with CBS was terminated.

Harmonia Mundi U.S.A. is expected to do more recording in the States to supplement its near total reliance on European projects. Most recent addition is an album by pianist Robert Taub devoted largely to Schumann's "Davidsbundler" Dances, taped in New York under the aegis of Pro Musicis. . . . Who said quadrophonic was dead? Leo de Gar Kulka, engineer and chief of Sonic Arts Records, has recorded a surround-sound live performance of Henry Brant's "Litany of the Tides" in a premiere performance by the San Jose Symphony under George Cleve.

International Books & Records has added to its line of imported records with Caprice, the Swedish label devoted to promoting music from that country. Another recent IBR addition is Swiss label Lodia, which includes a number of titles directed by Carlos Paita that were formerly available on London Phase 4.

Guitarist Sharon Isbin has been signed to a long-term agreement by Pro Arte Records, with her first disk for the label to offer a program of dances. Coming later will be a recording of two Bach lute suites as transcribed by Rosalyn Tureck. Isbin tours in Romania this month. . . . Pianist William Black has an album, of David Diamond works due out shortly on Grenadilla Records.

Stanislaw Skrowaczewski is taking over some of Klaus Tennstedt's engagements with the Philadelphia Orchestra as the latter nurses a stomach ailment. . . . And Leonard Slatkin will stand in for Andre Previn with the New York Philharmonic in December while

Previn recovers from foot surgery. . . . The Utah Symphony under Charles Ketcham performed recently for inmates of the Utah State Prison.

Claudio Arrau is a recipient of the 1983 music prize awarded by the International Music Council of UNESCO. . . . WFMT, the Chicago fine arts station, has won the Special Armstrong Award for Engineering & Technical Achievement. President Ray Nordstrand accepted the award at ceremonies last month in New Orleans.

NOTES FROM EUROPE—Deutsche Grammophon production is in the midst of its first complete digital cycle of Beethoven symphonies. This will be Herbert von Karajan's fourth Beethoven set, his third with the Berlin Philharmonic. Already completed are the ninth, fifth and sixth symphonies, in co-production with Karajan's own film/video production company Tele-Mondial. DG gives no release schedule.

Publicity surrounding clarinetist Sabine Meyer's successful struggle to become the Berlin Philharmonic's first female first-desk player helped win an exclusive recording pact with EMI. Just released by EMI Electrola is a disk with clarinet trios by Brahms and Mozart, featuring Heinrich Schiff and Rudolf Buchbinder. . . . Meyer is focus of DG's first license deal with Japanese Denon. Her recording of Mozart's Clarinet Quintet with the Berlin Philharmonia Quartet is available in Europe on disk from both Denon and DG, on CD only from Denon.

Pavane Records of Belgium has released a Christmas item of more than seasonal interest: Penderecki's "Christmas Symphony," performed by the Polish Radio Orchestra under Jacek Kasprzyk. . . . RCA Italiana continues its half-speed mastering program of mono classics, similar to the RCA Point Five series in stereo in the U.S.

Restored Tapes From In-Synch

NEW YORK—In-Synch Laboratories is applying its real-time duplicating technology to recordings more than 50 years old in a cassette series offering newly restored historic performances.

Among the tapes now being shipped by the label are orchestral performances directed by Willem Mengelberg, Richard Strauss, Albert Coates, Karl Muck and Leo Blech. A 1927 La Scala performance of "La Traviata" is included, as well as a double tape containing the Brahms and Beethoven Violin Concertos played by Fritz Kreisler.

Taken from the best available copies of 78s, the recordings have been reprocessed by Barton Wible of Conductart. The technique

he has developed includes the identification and independent use of the quietest groove wall of the original disk to limit noise. Cassettes are graded to indicate extent of surface noise.

Cassettes carry a suggested list price of \$17.98 and are marketed to the trade at a base price of \$10.78, with an extra prompt-payment discount of 5%.

In-Synch president Alan Silver says he is increasing his production capacity by adding another dozen duplicator slaves to the 20 now in operation. His company has more than 100 titles in its catalog, in addition to the Conductart series, comprised largely of his own Connoisseur productions and material licensed from Moss Music.



PLANNING AHEAD—International Angel/EMI executives exit a Los Angeles meeting with blueprints of a&r and marketing plans in hand. Apparently pleased with their labors are, from left, Renny Martini, general manager, Angel; Peter Andry, director, international classical division, EMI; Michael Allen, general manager, international classical division; and Tony Caronia, director, East Coast, Angel.

News/International

VIA NEWS CHAIN DEALS

Early S. Africa Gold For Two

JOHANNESBURG—Two exclusive deals involving the 250 outlets of cNA, South Africa's biggest news agent chain, have produced gold-level sales for new LPs by Julie Andrews and Julio Iglesias ahead of other territories worldwide.

In each case, cNA has taken up to 60,000 units, equivalent to triple gold in South Africa, in exchange for exclusive retail rights until the end of the year, backing each release with in-store displays, sales staff incentives and \$50,000 national radio/tv campaigns.

Rights to Julie Andrews' "Love Me Tender" were acquired from Principal Records at the end of July. For Principal, which itself acquired distribution rights from British indie Peach River Records, the album marks a first move into the country music area which dominates white record sales here. The two-year-old label had formerly concentrated on new wave and reggae.

Negotiations with GRC for Julio Iglesias' latest compilation, "Live From Europe," were concluded in August. GRC has already released some 23 albums by the Spanish singer in South Africa, with combined sales totalling 350,000. Within six weeks of its release, the new package sold 40,000 units; going double gold. CNA has subsequently ordered 20,000 more units.

CD Price Rise In Europe Seen

LONDON—It seems certain that the price of Japanese Compact Disc players will substantially increase in the European Economic Community territories, following a decision by EEC foreign ministers to double the

import duty on the laser technology hardware.

The ministers met in Brussels, headquarters of the EEC, to ponder a new community drive against Japan's overwhelming sales superiority in many European marketplaces. The CD decision, the one positive move to emerge from the meeting, is seen as likely to push up the retail price of players by 10%, or an average of around \$75.

It's understood that only Germany and Denmark opposed the decision, which effectively doubles the duty on the equipment to a total of 19%. Philips of Holland, a pioneer developer of the system, originally called for the increased levy.

However, observers feel that, in view of the comparatively high price of the players (averaging upwards of \$750), the extra cost may make little difference to consumer preferences. Sony equipment, among the most expensive, is rated market leader in Britain.

The tax increase decision was unveiled in a tough written condemnation of Japan by EEC ministers for its "failure to follow up on promised measures to curb exports of some sensitive products" and also for "opening up its domestic market to EEC countries."

CISAC Agrees To Hold Next Meeting In Tokyo

TOKYO—The first general meeting of the Confederation Internationale des Societes d'Auteurs et Compositeurs (CISAC) to be staged in Asia is set for Tokyo next Nov. 11-17, next year, following agreement between CISAC and JASRAC, the Japanese copyright society.

The choice of Tokyo as venue was decided by CISAC's directors in May. But the date was not fixed until Jean-Alexis Ziegler, the organization's secretary general, visited this city in October.

CISAC, headquartered in Paris, approached JASRAC several years ago about staging a general meeting in the Japanese capital, but the local society expressed reservations. JASRAC president Yasushi Akutagawa eventually insisted the Japanese gave the fullest cooperation.

Around 500 people, including spouses, are expected for the meeting, according to Somei Marumoto, JASRAC publicity chief. During his visit here, Ziegler called on Isao Suzuki of the government's cultural affairs agency to plead for full help in the passage of bills in parliament on record rental (Billboard, Oct. 29) and on copyright law reform.

RCA Eyes CD Boom In Europe

• Continued from page 9

black disks as the two formats get simultaneous release, he predicts that the Compact Disc will mainly produce additional business through 1984. Cornish is looking to the unique Presley package to stimulate interest in CD in general. Each disk comes with a booklet giving titles, recording dates and band personnel.

The package is already oversubscribed by RCA's European companies. It is expected that only 500 to 750 of the 5,000 sets will reach the U.S. marketplace. "We may live to regret that we didn't produce 10,000," says Cornish. "But we wanted the pressing order to be small enough for the package to retain collector's item status, yet large enough for us to make some money on the project. "As for the recommended price, when you think that the buyer is getting the equivalent of five Elvis Presley albums for \$75, plus the quality and durability of CD, it's a very fair figure."

Greek Cassette Piracy Declines

• Continued from page 9

inlay cards, side labels and cassette products were confiscated. Information gleaned led investigators to Kilbey.

A second Piller order was executed at his home the same day. Initially, despite the court's order, he failed to disclose his source of supply of pirate material or his customers. He first denied dealing in counterfeit product, but later made "a qualified admission."

In the latest hearing, the judge branded Kilbey "a skilful liar" whose affidavit was "not a frank and bona fide attempt to tell the whole story." It was on this basis that the contempt of court hearing was initiated. The BPI case against Kilbey was brought by EMI Records on behalf of itself and all other BPI members.

Patrick Isherwood, BPI legal adviser, says: "This makes crystal clear the peril pirate operators face if they don't comply with court orders to disclose fully information they have after execution of Anton Piller orders. The strength of these orders, vital in our antipiracy actions, is that they enable us to follow up information while it's still hot."

Canada

BY COMMONS COMMITTEE

Taxation Of Artists To Be Studied

By KIRK LaPOINTE

OTTAWA—The House of Commons communications and culture committee will study the Income Tax Act with the aim of improving the plight of Canadian artists. All three political parties agreed to the study after former Conservative leader Joe Clark moved in the Commons that laws need exhaustive revision.

Clark, in his first speech since losing the party leadership to Brian Mulroney last June, said artists are treated either as manufacturers or hobbyists by the Revenue Department. He added that federal oversimplification of tax laws has made artists "unintended victims" of inequitable measures.

The committee will have to begin its study soon. The Commons motion

says it has to start before examining any other part of the Applebaum-Herbert arts inquiry report, which means it will likely be the committee's next order of business.

Clark's interest in the matter sur-

passed after a Vancouver artist threatened to burn his inventory of sketches to avoid taxation on them as finished product. But the study is bound to extend into the realm of music.

Steady Flow Of Hits Key To 'Best' Year For CBS

TORONTO—1983 will be CBS Records Canada's "best year ever" due to a consistent flow of hit product and shipment practices that have reduced returns, label vice president Don Oates says.

Net sale increases exactly double gross sale increases of a year ago, indicating CBS has greatly improved

the way it determines how much should be shipped. Although the company is not discussing exact figures to date or projecting its year-end results, Oates claims 1983 will set records for overall sales.

He says Canadian radio and retailers now are paying much more attention to initial Canadian sales and air-play trends, placing less emphasis on U.S. action in deciding which product to stock or program.

On the cassette side, the label will react to increasing sales by joining other major firms in a significant upgrading of its tape manufacturing, packaging and marketing, Oates says.

He points to the "consistent flow of product," including Journey in January, Earth Wind & Fire in February, Pink Floyd in March, Men At Work in April, Jane Fonda in May, Loverboy in June, Billy Joel in July and Elvis Costello in August, as the reasons for the label's clear position as No. 1 in the market.

The key for CBS and other firms, Oates says, will be to erase the psychological block of year-end thinking. In that way, the label can concentrate on product released late in 1983 well into the new year.

EMPHASIS ON NEW MUSIC

Rock Booking Agency Formed

TORONTO—Significant competition has arisen among Canadian rock booking agencies with the official launch here of Consulting International Artists, a firm that counts among its executives and affiliates some prominent names.

Michael White, formerly of the Agency, and Michael Komar, formerly of Entertainment Centre (the top and third-ranked agencies respectively), head the list of agency executives. But CIA also has hired Gary Topp and Gary Cormier as artist and repertoire consultants, a major coup given the two promoters' strong ties with the world's new music community.

CIA plans to represent no more

than 15 artists in Canada, focusing on developing cross-country and regional tour possibilities and pushing their careers in the U.S., Britain, Japan, Australia, Italy and West Germany. Details on the agency's roster are to be released in a few weeks.

Chief among the complaints from the Canadian new music community has been relative indifference among established firms to their divergent needs from more commercially-oriented artists. Topp and Cormier, the prime competition for Concert Productions International as promoters in the Toronto area, have somewhat reduced the problem

Maple Briefs

The Canadian Recording Industry Assn. is, in effect, sanctioning which clubs can use music video through its newly-created video council. Conditions are being set and must be agreed to by user clubs before member record firms can loan videos.

★ ★ ★

Michael Jackson's "Thriller" is reaching the 900,000 mark in sales, making it by far the largest black music disk in Canada and a certain diamond-seller by Christmas. But the Police's "Synchronicity" is moving faster right now, eclipsing the half-million threshold. Also in the running for biggest seller of 1983 is the "Flashdance" soundtrack, well past 600,000.

★ ★ ★

WEA Music of Canada is readying a deal with Ann Mortifee, the Vancouver singer who recorded during the '70s for Capitol. Also recently to WEA is Honeymoon Suite. Due shortly from WEA are a Canadian disk from Eddie Schwartz and a second album from Messenjah, both due early in 1984.

★ ★ ★

Frank Marino has fulfilled his longterm CBS commitment and is working on new material following his November U.S. tour.

★ ★ ★

Maple Briefs features short items every two weeks on the Canadian music industry. Material should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, K1N 7T7.

www.americanradiohistory.com

Hint Fox Preparing To Quit His Communications Position

OTTAWA — Communications Minister Francis Fox says he hopes to put the finishing touches on copyright and recording industry policies and legislation in the next few months, but will he be around to do so? Speculation in Quebec circles has the Montreal cabinet minister leaving the federal scene to enter provincial politics.

Fox was highly visible at the recent Quebec Liberal Party convention, where former premier Robert Bourassa returned as leader after seven years out of politics. Fox was the first federal minister to publicly declare his support for Bourassa, and there have been unconfirmed reports that Fox is readying to leave Ottawa to run as a candidate on the provincial Liberal slate.

It is rumored that Fox would assume a deputy premiership behind Bourassa if the Liberals do as expect-

ed and return to power in the next provincial election. The rumors are fueled by speculation that a federal election is approaching and the seeming inevitability of the Liberals losing federal power to the Conservatives.

Fox's friends have been quoted in some Quebec reports as saying the minister knows his days are numbered as a minister because of the impending change of government and wants to play a decisive role in politics. That would seem to point to provincial politics as a second resort, his confidants say.

For his part, Fox is quiet and isn't dismissing such speculation. But he is known to be exceptionally happy in his current role and doesn't want to leave the cabinet unless he has to. Prime Minister Trudeau, expected to resign in the next few months, has shown no lack of support for Fox since his appointment to the communications post in 1980.

New Music Acts Cop Certifications

TORONTO—New music and Canadian content dominated the October certifications by the Canadian Recording Industry Assn., with such artists as Duran Duran, Men Without Hats and Stray Cats scoring impressive sales marks.

Leading the way were three double platinum disks: Bryan Adams' "Cuts Like A Knife," Duran Duran's "Rio" and Eric Robertson's "Magic Melodies." Billy Idol's self-titled album, Stray Cats' "Rant 'N Rave With The Stray Cats" and the Robertson disk were among the platinum certifications for 100,000 Canadian sales during the lean month.

Apart from Adams, Canadian content certifications included gold albums for Payola\$ and their "Hammer On A Drum" disk, Ginette Reno's "Quand On Se Donne" album and Men Without Hats' "Rhythm of Youth." Other gold disks during October included the Stray Cats disk, Juice Newton's "Dirty Looks," Prince's "1999" double album, the Robertson album and Talking Heads' "Speaking In Tongues."

There were two gold single certifications, for Stray Cats' "(She's) Sexy & 17" and Men Without Hats' "Safety Dance."

Latin

Brazilian Song Takes Top Honors

Only Non-Spanish Language Entry In OTI Int'l Festival

By ENRIQUE FERNANDEZ

WASHINGTON—The only non-Spanish-language entry in the 12th OTI International Song Festival, Brazil's "Estrela de Papel," took the first place in this year's competition, held here. The song by Jesse Florentino Santos who interpreted it, and Elifas Vicente Andreato was a surprise winner over 20 other numbers by songwriters from Spain and Latin America.

The competition, broadcast by the SIN network to 23 countries, was the highlight of a weekend of festivities late last month. This year marked the first time the festival, sponsored by the international tv organization OTI, was held in the U.S., signaling the growing importance of both Spanish-language broadcasting and music in this country.

Important Hispanic political figures and entertainers were on hand for the festival and the two black-tie events that preceded and followed it; one at the Organization of American States, the other a cocktail party in honor of special festival guest Placido Domingo held under a huge tent erected on the Mall, a block away from the festival site at Constitution Hall.

Panamanian singer/songwriter Ruben Blades opened the festival, backed by his group Los Seis del Solar. After all 21 competitors had a chance to show their stuff, the stage was turned over to tv star Charytin's mix of comedy, song and dance. Op-

era tenor Placido Domingo closed the show with a medley of Latin American classics, backed by the festival's orchestra under the direction of Hector Garrido.

The tenor's performance brought the crowd at Constitution Hall to its feet requesting encores. Domingo obliged by singing the medley again, apologizing for not having any other material ready since it had been the general belief that there would be no tv time left for encores. Later it was reported that apparently there had been an encore ready, the classic "Granada," but for fear the song might be misinterpreted as a comment on the situation on the island of

Grenada, the encore was killed.

Second place laurels went to "Olvidar Olvidar" (Forget Forget) by the Dominican Republic's Cheo Zorrilla, interpreted by Taty Salas. And the third place winner was Colombia's "Tu Pueblo y Mi Pueblo" (Your People and Mine), by Santader Diaz H. and Victor Garcia "Manoello," interpreted by Jaime Mora.

Predictably, many of the festival entries were love songs, but many others were marked by strong patriotic and PanAmerican feelings. The recurring call for "peace in Latin America" brought an enthusiastic response from the multi-national crowd.

Chico O'Farrill Looks For Inroad To Anglo Jingles

NEW YORK—Chico O'Farrill is alive and well and working in New York, which may come as a surprise to Latin music fans who know Chico from his legendary work in Latin/jazz fusion and who assumed, as this writer did, that the Cuban arranger had either retired long ago or died. Today, Chico O'Farrill is one of the leading writer/arrangers in the Latin market, but don't look for him on the record stacks; his work today is in the field of "jingles, jingles, and more jingles."

The veteran, yet youthful-looking and energetic musician is one of the most sought after writers of commercial music, producing material for Spanish radio and tv. His current line of work began in the early '70s, when Chico felt the urgent need to make a decision: "Should I continue to work in jazz, where it's difficult to eke out a living, or should I pursue work that would guarantee a livelihood? I decided for the latter. After all, you're not 25 years old forever."

The decision paid off, for Chico became a leading figure in the growing field of Hispanic media advertising. Today, at the peak of his reputation and creative powers, he faces a new and difficult challenge: convincing the Anglo world that he can work as successfully in non-Hispanic media. "You get typecast," he explains, "and you don't get called for work that's not Latin." This is a challenge Chico is determined to meet, for, back in the late '40s when he moved to the U.S. from his native Cuba, Chico O'Farrill was not a Latin arranger. His work for Benny Goodman and Stan Kenton was, for the most part, straightforward American jazz and it wasn't until the early '50s, when Chico teamed up with Dizzy Gillespie, that his reputation in Latin/jazz crossover took hold.

"I was so hungry in the early days that when Benny Goodman asked me if I was a pianist I lied and said yes." (As a performer, Chico's instrument had always been the trumpet.) "With Dizzy I was privileged to play a part in that great moment when jazz and Latin music came together," says Chico, recalling his arrangements for some of the Gillespie/Chano Pozo collaborations.

"Today I'm not hungry any more and I feel it's my responsibility not to sell myself cheap." Chico contends that the Latin market is plagued by an underhanded cheapness that in the long run hurts all working professionals. "If you're putting out quality product, you should be paid for it. Those of us who are Latin and who don't need to undersell ourselves have a responsibility to hold up standards." To this effect, Chico says, he

does not hesitate to turn down work when his standards are not met. "Latins have to pay the same as Anglos for consumer products, so there's no reason we should work for less to advertise those products. After all, the accounts can afford it."

Does he feel he left behind the world of art when he became a jingle writer? On the contrary. "Art is everywhere and writing music for commercials can be done artfully or not. I take pride in my work and though I know music is but one component in a commercial, I feel I'm doing a job as professionally as anyone working in the Anglo advertising world."

Though Chico occasionally writes classical composition or works on arrangements for some of his jazz comrades like Gillespie, most of his work is commercial. "The worlds of Hispanic media and music are getting better than ever. I think that in the next 10 years everything is going to improve dramatically for Hispanics, culturally and financially. And I'm thrilled to see this day come for, after all, *ya era hora*. It was time."

ENRIQUE FERNANDEZ

Notas

Rodriguez Is More Than Just A Distant Idol

"Latin celebrities are so much more accessible," a visitor to a recent star-studded party was heard saying. True. A standoffish attitude is death to a Latin artist, whose public demands much more than a distant image. Fortunately, Latin idols like José Luis Rodríguez understand this and act out their responsibility to their fans, who see them as members of the family.

"I love it," says José Luis, "I'm obsessed with communication; I want to touch people, literally." It's a good thing, for many of José Luis fans want to touch him, literally, too. "I've had women collapse in my arms and weep for five minutes," explains the singer, who thrives on that kind of personal contact.

The Venezuelan star has a very clear understanding of his role: part close kin, part sex-symbol, part therapist, even. "The function of the romantic ballad is to bring some moments of peace, to relieve the tension of everyday life. That's why this genre will never die; it's needed."

What concerns the singer is whether... (Continued on page 71)



ARTISTIC AMBASSADORS—Opera star Placido Domingo, left, congratulates OTI International winner Jesse Santos on winning the 12th annual award for his song "Paper Star." The awards show was telecast live by SIN television network to 23 countries.

Survey For Week Ending 11/19/83

Billboard® Hot Latin LPs™

Special Survey

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NEW YORK

CALIFORNIA

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	1	EL GRAN COMBO La universidad de la salsa, Combo 2034	1	1	JULIO IGLESIAS En concierto, CBS 50334
2	0	JOSE LUIS RODRIGUEZ Ven, CBS 30305	2	0	MENUDO A todo rock, RCA 7241
3	2	JOSE JOSE Mi vida, Pronto 0705	3	9	JOSE FELICIANO Me enamore, Profono 1002
4	3	BONNY CEPEDA El mandamas, Algar 38	4	3	LOS DIABLOS Endiablamente románticos, Girol 1003
5	4	MIGUEL Adio a Miguel, Profono 3117	5	4	JOSE LUIS RODRIGUEZ Ven, CBS 30305
6	6	ORQUESTA LA SABROSA Los 12 hits de merengue, Salsoso 1001	6	0	PALOMA SAN BASILIO CBS 80364
7	0	CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623	7	0	PIMPINELA CBS 11317
8	0	RUBEN BLADES El que la hace la paga, Fania 624	8	6	DANIELA ROMO CBS 80371
9	0	WILFRIDO VARGAS El africano, Karen 75	9	0	LORENZO ANTONIO Busco un amor, Musart 1844
10	0	BOBBY VALENTIN Bronco 126	10	0	LOS BONDADOSOS Por que te quere yo tanto, Profono 3101
11	0	CELIA CRUZ 14 exitos originales, Profono 1404	11	0	HERB ALPERT Noche de amor, A&M 37006
12	7	JULIO IGLESIAS Momentos, CBS 50329	12	0	VICENTE FERNANDEZ -15 grandes con el numero 1, CBS 20684
13	14	GUILLERMO DAVILA TH 2246	13	0	LOS CAMINANTES Supe perder, Luna 1088
14	0	MENUDO A todo rock, RCA 7241	14	0	MERCEDES CASTRO Le podras negar el nombre, Musart 10922
15	12	COSTA BRAVA Seguimos de costa a costa, Profono 3114	15	5	LOS BUKIS Muy románticos, Profono 3102

FLORIDA

TEXAS

This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	3	JOSE FELICIANO Me enamore, Profono 1002	1	2	JUAN GABRIEL Todo, Pronto 0706
2	2	JULIO IGLESIAS En concierto, CBS 50334	2	6	LA MAFIA Electrifying, Cara 050
3	1	CELIA CRUZ Los 14 grandes exitos, Profono 1404	3	9	JULIO IGLESIAS En concierto, CBS 50334
4	4	JOSE LUIS RODRIGUEZ Ven, CBS 30305	4	1	VICENTE FERNANDEZ 15 grandes con el numero uno, CBS 20684
5	5	EL GRAN COMBO La universidad de la salsa, Combo 2034	5	0	JOSE LUIS PERALES Entre el agua y el fuego, CBS 80357
6	6	THE BAD STREET BOYS Cheek to Cheek, JAP 525	6	4	RAMON AYALA 15 exitos gigantes Freddie 1266
7	0	EDNITA NAZARIO Profono 9098	7	3	LOS BUKIS Yo te necesito, Profono 3090
8	0	LOLITA Aguila real, CBS 60338	8	0	RAMON AYALA El amo de la musica nortena, Freddie 1262
9	0	MENUDO A todo rock, RCA 7241	9	12	MENUDO De coleccion, Profono 1601
10	14	MILLIE Y LOS VECINOS Avantgarde, Algar 39	10	0	JUAN VALENTIN Dimelo de frente, Musart 10922
11	11	VARIOS ARTISTAS Segundo concierto de la familia, TH 2244	11	0	RAMON AYALA Mi golondrina, Freddie 1240
12	0	TOMMY OLIVENCIA TH 2222	12	0	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
13	13	CHARANGA CASINO Alone Again, SAR 1037	13	5	LITTLE JOE No quiero mas amar, Warner Bros. 6177
14	0	JULIO IGLESIAS Momentos, CBS 50329	14	0	MENUDO Menu, Profono 9089
15	0	ROCIO JURADO Grandes exitos, RCA 7201	15	0	MERCEDES CASTRO Le podras negar el nombre, Musart 10922

Survey For Week Ending 11/19/83

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	0	MENUDO A todo rock, RCA 7241
2	3	EDNITA NAZARIO Padosa 1021
3	0	JOSE FELICIANO Me enamore, Profono 1002
4	1	PIMPINELA CBS 11317
5	15	MILLIE Y LOS VECINOS Avantgarde, Algar 39
6	0	JULIO IGLESIAS En concierto, CBS 50334
7	0	WILFRIDO VARGAS El africano, Karen 75
8	0	JOSE LUIS RODRIGUEZ Ven, CBS 30305
9	0	SUSY LEMAN Esperandote, TH 2220
10	2	ALEX Y LA ORQUESTA LIBERACION Las locas, Karen 73
11	6	TOMMY OLIVENCIA TH 2222
12	0	EL GRAN COMBO Aquel gran encuentro, Ayer 002
13	9	PATRULLA 15 Daja ese diablo, Artomax 741
14	10	JOSE ALBERTO MUGRADI Sono-Rodven 017
15	0	TONY CROATTO Y tu pueblo, Velvet 6029

RCA WELCOMES MENUDO

**THE WORLD'S MOST
SUCCESSFUL TEEN ROCK GROUP!**

RCA LE DA LA BIENVENIDA A MENUDO

**EL GRUPO JOVEN DE ROCK
DE MAYOR EXITO EN TODO EL MUNDO!**

MENUDO & RCA

The album "A TODO ROCK," will be released immediately in U.S., Puerto Rico & Mexico (with other territories to follow shortly). The RCA debut LP contains all new material, featuring the hit single, "CHICLE DE AMOR" IS1-7700 and will be given marketing support wherever needed:

MENUDO Y RCA

El LP "A TODO ROCK," será lanzado inmediatamente en los EUA, Puerto Rico y Mexico (con lanzamiento programado para otros países a la brevedad). Este primer LP para RCA contiene material nuevo en su totalidad, incluyendo el nuevo éxito "Chicle de Amor" IS1-7700 y se le dará todo el apoyo que sea necesario.

**"A TODO ROCK"
THE ALBUM
THAT WILL
TAKE MENUDO
EVERYWHERE
THEY HAVEN'T
BEEN BEFORE!**



**"A TODO ROCK"
ES EL LP QUE
LLEVARA A
MENUDO A
CONFINES NUNCA
ANTES
ALCANZADOS.**

IL8-7241

- 13 city, nationwide tour November 5-20, including major market concerts in Miami, Houston, Los Angeles, San Francisco, Chicago and Hartford, Conn.
- Posters, and counter displays.
- Massive national publicity campaign.
- Major consumer product ads in both English and Spanish.
- Menudo featured in NBC's "Silver Spoons" in November.
- Menudo profiled by ABC's "20/20" during the Christmas season.
- Continuing weekly appearance on ABC Saturday morning "children's prime time" programming.

- Gira por 13 ciudades, a través de los EUA, de 5 a 20 de noviembre, incluyendo presentaciones de gran envergadura en Miami, Houston, Los Angeles, San Francisco, Chicago y Hartford, Conn.
- Carteles y material de exhibición.
- Imponente campaña publicitaria en todo el territorio nacional.
- Menudo aparecerá en el programa "Silver Spoons" de NBC en noviembre.
- Menudo será perfilado en el programa "20/20" de ABC durante las festividades de Navidad.
- Continuación de las apariciones semanales los sábados en la mañana en ABC.

RCA INTERNATIONAL 

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 11/10/83

SINGLES	
This Week	Last Week
1	1
2	2
3	14
4	19
5	9
6	3
7	6
8	4
9	21
10	12
11	10
12	8
13	5
14	7
15	24
16	22
17	26
18	25
19	13
20	34
21	NEW
22	17
23	11
24	20
25	18
26	32
27	NEW
28	16
29	40
30	NEW
31	33
32	23
33	NEW
34	15
35	NEW
36	NEW
37	30
38	37
39	29
40	36

ALBUMS

1	2
2	1
3	6
4	NEW
5	5
6	3
7	4
8	7
9	NEW
10	9
11	8
12	20
13	12
14	11
15	18
16	16
17	17
18	14
19	10
20	15
21	13
22	NEW
23	NEW
24	21
25	NEW

26	NEW
27	19
28	24
29	40
30	33
31	22
32	27
33	26
34	NEW
35	NEW
36	28
37	30
38	36
39	32
40	25

CANADA

(Courtesy of The Record)
As of 11/20/83

SINGLES	
This Week	Last Week
1	1
2	3
3	2
4	4
5	5
6	9
7	8
8	7
9	13
10	6
11	12
12	10
13	18
14	15
15	16
16	NEW
17	11
18	17
19	NEW
20	14

ALBUMS

1	1
2	2
3	4
4	7
5	5
6	3
7	6
8	15
9	8
10	10
11	11
12	9
13	14
14	17
15	13
16	12
17	16
18	NEW
19	NEW
20	18

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/14/83

SINGLES	
This Week	Last Week
1	3
2	1
3	2
4	4
5	6
6	5
7	10
8	7
9	8
10	9
11	NEW
12	12
13	16
14	13
15	NEW
16	14
17	15
18	11
19	17
20	NEW

ALBUMS

1	1
2	2
3	6
4	4
5	3
6	18
7	5
8	7
9	8
10	13
11	10
12	11
13	12
14	9
15	15
16	16
17	17
18	14
19	NEW
20	19

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/14/83

SINGLES	
This Week	Last Week
1	1
2	2
3	4
4	7
5	5
6	3
7	6
8	15
9	8
10	10
11	11
12	NEW
13	9
14	NEW
15	7
16	10
17	14

18	17
19	18
20	19

ALBUMS

1	1
2	2
3	4
4	5
5	3
6	19
7	12
8	6
9	NEW
10	7
11	14
12	13
13	15
14	NEW
15	11
16	8
17	9
18	10
19	17
20	20

JAPAN

(Courtesy Music Labo)
As of 11/14/83

SINGLES	
This Week	Last Week
1	NEW
2	1
3	2
4	NEW
5	7
6	4
7	3
8	5
9	9
10	6
11	11
12	8
13	15
14	18
15	10
16	12
17	14
18	19
19	NEW
20	NEW

ALBUMS

1	NEW
2	1
3	NEW
4	NEW
5	3
6	2
7	4
8	NEW
9	5
10	6
11	8
12	11

13	9
14	7
15	NEW
16	NEW
17	10
18	16
19	18
20	NEW

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 11/19/83

SINGLES	
This Week	Last Week
1	1
2	2
3	5
4	8
5	7
6	NEW
7	NEW
8	3
9	4
10	NEW

ALBUMS

1	4
2	2
3	8
4	1
5	5
6	3
7	6
8	7
9	9
10	10

ITALY

(Courtesy Germano Ruscitto)
As of 11/9/83

SINGLES	
This Week	Last Week
1	11
2	3
3	NEW
4	5
5	NEW
6	NEW
7	1
8	6
9	4
10	NEW
11	17
12	9
13	2
14	NEW
15	18
16	20
17	NEW
18	NEW
19	19
20	8

Garfunkel To Star In Benefit Concert

LONDON—"Animal Christmas," a cantata for children's voices by "McArthur Park" composer Jimmy Webb, is to be premiered at the Albert Hall here, December 21, with Art Garfunkel singing with the Wren Orchestra, a classical aggregation conducted for the evening by former Beatles producer George Martin.



ALERT THE BANDSTAND—IRS recording artists the Alarm guest on a recently aired segment of Dick Clark's "American Bandstand." The Alarm are, from left, Eddie MacDonald, Nigel Twist, Mike Peters and Dave Sharp.



CONTINUED RECOVERY—Maxene Andrews of the Andrews Sisters is looking chipper after quadruple bypass surgery last year. Following a solo act at a Los Angeles cabaret, the singer gets a visit from Earth, Wind & Fire's Philip Bailey.



DO'S AND DON'TS—Michael Stanley, left, offers a few style tips to Capitol artist Glenn Shorrock, whose departure from the Little River Band recently spawned a solo LP, "Villain Of The Peace." Stanley is touring nationally in support of his "You Can't Fight Fashion" LP.



THE ODD COUPLE—Pictured are Julio Iglesias, left, and Willie Nelson, who premiered a song written by Hal David, right, and Albert Hammond on the 25th annual Country Music Assn. awards show on CBS-TV. Entitled "Of All The Girls I Loved Before," the song is part of Iglesias' upcoming CBS LP, produced by Richard Perry.



TRANSLATING THE SYSTEM—German artist Peter Schilling, right, discusses the release of his debut Elektra LP "Error In The System" with Matthew Carey, a writer from the Peer Southern Organization who supplied the English lyrics for three tracks on the LP.



PLATINUM SMILES—RCA act Alabama and label executives pose with the group's platinum LPs during a media party at Nashville's Opryland Hotel.

VICTORY FEAST—American Song Festival winners and their attorney Kent Klavins celebrate over a candle-lit pizza. Pictured from left are songwriters Janet Morrison, Pam Barlow, Klavins, Richard Ash, Gary Pickus and George-Michael Elian.



FIXING THE MIX—Fixx members Cy Curnin, left, and Jamie West-Oram puzzle over the mixing board at The Workshope Recording Studio in Douglaston, N.Y. Engineer Rob Bengston, right, appears to have a handle on the session.



Billboard's Top Album Picks

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Pop

YES—90125, Atco 90125. Produced by Trevor Horn. Now that Asia has purloined its old instrumental attack, this reformed Yes lineup has shrewdly opted for a sonic update, reinforced here by producer Trevor Horn. New guitarist Trevor Rabin brings more restrained rhythm work and simpler, high register solos to replace Steve Howe's more rococo style, while keyboardist Tony Kaye sculpts thick synthesizer backdrops. Jon Anderson's lead vocals provide the link to the band's past, and the songs are well-crafted pop/rock that should appease both old fans and potential new ones.

MELISSA MANCHESTER—Emergency, Arista AL8-8084. Produced by Arif Mardin. Manchester's second album with Mardin is dominated by sassy midtempo pop pieces along the lines of her current single "No One Can Love You More Than Me." Manchester even includes a trendy techno-pop track, "Johnny And Mary." Fans of Manchester's timeless ballad style will be warmed by "White Rose" and "Time." The striking cover shot adds a lot of lustre.

BARRY MANILOW—Greatest Hits Vol. II, Arista AL8-8102. Various Producers. This album features Manilow's biggest hits of the past four years, including two that made the top 10: "Ships" and "I Made It Through The Rain." But it leaves out Manilow's most striking single from this period: 1980's highly-charged "When I Wanted You." Three new songs are featured, including the Jim Steinman-produced "Read 'Em And Weep," which bursts on to the Hot 100 at number 53. Another new piece, "Put A Quarter In The Jukebox," is a cornball sing-along duet with Ronnie Milsap.

MANFRED MANN'S EARTH BAND—Somewhere In Afrika, Arista AL8-8194. Produced by Manfred Mann. The pop/rock veteran moves to Arista, taking a stylistic turn signalled in the title. Leading off with a ringing version of The Police's "Demolition Man," the album's focal points are the music and politics of South Africa in an ambitious work incorporating African musical forms within a Western pop context.

Black

STANLEY CLARKE/GEORGE DUKE—The Clarke/Duke Project II, Epic FE 38934. Produced by Stanley Clarke & George Duke. More than two years after "Project I," the two producers/musicians/songwriters/magicians storm back up the charts with a fiery followup, years late for fans who made "I" a hit but up-to-date for those who discover them anew. Bassist Clarke and keyboardist Duke sing and write fresh fusions with dazzling virtuosity. "Put It On Love," "Heroes" and "Try Me Baby" will take giant strides on the charts.

CON FUNK SHUN—Fever, PolyGram/Mercury 814 447-1 M-1. Produced by Eumir Deodato. Seven-man groove group bids for heavy action with self-penned songs bejeweled with funk'n'roll and bedecked with mainstream appeal. The mellow "Baby, I'm Hooked" is the rising single, while "Can You Feel The Groove Tonight" and "Indiscreet Sweet" should sustain chart momentum with trickier rhythms that live up to the group's name. Keyboardist/singer/songwriter Felton Pilate and guitarist Michael Cooper are standouts, but producer Deodato is tip-off to tasty treats strong on the upbeat.

RANDY CRAWFORD—Nightline, Warner Bros. 23976. Produced by Tommy LiPuma. Crawford's gritty, ringing vocals and LiPuma's grand scope rekindles the flame and spirit of "Street Life." The sessions draw power from top L.A. musicians, including Steve Lukather, Jeff Porcaro and the Womack Bros. With this musical support, dynamic rhythm arrangements and excellent material, this album should make solid pop connections.

Country

B. J. THOMAS—The Great American Dream, Columbia Cleveland International FC39111. Produced by Pete Drake. The songs range from positive to positively uplifting. And Thomas's voice probes to reveal every nuance of their meanings.

CHARLY McCLAIN—The Woman In Me, Epic FE38979. Produced by Chucko II Productions. McClain is still sassy and assertive in some of these cuts; but she shows a real gift for the slower, contemplative ballads too.

EXILE—Exile, Epic B6E 39154. Produced by Buddy Killen. Rarely has an act graduated from a smash nod hit

Spotlight



.38 SPECIAL—Tour De Force, A&M SP-4971. Produced by Rodney Mills. Their evolution toward a more concise, melodic pop/rock style continues here as .38 Special looks to consolidate their recent spread to platinum stature. There's still plenty of snap to the guitars, and the twin drumming of Jack Grondin and Steve Brookins can supply as much punch as ever, but the arrangements follow the lead of singer Donnie Van Zant in underlining straightforward melodies and romantic lyrics. The end result is classic American rock with nary a nod to synthesizer fashion, making CHR and traditional AOR formats the inevitable starting points.

BARBRA STREISAND/ORIGINAL MOTION PICTURE SOUNDTRACK—Yentl, Columbia JS 39152. Produced by Barbra Streisand, Alan & Marilyn Bergman. This soundtrack is similar to early Barbra Streisand albums in its uncompromising focus on quality, sophisticated, adult ballads. This was obviously a labor of love for Streisand, the Bergmans and Michel Legrand, who arranged and conducted, and is listed as associate producer. Some Streisand records ("No More Tears" being the most notorious example) are so self-conscious in their commerciality that she seems to be slumming; here she's aiming higher and reaching deeper inside herself than she ever has before, with smashing results. More artists should follow their hearts as Streisand has here.



JOHN TRAVOLTA/OLIVIA NEWTON-JOHN/ORIGINAL MOTION PICTURE SOUNDTRACK—Two Of A Kind, MCA MCA-6127. Various Producers. Newton-John's "Twist Of Fate," produced by David Foster, is the first top 40 smash from this soundtrack to her forthcoming third film. Since both of the first two soundtracks ("Grease" and "Xanadu") went platinum and yielded a series of hit singles, the prospects are strong for this latest effort. Besides Newton-John, the album features John Travolta, Patti Austin, Steve Kipner, Journey, Chicago and David Foster. Most of the material is sprightly and sassy, reflecting the direction in which Newton-John has been steadily moving in recent years.

like "Kiss You All Over" to country so seamlessly and effectively. Singer Les Taylor ("The High Cost Of Leaving") gives the group vocal credibility; and they've also got strong arrangements.

Jazz

DAVID SANBORN—Backstreet, Warner Bros. 23906. Produced by Marcus Miller, Ray Bardani, Michael Colina. Sanborn's glossy instrumental r&b style has attained its most commercial slant through his production alliance with Messrs. Miller, Bardani and Colina, whose work here sustains the key features of their last few albums together: straightforward pop and soul melodies framed by taut rhythm work and lush keyboard and vocal as foils for Sanborn's signature alto sax phrases.

WILLIAM ACKERMAN—Past Light, Windham Hill WH-1028 (A&M). Produced by William Ackerman & Steven Miller. Label founder Ackerman hasn't let business expansion or his new distribution deal stunt his growth as a guitarist, and this sequel to 1981's "Passage" proves it. A set of small ensemble pieces using various other label players, this album finds Ackerman plying a more skeletal approach augmented by lyricism, string quartet, synthesizer, reeds and piano at various points.

CHARLIE HADEN—The Ballad Of The Fallen, ECM 23794 (Warner Bros.). Produced by Manfred Eicher. This ambitious collaboration with Carla Bley and 10 other top jazz stylists updates the premise behind Haden's Liberation Orchestra—an evocative glimpse of Third World music with its ideological turmoil intact. Here, the sources are Latin American as this orchestra (including Don Cherry, Dewey Redman, Michael Mantler and Paul Motion) crafts rich brass and reed settings recalling Bley's own exotic orchestrations.

Classical

TWO TO TANGO—Sahl, Schimmel, Kurtis, Nonesuch 79057. Well, here it is, the long-awaited followup to the best-selling, prize-winning "Tango Project" that dominated the classical charts last year and much of 1983. Again, a fine selection of tunes from the Argentine, plus others from Spain, Italy and the U.S. in inventive arrangements that intrigue the ear as much as they spur listener participation. A strong entry that should move through stores at a pleasing pace.

First Time Around

SIMON TOWNSHEND—Sweet Sound, Polydor/21 815 708. Produced by Pete Townshend. The rock Godfather's younger brother makes an impressive debut, which finds Townshend the elder on hand to provide a ringing, pop/rock foundation for Simon Townshend's own writing and singing. The results are passionate, melodic rock straddling new music and AOR classicism with style.

MARK ISHAM—Vapor Drawings, Windham Hill WH-1027 (A&M). Produced by Steven Miller. Isham's odyssey as an instrumentalist has led him from progressive jazz (Rubisa Patrol) through rock (Van Morrison) and fusion (Group 87). Here, he weaves his own distinctive, high tech pop on synthesizers, horns, soprano sax and electronic percussion, creating an elegant and atmospheric instrumental style that's a departure for Windham Hill. Sleeper mainstream exposure could follow on such anthemic epics as "On The Threshold Of Liberty."

EPs

BRIAN MAY & FRIENDS—Star Fleet Project, Capitol MLP-15014. Produced by Brian May. The Queen guitarist teams with Eddie Van Halen, REO's Alan Gratzler, Phil Chen and Fred Mandel for three extended tracks, leading off with their fiery version of the title song to a British sci-fi series. "Star Fleet" will thus remind some listeners of Queen's supercharged score to "Flash Gordon," but guitar fanatics will likely be more smitten by "Blues Breaker," an homage to Eric Clapton.

DREAMBOY—Dreamboy, Qwest 23988. Produced by Jeffrey Stanton & Virgil Taylor. The Detroit dream shines brightly on this six-song debut featuring youthful funk/rock with a highly stylized group approach that made "Let's Go Out" a hometown hit. The rest is mildly adventurous, but the association with Quincy Jones may be recommendation enough to launch the band on the air waves.

Billboard's Recommended LPs

SOFT CELL—Soul Inside, Sire 9 23989-1 B. (WB) Produced by Soft Cell. This EP contains "You Only Live Twice," the James Bond theme plus four original tunes exploring the darker regions or the soul within a techno-pop context.

WENDY & THE ROCKETTS—Dazed For Days, Oz/A&M SP 6-4974. Produced by Paul Muggleton & John Hudson. Wendy Stapleton controls vocals for this straight-ahead pop/rock group from Australia, and although there's nothing too unique here, "No Control," "Security" and "Play The Game" are unpretentious workouts by a tight band with a chance to catch on the charts.

MARIA MULDAUR—Sweet And Slow, Tudor 109902. Produced by David Nichtern. Kenny Barron and Mac Rebennack alternate as pianists behind Muldaur's 10 songs, taped a year ago in New York. Her program has strong jazz overtones, with titles like "Lover Man," "Prelude To A Kiss," "Gee, Baby" and "Blues For Hoagy."

GIRLS CAN'T HELP IT—Pure Wild, Sire 23966-1B (WB). Produced by George McFarlane & Colin Campsie. The two producers also wrote and arranged this charming and very danceable EP performed by the three female principals.

GLENN BRANCA—Symphony No. 1 (Tonal Plexus), Reach Out International Records A 125. Produced by Lee Ranaldo. This cassette only release is a full blown symphony pitting rock and classical elements in a monumental duel which neither wins.

THE ROBERT CRAY BAND—Bad Influence, Hightone HT 8001. Produced by Bruce Bromberg & Dennis Walker. The long overdue second album by this young Tacoma singer and guitarist shows Cray maturing impressively, backed by a revised lineup now boasting tenor and alto saxes that allow his Stax influences to mesh well with other blues models.

ORIGINAL MOTION PICTURE SOUNDTRACK—Marvin & Tige, Capitol ST-12307. Produced by Patrick Williams. Composer/conductor Williams builds his score around two primary themes, one his own main title, the second a Mozart piano piece. The former dominates in myriad variations building on Earl Klugh's silky guitar.

JOHN MOONEY—Telephone King, Blind Pig BP 1383. Produced by John Mooney. Mooney's vocals and guitar, steeped in Delta sources, thrive in this New Orleans setting of horns and tough rhythm work. His originals tap classic blues and jump models with gusto.

VARIOUS ARTISTS—Trouser Press Presents The Best Of America Underground, Reach Out International Records A124. Executive producer: Ira Robbins. This is a cassette-only compilation of favorite songs picked by the editors of Trouser Press magazine, featuring such acts as the Residents, Pylon, the Suburbs, Nerves, Shoes, Tweeds and others.

SPOTLIGHT—Predicted to hit the top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. PICKS—Predicted to hit the top half of the chart in the format listed. RECOMMENDED—Other releases predicted to reach the chart in the format listed; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273 7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7346).

(Continued on page 68)

News

BIG TEST FOR CABLE

TV Ads Are Focus Of Yule Push

• Continued from page 1

director of creative services and merchandising, agrees that MTV has played a key role in the fragmentation of audiences and the resultant emphasis on target advertising. But he adds: "They're going out to an 11-24 age bracket; we're trying to also reach a 24-35 bracket. That may necessitate going outside of cable, to independent stations, as well as local spots on network shows like David Letterman and 'Friday Night Videos.'"

Bob Reitman, A&M's vice president of marketing services, notes that cable ad spots "can augment airplay for clips the same way radio spot buys can augment radio play—consumers who've heard the song can find out right away just who it was."

A&M's key holiday campaigns include a 22-market broadcast tv push for the Police and a 14-market rally for the Carpenters. Reitman notes that A&M already executed a successful cable campaign on the Police and now sees the cumulative impact of three hit singles as paving the way for a new, broader tv thrust.

Reitman estimates that A&M's total tv dollar outlay this year will about equal that of a year ago, but sees this year's thrust as more effi-

cient. "It's on a much more targeted basis than in the past in terms of the audiences we're going after, the types of markets and the types of buys."

Sam Passamano Jr., MCA's marketing director, is studying the results from a blanket cable campaign on the Fixx, Men Without Hats and Joan Jett & the Blackhearts. He agrees that cable may continue to grow as part of the overall video advertising mix, though he's also pursuing broadcast tv campaigns.

Lou Mann, Arista's vice president of sales and distribution, notes that the label is mounting tv campaigns on greatest hits sets by Air Supply and Barry Manilow. "Those albums lend themselves to Christmas gift-giving," he says. "If it was a different time of year, we wouldn't be on tv with them." Mann says Arista's tv budget is 30% ahead of last year, especially in the area of cable and local tv.

Jim Lewis, PolyGram's vice president of marketing, says that PolyGram is doing 10%-20% more tv ad buys this year than last, with most of the money going to local MTV spots. "That way we can tie in regionally with the big chains, a Tower Records or a Sound Warehouse," he says.

Artists featured include John Cougar Mellencamp, Kiss, Def Leppard, Big Country, Rainbow and the Moody Blues.

EMI America's Gauthier says the tv budget increase at that company may be as much as 50%. "I think one reason you find more dollars on tv this year than last is the immediacy of tv," he says. "When releases come out as close to Christmas as they have this year, it's very hard to set a print campaign. A lot of consumer magazines may have gotten hurt as a result. There you may need two months lead time; with tv you can be running spots within two weeks."

A lot of the ads set to air this holiday season will feature excerpts from the artists' promotional videos. Columbia's Teller explains that this approach not only offsets costly creative budgets, but also reinforces "the video image the consumer associates with the groups time and time again."

The season's biggest tv push is believed to be that mounted by RCA for Daryl Hall & John Oates' hit package "Rock 'n' Soul Part I" (Billboard, Nov. 5). RCA says it will be spending more than \$1 million on tv time buys in the U.S. to support the album.

Video Game Shakeout Continues

• Continued from page 1

Activision, with an announced \$4.1 million net loss for its second quarter ending Oct. 1, had previously anticipated a loss. Says James Levy, president of the Mountain View, Calif. company, "A delay in ordering by retailers and distributors has resulted in a decline in both sales and income."

Levy adds that "in the last 90 days, a flood of discontinued product has entered the market at prices of less than \$10." The retail pipeline contin-

ues to be plugged; few new titles are getting through.

Additionally, Starpath Corp., which marketed video games and a supercharger unit for Atari video game consoles, recently threw in the towel, and has been acquired by a Silicon Valley software firm, Epyx, to design home computer software products. Starpath includes a 10-person design group headed by one of the original designers of the Atari video game system.

As for Parker Bros., whose "Q-

Bert" has topped the Billboard video game chart for some 13 weeks, it had hoped that top-selling titles would come to command a large share of the software market. Instead, retailers caught with excess inventory have stayed away from making major commitments, explains Bill Bracy, vice president of marketing for the Beverly, Mass. company.

Another major video game company, Imagic, which announced major layoffs in October, is hoping to make a comeback with its home computer software titles for IBM, Commodore and Atari hardware. Additionally, the company has set itself up as an outside design house and will start to contract with other companies to make computer software.

CBS repositioned its design staff and plans to use only outside design teams. A spokesman for the electronics division says the company hopes to bring variety to its product line by using outside staffs. CBS Electronics currently markets about 20 games. "Wizard of Wor" remains the company's most popular title.

And while 20th Century-Fox preferred not to comment about the company's video game strategy, a spokesman notes that the remainder of the software operation will be transferred to its Los Angeles facilities. "Some of the 42 employees might be placed here," he adds.

Many of the major third party home computer software makers hope that this latest shakeout will not have an impact on their sales. Most of the companies so far report healthy orders from major retailers.

In recent months computer hardware sales have shifted to home computers from video game consoles. "We believe that this transition from a video game-dominated business to a much broader computer and game software industry will continue through 1984. There will be some further shakeout and some new arrivals," Levy says. Activision last summer expanded its product offering to include software for Atari home

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MAY'S FRIENDS—Brian May, left, clowns with three musicians who played on his debut Capitol album "Starfleet Project." Pictured from May's left are guitarist Eddie Van Halen, bassist Phil Chen and drummer Alan Gratzer of REO Speedwagon.

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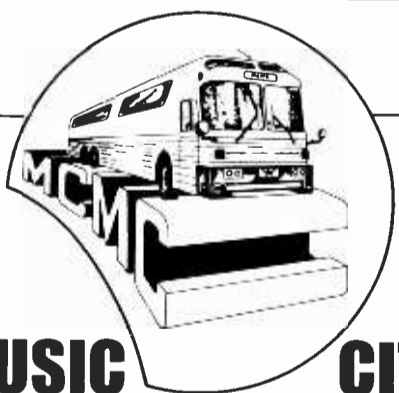
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Billboard's

Top Single Picks

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Pop

BARRY MANILOW—Read 'Em And Weep (4:54); producer: Jim Steinman; writer: Jim Steinman; publishers: Edward B. Marks/Neverland/Peg, BMI; Arista AS1-9101. An instant classic: Manilow meets Steinman, the king of the sentimental ballad teamed with the most extravagant studio showman on the scene. Compared to this immense, overpowering feat of recorded drama, Bonnie Tyler and Air Supply were mere modest warmups.

38 SPECIAL—If I'd Been The One (3:51); producer: Rodney Mills; writers: D. Barnes, J. Carlisi, D. Van Zant, L. Steele; publisher: Rocknocker, ASCAP; A&M AM-2594. Zooming to number 47 in its second week on the Hot 100, this single is an impressive introduction to the group's new "Tour De Force" LP. It sticks close enough to the fashionable power-pop ballad form, but its gracious melody and surprisingly subtle arrangement elevate it above the crowd.

recommended

JOE JACKSON—Memphis (4:00); producer: Joe Jackson; writer: Joe Jackson; publisher: Albion, ASCAP; A&M AM-2601.

GENESIS—That's All (4:22); producers: Genesis, Hugh Padgham; writer: Genesis; publishers: Pun/Warner Bros., ASCAP; Atlantic 7-89724.

EDDIE MONEY—The Big Crash (3:28); producer: not listed; writers: E. Money, D. Hitchings; publishers: Cashola, BMI/Hitchings, ASCAP; Columbia 38-04199.

SAGA—The Flyer (3:41); producer: Rupert Hine; writers: J. Crichton, M. Sadler; publisher: Rocker-fella; Portrait 37-04178.

NEIL AND THE SHOCKING PINKS—Cry, Cry, Cry (2:39); producers: Elliot Mazer, Neil Young; writer: Neil Young; publisher: Silver Fiddle, ASCAP; Geffen 7-29433.

DANNY SPANOS—Excuse Me (3:50); producer: Spencer Proffer; writers: S. Proffer, D. Payne; publishers: Sasha-Songs/Blackwood/Careers/Mascon Fusion/The Grand Pasha, BMI; Epic 34-04215.

HEADPINS—Just One More Time (3:48); producer: Brian Macleod; writers: Macleod, Mills; publishers: ATV/18 Karat Gold, BMI/PROCAN; SGR SGR-90001 (c/o MCA Records).

MODERN ROCKETRY—The Right Stuff (4:13); producers: Ken Kessie, Morey Goldstein; writer: B. Calvert; publisher: United Artists; Megatone S-123 (San Francisco, Calif.).

SILVER CONDOR—When A Man Loves A Woman (3:47); producer: Joe Cerisano; writers: A. Wright, C. Lewis; publishers: Pronto/Quinvy, BMI; Columbia 38-04214.

Q.T. THE ROBOT—Stop Stop (timing not listed); producers: Mike Pinera, Mark Avnet; writers: Pinera, Wolen, Babylon, Goodman; publishers: Grandma Bessie/Pinera; Galaxy GR 001 (Chatsworth, Calif.).

DIN GREAT TRADITION—Reptiles (3:15); producer: not listed; writer: Clevenger; publisher: not listed; Rocshire XR95043.



Black

LUTHER VANDROSS—I'll Let You Slide (3:53); producers: Luther Vandross, Marcus Miller; writers: L. Vandross, M. Miller; publishers: April/Uncle Ronnie's/Thriller Miller; Epic 34-04231. While his duet with Dionne Warwick rides high on Pop, Black and AC charts, Vandross lets loose his funkier side in a high-energy solo release from his new "Busy Body" LP. A snappy, electrified-r&b track adds punch to Vandross' nicely underplayed performance, for an effect that's gritty and glossy at the same time.

STEVIE WONDER—Happy Birthday (5:57); producer: Stevie Wonder; writer: Stevie Wonder; publishers: Jobete/Black Bull, ASCAP; Motown 4517MG. In honor of the newly-declared national holiday comes a single release of Wonder's loving tribute to Martin Luther King Jr., first heard on his 1980 LP "Hotter Than July." The song has been issued in 12-inch form, with excerpts from Dr. King's most famous speeches comprising the B side.

HOWARD JOHNSON—Let's Take Time Out (3:48); producers: Mic Murphy, David Frank; writers: Murphy, Kellow, Frank; publisher: Science Lab, ASCAP; A&M AM-2588. Johnson's first single from his LP "Doin' It My Way" is graced by the techno-wizardry of writer-producers Mic Murphy and David Frank, and it's an inspired match. He provides the warm emotion; they supply the irresistible, fidgety electronics that are their outstanding specialty.

CUBA GOODING—Happiness Is Just Around The Bend (4:24); producer: Arthur Baker; writer: Brian Auger; publisher: Blackwood, BMI; Streetwise SWRL-1114. 7-inch version of previously reviewed 12-inch, Billboard, Oct. 20, 1983.

recommended

TAVARES—Words and Music (3:59); producers: Jay Senter, Kenny Nolan; writer: K. Nolan; publisher: Kenny Nolan, ASCAP; RCA PB-13684.

DENIECE WILLIAMS—Heaven In Your Eyes (3:47); producer: George Duke; writer: R. Jones; publisher: Zubaidah, ASCAP; Columbia 38-04218.

FATBACK AND GERRY BLEDSOE—Please Stay (4:35); producers: Bill Curtis, Gerry Thomas; writers: Gerry Thomas, Gerry Bledsoe; publishers: Fired Up/Sign of the Twins, ASCAP; Spring SPR-7-3035 (12-inch version also available, Spring SPR-12-413).

FREEEZ—Pop Goes My Love (4:30); producer: Arthur Baker; writers: Maas, Rocca, Stennart, Baker; publishers: Shakin' Baker, BMI/Beggars Banquet/E.G.; Streetwise SWRL-1115 (7-inch version of previously reviewed 12-inch, Billboard, October 22, 1983).

RACE—What Is Race (4:08); producer: Moda; writer: Moda; publisher: Open City, BMI; Ocean Front OF 2003 (Marina Del Rey, Calif.).

ZOE—Sneaky Eyes (6:05); producer: Dunn Pearson Jr.; writer: Dunn Pearson Jr.; publisher: Dunn Pearson, ASCAP; Posse POS 1211 (12-inch single).

GANG OF 4—Is It Love (3:48); producers: Ron Albert, Howard Albert; writer: Andrew Gill; publishers: Gill/King; Warner Bros. 7-29449.

DAVID MORRIS—Somebody You'd Love To Love (5:53); producers: David Morris, Roger Meltzer; writers: D. Morris, R. Meltzer; publishers: B.U.T., BMI/Kaysam, ASCAP; Dancing Room Only A-DRO-001 (New York, N.Y. (212) 807-7822) (12-inch single).

J. BLACKFOOT—Taxi (4:33); producers: Homer Banks, Chuck Brooks; writers: Homer Banks, Chuck Brooks; publisher: Backlog, BMI; Sound Town ST-0004 (Memphis, Tenn.).

FUCHSIA—Want Ads (6:10); producer: Phillip Edwards; writer: not listed; publisher: Gold Forever, BMI; Phillip Edwards P.E. 101 (c/o Bishop Productions, New York, N.Y. (212) 282-0837) (12-inch single).

MATT COVINGTON—Naked To The World (6:02); producer: Steve Green; writer: Steve Green; publisher: Zero Bop; April A-2000 (Philadelphia, Pa.) (12-inch single).

KEN "C"—Get Outta My Face (6:55); producer: Dave Ogrin; writers: D. Ogrin, W. Moore; publishers: Disc Music Network/Green Ogre, ASCAP/KJS/Janion, BMI; Telectar Cassettes TCT-2320 (New York, N.Y. (212) 977-4166) (12-inch single).

ARMAGEDDON—Natty Skank (3:54); producer: Armageddon; writers: Williams, Levvi, Sabbe; publisher: not listed; A.R.M. ARM-400 (Chicago, Ill. (312) 975-0551).

WILL KING—Sunshine Please (4:30); producer: Paul E. Marshall; writers: Paul E. Marshall, Willard King Jr.; publisher: Golden Stable, ASCAP; Golden Stable GSR-1234 (Chicago, Ill.).

SCHEHERAZADE MARTIN—Night Fool (3:45); producers: S. Martin, D. Boal; writers: Glen Ballard, Patty Goode, Dude McLean; publishers: Leeds/Duchess; Silver Sound S.S. 10 (Gardena, Calif. (213) 639-3636).



Country

B.J. THOMAS—Two Car Garage (3:27); producer: Pete Drake; writers: J.D. Martin, G. Harrison; publishers: Music Corp. of America/Dick James, BMI; Cleveland International/Columbia 38-04327. Thomas presents the settling-down syndrome here, magnificently outlining the joys of domesticity. All the hooks are in the right place.

SYLVIA—I Never Quite Got Back (From Loving You) (3:33); producer: Tom Collins; writers: Don Pfrimmer, Mike Reid; publishers: Collins Court/Lodge Hall, ASCAP; RCA PB-13689. Sylvia continues her deft balancing act on the tightrope between pop and country with this ballad. Her vocals are stronger than ever.

GENE WATSON & THE FAREWELL PARTY BAND—Drinkin' My Way Back Home (2:04); producers: Gene Watson, Russ Reeder; writers: Don Scaife, Ronny Scaife, Phil Thomas; publishers: Vogue/Partner, BMI; MCA 52309. Watson rocks along here rather more briskly than fans of his balladry will appreciate. The whole project is overproduced, but Watson's voice is forever.

TERRI GIBBS—Tell Mama (2:58); producer: Rick Hall; writers: Clarence Carter, Wilber Terrell, Marcus Daniel; publisher: Fame, BMI; MCA 52308. Though there's plenty of scorching punch to this remake of the old r&b classic, it could be a bit left-field for country traditionalists. Gibbs' growl shows her blues roots.

BILL MEDLEY—Till Your Memory's Gone (3:03); producer: Jerry Crutchfield; writers: Bill Rice, Mary Sharon Rice; publishers: Swallowfork/April, ASCAP; RCA PB-13692. This ex-Righteous Brother is obviously in righteous hands with Crutchfield: the arrangement's beautiful and so is Medley's vocal. Pure country all the way.

recommended

TOMMY BELL—Out Of My Life (Out Of My Heart And Out Of My Mind) (2:15); producer: Tommy DeVito; writers: Steve Clark, Johnny McCrae; publisher: Music City Music, ASCAP; Gold Sound 8017 (c/o Dan-Danna, Las Vegas, Nev.).

BILLY PARKER & WEBB PIERCE—Memory Number One (2:34); producer: Joe Gibson; writers: Wayne Walker, Max Powell; publisher: Cedarwood, BMI; Soundwaves 4719 (c/o NSD).

JUDI KELLAR—Say It's Me (2:50); producers: Dick O'Bitts, J.L. Wallace; writers: Skinner, Roth, Bell; publisher: Hall, Clements, BMI; Pacific Sounds, Ltd. 1000 (Los Angeles, Calif. (213) 978-4592).



GEORGE BENSON—In Your Eyes (3:16); producer: Arif Mardin; writers: Michael Masser, Dan Hill; publishers: Prince Street/Welbeck, ASCAP; Warner Bros. 7-29442. Even in this season of love songs, Benson's honesty and directness make this title track from his latest LP a standout entry. Few vocalists can create a mood so comfortable and reassuring.

FRANK STALLONE/CYNTHIA RHODES—I'm Never Gonna Give You Up (3:26); producer: Johnny Mandel; writers: F. Stallone, V. DiCola, J.B. Esposito; publishers: Stigwood International/Famous/Robert Stigwood/Ensign, ASCAP/BMI; RSO 815 882-7. Stallone made quite a debut this fall, when his single "Far From Over" went straight to the top 10 of the Hot 100. This followup, also from the "Staying Alive" soundtrack, teams him with singer Cynthia Rhodes for a love duet in the vein of recent Sergio Mendes and Bryson/Flack hits.

GORDON LIGHTFOOT—Without You (3:04); producers: Dean Parks, Gordon Lightfoot; writer: Gordon Lightfoot; publisher: Moose, CAPAC; Warner Bros. 7-29466. Back in the thoughtful, folksy style for which he's best known, Lightfoot presents a quietly captivating tune from his LP "Salute." Like most of his best material, this one can offer both pleasant background music for casual listeners and emotional complexity for attentive ones.



TOM TOM CLUB—Pleasure of Love (6:33); producers: Tina Weymouth, Chris Frantz, Steven Stanley; writer: Tom Tom Club; publisher: Metered, ASCAP; Sire 0-20164. The vocals are the key attraction to this 12-inch single, and they're a total delight: funny, smart, deadpan, ironic and innocent all at once. A hot mix of solid, snappy percussion and synthesizers provides the muscle.

LOLETTA HOLLOWAY—Love Sensation (7:27); producer: Dan Hartman; writer: Dan Hartman; publisher: not listed; Salsoul SG 415. Remixed by Shep Pettibone from its original 1980 version, this 12-inch single allows Holloway to show the power and range of her explosive, gospel-tinged voice. The high energy level of the record could bring strong Dance chart action this second time around.

DEPECHE MODE—Everything Counts (7:23); producers: Daniel Miller, Depeche Mode; writer: M.L. Gore; publisher: Emile, ASCAP; Sire 0-20165 (7-inch version also available, Sire 7-29482). There's a very hard edge to this song, with its dark, cynical lyrics and darker, dissonant synthesizer riffs. Remixed from the group's album "Construction Time Again," this 12-inch turns pessimism into a danceable commodity.

recommended

MARCIA RAVEN—Catch Me (I'm Falling In Love) (9:30); producer: Ian Anthony Stephens; writer: Ian Stephens; publisher: Chappell, ASCAP; Profile PRO-7034 (12-inch single).

IUDY—Island Of The Sun (7:05); producer: Discomagic; writers: Vanni, D'Onofrio; publisher: Watussi, BMI; Topflight/Watussi TOP-008 (12-inch single).

NYHTJAR—All In Fun (6:38); producers: Vince Anderson, Danny Capizzi; writer: V. Anderson; publishers: Andram/Street Sounds, ASCAP; Party Time PT-102 (c/o Streetwise Records) (12-inch single).

SPECIAL-T—It's Your Love (6:06); producers: Suzie Hall, Derek Boland; writer: Suzie Hall; publisher: Next Plateau, ASCAP; Next Plateau NP 50017 (New York, N.Y.) (12-inch single).

K DARLING—Fire In My Heart (5:40); producer: James R. Glaser; writers: D. Finno, K. Alson; publisher: not listed; Kadar KDR-100 (Hauppauge, N.Y. (516) 361-6558) (12-inch single).



First Time Around

SIMON TOWNSHEND—I'm The Answer (3:34); producer: Pete Townshend; writer: S. Townshend; publisher: not listed; 21 Records 815 992-7. Younger brother Simon follows rather reverently in the footsteps of older brother Pete in this debut single (which Pete produced). It recaptures much of the arrogant youthfulness of early Who classics, though the overall sound is more tuneful than aggressive.

RE-FLEX—The Politics of Dancing (3:55); producer: John Punter; writer: Fishman; publisher: Firstars, ASCAP; Capitol B-5301. This British quartet has studied its middle-period Bowie albums with great diligence (a fact pointed to in the lyrics) and come up with its own variation on the theme and sound. It's all very solemn and arty, full of heavy electronic whooshes, but in fact the "politics" refer to nothing more than having a good time.

WEIRZ—Imagination (3:00); producer: Michael Lloyd; writer: Larry Weir; publishers: St. Cecilia/Michael Jeffrey Lloyd/Caseyem, BMI; MCR-52302 (c/o MCA Records). The ghost of "Mickey" rises again. This new group on Mike Curb's MCR label dishes up the kind of catchy, insistent, new-wave bubblegum that you won't be able to get out of your head by any means short of surgery.

PICKS—Predicted to hit the top 30 on the chart in the format listed. **RECOMMENDED**—Other releases predicted to reach the chart in the format listed; also, other singles of superior quality. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764 7311).

Billboard's Recommended LPs

Continued from page 66

black

TEDDY PENDERGRASS—Heaven Only Knows, Philadelphia International FZ 38646. Produced by Kenneth Gamble & Leon A. Huff. More from Teddy's old label and producers, and though the quality of the material may not

GARLAND GREEN—Garland Green, Ocean Front OF/100. Produced by Arleen Schesel. Tyrone Davis-protege Green is a classic sing-from-the-heels r&b singer who has more than dented the chart with Lamont Dozier's bluesy ballad "Tryin' To Hold On." Dozier is the creative sparkplug here on rhythm arrangements, background vocals and songwriting, and Green just sings out for the L.A. label finding itself alive on the charts.

country

JIM REEVES—Special Collection, RCA AHL1-4865. No producers listed. The late and eternally mellow Reeves offers four previously unreleased cuts in this collection, two of them sung in Afrikaans.

MAC DAVIS—Who's Lovin' You, Columbia FC 38950. Produced by Rick Hall & Gary Klein. This album contains previously-unreleased material from Davis' CBS days. Though recorded in Muscle Shoals, the arrangements are fairly middle of the road.

jazz

BILL MAYS & RED MITCHELL—Two Of A Kind, ITI JL004. Produced by Michael Dion & Bob Margher. Taped 13 months ago in New York, pianist Mays and bassist Mitchell collaborate effectively on six titles, including "Laura," "Embraceable You," and "Well, You Needn't."

IRA SULLIVAN—Does It All, Muse MR5242. Produced by Bob Porter. A jazz bassoon sparks this program of seven tracks. Sullivan plays soprano and alto sax and flugelhorn brilliantly, and Red Rodney contributes on trumpet and fluge.

classical

RESPIGHI: FOUNTAINS & PINES OF ROME: GLI UCCELLI—San Francisco Symphony, De Waart, Phillips 6514 202. A brilliant recording that could do much to return "Fountains" and "Pines" to their once ubiquitous presence as hi fi showpieces. Even more the performances seem to uncover values in works that can seem superficial and shallow in lesser hands. Stunning sound

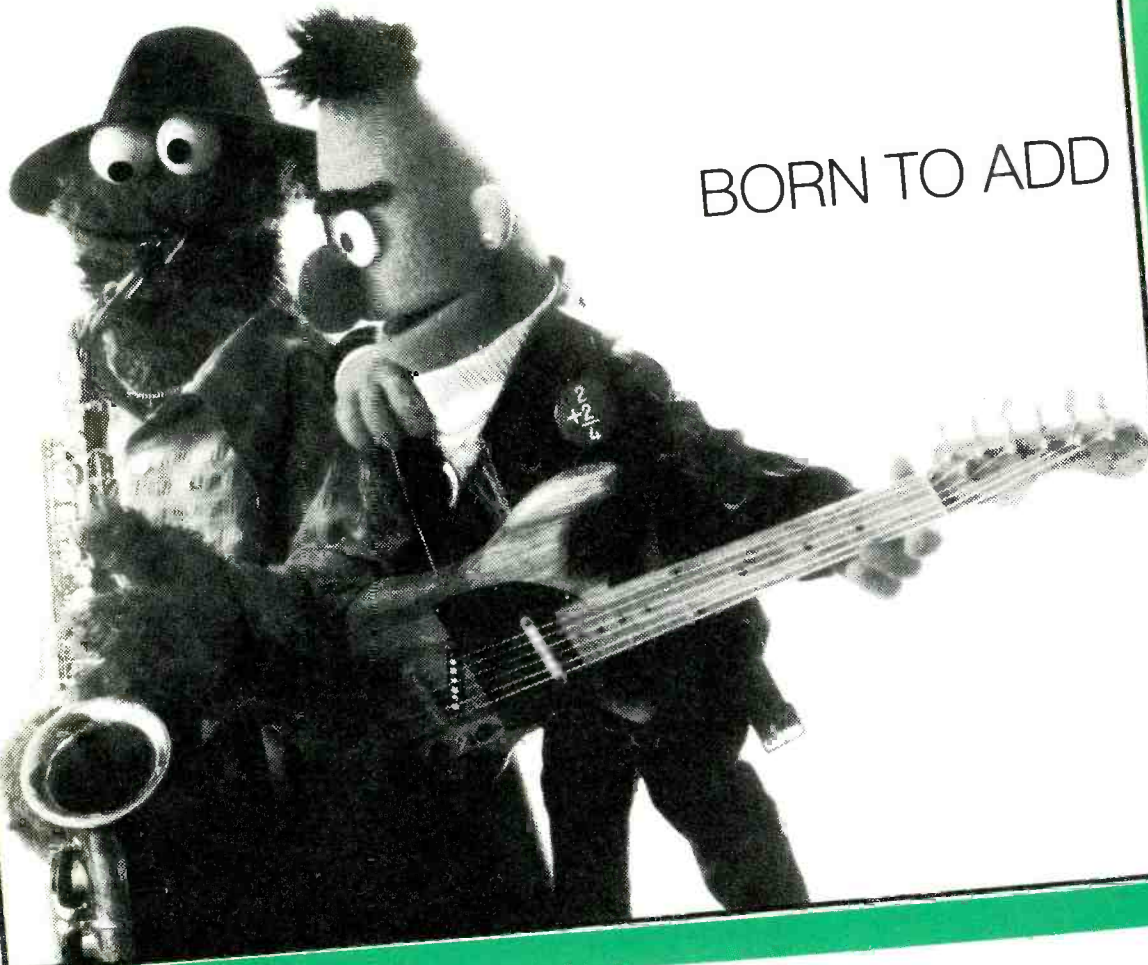
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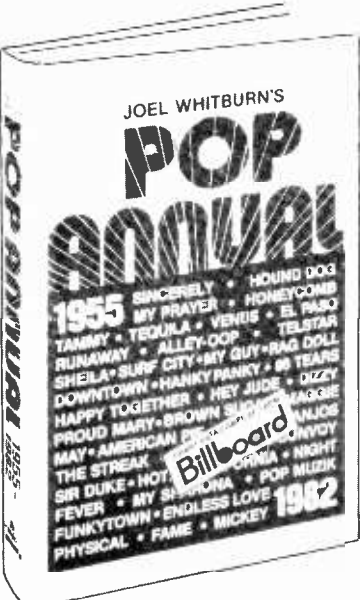
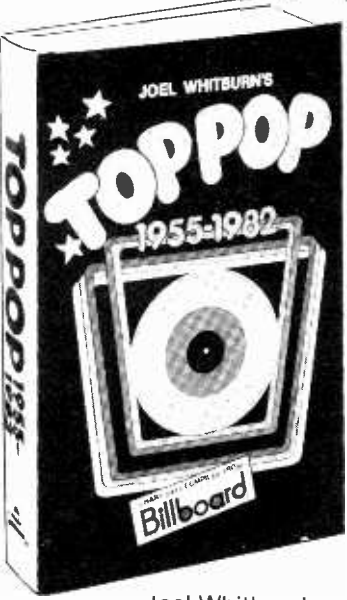


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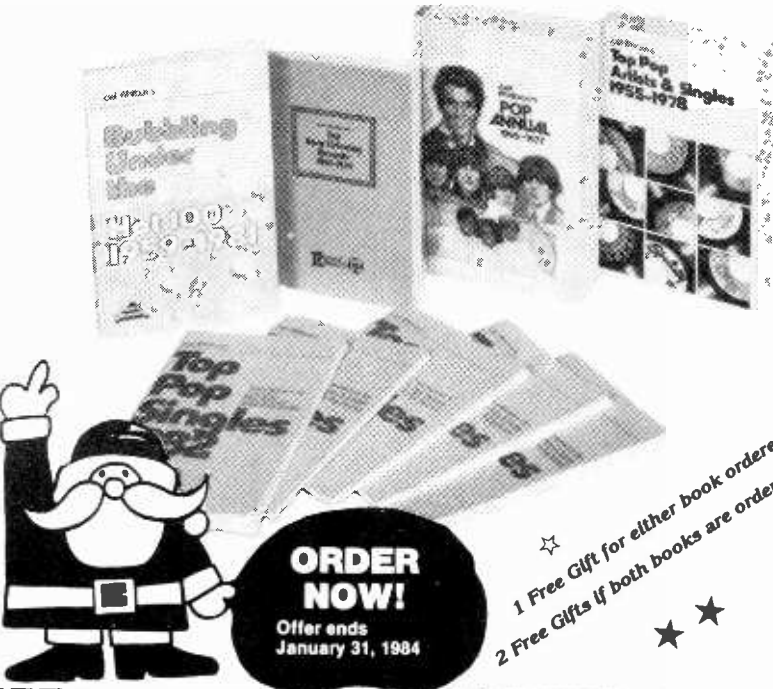
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News Chartbeat

Continued from page 6

- Artists, 12.
- 17. "Abbey Road," Beatles, 1969-70, Apple, 11.

The fact that five of these 17 albums are soundtracks or cast albums shows the ongoing importance of theatrical properties in the album market. In addition to these five albums ("Saturday Night Fever," "Mary Poppins," "Hair," "Grease" and "A Hard Day's Night"), two of the other No. 1 champs led to subsequent film projects—"Sgt. Pepper's" and "The Wall."

Also, of course, the two Monkees albums owed a great deal of their success to the popularity of the group's television show. And for that matter "Thriller" has been aided considerably by its video exposure. The union of music and visual images marches on.

U.K. Watch: In an extremely rare occurrence, the top three singles in the U.S. and the U.K. are the same this week. The only difference is the order: In America, Lionel Richie's "All Night Long" is No. 1, followed by Paul McCartney & Michael Jackson's "Say Say Say" and Billy Joel's

"Uptown Girl." In Britain, Joel is out front, followed by Richie and the McCartney/Jackson duet.

This week's development dramatizes how much in synch the two countries' charts have been all year. Just ask Men At Work, Michael Jackson, Bonnie Tyler, Billy Joel, David Bowie, Spandau Ballet or the Police—all of whom have reached No. 1 in both countries since the first of the year.

Album Recalls Karen Carpenter

Continued from page 6

clude a second Christmas album (the duo's first, in 1978, went gold), a "Rarities" collection and a two-record career retrospective.

Carpenter says he hopes to have an ongoing relationship with A&M as a producer and a solo artist. "I'd like to work around in some different sounds," he says. "I'd like to do instrumentals, and if the right vocal piece comes along, find the right singer for it. I've been with A&M for going on 15 years, and I really don't want to break that association."

MTV Issue Flares Again At Sixth BMA Conference

Continued from page 3

Mtume said. "MTV is merely the pimple. The puss is the attitude of the industry. The companies support the attitudes that allow MTV's racist programming policy to exist."

Aside from protesting against MTV Mtume said that those involved in black music must begin "to look to create alternative outlets" for black music cable programming. WBLS New York program director Frankie Crocker, who moderated the panel, noted that Inner City Broadcasting's black video channel had been projected to begin programming in 1985, when more inner city communities have been wired for cable. "It is a very costly process," he said.

That observation was backed up by Dwight Ellis, vice president for minority programming at the National Assn. of Broadcasters, who noted that the only existing national black cable channel, Black Entertainment Television, was "struggling." In addition, Ellis said that in upcoming years the number of black owned radio stations will probably shrink due to current economic conditions.

"Blacks can no longer afford to buy key stations in major markets," said Ellis. His comments about black cable and radio also served to imply how important MTV exposure could be in the future.

The presence of Garland and Bob Johnson, president of Black Entertainment Television, on the "New Technologies" panel signaled to

many attending that this would be a forum on video programming. Instead, moderator Ken Smikle, press liaison for the BMA, opened by noting, "We're not here to put Les on the chopping block." The BMA's opposition to MTV's programming philosophy had already been presented in the trades and consumer press, according to Smikle.

Assistance in preparing this story provided by Leo Sacks in New York.

When Garland was asked by an audience member, "What concessions has MTV made to blacks, and what opportunities can black artists look forward to on MTV?" Smikle replied, "The answers are available in the press kit." Garland, for his part, denied reports that CBS Records forced MTV to play Michael Jackson's "Bille Jean" video. "No, that's absolutely untrue," he said.

BET's Johnson said he "understood" why MTV had taken its position against programming large numbers of black videos. "You wouldn't go to a classical station to get your rock product played, would you?" he asked.

Johnson said he hopes to benefit from MTV's policy, noting, "There's an emotional demand for black programming based on black America's collective desire to showcase the talents of black Americans. It is only a matter of time before BET taps into a black market with an aggregate income of \$140 billion."

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
1	1	21	THE POLICE Synchronicity A&M SP3735 RCA		▲	8.98		36	37	21	LOVERBOY Keep It Up Columbia QC38703 CBS		▲			71	NEW ENTRY	BOB DYLAN Infidels Columbia QC-38819 CBS					
2	2	31	QUIET RIOT Metal Health Pasha BFZ 38443 CBS		▲			37	35	10	SHEENA EASTON Best Kept Secret EMI-America ST-17101 CAP		8.98			72	68	13	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic) CBS				BLP 10
3	3	48	MICHAEL JACKSON Thriller Epic QE 38112		▲		BLP 5	38	32	11	AC/DC Flick Of The Switch Atlantic 80100 WEA		8.98			73	59	7	JIMMY BUFFETT One Particular Harbour MCA 5447			8.98	
4	15	2	LIONEL RICHIE Can't Slow Down Motown 6059 ML		▲	8.98	BLP 2	39	40	16	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940		8.98		BLP 6	74	70	36	U2 War Island 90067 (Atco) WEA			8.98	
5	4	14	BILLY JOEL An Innocent Man Columbia QC 38837		▲			40	43	17	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) WEA		8.98		BLP 3	75	74	40	BRYAN ADAMS Cuts Like A Knife A&M SP-64919			8.98	
6	6	9	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697		▲	8.98	CLP 1	41	39	5	BLACK SABBATH Born Again Warner Bros. 1-23978		8.98			76	90	2	RICHARD PRYOR Here & Now Warner Bros. 1-23981			8.98	BLP 28
7	8	14	AIR SUPPLY Greatest Hits Arista AL 8-8024		▲	8.98		42	33	11	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102		8.98			77	78	24	IRON MAIDEN Piece of Mind Capitol ST 12274			8.98	
8	7	42	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)		▲	8.98		43	41	40	JOURNEY Frontiers Columbia QC 38504		8.98			78	67	22	DIO Holy Diver Warner Bros. 1-23836			8.98	
9	10	8	LINDA RONSTADT What's New Asylum 60260 (Elektra)		▲	8.98		44	38	14	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)		8.98			79	69	7	CARLY SIMON Hello Big Man Warner Bros. 1-23886			8.98	
10	11	4	GENESIS Genesis Atlantic 80116		▲	8.98		45	44	15	ELVIS COSTELLO Punch The Clock Columbia FC 38897		8.98			80	171	2	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152			9.98	CLP 64
11	5	16	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710		▲			46	48	6	MOTLEY CRUE Shout At The Devil Elektra 60289		8.98			81	86	6	JOBOXERS Like Gangbusters RCA AFL1-4847			8.98	
12	20	3	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107		▲			47	47	6	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)		8.98			82	73	23	GEORGE BENSON In Your Eyes Warner Bros. 1-23744			8.98	BLP 33
13	14	6	PAT BENATAR Live From Earth Chrysalis FV41444		▲			48	54	35	ALABAMA The Closer You Get RCA AHL1-4663		8.98		CLP 2	83	NEW ENTRY	NIGHT RANGER Midnight Madness MCA 5456			8.98		
14	9	31	ZZ TOP Eliminator Warner Bros. 1-23774		▲	8.98		49	45	19	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)		8.98		BLP 23	84	NEW ENTRY	THE CARPENTERS Voice Of The Heart A&M SP-4954			8.98		
15	13	26	THE FIXX Reach The Beach MCA 5419		●	8.98		50	49	26	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681		8.98			85	104	2	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869			8.98	
16	12	30	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)		▲	9.98	BLP 43	51	46	11	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)		8.98		BLP 4	86	91	7	PETER SCHILLING Error In The System Elektra 60265			8.98	
17	25	3	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)		▲	8.98		52	57	5	DEBARGE In A Special Way Gordy 6061GL (Motown)		8.98		BLP 8	87	89	6	ANNE MURRAY A Little Good News Capitol ST-12301			8.98	CLP 15
18	17	17	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)		●	8.98		53	50	13	ASIA Alpha Geffen GHS 4008 (Warner Bros.)		8.98			88	94	3	EDDIE MONEY Where's The Party Columbia FC 38862			8.98	
19	18	9	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)		▲	8.98		54	NEW ENTRY	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149		8.98			89	169	2	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)			8.98	BLP 27	
20	28	5	SOUNDTRACK The Big Chill Motown 6062ML (MCA)		▲	8.98		55	56	12	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679		11.98		BLP 7	90	93	59	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347			8.98	
21	16	22	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)		●	8.98	BLP 58	56	60	6	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)		8.98			91	87	10	QUEENSRYCHE Queensryche EMI-America DLP-19006			5.98	
22	22	6	THE MOTELS Little Robbers Capitol ST-12288		●	8.98		57	52	7	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104		8.98		BLP 42	92	76	18	TACO After Eight RCA AFL1-4818			8.98	
23	23	30	DAVID BOWIE Let's Dance EMI-America ST 17093		▲	8.98		58	51	11	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)		8.98			93	96	7	X More Fun In The New World Elektra 60283			8.98	
24	24	6	KISS Lick It Up Mercury 814297-1 (Polygram)		▲	8.98		59	64	4	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104		8.98		BLP 22	94	83	16	BILLY IDOL Don't Stop Chrysalis PV 44000			8.98	
25	26	15	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284		▲	8.98	BLP 14	60	71	5	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)		8.98			95	92	5	SAGA Heads Or Tales Portrait FR 38999 (Epic)			8.98	
26	19	21	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)		▲	8.98		61	61	6	JOHN DENVER It's About Time RCA AFL1-4683		8.98			96	79	18	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734			8.98	
27	21	18	SPANDAU BALLET True Chrysalis BGV-41403		▲	8.98		62	53	29	MEN AT WORK Cargo Columbia QC 38660		8.98			97	101	31	EDDIE MURPHY Eddie Murphy Columbia FC 38180			8.98	
28	42	3	THE DOORS Alive, She Cried Elektra 60269		▲	8.98		63	55	57	LIONEL RICHIE Lionel Richie Motown 6007 ML		8.98		BLP 26	98	126	2	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862			11.98	
29	30	7	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412		▲	8.98		64	65	19	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)		9.98			99	97	73	MEN AT WORK Business As Usual Columbia ARC 37978			8.98	
30	NEW ENTRY	DARYL HALL & JOHN OATES Rock 'N' Roll Soul, Part 1 RCA CPL1-4858			9.98			65	63	12	HERBIE HANCOCK Future Shock Columbia FC 38814		8.98		BLP 17	100	77	32	NAKED EYES Naked Eyes EMI-America ST 17089			8.98	
31	29	53	PRINCE 1999 Warner Bros. 1-23720		▲	10.98	BLP 24	66	58	30	RICK SPRINGFIELD Living In Oz RCA AFL1-4660		8.98			101	88	9	SOUNDTRACK Mike's Murder-Joe Jackson A&M SP-4931			8.98	
32	27	13	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)		▲	8.98	BLP 1	67	66	46	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398		8.98		BLP 60	102	106	89	ALABAMA Mountain Music RCA AFL1-4229			8.98	CLP 29
33	31	5	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)		▲	8.98	BLP 9	68	62	10	HEART Passionworks Epic QE-38800		8.98			103	98	26	FASTWAY Fastway Columbia BFC 38662			8.98	
34	36	8	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)		▲	8.98		69	72	9	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100		8.98			104	81	15	KANSAS Drastic Measure CBS Associated QZ-38733			8.98	
35	34	16	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)		●	8.98		70	75	7	KLIQUE Try It Out MCA 39008		8.98		BLP 18	105	102	23	THE HUMAN LEAGUE Fascination A&M 1-2501			5.98	
															106	105	78	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054			8.98		

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

NOVEMBER 19, 1983, BILLBOARD

News

One-Stops Pledge Cooperation At NARM Conference

• Continued from page 3

Label executives generally said they are reevaluating merchandising. Gallagher said RCA waits until an act really shows promise before com-

ing with point-of-purchase materials. Capitol's Walter Lee said he has made more merchandising aids this year than in 1982, and encouraged one-stops to ask for more display ma-

terial from their salespersons. He lauded Stan Meyers of Sound/Video Unlimited, stating that campaigns such as Meyers described earlier in the conference (Billboard, Nov. 12)

could not be evaded by labels. PolyGram's Shelly Rudin said he would ask his salesmen to call on independent dealers where possible.

Manufacturer-subsidized trade ad-

vertising by certain one-stops who undersell competition injures the industry, Richman argued. Gallagher agreed. McGuinness interjected at one point when one-stoppers started talking about "cooperative advertising," pointing out that all ad money now comes from labels. "I'll go back to co-op if the Record Bar does," Berman challenged.

All one-stops on the dais agreed that the switch of leading independent labels to branch distribution has injured them because they were only able to return product at the distributor price instead of the price they paid. Most complained that they had given full credit to their own customers. Berman pointed to the hefty outlay this caused for trucking of returns.

Capitol's Lee complimented City 1-Stop of Los Angeles for providing information about counterfeit and pirated albums which they had received as returns from specific customers. Such detailed information allowed Capitol to combat such illicit product, he said.

Twelve-inch dance singles sell well, it was agreed, and manufacturers stated they would continue to provide a steady flow of product. Lee said that sometimes a 12-inch will deter the progress of an album that is charting by splitting the sales. He also said 12-inch provokes a real headache when certain competitive radio stations create their own mixes by "mixologists employed by the stations." When the public can't get such mixes, sales are lost, Lee pointed out.

PolyGram's Rudin said his company is now shipping Compact Discs to one-stops (Billboard, Nov. 12). McGuinness agreed with Rudin, who described the CD customer as a new breed and plus business. McGuinness forecast that the CBS-Sony plant in Terre Haute will be in full production by September, 1984 and will satisfy the U.S. demand for CDs.

Michael Spector of MJS, Miami, asked labels to realize the responsibility one-stops shoulder in providing credits, more lenient returns and advertising and promotional guidance for their independent dealers. "Use your return as a guideline, not a rigid rule," the conference keynoter advised. "Use our regional expertise to help break acts."

Al Bergamo of MCA Distributing, described by Moreland as the unanimous choice to act as spokesman for manufacturers by the one-stoppers, called for a re-conceptualization of their role by one-stops. He stated publicly that MCA will offer six-month dating on all catalog late this year (Billboard, Sept. 3). "Will one-stops use tools such as these to help their customers or merely enhance their bottom line?" Bergamo asked.

Videocassettes should be considered as part of their product mix, Bergamo stressed, saying they had a share in the "\$700 million business which doesn't include porn and videodisk." He predicted that video software business would treble in the future.

Alabama Ruling

• Continued from page 6

through Nov. 30, 1986, were calculated at \$730,026.53 a year, before the deduction of annual expenses of \$401,000. The net projected commission income was \$329,026.53. And the accumulated projected total net commission amounted to \$1,069,336.22.

The court master did not find that IHT had incurred damages due to loss of good will.

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You Don't Have To Order Box Lots To Get These Low, Low Prices!



EARTH, WIND & FIRE

Electric Universe
Col. 38980

\$4⁹⁵ each

Eddie Murphy: Comedian

Includes the following comedy routines:
Singers
Languages
TV
Modern Women
Ice Cream Man/
Shoe Thrown
Mothers

EDDIE MURPHY
Comedian
Col. 39005 **\$5¹⁸ ea.**

WILLIE NELSON WITHOUT A SONG
Including:
As Time Goes By
Autumn Leaves/Harbor Lights
You'll Never Know/To Each His Own

WILLIE NELSON
Without A Song
Col. 39110 **\$4⁹⁵ ea.**

STANLEY CLARKE/GEORGE DUKE THE CLARKE/DUKE PROJECT II
Including:
Put It On The Line/Heroes
Every Reason To Smile
Trip You In Love/You're Gonna Love It

STANLEY CLARKE/GEORGE DUKE
Clarke/Duke Project II
Col. 38934 **\$4⁹⁵ ea.**

BILLY IDOL
Rebel Yell
Col. 41450 **\$5¹⁵ ea.**

CHERYL LYNN
Preppie
Col. 38961 **\$4⁹⁵ ea.**

GEORGE JONES JONES COUNTRY
Including:
Radio Lover/Wino The Clown
You Must Have Walked Across My Mind Again/Hello Trouble
The Girl At The End Of The Bar

GEORGE JONES
Jones Country
Col. 38978 **\$5⁰⁵ ea.**

CULTURE CLUB COLOUR BY NUMBERS
Including:
Karma Chameleon/Miss Me Blind
Church Of The Poison Mind/Mister Man
It's A Miracle

CULTURE CLUB
Colour By Numbers
Col. 39107 **\$5¹⁵ ea.**

TEENA MARIE ROBBERY
Including:
Fix It/Robbery/Dear Lover
Midnight Magnet

TEENA MARIE
Robbery
Col. 38882 **\$4⁹⁵ ea.**

PAT BENATAR LIVE FROM EARTH
Including:
Love Is A Battlefield
Live Versions Of:
Hit Me With Your Best Shot
Heartbreaker/Fire And Ice

PAT BENATAR
Live From Earth
Col. 41444 **\$5²⁵ ea.**

EDDIE AND THE CRUISERS ORIGINAL MOTION PICTURE SOUNDTRACK
Including:
On The Dark Side/Tender Years
Wild Summer Nights/Down On My Knees
Season In Hell (Fire Suite)

EDDIE AND THE CRUISERS
Col. 38929 **\$4⁹⁵ ea.**

CLARENCE CLEMONS AND THE RED BANK ROCKERS RESCUE
Including:
Rock 'N Roll DJ
Jump Start My Heart
A Woman's Got The Power
Money To The Rescue

CLARENCE CLEMONS
Rescue
Col. 38933 **\$4⁹⁵ ea.**

QUIET RIOT METAL HEALTH
Including:
Metal Health/Cum On Feel The Noize
Don't Wanna Let You Go
Slick Black Cadillac/Let's Get Crazy

QUIET RIOT
Metal Health
Col. 38443 **\$5¹⁵ ea.**

LET US BE YOUR CATALOG WAREHOUSE. WE DELIVER, CAN THEY? Free sales catalog available to dealers only. Offer good through month of November, 1983. All prices the same for LP's and Cassettes. \$100. Minimum Order, FOB, Philadelphia

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
107	110	41	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 7
108	109	119	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
109	108	27	GLADYS KNIGHT AND THE PIPS Visions Columbia FC 38205	CBS	●		BLP 11
110	114	89	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
111	112	12	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 46
112	NEW ENTRY		THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA	●	8.98	
113	113	32	KROKUS Head Hunter Arista AL 8005	RCA	●	8.98	
114	118	56	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
115	95	9	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824	RCA	●	9.98	
116	103	12	ZAPP Zapp III Warner Bros. 1-23875	WEA	●	8.98	BLP 13
117	107	11	PHILIP BAILEY Continuation Columbia FC 38725	CBS	●		BLP 21
118	115	84	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
119	123	12	NEW EDITION Candy Girl Streetwise SWRL 3301	IND	●	8.98	BLP 32
120	111	10	ASHFORD & SIMPSON Highrise Capitol ST-12282	CAP	●	8.98	BLP 25
121	84	40	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
122	124	10	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL	●	8.98	BLP 15
123	85	16	SHALAMAR The Look Solar 60239 (Elektra)	WEA	●	8.98	BLP 19
124	80	7	MICHAEL SEMBELLO Bossa Nova Hotel Warner Bros. 1-23920	WEA	●	8.98	BLP 74
125	100	24	THE KINKS State Of Confusion Arista AL 8-8018	RCA	●	8.98	
126	NEW ENTRY		ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98	
127	99	11	JUICE NEWTON Dirty Looks Capitol ST-12294	CAP	●	8.98	
128	82	5	SURVIVOR Caught In The Game Scotti Bros. QZ 38791 (Epic)	CBS	●		
129	117	48	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●		
130	135	77	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
131	138	35	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	
132	167	2	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA	●	8.98	
133	130	11	Y&T Mean Streak A&M SP-6-4960	RCA	●	6.98	
134	136	6	WAS (NOT WAS) Born To Laugh At Tornadoes Geffen/ZE GHS 4016 (Warner Bros.)	WEA	●	8.98	
135	139	54	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA	●	8.98	CLP 18
136	121	28	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA	●	8.98	BLP 16

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
137	NEW ENTRY		THE OAK RIDGE BOYS Deliver MCA 5455	MCA	●	8.98	
138	122	8	COMMODORES 13 Motown 6054ML (MCA)	MCA	●	8.98	BLP 40
139	141	120	JOURNEY Escape Columbia TC 37408	CBS	▲		
140	NEW ENTRY		KIM CARNES Cafe Racers EMI-America SO-17106	CAP	●	8.98	
141	156	4	ANITA BAKER The Songstress Beverly Glen BG 10002	IND	●	8.98	BLP 12
142	147	4	MICHAEL FRANKS Passionfruit Warner Bros. 1-23962	WEA	●	8.98	
143	146	6	DOKKEN Breaking The Chains Elektra 60298-1	WEA	●	8.98	
144	127	32	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 53
145	148	41	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
146	NEW ENTRY		PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA	●	8.98	
147	154	139	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 35
148	129	14	NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.)	WEA	●	8.98	
149	116	5	ROMAN HOLLIDAY Cookin' On The Roof Jive/Arista 8-8101	RCA	●	8.98	
150	119	106	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
151	120	7	BOB JAMES Foxye Columbia FC 38801	CBS	●		BLP 45
152	149	17	ARETHA FRANKLIN Get It Right Arista AL8-8019	RCA	●	8.98	BLP 30
153	125	19	JOAN JETT AND THE BLACKHEARTS Album Blackheart/MCA 5437	MCA	●	8.98	
154	NEW ENTRY		EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA	●	8.98	
155	134	13	JEAN-LUC PONTY Individual Choice Atlantic 80098	WEA	●	8.98	
156	137	10	AGNETHA FALTSKOG Wrap Your Arms Around Me Polydor 813242-1 (Polygram)	POL	●	8.98	
157	140	88	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 57
158	157	128	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
159	145	33	LAURA BRANIGAN Branigan 2 Atlantic 80052	WEA	●	8.98	
160	151	15	SPYRO GYRA City Kids MCA 5431	MCA	●	8.98	
161	170	73	STRAY CATS Built For Speed EMI-America ST-17070	CAP	▲	8.98	
162	NEW ENTRY		HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA	●	8.98	
163	164	4	JOHN ANDERSON All The People Are Talkin' Warner Bros. 1-23912	WEA	●	8.98	CLP 16
164	NEW ENTRY		EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		
165	166	36	SHEENA EASTON Sheena Easton EMI-America ST-17061	CAP	●	8.98	
166	NEW ENTRY		ATLANTIC STARR Yours Forever A&M SP-4948	RCA	●	8.98	
167	172	3	RANDY CRAWFORD Nightline Warner Bros. 1-23976	WEA	●	8.98	BLP 41
168	181	80	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
169	173	4	TOM WAITS Swordfish Trombone Island 90095 (Atco)	WEA	▲	8.98	
170	178	123	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
171	184	160	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 53
172	174	5	THE STYLE COUNCIL Introducing The Style Council Polydor 815 277-1Y1 (PolyGram)	POL	●	6.98	
173	175	5	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML (MCA)	MCA	●	8.98	
174	177	6	GARY MORRIS Why Lady Why Warner Bros. 1-23738	WEA	●	8.98	CLP 8
175	182	3	CLARENCE CLEMENS Rescue Columbia BFC 38933	CBS	●		
176	176	26	MAZE We Are One Capitol ST12262	CAP	●	8.98	BLP 31
177	185	2	CRYSTAL GAYLE Cage The Songbird Warner Bros. 1-23958	WEA	●	8.98	CLP 38
178	191	25	VARIOUS ARTISTS 25 # 1 Hits From 25 Years Motown 6308 ML2	MCA	●	9.98	
179	153	48	THE FIXX Shattered Room MCA 5345	MCA	●	8.98	
180	195	5	SHEENA EASTON You Could Have Been With Me EMI-America	CAP	●	8.98	
181	NEW ENTRY		BRIAN MAY & FRIENDS Starlet Project Capitol ST-15014	CAP	●	5.98	
182	128	4	AL DI MEOLA Scenario Columbia FC 38944	CBS	●		
183	131	8	EDDIE RABBITT Greatest Hits-Vol. II Warner Bros. 1-23925	WEA	●	8.98	
184	133	13	BETTE MIDLER No Frills Atlantic 80070	WEA	●	8.98	
185	150	57	IRON MAIDEN The Number Of The Beast Capitol ST 12202	CAP	●	8.98	
186	132	20	QUARTERFLASH Take Another Picture Geffen GHS 4011 (Warner Bros.)	WEA	●	8.98	
187	162	494	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
188	158	72	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
189	NEW ENTRY		SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA	●	9.98	
190	152	11	CHEAP TRICK Next Position Please Epic FE-38794	CBS	●		
191	142	14	GRAHAM PARKER The Real Macaw Arista AL 8-8023	RCA	●	8.98	
192	144	34	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
193	165	22	ROD STEWART Body Wishes Warner Bros. 1-23877	WEA	●	8.98	
194	143	24	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98	
195	180	52	PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1	WEA	●	8.98	
196	159	17	THE ALARM The Alarm I.R.S. 7-0504 (A&M)	RCA	●	5.98	
197	197	33	KASHIF Kashif Arista AL 8001	RCA	●	8.98	BLP 37
198	198	34	THE TUBES Outside/Inside Capitol ST-12260	CAP	●	8.98	
199	168	5	SLAVE Bad Enuff Cotillion 90118 (Atco)	WEA	●	8.98	BLP 44
200	161	28	ZEBRA Zebra Atlantic 80054	WEA	●	8.98	

NOVEMBER 19, 1983, BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	38
Bryan Adams	75
Air Supply	7
Alabama	48, 102, 147
Alam	196
Aldo Nova	163
John Anderson	153
Ashford & Simpson	120
Asia	53
Atlantic Starr	166
Aztec Camera	159
Philip Bailey	117
Anita Baker	141
Pat Benatar	13
George Benson	82
Big Country	19
Black Sabbath	41
David Bowie	23, 98
Peabo Bryson/Roberta Flack	25
Jimmy Buffett	73
Kim Carnes	140
Carpenters	84
Cheap Trick	190

Clarence Clemons	175
Phil Collins	195
Commodores	138
Elvis Costello	45
Randy Crawford	167
Culture Club	12, 67
Rodney Dangerfield	85
Debarge	52
Def Leppard	8, 110, 131
John Denver	61
Al Dimeola	182
Dio	78
Dokken	143
Doors	28
Duran Duran	121, 130
Bob Dylan	71
Billy Joel	5
Elton John	194
Journey	43, 139
Kansas	104
Fastway	197
Fixx	15, 179
Jane Fonda	106
Aretha Franklin	152
Michael Franks	142
Gap Band	51
Marvin Gaye	173
Crystal Gayle	177
Genesis	111
Merle Haggard/Willie Nelson	107
Daryl Hall & John Oates	30, 114

Herbie Hancock	65
Emmylou Harris	154
Heart	60
Jennifer Holliday	33
Human League	105
Billy Idol	94, 129
Julio Iglesias	192
James Ingram	89
Iron Maiden	77, 185
Michael Jackson	3, 170
Al Jarreau	144
Rick James	32
Joan Jett And The Blackhearts	153
JoBoxers	81
Billy Joel	5
Elton John	194
Kiss	125
Klique	24
Gladys Knight & The Pips	109
Krokus	113
Huey Lewis And The News	29
Loverboy	36, 150
Madonna	111
Manhattan Transfer	57
Mary Jane Girls	136

Brian May & Friends	181
Maze	176
Paul McCartney	54
John Cougar Mellencamp	17
Men At Work	62, 99
Men Without Hats	35
Bette Midler	184
Midnight Star	40
Stephanie Mills	122
Eddie Money	88
Moody Blues	58
Gary Morris	174
Motley	22
Molly Crue	46
Eddie Murphy	97, 164
Michael Martin Murphy	55
Anne Murray	87
Naked Eyes	86
Willie Nelson	157
New Edition	119
Juice Newton	127
Olivia Newton-John	90
Stevie Nicks	26, 108
Night Ranger	83
Oak Ridge Boys	137
Jeffrey Osborne	39
Graham Parker	191
Alan Parsons Project	112
Pink Floyd	187
Robert Plant	18, 126

Police	1, 118, 145, 158, 168
Jean-Luc Ponty	155
Prince	31
Richard Pryor	76
Quarterflash	186
Queensryche	91
Quiet Riot	2
R.E.M.	42, 161
Eddie Rabbitt	183
Rainbow	34
Lionel Richie	4, 63
Kenny Rogers	6, 80, 171
Roman Holiday	60
Romantics	49
Linda Ronstadt	9
Rufus And Chaka Khan	55
Saga	95
Peter Schilling	86
Michael Sembello	124
Shadowfax	189
Shalamar	123
Carly Simon	79
Paul Simon	146
Slave	159
S.O.S. Band	72
SOUNDTRACKS:	
Big Chill	20
Eddie And The Cruisers	47
Flashdance	16
La Cage Aux Folles	115

Mike's Murder	101
Staying Alive	54
Spandau Ballet	27
Rick Springfield	66
Spyro Gyra	160
Michael Stanley Band	89
Rod Stewart	193
Stray Cats	42, 161
Barbra Streisand	178
Donna Summer	49
Survivor	128
Taco	92
Talking Heads	21
Tubes	198
Bonnie Tyler	11
U2	74
Various Artists 25 #1 Hits	178
Stevie Ray Vaughn	96
Tom Waits	169
Dionne Warwick	59
Was (Not Was)	134
Hank Williams, Jr.	135, 162
George Winston	132
X	93
Y & T	133
Neil Young	148
Z Z Top	116
Zapp	116
Zebra	200

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TOOTS GETS TOUTED—The New York chapter of NARAS recently presented "MVP" (Most Valuable Player) awards in recognition of contributions session players have made to the international recording scene. At the RCA Studios in the city, Jean "Toots" Thielemans, center, accepts the Eubie (Blake) award from Russ Sanjek, right, president of NARAS' New York chapter, while the organization's national consultant George Simon, left, applauds. Pictured in the second row, from left, are Bert DeCoteaux, Patricia Costello, Micki Grant, Helen Merrill, Ann Ruckert, Jeff Graubart, Harry Hirsch, Frank Owens and Nat Shapiro. In the third row from left are Dick Katz, Dan Morgenstern and Bob Porter.

INDEPENDENT STUDY

Rise In Profits Seen For Thorn Music Arm

LONDON—Thorn EMI's music operations should generate a \$45 million profit in the 1983-84 financial year, 43% up on current performance, and are overall in a much healthier condition than three years ago, when they barely broke even. But the firm's video software arm has only begun to be profitable after two years of losses.

These remarks are contained in an independent assessment of the electronics giant's investment potential by City firm Wood Mackenzie. According to its report, the improvements in the performance of Thorn EMI's Music division are due mainly to "a more coordinated but also more practical and decentralized management approach, including a number of strategic changes."

Key factors cited are the withdrawal from low margin licensed repertoire, particularly in the U.K.; increased emphasis on local rather than imported talent; and a reduced level of returns, principally in North America.

A consistent profit performance remains elusive, however, the report says, instancing what it calls Capitol's "disastrous start in the most recent year." Prompt management action prevented a loss, but Capitol's trading performance is still "unsatisfactory," though management staff are "optimistic that better things are in store." Wood Mackenzie concedes that the downside risks of the music industry make "an odd trauma or two" inevitable.

The report goes on to consider other activities that come under Thorn EMI's Home Entertainment umbrella, revealing that the Screen Entertainment division, which includes video, film and cinema exhibition interests, has suffered losses in each of the past two years, though a modest \$8.25 million profit is forecast for the current year.

Video software trading in particular only began to show a profit this February, the report says. The costs of writing off investment in the shelved VHD videodisk system, combined with the expense of building up program catalogs, account for much of the division's early losses. But both processes are now broadly complete, and in general the Group, with its involvement in broadcast and cable tv, film production and exhibition, music, and hardware rental, appears better placed than many to capitalize on the development of video software.

Alongside color tv rental, video

hardware rental is currently Home Entertainment's most important and reliable profit center. Through its DER, Focus, Multibroadcast and Radio Rentals High Street chains, Thorn EMI commands more than 40% share of the British VCR rental market, and as initial machine stocks become fully depreciated, profitability will surge, the report predicts.

For the company as a whole, Wood Mackenzie expects the 1983-84 financial year to see record profits of \$255 million on a turnover of around \$4.4 billion. Thorn's 1979 bid for EMI was a turning point, it says, and the logic of the acquisition, which some doubted at the time, has become clearer. Music, which skeptics saw as a potential liability, bailed the company out in 1981-82 when other sectors suffered setbacks, and the ever-closer links between music, video and other branches of the leisure industry have confirmed the synergistic benefits of the merger, according to the report.

Judge Accepts Scher's Nolo Contendere Plea

By ROMAN KOZAK

NEW YORK—Despite prosecution efforts to go for a full trial or a guilty plea, U.S. District Court Judge John F. Gerry has accepted the nolo contendere plea by promoter John Scher to charges that he and former fellow promoter Cedric Kushner violated the Sherman Anti-Trust Act by attempting to divide the upstate New York market between themselves (Billboard, Oct. 15). No sentencing date has yet been set.

"The court is convinced that the sanctions it may apply at the time of sentencing are undiminished by allowing a nolo contendere plea and sufficiently advance the goals of punishment and deterrence and adequately protect the public interest," writes Judge Gerry in his opinion. "The record also suggests that the young, relatively unsophisticated defendants may have acted in ignorance of the law, rather than, as the government would have it, brazen arrogance.

"We do not in any way condone a per se violation of the anti-trust laws," continues Judge Gerry, "nor do we suggest to collateral authorities how they should appraise the involvement or pleas of these defendants. We cannot ignore the individual factors which distinguish these defendants from other more sophis-

CD Player Price Plunge: On page 59 of the latest Sears supplementary catalog under "Last Minute Specials" is the firm's Casio-warranted Compact Digital Audio Disc Player at \$489, a \$100 slash of a price announced less than 60 days ago. Now if the Compact Disc Group would provide an accurate regular accounting of cumulative U.S. hardware sales and correlate new CD player owners with nearest software dealers through receipt of the warranty card, Track would feel more confident this most important audio innovation is on an even keel. And if this is as monumental an introduction as it seems, where is the multi-million-dollar national ad campaign to back it up? In a world as full of technological upgrading as today, CD must make its mark now. We can't wait 15 years as we did to cement prerecorded cassettes as an album mode. Other hi-tech competition for the eroding buck emerges too powerfully and frequently.

Sick Call: Leroy Woodward, 70, a keystone country DJ 40 years ago and father of Terry Woodward, topper of Waxworks/Videowords, Owensboro, Ky., wholesaler and the more than 20 Disk Jockey retail stores, is convalescing at home following successful vascular surgery. Seminal kidisk executive Bob Pavlacka is undergoing chemotherapy. We pray for his quick and healthful return to his national sales manager post at Disneyland Records.

Track found Harry Finfer, the ebullient one-time Philadelphia distrib and label exec. He's running a chain of pizza parlors in South Philly. Chuck Thaggard, one-time promo topper for several labels, has left Fox Home Video, where he was in marketing and is temporarily working for Marble Records on the Coast. Look for the NARM-sponsored rackjobber/one-stop conferences to return to Phoenix in 1984, but perhaps a fortnight earlier than this year. Burt Goldstein of Crazy Eddie, the Gotham retail chain, would not comment on the rumor that the chain might be putting records and tapes into the Capt. Video stores in greater Miami.

Track digs the tag on the billboard on the Kragen-Worthington building in West L.A., plugging Lionel Richie's albums: "Available at Tower Record Store, two blocks west." The Top: It required seven years for musicologist Robert Kimball to edit "The Complete Lyrics Of Cole Porter" (Alfred A. Knopf, \$30). And complete is the word, since the coffee-table book contains 800 lyrics, half of which were never before published. With Larry O'Brien announcing he'll vacate his post as NBA commissioner Feb. 1, can we expect industry expatriate Joe Smith to throw his chapeau into the ring?

CBS/Records Group prexy Walter Yetnikoff attributed the momentum the industry has regained to three positive changes when he spoke to New York financial analysts last week for the first time in several years. He pointed up the strength of the economy, new artist development and lagging video games. As for CBS Records, Yetnikoff said the company's success could also be mea-

sured by cost-controls, meaning the label was getting "a bigger bang out of the buck." He noted that the Carrollton, Ga. CBS plant was working at capacity, which could cause problems, since it was essentially designed for cassette production, but now had to deal with a change in the mix.

Controversial WPKX-FM Washington DJ Gary Dee was suspended Wednesday (9) as a "disciplinary measure" by PD Jason Kane, who said "he (Dee) thought he was above the management team." Dee has been steaming many with his raps about "queers and faggots." Recently he burned some of his audience with references to wife of the mayor of Washington (Billboard, Oct. 15). After the bombing of the Capitol, he reportedly said: "We are supposed to have pity for queers when the Capitol is being bombed?" Spokesmen for both Handleman and Pickwick's rack division vigorously deny the growing gossip about a union of the two rackers.

CBS Records will release a live album recorded at former personal manager George Badonsky's George's on the near north side of Chicago when Ramsey Lewis reunited with bassist Eldee Young and Red Holt's drums for a week. And Ben Bartel reminds us that 26 years ago, Lewis helped pay his rent by working days at Hudson-Ross on Randolph there and working sporadic gigs at night. According to the SEC, HME Records is going public with a 1.2 million share offering through Jay W. Kaufman, a Gotham City underwriter. John C. Moore III is chairman of the board of the label, distributed through CBS, while Chuck Gregory is president. The future of Turntable Records, the Larry Pollack/Bruce Feit retail chain out of Nashville, appears grim. Bruce Carlock of the Cat's stores and Music City One-Stop is purchasing the inventory of the seven stores. Carlock is also acquiring a 5,500 square foot Paradise Records location in Chattanooga, which he is converting to Cat's. It marks the 10th store for the Carlock family chain.

Track apologizes for missing the well-deserved testimonial given Boston promo dean Paul Maged. His friends accoladed the 30-plus-year industry veteran Monday (7) in Saugus, Mass. We wonder if Maged brought along his clarinet.

Track hears VSDA lucked out royally on its deal for the Las Vegas MGM Grand for its 1984 convention Aug. 26-30. There was no venue open in San Diego, and prices at the Grand are reportedly half of those at the Fairmont in San Francisco, scene of the 1983 palaver. The VSDA/HRRC regional meetings over First Sale continue. The Nov. 8 conference in Las Vegas pulled 24 store owners. To follow are Beaumont, Tex. Tuesday (15), New Haven Tuesday (29) and Salt Lake City Wednesday (30). Gatherings are being coordinated by Risa Solomon and Ruth Rodgers of HRRC for a possible 28 legislative target areas.

Edited by JOHN SIPPEL

cated defendants, operating in other, far more critical industries.

"The government, perhaps with reason, claims that the nolo pleas are not evidence of guilt but are merely indicative of their desire to avoid expensive litigation. The court can recall such instances where defendants have so acted following acceptance of these pleas, but the court has no reason to believe that the government will not avail itself of the opportunity that the court will provide on the date of sentencing to fully place on the public record such matters regarding the activities of the defendants which it may deem relevant for the court's consideration in imposing penalties and for the public's assessment of the defendants' culpability."

In deciding whether to accept the nolo contendere plea, the judge says that there were a number of considerations: the nature of the violation, how long it persisted, the size and power of the defendants, the impact on the economy, "whether a greater deterrent effect will result from conviction rather than the acceptance of the nolo plea," and whether the public interest is served in terms of the effect a conviction or guilty plea would have on private civil suits.

Other factors are "the presence or absence of moral turpitude," conservation of judicial resources, the character and extent of cooperation dur-

ing the grand jury investigation, the history of the defendants' prior criminal conduct, and the effect of a guilty plea on the defendants' business or the market in general.

"Looking at the present case, it is not easy to evaluate many of these factors," says the judge. "The government and the defendants are in substantial disagreement. For instance, the defendants characterize the division of the marketplace as a mere technical violation of the anti-trust laws. The government views much more seriously this per se violation of the Sherman Anti-Trust Act. And this court, too, is not prepared to so easily dismiss such practice.

"There is considerable dispute as well about the size and power of the defendants in the industry. The defendants claim that concert promoters, as contrasted with performers and agents, are powerless, and that in any event they are small businesses. The government avers the opposite and claims further that whatever may be the balance of power between promoters and performers, there is nevertheless considerable competition among the promoters themselves. The court, on the record, is simply unable to evaluate these positions, though it seems to the court that there are considerable differences in the economic power of the

two defendants, Cedric Kushner apparently having less power than the corporations controlled by John Scher.

"What does seem to be beyond dispute is that neither individual defendant has any prior criminal record and that the alleged anti-trust violation was of a relatively brief duration, and this court further believes that in terms of deterrence for these particular defendants, little more would be accomplished by a conviction or guilty plea than would be accomplished by accepting the plea of nolo contendere."

IJE, Henson Link For Muppet Albums

LOS ANGELES—IJE Inc., parent company of Kid Stuff Records, will shortly begin releasing recorded product from Henson Associates, producers of "The Muppet Show" and HBO's "Fraggle Rock." Irv Schwartz of IJE is setting up a separate division to market the product.

Initial offerings will be "Jim Henson's Muppets Present Fraggle Rock," available on stereo albums and cassettes, along with "Fraggle Rock Sing-Along—Vol. I," in book and record and book and cassette pairings.



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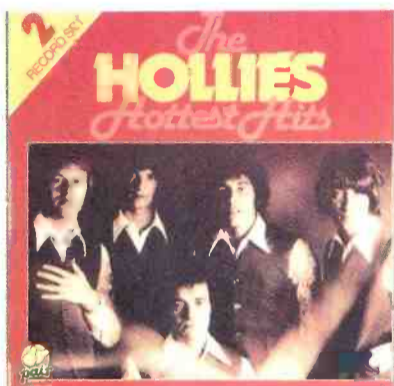
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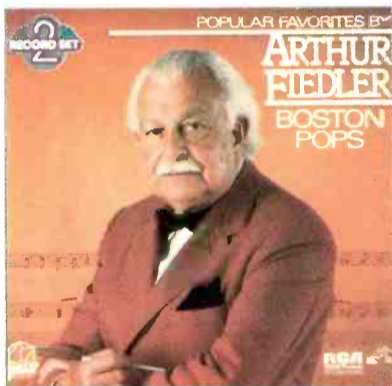
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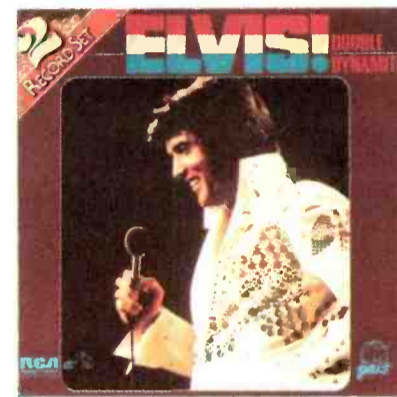
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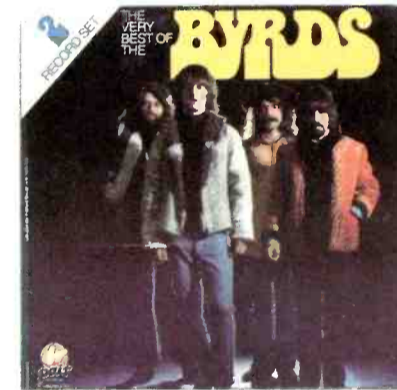
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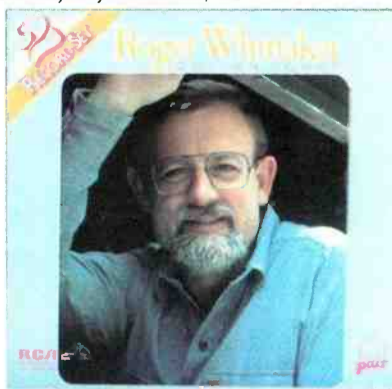
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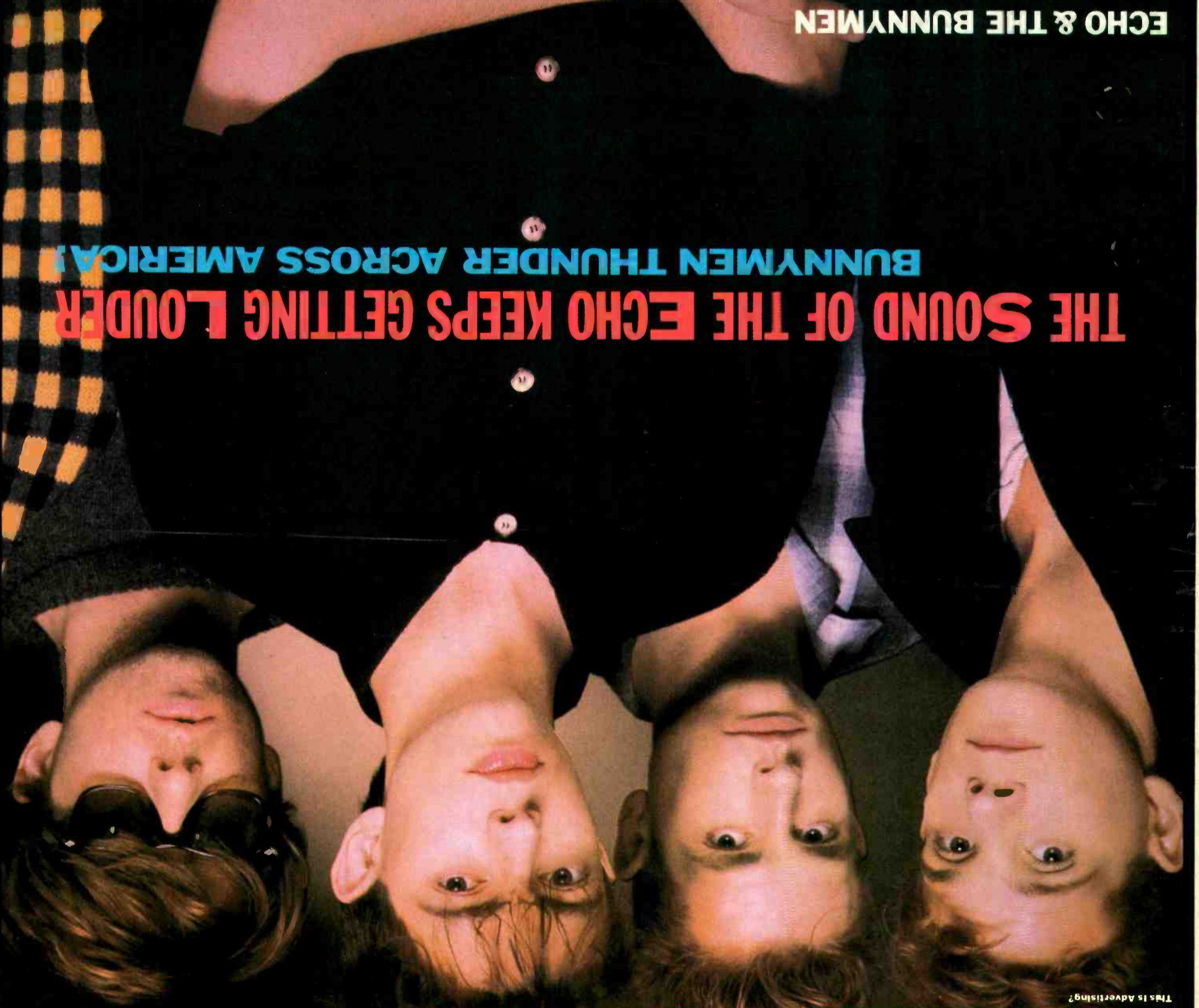
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