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PolyGram Seeking Buyer For Chappell

By IRV LICHTMAN

NEW YORK—Chappell Music and its associated companies are being put up for sale by the PolyGram Group

Substantiating widespread rumors throughout the year, official word of PolyGram's intention to divest itself of the giant music publishing entity is expected momentarily, informed sources indicate. Rumors of a divestiture have been continually denied by the international music company, jointly owned by Philips of Holland and Siemens of Germany.



Indications are that PolyGram will not reveal a potential buyer when its announcement is made. Finding a purchaser is viewed as a longterm process, since a general consensus holds that sale of Chappell would command a selling price of about \$150 million. This figure would eclipse by far CBS' purchase earlier this year of United Artists Music for nearly \$70 million, the most ever paid for a music publisher.

CBS' UA Music deal is likely to eliminate the company as a Chappell bidder because it is felt that its share of market in music publishing would meet with governmental restrictions.

Warner Communications Inc., currently working out an international joint venture in recordings with PolyGram, operates Warner Bros.

(Continued on page 70)

LAWYERS, MANAGERS COMPLAIN

New Acts: Labels Play It Tight

By PAUL GREIN and SAM SUTHERLAND

LOS ANGELES—New artists may be playing a central role in rebuilding the record/tape marketplace, but most major labels are still hanging tough in negotiating new artist deals.

Most attorneys, managers and business affairs executives surveyed agree that the outlook for new act signings is brighter than it was during the deepest trough of the recession. There's also general agreement that defacto artist roster "freezes," in evidence as recently as the last quarter of 1982, have now relaxed.

However, label negotiators now seek to minimize contractual risks and contain investments through a number of strategies:

Bow Concepts At NRBA Meet

By ROLLYE BORNSTEIN

NEW ORLEANS—A new top 40 format to debut full-time on the Satellite Music Network, a merger proposal affecting Broad Street Communications, and a new "Hot Country Hits" format to be syndicated by KalaMusic, a company heretofore restricted to the easy listening arena, are likely to be among key topics of conversation at the National Radio Broadcasters Assn. (NRBA) convention here this week.

The event runs Sunday through Wednesday (2-5) at the New Orleans Hilton. The keynote address will be given Monday (3) by FCC chairman Mark Fowler.

NRBA organizers are stressing the full-service nature of the event, billing it as the "all radio, all inclusive meeting" of the year. While small and medium mar(Continued on page 70)

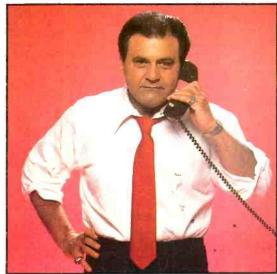
- In fixing mechanical payments, record companies are now often demanding a special licensing arrangement whereby songwriting acts receive only fractional payment of the 4.25 cents per song fee now called for under the provisions of the Copyright Law of 1976. Most sources say labels seek to hold fees to 75% of the full mechanical rate, or just over three
- New acts are increasingly being asked in contracts to meet a minimum commercial standard, not just the technical standard long integral to label deals. That expectation now translates to closer label scrutiny during production, as well as to outright cancellation of release of first albums that are deemed unsuitable.
- Artists' control over certain ancillary release rights, including licensing of recordings to film and tv, as well as midline release or anthology usage, is reportedly weaker than in the past. (Continued on page 70)



For those who like their rock with a vengeance, Axe is the weapon of choice. Their new album, "Nemesis," 90099, shows a deadly arsenal of talent, and features the singles, "Heat In The Street," 7-99850 and "I Think You'll Remember Tonight," 7-99823. On Atco Albums or specially-priced Cassettes. (Advertisement)

-Inside Billboard-

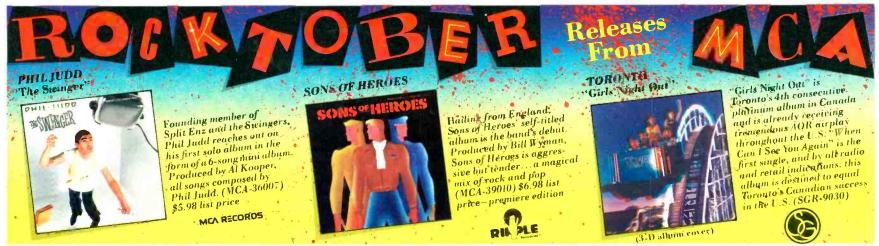
- THE HOME VIDEO INDUSTRY is well represented in Cannes this week, as are the video games and computer hardware and software industries, at the International Tape/Disc Assn. European Home Video Seminar, Vidcom, and Vidcom's new computer marketplace, MIJID. Page 3. An in-depth Vidcom preview can be found in Video, pages 47-55.
- NARM'S RETAIL ADVISORY CONFERENCE in Carlsbad, Calif. turned its attention to a number of key issues, among them midline product, 12-inch singles, cassette packaging, Compact Disc and inventory management. Coverage of the event can be found on pages 3, 4 and 6 as well as in Retailing, pages 27 and 32; Radio, page 16; and Video, page 44.
- WEEI BOSTON has been sold by CBS Inc. to Helen and Mike Valerio, the owners of a chain of New England pizza restaurants. The sale of the AM outlet clears the way for CBS' purchase of Metromedia's KRLD Dallas and the four Texas State Networks. Radio, page 14.
- CASSETTE PIRATES in Singapore have been using Compact Disc technology to manufacture high quality bogus tapes, according to Steve Traiman of the RIAA. But Traiman adds that nobody has yet been caught doing it in the U.S. Page 3.
- WMZQ WASHINGTON is getting a new morning man, as Jim London leaves KIX 106 in the same city to join PD Bob Cole at the Viacom country outlet. He replaces Deano Delgallo, who will move to another daypart. Radio, page 14



PETE BENNETT. A salute to the WORLD'S TOP PROMOTION MAN, who was the personal Promotional Manager for the ROLLING STONES, the BEATLES, and individually, JOHN LENNON, PAUL McCARTNEY, GEORGE HARRISON and RINGO STARR plus many, many more. PETE BENNETT was the first recipient of BILLBOARD magazine TOP NATIONAL PROMOTION MAN AWARD. (see inside) (Advertisement)

Advertisement)





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BEWARE OF DOG-RCA and A&M executives welcome Arista as a new distributed label with the unveiling of yet another replica of Nipper. Surrounding the canine, from left, are A&M national sales manager Larry Hayes; Arista vice president and general manager Sal Licata; RCA division vice president of sales Larry Gallagher; and Lou Mann, vice president of sales and distribution for Arista.

GROWING MARKETS *** **

New Charts For Computers, Vidisks

Billboard debuts Computer Software and Videodisk Top 20 charts in this issue, and has redesigned the graphics of the Videocassette Top 40 to provide more information than

The moves reflect the growing market for these types of home entertainment products, and the business opportunities which many merchandisers-including record retailerssee them as offering. Compiled by Billboard's in-house research department from retail reports, the new weekly charts are designed to help dealers in their buying and merchandising decisions, and they reinforce the magazine's full-service commitment to the music and home entertainment industries.

> Behind the hits in computer software, page 31

The Computer Software chart, which appears on page 30, is subdivided into three categories: entertainment, with 20 positions; educational, 10 positions; and home management, also 10 positions. The rankings are based on retail activity reported by a comprehensive cross-section of outlets. They include mass merchandisers, record stores, computer software and hardware specialty locations, and home video dealers; they range from chain operations to single

In addition to title and manufacturer, the software charts provide extensive details of each title, including the systems with which it's compatible (Apple, Atari, Commodore, IBM, TRS. Texas Instruments, CP/M and others) and the software format (Continued on page 76)

Assn. of America.

NARM Hears Of 'Midline Crisis'

Retailers, Label Reps Confront Category's Problems

By EARL PAIGE

CARLSBAD, Calif.—The industry is confronted with a "midline crisis," one manufacturer told delegates here at the National Assn. of Recording Merchandisers (NARM) retail

conference Sept. 22.
Polygram's Harry Losk said he sees midline at a crisis point, adding "When the concept was first developed, you got a lot of great product. But as you mine that catalog there is a natural decline in excitement. We have 350 titles now. We're mandating the category to be put under a microscope—we've seen attrition."

Ticking off a number of concerns, retailer Russ Solomon of Tower Records said, "We've found midline is still predominantly rock. It is, however, our second category in terms of importance—we even like it better than blank tape, if that will make you happy-but we're fearful midline will grind down and deteriorate.'

Retailer Roy Imber of Elroy Enterprises, New York, was more encouraging. He said he understood labels "have problems getting some of your acts to go along with the mid-

At Record World's 52 units, Imber "We feature it (midline) on walls just like new releases, and we have it in the waterfalls and in our catalog bins as a second LP. As the customer shops an artist, he finds that the artist has something else at a bargain price.

Adding another function midlines serve, John Marmaduke of Western Merchandising, Amarillo, said, "We need it to keep our (LP) turns up as cassette climbs.

When Losk said he did not find midline cassette sales encouraging, NARM president Lou Fogelman of Show Industries, Los Angeles, said, 'You're looking at the stores.

CBS' Paul Smith wanted to know if dealers use sufficient signing and special sections for midline product. This is a product that gets no airplay or press," he noted. Smith said that CBS now has 1,000

midline items and has released 130 in 1983, "including nearly our entire Christmas catalog for the first time." Solomon seemed startled, asking Smith if he thought the Tower buyers knew this. "I'm sure they do," Smith responded, but he added that both manufacturer and retailer "have gotten tired" (of midline).

'We've lost the price point with the consumer," Fogelman said. "In

the beginning, it was \$3.99 and \$4.99. The \$6.98 is not midline in the consumer's mind. WEA at \$6.98 goes into the artist bin and then only secondarily into the midline bin," he said, in direct contrast to Imber's

"What we see is that midline needs to be freshened up," said Bill Golden of Record Bar. However, Lee Cohen of Licorice Pizza said there is growing customer expectation for midline and that cassettes in the product category are gaining.

Identification of the product category came in for vigorous discussion. Same Passamano of MCA said, "We have \$3.98 titles, and they're coming back in returns with \$5.98s". The lack of product identification was eagerly pounced on by Smith (separate story, page 27). "We've lost the dou-

(Continued on page 73)

ITA, VIDCOM, MIJID

Vid, Computer Firms Convene In Cannes

By LAURA FOTI and MARCIA GOLDEN

NEW YORK-Representatives of the international home video, video games and computer hardware and software industries gather in Cannes this week (2-8) for the International Tape/Disc Assn. (ITA) European Home Video Seminar, Vidcom, and Vidcom's new computer market-place, MIJID. Close to 300 companies are exhibiting, and a number of special events and presentations are

will be looking for co-production deals and foreign investment money. In general, exhibitors and other attendees also are seeking distribution deals for existing titles.

eo Games, Personal Home Computer Market, was added this year to promote meetings between authors, translators, producers, editors and distributors of computer software, although a number of hardware companies are exhibiting as well, notably Micronique, Canon, Mattel and

Special events include the first international interactive large-screen video satellite transmission, linking Cannes, New York and Tokyo. The event will take place Wednesday (5) at 6 pm in Cannes (noon New York time) and is titled "Men, Images &

Machines." It includes recent American and Japanese productions, with live commentary by specialists in the three cities. The program deals with computer-generated moving images, the creation of androids and conver-

Jacques Polieri. In addition, the International Federation of Phonogram Producers (IFPI) will present a legal seminar of (Continued on page 76)

sations with machines; producer is

U.S. companies attending Vidcom

MIJID, the first International Vid-

to video in such a big way. They cer-

tainly watch more television than any other nation in Europe, and regard

British broadcast programming as

the best in the world, so that home

recording and time shift are attrac-

tive options. In addition, the hard-

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Classical ..

REVIEWS

Singles Reviews

Europe Called Largest Video Marketplace cession-hit Britons should have taken

Pirates Found Using CD

NEW YORK-It isn't just audiophiles who have noticed that the

Raids recently conducted in Singapore have revealed that pirates there

sound quality on commercially available Compact Discs can be as good

as the masters the disks were made from. The pirates have caught on, too.

are already using CD technology to manufacture bogus cassette tapes,

according to Steve Traiman, executive director of the Recording Industry

Traiman, who adds that nobody has been caught doing it in the U.S. yet, says his information comes from IFPI in Singapore, where CD play-

ers and disks were among the material seized in recent raids, indicating

that the CDs were used as masters for the manufacture of bogus cassette

of the cassettes they're using, are superior because the dynamic range of CD overcomes the poor quality of (pirate tapes)," Traiman told the re-

cent NARM retail advisory meeting in Carlsbad, Calif. (separate story,

The development bolsters industry fears that the CD would eventually

"Dubs found in some of our Far East raids, even with the shitty quality

By NICK ROBERTSHAW

LONDON-Western Europe has emerged as the world's largest video marketplace, outstripping both the U.S. and Japan. Hardware sales this year will be worth around \$5 billion, and consumer spending on prere-corded videocassettes is already well in excess of \$1 billion annually.

Independent researchers predict a VCR population of 15 million machines by the end of 1983, in a market of 100 million households. Last year, trade shipments reached 5.2 million units, 42% up on the previous year, and by 1986 volume is expected to be in the region of 13

The market, however, is very unevenly developed, and percentage penetration varies widely from country to country. In Southern Europe,

for instance—Italy, Spain, Portugal, Greece—video is still very much in its infancy, and only between 1%-5% of homes have VCRs, with software trade correspondingly small.

evolve into a source of bogus goods.

In Austria, Switzerland and the Benelux countries, on the other hand, hardware ownership levels have reached 5%-10%, and the same is true of France, though here the development of the market was delayed last winter by the so-called Battle of Poitiers, when in a protectionist move the French government routed Japanese imports through a remote provincial customs clearance center, reducing VCR sales to a trickle.

In the Scandinavian countries, with the exception of Finland, video ownership already has a substantial hold and is expanding fast. Denmark in particular, with its strong rental market, is expected to reach 42%

penetration by the end of 1985. Currently, though, Sweden leads the way, and last year's 12% penetration there will by the end of this year have increased to around 20%. West Germany, with a population many times larger, has achieved a similar level of penetration.

ROMAN KOZAK

But the clear leader among European markets, and indeed in the world, is Great Britain. The predicted penetration of 27% there by the end of 1983 is the highest anywhere, and last year no fewer than 47% of all VCRs sold in Europe went to the U.K. market. In 1981, some 900,000 machines were sold or rented. Twelve months later the total was around 1.4 million, and this year it could be 2.4 million or more. Something approaching five million VCRs will soon be in use in British homes

It is not entirely clear why the re-

ware market has been greatly stimulated by the High Street tv rental chains, offering VCRs as a complement to color tvs for as little as \$20 monthly. Around two thirds of U.K. video recorders are rented rather It is largely owing to the muscle of VHS-adherent Thorn EMI in the

rental business that VHS machines have such a commanding lead in the British market. The company offers the greatest range of models and a hefty 60%-plus share of the sales. In

(Continued on page 47)

www.americanradiohistory.com

News

CD Making Rapid Sales Inroads, Retailers Are Told At Conference

CARLSBAD, Calif.—Compact Disc is moving into the mass merchandising mainstream much faster than many in the industry anticipated, delegates at NARM's retail conference here were told Sept. 22. CD spokesman Steve Traiman said that Sears' \$589 player, being offered with four disks for \$10, "opens the door to K-mart."

However, Traiman repeatedly stressed, CD is "not happening overnight." Traiman, who is executive director of the Recording Industry Assn. of America (RIAA) and architect of the Compact Disc Group (CDG), was joined as a speaker here by Hans Gout of PolyGram, who echoed Traiman's caution.

The enthusiasm for CD among

NARM member chains was punctuated when John Marmaduke of Western Merchandising, Amarillo, spoke encouragingly. "We demonstrate it without prompting, and customers are very turned on," he said.

A year ago, Marmaduke was among the more critical when Poly-Gram Executives presented CD to the NARM retail panel in Houston. "We don't see a Mercedes in our future, we see a Honda," Marmaduke had said at the time, couching his criticism of CD's high list price. Still vexed over the high software list, he said his chain has CD in five locations.

Coming after dinner on an exhausting and often rancorous full day of panels here, the CD program was warmly received. Traiman and Gout described a 468-title catalog given delegates here with Traiman estimating that another 300 classical, 200 pop and 30 jazz titles will be available before Christmas.

The subject of imports was briefly bantered about after CBS' Smith said an import distribution firm in Toronto and Buffalo "has tossed in the towel" following action by CBS. Traiman quickly took the rostrum and said that the RIAA will vigorously enforce prohibitions against parallel imports. "We consider parallel imports just like counterfeiting," he stressed

NARM executive vice president Dan Davis asked Traiman to return (Continued on page 69)



ABC'S OF CD—RCA and Nippon Columbia representatives review the Compact Disc manufacturing process. Pictured from left are the label's liaison with Nippon Columbia, Dr. Ekke Schnabel; Kazuo Mochizuki, senior managing director of Nippon Columbia's record division; RCA president Robert Summer; and Tosh Hirahara, director general manager of CD and overseas operations for Nippon Columbia's record division.

Executive Turntable

Record Companies
Steve Ralbovsky joins EMI America/Liberty Records as director of East

Betamax: High Court Tries Again

Sony Lawyer Says Judges Were 'Confused' Before

By BILL HOLLAND

WASHINGTON—The lawyer representing Sony Corp. of America, who will once again present oral arguments in front of the U.S. Supreme Court here Monday (3) in the so-called Betamax case, claims the reason the case was carried over to be reargued this session was because of the confusion of the Justices over what sort of non-commercial home videotaping off the air constitutes copyright infringement.

right infringement.

Dean C. Dunlavey, counsel of record with Gibson, Dunn & Crutcher, attorneys for Sony, the petitioner, says that during his original oral argument Jan. 18, answering the questions the Justices asked after he presented the case "was like coming in to teach college physics, and then having to end up teaching two and two are four." Dunlavey says he plans this time around to expect "a lot of questions" from the nine judges, now that they are, in his view, more familiar with the case.

Dunlavey, speaking Thursday (29) at a pre-argument press briefing hosted by the Home Recording Rights Coalition, the manufacturers and retailers group, said he's not clear whether the Court will hand down a decision quickly after rehearing the case. "You have to figure what or who is causing the logjam before you can figure out when the opinion will come down," he said.

He said that in his argument, he will try to focus on two points: that the Court must decide what is fair use and still not impair the ability of

copyright owners who wish or don't mind their copyrighted programs to be copied at home, and that the court must find whether the plaintiffs, Universal Studios and Walt Disney Studios, can prove harm and damage to copyright owners.

"They haven't done so," Dunlavey charged. "It's put up or shut up at the trial."

The case is now seven years old. It began with a suit brought in 1976 by the two studios against Sony, claiming that off-the-air copying of telecasts of copyrighted audio/visual material by owners of VCR's at home for non-commercial, private use was an infringement of the copyright law and did not constitute fair use.

However, in October, 1979, the U.S. District Court in Los Angeles ruled in favor of Sony. Two years later, the Ninth Circuit Court of Ap-

peals reversed the decision in favor of the studios, and also found that Sony and other manufacturers were liable for damages because of knowledge of infringement. The court also turned down a review of the case.

But the Supreme Court granted the Sony petition for review in June 1982, and heard oral arguments last Jan. 18. On the last day of the term, the High Court set the case for re-argument Oct. 3.

Neither the movie companies nor the Motion Picture Assn. of America (MPAA) held press conferences before the re-argument. An MPAA spokesman had no comment on the remarks at the coalition press conference but was taken by surprise when told of the briefing.

Counsel for the respondents at the re-argument will be Stephen Kroft, of Rosenfeld, Meyer & Susman.

Motown Special Due For Rebroadcast, Home Video

NEW YORK—The Emmy winning tv special "Motown 25: Yesterday, Today, Forever" has been scheduled for rebroadcast Oct. 30 on NBC. And MGM/UA is close to completing its deal for release of the popular special on home video.

The two-hour special, awarded the Emmy last week for best variety, music or comedy program, was the top rated show of its week when originally broadcast May 26.

According to Jim Mervis, programming vice president for MGM/

UA Home Video, the company has an agreement in principle with Motown for home video release of the television special. "We hope to have the deal signed shortly," he says, adding that the home video version will most likely contain an additional 20 minutes of footage not found in the television show. "The additional footage will be musical numbers from artists already in the show," he says.

Mervis says Motown is releasing a soundtrack album of the special, but the label hasn't yet announced a date. Word from the West Coast is that some of the acts who performed on the special, but who are no longer with Motown, have been reluctant to agree to terms.

However, since the original broadcast of "Motown 25," the company has released several midline albums to capitalize on its success. A two-record set, "25 Number One Records For 25 Years," and the single albums, "25 Years Of Grammy Greats," "Motown Superstars Sing Motown Superstars," and "Incredible Medleys," featuring medleys of classic Motown hits, were all released in the wake of the special.

Motown also released a five-record "Greatest Hits" set at \$17.98, which updates an earlier three-record set. In addition there was a 12-inch single featuring the Temptations-Four Tops "vocal battle" taken directly from the special. The flip side contained a medley of Jackson Five hits.

Coast a&r in New York. He was with Singer Management . . . Epic/Portrait/ Associated Labels has made two promotions in New York. Garcia "T.C." Thompkins has been upped from director to vice president of black music promotion and Harvey Leeds has been appointed director of national video promotion. He was associate director of national album promotion . . . A&M Records has recruited two in its Los Angeles office. John McClain has been appointed national director of black a&r. He was a producer and studio musician who had worked with such artists as Lionel Richie and Diana Ross. Richard Frankel

assumes the duties of director of creative services. He held a similar position for Warner/Amex.

John Weston has been named New York local promotion rep for PolyGram Records. He was a sales rep for the label . . . Rhonda Shore has been promoted from manager to director of national publicity for Chrysalis Records in New York . . . Karen Nudell has been appointed attorney for CBS Law department's record section in New York. She was legal counsel with Columbia Pictures Industries . . . RCA Records, New York, has named Jeffrey Gingold and Lawrence Stanley contract specialists, business affairs. Gingold was an associate with the entertainment law firm of Rosenblum & Freedman. Stanley was an associate with the law firm of Richenthal & Birnbaum.

Publishing

Bruce Gold has been promoted to vice president, law, for Chappell/Intersong in New York. He was senior attorney for the organization's law department.

Video/Pro Equipment

Gary Rockhold has been promoted to executive vice president and general manager for Commtron Corp., a national distributor of consumer electronic products in Des Moines, Iowa. He was executive vice president of marketing.

Garth Gentilin has been promoted to vice president of sales for Unitel Video in New_York.... PSI Video has appointed Marc Feingold director of corporate accounts in its New York office.... Rainbow Programming Services has recruited Rebecca Ruthven as director of regional and system sales. The firm has also appointed Denise Widman as product manager for the "Bravo" channel.

Related Fields

Rob Parrish has been named director of membership development for the Country Music Assn. in Nashville. He was membership coordinator... Greg Nelson assumes the newly created position of executive vice president of Nineteenth Street Productions, a division of Lorenz Creative Services in Nashville... The Howard Bloom Organization in New York has appointed two account executives: Victoria Rose and Ellen Golden. Rose had headed the PR firm Victoria Rose Associates. A former editor of Hit Parader Magazine, Golden has been with the organization since 1981... Gabriella Engebretson has been appointed national consumer products sales manager for Altec Lansing, a home and auto speaker company in Anaheim. She was Southwest industrial/professional district manager for the company.

New Image Public Relations has made two appointments in its Los Angeles office. Deborah Grant is the new vice president of international operations and Julie Ball is the new video publicist.... Roberta Goldstein joins HWH Enterprises Inc. in New York as an account executive. She was associate editor of Consumer Electronics Monthly.... Baird & Associates, a national booking agency based in Missoula, Mont., has hired James Yelich as the Great Lakes and Northeast agent. He was owner and president of Lupine Entertainment, a concert promotion firm in Colorado.... Dave Kopp will become the editor of Sheet Music Magazine in November. He was the organist at the Meadowlands Sports Complex in New Jersey.

WEA Manufacturing Inc., Olyphant, Pa., has promoted Frank Apostolico to vice president and chief financial officer; David Brown to vice president of sales services; Joseph Helminski to vice president of manufacturing operations; John Williams to vice president of manufacturing services; John Bremer to plant manager for Specialty Records; and David Franco to plant manager for Allied Record Company.... The Bose Corp. in New York has named Austin Pryor director of marketing and strategic planning and John Sternberg field sales manager for professional products, based in Framingham, Mass.

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A RECORD FOR CBS-

'Thriller' Tops 14 Million

NEW YORK—With more than 14 million copies sold worldwide, "Thriller" by Michael Jackson on Epic Records has become the biggest selling album in CBS' history, the company reports.

It has surpassed "Simon & Garfunkel's Greatest Hits," which has sold over 13 million copies around the world. "Thriller," with 8.5 million copies sold in the U.S., has also become the largest domestic seller in CBS history, the company adds, surpassing the debut LP by Boston, which has sold eight million copies here. The best selling album of all time is the soundtrack from "Saturday Night Fever" with 25 million for RSO.

"Thriller" has also yielded five top 10 singles: "Human Nature," "The Girl Is Mine," "Billie Jean," "Beat It" and "Wanna Be Startin' Something." This is also a record, says CBS, noting that Jackson's "Off the Wall," Fleetwood Mac's "Rumours" and the soundtracks for "Saturday Night Fever" and "Grease" only achieved four hit singles each.

With the release of "P.Y.T. (Pretty Young Thing)," "Thriller" may yet have a sixth hit single. Meanwhile, total sales of all the hits from "Thriller" have hit 12 million worldwide, with five million coming from the U.S.

The "Thriller" album also appears to be a big hit in the new technology of Compact Discs, with its initial run completely sold out, according to a CBS spokesman.

Dear Record Bar:

manks

for naming **Thriller** Album of the Year and **Me** Artist of the Year.



News

CANDID SELF-ANALYSIS

NARM Mulls Confab Changes

CARLSBAD, Calif.—The NARM board is open to completely restructuring its annual convention. As new convention chairman Roy Imber put it to NARM's retail advisory group here Sept. 22, "Right now all we do is go down there and wait for it to be over."

At various points during a candid self-analysis, everything from site and time of year to format, exhibits and food functions came under fire.

"What we have now is everyone hiding up in suites and never coming down to the floor. You labels bring down your acts and everyone walks out. It's stoic old bosses who don't know music and don't give a damn," said Russ Solomon of Tower Records, Sacramento, echoing Imber, who heads Elroy Enterprises, New York.

"Is NARM a sacred cow?" asked

NARM president Lou Fogelman, head of Show Industries, Los Angeles. Suggesting that the lure of resort sites is antiquated, he said, "We need to have more purpose for manufacturers, more purpose for delegates, for people who are in this business to survive."

Among more radical changes debated was the possible format of having each label make its own presentation to a broad base of dealers. Also raised was the possibility of adding video via invitations to NARM's separate group, the Video Software Dealers Assn. (VSDA), and its convention exhibitors.

"What we see now," said Solomon, "is NARM's terrible dullness." In pushing for individual manufacturer's sessions, he said it would be better "than all the cockamamie panels of half amateurs up there talking to an empty room."

Another critical voice was that of Carl Rosenbaum of Flip Side Records, Chicago. "Speaking as a someone not being a 400-store chain and never getting invited up to the manufacturer suites, I get down to Florida and ask myself why I'm there," he

Twice, CBS' Paul Smith inquired how NARM might have trouble organizing one-on-ones, although he stressed he was all for change. "What if you have 50 labels?" he asked.

NARM is open to changing everything, Solomon stressed, "including exhibits out by the pool. Those are basically cut-out and other direct people. As for entertainment, we'd like to see you (labels) not having to go through a drill to find an act people won't walk out on—you have the video clips."

Saying he was impressed by the growth of the VSDA's convention in San Francisco, Solomon noted "We might invite CBS/Fox, your movie counterparts. We are involved with VSDA now (alluding to two meetings NARM board members held with VSDA's leaders). They are with us; there is a relationship."

Site came in for much discussion with NARM vice president Dan Davis indicating that a commitment exists for two more Florida meetings and then one in Hawaii, but that with VSDA requiring venues for 1,200 debates, NARM and VSDA could perhaps switch around.

Imber warned everyone that he intended to seek assistance aggressively as convention chairman for the March 23-27, 1984 event. "I've already learned two things" he said.

EARL PAIGE



SUPER SHEEN—Sheena Easton shoots the breeze with label executive after a recent performance at the Greek Theatre in Los Angeles. Pictured from left are Capitol/EMI/Liberty Records Group president Jim Mazza; the singer's manager, Deke Arlon; Easton, and EMI America/Liberty president Rupert Perry.

NET SALES DIP SLIGHTLY

Wherehouse '83 Earnings Up

LOS ANGELES—Wherehouse Entertainment Co., formerly Integrity Entertainment, increased its earnings per share for the fiscal year ended June 30 to 70 cents, a 39-cent or 125.8% boost over the prior year's earnings of 31 cents for the same period.

Net income for the year ended June 30 rose \$1,220,000, from \$928,000,000 in 1982, a 13.1% boost. Net sales for the fiscal year dipped \$591,000 or .7% from \$83,401,000 to \$82,810,000.

For the three months ending June 30, net sales were up 2.6% or \$482,000, with 1983's final quarter registering \$18,774,000 against

\$18,292,000 a year before. Net income rose 682% or \$621,000, with the last quarter of 1983 providing \$712,000 against \$91,000 the year before. Net earnings per share were 23 cents for 1983, compared to 3 cents the year before, an increase of 666%.

Wherehouse president Lou Kwiker attributes the improved earnings to significant increases in movie cassette rentals and gains in prerecorded music and blank audio and video tape sales.

Kwiker predicts the upturn will continue. He adds that it is hoped that computer software will be carried in most of the chain's 126 stores soon.

LEGAL BATTLE LOOMS

Beatle Yule Album Due—Maybe

NEW YORK—There may be a Beatles Christmas album this year. But that may ultimately be up to a judge to decide.

Rick Smulian, founder of R/S Distribution, says he's going ahead with the release of "John Paul George And Ringo," a 30-minute LP featuring songs, poetry and spoken word taken from flexi-disks sent out by the Beatles for Christmas to members of their fan club betweeen 1963 and 1966.

However, attorney Leonard Marks, of New York's Gold, Farrell & Marks, who represents Apple and Apple Corps Ltd., the companies still looking out for the former Beatles' interests, says that a "cease and desist" letter was sent out, Sept. 20, advising that the planned release is "unauthorized and illegal," and that it

has never been licensed. "We will pursue our rights to it," he says.

Smulian, who at presstime said he never received such a communication, says that as far as he's concerned the release is perfectly legal and he hopes to have it on the street by mid-November on his Richy label. Making a point never to call it a "Beatles" album, he says that the material on "John Paul George And Ringo" was previously released in 1981 by the Adirondack Group in Houston.

Smulian says that release, titled "Happy Michaelmas," never had any problems. He says he took the same master to the studio, hired a couple of producers and engineers, and 150 hours later came out with a "masterpiece."

ROMAN KOZAK

Chartbeat

Steinman Not Stymied As Singles Sail

By PAUL GREIN

Jim Steinman this week becomes the first musical figure to have written and produced both of Billboard's top two singles since the Bee Gees' 1978 chart blitz. Steinman is represented by Bonnie Tyler's "Total Eclipse Of The Heart" (Columbia) at No. 1 for the second week, and Air Supply's "Making Love Out Of Nothing At All" (Arista), which moves up to two.

The Bee Gees scored in March, 1978 with "Night Fever" and "Stayin' Alive," both of which were co-produced with Albhy Galuten and Karl Richardson. And Barry Gibb also co-wrote and co-produced the number three single at the time, Samantha Sang's "Emotion."

In the five years between the Bee Gees' chart monopoly and Steinman's current achievement, three producers have held the top two Hot 100 spots simultaneously, but none also wrote the hits he produced. Mike Chapman had the top two singles in October, 1978 with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City." Greg Mathieson scored in December, 1982 with Toni Basil's "Mickey" and Laura Branigan's "Gloria," and Phil Ramone triumphed just three weeks ago with Michael Sembello's "Maniac" and Billy Joel's "Tell Her About It."

The albums featuring both of Steinman's current hits are also listed in the top 10 this week. Bonnie Ty-

ler's "Faster Than The Speed Of Night" moves up to number seven, and Air Supply's "Greatest Hits" jumps to 10. (Likewise, both of Phil Ramone's smashes are featured on current top 10 LPs. The "Flashdance" soundtrack holds at number three for the 11th straight week, and Billy Joel's "An Innocent Man" edges up to four.)

Air Supply's album is the seventh greatest hits set so far in the '80s to crack the top 10. Donna Summer's "On The Radio," "Bee Gees' "Greatest" and "Kenny Rogers' Greatest Hits" all reached No. 1 in

1980; Barbara Streisand's "Memories" hit 10 in late 1981; Stevie Wonder's "Original Musiquarium" peaked at four in 1982; and Foreigner's "Records" hit 10 earlier this year.

New Music Breakthrough: Spandeau Ballet (Chrysalis) this week becomes the first act even remotely associated with new music to reach No. 1 on Billboard's adult contemporary chart. Their ballad "True" hits No. 1 AC (and climbs to number four on (Continued on page 76)

* * *

BMI's Cramer Warns On Music C'right Exemptions

LONDON—The granting of royalty payment exemptions for public performances of copyright music at veterans' social functions in the U.S. could be the thin end of a very substantial and damaging wedge, according to Ed Cramer, president of BMI, who spoke here Wednesday (27) at an awards luncheon to honor writer, composer and publisher members of the Performing Right Society.

"This is a dangerous precedent, and I understand that there are bills now being introduced to provide similar exemption for fire-fighting organizations and for dance studios. Next it will be colleges and universities," Cramer warned. Urging vigilance to protect creators of music, Cramer said that BMI had been successful in recent court actions with major networks ABC, NBC and CBS. He added he was optimistic about the chances of a reversal in the Buffalo judgment on blanket licensing.

Cramer said that the current fiscal year promised to be the best in BMI's 43-year history, and added that he was proud of the fact that the organization's overhead was below that of last year, not merely in percentage terms but in actual dollars. He noted that about 54% of the music played on America's 8,000 radio stations is licensed by BMI. Prime award winners at the luncheon were the songs "More," lyrics by Norman Newell, and "Yesterday," by Paul McCartney and John Lennon, each

of which is credited with more than four million U.S. broadcast performances. Most performed songs of 1982 were "Born To Run" by Paul Kennerly, "Eye In The Sky" by Alan Parsons and Eric Woolfson and "You Could Have Been With Me" by Lea Maalfrid. Songs by PRS members which joined the list of one million performance titles were "Fanny (Be Tender With My Love)," "Kiss You All Over," "Jive Talkin" and "Ticket To Ride." A total of 68 songs have now achieved one million performance status.

Kenny Rogers Display Contest

NEW YORK—In conjunction with Kenny Rogers' new association with RCA Records, the label has initiated a store-display contest for Rogers' "Eyes That See In The Dark" LP.

The "Join Kenny Rogers In Hawaii" competition involves outlets throughout the country and merchandising teams in all RCA local branches. Judged on creativity and effectiveness, the contest ends Dec. 12 with the winner receiving a fiveday trip to Hawaii for two, a backstage introduction to the singer and \$500 in cash. In addition, five each second and third place prizes are being offered.

Rock Hall Of Fame Formed

NEW YORK—The Rock & Roll Hall Of Fame Foundation, a non-profit organization, has been established here "to honor artists and industry professionals by inducting into the hall of fame those who have made significant contributions to the development and perpetuation of rock'n'roll music." the organization says.

According to Suzan Evans, who is administering the organization's day-to-day activities as its executive director, the foundation is currently organizing a board of directors and an advisory committee. Already agreeing to serve as chairman is Ahmet Er-

tegun, chairman of Atlantic Records.

Other members of the board include artist Leslie Gore; air personality and author Norm N. Nite; Scott Sanders, head of the concerts department at Radio City Music Hall; and Irv Lichtman, Billboard's deputy editor.

Evans says that the foundation plans to mount exhibitions, maintain archives and a permanent collection, and be involved in education and legal aid. There will also be a yearly awards ceremony at which those deemed deserving of honor will be inducted into the hall of fame.



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Billboard's Fifth International Video Music Conference November 17-19, 1983/Huntington Sheraton Hotel/Pasadena, California

100 "A UNIQUE VISION: ARTISTS & DIRECTORS"

Moderator: LAURA FOTI, Video Music Conference Director
Panelists: MERRILL ALDICHIERI, Co-Directions Inc. 4:30pm - 6:00pm THURSDAY, NOVEMBER 17th 9:00am - 5:00pm MERRILL ALDIGHLERI, Co-Directions in MARTIN BRILEY GERALD V. CASALE, Devo JOE DEA, Director SIMON FIELDS, Limelight Productions JEFF PORCARO, Toto SYLVESTER 2:00pm - 2:30pm KEYNOTE ADDRESS

ROBERT W. PITTMAN, Warner Ames
Satellite Entertainment Corp. 2:30pm - 3:00pm "HISTORY OF VISUAL MUSIC"
DR. WILLIAM MORITZ, Visual Music Art Historian & Filmmaker VIDEO EXHIBITS & HOSPITALITY SUITES 6:00pm - 8:00pm "LET'S GET IT ON: THE HOWS & WHYS OF PROGRAMMING" Programmers discuss philosophies and programming decisions and show samples of the most current music-oriented television and cable programs. 3:00pm - 6:00pm VIDEO MUSIC AWARDS SHOW (taping will be at A&M Studios) 8:00pm - 10:00pm SATURDAY, NOVEMBER 19th VIDEO MUSIC SHOWCASES 9:00am - 5:00pm Registration 8:00pm - 10:00pm 9:30am - 10:00am Continental Breakfast MTV's OPENING NIGHT VIDEO BASH!

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Panelists: JEFF ABELSON, Parallax Communications
BETTY BITTERMAN, Home Box Office
BILL GALLACHER, MCM/UA Home Video
CHUCK MITCHELL, RCA Videodiscs
JOHN PIKE, Paramount Video 10:00am - 11:30am FRIDAY, NOVEMBER 18th 9:00am - 5:00pm Registration BARRY SHERECK, Pioneer Video BARRY SHERECK, Pioneer Video

"ON THE BEAM: SATELLITE DELIVERY"

Moderator: VICKI LYNN, Special Events Producer

Panelists: JACK CALMES, World Show Vision Network

PETER GERWE, Unuson Corporation

KEVIN HAMBURGER, Warner Amex Cable

NYHL HENSON, Nyhl Henson Enterprises

PHIL MURPHY, Paramount Pictures

DR. JOSEPH PELTON, INTELSAT

ROBIN ROTHMAN, Geffen Records

RICHARD WOLFE, 20th Century Fox

Telecommunications

GARY WORTH, Wold Communications 9:30am - 10:00am Continental Breakfast 11:30am - 1:30pm 10:00am - 10:30am SURPRISE GUEST SPEAKER 10:30am - 12:00pm "PARTS OF THE WHOLE: LIGHTING, ART DIRECTION & CHOREOGRAPHY JEFFERSON GRAHAM, The Hollywood Reporter Panelists: ALAN ADELMAN, Imero Fiorentino Associates JEFFREY HORNADAY, Choreographer of "Flashdance" SAM NICHOLSON, Xenon ANTONY PAYNE, Gotham Entertainment "THE COMPUTER AGE: GRAPHICS & ANIMATION"

Moderator: JIM McCULLAUGH, Software Merchandising
Panelists: ROBERT ABEL, Robert Abel & Associates
MARK ALLEN, Pilot Video
REBECCA ALLEN, NY Institute of Technology 12:00pm - 1:30pm 1:30pm - 3:00pm Buffet Luncheon "SELLING THE ARTIST: VIDEO AS PROMOTION"

Moderator: ADAM WHITE, Billboard Magazine

Panelists: PERRY COOPER, Atlantic Records
LEN EPAND, PolyGram Records
ROGER ERICKSON, CBS Records
BILL GERBER, Lookout Management
MIKE GREENE, Atlanta's Video Music Channel
KEN KRAGEN, Kragen & Company
PAT MORROW, Nocturne Inc.
MICHELLE PERGOCK, Capital Records 3:00pm - 4:30pm DAVID E. CATZEL, Catzel Thomas & Assoicates
PETER CONN, Homer & Associates
MIKE COTTON, The Tubes BRIAN ROSS, Image West 1:30pm - 3:00pm Buffet Luncheon "FIX IT IN THE MIX: AUDIO & VIDEO PRE- & POST-3:00pm - 4:30pm MICHELLE PEACOCK, Capitol Records PRODUCTION TECHNIQUES"
Moderator: DAVID SCHWARTZ, Mix Magazine JOHN SYKES, MTV Music Television "MAKING THE SCENE: CLUBS & CAMPUSES"

Moderator: FAYE ZUCKERMAN, Billboard Magazine

Panelists: MARIA DE PAUL, Rockworld
ED KING, Sound Unlimited Systems
DAVE HERSHENSON, The Red Onion
JACK MILLMAN, Video Music International
SVEN RISOM, Sony Communications
STEPHANIE SHEPHERD, Telegenics
ED STENNERGE, Rockamprica Moderator: DAVID SCHWARTZ, Mix Magazine
Panelists: CHARLES BENANTY, Soundworks Studio
TIM BOYLE, Record Plant
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JIM LAUTZ, Positive Video
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News/International

Record, Tape Prices Increase In Philippines

MANILA-For the first time in two years, Philippine records and prerecorded cassettes are subject to a price increase. The recent devaluation of the peso and rising costs in marketing and production are cited as the main reasons for the hike, which averages 12%.

Members of the Philippine Assn. of the Record Industry agreed on the new rates after revising an initial price adjustment that individual record companies had circulated in letters addressed to dealers. The earlier adjustment would have pegged both LPs and cassettes at the same price on the retail level: roughly \$2.65, up from \$2.35, for LPs and \$2.10 for cassettes. But at least one major record distributor has reportedly been pressing for a "less radical" pricing scheme.

The final rates, now effective, tagged a 10% average increase on wholesale prices and 14% on retail rates. Retail prices are now approximately \$2.65 for LPs and \$2.45 for prerecorded cassettes.

The higher retail prices are consistent with the PARI policy of increasing profit margins to dealers to prevent them trom being encouraged to deal in pirate cassettes. This scheme was first put into effect two years ago when the PARI increased retail prices but maintained wholesale rates, except for singles, established during a 1979 price hike.

Though September is traditionally a slow month for record sales in this territory, PARI director general Danilo Olivares says he is convinced it is the best month to increase prices. "Even if sales slow down when the new rates are enforced, well, business is bad anyway," he says.

"When sales start picking up late October and on towards the Christmas season, people should have become used to the new prices, so I'm convinced they'll resume their normal buying habits."

Munich Moves To Block Show By Peter Tosh

MUNICH-Plans by politically conservative city administrators to prevent reggae artist Peter Tosh from appearing in concert here have raised a storm of protest. Opposition politicians and concert promoters have demanded clarification of the city's claim that pop concerts in general of-"an ideal cover for drug trafficking.'

An Oct. 18 Munich show was a late addition to promoter Peter Rieger's German itinerary for Tosh. Local arranger Ruediger Hoffmann's application for city approval, normally a formality, was met with ten-

(Continued on page 65)

German Labels, Broadcasters At Standstill On Vidclip Issue

By JIM SAMPSON

MUNICH—The latest round of negotiations between German record companies and broadcasters over video clip compensation ended Sept. 16, without progress reported by either side. The relationship between program suppliers and television producers has become increasingly hostile, occasionally acrimonious, with little prospect for a quick settlement.

The video clip situation in West Germany is of international interest because of the unique legal basis for compensation provided by German copyright law. A neighboring rights society, GVL, already exists. In 1982, it collected roughly \$10 million from German broadcast stations for distribution to individual rights holders, including record companies and artists.

As of March 1 this year, all major German record companies had deals with GVL authorizing the society to negotiate on their behalf with the 12 state-chartered stations for video clip compensation. ARD and ZDF, the two networks with a monopoly on German television, entered the negotiations, marking the first time in any major market that both the program suppliers and broadcasters were fully represented at concrete clip compensation talks.

Before GVL became involved, some German tv stations made token payment of around \$1.30 per clip directly to the supplier. But as clip production costs climbed and record sales stagnated, the suppliers started thinking about recovering their promotional losses.

GVL entered the fray with a demand for 1,500 Deutsch Marks (around \$600) per minute per nationwide broadcast, which the society claimed would only cover "administrative and handling costs, but nowhere near the actual production costs." By comparison, GVL claimed an average live musical broadcast minute cost ARD/ZDF nearly three times as much, and the stations themselves charged up to 5,000 DM (\$2,500) per minute on sale of their own shows

ARD/ZDF, countering that the record companies wanted free advertising for their product and exorbitant compensation, too, offered 100 DM a minute, and in press reports threatened cancellation of video clip programming. Said one tv producer, who asked not to be named: "The four major production companies

have expressed solidarity with each other. We can easily continue without video clips."

But nobody, least of all young German viewers, wants to continue without video clips. In the 26 weeks since its inception, ARD's weekly 45-minute clip countdown "Formel Eins," using German, British and Billboard's U.S. charts, has become Germany's dominant music show. Andreas Thiesmeyer, "Formel Eins" producer, points to market research giving the show a 21-23 rating, apparently the highest to date for a continuing series on the third tv network.

Says Munich retail buyer Richy Glaser: "We have to watch it every week to know what the kids will be coming in to buy the next day." K.P. Schleinitz, Arista's international promotion chief, notes the traditional importance of television in breaking product and adds that video clips "play an ever-increasing role."

Asserts Ray Schmidt-Walk, Metronome deputy managing director: "All our charted singles, including the No. 1 'Sunshine Reggae,' were broken through video clips. Before that clip ran on ZDF's 'Thommy's Pop Show' we had sold roughly 12,000 singles. But then, all the radio stations started playing it. Sales went up immediately, and the clip was in demand for other television shows."

Already this year, Metronome (which had a 1982 market share of 4%) has spent over \$100,000 on video clip production. The average German clip costs around \$6,000-\$12,-000 to produce. Most German video clip shows are dominated by foreign clips. However, foreign producers usually request a financial commitment from their international partners in advance. Thus, a German licensee might pay \$3,000 toward production of an American video

(Continued on page 65)

Apology For Aussie Ad

Olivia Newton-John has extracted one of the most exhaustive and dramatic media retractions this country has ever seen.

Under threat of litigation, 20th Century-Fox Film Corp. took out full-pageadvertisements in all Melbourne and Sydney daily newspapers bearing an apology for the content of a television commercial advertising the movie "My Tutor," starring Matt Lattanzi.

The advertisement, screened for one night in Sydney and two nights in Melbourne, emphasized the soft porn nature of the film and included a voice-over which referred to Newton-John by name and intimated that the nature of the film had been the cause of the disintegration of her relationship with Lattanzi.

The singer was alerted to the "offensive" advertisement by Peter assistant to her original British manager, Peter Gormley, who still guides the career of Cliff Richard. The singer then instructed her lawapology.

The prominently displayed advertisements bore the message: "Dear Olivia and Matt, 20th Cen-

apology will no doubt determine the level of promotional support which she will extend to Australian release of the upcoming "Two Of A Kind," with John Travolta, which Fox is distributing.

Newton-John Receives

yers to obtain a retraction and

tury-Fox is pleased and proud to be distributing films you are both in. We are sorry for any embarrassment that our advertising on 'My Tutor' may have caused. We known you are happy together and wish you continued happiness and success in the future.' The singer's acceptance of the

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WITH ENGLISH LYRICS

Hong Kong Rockers Make It Big

By HANS EBERT

HONG KONG-An album regarded by many music business pundits as "a joke" when it was released here in late August is not only proving the critics wrong but also proving the important point that hard rock, with English lyrics, can build sales in this territory.

Most industryites said that "There's Rock & Roll In China," the debut album by the group Chyna on the Studio A label, stood no chance of being a success because hard rock music by Western bands invariably failed to impact here. The idea of a local band, new to the scene, changing that buying pattern seemed out of

But the album is selling well, though it's hard to obtain hard sales figures here. And it is proving both that there is a market for hard rock and that local acts needn't concentrate solely on Cantonese material.

John Chu, managing director of Contec Sound Media, says: "The LP could mark a real turnaround in public tastes in Hong Kong. So perhaps it's time that record companies had their artists recording English material again, something that was virtually abandoned around five years

The music of Chyna, written by

drummer Donald Ashley, is, in the main, recycled Led Zeppelin-style rock. But the track "Within You'll Remain," which critics here have described as "the definitive Eurasian song," combines English lyrics and Western instruments with a chorus sung in Mandarin and the use of the gu-geng, a traditional Chinese instrument.

Says Mike Souza of Commercial Radio: "That track stands a very good chance of becoming an international hit. And I think the album as a whole is a very brave effort in that it's the first English-language rock album to be released here in years.

www.americanradiohistorv.com

Billboard

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Commentary

Programming According To Color

This year the theme of the Black Music Assn. is "Black Music Is Universal." Like black music, the theme has dual meaning.

First of all, in its pure forms (spirituals, gospel, blues, jazz, r&b, soul, funk and contemporary), black music has proven to be

of enduring appeal to all the world's people. Secondly, in its derivative of fusion forms (country, jazz, rock'n'roll, pop, funk, new wave, and new music), black music has demonstrated that it is essential to the evolution of the commercial

It should be a source of great pride to people that music of such humble origins has received such wide acclaim and has been the object of so much imitation. assimilation and adaptation. But one of the factors which has inhibited a more positive response is the exclusion of black artists as full participants in and beneficiaries of what has become a dominant force in Western musical culture.

Of course, the history of black Americans is one of slavery, exploitation and oppression. Therefore, it is with some understanding that black people have been unable to derive maximum benefits from their music creations, just as they have been deprived in other areas of enterprise and endeavor.

This year black people should ask themselves some fundamental questions about how they benefit from their creations. It is flattering that black music entertains the world. Black people are happy to see the Americans, the English and the Australians assimilate the rhythms, styles and techthe remaining 8,600 radio stations in America altogehter. However, black music performed by white artists is accepted on rock and pop station. Hall & Oates can record a classical r&b tune ("I Can't Go For That") which can become a hit on black, dance,

rock and pop charts. A comparable tune by a black artist would get exposure on black radio but nowhere else.

While some black artists are crossing over today, it is not due to greater acceptance in white (general market) radio. It is due rather to the emergence of the urban contemporary radio format. Urban contemporary represents an innovation in black music radio which has begun to attract white audiences. This movement has led to a change in the demographics governing black record sales.

The success of the urban contemporary format combined with the change in black record sales patterns tends to prove that white Americans are ready to listen to and buy the best available in the marketplace. The exclusion of black artists from radio (and MTV) formatsbased on color is not only racist; it also constitutes unfair restriction of trade.

For better or worse, radio remains the principal medium for promoting music. People cannot buy what they do not hear. General market (white) radio pro-

grams according to the color of the artist, not the sound of the

The problem is not limited to the attitudes and philosophies of radio programmers. It is compunded by the behavior of the mu-



"People cannot buy what they do not hear"

"... the market for black music is limited to 30 million people..."

niques of Afro-North Americans, Afro-Caribbeans, Afro-South Americans and Africans into new musics

Under different circumstances this could be viewed as a positive cross-cultural movement. However, it is not good when black artists are excluded from radio and visual music formats which feature black music performed by non-black artists. Neither is it profitable! Example: David Bowie can become all the rage on dance, pop, top 40 and black charts and radio formats, while Nile Rodgers, who produced the David Bowie album, can barely get exposure on black radio.

There are more than 9,000 radio stations in the U.S., but fewer than 400 broadcast to black communities. Most black artists are restricted to these stations regardless of the kinds of music they play. This means that the market for black artists is limited to less than 30 million people, in a country of 230 million.

On the other hand, black radio will play any artists whose music fits the format. Black radio programs according to the sound of the music. Black artists are for the most part excluded from

sic companies. Decisions at the a&r level and in promotion often inhibit the best efforts of artists and producers, tending to lock them into limited styles.

Who can afford to record a rock or pop tune if it will only be promoted at the black stations? It is neither possible nor desirable to attempt to set right all the wrongs of the past. But it is impossible to continue to ignore the tremendous opportunity that would result from the unfettered exposure of black music into the general American market.

This objective constitutes one of BMA'a primary programs for 1983-84. The margin of profit in the music industry is not large enough to permit the exclusion of the best from the general music marketplace. Listen to the sound of the music, not the color

George Ware, a longtime civil rights activist, is executive director of the Black Music Assn.

Letters To The Editor

Making It With Heavy Metal

Without seeming too self-serving, I feel I have to write the following comments about your front page article, "Heavy Metal Keeps Banging On" (Billboard, Sept. 17).

It was with some amusement that I read the lead sentence, "Critics deride it, few record executives admit to liking it and even AOR radio doesn't play it much anymore, but head-banging heavy metal music won't go away."

As president of Canada's largest independent

record company, I feel I should point out that the very same statement could have been made over the last several years about several kinds of music: disco, punk, new wave, euro-pop AC and funk music. The fact is that the music fans drag the radio and record executives behind them, kicking and screaming every inch of the way. To give some illustrations based around Attic Records:

 We had one gold and one platinum album in Canada from Triumph, and they were headlining in several U.S. markets before we could make a release deal in the U.S. for them. The reason: "I can't get this on the radio, they don't play heavy metal."

cappella act called the Nylons for their second al- release a new LP which shows every indication of international act of the year and will soon be tour- doesn't sell records." ing there, as well as Germany, the U.K. and Austrabeing available. The reason for that: "I can't get an and the people. a cappella act on the radio."

 One of our most successful heavy metal acts, beled. If people respond to it, it's worth your while Anvil, is just returning from a headlining tour of getting involved with it. We are in the entertainthe U.K., Holland, Belgium, France and Japan. Only ment business, and entertainment means many heavy metal fans who buy imports, own their re- things to many people. If you are satisfying the cords in the United States, even though Anvil has needs of the "head banger" or the "blue hall headlined several successful concerts in New York are doing your job and will be selling records. and New Jersey. The reason: "The records are too heavy for American radio.'

Kamahl. He is a straight-down-the-line MOR artist alone the consumer. who just happened to have sold 21 million records around the world without ever having been released in North America. We released an album

• We recently presented a platinum LP to an a which is now just short of gold and are about to bum, "One Size Fits All". They have just been vot- going platinum. The reason he is not released in ed the Benelux equivalent of the Grammy as top the U.S.: "I can get it on MOR/AC radio, but that

Well, I say, "Bullshit, gentlemen." I think it's lia. They are not released in the United States, altime you stopped trying to protect your jobs by though they are headlining medium-sized concert playing it safe or by paying for "independent prohalls in several cities in October, without a record motion" and start getting involved with the music

It really doesn't matter how the music is la-

If you're playing it safe by satisfying what you think radio needs, instead of what the consumer • Last year we heard an Australian artist named wants, you're not even satisfying yourself, let

Alexander Mair President, Attic Records, Canada

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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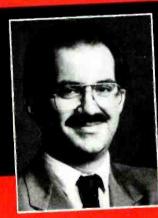
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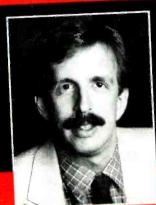


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BREAKING RECORD AFTER RECORD!



The decade's #1 pop group has just cracked the top 5 with "Making Love (Out Of Nothing At All)": their eighth to reach that chart pinnacle. They're all included on their Greatest Hits album, which is rapidly racing to platinum.



The Queen of Soul jumped to #1 with the title cut from her newest smash collaboration with Luther Vandross, <u>Get It Right</u>. Her brand new single "Every Girl Wants My Guy" is the second big hit from this great LP.



The incredible, incomparable Kinks rose higher than ever with "Come Dancing," and now "Don't Forget To Dance" is surging upward on the charts, making it two in a row from State Of Confusion.



GRAHAM PARKER.

peak; the critics concur; and with a long-awaited tour now under way, everything's gearing up for a great artist's breakthrough. Shipping soon: a single of the most-requested cut, "You Can't Take Love For Granted." Radio is calling The Real Macaw Parker's



DIONNE.

All we can say is that Dionne's forthcoming album, How Many Times Can We Say Goodbye, is an astonishing triumph. This union with writer/producer Luther Vandross is going to make musical history.

Most Added Single Of The Week!



The hitmaking writer/producer had his first #1 single as a solo artist with "1 Just Gotta Have You." His next one from his brilliant top 10 debut LP is "Say Somethin' Love," and Kashif is going to connect again!



The future kings of the hard rock jungle are roaring with "Stayed Awake All Night," the next AOR anthem from the LP that already gave us "Screaming In The Night" and "Eat The Rich." There's no stopping Krokus, and Headhunter!



ROMAN HOLLIDAY.

This band's rousing new twist on rock 'n' roll is starting to win airplay and acclaim all over the U.S.A. Their debut album, <u>Cookin' On The Roof</u>, features both hits: "Stand By" and "Don't Try To Stop It" (and catch both videos on MTV).



TOM BROWNE.

The airwaves have already started to vibrate to the rhythms of "Rockin' Radio," the hit from Tom ("Funkin' For Jamaica") Browne, written and produced by Maurice ("Candy Girl") Starr. The combination spells smash!



BERNARD WRIGHT.

The whiz-kid of funk is back with a blockbuster! "Funky Beat," produced by Lenny White, has a sizzling street sound that's going to take 'Nard to the top. It's from his LP, Funky Beat.

ARISTA. THE ONE!

Radio

CBS SELLS AM OUTLET

Pizza Chain Owners Buy WEEI Boston

BOSTON—As anticipated, CBS Inc. has announced the sale of its AM outlet here, WEEI. This clears the way for the previously announced CBS purchase of Metromedia's KRLD Dallas and the four Texas State Networks for \$27 million (Billboard, April 30).

Buying the 5 kw station at 590 in almost a fairy tale fashion are Helen and Mike Valerio, the 100% owners of a chain of New England pizza restaurants, Papa Ginos of America. The couple, long-standing listeners of the station, heard about CBS' need to sell and contacted WEEI AM VP/GM Jack Baker, who was instrumental in setting up the deal said by the Boston Globe to be in the neighbor-

hood of \$8 million. Baker, who will continue as GM, will also serve as president of the newly formed Helen Broadcasting.

"We're not planning any changes" in personnel or direction, says Baker, who adds that the news/talk station will remain a CBS affiliate and continue to be repped by CBS Spot sales. Looking forward to FCC approval prior to 1984, Baker adds that the new owners are "committed, nice people. It's a good move for Boston and good for everyone at the station."

CBS will continue to own and operate its Boston FM, WHTT, "HitRadio."

Vox Jox____

WHK's Gary Dee Joins KIX 106

By ROLLYE BORNSTEIN

While WPKX Washington morning man Jim London was sequestered across town hammering out his deal to join WMZQ (separate story, this page), KIX 106 was up to some negotiation of its own in Cleveland, where Metroplex is headquartered. The result is a two-year, \$2 million, two-option deal to have 11-year WHK vet Gary Dee join Metroplex's KIX country. Malrite says they dismissed Dee, the third major personality after Joe Finan and Doc Lemmon to recently exit the station, as a result of a research study. Dee, meanwhile, is up to some research of his own. He's determined to stop sex on the Capitol steps, and plans to call Ronald Reagan to discuss it Monday (3) morning. Following his 5 to 9 a.m. shift, the station will continue its "more music" approach.

Marty Greenberg's VP/radio position has been filled sooner than many had anticipated. In a smooth transition, KROX/KZEW VP/GM Jay Hoker, like Greenberg a former ABC vet, is upped to the top radio slot, ac cording to Belo president Ward Huey. Hoker will now be responsible for the Dallas operations as well as the newly acquired Denver properties, KOA/KOAO, and contrary to rumor, the word is Belo will be looking to buy more radio facilities in the future. KRQX/KZEW GSM Gene Boivin will take on Hoker's previous responsibilities, being named station manager for the combo, while LSM Paul Jacobs is upped to GSM for both facilities.

WYNY New York director of sales Harry Durando fills the VP/GM opening there created when Frank Osborne left the NBC FM to run Price Broadcasting. If the name is new to you, he's got a long background in sales with Metromedia and PVO.

Speaking of WYNY, a one-time GM there. Dan Griffin, who rose from the programming ranks at RKO, returning to that company two years ago as VP/director of programming for the three RKO networks, has been named VP/GM of Boston's WRKO. Having spent over a decade there in the past at WBZ and WEEI, he won't need a road map.

Congratulations to former First Media Chicago GM Charles Artigue, who is exactly where he'd like to be. Artigue, who left country-formatted WUSN to return to hometown Phoenix, has just been named GM of similarly programmed KJJJ/KEZK there, replacing Gary Fries

WASHINGTON-It's not too of-

ten that a new program director

Former WASH Staffers

Take Aim At PD Tanner

By BILL HOLLAND

... Likewise to WKIX/WYYD GM Ed Weiss (Charlie Brown), who adds executive VP of Mann Media (Bernie also owns WCOG/WGLD Greensboro/High Point) to his title ... And also to one of our favorite folks: Jim Wood gets the official title for the job he's been doing for Malrite: national program director/radio, a position he richly deserves.

Many wonder what's left after San Francisco radio. Well, judging from the well-worn path the alarming answer might be Fargo, N.D., as KFRC music director Sandy Louie follows in former KFRC night jock Bill Lee's footsteps, joining the Ingstad Superstation Network there. KFRC PD Gerry Cagle's just returned from a brief sojourn through the South, and midday jock Sue Hall is back from Idaho, where she was hospitalized. She's expected to return to the airwaves in mid-October. In the meantime, Don St. John's filling in

Now that Jim Smith's relocated to Metromedia's WASH—D.C., the company has transferred WIP Philadelphia GSM Bill Burns to Tampa to fill Smith's former VP/GM post at Metromedia's WWBA... Three weeks ago (Vox Jox, Sept. 17), we told you Steve Weed was alive and well and programming KRMG, Tulsa's news outlet. Well, he's alive, but you'd better get out a new address label, because KTSA/KTFM San Antonio, in looking around to fill Lee Randle's PD post (Randle formed his own consultancy), came upon Steve. who had worked with consultant Jerry Clifton in the past. Things clicked. and Steve's new zip code is 78218.

Returning from his European vacation. **Bob Brooks** got the official nod as PD at Portland's KRCK, replacing KYTE/KRCK operations manager **Robin Mitchell**, who de-

(Continued on page 16)

KIX 106 MORNING MAN

Jim London Moving To WMZQ

LOS ANGELES—As the battle lines are being drawn in Washington, WPKX-turned-WMZQ PD Bob Cole adds another player to his team in the form of KIX 106 morning man Jim London, who will be heard in that same time slot on the Viacom outlet. He replaces Deano Delgallo, whom Cole plans to shift into another daypart.

The relationship between London and Cole predates Cole's arrival at 'PKX a year and a half ago. "We used to listen to each other's shows years ago in Miami," admits Cole. "Jim was doing afternoons on WQAM and I was on all night at WWOK. We'd call each other and request songs. When I left town and went to Houston we continued to keep in touch."

When Cole came to Washington after a stint in Austin, he says, London would have been his first choice for mornings. As it worked out, London was already in that slot. Consequently it seemed only natural that Cole, now in a position to bring London on board, would do so

don on board, would do so.

"Things here are falling into place so well, I'm just pinching myself,"
Cole says. "Jim London is the finest in country talent Washington will ever see. In just three years in the marketplace you would be hard pressed to find someone who's met as

many of his listeners as Jim has. He's involved in the community like no one else. He's also got the quickest wit I've heard."

London, audibly excited about the change, says, "I love working in Washington, and for some time now I have perceived that WMZQ, particularly with Bob Cole at the helm, will be the ultimate winner. That's all I

need to say, isn't it?"

"He's a dedicated company man," says Cole. "I'm just grateful he's again with my company." In a printed statement (on a cocktail napkin) read by Cole, WMZQ MC Brian Bieler corporately sums up the transition, saying, "We be jammin' now!"

ROLLYE BORNSTEIN

Gary King Leaves KXOK For WCZY Detroit Post

DETROIT—"There wasn't a whole lot of decision-making to be done," admits KXOK St. Louis PD Gary King about the announcement of his move to Gannett's WCZY here, where he'll do middays and serve as the AC station's music director. "It was an opportunity to work with Lee (Douglas, station manager of WCZY and former KXOK GM) again and the most exciting company in broadcasting today."

King, who sees his future in the eventual ownership of a chain of properties, started out at Louisville's WAKY and then moved to Baton Rouge's WJBO/WFMF, where he was operations director prior to his move to St. Louis a year ago. Coming on board as acting PD and afternoon

drive talent at KXOK, his title was not made official until this August. At that time, the Storz station had already transitioned primarily to talk, and King was doing mornings.

That shift will now be held by former midday man Charlie Brown, who, without the title, will be handling King's PD chores. Afternoons, which were vacated last month by Pat Riley (Billboard, Oct. 1), are now being done by longtime KXOK personality Johnny Rabbit, using his own name, Ron Elz, as the station continues to move in an all-talk direction with 20-year veteran Nick Charles handling middays.

With the addition of King in middays at WCZY, the Detroit lineup now features Dick Purtan in mornings and former WCAO Baltimore personality Lou Roberts in afternoons. Former WCZY afternoon talent Marc Avery now does that shift on CKLW here, while Dave Prince moves into the 'CZY evening shift.

hired to turn around a station's sagging ratings makes the front page of the arts and leisure section in one of the country's major dailies—and WASH-FM's Bill Tanner, who came to town nine months ago, isn't quite sure he's thrilled by the piece. Why the reluctance? Well, the Washington Post, which is seen each weekday morning by 747,000 readers, ran a 700-word piece Monday

Why the reluctance? Well, the Washington Post, which is seen each weekday morning by 747,000 readers, ran a 700-word piece Monday (26) detailing the gripes and resentments of some of the 13 on-air employees who have resigned or have been fired since Tanner came to the sluggish station in January to beef things up. Among those who have left are station veterans John Bodnar, Bob Duckman, Jerry Clark and Walt Starling.

These interviewed in the piece described Tanner as a "hardballer" whose decisions to bring more pizazz to WASH made the station "a very unpleasant place to work the past several months," as Duckman put it.

Starling, a well-known air traffic reporter whose company Sky Watch Inc. has a contract with WASH through early 1985, allegedly walked out in protest over the treatment of his fellow employees. He has appointed Prince George's County police corporal Steve Hiltabidle to replace him, saying that the changes Tanner has made left him "emotionally exhausted."

Tanner, for his part, has accepted the two-sided publicity with a shrug of the shoulders. "I was brought up here to change the station, and it's obvious that a lot of people at the station resisted changing," he commentation response to the starty.

ed in response to the story.

Since coming to Washington from Y-100 in Miami with a trunkful of ratings-leader credentials, Tanner has added a broader section of music to WASH's once soft-rock format, including more country and urban contemporary; instigated a campaign to play 97 songs in a row without commercial interruption; cut way back on the award-winning news team coverage, and has realigned the sports coverage to a looser approach.

WASH bottomed out in the spring Arbitrons to a 3.4, down from the fives and sixes in 1979 and the fours and fives in 1981. "What I've been doing to change things around is no secret," Tanner says. "I guess the (Post) story isn't the way I'd have wanted to let people know—but it'll do."



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This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials. Page 32



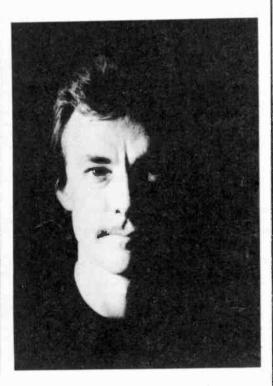
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- A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.
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- a) Radio Station Of The Year: A written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included.
- Program Director Of The Year: A written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.
- c) Air Personality Of The Year: Cassette must contain a telescoped aircheck of one complete hour of actual air time.
- 5. INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.
- 6. FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.
- Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.
- 8. Finalists will be announced no later than June 10, 1984. Awards will be presented at the Billboard Radio Conference July 5-8, 1984, at L'Enfant Plaza, Washington, D.C.

BILLBOARD RADIO AWARDS 1983 ENTRY FORM NAME: STATION: **ADDRESS** CITY STATE ZIP PHONE CATEGORY ENTERING: (check one only) STATION OF THE YEAR in present format since: mo:_ PROGRAM DIRECTOR OF THE YEAR in present position since: mo:_ PERSONALITY OF THE YEAR _since: mo:_ INTERNATIONAL PERSONALITY OF THE YEAR _commercial_ market: _daypart FEATURED PROGRAMMING station produced___syndicator/network produced___ **MARKET INFORMATION:** (American entrants state Arbitron market served and size) MAJOR 1-30 # market MEDIUM 31-100 # market SMALL 101-over # market (Canadian applicants state market and metro population: AOR contemporary hit/ MOR/nostalgia adult contemporary _ other (please describe): urban/black _ country All entries must be submitted no later than Jan. 1, 1984 to:

Rollve Bornstein Radio Editor

Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

KRE Goes Top 40 In San Francisco

By TOM YATES

SAN FRANCISCO—KRE, programmed as "The Progressive Music Connection" for over six years, undergoes a major format change Monday (1) to top 40. As part of the station's plan to pick up more listeners, KRE will also simulcast its sister station, KBLX, in morning and afternoon drive.

With call letters that go back 61 years, the "old" KRE had been a very special place for at least a few listeners with its mix of jazz, reggae, blues, and a very generous amount of community involvement. Needless to say, the news of the format move has been met with some resistance and even hostility from the community it served.

And that's where the hook comes in. Yes, the overall sound of the "new" KRE will be top 40, but not one member of the KRE staff is being put out the door. They'll all be part of the new sound on the class IV facility, 1,000 watt days, 250 nights aimed at competing with the dominant and impressive KFRC, viewed as KRE's only head-on AM competition by KRE's ownership, Inner City Broadcasting.

Inner City has also announced its intention to keep that high community involvement and continue such longtime music institutions as "Strictly For Rockers," a high quality reggae show, and the regular KRE feature "Blues At Midnight." Other programming plans include carrying a large amount of local Bay Area groups, perhaps as much as 20% of the total playlist.

Vox Jox

• Continued from page 14 parted for Denver's KPPL this week (Billboard Oct.1).

Bob Garrett joins Lee Masters' KLOZ (K-102) El Paso as VP/GM, coming from Kansas City's KYYS... The Group W operations manager opening at Dallas' KOAX has been filled in-house, as Mother W sends one of her kids from Denver, KOSI production coordinator Don Amez, to the Lone Star state to fill Steve Schy's shoes.

KQYT Phoenix operations manger J.D.Freeman segues into Charlie Van Dyke's former PD slot at KOY, while KOY/KQYT station manager Mike Horne and WRBQ-AM-FM Tampa GM Michael Osterhout both add VP/Harte Hanks radio to their business cards.

Steve Ellis, WAPP New York research director, is upped to assistant PD, as music director Chip Hobart relinquishes his MD title and keeps his airshift... WCHB Detroit and operations manager Jerry Boulding have agreed to disagree. No replacement named... Allen Gantman is back on the street, rate card in hand. The former KLAC Los Angeles GSM is now the national sales manager across town at KROQ.

With Larry Anderson's additional responsibilities with Taft, WDAE Tampa morning man Beecher Martin also assumes the role of PD, while midday man Jay Miller is upped to PD of Primetime and is replaced on the air by weekender Dave Bartlett.

(Continued on page 24)

Pop Stations Climbing On The CD Bandwagon

CARLSBAD, Calif.—Although the majority of stations won over by the digital Compact Disc are classical, a few pop outlets are also enthusiastically programming the new technology. This was pointed out here Sept. 22 at the annual National Assn. of Recording Merchandisers (NARM) retail advisory conference, as retailers learned where the CD action is in the U.S.

In the first intensive study of 70 FM and AM stations programming CD, six of 33 responding stations were AOR. Two were AC, two NPR outlets and one, WNXR Rochester, Minn., was described as a combination format. The other 22 were classical.

Highlights of the study, conducted by the Compact Disc Group and revealed here by coordinator Stephen Traiman, included a listener response in which 22 stations reported a "very positive."

The responding stations are:
AOR: WDHA Dover, N.J.;
WBCN-FM Boston; KISW-FM Seattle; WDVE Pittsburgh; WRIF-FM
Southfield, Mich.; KZEW-FM Dallas. AC: KLSI-FM Kansas City;
WGN Chicago. NPR: KWMU-FM
St. Louis; KCSM San Mateo. Combination: WNXR Rochester, Minn.

Classical: WQXR-FM and WNCN-FM New York, KFAC-AM-FM and KUSC-FM Los Angeles; WFLN-FM Philadelphia; WGMS-AM-FM Washington; WCRB Waltham, Mass.; KING-FM Seattle; KFSD-FM San Diego; WCLV-FM Cleveland; WUOM Ann Arbor; WQED-FM Pittsburgh; WFMR Menomonee Falls, Wisc.; KHEP-FM Phoenix; KMFA Austin; KVOD Denver; WLEF-FM Houston; WRR-FM Dallas; WGKA-FM Atlanta; WTMI Migmi

EARL PAIGE

Most Added Records

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

of Billboard's # of Billboard's stations adding record now reporting this week record

Title, Artist, Label	this week	record
HOT 10		
1 "Uptown Girl," Billy Joel, Columbia	39	118
2 "Send Her My Love," Journey, Columbia	33	63
3 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	28	28
4 "Tender Is The Night," Jackson Browne, Asylum	27	56
5 "My Town," Michael Stanley Band, EMI America	27	55
BLACK (94 Statio		
1 "Stay With Me Tonight," Jeffrey Osborne, A&M	38	39
2 "How Many Times Can We Say Goodbye," Dionne Warwick & Luther Vandross, Arista	28	28
3 "Party Animal," James Ingram, Qwest	27	28
4 "Heroes," Stanley Clarke/George Duke, Epic	25	25
5 "Fix It," Teena Marie, Epic	18	46
COUNTI (124 Stati		
1 "You Look So Good In Love," George Strait, MCA	52	52
2 "Queen Of My Heart," Hank Williams Jr., Warner/Curb	42	76
3 "Dance Little Jean," Nitty Gritty Dirt Band, Liberty	34	70
4 "Take It To The Limit," Willie Nelson with Waylon Jennings, Columbia	34	34
5 "I Wonder Where We'd Be Tonight," Vern Gosdin, Compleat	. 29	70
ÄDULT CONTE		
1 "Uptown Girl," Billy Joel, Columbia	24	44
2 "How Many Times Can We Say Goodbye," Dionne Warwick &	17	17
Luther Vandross, Arista 3 "Baby I Lied," Deborah Allen, RCA	17	36
3 "Baby I Lied," Deborah Allen, RCA 4 "Only You," Rita Coolidge, A&M	12	
4 Only I ou, Kita Coolinge, Activi		

5 "Once Before I Go," Peter Allen,

Arista



PRESENTS

The Silver Eagle Cross
Country Music Show is proud
to be part of the excitement
that surrounds the CMA Awards.

This year's Harizon Award
Special features a spectacular
array of talent with
performances by former
Horizon Award winners Terri
Gibbs and Ridky Skaggs, plus
all five of this year's nominees
The Whites, George Strait,
Reba McEntire, Vern Gosdin
and John Anderson with special
guest Emmylou Harris.

The Silver Eagle prides itself in showcasing new stars on the country music horizon and is very honored to have been chosen by The Country Music Association to take part in this program.

Don't miss it on OCTOBER 8th. It's on over 400 of America's top country stations via The ABC Entertainment Network.



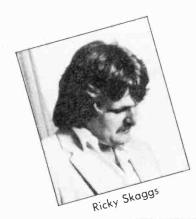
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The Country Music Association
Present
The 1983 Silver Eagle
Horizon Award Special
starring





Emmylou Harris

Terri Gibbs



Reba McEntire



John Anderson



George Strait



Vern Gosdin



The Whites

RADIO Networks





JAWS IV—WDMT Cleveland's Jeffrey Kelly offers his hand to Shamu the Killer Whale during a recent WDMT day at Sea World.



PRIVILEGED PERSONNEL—As official radio station for the Jovan/Kenny Rogers '83 Tour, WHN New York staffers enjoy backstage passes after Rogers' New Jersey concert. Pictured from left are PD Joel Raab, music director Pam Green, Rogers, air personality Lee Arnold and director of creative services Susan Storms.



CAN WE TALK??—Yes, says Dr. Ruth Westneimer, host of KFI Los Angeles'
"Sexually Speaking" show. Station PD Jhani Kaye, left, and general manager
Don Dalton are the first in line for questions



TUBES GET TROUNCED—Tuckered out from a recent concert appearance with David Bowie, the Tubes lost to CFOX Vancouver's Summertime Blues team by one run. The lower left hand corner indicates foul play. A rematch may be In order.



PHILLY'S FINEST—
Philadelphia magazine's publisher, Orlin
Davis, right, celebrates the 10th annual
"Best of Philly" contest with WIOQ Philadelphia's Bob Pantano at the Franklin
Institute there.



ROCK'N'ROLL FANTASY—Kristen Gilliland realizes dream as winner of NBC-TV's "Fantasy" show, where she won a guest host spot on KROQ Los Angeles. Station air personality Jed The Fish assists her in interviewing, from left, Bob and Gerald Casale and Mark Mothersbaugh of Devo.



BEAUTY AND THE
BEAST—KFRC San Francisco air personality
Bobby Ocean presents
Leslie Ousley as the winner of the KFRC/Nair
"Beautiful Legs" contest
at the Santa Cruz Beach
Boardwalk.



EARTHY HUDDLE—Kal Rudman, center, publisher of the Friday Morning Quarterback, models the K-Earth sweatshirt he recieved while visiting buddies at KRTH Los Angeles. The station's vice president and general manager Allan Chlowitz, left, and PD Bob Hamilton approve of the fit.

Washington Roundup

By BILL HOLLAND

The 71 AM stations nationwide forbidden by the FCC from using their Harris Corp. AM stereo exciter equipment were given a reprieve last week to return to the air in stereo.

The Commission, in response to public pressure, took "expeditious action" in testing the Harris STX-1 exciter as soon as the manufacturer supplied data and the test component to the office of science and technology. The FCC lab staff found that although the Harris system has a minor distortion bug, it has not proven "to be audibly objectionable under programming conditions."

The FCC's approval comes 36 days after it sent a letter to Harris attorneys saying the company had to withdraw the equipment from the market—whether or not it was installed or in use. The Commission set a Sept. 1 deadline for stations to stop stereo operation.

A commission spokesman makes it clear that the move is a "temporary, preliminary determination." He adds: "It's just to allow the people who have it to use it."

* * *

Rev. Jesse Jackson was the leadoff witness Sept. 23 at the House telecommunications subcommittee hearing on minority ownership in broadcasting. Jackson warned that complete deregulation would only worsen the situation for blacks.

"Deregulation represents non-protection," he said, echoing the sentiments of the Congressional Black Caucus, which is pushing for some sort of programming quantification standard in the dereg bills before the subcommittee.

Yeah, but does it do windows?... A transmitter device that is touted to more than double existing FM stereo station coverage and reduce hissing noise, invented by National Assn. of Broadcasters (NAB) vice president for science and technology Tom Keller and Emil Torick of the CBS Technology Center, will be on display at the NAB's executive committee meeting Wednesday (5). The press is being invited to ogle the magnificent contraption, which is, naturally enough, patent pending.

If you're an FM broadcaster or just interested in the possibilities for

NPR Supporters Come Forward

WASHINGTON — More than \$500,000 has "literally come in over the transom" from listeners and supporters of financially beleaguered National Public Radio, according to Linda Devillier of NPR's public affairs department, "and there's more coming."

That's the good news from the crippled public radio network, which was climaxed last week when a group called Friends of National Public Radio handed over a check for \$100,000 to aid in the crisis. The independent group of supporters includes such luminaries as Walter Cronkite, Ted Koppel, George Will and NAB president Edward Fritts, among others.

The \$682,000 total, so far, is being allocated in the following manner: \$55,000 for NPR Plus, the network's jazz and classical music service, \$350,000 for program restoration, and \$277,000 for paying off outstanding debts.

Also approved by the NPR board is a \$1.1 million increase in the 1984 operating budget. It now totals \$18.7 million

FM subcarrier or SCA use, then perhaps the soon-to-be-published SCA survey conducted recently by the National Radio Broadcasters Assn. (NRBA) will shed some light.

Responding to the question of how many broadcasters are already using their SCAs, 42% responded that they

are. Of the 58% who said they hadn't yet, an overwhelming 77% said they plan to use them.

Of those using their subcarriers, 20% reported they'd experienced problems with interference. And another telling item: most of the present users are bigger stations, and most of

them prefer to lease out their SCAs rather than get into the data transmission or paging business themselves. The complete survey is due to be published this week.

At its open meeting Sept. 22, the

FCC offered for comment a proposal to give women a preference in low-power FM applications. The Commission wishes to hear from the public on whether women should be given a separate category or should be included in the "minority" category.



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

Many people consider Ed Busch's four-hour weekend talk show the most high-spirited radio talk show in the business. And with guests ranging from Isaac Asimov to Jerry Lewis, Ed's show will be a real hit with your weekend listening audience.

But you may find him most attractive because of the people who *won't* be around while his show is on.

Your weekend talent, for example. You'll no longer have to chase them down, to fill in gaps in your schedule. Or pay them to sit idly by, waiting for the ballgame to end.

In fact, the only person you'll need to air Ed Busch's program is a board operator.

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

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

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

And although the show is available only to AP members, you aren't required to carry any other AP programming in order to get the Ed Busch Show. That's even better business.

Interested? Call Sofia Mannos at (202) 955-7243 for our free demo tape, and more information about the surprisingly affordable Ed Busch Weekend Talk Show.

Ed will give your listeners plenty to talk about.

And give your talent the weekend off.

Associated Press Broadcast Services. Without a doubt.



THE BOSS IS BACK—WFIL Philadelphia general manager Bruce Holberg, left, and PD Jay Meyers toast the station's new Solid Gold format.

GOODPHONE COMMENTARY

Programmers, Take The Time To Listen

By STEVE WARREN

Music programmers have a problem. For more than a decade, research has guided the playlist. Re-search gave us "familiarity" with a capital F. But now, research indicates people want to hear new music. They're tired of all the oldies and recurrents that dominate most radio station playlists.

The problem is: You can't "test" new songs. Call-out doesn't work. In fact, there is absolutely no way to tell if a song is going to make it, other than to put it on the air for several weeks, watch the requests and track the sales.

But who wants to load up the playlist with a bunch of records that aren't going to be hits? One thing hasn't changed. Listeners want to hear new songs, but only the hits will do. Play a significant number of mediocre records and you'll wind up with mediocre ratings. What a dilemma.

Let's examine our handicaps. We have problems predicting which songs will become hits because we are not normal people. We are media types. We're more experienced than most of our listeners in all musical areas. This often trips us up. For example, we tend to think our listeners want to hear new songs by big-name stars. That's only marginally true. Listeners want to hear hits. They couldn't care less about who sings it, so long as it's good. Artist loyalty is less a factor now than it's ever been. But given the choice of an average record by a big star and a great record by an unknown, the typical programmer will go with the big star.

Another way we get tripped up is through the trade charts. We use them wrongly. We think the trade charts are programming guides. We think the chart numbers tell us which new songs are going to be hits. But they don't really. The trade charts are a research tool. And just like an Arbitron book, the important information is contained on the pages in

The most accurate indication of a developing hit isn't the number of adds it gets. It's the audience response. You see that in the upward moves on the charts of the radio stations that have been playing it for two or more weeks. The typical music programmer takes little more than a cursory look at the listings of the stations' reports. That's a mistake.

The real problem is lack of commitment. Very few radio stations employ a full-time music director. The position is almost always a part-time job for the program director or one of the disk jockeys. Neither has the time to do the job well. They devote less than 5% of the work week to the most crucial task in radio.

And the typical music director spends less than an hour a week actually listening to records. He looks at the trades to see what looks good. Then he pulls out the few that look the best to see what they sound like. He may not even listen to the entire record. After he knows what "kind" of record it is, he figures that's enough. He watches the trade charts. They guide his next move. This is not the way it should be done.

The music director's primary job should be to listen to music. The listening should be done in a proper environment. All other duties within the station should be curtailed so the music director can go home and listen to records.

The best place to audition new mu-sic is at home. There the music director should listen to new records in a manner that approximates the patterns of exposure the record will receive if it gets added to the playlist: that is, in staggered listening sessions over an extended period of time. The music director might hear a certain record on Monday afternoon, again on Wednesday morning, again Sunday evening, etc. That's the way listeners hear them. And that's the way to pick hits.

Each week, the music director should give the program director the handful of new records that sound the most promising. The PD should then take them home and listen to each one five or more times in similarly staggered auditions sessions. Then, when the two of them sit down to decide on which new ones to add to the playlist, they'll both have a much better idea of what they are talking about. They'll be less likely to add records that aren't beneficial to

(Continued on page 63)

REGISTER NOW FOR THE MUSIC EVENT OF THE YEAR!!! **MUSIC MARATHON '83**

The Third Annual CMJ Progressive Media Convention Presented by CMJ and the New Music Report

- Panel Topics Include:

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 A&R/Successfully Marketing the New and Developing Artist

 New Music Marketing and Promotion

 Album Radio Promotion

 - Video Comes of Age
 - The Musician Panel
- Independent Labels
- Artist Management

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October 21 & 22 **New York Sheraton Hotel**

oin in this vital music industry event, drawing representatives from scores of companies—commercial and college, new music. AOR, CHR and rhythm radio, major and independent record labels, artists, retailers, journalists, video execs, booking agents, managers, concert promoters, club DJ's and more.

MUSIC MARATHON '83 offers a unique opportunity to share thoughts on many topics crucial to the future of radio, video, retailing, dance/concert clubs, promotion/marketing, press/public relations, management, new technology and their relationship to the music industry. So circle October 21st and 22nd on your calendar and plan to spend an unforgettable Marathon weekend in New York City. Or better yet, while it's on your mind, fill out and return the registration form below with your check and take advantage of the early registration discount.

SEE	YOU	IN	OCTOBERI	

YES! Sign me up for this year's MUS	C MARATHON '83. The enclosed check or money o	rder made payable to CMI Media is
for \$ to it	nclude:	
Delegates @ \$	45/person (Sept. 15 — Oct. 15)	
Delegates @ \$	50/person (after October 15 and at the door)	
Exhibition Tables	small @ \$450;	large @ \$750 (both include admission for two people
For information on hospitality suite	s contact Joanne Abbot Green at CMI 516-248-9	3 600
For information about MUSIC MARA	THON '83 special travel arrangements, rates and	hotel accomodations call Pan Am at: 1-800-327-8670
For information about MUSIC MARA	THON '83 special travel arrangements, rates and Tempo Trips direct at 516-921-6161. In all calls ment	hotel accomodations call Pan Am at: 1-800-327-8670 ion convention code 13135 for your special discount.
For information about MUSIC MARA In Florida call 1-800-432-2533 or call	Tempo Trips direct at 516-921-6161. In all calls ment	ion convention code 13135 for your special discount.
For information about MUSIC MARA In Florida call 1-800-432-2533 or call PAN AM—The Official Carrier	Tempo Trips direct at 516-921-6161. In all calls ments of Music Marathon '83—guarantees \$\$ off the low	ion convention code 13135 for your special discount. est available fares to all delegates.
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For information about MUSIC MARA In Florida call 1-800-432-2533 or call PAN AM—The Official Carrier NAME	Tempo Trips direct at 516-921-6161. In all calls mention of Music Marathon '83—guarantees \$\$ off the low COM	est available fares to all delegates.

For more information: 516-248-9600

Billboard Singles Radio Action Playlist Top Add Ons

Based on station playlists through Tuesday (9/27/83)

PRIME MOVERS-NATIONAL

BONNIE TYLER—Total Eclipse Of The Heart (Columbia) THE POLICE—King Of Pain (A&M)
SPANDAU BALLET—True (Chrysalis)

**KEY PRIME MOVERS—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel. *PRIME MOVERS—those records registering good upward movement on the station's playlist as determined by station personnel.

mined by station personnel.

●ADD-ONS—All records added at the stations listed as determined by station

information to reflect greatest record activity at regional and national levels.

CULTURE CLUB—Kharma Chameleon
PAPA DOO RUN RUN—Keepin' The Summer Alive
RYAM PARIS—Dolce Vita
PAT BERKATAR—Love Is A Battlefield
THE ROMANTICS—Talking In Your Sleep
BILLY JOEL—Uptown Girl
CLIFF RICHARDS—Never Say Die
JOBOXERS—Just Got Lucky
QUARTERFLASM—Take Another Picture
RICK SPRINGFIELD—Souls
THE ALARM—The Stand

[Dave Kamper-M.O.]

** SPANDAU BALLET-True 3-1

** THE POLICE-King Of Pain 4-2

* KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 13-4

* THE TALKING HEADS-Burning Down The House

* THE TALKING HEADS—Burning DOWN THE HOUS 19-10

** PRINGE—Delinious 28-19

•> MIGHAEL SEMBELLO—Automatic Man

• MIGHAEL SEMBELLO—Automatic Man

• MUEY LEWIS AND THE NEWS—Heart And Soul

• MEN AT WORK—Or. Heckyl And Mr. Jive

• BILLY JOEL—Uptown Girl

• PAT BENATAH—Love Is A Battlelield

• FREEEZ—Pop Goes My Love

KLUC-FM-Las Vegas

* THE TALKING HEADS-Burning Down Ine 24-20

• AGNETHA FALTSKOG-Can't Shake Loose
• MICHAEL STANLEY BAND-My Town
• PAT BENATAH-Love Is A Battlefield
• BILLY JOEL-Uptown Girl
• DAVID BOWIE-Modern Love
• EUNTTHMIOS-Love Is A Stranger
• QUARTERFLASH-Take Another Picture
• JACKSON BROWNE-Tender Is The Night
• THE HUMAN LEAGUE-Mirror Man
• MICHAEL SEMBELLO-Automatic Man
• THE ROMANTICS-Talking In Your Sleep

KOAQ-FM-Denver

KROO-FM--Tucson

(Allan Sledge-M.D.)

JOBOXERS-Just Got Lucky

JOBOXERS-Just Got Lucky

JOBOXERS-Just Got Lucky

MICHAEL STANLEY BANO-My Town

QUARTERFLASH-Take Another Picture

BILLY JOEL-Uptown Girl

(Zapolian/Norris-M.D.)

★★ NAKED EYES-Promises Promises 10-3

★★ STRAY CATS-(She's) Sexy + 17 16-10

★ MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

MICHAEL JACKSON-P.Y.T. (Pretty Young Ining)
19-16

→ PRINCE-Delirious 27-20

★ AIR SUPPLY-Making Love Out Of Nothing At All 29-27

→ BILLY JOEL-Uptown Girl

→ PETER SCHILLING-Major Tom (Coming Home)

• KENNY ROGERS WITH DOLLY PARTOM-Islands In
The Stream

The Stream

THE MOTELS—Suddenly Last Summer

LIONEL RICHIE—All Night Long (All Night)

JACKSON BROWNE—Tender is The Night

PAT BENATAR—Love is A Battlefield

KRSP-AM-Salt Lake City

RRSP-ANM—SAIL LARE CITY
(Barry Mol-M.D.)

★ FRANK STALLONE-Far From Over 7-3

★ QUIET NOT-CLUM On Feel The Noize 19-9

★ THE FIXX-One Thing Leads To Another 17-13

★ DEF LEPPARD-Foolin' 24-18

★ WHAM U.K.-Bad Boys 25-19

● TOM TOM CLUB—The Man With The 4-Way Hips

● BILLY JOEL—Uptown Girl

● MEY LEWIS AND THE NEWS—Heart And Soul

● MEN AT WORK-Or. Heckyl And Mr. Jive

■ THE TALKING READS—Burning Down The House

■ USYTHMICS—Love Is A Stranger

■ JOAN JETT AND THE BLACKHEARTS—Everyday

People

EURYTHMICS—Love Is A Stranger
 THE HUMAN LEAGUE—Mirror Man

KKXX-FM_Rakersfield

Pacific Southwest Region

(Columbia) STRAY CATS—(She's) Sexy + 17 (EMI-America)

MEN WITHOUT HATS-The Safety Dance

EURYTHMICS-Love Is A Stranger (RCA)
PAT BENATAR-Love Is A Battlefield (Chrysalis)

THE HUMAN LEAGUE-Mirror Man (A&M)

1

- KIMN-AM—Denver
 (Gloria Avilia-Perez-M.O.)

 ** BONNIE TYLER-Total Eclipse Of The Heart 2-1

 ** BILLY JOEL-Tell Her About It 3-3

 ** AIR SUPPL'-Making Love Out Of Nothing At All 4-4

 ** FRANK STALLONE-Far From Over 5-5

 ** THE POLICE-King Of Pain 8-6

 ** AGNETHA FALTSKOG-Can't Shake Loose

 ** EURYTHMICS-Love Is A Stranger

 ** BILLY JOEL-Uptown Carl

 ** BILLY JOEL-Uptown Carl

 ** HUEY LEWIS AND THE NEWS-Heart And Soul

 ** PETER SCHILLING-Major Tom (Coming Home)

 ** MICHAEL SEMBELLO-Automatic Man
- KIQQ-FM-Los Angeles
- (Robert Moorhead-M.D.)

 ROBIN GIBB-Juliet

 TIERRA-Sonya

 PEABO BRYSON/ROBERTA FLACK-Tonight |
 Colobrate M. Loca
- PEABU BATSUN NUBERI A FLAVA-LONGRI I Celebrate My Love AIR SUPPLY-Making Love Out Of Nothing At All EURITYMINGS-Love Is A Stranger LOYERBOY-Queen Of The Broken Hearts LYDIA MURDOCK-Superstar BOB SEGER-Old Time Rock & Roll

- ••KEY ADD-ONS-the two key records added at the stations listed as deter-
- BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover

■★ PRIME MOVERS

- BONNIE TYLER-Total Eclipse Of The Heart
- - TOP ADD ONS

BILLY JOEL-Uptown Girl (Columbia)

BREAKOUTS

QUARTERFLASH-Take Another Picture (Geffen)

KDZA-AM-Pueblo

- (Rig avita—M.O.)

 ** SPANDAU BALLET—True 8-3

 ** MEN WITHOUT HATS—The Safety Dance 9-5

 *THE POLICE—King Of Pain 18-8

 * SHALAMAR—Dead Gireaway 10-9

 ** FRANK STALLONE—Far From Over 11-10

 ** JOURNET—Send Her My Love

 ** DIONNET—Send Her My Love

 **DIONNET—Send Her My Love

 **DIONNET—Send Her My Love

 **Many Times Can We Say Goodhye

 **Many Times Can We Say Goodhye

- Many Times Can We Say Goodbye

 DONNA SUMMER—Unconditional Love

 PRINCE—Delirious
- PRINCE-Delirious
 LIONEL RICHIE-All Night Long (All Night)
 MICHAEL STANLEY BAND—My Town
 MANMATTAN TRANSFER-Spice Of Life
 THE HUMAN LEAGUE—Mirror Man

KFMB-FM (B100)-San Diego

- (Glenn McCartney-M.D.)

 ** KENNY ROGERS WITH DOLLY PARTON-Islands in
- The Stream 5-3

 *** BONNIE TYLER-Total Eclipse Of The Heart 10-5

 *LIONEL RICHIE-All hight Long (All hight) 18-8

 **BILLY JOEL-Uplown Girl

 **ANNE MURRAY-A Little Good News

 **CARLY SIMONI-You Know What To Do

 **MATTHEW WILDER-Break My Stride

 **JOE ESPOSITO—Lady, Lady

 **THE MOTELS-Suddenly Lasl Summer

- KGGI-FM (99-1-FM)-Riverside

- (Kraig Hubbs-M.O.)

 ** BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ** MEM WITHOUT MATS—The Safety Dance 2-2

 ** AIR SUPPL/MAking Love Out Of Nothing At All 5-3

 ** SPANDAU BALLET—True 18-14

 ** LIONEL RICHIE—All Night Long (All Night) 25-21

 ** THE POINTER SISTERS—I Need You

 ** DEBARGE—Time Will Reveal

- DEBARGE-Time Will Reveal

 KIIS-FM—Los Angeles
 (Michael Schaefer-M.O.)

 * MEN WITHOUT HATS-The Safety Dance 1-1

 ** STRAY CATS-Che's) Sexy + 17 2-2

 * THE FIXX-One Thing Leads To Another 14-9

 * SPANDAU BALLET-Time 19-10

 * LIONEL RICHIE-All Night Long (All Night) 30-13

 * DEF LEPPARD-Foolin

 * BERLIN-Masquerade

 * DAYIB BOWIE-Modern Love

 * EURYTHMICS-Love Is A Stranger

 * MIDNIGHT STAR-Freak-A-Zoid

 * PAT BERNATAR-Love Is A Battefield

 * MEN AT WORK-Dr. Heckyl And Mr. Jive

 * BRTAN ADAMS-This Time

 * BRTAN ADAMS-This Time

 * BRTAN ADAMS-This Time

 * BILLY JOEL-Uptown Girl

 * JOURNEY-Send Her My Love

 * RUFUS AND CHAKA KHAN-An't Nobody

 * MATTHEW WILDER-Break My Stride

 * RICK SPRINGFIELD-Souls

 ** KIAM ADAMS POPMER**

- KRTH-FM-Los Angeles KIMN-AM-Denver

 - KRTH-FM—Los Angeles
 (David Grossman—M.D.)

 **BONNE TYLER—Total Eclipse of The Heart 1-1

 **STRAY GATS—(She's) Sexy + 17 4-2

 **SPANDAU BALLET—True 7-3

 **RICK JAMES—Cold Blooded 6-5

 **DAVID BOWIE—Modern Love 13-6

 **THE HUMAN LEAGUE—Mirror Man

 **DEBARGE—Time Will Reveal

 *STEVIE NICKS—It Anyone Falls

 *STEV
 - KZZP-FM-Phoenix

 - (Randy Stewart—P.O.)

 ★ BONNIE TYLEN—Total Coipse Of The Heart 1-1

 ★ MEN WITHOUT HATS—The Safety Dance 2-2

 ★ THE FIXX—One Thing Leads To Another 18-11

 ★ SMEENA EASTON—Telefone (Long Distance Love Affair) 2-16. * KENNY ROGERS WITH DOLLY PARTON-Islands In
 - The Stream 24-17

 THE KINKS—Don't Forget To Dance

TOP ADD ONS -NATIONAL

BILLY JOEL—Uptown Girl (Columbia) EURYTHMICS—Love Is A Stranger (RCA) JOURNEY-Send Her My Love (Columbia)

- THE MOTELS-Suddenly Last Summer
 BRYAN ADAMS—This Time
 STEVIE NICKS—If Anyone Falls
 LIONEL RICHIE—All Night Long (All Night)
 MEN AT WORK—OF, Heckyl And Mr. Jive
 QUIET RIOT—Cum On Feel The Noize

XTRA-AM-San Diego

- XTRA-AM—San Diego
 (Jim Richards—M.D.)

 ** MEN WITHOUT HATS—The Salety Dance 1-1

 ** BONNIE TYLER—Total Eclipse Of The Heart 3-2

 ** THE POLICE—King Of Pain 7-5

 ** THE TALKING HEADS—Burning Down The House 14-9

 ** DEF LEPPARD—Foolin' 20-11

 ** MIDNICHT STAR—Freak-A-Zoid

 ** BILLY JOEL—Uptown Girl

 ** MEN AT WORK—Or. Neckyl And Mr. Jive

 **PAT BENATAR—Love Is A Battlefield

 ** ROD STEWART—What Am I Conna Do

 ** BOB SEBER—Old Time Nock & Roll

 **BRYAN ADAMS—This Time

Pacific Northwest Region

■★ PRIME MOVERS ■

THE POLICE-King Of Pain (A&M) SPANDAU BALLET-True (Chrysalis)
BONNIE TYLER-Total Eclipse Of The Heart

TOP ADD ONS

BILLY JOEL-Uptown Girl (Columbia) MEN AT WORK-Dr. Heckyl And Mr. Jive

AGNETHA FALTSKOG-Can't Shake Loose (Polydor)

■ BREAKOUTS

MICHAEL STANLEY BAND-My Town (EMI-KLUC-FM—Las Vegas
(Randy Lundquist-M.D.)

**STRAY CATS-(She's) Sezy + 17 9-4

**BONNIE TYLER-Total Eclipse Of The Heart 15-10

*BRYAN ADAMS-This Time 22-14

*THE FIXX-Dne Thing Leads To Another 20-16

*THE TALKING HEADS-Burning Down The House CLIFF RICHARDS-Never Say Die (EMI-America)

- KBBK-FM-Boise
- TWI-DUISE

 (Tom Evans-M.O.)

 ** THE POLICE-King Of Pain 13-9

 ** PRINGE-Delirious 21-13

 ** ROBERT PLANT-Big Log 19-11

 ** ROD STEWART-What Am | Gonna Do 23-16

 ** KEMNY ROBERS WITH DOLLY PARTOM-Islands In The Stream 27-20

- * KENNY ROGERS WITH DOLLY PARTON-Islands In
 The Stream 27-20
 QUIET RIOT-Cum On Feel The Noize
 MICHAEL STANLEY BAND-My Town
 THE KINKS-Don't Forget To Dance
 DAVID BOWIE-Modern Love
 LIONEL RICHIE-All Night Long (All Night)
 ELVIS COSTELLO AND THE ATTRACTIONS-Everyday
 I Write The Book
 JOURNEY-Send Her My Love
 MICHAEL SEMBELLO-Automatic Man
 STACY LATTISAW-Miracles
 JACKSON BROWNE-Tender Is The Night

- KCBN-AM-Reno
- (Jim O'Neil-M.D.)

 * THE FIXX-One Thing Leads To Another 25-13

 * EURYTHMICS-Love Is A Stranger 30-18

 * LIONEE, RICHE-AIN RIGHT Long (AIN Right) 26-11

 * GLENN SHORROCK-Don't Girls Get Lonely 35-24
- © GLENN SHORROCK—Don't Girls Get Loney & MADNESS—It Must Be Love 34-25

 → JACKSON BROWNE—Tender is The Night
 → QUARTERFLASH—Take Another Picture
 → THE HUMAN LEAGUE—Mirror Man
 → ROMAN HOLLIDAY—Don't Try And Stop It
 → DEF LEPPARD—Foolin'
 → BILLY IDOL—Dancing With Myself
 → MICHAEL STANLEY BAND—My Town

- KCNR-FM-Portland
- (Richard Harter-M.O.)

 **BONNIE TYLER-Total Ecipse Of The Heart 13-8

 **SPANDAU BALLET-True 16-12

 **JEFFREY OSBORNE-Don't You Get So Mad 20-16

 **THE POLIES-King Of Pain 23-18

 **SHEENA EASTON-Telefone (Long Distance Love

Affair) 26-20 THE MOTELS—Suddenly Last Summe ROBERT PLANT—Big Log MADNESS—It Must Be Love

- KFRC-AM-San Francisco
- KFKU-AM—SAN Francisco
 (Kate Ingram—M.D.)

 ** SPANDAU BALLET—True 4-1

 ** BILLY JOEL—Tell Her About It 6-4

 ** THE POLICE—King Of Pain 7-5

 ** THE FIXX—One Thing Leads To Another 17-7

 ** MICHAEL JACKSON—P.Y.I. (Pretty Young Thing) 16-8

 ** THE TALKING HEADS—Brining Down The House

 ** AIR SUPPLY—Making Love Out Of Nothing At All

 ** KLIQUE—Stop Doggin Me Around

 ** KENNY ROGERS WITH DOLLY PARTON—Islands In

 The Stream
- ARMET NOGERS WITH DOLLY FAILOR—THE Stream
 AGNETHA FALTSKOG—Can't Shake Loose
 GLIFF RICHARDS—Never Say Die
 JAMES INGRAM—Party Animal
 JENNIFER HOLLIDAY—I Am Love
 STEPHANIE MILLS—Pilot Error

KJRB-AM-Spokane

- (Brian Gregory-M.D.)

 ** BONNIE TYLER-Total Eclipse Of The Heart 3-1

 ** KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 6-3

 * EDDIE RABBITT-You Put The Beat In My Heart 15-11

 * LIONEL RICHIE-All Night Long (All Night) 20-14

 * MANHATTAN TRANSFER-Spice Of Life 22-15

 * SHEENA EASTON—Telefone (Long Distance Love Affair)

 * MATTHEW WILDER—Break My Stride

 * DEBORAH ALLEN—Baby I Lied
- KNBQ-FM-Tacoma

www americanrac

- ** THE FIXX—One Thing Leads To Another 14-7

 * SMEENA EASTON—Telefone (Long Distance Love Affair) 21-17

 ** PRINGE—Delirious 25-19

 ** BILLY JOEL—Uptown Girl 34-27

 ** MEN AT WORK—Or. Heckyl And Mir. Jive

 **PAT BERNAT—Love Is A Battlefield

 **LOVERBOY—Queen Of The Broken Hearts

 ** AGNETHA FALTSKOG—Can't Shake Loose

 **MICHAEL SEMBELLO—Automatic Man

 **ELVIS COSTELLO AND THE ATTRACTIONS—Everyday

 I Write The Book
- I Write The Book
 JOBOXERS—Just Got Lucky
 JOURNEY—Send Her My Love
 MICHAEL STANLEY BAND—My Town

- KUBE-FM-Seattle
- * LAURA BRANIGAM—How Am I Supposed To Without You 8-5 * THE POLICE—King Of Pain 9-7 •> MEN AT WORK—Do. Heckyl And Mr. Jive •> BILLY JOEL—Uptown Gil LIGNEL RICHIE—All Night Long (All Night) DAVID BOWLE—Modern Love MADNESS—It Must Be Love BRYAN ADAMS—This Time THE MOTELS—Suddenly Last Summer ROD STEWART—What Am I Gonna Do

- Affair) 25-20

 AGMETHA FALTSKOG-Can't Shake Loose
 BILLY JOEL-Uptown Girl
 PRINCE-Detirious
 DAVID BOWIE-Modern Love
 MEN AT WORK-Dr. Heckyl And Mr. Jive
 STEVIE NICKS-IF Anyone Falls
 HUEY LEWIS AND THE NEWS-Heart And Soul
 PEABD BRYSON/ROBERTA FLACK-Tonight I
 Celebrate My Love

Celebrate My Love DEF LEPPARD-Foolin' THE ANIMALS-The Night QUIET RIOT-Cum On Feel The Noize North Central Region

→ PRIME MOVERS

(Columbia)
KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream (RCA)

TOP ADD ONS

Everyday I Write The Book (Columbia) ■ BREAKOUTS ■

DIONNE WARWICK & LUTHER VANDROSS-How Many Times Can We Say Goodbye (Arista)

ohistory com

BREAKOUTS-NATIONAL

MICHAEL STANLEY BAND-My Town (EMI-America) DIONNE WARWICK & LUTHER VANDROSS-How Many Times Can We Say Goodbye (Arista)

POINTER SISTERS—I Need You (Planet)

WBZZ-FM--Pittsburgh

- (Check Tyler—M.O.)

 ★★ BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ★★ AIR SUPPLY—Making Love Out Of Nothing At All 6-4

 ★ THE POLICE—King Of Pain 14-9

 ★ THE FIXX—One Thing Leads To Another 20-13

 ★ PRINGE—Delirious 22-15
- QUIET RIOT-Cum On Feel The Noize
 PEABO BRYSON/ROBERTA FLACK-Tonight |
- PEABD BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love
 THE MOODY BLUES-Sitting At The Wheel
 THE MOTELS-Suddenly Last Summer
 THE S.O.S. BAND-Just be Good To Me
 MICHAEL STANLEY BAND-MY Town
 DIONNE WARWICK AND LUTHER VANDROSS-How Many Times Can We Say Goodbye
- WCCK-FM-Erie
- WCCK-FM—Erie

 [J.J. Sanford-M.D.]

 * KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 5-1

 ** STRAY GATS—(She's) Sery + 17 9-4

 * DEF LEPADD—foolin' 11-6

 * LIONEL RICHIE—All Night Long (All Night) 13-8

 * TICVE RICKS—If Anyone Falls 20-13

 RICK SPRINGFIELD—Souls

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

 JOURNEY—Send Her My Lore

 QUIET RIOT—Cum On Feed The Moize

 PAT BENATAR—Love is A Battlefield

 BILLY JOEL—Ulptown Girl

 BILLY JOEL—Ulptown Girl

 DAVID BOWIE—Modern Love

 JACKSON BROWNE—Tender Is The Night

 GENESIS—Mama
- GENESIS-Mama
 PEABO BRYSON/ROBERTA FLACK-Tonight I
 Celebrate My Love
 CLIFF RICHARDS-Never Say Die
 AXE-I Think You'll Remember Tonight
 JEFFREY OSBORNE-Stay With Me Tonight

WGCL-FM-Cleveland

- WGCL-FM—Cleveland

 (Tom Jefferies—M.D.)

 ** AIR SUPPLY-Making Love Out Of Nothing At All 6-4

 ** THE POLICE—King Of Pain 9-6

 * THE FIXX—One Thing Leads To Another 11-8

 * PRINGE—Delirious 15-9

 ** DAVID BOWIE—Modern Love 20-11

 ** BILLY JOEL—Uptown Girl

 ** EURYTHMICS—Love is A Stranger

 ** KAMSAS—Fight Fire With Fire

 ** LOVERBOY—Queen Of The Broken Hearts

 ** AGMETHA FALTSKOB—Can't Shake Loose

 ** STACY LATTISAW—Miscales

 ** JOURNEY—Send Her My Love

 ** MICHAEL SEMBELLD—Automatic Man

 ** MATTHEW WILDER—Break My Stride

 ** ROMAN HOLLIDAT—Don't Try And Stop It
- WHTX-FM-Pittsburgh
- (Keith Abrams—M.O.)

 ** BOMNIE TYLER-Total Eclipse Of The Heart 1-1

 ** THE POLICE-King Of Pain 7-2

 ** EDDY GRANT-I Don't Wanna Dance 5-3

 ** KENNY ROGERS WITH DOLLY PARTON—Islands in
- The Stream 14-9
 THE S.O.S. BAND-Just Be Good To Me 24-18
 PEABO BRYSON/ROBERTA FLACK-Tonight Celebrate My Love

 •• ELVIS COSTELLO AND THE ATTRACTIONS—

- Everyday I Write The Book

 BILLY JDEL—Uptown Girl

 SHEENA EASTON—Telefone (Long Distance Love Affair)

 HUEY LEWIS AND THE NEWS—Heart And Soul

 EURYTHMICS—Sweet Dreams
- WHYW-FM-Pittsburgh (Jay Cresswell-M.D.)

 ** SERGIO MENDES-Rainbow's End 10-8

 ** PEABO BRYSON/ROBERTA FLACK-Tonight I
- Celebrate My Love 16-11

 ** LIONEL RICHIE-All Night Long (All Night) 19-13

 ** ANNE MURRAY-A Little Good News 20-17

* AARE MURRAT-A LITTLE GOOD NEWS CU* STACY LATTISAW-Miracles 21-19 ** THE COMMODORES-Only You ** BILLY JOEL-Uptown Girl ** MANHATTAN TRANSFER-Spice Of Lite ** JARREAU-Trouble In Paradise

- WKDD-FM-Akron (Matt Pattrick-M.O.)

 ★ MEN WITHOUT HATS-The Safety Dance 9-4

 ★ \$PANDAU BALLET-True 10-7

 ★ THE POLICE-King Of Pain 15-10

 ★ SHEENA EASTON-Telefone (Long Distance Love
- * SHEEMA EASTON—Telefone (Long Distance Love Affair) 1-14

 * LIOMEL RICHIE—All Night Long (All Night) 22-17

 QUARTERFLASH—Take Another Picture

 THE ROMANTICS—Taking in Your Sleep

 BILLY JOEL—Uptown Girl

 BRYAN ADAMS—This Time

 MANHATTAN TRANSFER—Spice Of Life

 PEADO BRYSON/DOBERTA FLACK—Tonight I Celebrate Now I nove the control of the company of the company of the celebrate Now I nove the company of the company of the company of the company of the celebrate Now I nove the company of the celebrate Now I nove the company of the celebrate Now I nove the celebrate Now I now n

- WKJJ-FM-Louisville WKJJ-FM—LOUISVIIIE

 (Jim Golden-M.O.)

 ** BILLY JOEL-Tell Her About It 3-1

 ** BONNIE TYLER-Total Eclipse Of The Heart 5-3

 ** KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 7-4

 ** SPANDAU BALLET-True 9-7

 ** SPANDAU BALLET-True 9-7

 ** GEORGE BENSOM-Lady Love Me 11-8

 ** LEFFREY OSBORNE-Don't You Cet So Mad

 ** JEMNIFER ROLLIDAT-I Am Love

 ** JEMNIFER ROLLIDAT-I Am Love

 ** SHEENA EASTON-Telefone (Long Distance Love Affair)

 ** LIONEL RICHIE-All Night Long (All Night)

 ** MANHATTAN TRANSFER-Spice Of Life

 ** STARBUCK-The Full Cleveland

 ** RONNIE MILSAP-Don't You Know How Much I Love

 ** RONNIE MILSAP-Don't You Know How Much I Love

 ** RONNIE MILSAP-Don't You Know How Much I Love

 ** Proceedings of the Processing o

MATTHEW WILDER-Break My Stride WKRQ-FM-Cincinnati

- OF PRINCE-Delitious

 STEVIE NICKS-If Anyone Falls

- ** KENNY ROGERS WITH DOLLY PARTON-Islands In ** KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 5-3

 ** PRINGE—Defirious 13-4

 ** LIONEL RICHIE—All Night Long (All Night) 18-7

 ** HUEY LEWIS AND THE NEWS—Heart And Soul 24-14

 ** THE COMMODORES—Only You

 ** ELYIS COSTELLD AND THE ATTRACTIONS—
 Everyday I Write The Book

 ** QUIET RIOT—Cum On Feel The Noize

 ** THE HUMAN LEAGUE—Mirror Man

 ** JORD/KERS—Just Got Lucky

 ** MANHATTAN TRANSFER—Spice Of Life

 ** MICHAEL STANLEY BAND—My Town

- WXGT-FM-Columbus
- (Teri Nutter-M.O.) ★★ AIR SUPPLY-Making Love Out Of Nothing At All
- ★★ AIR SUPPLY—Making Love Out Of Mothing 1 13-5 ★★ THE POLICE—King Of Pain 14-8 ★ THE TALKING HEADS—Burning Down The Ho
- 18-13

 * SPANDAU BALLET—True 20-14

 * ELTON JOHN—Kiss The Bride 19-15

 KENNY ROGERS WITH DDLLY PARTON—Islands In The Stream The Stream

 BILLY JOEL-Uptown Girl

 LOVERBOY-Queen Of The Broken Mearts

 MICHAEL STANLEY BAND-My Town

Southwest Region ■★ PRIME MOVERS ■

THE POLICE-King Of Pain (A&M)
BONNIE TYLER-Total Eclipse Of The Heart SPANDAU BALLET-True (Chrysalis)

BILLY JOEL-Uptown Girl (Columbia) JOURNEY-Send Her My Love (Columbia)

TOP ADD ONS

EURYTHMICS-Love Is A Stranger (RCA) ■ BREAKOUTS DIDNNE WARWICK & LUTHER VANDROSS-How Many Times Can We Say Goodbye (Arista)
MICHAEL STANLEY BAND-My Town (EMI-

America) POINTER SISTERS-I Need You (Planet)

- KAFM-FM-Dallas
- KAFM-FM—Dallas
 [Pete Thompson-M.D.]

 ** SPANDAU BALLET-True 1-1

 ** THE POLICE-King Of Pain 2-2

 ** BILLY JOEL-Tell Her About It 10-3

 ** DEF LEPPARD-Toolin' 13-5

 ** PRINGE-Detirious 18-11

 ** ARGANGEL-Tragedy

 ** EURTYMNICS-Love Is, A Stranger

 ** HUEY LEWIS AND THE NEWS-Heart And Soul

 THE MODOY BLUES-Sitting At The Wheel

 ** AND ANGED CAN THE WASHING BLOSSE

 ** THE TALKING HEADS-Burning Down The House

 ** STACY LATTISAW-Miracles

 ** MICHAEL STANLEY BAND-My Town

- KBFM-FM-McAllen-Brownsville
- KBFM-FM-McAllen-Brownsville
 (Bob Mitchell-M.D.)

 ** BONNIE TYLER-Total Eclipse Of The Heart 1-1

 ** MEN WITHOUT HATS—The Safety Dance 3-2

 * FRANK STALLOME—Far From Over 5-4

 * THE FIXX—Dne Thing Leads To Another 18-9

 * THE POLICE—King Of Pain 6-3

 * JACKSON BROWNE—Fender Is The Night

 * JOURNEY—Send Her My Love

 * BILLY JOEL—Uptown Girl

 LOVERBOY—Queen Of The Broken Hearts

 * EURYTHMICS—Love Is A Stranger

 **DIONNE WARWICK AND LUTHER YANDROSS—How

 Many Times Can We Say Goodbye

- Many Times Can We Say Goodbye

 MICHAEL STANLEY BAND—My Town KHFI-FM-Austin
- (Ed Volkman-M.D.)

 ** THE POLICE-King Of Pain 7-1

 ** KENNY ROGERS WITH DOLLY PARTOM-Islands In The Stream 19-8

 ★ ROBERT PLANT—Big Log 23-13

 ★ SHEENA EASTON—Telefone (Long Distance Love
- ** SHEENA EASTON—Telefone (Long Distance Love Affair) 20-14
 ** THE TALKING HEADS—Burning Down The House 25-16
 ** DILLY JOEL—Uptown Girl
 ** DONNA SUMMER-Unconditional Love
 ** BRYAN ADAMS—This Time
 ** DAVID BOWNE—Modern Love
 ** THE MOODY BLUES—Sitting At The Wheel
 ** STEVIE NICKS—If Anyone Falls
 ** HUEY LEWIS AND THE NEWS—Heart And Soul
 ** PEABO BRYSON/ROBERTA FLAGK—Tonight I
 Celebrate My Love
 ** AGNETHA FALTSKOG—Can't Shake Loose
 ** JACKSON BROWNE—Tender Is The Night
 ** HERBIE HANGOGK—Rockit
 ** THE KINKS—Don't Forget To Dance
 ** EURYTM MICS—Love Is A Stranger
 ** ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book
 ** PAT BERMATAR—Love Is A Battefield

I Write The Book

PAT BENATAR—Love Is A Battlefield

JOURNEY—Send Her My Love

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(Continued on page 22)

WOMP-FM-Bellaire (Dwayne Bonds-P.O.)
★★ BONNIE TYLER-Total Eclipse Of The Heart 1-1

(Sean Lynch-M.D.) ★★ THE POLICE-King Of Pain 6-4

KRLC-AM-Lewiston

- KRLC-AM—Lewiston

 | Steve Tracy M. D.|
 | A SPANDAU BALLET-True I-1
 | A AIR SUPPLY-Making Love Out Of Nothing At All 4-2
 | BONNIE TYLET-Total Eclipse OI The Heart 7-3
 | GEDRIGE BERSON—Lady Love Me 8-4
 | KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 9-5
 | LANI HALL—Never Say Never Again
 | MAKED EYES—Promises Promises
 | SHEENA EASTON—Telefore (Long Distance Love Affair)
 | MICHAEL MURPHY—Don't Count The Rainy Days
 | BILLY JOEL—JUONE Girl
 | STEYIE MICKS—II Anyone Falls
 | ALABAMA—Lady Down On Love
 | WILLIE NELSON WITH WAYLON JENNINGS—Take It
 | To The Limit
- KSFM-FM-Sacramento
- (Chiris Collins-M.D.)

 ★★ MEM WITHOUT HATS—The Safety Dance 9-2

 ★★ BONNIE TYLER—Total Eclipse Of The Heart 20-10

 ★ BILLY JOEL—Tell Her About It 15-11

 ★ THE TALKING HEADS—Burning Down The House 19-12

 ★ MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- THE ANIMALS—THE AN KTAC-AM-Tacoma
- KTAC-AM—Tacoma
 (Rob Sherwood-M.D.)

 ** SPANDAU BALLET-True 7-1

 ** KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 8-4

 ** LONEL RIGHIE-All Night Long (All Night) 19-10

 ** BONNIE TYLER—Total Eclipse Of The Heart 18-17

 ** THE BEE GEES—Someone Belonging To Someone 23-18

 ** ANNE MURRAY—A Little Good News

 ** NAKED EYES—Promises Promises

 ** MANHATTAN TRANSFER—Spice Of Life

 ** SHEENA EASTON—Telefone (Long Distance Love Affair)

 ** PETER ALLEN—Once Before I Go

 ** MATTHEW WILDER—Break My Stride

 ** BILLY JOEL—Uptown Girl

 ** THE COMMODDRES—Only You
- (Tom Hutyler-M.O.)

 ** BONNIE TYLER-Total Eclipse Of The Heart 2-1

 ** FRANK STALLORE-Far From Over 7-5

 ** SPANDAU BALLET-True 10-4

 ** LAURA BRANIGAN-How Am I Supposed To Live

- KYYA-FM-Billings (Chartie Fox-M.O.)

 ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In
- The Stream 17-12

 ** ELTON JOHN—Kiss The Bride 20-13

 *THE KINKS—Don't Forget To Dance 22-16

 **MADNESS—It Must Be Love 23-18

 **SHEEMA EASTON—Telefone (Long Distance Love Affair) 22-5

THE POLICE-King Of Pain (A&M) BONNIE TYLER-Total Eclipse Of The Heart

Billboard Singles Radio Action ... Based on station playlists through Tuesday (9/27/83)

Playlist Prime Movers * Plaulist Top Add Ons

- Continued from page 21
- JOBOXERS-Just Got Lucky

KILE-AM-Galveston

- KILE-AM—Galveston
 (Sceft Taylor-M.D.)

 ** BOMNE TYLER-Total Eclipse Of The Heart 2-1

 ** THE POLICE-King Of Pain 6-2

 ** ELTON JOHN-Kiss The Bride 14-10

 ** THE FIXX-One Thing Leads To Another 28-16

 ** STEVIE NICKS-II Anyone Falls 25-20

 ** OLYFROY-Queen Of The Broken Hearts

 ** BOB SEGER-Old Time Rock & Roll

 ** AGNETHA FALTSKOG-Can't Shake Loose

 JACKSON BROWNE-Tender Is The Night

 ** EURYTHMINES-Lone Is A Stranger

 ** DIBOTERER-Just Got Lucky

 **PETER SCHILLING-Major Tom (Coming Home)

 **BILLY HOUL-Dancing With Myself

KITY-FM-San Antonio

- KITY-FM—San Antonio

 (Frank Walsh-M.D.)

 **BONNE TYLER-Total Ecipse Of The Heart 1-1

 **MUDNIGHT STAR-Freak-A-Zoid 3-2

 **STRAY CAST-S/Che's) Seep; + 17 5-3

 **THE POLICE-King Of Pain 13-6

 **FREEZ-1-O.U. 16-12

 **BRYAN ADAMS-This Time

 **BILLY JOEL-Uptown Girl

 **QUIET RIOT-Cum On Feel The Noize

 **DEF LEPPARD-Foolin'

 **ALABAMA-Lary Down On Love

 **MEN AT WORK-Dr. Heckyl And Mr. Jive

 **THE COMMISSOR SABUD-Just See Good To Me

 **JOURNEY-Send Her My Love

 **JOURNEY-ON OF THE STANLEY BAND-My Town

 **LOVERBOY-Queen Of The Broken Hearts

KKBQ-AM-Houston

- (Patty Hamilton-M.D.)

 ** BILLY JOEL-Tell Her About 11 9-6

 ** SPANDAU BALLET-True 13-9

 * KENNY ROGERS WITH DOLLY PARTON-Islands in
- The Stream 5-3

 ** AIR SUPPLY-Making Love Out Of Nothing At All 8-4

 ** QUIET RIOT-Cum On Feel The Noize 17-13
- JOURNEY-Send Her My Love 17-13

 MATTHEW WILDER-Break My Stride

 THE S.O.S. BAND—Just Be Good To Me

 OFF LEPPARD—Foolin'

 HUEY LEWIS AND THE NEWS—Heart And Soul

KOFM-FM-Oklahoma

- (Dave Duquesne-M.D.)

 ** SPANDAU BALLET-True 6-4

 ** MAKED EYES-Promises Promises 9-7

 ** RONNIE MILSAP-Don't You Know How Much I Love
- You 11-8

 * BONNE TYLER—Total Eclipse Of The Heart 15-10

 * PEABO BRYSON/ROBERTA FLACK—Tonight I

- ** PEABO BNTSOM MOBERT A FLAUR-TONIGHT I
 Celebrate My Love 19-14

 •• BILLY JOEL-Bytown Girl
 •• EDDIE RABBITT-You put The Beat In My Heart
 •• LIONEL RHOHE—AN Hight Long (All Might)
 THE BEE GEES—Someone Belonging To Someone
 LEE GREENWOOD—Somebody's Gonna Love You

KROK-FM-Shreveport

- (Peter Stewart-M.D.)

 ** THE POLICE-King Of Pain 13-10

 ** SHEENA EASTON-Telefone (Long Distance Love
- ** SHEENA EASTON—Telefone (Long Distance Low Affair) 21-18

 ** PRINCE—Detrious 31-23

 ** THE KINKS—Dor't Forget To Dance 32-25

 ** ROD STEWART—What Am I Gonna Do 33-26

 ** LOYERBOY—Queen Of The Broken Hearts

 ** MICHAEL SEMBELLO—Automatic Man

 ** AGNIETMA FALTSKOG—Can't Shake Loose

 MEN AT WORK—Or. Heckyl And Mr. Jive

 ** THE TALKIMG HEADS—Burning Down The House

 ** THE TALKIMG HEADS—Burning Down The House

 ** THE BEE GEES—Someone Belonging To Someone

 MICHAEL STANLEY BAND—My Town

 ** MANHATTAN TRANSFER—Spice Of Life

 ** THE TUBES—The Monkey Time

 ** GLENN SHORROCK—Don't Girls Get Lonely

KVOL-AM-Lafayette

- KVOL-AM—Lafayette
 (PMI Rambles—ILD.)

 **BONNET TYLER—Total Eclipse Of The Heart 2-1

 ** SPANDAU BALLET—True 8-2

 **THE POLICE—King Of Pain 9-6

 **ROD STEWART—What Am I Gonna Do 20-13

 ** AGNETHA FALTSKOB—Can't Shake Loose 34-28

 **D DAYID BOWIE—Modern Love

 **BILLY JOEL—Uprown Girl

 **LOVERBOY—Queen Of The Broken Hearts

 **PAT BENATAR—Love Is A Battlefield

 **NICHAEL SEMBELLO—Automatic Man

 **AC/De—Guns For Nire

 **JOURNEY-Send Her My Love

 **ALABAMA—Lady Down On Love

 **DABLES MOSSE—Steal Your Love Away

JAMES HOUSE-Steal Your Love Away THE POINTEN SISTERS-I Need You

KZFM-FM-Corpus Christi

- (John Steete-M.D.)

 (John Steete-M.D.)

 ** FRAMK STALLOBE-Far From Over 11-5

 ** MADMESS-II Must Be Love 21-14

 * SHALAMAR-Dead Giveaway 23-18

 ** ROD STEWART-What Am I Gonna Do 24-20

 ** THE POLICE-King Of Pain In-12

 ** LOVERBOY-Queen Of The Broken Hearts

 **STEVIE NICKS-II Anyone Falls

 **JOAN JETT AND THE BLACKHEARTS-Everyday
- JOAN JETT AND THE PEOPLE
 JOURNEY-Send Her My Lore
 JACKSON BROWNE-Tender Is The Night
 QUANTERFLASH-Take Another Picture
 MICHAEL SEMBELLO-Automatic Man
 PETER SCHILLING-Major Tom (Coming

 NEW Orleans

WEZB-FM-New Orleans

- WEZB-FM-New OTERAS

 (Nick Bazoe-M.D.)

 ★★ BONNIE TYLER-Total Eclipse Of The Heart 2-1

 ★★ THE POLICE-King Of Pain 9-3

 ★ PRINGE-Deficious 15-10

 ★ LIDNEL RICHIE-AL Night Long (All Night) 17-9

 ★ SHEENA EASTON-Telefone (Long Distance Love Affair) 21-15

 EURYTHMICS-Love Is A Stranger

 THE FIX—One Thing Leads To Another

 STACY LATTISAW—Miracles

 DAVID ROWIE-Modern Love
- DAYID BOWIE-Modern Love

 BILLY JOEL-Uptown Girl

 THE TALKING HEADS-Burning Down The House

 DEBARGE-Time Will Reveal
- BOB SEGER-Old Time Rock & Roll
 PEABO BRYSON/ROBERTA FLACK-Tonight I
 Celebrate My Love

WFMF-FM-Baton Rouge

- | Johanny "A"-M.D.|

 ★★ BONNIE TYLER—Total Eclipse Of The Heart I-1

 ★★ AIR SUPPLY—Making Love Out Of Nothing At All 5-4

 ★ MEN WITHOUT MATS—The Safety Dance 9-7

 ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 13-11

 ★ NEERNA EASTON—Telefone (Long Distance Love Affair) 19-13

THE FIXX-One Thing Leads To Another
 BILLY JOEL-Uptown Girl

WQUE-FM-New Orleans

- (Chris Bryan-M.O.)

 ★★ JUICE NEWTON-Tell Her No 14-10

 ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In
- ** RENNY MOGERS WITH DULLY PARTOW-ISLANDS:
 The Stream 16-12

 ** MANHATTAN TRANSFER-Spice Of Life 19-16

 ** STEVIE NICKS-II Anyone Falls 20-17

 ** LIONEL RICHIE-All Night Long (All Night) 24-18

 ** MADMESS-II Must Be Love

 ** OEBBRAN ALLEN-Baby 1 Lied

 ** WILLIE MELSON WITH WAYLON JENNINGS-Take It
- To The Limit
 THE MOTELS—Suddenly Last Summer
 STACY LATTISAW—Miracles
 MEN AT WORK—Dr. Heckyl And Mr. Jive

WTIX-AM-New Orleans

- WY 11.4—A.WY—PEW OTTEGENS

 (Barney Kiljustrick M.D.)

 ★ THE POLICE—King Of Pain 12.7

 ★ THE FIXX—One Thing Leads To Another 17-10

 ★ THE KINKS—Don't Forget To Dance 22-15

 ★ PRINGE—Delirious 24-19

 ★ BILLY JOEL—Uplown Girl 28-22

 ◆ DIONNE WARWICK AND LUTHER VANOROSS—How
 Many Times Cam We Sax Goodfew
- DIONNE WARWICK AND LUTHER YANOROS MARY TIMES CAN WE SAY GOODBYE

 RUFUS AND GHAKA KHAN-Ain't Nobody ON USEY LEWIS AND THE NEWS-Heart And Soul LIONEE, RICHE-AIN high trong (AIN hight)

 MANHATTAN TRANSFER-Spice Of Life

 ROMAN HOLLIDAY-Don't Try And Stop It

 PETER SCHILLING—Major Tom (Coming Home)

 JACKSON BROWNE-Tender Is The Night

 JALIBNEY_Spend Her My LOGGED FOR THE STOP TO THE STOP THE STOP TO THE STOP TO THE STOP T
- JOURNEY-Send Her My Love
 THE POINTER SISTERS-I Need You

Midwest Region

■★ PRIME MOVERS

BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
THE POLICE-King Of Pain (Columbia)
SPANDAU BALLET-True (Chrysalis)

TOP ADD ONS

BILLY JOEL-Uptown Girl (Columbia)
LOYERBOY—Queen Of The Broken Hearts

THE MOTELS—Suddenly Last Summer (Capitol) BREAKOUTS

CLIFF RICHARDS-Never Say Die (EMI-America) MICHAEL STANLEY BAND-My Town (EMI-America)

KBEQ-FM-Kansas City

- (Todd Chase-M.D.)

 *★ SPANDAU BALLET-True 19-12

 *★ LIONEL RICHE-AIN Right Long (All Night) 29-23

 *MEN WITHOUT HATS-The Safety Dance 11-7

 *THE POLICE-King Of Pain 25-21

 *QUIET RIOT-Cum On Feel The Moize 32-27

 *MICHAEL JACK SOW-P.Y.T. (Pretty Young Thing)

 *O DNINA SUMMER—Hoxorditional Love

 *DAVID BOWIE—Modern Love

KDVV-FM-Topeka

- (Tony Stewart-P.D.)

 ★★ SHEENA EASTON-Telefone (Long Distance Love
- Affair) 13-8

 ** LIONEL RICHIE-All Night Long (All Night) 25-15

 ** AGNETHA FALTSKOG-Can't Shake Loose 28-22
- PRINCE-Delirious 32-25

 KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 23-19
- The Stream 23-19

 MADNESS-It Must Be Love

 MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

 THE TALKING HEADS-Burning Down The House

 BILLY JOEL-Uplown Gill

 MATTHEW WILDER—Break My Stride

 STACY LATTISA—Miracles

 MICHAEL STAMLEY BAND—My Town

 SURVIVOR—Caught in The Game

- KDWB-AM-Minneapolis
- (Lorrin Palagi-P.D.)

 ** BONNIE TYLER-Total Ecipse of The Heart 8-1

 ** BRYAN ADAMS—This Time 14-9

 ** THE FOLICE-King of Pain 17-11

 ** THE MOTELS—Suddenly Last Summer 20-18
- PRINCE—Delirious
 GLENN SHORROCK—Don't Girls Get Lonely

KEYN-FM-Wichita

- | NEYN-FW-WYCFITTA
 | Oon Pearman-M.D.|

 ** SPANDOU BALLET-True 10-4

 ** THE POLICE-King Of Pain 12-8

 ** ELTON JOHN-Kins The Bride 13-9

 * SHEENA EASTON-Telefone (Long Distance Love
 Affair) 13-14

 ** STEVIE NICKS-If Anyone Falls 20-16

 ** BILLY JOEL-Uptown Gif

 ** LOVERDOY-Queen Of The Broken Hearts

 ** THE MOTELS-Suddenly Last Summer

 **PRINCE-Defirious
- PRINCE-Delirious
 JOURNEY-Send Her My Love
 QUARTERFLASH-Take Another Picture

KFYR-AM-Bismarck

- (Sid Mard1-M.O.)

 ★★ BONNIE TYLER-Total Eclipse Of The Heart 1-1

 ★★ STRAY CATS—(Sob's) Sery + 17 6-4

 ★ ELYON JOHN—Kiss The Bride 8-5

 ★ KENNY ROGERS WITH DOLLY PARTON—Islands In
- The Stream 11-7

 ★ SMEENA EASTON—Telefone (Long Distance Love Affair) 16-10
- * SHEERA EAS UR- IDERDING (LONG ONAffair) 16-10g Of Prin

 THE POLICE-King Of Prin

 BRYAN ADAMS—This Time

 STEVIE MICKS—II Anyone Falls

 QUIET RIOT-Cum On Feel The Noize

 THE MOTELS—Suddenty Last Summer

 THE HUMAN LEAGUE—Mirror Man
- BILLY JOEL-Uptown Girl
 JOHN COUGAR MELLENCAMP-Crumblin' Down

KHTR-FM-St. Louis

- KMI K-P M—31. LOUIS

 (Ed Scarberough P.O.)

 ★★ SPANDAU BALLET-Tire 7-5

 ★★ THE POLICE-King of Pain 8-6

 ★AR SUPPL'-Making Love Out of Nothing At Ali 10-7

 ★ KENMY ROGERS WITH DOLLY PARTON—Islands In The Stream 18-13

 ★ QUIET RIOT—Cum On Feel The Noize 19-14

 •• LOYERBOY—Queen Of The Broken Hearts

 •• JIM CAPALDI—Living On The Edge

- DEF LEPPARD-Foolin'
 THE TALKING HEAOS-Burning Down The House
 BILLY JOEL-Uptown Girl

KKLS-FM-Rapid City

- KKLS-FM—Rapid City
 (Ramdy Sherwyn-P.O.)

 ** BONNIE TPTLFR—Total Eclipse Of The Heart 1-1

 ** MAKED EYES-Promises Promises 3-2

 ** THE POLICE-Hing Of Pain 7-4

 ** ROD STEWART—What Am I Gonna Do 15-8

 ** THE KINKS-Don't Forget To Dance 14-9

 ** AGNETHA FALTSKOĞ-Can't Shake Loose

 ** JACKSON BROWNE-Tender Is The Night

 ** THE MOODY BLUES-Sitting At The Wheel

 ** LIONEL RICHE—AN Hight Long (All Night)

 ** HUEY LEWIS AND THE NEWS—Heart And Soul

 ** JOAN JETT AND THE BLACKHEARTS—Everyday

 **Peoole
- People

 MICHAEL SEMBELLO-Automatic Man

 BILLY JOEL-Uptown Girl

KMGK-FM-Des Moines

- KMGK-FM—Des Moines
 (Michaes Stone-M.D.)

 ** BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ** SPANDAU BALLET—True 7-2

 ** THE POLICE—King Of Pain 9-3

 ** LIONEL RICHIE—All Might Long (All Might) 27-16

 ** THE FIXX—One Thing Leads To Another 74-20

 ** QUARTERLASH—Tals Another Picture

 ** PAT BENATAR—Love Is A Battlefield

 ** OEF LEPPARD—Toolin'

 LOYERBOY—Queen Of The Broken Hearts

 ** MICHAEL STANLEY BAND—My Town

 ** PEABO BRYSON/ROBERTA FLACK—Tonight I
 Celebrate My Love
- Celebrate My Love

 JACKSON BROWNE—Tender Is The Night
 JOURNEY—Send Her My Love

 CLIFF RICHARDS—Never Say Die

KQKQ-FM-Omaha

(Jay Taylor-M.O.)

** BONNIE TYLER-Total Eclipse Of The Heart I-I

** THE POLICE-King Of Pain 4-2

** SPANDAD BALLET-True

** AIR SUPPLY-Making Love Out Of Mothing At All 5-5

** STRAY CATS-(She's) Sery + 17 8-6

** MICHAEL SEMBELLO-Automatic Man

**MICHAEL SEMBELLO-Automatic Man

**MICHAEL JACKSON-P.Y.T. (Pretty Young Thing)

KRNA-FM-lowa City RKTM-FM—IOWA CILY

(Bart Goyssher-P.D.)

★ THE POLICE-King Of Pain 1-1

★ SPANDAU BALLET-True 6-2

★ BONNIET TYLE—Total Eclipse Of The Heart 10-4

★ FRANK STALLONE-Far From Over 5-5

★ THE FIXX-One Thing Leads To Another 12-7

■ BILLY JOEL-Uplown Gill

■ AGMETHA FALTSKOG-Can't Shake Loose

■ EUNTTHMICS—Love Is A Stranger

■ BOB SEGER—Old Time Rock & Roll

■ ELVIS GOSTELLO AND THE ATTRACTIONS—Everyday

I Write The Book

Write The Book
 DEF LEPPARD—Foolin'

- KSTP-FM (KS-95)—St. Paul
 (Chuck Napp-M.D.)

 ** BOWNIE TYLER-Total Eclipse Of The Heart 8-5

 ** LIONEL RICHIE-All Night Long (All Night) 17-10

 ** ECPRIE BENSON—Lady Love Ne 14-11

 ** NAKED EYES-Promises Promises 19-12

 ** JUICE NEWTON—Tell Her No 15-13

 ** BILLY JOEL—Uptown Girl

 ** SMEENA EASTON—Telefone (Long Distance Love Affair)
- Affair)

 WILLIE NELSON WITH WAYLON JENNINGS-Take It To The Limit

WCII-EM-Carbondale

- (Teny Waitekus—P.D.)

 ★★ KENNY ROGERS WITH DOLLY PARTON—Islands in
- The Stream 18-6

 ** QUIET RIOT—Cum On Feel The Moize 23-7

 ** THE TALKING HEADS—Burning Down The House
- 27-10
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- AGMETHA FALTSKOU-CAN I SHARE LUUSE
 PRINGE-Delirious
 SHEEMA EASTON-Teletoné (Long Distance Love Af
 ELTON JOHN-Kiss The Bride
 DONNA SUMMER-Unconditional Love
 NEW EDITION-Is This The End
 LOYERBOY-Queen Of The Broken Hearts
 HUEY LEWIS AND THE NEWS-Heart And Soul
 HUEY LEWIS AND THE NEWS-Hour LOSS ME UP
 THE HUMAN LEAGUE-MITTOR MAN

- WKAU-AM-FM-Appleton
- (Rich Aleen-M.D.)

 ★ THE POLICE-King Of Pain 6-3

 ★ SPANDAU BALLET-True 11-7

 ★ THE FIXX-One Thing Leads To Another 20-12

 ★ PRINGE-Delirious 26-20

 ★ ROD STEWART-What Am I Gonna Do 31-23

 ◆ PEABO BRYSON/ROBERTA FLACK-Tonight I
- PEABO BRYSON/ROBERTA FLAGRA-IONI
 Celebrate My Love

 THE HUMAN LEAGUE—Nirror Man
 LLONEL RICHIE—All Night Long (All Night)
 BILLY JOEL—Uplown Gri
 AGNETHA FALTSKOG—Can't Shake Loose
 JOURNEY-Send Her My Love
 PAT BENATAR—Love Is A Battlefield
 PETER SCHILLING—Major Tom (Coming Ho

- WKTI-FM-Milwaukee WKTI-FM—Milwaukee
 [John Grant-M.D.]

 ** BONNIE TYLEM-Total Eclipse Of The Heart 1-1

 ** THE POLICE-King Of Pain 3-2

 ** SPANDAU BALLET-TUE-5-4

 ** THE FIXX-One Thing Leads To Another 13-7

 ** STEVIE NICKS-1 Anyone Falls 15-8

 ** TIVE NOTELS-Suddenly Last Summer

 ** BILLY JOEL-Uptown Girl

 ** ROBERT PLANT-Big Log

 ** LOVERBOY-Queen Of The Broken Hearts

 ** JOUNNEY-Send Her My Love

 ** NICHAEL SEMBELLO-Automatic Man

 ** JOHN COUGAR MELLENGAMP-Crumblin' Down

WKZW-FM-Peoria

WATAL WY-FWI-FEOTIAL

[Mark Maloney-Mi.D.]

★ BILLY JDEL-Tell Her About It 1-1

★ BONNIE TYLER-Total Eclipse Of The Heart 2-2

★ THE POLICE-King OF Pain 3-3

★ AIR SUPPLY-Making Love Out Of Nothing At All 5-5

■ JOURNEY-

WLS-AM-Chicago

- (Dave Denver-M.D.)

 ★ AIR SUPPLY-Making Love Out Of Nothing At All 9-4

 ★ NAKED EVES-Promises 11-8

 ₹ QUIET RIOT-Coun On Feel The Noize 22-12

 ŁAURA BRANIGAN-How Am I Supposed To Live
- WLS-FM-Chicago
- (Dave Denver-M.D.)

 ** AIR SUPPLY-Making Love Out Of Nothing At Ali 9-4

- * NAKEO EYES—Promises Promises 11-8

 QUIET RIOT—Cum On Feel The Moize 22-12

 THE TALKING HEAOS—Burning Down The P
- 28-15
 ★ LAURA BRANIGAN—How Am I Supposed To Live
- Without You 18-16

 SPANDAU BALLET-True

 THE MOODY BLUES-Sitting At The Whee

WNAP-FM-Indianapolis

- (Larry Mage-M.D.)

 ** BILLY JOEL—Tell Her About It 1-1

 ** BONNIE TYLER—Total Eclipse Of The Heart 2-2

 ** SPANDAU BALLET—True 5-3

 ** SHEENA EASTON—Telefone (Long Distance Love Affain 9.7

Affair) 9-7 ★ LIONEL RICHIE—All Night Long (All Night) 16-10 ■ MAKED EYES—Promises ■ MANHATTAN TRANSFER—Spice Of Life

WRKR-FM-Racine

- (Pat Martin—P.O.)

 ★★ THE TALKING HEADS—Burning Down The House
- ** ★ THE TALKING MEADS—Burning Down The Hous
 12-7

 ** ★ THE FIXX—One Thing Leads To Another 14-8

 ** PRINGE—Delirious 21-10

 ** ★ THE FIXX—One Thing Leads To Another 14-8

 ** PRINGE—Delirious 21-10

 ** QUIET RIOT—Cum On Feel The Noize 34-14

 ** LIONEL RICHE—All Night Long (All Night) 27-15

 ** EDDIE AND THE CRUISERS—On The Dark Side

 ** ELDIE AND THE CRUISERS—On The Dark Side

 ** ELDIE AND THE CRUISERS—On The Dark Side

 ** ELDIE AND THE CRUISERS—ON THE DAY
 LOVERBOY—Queen Of The Broken Hearts

 ** MADNESS—I Must Be Love

 ** MICHAEL STANLEY BAND—My Town

 ** JRODY ERS—Just Got Lucky

 ** JRODY ERS—Just Got Lucky

 *** THE TALKING MEADS—THE TALKING LUCKY

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 *** THE TAL
- JOBD XERS—Just Got Lucky
 THE RUBINOOS—If 1 Had You Back
 BOB SEGER—Old Time Rock & Roll
 BILLY JOEL—Uptown Girl

WSPT-FM-Stevens Point

- WSPT-FM—Stevens Point
 (Diame Tracy-M.O.)

 * MEN WITHOUT HATS—The Salety Dance 1-1

 * STRAY CATS—(She's) Sery + 17 + 3

 * AIR SUPPL/-Making Love Out Of Nothing At AI

 * THE POLICE-King Of Pain 7-5

 * SPANDAU BALLET—True 16-7

 * MICHAEL STANLEY BAND—My Town

 AGNETHA FALTSKOG—Can't Shake Loose

 * THE MOTELS—Suddenly Last Summer

 MEM AT WORK—Dr. Heckyl And Mr. Jive

 * DAYID BOWIE—Modern Love

 * DAYID BOWIE—Modern Love

 * BUS SEGER—Old Time Rock & Roll

 * THE KINKS—Don't Forget To Dance

 * THE ROMANTICS—Talking In Your Sleep

 LOVERBOY—Queen Of The Broken Hearts hing At All 6-4

WZEE-FM-Madison

- (Matt Hudson—M.D.)

 ★★ JOURNEY-Send Her My Love 32-22

 ★★ THE S.O.S. BAND—Just Be Good To Me 40-32

 ★LIDMEE RICHE—All right Long (All Right) 24-18

 ★ STEVIE NICKS—If Anyone Falls 34-27

 ★ BOB SEGER—Old Time Rock & Roll 36-30

 ▼ THE TUBES—The Monkey Time

 MICHAEL STANLEY BAND—My Town

 JOAN JETT AND THE BLACKMEARTS—Everyday People
- People
 MATTHEW WILDER-Break My Stride BILLY JOEL-Uptown Girl
 ROBERT PLANT-Big Log
 PETER SCHILLING-Major Tom (Coming Home)
 RUFUS AND CHAKA KHAN-Ain't Nobody

- WZOK-FM-Rockford (Tim Fax—M.D.)

 ★★ MEN WITHOUT HATS—The Safety Dance 1-1

 ★★ DONNA SUMMER—She Works Hard For The Money
- ** DUMMA DUMMEN—She WORKS HATA FOR THE M
 3-2

 ** BOMNIE TYLER—Total Eclipse Of The Heart 5-3

 * FRANK STALLONE—FAF From Over 9-5

 * THE POLICE—King Of Pain 13-7

 * STEVIE NIGKS—If Anyone Falls

 ** DEF LEPARD—Foolin*

 ** BRYAN ADAMS—This Time

- WZPL-FM-Indianapolis
- (Gary Hefman-M.O.)

 ** MEN WITHOUT HATS—The Safety Dance 10-4

 ** SPANDOU DALET—True 13-9

 ** ELTON JOHN—Kiss The Bride 16-12

 ** SHEENA EASTON—Telelone (Long Distance Love
- SHEEMA EASTUR-TEREVISION Affair) 18-13

 MADNESS-It Must Be Love 19-15

 DIDNINE WARWICK AND LUTHER YANDROSS-How Many Times Can WE Say Goodbye

 THE POINTER SISTERS-I Need You
 BILLY JOEL-Uplown Gif
 MICHAEL STANLEY BAND-My Town

 DIJARTERFLASH-Take Another Picture
- MICHAEL STANLEY BAND—My Town
 QUARTERIASH—Take Andher Picture
 JOBOXERS—hast Got Lucky
 MIGHAEL SEMBELLO—Automatic Man
 THE TUBES—The Monkey Time
 ROBIN GIBB—Juliet
 ROBIN GIBB—Juliet
 GENESIS—Mana
 JOHN GOUGAR MELLENGAMP—Crumblin' Down
 EDDIE AND THE CRUISERS—On The Dark Side

Northeast Region ■■★ PRIME MOVERS

BONNIE TYLER-Total Eclipse Of The Heart (Columbia)
SPANDAU BALLET-True (Chrysalis)

THE POLICE-King Of Pain (A&M) ■● TOP ADD ONS

EURYTHMICS-Love Is A Stranger (RCA) BILLY JOEL-Uptown Girl (Columbia)
JACKSON BROWNE-Tender (s The Night

■ BREAKOUTS ■

DIONNE WARWICK & LUTHER VANDROSS-How Many Times Can We Say Goodbye (Arista)
ROMAN HOLLIDAY-Don't Try And Stop It (Jive/Arista)

MICHAEL STANLEY BAND-My Town (EM)

WACZ-AM-Bangor

WACE_PAWP_DOINGUT

(Michael O'Hara-M.O.)

★★ BONNIE TYLER—Total Eclipse Of The Heart 1-1

★★ BILLY JOEL—Tell Her About II 2-2

★ AIR SUPPLY—Making Love Out O' Rothing At All 3-3

★ MAKED EYES—Promises Promises 6-4

★ THE POLICE—King Of Pain 9-5

■ LOVERBUY—Queen Of The Broken Hearts

- PEABO BRYSON/ROBERTA FLACK-Tonight I

- PEABO BRYSOW, NOBERTA PLACK—Ionight I Celebrate Ny Love
 PAT BENATAR—Love Is A Battlefield
 JOBOXERS—Just Got Lucky
 QUIET RIOT-Cum On Feel The Noize
 EDDIE AND THE GRUISERS—On The Dark Side
 PAUL YOUNG—Wherever I Lay My
 MICHAEL STAMLEY BAND—My Town
 BIG COUNTRY—In A Big Country

WBEN-FM-Buffalo

- (Roger Christian-M.D.)

 ★ THE POLICE-King Of Pain 6-3

 ★★ THE FIXX-One Thing Leads To Another 10-4

 ★ MEN WITHOUT HATS—The Safety Dance 11-5

 ▼ PEABO BRYSOW/ROBERTA FLACK—Tonight I
- ** PEABO BRYSON/ROBERTA FLACK-Tonight I
 Celebrate My Love 13-6

 ** LIOMEL RICHIE-All Night Long (All Night) 23-11

 ** KLIQUE-Stop Doggin' Me Around

 ** MICHAEL STANLEY BAND—My Town

 ** BURLY JOEL-Uplown GIT

 ** BILLY JOEL-Uplown GIT

 ** LOVERBOY-Queen Of The Broken Hearts

 ** MICHAEL SEMBELLO-Automatic Man

 ** JACKSON BROWNE-Tender Is The Night

 ** JOURMEY-Send Her My Love
- WBLI-FM-Long Island
- WBL1-FM—Long Island
 (BIN Terry-D.J.)

 ★★ JARREAU—Trouble in Paradise 2-1

 ★★ AIR SUPPLY—Making Love Out Of Nothing At All 5-4

 ★ THE POLICE—King Of Pain 11-6

 ★ SPANDAU BALLET—True 15-9

 ★ KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 19-12

 BILLY JOEL—Uptown Girl

 MEN AT WORK—Dr. Heckyl And Mr. Jive

 PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love

 LIONEL RICHIE—All Night Long (All Night)

 ROBERT PLANT—Big Log

 AGNETHA FALTSKOG—Can't Shake Loose

- WCAU-FM-Philadelphia Glen Kalina-M.D.)

 ★★ BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ★★ BLLY JOEL—Tell Her About It 2-2

 ★ FRANK STALLONE—Far From Over 4-3

 ★ PANDAU BALLET—True 5-4

 ▼ PEABO BRYSON/ROBERTA FLACK—Tonight I
- * PEABO BRYSON/ROBERTA FLACK—Tonight Celebrate My Love 9-6
 ROMAN HOLLIDAY—Don't Try And Stop It RUFUS AND ENAKA KHAN—Ain't Nobody QUIET RIOT-Cum On Feel The Noize PAT BENATAR—Love Is A Battlefield MEN AT WORK—Dv. Hockyl And Mr. Jive MANHATTAN TRANSFER—Spice Of Life DEF LEPPARD—Foolin' DONNA SUMMER—Unconditional Love JOURNEY—Seen Her My Love KLIQUE—Stop Doggin' Me Around JACKSON BROWNET—Tender Is The Night
- WFEA-AM (13 FEA)-Manchester (Rick Ryder-M.D.)

 ★★ BONNIE TYLER-Total Eclipse Of The Heart 9-1

 ★★ AIR SUPPLY-Making Love Out Of Nothing At Al
- 12-5

 * ELTON JOHN-Kiss The Bride 28-12

 * KENNY ROGERS WITH DOLLY PARTON-Islands In
- The Stream 27-17
 THE POLICE—King Of Pain
 MEN AT WORK—Dr. Heckyl And Mr. Jive
- MEN AT WORK-Ör. Heckyl And Mr. Jive
 BILLY JOEL-Uptown Gir'
 GLENN SHORROCK-Don't Girls Get Loneby
 ANNE MUBRAY-A Little Good News
 MANHATTAN TRANSFER-Spice Of Life
 JARREAU-Trouble In Paradise
 BRYAN AOAMS-This Time
 THE GAP BAND-Party Train
 LIONEL RICHIE-All Night Long (All Night)
 STACY LATTISAW-Miracles
 MATTHEW WILDER-Break My Stride
 DIONNE WARWICK AND LUTHER VANDROSS—How
 Many Times Can We Say Goodbye

- WFLY-FM-Albany
- (Jack Lawrence—M.O.)

 ROD STEWART—What Am I Gonna Do

 ROBERT PLANT—Big Log

 MADNESS—It must be Love

 BHYAN ADAMS—This Time

 HEART—MC Can I Refuse

 JOAN JETT AND THE BLACKHEARTS—Everyday

People STEVIE NICKS-II Anyone Falls HUEY LEWIS AND THE NEWS-Heart And Soul MANHATTAN TRANSFER-Spice Of Life

- WGUY-FM-Bangor
- WGUY-F M-Bangor

 (Larry Clark-M.D.)

 ** SPANDAU BALLET-True 7-1

 ** THE POLICE-King Of Pain 9-2

 ** ELVIS COSTELLO AND THE ATTRACTIONS—
 Everyday 1 Write The Book 16-11

 ** PRINGE-Deirious 20-15

 ** DAVID BOWIE-Modern Love 23-16

 ** EURYTHMICS-Love Is A Stranger

 ** LOVERDY-Queen Of The Broken Hearts

 **DIONNE WARWICK AND LUTHER YANDROSS—How

 Many Times Can We Say Goodfre

Many Times Can We Say Goodbye THE GAP BAND—Party Train TOMMY FARAGHER—Looking Out For #1 BILLY JOEL-Uptown Gir WHEB-FM--Portsmouth

WHEB-F M--POTS MOUTE

(Rick Dean-M.D.)

** THE POLICE-King Of Pain 3-1

** THE FIXX-One Thing Leads To Another 6-3

** SPANDAU BALLET-TIME 16-11

** THE MOODY BLUES-Sitting At The Wheel 18-13

** THE MOTELS-Suddenly Last Summer 11-6

** THE ROMANTICS-Taiking In Your Sleep

** BILLY JOEL-Uptown Girl

PETER SCHILLING-Major Tom (Coming Home)

** EURYTHMICS-Love Is A Stranger

** JACKSON BROWNE-Tender Is The Night

** MINOR DETAIL-Canvas Of Life

- WIGY-FM-Bath
- VVIST-FRVI—DALII

 (Scott Rebbins—M.D.)

 ★★ BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ★★ THE FOLICE—King Of Pain 5-3

 ★ THE FOLICE—King Of Pain 5-3

 ★ THE TALKING MEADS—Burning Down The House 13-8

 ★ STEVIE NICKS—If Anyone Fails 17-12

 ★ DAVID BOWNE—Modern Love 24-18

 PRINCE—Delirious

 PAT BENATAR—LOVE IS A Battlefield

 MICHAEL STANLEY BAND—My Town

 JOAN JETT AND THE BLACKHEARTS—Everyday

 Pecole
- People

 BOB SEGER-Old Time Rock & Roll

 ELVIS COSTELLO AND THE ATTRACTIONS-Everyday

 PEABU BHYSON, ROBERTA FLAGR-Celebrate My Love
 DAY10 BOWIE-Modern Love
 OONNA SUMMER-Unconditional Love
 EURYTHMICS-Love Is A Stranger
 DEBARGE-Time Will Reveal WKFM-FM-Syracuse

* BILLY JOEL-Uptown Girl 21-15
•• MEN AT WORK-Dr. Heckyl And Mr. Jive
• PEABO BRYSON/ROBERTA FLACK-Tonight I

- WKFM-FM—Syracuse
 (John Carucei-P.D.)

 ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ★★ AIR SUPPLY-Making Love Out Of Nothing At All 5-2

 ★ SPANDAU BALLET—Time 7-3

 ★ THE POLIDE—King Of Pain 12-5

 ★ THE FOLIDE—King Of Pain 12-5

 ★ THE TALKING MEADS—Burning Down The House 13-7

 LOVERBOY—Ouen Of The Broken Hearts

 LUYERBOY—Ouen Of The Broken Hearts

 BUS SEGE—Out Time Rock & Roll

 PAT BENATAR—Love is A Battlefield

 JACKSON BROWNET—Forder is The Might

 DEF LEPPARD—Foolin

 PETER SCHILLING—Major Tom (Coming Home)

 MICHAGE SEMBELLO—Automatic Man

 THE ROMANTICS—Talking In Your Skeep

 QUARTERFLASH—Take Another Picture

 OIONNE WARWICK AND LUTTHER VANDROSS—How Many Times Can We Say Goodby

 JOURNEY—Send Her My Love

 QUET RIOT—Cum On Feel The Noize

 DEBARGE—Time Will Reveal

 AG/OG—Guns For Hire

 ABBURGE—Out-File

 ABBURGE—Time Will Reveal

- AC/DC-Guns For Hire HOBIN GIBB-Juliet
- WKTU-FM-New York City *** CFRIT—FREW FORK CITY

 (Frankie Blue-M. O.)

 *** BONNIE TYLER—Total Eclipse Of The Heart 12-2

 *** RUFUS AND CHAKA KKAN-Ani't Nobody 8-4

 ** SHANNOM-Let The Music Pay 18-6

 *** LIONEL RIGHTE-All Night Long (All Night) 30-11

 ** FRANK STALLORE-Far From Over 16-12

 *** DIAMA ROSS-Up Front

 *** BILLY JOEL-Uptown Girl

 *** HAZEL DEAM-Searchin' (I've Gotta Find A Man)

 *** MADDUNNA—Holiday

MADONNA—Holiday NEW ORDER—Confusion THE FOUR TOPS—I Just Can't Walk Away FREEEZ—Pop Goes My Love

- WNBC-AM-New York City VVIDU-AMM—NIGW TORK CITY
 (Babetta Stirland—M.D.)

 ** BONNLE TYLER—Total Eclipse Of The Heart 1-1

 ** AIR SUPPLY—Making Love Out Of Nothing At All 9-4

 * SPANDAU BALET—True 10-5

 * STACY LATTISAW—Miscles 14-10

 * SHEENA EASTON—Telefone (Long Distance Love
- Affair) 20-12

 PRINGE-Delirious

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

 THE MOODY BLUES—Sitting At The Wheel

- WOKW-FM-Ithaca ** KENNY ROGERS WITH OOLLY PARTON-Island
 The Stream 6-3

 ** THE POLICE-King OI Pain 13-9

 ** DEF LEPPARD-Foolin' 16-11

 ** DEF LEPPARD-Stage Fright 22-16

 ** THE MOODY BLUES-Sitting At The Wheel 31-21

 ** CLIFF RIGHARDS-Hever Say Oie

 ** ALKE-I Think You'll Remember Tonight

 ** JOURNEY-Send Her My Love

 ** PAT BEMATAR-Love Is A Battlefield

 ** JOBOXERS-Just GOL LOKY

 ** ROD STEWART-What Am I Gonna Do

 ** GENESIS-Mann

 ** JACKSON BROWMF-Y-MANN

 ** JACKSON BROWMF-Y-MANN

 ** THE PARTON-LOW BROWMF-Y-MANN

 ** AND STEWART-What Am I Gonna Do

 ** GENESIS-Mann

 ** JACKSON BROWMF-Y-MANN

 ** JACKSON BROWMF-Y-MANN

 ** AND STEWART-WHAT AM JACKSON BROWMF-Y-MANN

 ** AND STEWART AM JACKSON BROWMF-Y-MANN

 ** AND STEWART AM JACKSON BROWMF-Y-MANN

 ** AND STEWART AM J (Chartie Mitchell-M.D.)
 ★★ KENNY ROGERS WITH DOLLY PARTON—Islands In

- WPRO-FM-Providence
- (Tom Cuddy—M.D.)

 ★ THE FIXX—One Thing Leads To Another 20-10

 ★ THE MOODY BLUES—Sitting At The Wheel 21-15

 ★ LIDNEL RICHIE—All Night Long (All Night) 22-17

 ★ KENNY ROCERS WITH DOLLY PARTON—Islands In
 The Stream 25-20
- The Stream 26-20
 STEVIE NICKS-If Anyone Falls 29-21 BILLY JOEL-Uptown Girl
 DAVID BOWIE-Modern Love
 JDAN JETT AND THE BLACKHEARTS-Everyday

- WPST-FM-Trenton

** SHEENA EASTON—Telefone (Long Distance Love Affair) 20-16 ** LIONEL RICHIE—All Night Long (All Night) 30-20 ** BILLY JDEL—Uptown Girl 40-32 ** PAT BENATAR—Love Is A Battlefield **O"THE HUMAN LEAGUE—Mirror Wan ** EURYTHMIDS—Love Is A Stranger JOURNEY—Send Her My Love ** ROMAN HOLLIDAY—Don't Try And Stop It **MICHAEL SEMBELLO—Automatic Man **EIDDIE AND THE CRUISERS—On The Dark Side **MICHAEL STANLEY BAND—My Town **TOMMY FARAGENE—Looking Out For #1 **DIONNE WARRHICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye **MDCV FAM 1141—P.

WRCK-FM—Utica Rome
(Jim Rietz-M.D.)

** THE FULLOE-King Of Pain 5-1

** THE FULLOE-King Of Feel The Noize 15-9

** STEVIE MICKS—If Anyone Falls 19-14

** DAVID BOWIE-Modern Love 24-17

** JACKSON BROWNE-Tender Is The Wight

** SURVYON-Caught In The Game

** SURVYON-Caught In The Game

** BRYAM ADAMS—This Time

** HUEY LEWIS AND THE NEWS—Heart And Soul

** JOURNET-Send Her My Love

** PAT BERATAN—Love Is A Battlefield

** LOVERBOY-Queen Of The Broken Hearts

** MADNESS—It Must Be Love

** JUBOYERS—Jost Got Lucky

** MICHAEL SEMBELLO—Automatic Man

** EUNYTHMICS—Love Is A Stranger

** THE HUMAN LEAGUE—Mirror Man

** THE ROMANTICS—Talking In Your Sleep

** ROMAN HOLLIDAN—Don't Try And Stop It

** AXE—I Think You'l Remember Jonight

** WADOR_FML_Rockon WRCK-FM-Utica Rome

- WKCI-FM (KC-101)-New Haven

- GENESIS—Mama
 JACKSON BROWNE—Tender Is The Night
 DIONNE WARWICK AND LUTHER VANDROSS—How
 Many Times Can We Say Goodbye
 RICK SPRINGFIELD—Souls
 THE POINTER SISTERS—I Need You

- DAN JETT AND THE STATEMENT OF THE NOTICE AND THE STATEMENT OF THE NOTICE AND THE NOTICE
- (Tom Tayler-M.O.)

 ** SPANDAU BALLET-True 7-2

 ** THE POLICE-King Of Pain 8-4

 * SHEENA EASTON-Telefone (Long Distance Love

- WROR-FM-Boston
 - (Continued on page 23)
- I Write The Book
 PETER SCHILLING-Major Tom (Coming Home)
 RUFUS AND CHAKA KHAN-Ain't Nobody
 - (Stef Rybak-M.D.)

 ** BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ** AR SUPPLY—Making Love Out Of Nothing At All 7-2

 ** AIR SUPPLY—Making Love Out Of Nothing At All 7-2

 ** LIONEL RICHIE—All Night Long (All Night) 19-11

- (Kay Berkewitz-M.D.)

 ★★ BILLY JOEL-Tell Her About It 1-1

www amer

Billboard Singles Radio Action ... Based on station playlists through Tuesday (9/27/83)

Playlist Prime Movers * Playlist Top Add Ons

• Continued from page 22

- ** MICHAEL JACKSON-Human Nature 3-2

 * SPANDAU BALLET-True 4-3

 * AIR SUPPLY-Making Love Out Of Nothing A1 All 5-4

 * GEORGE BENSON-Lady Low Me 10-6

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

 LIDNEL RICHE-All Right Long (All Night)

 MANHATTAN TRANSFER-Spice Of Life

WSPK-AM-Poughkeepsie

- **VSFR-ANVI-FOUGNKEEPSIE
 (*Chris Leide-M.D.)

 * SHEENA EASTON-Telefone (Long Distance Love Affair) 11-4

 ** THE POLICE-King Of Pain 15-5

 ** HERBIE HANCOCK-Rockit 17-10

 ** LIONEL RICHIE-All Night Long (All Night) 31.19

 ** HUSY LEWIS AND THE NEWS-Heart And Soul 26-20

 **MIGUEL BROWN-SO MANY Men, So Little Time

 **MICHAEL SEMBELLO-Automatic Man

 **DAVID BOWIE-Modern Love

 **BILLY JOEL-Uplown Girl

- DAYID BOWNE-Modern Love

 BILLY JOEL-Uptown Girl

 EURYTHMICS-Love Is A Stranger

 THE HUMAN LEAGUE-Mirror Man

 JACKSON BROWNE-Tender Is The Night

 GARLY SIMON-You Know What To Do

 THE ROMANTICS-Talking In Your Sleep

 ROMAN HOLLIDAY-Don't Try And Stop It

 PEABO BRYSON/ROBERTA FLACK-Tonight I

 Celebrate Why Love

WTRY-AM-Albany

- (BIII CaMII—M.D.)

 ** BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ** MEN WITHOUT HATS—The Safety Dance 3-2

 ** THE POLICE—King Of Pain 7-3

 ** SPANDAU BALLET—True 10-7

 ** SHEENA EASTON—Telefone (Long Distance Love

- * SHEENA EASTON—Telefone (Long Distance Lov
 Affair) 1-3:

 MIGHAEL SEMBELLO—Automatic Man

 JACKSON BROWNET—Tender Is The Might

 PEABO BRYSON / ROBERTA F LACK—Tonight I

 Celebrate My Love

 BILLY JOEL—Uptown Girl

 LOYERBOY—Queen Off The Broken Hearts

 MIGHAEL STANLEY BAND—My Town

 THE POINTER SISTERS—I Need You

 ROBERT PLANT—Big Log

WTSN-AM-Dover

- TW JTM-AWI-LOVET

 (Jim Sebastian-M.D.)

 ** BILLY JOEL-Tell Her About it 1-1

 ** BONNIE TYLER-Total Eclipse Of The Heart 2-2

 ** SPANDAU BALLET-True 5-3

 ** THE FIXX-One Thing Leads To Another 20-14

 ** PRINGE-Delirious 24-19

 ** JOAN JETT AND THE BLACKMEARTS-Everyday People

- PEABO BRYSON/ROBERTA FLACK-Tonight I
- Celebrate My Love

 MUEY LEWIS AND THE NEWS—Heart And Soul

 DONNA SUMMER—Unconditional Love
- DURMA JUMMEN-Unconditional Love

 EURYTHMICS—Love Is A Stranger

 ELVIS COSTELLO AND THE ATTRACTIONS—Everyday

 I Write The Rank
- JACKSON BROWNE-Tender Is The Night
- WXKS-FM-Boston

7

4

- (Jeni Donaghey-M.C.)

 ** BONNIE TYLER-Total Eclipse Of The Heart 12-1

 ** SPANDAU BALLET-True 8-4

 ** THE FIXX-One Thing Leads To Another 16-7

 ** ROBERT PLANT-Big Log 24-15

 ** SHEENA EASTON-Telefone (Long Distance Love

- ** SHERNA EAS INF-LERIONE (LONG UISTANCE LOVE Affair) 28:1 EDDIE AND THE CRUISERS—On The Dark Side •• DIDNME WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye LIONEL RICHIE—All Night Long (All Night) ELVIS COSTELLO AND THE ATTRACTIONS—Everyday
- I Write The Book JOAN JETT AND THE BLACKHEARTS—Everyday
- DAVID BOWIE-Modern Love

 AGNETHA FALTSKOB-Can't Shake Loose
 EURYTHMIOS-Love Is A Stranger
 BILLY JOEL-Uptown Gir'
 A6/DG-Guns for Hire

 KLIQUE-Stop Doggin' Me Around
 PAT BENATAR-Love Is A Battlefield
 JENNIFER MOLLIDAY-I Am Love

WXTU-FM (1-92)-Philadelphia

- WXTU-FM (I-92)—Philadelphia (Doug Weldhom-M.D.)

 ** BONNIE TYLER—Total Eclipse Of The Heart 6-1

 ** RUFUS AND GHAKA KHAM-Ain't Nobody 10-6

 ** THE POLICE-King Of Pain 13-9

 ** SPANDAU BALLET-True L4-11

 ** JENNIFER HOLLIDAY-I Am Love 23-21

 ** RONNIE DYSOM-All Over Your Face

 ** KLIQUE-Stop Doggin' Me Around

 ** THE WHISPERS—This Time

 ** THE MOTEL-S-Suddenly Last Summer

 ** ELTOM JOHN-Kiss The Bride

 ** STANLEY CLARK AND GEORGE DUKE-Heroes

 ** ANITA BAKER-Angel

- STANCET CLARK AND GEVRGE JUK
 ANTA BAKER-Ange!
 MICHAEL SEMBELLO-Automatic Man
 AGNETHA FALTSKOG-Can't Shake Lo
 THE HUMAN LEAGUE-Mirror Man
 STEPHANIE MILLS-Pilot Error
 SAHFORD & SIMPSOM-Highrise
 THE O' JAYS-Put Our Heads Together

Mid-Atlantic Region

■★ PRIME MOVERS

BONNIE TYLER-Total Eclipse Of The Heart

(Columbia)
KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream (RCA)
THE POLICE-King Of Pain (A&M)

TOP ADD ONS

BILLY JOEL-Uptown Girl (Columbia)
AGNETHA FALTSKOG-Can't Shake Loose

THE MOTELS-Suddenly Last Summer (Capitol)

BREAKOUTS =

POINTER SISTERS-I Need You (Planet)

WAEB-AM-Allentown

- (Mike Chapman-M.D.)

 ** GEORGE BENSON-Lady Love Me 2-1

 ** SPANDAU BALLET-True 3-2

 * PEABO BRYSON/ROBERTA FLACK-Tonight I
- Celebrate My Love 9-6

 ★ SHEENA EASTON—Telefone (Long Distance Love

Affair) 13-10 ★ LIONEL RICHIE—Atl Night Long (All Night) 20-16

- BILLY JOEL-Uptown Girl
 MIGHAEL MURPHY-Don't Count The Rainy Days
 THE COMMODORES—Only You
 ANNE MURRAY—A Little Good News
 KLIQUE—Stop Doggin' Me Around

WBSB-FM-Baltimore

- WBSB-FW-BAITIMORE

 (Jan Jefferies-M.D.)

 ** BORNIE TYLER-Total Eclipse Of The Heart 2-1

 ** AIR SUPPLY-Making Love Out Of Nothing At All 4-2

 ** THE S.O.S. BAND-Just Be Good To Me 6-3

 ** TNE POLICE-King Of Pain 9-6

 ** SPANDAU BALLET-True 25-17

 ** THE POINTER SISTERS-I Need You

 ** HUE PUNTER SISTERS-I Need You

 ** HUE YLEWIS AND THE NEWS-Heart And Soul

 **BILLY JOEL-Uplown Gill

 DAYIO BOWIE-Modern Love

 **MICHAEL SEMBELLO-Automalic Man

WCIR-FM-Beckley

- (Beb Spencer-M.O.)

 ** AIR SUPPLY-Making Love Out Of Nothing At All 1-1

 ** SPANDAU BALET-Tirue 9:

 ** SHALAMAR-Dead Gireaway 8-4

 ** KENNY ROGERS WITH DOLLY PARTON-Islands In
- The Stream 16-10

 ★ THE POLICE—King Of Pain 17-11

 MEN AT WORK—Dr. Heckyl And Mr. Jiv.
- ●● MEN AT WORK-Dr. Heckyl And Mr. Jive ●● AGNETHA FALTSKOG-Can't Shake Loose LEE GREENWOOD-Somebody's Gonna Love You THE COMMODORES—Only You JACKSON BROWNE-Tender Is The Night
- BILLY JOEL-Uptown Girl
 DIONNE WARWICK AND LUTHER VANDROSS-How
 Many Times Can We Say Goodbye
 CLIFF RICHARDS-Never Say Die

- WFBG-AM—Altoona

 [Tony Boeth-M.D.]

 ** FRANK STALLONE-Far From Over 9-6

 ** THE FUX-One Thing Leads To Another 18-10

 ** MADMESS-It Must Be Love 20-12

 ** PRINGE-Delirious 25-13

 ** QUIET RIOT-Cum On Feel The Noize

 ** LIONEL RICHIE—All Night Long (All Night)

 ** JOURNEY-Send Her My Love

 ** BILLY JOEL-Uplown Girl

 ** JACKSON BROWNE-Tender Is The Night

 ** AGMETHA FALTSKOB-Can't Shake Loose

 ** EUNYTHMICS-Love Is A Stranger

 ** RUFUS AND CHAKA KHAM—Ain't Nobody

 **JO JO ZEP-Losing Game

 ** DIONNE WARWIGK AND LUTHER VANDROSS—How

 Many Times Can 'We Say Goodbye

 **WKD7 Fam. 18-12-13-14

 *** WKD7 Fam. 18-12-13-14

 *** WKD7 Fam. 18-12-13-14

 *** WKD7 Fam. 18-12-13-14

 *** WKD7 Fam. 18-12-13-14

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WKR7-FM-Wilkes-Barre

- WKRZ-FM—Wilkes-Barre
 (Jum Rising-P.D.)

 ** SPANDAU BALLET-True 2-1

 ** THE FIXX-One Thing Leads To Another 4-3

 ** BOB SEGER-Oit Time Rock & Roll 6-4

 ** THE POLICE-King Of Pain 10-8

 ** QUIET RIOT-Cum On Feel The Noize 11-10

 LOVERBOY-Queen Of The Broken Hearts

 JOUNNEY-Send Her My Love

 OFE LEPPARD-Foolin

 **QUARTERFIASH-Take Another Picture

 **MINOR DETAIL-Canvas Of Life

 JOBDXERS-Just Got Lucky

 **THE HUMAN LEAGUE-Mirror Man
- JOBOXERS—Just Got Lucky
 THE HUMAN LEAGUE—Mirror Man
 PEABO BRYSON/ROBERTA FLACK—Tonight I
 Celebrate My Luck
 KLIQUE—Stop Doggin' Me Around
 ROMAN HOLLIDAY—Don't Try And Stop It
 MEN AT WORK—TO. Heckyl And Mr. Jive
 EURYTHMICS—Love Is A Stranger
 MANHATTAN TRANSFER—Spice Of Life
 LIONEL RICHIE—All Night Long (All Night)

WNV7-FM-Norfolk

- (Jeff Morgan-M.D.)

 ★★ THE POLICE-King Of Pain 11-7

 ★★ ELTON JOHN-Kiss The Bride 13-8

 ★ KENNY ROGES WITH DOLLY PARTON-Islands In The Stream 10-14

- * KENNY ROGERS WITH DOLLY PARTON—Islands In
 The Stream 19-14

 * MADNESS—It Must Be Love 21-15

 * ROBERT PLANT—Big Log 23-16

 * PAT BENATAR—Love Is A Battlefield

 * BILLY JOEL—Uptown Girl

 * EURYTHMISC—Love Is A Stranger

 * ELIVIS COSTELLO AND THE ATTRACTIONS—Everyday

 I Write The Book

 * JARKEAU—Trouble In Paradise

 * JACKSON BROWNE—Tender Is The Night

 * JOURNEY—Send Her My Love

 * QUARTERFLASH—Take Another Picture

 * MANHATTAN TRANSFER—Spice Of Life

WOXA-FM-York

- (Dan Steele-M.D.)

 ** KENNY ROGERS WITH DOLLY PARTON-Islands in
- # ★ SHEENA EASTON—Telefone (Long Distance Love
- ** SHEENA EASTON-Telefone (Long Distance Low Affair) 18-14

 *PEABO BRYSON/ROBERTA FLACK-Tonight I Celebrate My Love 23-19

 *PRINCE-Delirious 25-20

 *LIONEL RICHIE-All Night Long (All Night) 28-22

 AGNETHA FALTSKOB-Can't Shake Loose

 JACKSON BROWNET-Ender Is The Night

 BRYAN ADAMS—This Time

 STACY LATTISAW—Miracles

 BILLY JDEL-Uptown Girl

 KALEIDOSCOPE—For The Love Of Him

 JOURNEY-Send Her My Love

 JOBOXERS—Just Got Lucky

 MICHAEL STANLEY BAND—My Town

- WRQX-FM-Washington
- WINYA-T MI-WY ASTINI STOR (Mary Tatem-M.D.) ★★ THE WHISPERS-This Time 24-18 ★★ LIDNEL RICHIE-All Night Long (All Night) 29-21 ★ THE FIXX-One Thing Leads To Another 18-13 ★ RDD STEWART-WHAT Am I Gona Do 19-14 THE MOTELS-Suddenly Last Summer THE TALKING HEADS-Burning Down The House BILLY JOEL-Uptown Grif
- BILLY JOEL-Uptown Girl
 AGNETHA FALTSKOG-Can't Shake Loose
 HUEY LEWIS AND THE NEWS-Heart And Soul
 MICHAEL SEMBELLO-Automatic Man

- WRVQ-FM-Richmond
- PRINGE-Delirious AGNETHA FALTSKOG-Can't Shake Loose

WXIL-FM-Parkersburgh

(Paul Demille-M.D.)

** CULTURE CLUB-I'll Tumble 4 Ya 3-1

** SHEENA EASTON-Telefone (Long Dis ATTAIR) 5-3

★ DEF LEPPARD—Foolin' 7-4

- ★ LIONEL RICHTE-All Night Long (All Night) 18-7
 ★ LOVERBOY-Queen Of The Broken Hearts 20-13
 THE POINTER SISTERS—I Need You

 A RICK SPRINGERIE IN-South
- RICK SPRINGFIELD—Souls
 PAT BENATAR—Love is A Battlefield
 THE MOTELS—Suddenly Last Summe
- GENESIS-Mama
 JOAN JETT AND THE BLACKHEARTS-Everyday
- People

 MICHAEL STANLEY BAND—My Town

 DEBANGE-Time Will Reveal

 JACKSON BROWNE-Tender Is The Night

 HUEY LEWIS AND THE NEWS—You Crush Me Up

 AXE—I Think You'll Remember Tonight

WXLK-FM-Roanoke

- (Den O' Shea-M.D.)

 ★★ KENNY ROGERS WITH DOLLY PARTON—Islands in
- ** KERNY MOLERS WITH DOLLY PARTON-I:
 The Stream 8-1

 ** THE MOTELS-Suddenly Last Summer 12-7

 ** DAVID BOWNE-Modern Love 16-10

 ** JUICE NEWTON-Tell Her No 18-13

 ** MADNESS-II Must Be Love 21-14

 ** PAT BERNATARI—Love 15. Battlefield

 ** JARREAU—Trouble in Paradise
- JARREAU-Trouble in Paradise
 JACKSON BROWKE-Tender is The Night
 MICHAEL STAMLEY BAND—MY TOWN
 EURYTHMICS-Love is A Stranger
 GLENN SHORROCK-Don't Girls Get Lonely
 JOURNEY-Send Her My Love
 THE ROMANTICS-Talking in Your Sleep
 JOAN JETT AND THE BLACKHEARTS-Everyday
 People

People STEVIE NICKS—If Anyone Falls ELTON JOHN—I Guess That's Why They Call It the Blues

- WYCR-FM-York ** CAT TWI TOTAL

 (J.J. Randolph-M.D.)

 ** BONNE TYLER-Total Eclipse Of The Heart 1-1

 ** STRAY CATS-(She's) Sery + 17 6-3

 *KENNY ROGERS WITH DOLLY PARTON—Islands In

- ** KEMNY ROCERS WITH DOLLY PARTON—Island
 The Stream 17-9
 ** STEVIE MICKS—If Anyone Falls 30-20
 ** LOVERBOY—Queen Of The Broken Hearts 38-30
 ** BILLY JOEL—Doltown Girl
 ** THE MOODY BLUES—Sitting At The Wheel
 ** HUEY LEWIS AND THE NEWS—Heart And Soul
 ** JOUNNEY—Send Her My Love
 ** QUIET RIOT—Cum On Feel The Noize
 ** MEN AT WORK—Or, Heckyl, And Mr. Jive
 ** MICHAEL SEMBELLO—Automatic Man
 ** PETER SEMBLLO—Automatic Man
 ** PETER SEMBLLO—Burnor Man
 ** PETER SEMBLLO—Automatic Man
 ** PETER SEMBLLO—Burnor Man
 ** PETER SEMBLLO—Burnor Man
 ** PETER SEMBLLO—Burnor Man
 ** PETER SEMBLLO—Burnor Man
 ** PETER SEMBLE O—Burnor M

- WZYO-FM-Frederick (Kemosabi Joe-M.D.)
 ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In

- ** KENNY ROGERS WITH DOLLY PARTON—Islands
 The Stream I-1

 ** BONNIE TYLER—Total Eclipse Of The Heart 10-2

 ** NAKED EYES—Promises Promises 13-5

 ** THE POLICE—King Of Pain 15-7

 ** THE FIXX—One Thing Leads To Another 14-11

 ** BILLY JOEL—John Girl

 ** RICK SPRINGFIELD—Souls

 ** THE MOTELS—Suddenly Last Summer

 ** HUEY LEWIS AND THE NEWS—Heart And Soul

 ** JACKSON BROWNE—Tender Is The Night

 ** BIG COUNTRY—In A Big Country

 ** THE POINTER SISTERS—I Need You

 ** PETER SCHILLING—Major Tom (Coming Home)

 ** THE S.O.S. BAND—Just Be Good To Me

 ** PAT BENATAR—Love Is A Battlefield

Southeast Region

■★ PRIME MOVERS ■

KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream (RCA)
THE POLICE-King Of Pain (A&M)
BONNIE TYLER-Total Eclipse Of The Heart

(Columbia)

TOP ADD ONS

BILLY JOEL-Uptown Girl (Columbia) EURYTHMICS-Love Is A Stranger (RCA)
JOURNEY-Send Her My Love (Columbia)

BREAKOUTS DIONNE WARWICK & LUTHER VANDROSS-How

Many Times Can We Say Goodbye (Arista)
MICHAEL STANLEY BAND-My Town (EMI-POINTER SISTERS-I Need You (Planet)

WAEV-FM-Savannah

- (Scott Rodgers-M.D.)
 ** BONNIE TYLER-Total Eclipse Of The Heart 1-1
 ** SPANDAU BALLET-True 4-2
 ** KENNY ROGERS WITH DOLLY PARTON-Islands In
- The Stream 10-3

 * THE POLICE-King O Pain 11-6

 * LIONEE RIGHE-All Right Long (All Right) 18-13

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

 PETER SCHILLING—Major Tom (Coming Home)

 PEAB B BYSON/ROBERTA FLACK—Tonight I

PEAGO BN SOW HOBERT IN PLACE—TORIGIT T Celebrate My Love PAUL YOUNG—Wherever I Lay My Hat MUEY LEWIS AND THE NEWS—Heart And Soul MANHAITAN TRANSFER—Spice Of Life JOE ESPOSITO—Lady, Lady, Lady CARLY SIMON-You Know What To Do DEBARGE—Time Will Reveal

- WANS-FM-Anderson/Greenville (Rod Metts-M.D.)

 * SPANDAU BALLET-True 8-4

 * THE TALKING HEADS—Burning Down The House
- 14-10

 * THE FIXX-One Thing Leads To Another 20-12

 * KENNY ROGERS WITH DOLLY PARTON-Islan
- * KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 21-15
 * LIONEL RICHIE—All Night Long (All Night) 35-27
 * MICHAEL STANLEY BAND—My Town
 * QUARTERLASH—Take Another Picture
 * PAT BENATAR—Love Is A Battlefield
 * EURYTHMIDS—Love Is A Stranger
 * LOVERBOY—Queen Of The Broken Hearts
 * STACY LATTISAW—Miracles
 * JOBOXERS—Just Got Lucky
 * ROMAN HOLLIDAY—Don't Try And Stop It
 * DIONNE WARWICK AND LUTHER VANDROSS—How
 Many Times Can We Say Goodbye

WAXY-FM-Ft. Lauderdale

(Kenny Lee-M.D.)

★★ AIR SUPPLY-Making Love Out Of Nothing At All 1-1

★★ BONNIE TYLER-Total Eclipse Of The Heart 5-3

SPANDAU BALLET-True 10-7

* MAKED EYES—Promises Promises 11-8 * GEORGE BENSON—Lady Love Me 14-13 • THE POLICE—King Of Pain

WBBQ-FM-Augusta

- WBBQ-FM—Augusta
 (Bruce Stevens—M.D.)

 ** STRAY GATS—(She's) Sery + 17 13-5

 ** ELVIS COSTELLO AND THE ATTRACTIONS—
 Everyday I Write The Book 12-7

 ** THE TALKING MEADS—Burning Down The House 14-9

 ** RICK JAMES—Code Blooded 15-10

 ** THE POLICE—King Of Pain 20-15

 ** LOVERBOY—Queen Of The Broken Hearts

 ** BILLY JOEL—Uptown Girl

 ** EURYTHMISS—Love Is A Stranger

 ** JOURNEY—Send Her My Love

 ** JOAN JETT AND THE BLACKHEARTS—Everyday
 People

People DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye QUIET RIOT—Cum On Feel The Noize KLIQUE—Stop Doggin' Me Around

- WBCY-FM-Charlotte (Bob Kaghan-M.O.)

 ** THE POLICE-King Of Pain 5-2

 ** KENNY ROGERS WITH DOLLY PARTON-Islands In
- The Stream 10-3
 ** THE FIXX-One Thing Leads To Another 17-8
 ** PRINGE-Definious 18-9
 ** LIONEL RICHIE-All Night Long (All Night) 28-16
 ** EURTYMIOS-Love Is A Stranger
 ** BILLY JOEL-Uptown Girl

WBJW-FM-Orlando

- THE POLICE-King Of Pain 11-7

 ★★ THE POLICE-King Of Pain 11-7

 ★★ ELTON JOHN-Kiss The Bride 15-11

 ★ KENNY ROCERS WITH TOULLY PARTON—Islands In The Stream 16-12

 ★ THE MOODY BLUES—Sitting At The Wheel 18-15

 ★ SHEENA EASTON—Telefone (Long Distance Love Affair) 2-13
- Affair) 21-18
 •• LIONEL RICHIE—All Night Long (All Night) PRINCE-Delirious
 BILLY JOEL-Uptown Girl
- WCGO-FM-Columbus
- WULGU-F IM-COUNTIDUS
 (Raiph Carol-M.O.)

 * KENNY ROGERS WITH DOLLY PARTON-Islands In
 The Stream 3-1

 * THE POLICE-King Of Pain 5-2

 * AIR SUPPLY-Making Love Out Of Nothing At All 6-3

 * SHEENA EASTON-Telefone (Long Distance Love
- Affair) 8-6
 PRINCE—Detirious 18-10
 MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
- MICHAEL JACKSON-P.Y.T. (Pretty Young Thire
 MILLY JOEL-Uptown Girl
 PEABO BRYSON/ROBERTA FLACK-Tonight I
 Celebrate My Love
 DAVID BOWIE-Modern Love
 EURTYTHINGS-Love Is A Stranger
 DEF LEPPARD-Foolin'
 THE MOTELS-Suddenly Last Summer
 THE HUMAN LEAGUE-Mirror Man
 MICHAEL STANLEY BAND-My Town
 QUARTERFLASH-Take Another Picture

 - WDCG-FM-Durham (Randy Kabrich-M.D.)
 ★★ AIR SUPPLY-Making Love Out Of Nothing At All
 - 10-3

 ** NAKED EYES-Promises Promises 11-6

 ** NAMED EYES-Promises Promises 11-6

 ** FARNA STALLONE-Far From Over 12-9

 ** THE POLIGE-King 0f Pain 15-12

 ** PRINCE-Delirious

 ** DAVID BOWIE-Modern Love

 ** JACKSON BROWNE-Tender 1s The Night

 ** DEF LEPPARD-Foolin'
 - WHHY-FM-Montgomery (Mark St. John-M.D.)
 ** KENNY ROGERS WITH DOLLY PARTON-Islands In
- IMMARY ST. JOHN-MI.O.]

 ** KENNY ROGERS WITH DOLLY PARTON-Islands I
 The Stream 8-1
 The Stream 8-1
 ** MEN WITHOUT HATS—The Safety Dance 6-3
 ** THE COMMODORES—Only You 14-5
 ** THE FULLE—King OF Pain 22-7
 ** THE FIXE-One Thing Leads To Another 18-13

 •• BILLY JOEL—Uptown Girl
 •• MICHAEL JACKSON—P.Y.T. (Pretty Young Thing)
 STACY LATTSAW—Miracles
 BRYAM ADAMS—This Time
 MUEY LEWIS AND THE NEWS—Heart And Soul
 EURTTHMIOS—Love Is A Stranger
 THE MOODY BLUES—Sitting At The Wheel
 MICHAEL SEMBELLO—AUTOMATIC MAN

 JOURNEY—Send Her My Love
 MATTHEW WILDER—Break My Stride
 THE POINTER SISTERS—I Need You

 DIONNE WARRYICK AND LUTHER YANDROSS—How
 MANY TIMES Can WE Say Goodbye

 WMYY_FRA _ Mi ammi

- WHYI-FM-Miami
- WYHY T-P IN-MILITII

 (Frank Amadeo-M.D.)

 ★★ BONNIE TYLER-Total Ectipse Of The Heart 1-1

 ★★ HERBIE MANCOCK-Rockit 15-9

 ŁIOMER RICHE-All hight Long (All hight) 16-11

 ★ TEYER SCHILLING-Major Tom (Coming Home) 21-21

 QUIET RICT-Caum On Feel The Noize

 KENNY ROCERS WITH DOLLY PARTON-Islands In

 The Stream

The Stream THE TALKING HEADS—Burning Down The House SHEENA EASTON—Telefone (Long Distance Love Affair) MANHATTAN TRANSFER—Spice Of Life

- WINZ-FM-Miami
- Mark Shands—M.D.1

 ★ BONNIE TYLER—Total Eclipse Of The Heart 1-1

 ★ LIONEL RICHE—IAN Hight Long (All Night) 7-2

 ★ HERBIE HANGOGK—Rockit 9-7

 ★ SPANDAU BALLET—True 11-9

 ★ HAZEL DEAM—Searchin' (I've Gotta Find A Man) 10-10

 THE FIXX—One Thing Leads To Another

 THE COMMODORES—Only You

 MANHATTAN TRANSFER—Spice Of Life
- WISE-AM-Asheville (John Stevens-M.D.)

 ** MEN WITHOUT HATS-The Safety Dance 5-1

 ** SPANDAU BALLET-True 7-4

 * STRAY GATS-(She's) Sexy + 17 14-7

 * THE TALKING HEADS-Burning Down The House
- 17-13

 * MADNESS—IT Must Be Love 20-16

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

 ** RUFUS AND CHANA KHAN—Ain't Nobody

 **EURTTHMICS—Love Is A Stranger

 **BILLY JOEL—Uptown Girl

 **THE ANIMALS—The Night

 **LIONEL RIGHE—Ail Night Long (All Night)

 **THE PANIMALS—The Might

 **LIONEL RIGHE—Ail Night Long (All Night)

 **THE POINTER SISTERS—I Meed You

 **GLERN SHORROCK—Don't Girls Get Lonely

 **OXO—My Ride
- - WIVY-FM-Jacksonville (Dave Scott-M.D.)

 ★★ SPANDAU BALLET-True 2-1

 ★★ KENNY ROGERS WITH DOLLY PARTON-Islands In The Stream 3-2

- * BONNIE TYLER-Total Eclipse Of The Heart 6-3

 * GEORGE BENSON-Lady Love Me 5-4

 * LIONEL RICHIE-All Night Long (All Night) 23-18

 DEBORAM ALLEN-Baby I Lied

 ROBERT PLANT-Big Log

 JACKSON BROWNE-Tender Is The Night

 PETER ALLEN-Once Before I Go

WIXV-FM-Savannah

AC/DE-Guns For Mire
THE POINTER SISTERS—I Need You
DIONNE WARWICK AND LUTHER VANDROSS—How
Many Times Can We Say Goodbye

WJDX-AM-Jackson

WKRG-FM-Mobile

- * LIONEL RICHIE-All Night Long (All Night) 20-10 * PEABO BRYSON/ROBERTA FLACK-Tonight I
- PAT BENALAM—LOVE BANGER STANDARD OF BENALAM BANGER STANDARD STANDA
- ▼ PEADS BRY SUM (NOBERT & PEADS—Frongin Celebrate My Love 22-15 ★ DONNA SUMMER—Unconditional Love 29-22 ◆ OVERBOY—Queen Of The Broken Hearts ◆ STEVIE NICKS—If Anyone Falls ◆ STEVIE NICKS—If Anyone Falls ◆ STEVIE NICKS—IN STRANGER ◆ STACY LATTISAW—Miracles

★ THE POLICE-King Of Pain 22-16

★ HEART-How Can I Refuse 24-19

OP PAT BENATAR-Love Is A Battlefield

ELYIS COSTELLO AND THE ATTRACTIONS—

(Jeff McCartney-M.D.)

** KENNY ROGERS WITH DOLLY PARTON—Islands in The Stream 1-1

** THE TALKING HEADS—Burning Down The House

Everyday I Write The Book

BRYAN ADAMS—This Time

THE FIXX—One Thing Leads To Another

SURVIVOR—Caught In The Game

WQXI-FM—Atlanta

JOURNEY-Send Her My Love DIONNE WARWICK AND LUTHER VANDROSS—How Many Times Can We Say Goodbye

- WRBO-FM-Tampa W KB U-T M— I ampa
 (iiis. Diana Tomas—M.D.)

 ★★ FRANK STALLONE—Fa From Over 12-8

 ★★ SHALAMAR—Dead Giveaway 14-9

 ★THE POLICE—Ming (Pain 16-11

 ★LIONER, RICHIE—All Night Long (All Night) 27-12

 ★THE TALKING HEADS—Buming Down The House
- 30-26
 THE FIXX—One Thing Leads To Anothe
 QUIET RIOT—Cum On Feel The Noize
 MICHAEL STANLEY BAND—My Town

- WSEZ-FM-Winston-Salem
- ## JUA.-A.WI—JACKSON

 (BHI Crews-M.D.)

 ★ ROBERT PLANT-Big Log 21-13

 ★ DONNA SUMMER-Unconditional Love 28-21

 ★ LIDNEL RICHIE-AN INght Long (AIN Night) 36-26

 ★ JOBOXERS-Just Got Lucky 38-29

 ★ KLIQUE-Stop Doggin' Me Around 39-30

 EURYTHINGS-Love Is A Stranger

 HUEY LEWIS AND THE NEWS-Heart And Soul

 JARREAU-Trouble In Paradise

 THE ANIMALS—The Night

 BILLY JOEL-Uptown Girl (Steve Finnegan-M.O.)

 ** SPANDAU BALLET-True 2-1

 ** KENNY ROGERS WITH OOLLY PARTON-Islands in
- ** KENNY ROCERS WITH OOLLY PARTOM-Isla
 The Stream In-4
 * THE POLICE-King Of Pain 11-7
 * PRINCE-Delirious 13-10
 * THE MOTEL-S-Suddenly Last Summer 21-17
 PAT BENATAR-Love Is A Battlefiel
 JOURNEY-Send Her My Love
 HUEY LEWIS AND THE NEWS-Heart And Soul Scott Griffth-P.O.I

 \$\times \text{BONNIE TYLER-Total Eclipse Of The Heart 1-1}

 \$\times \text{AIR SUPPLY-Making Love Out Of Nothing At All 6-3}

 \$\times \text{THE POLICE-King Of Pain 14-5}

 \$\times \text{MADNESS-It Must Be Love 17-16}

 \$\to \text{DEF LEPPARD-Toolin'}

 \$\to \text{THE NUMAN LEAGUE-Mirror Man}

 \$\times \text{MIJ Y JOE! Liptown Girl

 \$\text{MIJ Y JOE! Liptown Girl

 \$\text{MIJ Y JOE! Liptown Girl

 \$\text{MIJ Y JOE! Liptown Girl

 \$\text{MADNESS-IT MAN LEAGUE-Mirror Man}
 } HUET LEWIS AND IT.
 BILLY JOEL-Uptown Girl
 EURYTHMICS-Love Is A Stranger
 JOBOXERS-Just Got Lucky
- BILLY JOEL-Uptown Girl
 AGNETHA FALTSKOG-Can't Shake Loose
 JOURNEY-Send Her My Love WSKZ-FM-Chattanooga WKXX-FM-Birmingham
- WSKZ-P M—CHALLAHOUGA

 (Eric Page—M.D.)

 ★★ THE POLICE—King Of Pain 5-1

 ★★ AIR SUPPLY—Making Love Out Of Nothing At AIR 8-3

 ★ ELTON JOHN—Kiss The Brice 7-4

 ★ STRAY CATS—(She's) Sery + 17 9-7

 ★ SPANDAU BALLET—True 10-8

 DAYID BOWIE—Modern Love

 SHEENA EASTON—Telefone (Long Distance Love Affair) (Steve Davis—M.D.)

 ★★ THE POLICE—King Of Pain 10-4

 ★★ STEVIE NICKS—If Anyone Falls 25-20

 ★ SHEENA EASTON—Telefone (Long Distance Love
- ★ SHEENA EASTON—Teletone (Long Distance Love Affair) 1.13
 ★ THE FIXX—One Thing Leads To Another 27-25
 ★ HUEY LEWIS AND THE NEWS—Heart And Soul 29-27
 BILLY JOEL—Uptown Girl
 JACKSON BROWNE—Tender Is The Night
 MEN AT WORK—Dr. Heckyl And Mr. Jive
 DAYID BOWIE—Modern Love Altair)

 THE HUMAN LEAGUE—Mirror Man
 THE ANIMALS—The Night
 DEF LEPPARD—Fonlis' DEF LEPPARD—Foolin'
 MICHAEL STANLEY BAND—My Town
 LOVERBOY—Queen Of The Broken Hea
- JOURNEY-Send Her My Love RUFUS AND CHAKA KHAN-Ain'I No WWKX-FM-Nashville WMC-FM (FM-100)-Memphis
- ***TOTAL*F INF—TVASTIVITIE

 (Brian Sargent-M.D.)

 ★★ BONNIE TYLER—Total Eclipse Of The Heart 2-1

 ★★ AIR SUPPLY—Making Love Out Of Nothing At All 5-4

 ★ PRINGE—Delinious 13-5

 ★ LIONEL RICHIE—All Night Long (All Night) 23-10

 ★ SHEENA EASTON—Telefone (Long Distance Love Affair) 17-11

 DEF LEPPARD—Toolin'

 JOBDYERS—Inct Coll Lowly (Synthia Mayweather—M. D.)

 ** BOWNIE TYLER-Total Eclipse Of The Heart 2-1

 ** \$PANDAU BALLET—True 5-3

 ** ELTON JOHN—Kiss The Bride 8-5

 ** AIR SUPPLY—Making Love Out Of Nothing At All 10-6

 ** THE POLICE—King Of Pain 14-10

 ** BRYAN ADAMS—This Time

 ** MICHAEL SEMBELLO—Automatic Man
- DED TEPPARD—FOOIN
 JOBDYERS—Just Got Lucky
 PEABO BRYSON/ROBERTA FLACK—Tonight I
 Celebrate My Love
 DIONNA SUMMER—Unconditional Love
 DIONNA SUMMER—Unconditional Love
 DIONNE WARWICK AND LUTHER YANDROSS—How
 Many Times Can We Say Goodbye
 THE HUMAN LEAGUE—Mirror Man
 RUFUS AND CHAKA KHAM—An't Nobody WOKI-FM-Knoxville
- WUKI-FM—KIOXVIIIE

 (Gary Adkins-M.D.)

 ** 80NNIE TYLER-Total Eclipse Of The Heart 1-1

 ** SPANDAU BALLET-True 8-3

 * THE POLICE-King Of Pain 10-8

 * MIDDIIGHT STAR-Freak-A Zoid 12-10

 * THE FUKZ-One Thing Leads To Another 13-11

 PAT BENATAR-Love Is A Battlefield

 BILLY JOEL-Uplown Girl

 ** THE HUMAN LEAGUE-Mirror Man

 **JOURNEY-Send Her My Love

 **PETER SCHILLING-Major Tom (Coming Home)

 MICHAEL SEMBELLO-Automatic Man

 **WILLIE MELSON WITH WAYLON JENNINGS-Take It

 To The Limit WYKS-FM-Gainsville

WILLE NELSON WITH WAYLON JENNINGS—T TO THE Limit
GLENN SHORROCK—Don't Girls Get Lonely
MICHAEL STANLEY BAND—My Town
RUFUS AND CHAKA KHAN—Ain't Nobody
QUARTERFLASH—Take Another Picture
EDDIE AND THE CRUISERS—On The Dark Side

(Leo Davis-M.D.)

★ DEF LEPPARD-Foolin' 12-7

★ THE GOMMODORES-Only You 19-13

★ ALABAMA-Lady Down On Love 20-14

★ STEVIE NICKS—If Anyone Falls 25-18

★ LIONEL RICHE—All Night Long (All Night) 28-23

◆ ELTON JOHN—I Guess That's Why They Call It the

●● ELTON JOHN—I Guess That's Why Ney Call It It Blues

● MICHAEL STANLEY BAND—My Town

● BILLY JOEL—Uptown Grid

● LOVERBOY—Queen Of The Broken Hearts

■ JACKSON BROWNE—Tender Is The Night

● THE HUMBA LEAGUE—Mirror Man

● THE TALKING HEADS—Burning Down The House

■ JEFFREY OSBORNE—Slay With Me Tonight

■ STACY LATTISAW—Miracles

■ PEABO BRYSON/ROBERTA FLACK—Tonight I Celebrate Wy Love

(Dave Adams-M.D.)

** BONNIE TYLER-Total Eclipse Of The Heart 14-7

** SPANDAU BALLET-True 18-8

* SHALAMAR-Dead Giveaway 20-14

WOLIT-FM-Johnson City

WQEN-FM-Gadsden

- WYKS-FM-GaINSVIIIe

 {Low Rodriguez-M.D.}

 ★ THE POLIGE-King Of Pain 1-1

 ★ HEART-How Can I Refuse 5-2

 ★ THE FIXX-One Thing Leads To Another 12-4

 ★ SHEENA EASTON—Telefone (Long Distance Love Affair) 8-5

 ★ THE MODDY BLUES-Sitting At The Wheel 11-10

 ■MEN AT WORK-Dr. Heckyl And Mr. Jivre

 JACKSON BROWNE-Tender Is The Night

 JOAN JETT AND THE BLACKHEARTS—Everyday People

People PETER SCHILLING-Major Tom (Coming Home) MICHAEL SEMBELLO-Automatic Man AXE-I Think You'll Remember Tonight SURVIVOR-Caught In The Game

- W7GC-FM-Atlanta
- (John Young-M.O.)

 ** KENNY ROGERS WITH DOLLY PARTON—Islands In The Stream 1-1

 ** SHALAMAR—Dead Giveaway 6-2

 ** LIONEL RICHIE-All Night Long (All Night) 27-20

 ** THE MOTELS—Suddenly Last Summer 26-21

 ** STACY LATTISAW—Miracles 31-25

 ** MICHAEL SEMBELLO—Automatic Man

 ** INJURNEY—Send Mer My Long

 ** INJURNEY—Send Mer My Long

 ** INJURNEY—Send Mer My Long

 *** INJUR
- MICHAEL SEMBELLO—Automatic Man
 JOURNEY-Send Her My Love
 PEABO BRYSON/ROBERTA FLACK-Tonight
 Celebrate My Love
 BILLY JOEC Hoptown Girl
 ROD STEWART—What Am I Gonna Do
 MATTHEW WILDER—Break My Stride
 PAT BENATAR—Love Is A Battlefield

PAT BENATAN—Love is a Batteriel
 JOBOXERS—just Got Lucky
 BRYAN ADAMS—This Time
 KLIQUE—Stop Doggin' Me Around
 JACKSON BROWNE—Tender is The Night
 DIONNE WARWICK AND LUTHER VANDROSS—How
 Many Times Can We Say Goodbye

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Radio

Vox Jox

Continued from page 16

Sandusky sells KWFM Tucson to Behan Broadcasting. Who are they you wonder. Behan is a limited partnership based in Tucson which owns KCEE-AM there as well as KCEY/ KMIX Turlock-Modesto, Calif. and KLMR/KSEC Lamar, Col. Kalil & Co. facilitated the \$3 million deal with a \$1.2 million non-compete.

Now it's official: Dolly Banks will sell WWDB Philadelphia to the general partnership of Richard Balsbaugh, Sunny Joe White and Arnie Ginsburg (WXKS-AM-FM Boston owners). Total consideration including non-compete comes to \$7.35 million. Additionally, Balsbaugh's group will lease the station's present studio facilities on Conshohocken Ave. Word is the group will not be changing the format and in fact will try to improve it during an initial to four-month evaluation period.

What you might not have heard is that Banks and Howard Sanders, president of Philadelphia Community Broadcasting, have agreed to rescind their contract for the sale of WHAT (WWDB's AM) and to dismiss their FCC application. Instead, Balsbaugh's group has signed an option for the AM facility. Once it's exercised, the group will entertain pro-posals to sell the AM at cost to a qualified community-oriented group.

Upper level changes at Greater Media, as executive VP Frank Kabela is upped to president of the East Brunswick, N.J.-based communications congolmerate. Peter A. Bordes, who had held the president's title, continues as chairman and CEO of Greater Media Inc., with Joseph Fosenmiller remaining chairman of the Greater Media Companies and co-chairman of the board of Greater Media Inc.

KEZO (Z-92) Omaha station manager Jim Carter is upped to GM of country-formatted KYNN-AM and AOR-programmed Z-92 following the pair's recent acquisition by Boston-based Albimar communications ... Bennett Griffin (of the "Griffin Report" research newletter), the former chairman of Jones, Griffin & Associates, joins Great Empire Broadcasting, based at Wichita's KFDI, where he'll serve as corporate research director for the chain.

* * *

KCBQ-FM San Diego afternoon drive host Gary "Fuzzy" Herron is upped to PD, while former KCBQ-AM-FM PD Bob McKay concentrates on the AM under the combo's new Infinity ownership...Greg Raab is upped to PD at Golden West's WCXI-AM-FM Detroit, where he's been advertising and promotion manager for the past four and

Art Saunders leaves Cap Cities' KZLA Los Angeles (which at this writing leaves an L.A. weekend opening) to join sister station WBAP Ft. Worth as assistant PD . . . Jim Pewter, PD of KRLA across town adds longtime local personality Roger Christian (diehard fans remember him from KBLA, surf music enthusiasts will recognize the name as co-author of such musical epics as "Little Deuce Coupe" and "Shut Down") to the all oldies lineup. For the time being, Christian will be heard on spots, promos and weekends.

What's the latest word on King's takeover of San Francisco's KSFO? According to columnist Herb Caen, who knows all and tells some of it, none of the KSFO people, not even Jim Lange, will be retained. The call letters, however, will. And interestingly, according to Caen, KYA's call letters and oldies format will transfer over to KLHT, King's FM at the time of the sale.

 \star

Claire Shaffner, VP/GM of WRNL/WRXL Richmond, has appointed Gary Chase, formerly PD of Doubleday's WAVA Washington, as Capitol's at (WRXL)... Bernie Mann's WYYD Raleigh has a new evening jock. Phil Valentine, who comes from Rocky Mount's WRMT, will be playing the AC hits (including one of his own, as he recently re-recorded "Green Eyes") on WKFX's FM... Over at WRAL there, they've switched from Drake Chenault's Contempo 300 to

the syndicator's Playlist Plus, which

accounts for some of the local implementation, as that's the idea behind DC's newest format.

* * *

The fur continues to fly at Cincinnati's WLW, where Randy Michaels continues to revamp the 50 kw giant with the "Music Professor" himself, Jim LaBarbera, out after 14 years. Replacing him in afternoon drive is midday man Bill Gable, as the new lineup features music limited to drive times only. Gary Burbank still handles mornings, while middays at present are hosted by Michaels and the news team of news director Alan Gardner, Tracy Pratt and Bill Ridenour, who often talk amongst themselves. Sportstalk with Bob Trumpy is heard early evenings, with legal advice offered by attorney Bill Cunningham from 9 to 1 a.m. Overnights feature Lynn Gladhill's psychic-oriented "Beyond The Norm," which sometimes is.

Across town at Q-102 (WKRQ), they're sporting a new fall lineup as well, with morning man Chris O'Brien being joined by PD Jim Fox. Janeen Coyle moves from 10 p.m. to 2 a.m. up into the 9 to noon slot, followed by former 2 to 6 p.m. personality Pat Barry, now handling noon to 4. Mark Sebastian, who was doing 6 to 10 p.m., can now be heard 4 to 8 p.m., while WTUE Dayton's Bobbi Maxwell comes on board doing 8 to midnight. J.C. McCoy continues to handle overnights, while Steve Hawkins from 96 Rock (WSKS) there does weekends.

Shawn Hill barely got used to his afternoon slot on EZ's WEZR Washington (he came there last month from KIX106, WPKX) when he was pressed into service for morning drive duties as morning man Ron McKay was rushed to the hospital. McKay, who suffered a ruptured colon, will be spending some time at Montgomery (Maryland) General Hospital, so you might want to drop him a line. He's expected back in ac-

tion mid-October.

Speaking of EZ, WEZI Miami chief engineer Mitch Wein has an attractive offer for oldies converts-an entire library (good quality) on cart, and fool that he is, he's willing to part with it. Phone him at the station for more info.

Flying around again last week, we eard Memphis' WMC-FM at 37,000 feet, not long enough to make a comment, though. Just as we settled back in our seat, radio pressed against the window, the plane suddenly veered northward, and as no-body is hijacked to St. Louis, we started to believe those funny little stories about FM and flight navigation, and returned to our Gene McDaniels cassettes...On the ground in Atlanta, we checked out V103 (WVEE), which won our "best signal at the airport" award. Several others were equally loud, but 'VEE's processing was right on for its urban product, which kept our attention for a couple of quarter hours . . . 94-Q (WQXI-FM) continues in its same solid direction, a good top 40 station with AOR leanings . . . As for Z-93, it too was a solid professional First Media top 40 outlet, but there was one break that had us wondering. We all know about small-town stations nobly employing big-time formatics, trying for that major market sound that always seems elusive. Well, Z-93 has seemingly reversed that concept. At least that's what we thought when the time check, sponsored by Delta Airlines (what the heck, CKLW used to and probably still features "Farma supermarket), was followed by an "evils of marijuana" PSA, as only the State of Georgia could produce.

Those seeking the mellower side of Atlanta will find it in tandem in the middle of the FM band as "Warm" (Susquehanna's WRRM, formerly WLTA) and 99FM (WSB-FM), "Your soft hits station," were fairly indistinguishable during our brief listen. Both had a solid lineup of AC hits with a sprinkling of unexpected oldies.

Over on the coast, KTM102 (WKTM) Charleston told us it was "the only rock 'n' roll radio station that matters." Arbitron thinks WSSX matters even more, but nonetheless. KTM's afternoon jock kept us entertained halfway to Myrtle Beach. Drag strip spots, nightclub ads with heavy reverb and a streetwise jock were fond reminders of days gone by . . . We also liked Ed Gallagher's news on Charleston's country-formatted WEZL (FM104).

Up in Myrtle Beach, WKZQ is sounding as good as ever with the Freakin' Deacon at night, Chris William in afternoon drive and PD Henry Kaye holding down the midday slot, keeping a cohesive hold on the class A facility. With Kaye's voice and production ability he probably won't be there long. He'd easily sound just as at home in Atlanta.

About morning men, we know less, as we rarely arise before the crack of noon. Therefore we can't tell you anything about Dick Biondi's replacement on WNMB, except Rusty's a former country jock in town, but Billy Smith's Saturday afternoon "Beach Party" was a delight. Not only was the music great (who else will play "It Ain't The Meat It's The Motion"?), but his relatability with the audience and neverending string of live spots done by his various sponsors via unequalized phone loops was a riot ... We'll be in New Orleans this week; stay tuned.

Susan Murphy leaves her gig with Shadow Traffic to join third generation Gambling, John R., as co-host of WOR New York's new 3 to 6 p.m. offering, "Good Afternoon, New a multi-purpose show . . . As the first season of New Jersey Nets basketball begins on WNBC New York (76ers exhibition game is next week), Mel Proctor, the former play-by-play voice of the Washington Bullets on WTOP, will assume that position on 'NBC, while Mike DiTomasso, consultant to the Nets, handles color.

Boston newsman Nick Mills (WITS, WHDH) joins WEEI there, co-anchoring morning drive with Bill Lawrence...Darren Ray leaves town and changes his name. The former WOKJ Jackson, Miss, urban personality joins similarly formatted WOKB Orlando under the alias Jay

It's hard to keep up with Cliff Hall Jr. these days. When we last left him just two issues ago, our hero was spinning Al Ham's Greatest Hits on Key West's WKWS. Now he's got a new set of call letters and an official title: news director of FM 107 (WIIS), an AOR outlet on the island for which he covers the news on his official news cruiser, a 10-speed bike.

"Larry The Duck" assumes the newly created post of special projects director (would you take a man named "Larry The Duck" seriously?) at Long Island's WLIR, where lawyer Scott Gordon joins up as assistant PD... Hosting WGAR Cleveland's new "All That Jazz" nightly 7 to midnight offering is South Bend's Barb Richardson.

YesterHits_

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES-10 Years Ago

- Half-Breed, Cher, MCA Loves Me Like A Rock, Paul Simon,
- Let's Get It On, Marvin Gaye, Tamla We're An American Band, Grand Funk, Capitol
- 5. Higher Ground, Stevie Wonder, Tamla 6. Who's That Lady, Isley Bros., T-Neck 7. Ramblin' Man, Allman Brothers Band,
- Capricorn
- Angie, Rolling Stones, Rolling Stones
 Delta Dawn, Helen Reddy, Capitol
 Keep On Truckin', Eddie Kendricks, Tamla

POP SINGLES-20 Years Ago

- Blue Velvet, Bobby Vinton, Epic Sally, Go 'Round The Roses, Jaynettes,

- Be My Baby, Ronettes, Philles
 Sugar Shack, Jimmy Gilmer & the Fireballs, Dot
 Cry Baby, Garnet Mimms & the Enchanters, United Artists
- United Artists
 My Boyfriend's Back, Angels, Smash
 Wonderful! Wonderful!, Tymes, Parkway
 Heat Wave, Martha & the Vandellas, Gordy
 Busted, Ray Charles, ABC-Paramount
 Then He Kissed Me, Crystals, Philles

TOP LPs-10 Years Ago

- 1. Brothers & Sisters, Allman Brothers Band,
- Los Cochinos, Cheech & Chong, Ode Let's Get It On, Marvin Gaye, Tamla We're An American Band, Grand Funk,

- We're An American Band, Grand Funk, Capitol Innervisions, Stevie Wonder, Tamia Deliver The Word, War, United Artists Killing Me Softly, Roberta Flack, Atlantic Long Hard Climb, Helen Reddy, Capitol Goats Head Soup, Rolling Stones, Rolling

- The Dark Side Of The Moon, Pink Floyd,

TOP LPs-20 Years Ago

- 1. My Son, The Nut, Allan Sherman, Warner Bros.

 Bye Bye Birdie, Soundtrack, RCA Victor
 Ingredients In A Recipe For Soul, Ray
 Charles, ABC-Paramount
 Peter, Paul & Mary, Warner Bros.
 Trini Lopez At PJ's, Reprise
 Moving, Peter, Paul & Mary, Warner Bros.
 The James Brown Show, King
 West Side Story, Soundtrack, Columbia
 Sunny Side!, Kingston Trio, Capitol
 Days Of Wine And Roses, Andy Williams,
 Columbia

COUNTRY SINGLES-10 Years Ago

- You're The Best Thing That's
 Happened To Me, Ray Price, Columbia
 Kid Stuff, Barbara Fairchild, Columbia
- 3. You've Never Been This Far, Conway
- Twitty, MCA
 4. Ridin' My Thumb To Mexico, Johnny
- Rodriguez, Mercury

 5. Rednecks, White Socks & Blue Ribbon Beer, Johnny Russell, RCA

 6. Can I Sleep In Your Arms, Jeannie
- Seely, MCA
 7. Blood Red & Goin' Down, Tanya Tucker,
- Columbia

 8. The Midnight Oil, Barbara Mandrell,

- Columbia

 9. Sunday Sunrise, Brenda Lee, MCA

 10. Don't Give Up On Me, Jerry Wallace, MCA

SOUL SINGLES-10 Years Ago

- 1. Keep On Truckin', Eddie Kendricks,

- Tamla
 Higher Ground, Stevie Wonder, Tamla
 Higher Ground, Stevie Wonder, Tamla
 Midnight Train To Georgia, Gladys
 Knight & The Pips, Buddha
 Get It Together, Jackson 5, Motown
 Let's Get It On, Marvin Gaye, Tamla
 Ghetto Child, Spinners, Atlantic
 Hurts So Good, Millie Jackson, Spring
 Haw Girl (Like Your Style)

- 8. Hey Girl (I Like Your Style),
 Temptations, Gordy
 9. Stoned Out Of My Mind, Chi-Lites,
- Brunswick

 10. I've Got So Much To Give, Barry White,
 20th Century

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CURRENT AND CLASSIC AIRCHECKS!

Current Issue #42 features CKLW/Ryan & Co., KPRZ/Ted Knight, KFI/Lohman & Barkley, WCZY/Dick Purtan, KLOS/Frazer Smith, KFRC/Mark McKay, LA's new Hit Radio 93, New York's Z100/Scott Shannon, plus KYA & KOGO, 90-minute cassette, \$5.50.

Classic Issue #C-35 features KHJ/Gary Mack-1966, WMEX/Jim Connors-1972, KPPC/Steven Seagull-1971, KRLA/Ted Quillan-1963, WLS/Charlie Van Dyke-1973, 10Q/Real Don Steel-1977, KHJ/Don Cox-1977, plus KCBQ-1973 & KHJ-1975. Cassette, \$10.50.

Special Issue #S-21 features the Calif. coast, with KBBY, KCAQ & KACY from Ventura/Oxnard, KIST & KTYD from Santa Barbara, KRQK & KXFM from Santa Maria, KSLY & KZOZ from San Luis Obispo, KIDD, KWAY, KWST & KNRY from Seaside/Monterey. Cassette, \$5.50.

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er Jack's saving time," sponsored by

Featured Programming

Move over, Dear Abby, you've got competition. "Straight Up With Steven The Bartender" debuts on the AP Radio Network this week. Thirty-one-year-old Steve Austin is in fact a bartender, and for some time now his North Carolina-based advice column from the "average male perspective" has been running in several Southeastern newspapers. Produced at WMAG High Point's studios and packaged as a 90-second feature with a 30-second local avail, AP is feeding it to affiliates weekdays at 5:20 p.m. and 7:20 p.m., ET as of Monday (3).

Also premiering Monday on AP is another weekday feature of equal length, "Looking Good," hosted by "the Ralph Nader of Rouge," Paula Beth Begoun. Begoun, a hopeful actress turned makeup artist, is rather outspoken on the subject, saying, "Most of the people behind the cosmetics counters are wearing makeup I wouldn't put on my dog." It's fed weekdays (the show, not her dog) at 7:06 a.m. and 10:06 a.m. ET.

* * *

Christian Music Countdown, a weekly two-hour program chronicling the 25 most popular contemporary Christian songs according to an ongoing poll of stations in that format within the top 40 markets, debuts later this month. Hosted by KRDS Phoenix's Doug Reinhart, the program is being offered on a cash basis (with future plans to barter) from Bethany Productions, 7333 E. Monte Vista Rd., Scottsdale, Ariz.;

(602) 946-3606.

The San Francisco-based National Gay Network (NGN), formed earlier this year by Bernard Lawson and Tom Post in an effort to target an audience no one else was broadcasting to, now offers regularly scheduled newscasts and features of specific interest to the homosexual populus. Heard on various outlets scattered throughout the world, NGN can now for the first time be heard in its hometown, as two San Francisco

KALX, pick up several of the network offerings. For more information contact Tom Post at (415) 564-

* * * As of this month, the Bronx-based Progressive Radio Network (PRN) now offers "Computer Program." Just like it sounds, it's a 90-second daily feature (65 episodes over a 13week period) dealing with every facet of the home computer revolution in an interesting manner reminiscent of PRN's highly successful "News Blimps." The cash price for the entire series on a market exclusive basis is \$650, with the option of a second running free of charge.

* * *

From Nov. 11-22, all six ABC Radio Networks will offer a retrospective on the Kennedy years, marking the 20th anniversary of the JFK assassination. Included are two 24-minute documentaries airing on the 11th and 22nd, as well as an 18-part special assignment series and three special news calls, all resplendent with actualities.

The ABC Rock Network's Satellite Album Delivery service, which airs albums in their entirety via satellite on the day of their release, has Atlantic's latest Genesis LP, entitled "Genisis," on tap Thursday (6).

* * *

He's everywhere! He's everywhere! Chickenman, that is, and now he's in New York, heard weekdays on WABC's "Brian Wilson & Company" morning offering at 6:15 and 7:45 ... Bill Randle's still in Cleveland, at least on tape, and he'll continue to be, as WBBG there has renewed his three-hour weekly series "Juke Box Saturday Night" for the third year running . . . Tv minister Rev. Terry Cole Whittaker takes to the radio on the West Coast; her halfhour weekly broadcasts are now heard on Los Angeles' KGIL, Seattle's KXA, and San Francisco's

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.

Oct. 7-9, Heart, Off The Record Special,

Westwood One, two hours.
Oct. 7-9, Charley Pride, Jerry Reed, Tanya Tucker, Live From Gilley's, Westwood One,

Oct. 7-9, Fixx concert, The Source, NBC,

Oct. 7-9, Synthesizers In Rock, Rock Chronicles, Westwood One, one hour.
Oct. 7-9, Eddy Arnold, Solid Gold Country,

United Stations, three hours.

Oct. 7-9, Sammy Kaye, Great Sounds, United Stations, four hours.

Oct. 7-9, Waylon Jennings, Country Count-down, United Stations, three hours.

Oct. 7-9, Dr. Hook, Dick Clark's Rock Roll And Remember, United Stations, four hours. Oct. 7-9, Great Girl Groups, Don & Deanna On Bleecker Street, Continuum Network,

Oct. 8. Rush, Supergroups, ABC Rock Ra-

dio Network, two hours.
Oct. 8, CMA Horizon Award Special, Silver Eagle, ABC Entertainment Network, 90

Oct. 8, Gary Puckett & the Union Gap, Solid Gold Saturday Night, RKO Radioshows, five hours live.

Oct. 8, Ringo's Yellow Submarine, ABC FM Network, one hour.

Oct. 8-9, Jeffery Osborne, The Hot Ones,

RKO Radioshows, one hour.
Oct. 9, Shooting Star, Kix, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Oct. 9, Rock And Roll: The Shape Of The Future, Rolling Stone's Continuous History of Rock And Roll, ABC Rock Radio Network one hour.

Oct. 10, Colin Hay of Men At Work, Guest

D.J., Rolling Stone Productions, one hour. Oct. 10, Heart, Inner-View, Inner-View Network, one hour.

Oct. 10-16, Helen Forrest, Music Makers, Narwood Productions, one hour.
Oct. 10-16, B.J. Thomas, Country Closeup,

Narwood Productions, one hour

Oct. 12-17. Iron Butterfly, Don & Deanna On Bleecker Street, Continuum Network,

Oct. 14-16, Triumph, In Concert, Westwood

Oct. 14-16, Def Leppard, Off The Record Special, Westwood One, two hours.

Oct. 14-16, Dressing For Success, Rock Chronicles, Westwood One, one hour. Oct. 14-16 Hollies, The Source, NBC, 90 minutes.

Oct. 14-16, Jerry Butler, Dick Clark's Rock Roll And Remember, United Stations, four

Oct. 14-16. Rosanne Cash. Country Countdown, United Stations, three hours.

Oct. 14-16. Joni James. Great Sounds. United Stations, four hours.

Oct. 14-16. Dave & Sugar, Solid Gold Country, United Stations, three hours.

Oct. 15, Kendalls, Silver Eagle, ABC Entertainment Network, 90 minutes. Oct. 15, Ringo's Yellow Submarine, ABC FM Network, one hour.

Oct. 15, Great Top 40 Dance Hits, Solid

Gold Saturday Night, RKO Radioshows, five hours live.
Oct. 15-16, Kinks, Captured Live!, RKO

Radioshows, 90 minutes.

Oct. 15-16 Bruce Johnston, Bobby Darin, Soundtrack Of The 60s, ABC Watermark, three hours

Oct. 15-16, Elton John, Hot Ones, RKO Radioshows, one hour.
Oct. 16, Graham Parker, Bongos, King

Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Oct. 17, Stephen Stills, Guest D.J., Rolling Stone Productions, one hour. Oct. 19-24, Lulu, Georgie Fame, Don & De-

anna On Bleecker Street, Continuum Net-

Oct. 21-23. Eddie Havwood Jr., Great Sounds, United Stations, four hours. Oct. 21-23, Johnny Rodriguez, Country

Countdown, United Stations, three hours. Oct. 21-23, Roger Miller, Solid Gold Country, United Stations, three hours.

Billboard ® No part of this publication stored in a retrieval syste any form or by any means, cal, photocopying, recording out the prior written permissions. ontemporari These are best selling middle-of-the-road singles compiled from Weeks on Char radio station air play listed in rank order. Week Week Last TITLE, Artist, Label & Number (Dist, Label) (Publisher, Licensee) This TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP) 1 ISLANDS IN THE STREAM
Kenny Rogers Duet With Dolly Parton, RCA 13615-Gibbs
Brothers/UnichappellBM)
MAKING LOVE OUT OF NOTHING AT ALL
Air Supply, Arista 1-9056 (Lost Boys, BMI)
LADY LOVE ME
George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton
House/Careers, BMI)
TELL HER ABOUT IT
Billy Joel, Columbia 38-04012 (Joel Songs, BMI)
RAINBOW'S END
Sergio Mendes, A&M 2563 (Warner-Tamerlane/Haymaker, ASCAP/David
Batteau, BMI)
TONIGHT I CELEBRATE MY LOVE (2) 5 3 2 11 4 4 9 5 11 6 6 10 7 13 TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen 8 TONIGHT I CELEBRATE MY LOVE
Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen
Gems EMI,ASCAP/BMI)
ALL NIGHT LONG (ALL NIGHT)
Lionel Richie, Motown 1698 (Brockman, ASCAP)
TOTAL ECLIPSE OF THE HEART
Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)
HOW AM I SUPPOSED TO LIVE WITHOUT YOU
Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)
HUMAN NATURE
Michael Jackson, Epic 34-04026 (Porcara/John Bettis/WB, ASCAP)
SPICE OF LIFE
Manhattan Transfer, Atlantic 7-89786
(Rodsongs/DJA/Samusic/Almo,ASCAP)
ONLY YOU
Commodores, Motown 1694 (Old Fashion,ASCAP) **8** 13 3 9 6 11 10 13 10 (12) 18 5 (Rodsongs/DJA/Samusic/Almo,ASCAP)
ONLY YOU
Commodores, Motown 1694 (Old Fashion,ASCAP)
TELL HER NO
Juice Newton, Capitol 5265 (Mainstay, BMI)
YOU PUT THE BEAT IN MY HEART
Eddie Rabbitt, Warner Bros. 7-39512 (Malven/Cottonpatch/Dejamus, ASCAP)
BABY, WHAT ABOUT YOU
Crystal Gayle, Warner Bros. 7-29582
(Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)
DON'T YOU KNOW HOW MUCH I LOVE YOU
Ronnie Milsap, RCA 13564 Kelso Herston, BMI
SOMEBODYS'S GONNA LOVE YOU
Lee Greenwood, MCA 52257 (Cross Keys/Unichappell/Van Hoy,ASCAP/BMI) 13 17 14 14 7 6 15 16 9 16 17 12 9 18 15 8 SOMEBODYS'S GUIRIA
Lee Greenwood, MCA 52257 (Cross Keys/Ulliching)
Hoy, ASCAP/BMI)
PROMISES, PROMISES
Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)
TELEFONE (LONG DISTANCE LOVE AFFAIR)
Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot,BMI) 19 23 25 (20) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slaj TROUBLE IN PARADISE Jarreau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot,BMI) 21 24 Rake/Slapshot,BMI)
A LITTLE GOOD NEWS
Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP
UPTOWN GIRL
Billy Joel, Columbia 38-04149 (Joel Songs, BMI)
SOMEONE BELONGING TO SOMEONE
The Bee Gees, RSO 815235-7 (Polygram) (Gibb Brothers/Unichappell,BMI) (22 27 3 23 34 2 22 6 24 BMI) MIGHTS ARE FOREVER Jennifer Warnes, Warner Bros. 7-29593 (Warner-Tamerlane, BMI/John Bettis, ASCAP) 25 19 Bettis, ASCAP)
DON'T COUNT THE RAINY DAYS
Michael Murphey, Liberty 1505 (Tree/Ensign/United Artists/Ides Of March,BM/ASCAP) 26 30 3 March,BMI/ASCAP)
ALL TIME HIGH
Rita Coolidge, A&M 2551 (Blackwood, BMI)
HOLD ME 'TIL THE MORNIN' COMES
Paul Anka, Columbia 38-03897 (Squwanko/Foster Frees, BMI)
BABY I LIED
Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI) 27 20 16 21 28 20 29 36 Deborah Allen, RCA 13600 (F05ey, one) GARDEN PARTY Herb Albert, A&M 2562 (Carbert, BMI) 26 Herb Alpert, A&M 2562 (Carbert, Sin.) EVERY BREATH YOU TAKE The Police, A&M 2542 (Magnetic/Reggatta/Illegal,BMI) 28 17 The Police, A&M 2542 (Magnetic/Reggatta/Illegai,BMI)

BREAK MY STRIDE

Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, (32) NEW ENTRY Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)

ONCE BEFORE I GO
Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk
And Cookies, BMI)

DON'T GET SO MAD
Jeffrey Osborne, A&M 2561 (Almo/March 9/Gravity
Raincoat/WB,ASCAP/Haymaker/Warner-Tamerlane,BMI)

LADY DOWN ON LOVE
Alabama, RCA 13590 (Maypop/Buzzherb, BMI)

DON'T FORGET TO DANCE
The Kinks, Arista 1-9075 (Davray, PRS)

KING OF PAIN

The Police, A&M 2569 (Magnetic, BMI)

SUDDENLY LAST SUMMER
The Motels, Capitol 5271 (Clean Sheets, BMI)

HOW MANY TIMES CAN WE SAY GOODBYE

Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)

IT'S A MISTAKE 33 NEW ENTRY 29 34 (35) NEW ENTRY 36 31 (37) 40 NEW ENTRY 38 NEW ENTRY (39) Dionne Warwick And Edine.
IT'S A MISTAKE
Men At Work, Columbia 38-03959 (April, ASCAP) 40 33 Men At Work, Columbia 38-03959 (April, Associ, LAWYERS IN LOVE Jackson Browne, Asylum 7-69826 (Elektra) (Night Kitchen, ASCAP) 37 10 41 42 32 15 MANIAC
Michael Sembello, Casablanca 812516-7 (Polygram)
Intersong/Famous/WarnerBros., ASCAP) 43 41 Michael Sembello, Casablanca 812516-7 (Polygram)
(Intersong/Famous/WarnerBros., ASCAP)
NEVER GONNA LET YOU GO
Sergio Mendes, A&M 2540 (ATV/Mann & Weil, BMI)
SWEET DREAMS
Eurythmics, RCA 13533 (Sunbury, ASCAP)
THE BORDER
America, Capitol 5236 (April/Russell Ballard/Poison Oak, ASCAP)
ALL I NEED TO KNOW
Bette Midler, Atlantic 7-89789 (ATV/Mann And Weil/Braintree/Snow,BMI) 44 43 26 45 44 35 16 46 45 47 Bette Midler, Atlantic 7-89789 (ATV/Mann And Wei AS MY LOVE FOR YOU Perry Como, RCA 13613 (Roncom, ASCAP) FLASHDANCE...WHAT A FEELING Irene Cara, Casablanca (Polygram) 811440-7 (Chappell/Famous/GMPC/Alcor, ASCAP) MIDNIGHT BLUE Louise Tucker, Arista 1-9022 (Chartel/Arista, BMI) 48 NEW ENTRY 49 48 24 42 50 ■ 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).

Survey For Week Ending 10/8/83

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New On The Charls



MINOR DETAIL

After many musical metamorphoses, Irish brothers John and Willie Hughes have emerged as Minor Detail, a soft-sided electro-pop group with "Canvas Of Life," from their self-titled Polydor/PolyGram debut LP, at 187 on the Hot 100.

The brothers' first serious incarnation was Highway, an experimental acoustic group using cellos, lutes, tin whistles and Indian drums. After this idealistic but undirected project, Willie and John retired temporarily from the music, returning to school and the family business respectively. Highway's death, however, was merely physical, and as the duo began collaborating again the late '70s, its creative and unrestrained spirit enjoyed a rebirth in Minor Detail.

It's attention to the not-so-minor details like a danceable beat, sophisticated

It's attention to the not-so-minor details like a danceable beat, sophisticated synthesizers and a philosophical story line that make "Canvas Of Life" an accessible representation of the group's ideals. "It gets frustrating to sing about nothing," says John. "Above all we wanted our songs to convey a sense of hope."

The single is a tempting sample of the nine other brotherly compositions on the LP, all delivered in the confident manner of seasoned professionals.

For more information, contact Peter Bardon, (011) 353-186-2764.



PAUL YOUNG KATHY MATTEA

England's Paul Young is charting the U.S. waters with his soul-inspired cover of Marvin Gaye's "Wherever I Lay My Hat," 82 on the Hot 100. The single, taken from his forthcoming Columbia debut "No Parlez," has already established itself in Britain's top 10 and merited a "single of the week" award from the New Musical Express review panel in London.

Young began playing piano at age 14, switched to bass and eventually joined Streetband, a heavy metal combo with little room for his soulful inclinations. The Q-Tips proved Young's most viable vehicle, with his intuitive vocal style the staple of the band's live performances. "It was only then that I really found my voice," says Young of his two-and-ahalf years with the Q-Tips. "There's nothing that improves your voice more than hearing it coming back to you night after night over the fold-back on a live stage."

Young sticks to other artists' material with no qualms. "You just have to face it that some songs are better than others. The difference is that I can interpret them, and that's a singer's real role."

For more information, contact Jed Doherty, (01) 1441-240-8261.



A genuine Music City success story, Kathy Mattea was an unknown singer from West Virginia just five years ago. This week, she enters the country chart at starred 86 with "Street Talk."

Mattea left college to move to Nashville as half of a bluegrass duet called Pennsboro. When her singing partner decided to return to medical school, she stayed on and took a job at the Country Music Hall of Fame as a tour guide. (Even today, she can still recall parts of her memorized speech.)

She began getting demo work for Music Row publishers and songwriters, singing regularly for Combine Music, ATV, Chappell, Welk, Cedarwood and others. ATV's Byron Hill compiled a tape of her best efforts and sent it to Frank Jones at Poly-Gram; she was signed shortly after, and went into the studio with Hill to begin work on her debut release. She has been featured on "Good Morning America" during Fan Fair as "an artist who made it in Music City," as well as on several local tv programs.

For more information, contact Frank Jones, PolyGram Records, 10 Music Circle So., Nashville, Tenn. 37203; (615) 244-3776.

Billboard®

Rock Albums & Top Tracks

Survey For Week Ending 10/8/83

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Top Tracks Rock Albums ARTIST—Title, Label SE SE SE ARTIST—Title, Label 1 16 1 THE POLICE-Synchronicity, A&M ROBERT PLANT-The Principle Of Moments, EsPeranza/Atlantic 5 HEART-How Can I Refuse, Epic 2 3 6 6 THE MOODY BLUES-Sitting At The Wheel 3 9 ASIA-Alpha, Geffen 3 THE MOODY BLUES-The Present. Threshold 4 5 6 4 1 14 THE POLICE-King Of Pain, A&M 5 4 **HEART**-Passionworks, Epic 5 13 GENESIS-Mama, Atlantic 8 THE MOTELS-Little Robbers, Capitol 6 5 2 11 ROBERT PLANT-Big Log, EsPeranza/Atlantic 6 7 6 13 JACKSON BROWNE-Lawyers In Love, Asylum 14 RAINBOW-Street Of Dreams, Polydor BIG COUNRY-The Crossing, Mercury 8 9 5 7 JACKSON BROWNE-For A Rocker, Asvlum 8 KANSAS-Drastic Measures, CBS 7 10 ASIA-The Heat Goes On, Geffen 9 9 8 10 10 4 GENESIS-Mama, Atlantic (12 inch) 11 KANSAS-Fight Fire With Fire, Epic 10 5 11 11 RAINBOW-Bent Out Of Shape, Mercury 11 27 2 PAT BENATAR-Love Is A Battlefield, Chrysalis PAT BENATAR-Live From Earth, Chrysalis 16 3 12 12 26 STEVIE NICKS-If Anyone Falls, Modern 13 23 3 HUFY LEWIS AND THE NEWS-Sports, Chrysalis HUEY LEWIS AND THE NEWS-Heart And Soul. 13 NEW 12 16 STEVIE NICKS-The Wild Heart, Modern 14 14 22 D10-Rainbow In The Dark, Warner Bros. AC/DC-Flick Of The Switch, Atlantic 15 6 15 15 20 12 TALKING HEADS-Burning Down The House, Sire MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America 18 5 16 16 3 12 ROBERT PLANT-Other Arms, EsPeranza/Atlantic STRAY CATS-Rant N' Rave With The Stray 17 13 10 15 THE POLICE-Synchronicity II, A&M Cats. EMI-America 18 5 BIG COUNTRY-In A Big Country, Mercury 12 QUIET RIOT-Metal Health, Pasha 18 19 23 19 ROBERT PLANT-In The Mood, 4 11 20 16 TALKING HEADS-Speaking In Tongues, Sire 19 EsPeranza/Atlantic 25 5 PETER SCHILLING-Error In The System, Elektra 20 20 17 9 THE STRAY CATS-(She's) Sexy + 17, EMI 21 14 21 THE FIXX-Reach The Beach, MCA America DANNY SPANOS—Hot Cherie, Epic 7 THE ROMANTICS-In Heat, Nemperor 19 3 21 22 28 THE FIXX-One Thing Leads To Another, MCA 32 2 ALDO NOVA-Subject, Portrait 18 19 23 27 4 THE KINKS-State Of Confusion, Arista 10 ASIA-Don't Cry, Geffen 24 16 23 17 16 LOVERBOY-Keep It Up. Columbia ASIA-True Colors, Geffen 25 24 21 8 26 22 9 ELVIS COSTELLO-Punch The Clock, Columbia 23 QUIET RIOT-Cum On Feel The Noize, Pasha 25 THE KINKS-Don't Forget To Dance, Arista 27 21 8 DANNY SPANOS-Passion In The Dark, Pasha 26 44 2 DIO-Holy Diver, Warner Bros. 28 29 12 AC/DC-Flick Of The Switch, Atlantic 27 46 DEF LEPPARD-Pyromania, Mercury 29 26 37 PETER SCHILLING-Major Tom (Coming Home), 28 56 3 9 BILLY JOEL-An Innocent Man, Columbia 24 30 MICHAEL STANLEY BAND-My Town, EMI-31 31 4 DOKKEN-Breaking The Chains, Elektra 29 28 3 3 CHEAP TRICK-Next Position Please, Epic 32 America GENESIS—It's Gonna Get Better, Atlantic 30 NEW ENTRY 37 5 HELIX-No Rest For The Wicked, Capitol 33 THE POLICE-Wrapped Around Your Finger, A&M 31 10 3 Y&T-Mean Streak, A&M 34 35 LOVERBOY-Queen Of The Broken Hearts, 11 32 31 7 GRAHAM PARKER-The Real Macaw, Arista 35 33 36 30 5 BONNIE TYLER-Faster Than The Speed Of 33 24 9 BRYAN ADAMS-This Time, A&M MEN WITHOUT HATS-The Safety Dance, 30 37 THE PAYOLAS-Hammer On A Drum, A&M Backstreet 38 43 36 BRYAN ADAMS-Cuts Like A Knife, A&M 35 55 QUIET RIOT-Slick Black Cadillac, Pasha/Epic SURVIVOR-Caught In The Game, Scotti Bros. 39 NEW ENTRY SHOOTING STAR-Straight Ahead, Virgin/Epic 36 32 4 ERIC MARTIN BAND-Sucker For A Pretty Face, 40 42 5 37 60 3 AC/DC-Guns For Hire, Atlantic MEN WITHOUT HATS-Rhythm Of Youth, 3.7 DEF LEPPARD-Foolin', Mercury 9 38 14 41 34 BILLY JOEL-Uptown Girl, Columbia 39 45 2 39 5 THE BREAKS-The Breaks, RCA DIO-Holy Diver, Warner Bros. 40 NEW ENTRY 2 SOUNDTRACK-Mike's Murder, A&M 43 49 TAXXI-Maybe Someday, Fantasy 41 STEVIE RAY VAUGHAN-Texas Flood, Epic 44 40 12 42 ALDO NOVA-Monkey On Your Back, Portrait 47 BILLY IDOL-Billy Idol, Chrysalis 45 2 43 HEART-Sleep Alone, Epic 36 27 7.7. TOP-Eliminator, Warner Bros. 46 THE POLICE-Every Breath You Take, A&M 44 35 19 BOYS BRIGADE-Boys Brigade, Capitol 47 NEW ENTRY BILLY JOEL-Tell Her About It, Columbia 45 AGNETHA FALTSKOG-Wrap Your Arms Around NEW ENTRY THE ANIMALS-The Night, I.R.S. 7 46 34 5 47 25 BONNIE TYLER-Total Eclipse Of The Heart, KISS-Lick It Up, Mercury 49 MINOR DETAIL-Minor Detail, Polydor Columbia 50 50 6 4 40 DEF LEPPARD-Comin' Under Fire, Mercury 48 Top Adds 39 2 THE BREAKS-She Wants You, RCA 49 50 57 23 DAVID BOWIE-Modern Love, EMI America 51 41 14 Z.Z.TOP-Sharp Dressed Man, Warner Bros. SURVIVOR-Caught In The Game, Scotti Bros. (45) JACKSON BROWNE-Lawyers In Love, Asylum 36 14 52 2 KISS-Lick It Up, Mercury (45) 38 13 LOVERBOY-Strike Zone, Columbia 53 3 PAT BENATAR-Live From Earth, Chrysalis JACKSON BROWNE-Cut It Away, Asylum 49 6 54 THE ROMANTICS-In Heat, Nemperor ELVIS COSTELLO AND THE ATTRACTIONS-4 55 33

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

56 54

57

58 42 2

59 59

50 20

5

9

60 43

Everyday I Write The Book, Columbia

ZEBRA-Who's Behind The Door, Atlantic

STEVIE RAY VAUGHAN-Pride And Joy,

ERIC MARTIN BAND-Sucker For A Pretty Face,

HELIX-Heavy Metal Love, Capitol

Y&T-Mean Streak, A&M

Elektra

Portrait/Epic

ALDO NOVA-Subject, Portrait

C.S. ANGELS-Will You Stay Tonight, Jive

TORONTO-Girls' Night Out, Solid Rock

THE WORLD-Take Me To Your Heart, Elektra

HORIZONTAL BRIAN-Vertical, Gold Mountain

MIDNIGHT OIL-Power And The Passion, Columbia

6

8

9

New Products



Maxell introduces the HGX Gold Beta and VHS videocassettes. Five components are contained within a 20-micron tape thickness, resulting in superior picture quality, better sound and increased durability

Dealer Calls For Industry Cooperation On Bar Code

CARLSBAD, Calif.—The record industry is rapidly moving to full use of electronic data processing, bringing with it other refinements, according to Sandra Rutledge of Record Bar. However, during the Sept. 22 meeting of NARM retail advisory committee members here, Rutledge urged greater cooperation between dealers and manufacturers to realize the full benefits of the technology.

Industrywide, she said, "catalog is still a problem. A lot of labels have not assigned UPC numbers to catalog items.

Record Bar works closely with CBS, and that label's Paul Smith noted that "most of our catalog is bar coded." In fact, he announced later at the meeting that CBS is now bar coding all singles, a move that seemed to startle several delegates. CBS is also involved in two store tests using hand-held terminals, Smith added.

Speaking of the evolutionary nature of going to electronic data processing, Smith said, "We started bar coding four years ago, and yet only two months ago were we able to commence electronic returns." scanning

Echoing a point Smith made on labor savings, John Marmaduke of Western Merchandisers, Amarillo, said, "We have made a saving of six workers, but the biggest breakthrough is in the reduction of numerical errors."

Rutledge urged labels to adopt a standard 30-LP shipping carton. "It will make reordering easier-there are 15 double LPs to cartons-and it will help in stacking and, most of all, in automating warehouses." She also described new techniques in marking cartons, which can be embossed on the side with the manufacturer identification, the UPC number, quantity and the bar coding.

Retailing **NARM Meet Turns Attention To** 'Sophistication Gap' On Inventory

By EARL PAIGE

CARLSBAD, Calif.-Label executives and the nation's top retailers struggled mightily to close what might be termed the "sophistication gap" at the third annual National Assn. of Recording Merchandisers (NARM) retail conference here Sept.

While topics such as 12-inch dance singles, 6 by 12-inch cassette packaging, midline product, music video and NARM's own annual convention elicited often bitter and intense debate, nothing created more emotion or permeated the gathering more than the standoff on inventory management.

The label contention, led by CBS Records vice president Paul Smith, was that retailers basically cannot distinguish and effectively merchandise product released under special conditions, often termed "dated billing."

Almost before John Marmaduke of Western Merchandisers, Amarillo, got into the leadoff topic, profit erosion. Smith was ready to strike. Only 33 minutes into Marmaduke's slide show when the Texan remarked that

"sell-through" hasn't been good since 1977, Smith had heard enough.

"It's frustrating for us to release product with variable pricing with special dating, especially slower turn items, and find that you tend to lump it all together," Smith commenced.

Nearly every retailer around the table went after Smith. Marmaduke characterized many label deals as 'like a snake swallowing a chicken." Russ Solomon of Tower Records, Sacramento said, "There's no benefit to six-month programs if it's just a one-shot." Turtle's Al Levenson said, "Don't confuse us with K-mart."

Sam Passanano of MCA joined Smith. "It takes 18 months to know if an extended inventory program is paying off," he said. Capitol's Walter Lee held up a cassette and asked if retailers could isolate one specific product.

At times, the debate subsided, Smith praised Carl Rosenbaum's use of price and dating guns at his Chica-go-based Flipside stores. NARM president Lou Fogelman of Show Industries, Los Angeles, said Music Plus stores are sent a "mandatory stocking list." NARM retail committee chief Evan Lasky, of DanJay Music & Video/Budget Tapes & Records, Denver, reached a temporary accord with Smith by acknowledging that top retail management may lose sight of extended billing goods.

However, other voices took up the attack. Bill Golden of Record Bar said he was surprised that labels "are questioning our methods of opera-tion." Roy Imber of Elroy Enterprises, New York, challenged Smith for ignoring chains using a central warehouse. Marmaduke asserted that labels were "getting bad information" from field people "who tell you (we're) not sophisticated."

Dated billing popped up repeatedly in other sessions as the day progressed. At one point, Lasky called for a summation, noting "We're open to listen." When no one spoke up, Marmaduke said, "I don't interpret silence as perfection."

Smith then said he would try one more time. He stressed that his company required concrete results from

programs.
"Generalities won't do," he said. "Our 'See Red' was a June buy-in with a July campaign. It was labelwide, unfortunately dealing with a spine. You people covered your ass by buying Michael Jackson and the (Continued on page 32)

LACK OF PRIOR NOTICE CITED

Labels Criticized On Deletions

CARLSBAD, Calif.—How record manufacturers communicate with retailers, particularly in sensitive areas like product deletion and price changes, became a controversial topic here during the NARM retail advisory conference Sept. 22.

Although panel moderator Mary Ann Levitt of the Record Shop, Edina, Minn., did not use the term "si-lent deletion" in her presentation, discussion around the room erupted when several delegates did.

CBS' Paul Smith explained that because the same topic, prior notice of deletions, surfaced in Houston a year ago at NARM's retail advisory gathering, his label has now adopted the practice of printing deletions in its catalog. He indicated that it was an effort to effect more orderly handling of inventory adjustment, and to avoid what Levitt lamented as "panic going out from chain headquarters.

Committee chairman Evan Lasky of Danjay Music & Video/Budget Tapes & Records, Denver, said his firm had become involved in the "silent deletion" issue when the local CBS representative displayed a typed list of product to be deleted. "There was just this one list, and it was an obvious copy, a poor one. In fact, I offered to have it re-typed and copied, and we did end up doing this. By then, CBS had gone on and printed the list in its catalog," he said.

Levitt, in her presentation, urged that enough time be allowed for complete and clear dissemination of prior

notice lists. "We need notifications on that are clear and complete. Even a brand new store manager should be able to understand from the manufacturer's notice exactly what process they have to follow and in what time limitations.

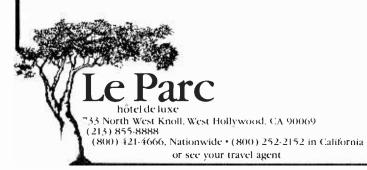
"We need complete distribution of notifications which include each re-

tail location and to our offices as well ... At least in our case, our office is not a 'ship to' address," she pointed EARL PAIGE

After laying down the tracks. lay down and

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

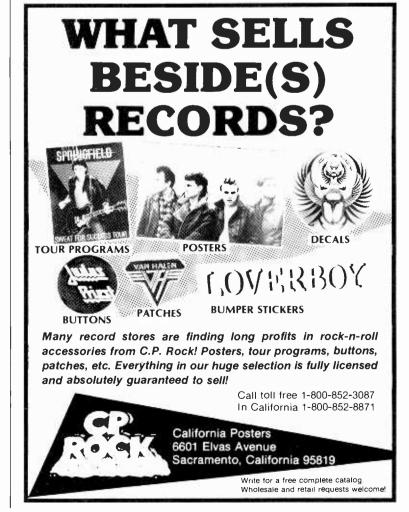
Each of the 154 suites features a sunken living room with fireplace, wet bar, kitchenette and private balcony. Complimentary continental breakfast and limousine service within the area are just a few more reasons why Le Parc has become the Inn of the Industry.



This Time, Music Was The Message

CARLSBAD, Calif.—NARM's third annual retail advisory committee seminar here was virtually devoid of non-music topics. An opening presentation by John Marmaduke of Western Merchandisers set the tone as he said, 'We'd all rather be selling music.

Joining Marmaduke was Russ Solomon of Tower Records, who opened his presentation with a single comment on video games: "Thank God that's over." Although video came up repeatedly, especially the growth of NARM's Video Software Dealers Assn. (VSDA), emphasis was on video rather than other programming.



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 cartridge. Multiple records and/

POPULAR ARTISTS

Avangers LP CD Records CD 007
BABYS The Babys
LP Chrysalis midline PV 4112

AVANGERS

ine babys
LP Chrysalis midline PV 41129 no lis
CA PVT 4119
Broken Heart
LP Chrysalis midline PV 41150 no lis
CA PVT 41150 no lis
On The Edge
LP Chrysalis midline PV 41305 no lis
CA PVŤ 41305no lis

BEASTIE BOYS Beastie Boys LP Ratcage Records MOTR26 (Important)

BLOOMFIELD, MICHAEL	
Bloomfield	
LP Columbia C2 37578 (2)no list	
CA C2T 37578 no list	
BLONDIE The Hunter	
LP Chrysalis midline PV 41384 no list	
CA PVT 41384no list	

BURNETT, T-BONE Proof Through The Night LP Warner Bros. 23921

CHALICE Live At Reggae Sunsplash LP Sunsplash RS 9802

	•
CHROME Chrome Box LP Subterranean Records SUB 31	
DI MEOLA, AL Scenario LP Columbia FC 38944	list list
ELVIRA Elvira's Vinyl Macabre LP Rhino RNLP 810	3.98
FABER, GEORGE & STRONG- HOLD George Faber & Stronghold LP Sound Image 25783-1	
FREDRICK, CORKY Equal Love CA Fantarogss	5.95
FUN BOY THREE Fun Boy Three LP Chrysalis midline PV 41383	
GENERATION X VALLEY OF THE DOLLS LP Chrysalis midline PV 41193nc CA PVT 41193n	o list
GREEN ON RED Gravity Talks LP Slash 1-23964 (WB) \$1 CA 4-23964 \$1	3.98 3.98
HAWAII One Nation Underground LP Shrapnel 1009	
HUNTER, ALBERTA Look For The Silver Lining LP Columbia FC 38970	o list o list
ICE HOUSE Fresco LP Chrysalis 5V 41436	o list

Primitive Man LP Chrysalis FV 41390 no list CA FVT 41390 no list
INSECT SURFERS Sonar Safari LP WASP Records NR14786-2
JARRETT, KEITH Standards, Vol. 1 LP ECM 23793. (Warner Bros.)
JOEL, BILLY An Innocent Man LP Columbia half-speed mastered HC 48837no list
KIRTON, LEW Talk To Me LP Believe In a Dream Records FZ 38956 no list CA FZT 38956 no list
LAKE, GREG Greg Lake LP Chrysalis midline PV 41357 no list CA PVT 41357 no list

LINX Intuition LP Chrysalis midline PV 41332 no I CA PVT 41332 no I
LOBOS, LOS And A Time To Dance LP Slash 1-23963 \$6: CA 4-23963 \$6:
MARIE, TEENA Robbery LP Epic FE 38882 no I CA FET 38882 no I
METALLICS Kill 'Em All LP Megaforce Records MR1069 (Important)
NIHILISTICS Brain Eater

PASADENA ROOF ORCHESTRA A Talking Picture LP PEwpro Records FW 39135 CA FWT 39135

RONSTADT, LINDA What's New LP Asylum 60260 SAGA Heads Or Tales LP Portrait FR 38999 CA FRT 38999..... CA PVT 41306

CA PVT 41306

CA PVT 41306

CA PVT 41306 SEX IN MIAMI Sex In Miami LP Intense City 1CR002 SPANDAU BALLET Diamond

LP Chrysalis FV 41353 CA FVT 41353

(Continued on page 63)

Survey For Week Ending 10/8/83

Title		or by a	any m	eans, electronic, mechanical, photocop	ying, reco	oraing, or c	merw	se, w	INOU	the phot wither permission of the pr	dollarier.	
White Steel	THIS WEEK	LAST REPORT	WEEKS ON CHART	Artist		List Prices LP, Cassettes,	WEEK	LAST REPORT	NO.	Artist		Sugges List Price LP. Casset 8-Trai
27 33 59 598 5	7	2	9	THE WHO 1971 WEEKS		-00	26	13	55	ALAN PARSONS PROJECT 193	79	
2 1 6 63 DAVID BOWE The Rise And Fall Of Ziegy T	╧			MCA 37217	MCA	5.98					RCA	5.98
2							27	33	59		72	
Standust	2	1	63				20	0.5	E 2	MCA 37040		5.98
Second Helping Seco				Stardust	RCA	5.98	20	35	53	Katy Lied	1	5.98
4 5 67 CAROLE KING 1971	3	9	9	ELTON JOHN 1974 Elton John's Greatest Hits		5.98	29	34	31	PSYCHEDELIC FURS 198 Talk Talk Talk	81	0.00
Fig. Pt. 34966 C88	4	5	67	CAROLE KING 1971	MICA	3.30	30	41	15	JEFF BECK 19		
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Section Sect	3	0	13	Aja	MCA	5 98	31	30	65	Home Free		
Columba PC 35331 CBS	6	8	29	ELVIS COSTELLO 1978	- Mort	0.00	32	36	5	THE MOODY BLUES 19		
Look_Sharp Reca 5.98	_			Columbia PC 35331	CBS					Threshold THS 3		5.98
8	7	4	51	Look Sharp!		E 00	33	21	33	'Best Of Friends'		
Meaty, Beaty, Big And Bouncy Mica 5.98 Souncy Mica 3.001 Mica 3.002 Mica 3.002 Mica 3.002 Mica 4.002 Mica 3.002 Mica 4.002 Mica 3.002 Mica 4.002 Mica 4	8	12	57	THE WHO 1971	RCA	5.98	34	32	7		_	+-
MCA 3/396				Bouncy		5.00	• •			Tubular Bells	CBS	
Piano Man Columba Pt 23544 CBS	9	7	67		MCA	5.98	35	29	19		74	
10				Piano Man	CBS		26	11	10	MCA 37025		5.98
PC-36841	10	16	31				36	44	49	The Royal Scam		5.9
Diamond Dogs RCA 5.98 Seca AVIL 3889 RCA AVIL 38	11	10	25	PC-36841	CBS		37	30	11	JUDAS PRIEST 19	77	
12	''	19	33	Diamond Dogs	RCA	5.98	- 00	45		Columbia PC-34787		
Vol.11	12	15	7	ELTON JOHN 1977	1	0.00	38	45	3	Second Helping		5.9
13 18 63 DAN FOGELBERG 1974 CBS				Vol.II	MCA	5 98	39	49	45	TOM PETTY & THE		3.3
The Who Are You Mack 3:098	13	18	63	DAN FOGELBERG 1974	MICA	3.30				You're Gonna Get It!		5.0
Who Are You McA 37003				Epic PE 33137	CBS		40	46	3	ERIC BURDEN AND THE		3.9
15	14	11	59	Who Are You		5.00				Greatest Hits		
The Monkees' Greatest Hits RCA 5.98 The Early Years Columbia PC-38792 CBS	15	14	61	THE MONKEES 1976	MCA	3.98	41	26	13	NEIL DIAMOND CLASSICS 19		5.9
The PRETENDERS 1981					RCA	5.98]			The Early Years Columbia PC-38792		
Sire SIR 3563	16	10	49				42	48	53	RUSH 19	75	
Morning Dance	17	3	35	Sire S1R 3563	WEA	5.98	42	50	22	Mercury SRM1-1011		5.9
18 22 23 DAVID BOWIE 1977 RCA 5.98 44 39 3 BRIAN ADAMS 1981 RCA 5.98 1970 You Want It, You Got It RCA 5.98 1977 You Want It, You Got It RCA 5.98 1977 You Want It, You Got It RCA 5.98 1977 RCA 5.98 1977 RCA 1977 R	''			Morning Dance	MCA	5.98	43	30	33	Greatest Hits Vol. I	1	5.9
19 27 63 DAN FOGELBERG 1977 New enterview 1970 19	18	22	23	DAVID BOWIE 1977			44	39	3	BRIAN ADAMS 19		
Netherlands Fpic PE 34185 CBS	10	0.7	60	AYL1-3857	RCA	5.98	4.5	0.5	0.4	A&M SP-3154		5.9
20 20 49 DON McLEAN 1971 American Pie United Artists LN 10037 CAP 5.98 46 40 5 THE MOODY BLUES 1970 To Our Children's Children Pol 5.9	19	27	63	Netherlands	CBS		45	25	31	Celebrate Me Home	1	
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MCA 5.98 VARIOUS ARTISTS 1983 25 #1 Hits From 25 Years MCA 9.98 WEWENTEN PSYCHEDELIC FURS 1980 Psychedelic Furs Columbia PC-36791 CBS CBS CBS CBS Psychedelic Furs Columbia PC-36791 CBS	21	24	'	Pronounced Leh-Nerd Ski-			47	NEW	ENTRY	Greatest Hits		
VARIOUS ARTIS 1980 25 #1 Hits From 25 Years McA 9.98 Psychedelic Furs Columbia PC-36791 CBS				MCA 37211	MCA	5.98	10			Columbia PC-36865		
23 23 9 STEELY DAN 1980 MCA 5.98 49 42 59 TOM PETTY & THE HEARTBREAKERS 1977 Tom Petty & The Heartbreakers MCA 37143 MCA 5.98 50 MEMILIAR ELVIS COSTELLO 1980 Get Happy 1980 Get Happy 1980 Get Happy 1980 1	22	28	9	25 #1 Hits From 25 Years		0.00	40	NEW	ENTRY	Psychedelic Furs		
Gaucho McA 37220 McA 5.98 HEARTBREAKERS 1977 Tom Petty & The Heartbreakers McA 37143 McA 5.98	23	23	9	Motown M5-308 ML2	MCA	9.98	40	42	50		CBS	
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	23	17	37		MCA	5.98						5



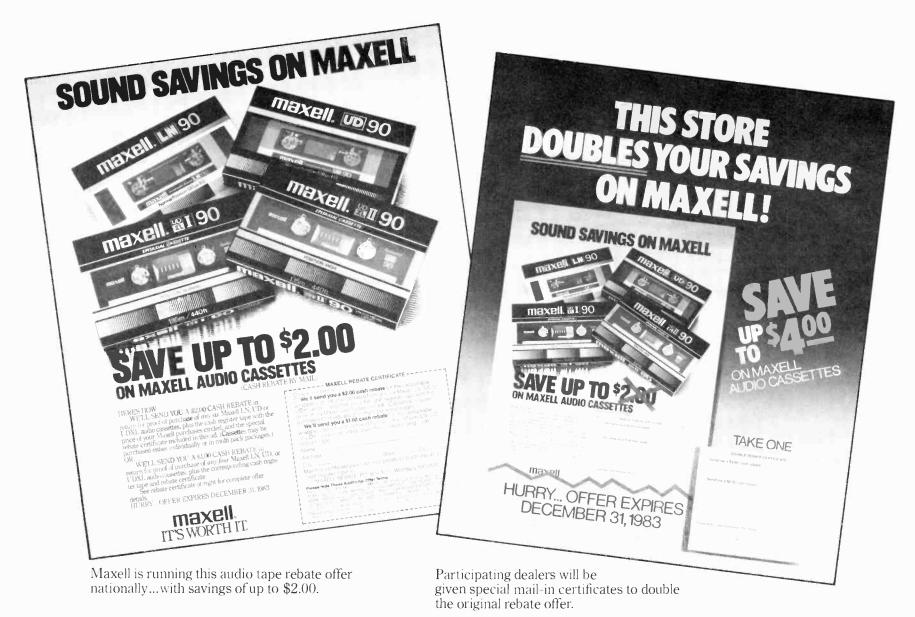
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Computer Software transition in the publication may be considered a stransition in

								(1)		1			
IIIIS MEEK	t Week	eks on Chart			Remarks	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
\neg	Last	Weeks	Title	Manufacturer	Homarks								-
			ZORK I	Infocom	Text Adventure Game	•	•	•	•	•	•	•	-
-			BLUE MAX	Synapse	Diagonal Scrolling Arcade Game		•*	•					_
-			CHOPLIFTER	Broderbund	Arcade-Style Game Arcade-Style Game		•*				•*		
-			FROGGER	Datasoft Sierra On-Line	Arcade Game	•	6 *	•*	•				
			LODE RUNNER	Broderbund	Arcade-Style Game		•	**			-		
+			LEGACY OF THE	Sir-Tech	Adventure Game	•			-	-			
-			LLYLGAMYN FORT APOCALYPSE	Synapse	Scrolling Arcade Game	- 12	•*•	•*					_
			MINER 2049er	Big Five	Arcade Game		•						
+	-		DONKEY KONG	Atari	Arcade Game		+	•		•			-
-			PINBALL CON-	Electronic Arts	Educational Arcade Game								_
			STRUCTION SET	Sir-Tech	Fantasy Role-Palying Game	•	<u> </u>		_				
+			TEMPLE OF APSHAI	Ерух	Action Strategy Game		•*	•*	•				-
+			PLANET FALL	Infocom	Text Adventure Game		•	• ×			•	•	
\dashv				Sierra On-Line	Fantasy Adventure Game		·						-
	_	_	ULTIMA II JUMPMAN		Action Strategy Game	-	•*	•*	•				_
			HARD HAT MACK	Epyx Electronic Arts	Arcade-Style Game		•	· · ·					
			EXODUS: ULTIMA III	Origin Systems Inc.	Fantasy Role-Playing Game								-
+			CASTLE	Muse	Arcade Adventure Game								
,			WOLFENSTEIN	Infocom		•	•	•	•	•	•	•	
_					ATION TOP 10								
_	ē.		I	EDUC					04.00	1 1			_
			MASTER TYPE	Lightning	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	•	•	•				
			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.	•	••	••	•	18			
			COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•		•		•		
			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.	•	•	•	•				_
			EARLY GAMES	Counterpoint Software, Inc	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2% to 6.	•	•*	•*	•		•*		
			KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.	•	••	••	•				
			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.	•	••	••	•				
			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.				•				
			TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.	•							
0			THE GAME SHOW	Computer Advanced Ideas	Educational program that teaches information, vocabulary, and essential thinking skills in a game of clues and target concepts. Age 6 to adult.	•			•				
				HOME	MANAGEMENT TO	P 1	.0						
1			THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	٠	•	•	•	
2			BANK STREET WRITER	Broderbund	Word Processing Package	•	•						
3			PFS:FILE	Software Publishing	Information Management System	•			•	1.			
4			ATARIWRITER	Atari	Word Processing Program		•						L
5			HES WRITER	HesWare	Word Processing Program		-	•					
6			PRACTICALC	Computer Software Associates	Electronic Spreadsheet			•*					
_			PFS:WRITE	Software Publishing	Word Processing Package	•							
7						-	-		-	-	-	-	-

Now Playing

Home Games From & About The Arcade

By FAYE ZUCKERMAN

Really cute: Broderbund's "Spare Change" by Dan and Mike Zeller on the Apple IIe computer makes good use of animation. The object of the game is to keep two entertaining "Zerks" around the "Spare Change Arcade." Each time the player collects enough tokens—before the Zerks can get any—the player receives a slapstick-like cartoon show from the two characters.

During the game play, when a jukebox, which takes one token, is played, the Zerks are drawn to it and start to dance to the music. On higher levels of the game the popcorn maker can be started up.

Additionally, players can reprogram the game to change its difficulty levels. If, for example, one toggles the bumping meter, the more likely it is the Zerks will bump into each other. Sound, pauses and cartoons can be adjusted. One can skip the cartoons altogether to get continuous game play.

Making a comeback—arcade, home, action: Coming this fall from Sega Enterprises Inc. are several new game titles converted from arcade titles. "Star Trek," "Buck Rogers, Planets Of Zoom" and "Congo Bongo"—currently highly rated arcade games—will be released in November. And, according to a spokeswoman for the company, the titles will be supported by a \$5 million advertising budget.

Sega's fall promotion is somewhat of an attempt by the faltering company to make a comeback. It recently sold its domestic coin-operated game manufacturing facility to Bally Manufacturing, one of the largest arcade game operators. Sega now markets video games for the home, while Bally will take charge of coin-operated machines.

Bally at one time marketed a home-arcade machine, but closed up its home video game operation late in 1982, just when many of the major video game hardware companies announced staggering losses. Now, however, the companies are hoping for a comeback.

Says Stanley Harfenist, executive vice president of Sega Consumer Products, "Sega, Paramount Pictures and Bally will combine efforts in the research and development of video game hardware and software, the products of which will be manufactured and distributed as coin-operated games by Bally and as consumer games by Sega."

Activision action: The Mountain View-based entertainment software company has introduced "River Raid" and "KABOOM!" for the Atari 5200 video game system. The games' original formats were for the 2600 system. The titles will cost about \$34.95. These titles should be out by Christmas.

Additionally, "Beamrider," by

Dave Rolfe, becomes the fifth Activision game to be made for the Intellivision system by Mattel. Its suggested retail price is \$34.95.

Finally, the captivating "Frostbite," by Steve Cartwright, may emerge as a top-seller for Activiision. Game action involves "Q-bert"-like (Continued on page 63)

SENSIBLE SPELLER

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Retailing

ON NEW COMPUTER CHART

Software Titles Showing Durability

By FAYE ZUCKERMAN

LOS ANGELES-The computer software titles which occupy the No. 1 spot in the three product categories of Billboard's new software chart (opposite page) have an important point in common: each has been on the market for more than two years. Coupled with the fact that two of them have sold approximately 100,000 copies (and the third, 67,000 units), it suggests that successful titles in this field can have a long and stable life.

Beyond that, the nature of each title is very different. Infocom's "Zork I," the chart-topper in the entertainment category, is a text adventure game in which players must retrieve some 20 treasures and bring them to a trophy room, while avoiding or fighting off various nemeses. Lightning Software's "MasterType," the top educational title, teaches typing and spelling. Continental Software's "Home Accountant," the No. 1 in home management, helps users to manage their money.

"Zork I" was created by MIT graduates Mark Blank and Dave Lebling in 1981. Infocom of Cambridge, Mass., has since marketed an entire line of computer software. "Zork' has been its flagship product.

What sets this text adventure apart from many of the others, says a spokeswoman for Infocom, is that the computer is programmed to respond to complex sentences. "In most adventure games the computer can only react to phrases or parts of words. In Zork the whole sentence is understood," she says

The game is all text. The adventure's scenario is basically finding one's way through a cavernous labyrinth of rooms and underground areas while being pursued by trolls, thieves and other sundry characters.

"It takes sometimes days or even years to get through the entire game," the spokeswoman notes. "The game was popular from the beginning."

She explains the recent surge in sales as following computer hardware sales: "As the number of home computer owners has increased, so has the number of persons looking for this software package."

"MasterType," as well, has seen consistently high sales since it entered the marketplace in late 1981. It was one of the first titles to integrate

arcade game action with learning.
"MasterType," which has sold nearly 67,000 copies, allows users to make up their own lessons, although it comes with 18 different lessons already programmed in. It is not surprising to find out that the author of this program, Bruce Zweig, originally wrote it to teach himself how to

Lightning Software, Palo Alto, now a division of Scarborough Systems of Tarrytown, N.Y., published the title. The first version of "Master-

Type" was in black and white. Now it is available in color for IBM, Ap-Commodore and computers

Although managing one's money can often be as suspenseful and challenging as a text adventure game, Continental Software, which publishes "Home Accountant," assures that few dragons will attack those who

Authored by Robert Schoenburg, Stephen Pollack and Larry Grodin, "Home Accountant," has sold an estimated 100,000 copies. It is believed that 30,000 of these were purchased this summer, when versions for Commodore and Atari computers were shipped.

The purpose of the program is to manage budgets. It can process checks, maintain up to five check-books, make up balance sheets, assimilate information for comparisons, show net worth and provide monthly income statements. It allows for some 1,000 transactions per disk and can chart expenditures with graphs.

Nearly nine months of development time went into the program. "Home Accountant," a Continental Software spokesman points out, also comes with easy-to-understand instructions. It is not only used in the home; a number of small businesses have configured the program to their personal and professional needs.



M*A*S*H MATCH-The Video Shack in Little Falls, N.J. tied for first place in CBS/Fox Video's "M*A*S*H" retail display contest with this entry. Audio/Video Plus in Houston was the other winner. Both stores will receive a 1942 vintage army jeep.

Vid, Computer Software **Capture Sales At Sweet's**

LOS ANGELES-Selling software for new technologies is nothing new to Kristin Johnson, manager of Sweet's Records, Tapes & Video in Littleton, Colo. Video has been part of its product mix since the store opened nearly six years ago, and to-day as much as 50% of its overall sales base is captured by video sales and rentals, with software sales alone commanding as much as 35%.
Beyond Sweet's video

growth, Johnson reports the store's small-computer software section has shown recent improvement. Sweet's first entered that category when a local software distributor began offering heavy discounts on Commodore programs. "Sales were surprisingly good," Johnson says. "I think we will get deeper into that category.'

Customers seeking video programs and computer software differ from typical record and tape buyers, Johnson finds, adding that music video programs thus far haven't sold well to her consumer base. The reason, she theorizes, is the store's site: "It's in a suburban area, and parents monitor what their children rent and buy. Some of our older customers take an interest in music programming, however."

As for video games, Johnson observes that sales on those titles have picked up as well. "We carry nearly every video game title. For a while they were not selling, but now we seem to see sales." The games sell for between \$9.95 and \$22.95 in the store, which occupies some 1,950 square feet. "We have even restocked the games," she says.



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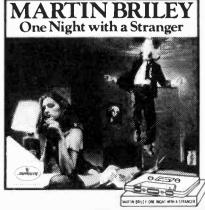
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Retailing

Video Music Programming

MTV Adds & Rotation

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

NEW VIDEOS ADDED

George Faber, "Hold On Forever," Sound Image Gang Of Four, "Is It Love," Warner Bros. Paul Kantner, "Planet Earth," RCA Kiss, "Lick It Up," Mercury Madonna, "Burning Up," Sire Mental As Anything, "Brian Brain," Oz Motels, "Suddenly Last Summer," Capitol Payola\$, "Where Is the Love," A&M The Rads, "You," EMI America
Saga, "The Flyer," Portrait
Carly Simon, "You Know What To Do," Warner Bros.
Three Dog Night, "It's A Jungle," Passport
Zebra, "Tell Me What You Want," Atlantic

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 Big Country, "In A Big Country," Mercury
David Bowie, "Modern Love," EMI America
Def Leppard, "Foolin'," Mercury
Fixx, "One Thing Leads To Another," MCA
Genesis, "Mama," Atlantic
Heart, "How Can I Refuse," Epic
Billy Idol, "Dancing With Myself," Chrysalis
Billy Joel, "Tell Her About It," Columbia
Billy Joel, "Uptown Girl," Columbia
Kansas, "Fight Fire With Fire," CBS Associated
Huey Lewis, "Heart And Soul," Chrysalis
Loverboy, "Queen Of The Broken Hearts," Columbia
Moody Blues, "Sittin' At The Wheel," Threshold
Naked Eyes, "Promises Promises," EMI America
Robert Plant, "Big Log," Atlantic
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS Robert Plant, "Big Log," Atlantic
Quiet Riot, "Cum On Feel The Noize," Pasha/CBS
Rainbow, "Street Dreams," Polydor
Stray Cats, "Sexy + 17," EMI America
Talking Heads, "Burning Down The House," Sire
Bonnie Tyler, "Total Eclipse Of The Heart," Columbia
ZZ Top, "Sharp Dressed Man," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day)
Alarm, "The Stand," IRS
Animals, "The Night," IRS Animals, The Night, TRS

Aztec Camera, "Oblivious," Sire

Breaks, "She Wants You," RCA

Jim Capaldi, "Living On The Edge," Atlantic

Cheap Trick, "I Can't Take It," Epic Cheap I fick, "I Can't Take It," Epic Elvis Costello, "Everyday I Write The Book," Columbia Eurythmics, "Love Is A Stranger," RCA Mick Fleetwood, "I Want You," RCA Helix, "Heavy Metal Love," Capitol Joan Jett, "Everyday People," MCA JoBoxers, "Just Got Lucky," RCA Elton John "Kies The Bride" Geffen Elton John, "Kiss The Bride," Geffen
Kinks, "Don't Forget To Dance," Arista
Eric Martin Band, "Sucker For A Pretty Face," Elektra Eric Martin Band, "Sucker For A Pretty Face Graham Parker, "Life Gets Better," Arista Peter Schilling, "Major Tom," Elektra Spandau Ballet, "True," Chrysalis Michael Stanley, "My Town," EMI America Translator, "Un-Alone," 415/Columbia Neil Young, "Wondering," Geffen

LIGHT ROTATION (maximum 2 plays a day)

A Flock Of Seagulls, "Talking," Jive A Flock Of Seagulls, "Talking," Jive
Axe, "Heat In The Street," Atco
Peter Baumann, "Strangers In The Night," Portrait
Berlin, "Masquerade," Geffen
Dave Davies, "Mean Disposition," Warner Bros.
Howard DeVoto, "Rainy Season," A&M
ELO, "Sweet Messages," Jet
Cee Farrow, "Should I Love You," Rocshire
Tim Finn, "Made My Day," Oz
Fleshtones, "Right Side Of A Good Thing," IRS
Grand Alliance, "Helpless," A&M
Herbie Hancock, "Rockit," Columbia
Joey Harris & the Speedsters, "You Never Call Me," Herbie Hancock, "Rockit," Columbia
Joey Harris & the Speedsters, "You Never Call Me," MCA
Human League, "Mirror Man," A&M
Inxs, "To Look At You," Atco
Kagney & the Dirty Rats, "Dirty Rats," Motown
Nils Lofgren, "Across The Tracks," Backstreet
Minor Detail, "Canvas Of Life," Polydor

9 Ways To Win "Close To You." Atlantic 9 Ways To Win, "Close To You," Atlantic Oingo Boingo, "Nothing Bad Ever Happens To Me," A&M Roman Holliday, "Don't Try To Stop It," Jive Tim Scott, "Swear," Warner Bros.

(Continued on page 76)

Cassettes' Growth Spurs Concern

Dealers, Label Reps Examine Merchandising Problems

CARSLBAD, Calif.—As prerecorded cassette sales steadily eclipse the LP, both retailers and manufacturers are worried. One of the concerns, pointed out by several delegates here Sept. 22 at the NARM retail gathering, is that the LP serves an important function for browsers in stores who then buy the cassette.

As the cassette format continues to

gain consumer preference, it also remains controversial in merchandising terms for both labels and retail. Most rhetoric from the cassette panel, chaired by NARM president Lou Fogelman of Show Industries, Los Angeles, centered on disagreement over 6- by 12-inch packaging.

Several delegates provided pungent summaries of the cassette dilemma. Said John Marmaduke of West-ern Merchandisers Amarillo: "Customers love the size and hate everything else about it (the cassette)."
Noting that his firm conducted consumer focus groups after being inspired by similar research by CBS, Marmaduke added, "We found out we didn't know our customers worth

The session, at which a package designed by Lieberman Enterprises was characterized at one point as "an IUD" that required a "seven-cent sleeve to make it less ugly," opened with Fogelman advising label reps that opinion among NARM members "is so diverse we have to go around the table. Everyone seems to merchandise cassettes differently."

Just two points seemed unani-mous, Fogelman said: "We want you to stay with the Norelco box, and if additional packaging is required, we need list price rises to cover the packaging cost."

Two manufacturer representatives were particularly dismayed by the diversity of opinion on merchandising. Capitol's Walter Lee indicated that the industry has been agonizing too long over the ideal package. After all

NARM Debate On Inventory

 Continued from page 27 top 30 when you should have bought Meat Loaf and Boston. All we did was mortgage your sales on Michael Jackson and the top 30. If I had had to justify the program with my corporate in July I would have been in

"Finally, you did average out your discount. In August you did come back in and buy catalog. We sold 11,000 pieces of Judas Priest, an 11,000% increase." The program, he concluded, "was a huge success. But we want to keep these kinds of pro-

grams coming."
Following Smith's explanation, it was as if another meeting had com-menced. Smith talked of retail cutbacks and described mail order volume as "awesome," indicating retail has not kept pace with consumer demand.

After PolyGram's Harry Losk explained how successful a soundtrack program had been, Smith said he saw a "sameness" in stores. He volun-teered that "maybe we aren't furnish-ing you with enough materials."

However, all too quickly, Tower's Solomon and CBS' Tom McGuinness were squaring off on gross profit vs. net profit, and Lasky tried to summarize. "Our relationship (with labels) is an honest one," he said. "It's adversary but honest. You ought to be pushing us to buy more. If you didn't, you wouldn't be doing your

the millions in investment, he said, we may find we need a 9 by 14, and there goes still more investment.

In reference to the prevalent use of the LP as a browser prior to cassette purchase and the disk's greater packaging excitement, CBS' Paul Smith said, "It scares the hell out of me to think to the time not far away when all the consumer sees is 15 red letters on the spine of a cassette. The horizontal stand (traditional LP display) is gone, and that's our whole business."

At one point, NARM retail advisory committee chairman Evan Lasky of Danjay Music & Video/ Budget Tapes & Records, Denver, tried to defuse the rancor. "This (cassette merchandising study) has been a gut-wrenching process for us, but we feel we need to provide you (manufacturers) with honest opinions and data. That's why we have the rapport that makes this committee function,"

Typifying retailer quandries, Carl Rosenbaum of Flip Side, Chicago, said, "It's very difficult to fixture for the 6 by 12. There's three different versions. Some hang and some don't. As for the value of packaging, by the time the consumer hits the front the package has been torn up and it's on the floor."

Inability to effectively display the configuration emerged as a particularly perplexing concern. "In our New York store we thought we were out of certain new releases, but it turns out they were in a different place," said Tower's Russ Solomon.
"We can accommodate any configuration. But 20,000-40,000 cassettes (in inventory) scares me to death if it's all in only 6 by 12s."

Licorice Pizza's Lee Cohen

stopped the discussion cold by introducing an old problem surrounding cassettes: "We find we're still getting

the cassette version a week later. The second class citizen thing is still with

Every retailer on the panel offered an individual view. Alan Levenson of Turtles, Atlanta, said the incredible sales growth in cassettes "is not because the music is in a cassette, it's because we now have the room for inventory. The 6 by 12 takes up too much room."

But, said Mary Ann Levitt of the Record Shop, Edina, Minn., "We love it (6 by 12), though not for catalog. We just don't have the floor space."

At one point, Smith held up a new liner note design, a 12 inch square hard sheet folded into thirds that would go into a 4 by 12 configuration. "We may go back to this," he

Marmaduke suggested the industry was reaching an entirely new consumer. "We're in the South, and we're the harbinger of cassette. We're seeing our rack side go from two to one favoring cassette to four to one. With all the impediments we've placed in front of the consumer, we're still seeing this growth. But Mi-chael Jackson was three-fourths impulse. That came from a consumer not married to our business.

The session, sparked at times by warnings from NARM counsel Charles Ruttenberg to stay away from details of cost, found Marmaduke summarizing, "It's like blind people feeling an elephant. This person feels store space problems, someone else feels fixture problems."

EARL PAIGE







Pro Equipment & Services

Recording Program At Media Arts Center

The establishment of the Center's

Audio & Recording Arts program

follows consolidating of the school's other facilities in a 10-floor building

in Manhattan's Chelsea district, ren-

ovated at a cost of about \$5 million.

In addition to the Audio & Record-

ing Arts Program, the Center for the

Media Arts includes the School of

Television Arts, the Germain School

of Photography and the Pels School

Hirsch founded and designed New

York's Media Sound and Sound-

mixers recording studios. He is also a

founding member of SPARS and

chairman of the education committee

of Advertising Art & Design.

NEW YORK—The Center for the Media Arts, based here, has started a million-dollar Audio & Recording Arts program that offers students comprehensive training in the operation of state-of-the-art multi-track recording studios and mixing, editing and electronic labs.

According to Harry Hirsch, director of the program, the curriculum includes "hands-on" training in audio recording, music mixing and tape editing. He says that each student has his own work station, and creates a variety of personal multi-track masters that are in turn compared with versions by Grammy-winning recording engineers.

Hirsch says the main recording studio area of the school seats 40 musi-cians and features an MCI 24-track recording console and Otari model MTR 90-2 multi-track recorder with Dolby. Student work stations in the mixing lab feature RAMSA model WR8112 consoles and reverb, while stations in the Edit Lab have Otari model 50/50B reel-to-reel systems. He adds, "Our students also learn about audio for film and tv, SMPTE Code sweetening, and post-production.

Scott Cannell, the Center's vice president for corporate development, says that in addition to music recordfacilities, the Center offers SMPTE time coded video interconnects along with two color tv studios and a tv sound stage. He continues, "We can shoot and record a 100piece orchestra, an original musical act or a dance company.

Students for the program are drawn from among musicians and audio enthusiasts. According to Hirsch, most have college degrees and are seeking a career in the professional audio and video recording business.

Each course runs for 700 hours and costs \$6,000 per student. Hirsch notes that grants and student loans are available, and that the Center assists graduates in their quest for employment.

Bang & Olufsen In Design Exhibition

NEW YORK-Bang & Olufsen professional products have been selected to be a part of a design exhibition to be held at the Philadelphia Museum of Art from Oct. 16, 1983 to January, 8, 1984. Bang & Olufsen is a Danish manufacturer of professional sound products.



Lucasfilm Enters Studio Market Advanced Video Editing System First Available Product

NEW YORK—The computer research and development division of Lucasfilm Ltd. of San Rafael, Calif. is at work on four major projects, three of which have applications for audio/video studios. An advanced video editing system developed and marketed jointly with Convergence Corp. of Irvine, Calif. will be the first available product. The announcement was made at a press conference here Monday (26).

EdDroid, as the new system is known, will be shown for the first time at the National Assn. of Broadcasters convention in Las Vegas next April, with delivery scheduled for shortly thereafter. It uses videotape and laser videodisks as editing media.

of the New York chapter of NARAS. permitting the user immediate call-

EVERETTE'S LADY-RCA artist Leon Everette, center, watches intently as engineer Randy Kling, right, puts the finishing touches on Everette's new single, "The Lady She's Right," at Disc Mastering Inc. in Nashville. Looking

Electro-Harmonix Debuts Recorder

NEW YORK — Electro-Harmonix has developed a 64-second digital delay looping recorder that features a maximum delay time of 64 seconds, a minimum delay time of zero and a four-digit display of the total loop length. The unit, designed as a companion to the firm's 16-second digital delay recorder also features:

- Echo tap control that provides for short echoes which can be in synch with the beats of a rhythm machine.
- Dual purpose display of 10 LEDs that simultaneously show the tap setting and actual progress through the loop.
- Fast erase button that records silence throughout the entire memory in four seconds. This power is automatically activated when the power is turned on.
- A clock programmed to control the clocks on several other units for parallel track recording on separate units.
- Low frequency synch input which allows an external source of pulses, such as commercially available rhythm machines, to control the master clock of the Digital Looping Recorder
- A rhythm unit clock out with a "flywheel" circuit which allows the user to synch with rhythm units having only a clock input.

The unit also incorporates most other features found in the 16-second Digital Delay Recorder. It is priced at \$1,195 and is being marketed to composers, arrangers, studio owners, audio/visual producers and professional musicians.

Panasonic Bows Three New VCRs

SECAUCUS, N.J.—Panasonic's industrial division has begun marketing three new half-inch videocassette recorders that incorporate an unusual combination of controls, features and functions.

The new recorders, in the AG series, feature ultrawide 70-micron heads designed for high resolution during search modes, while two 58micron heads provide two-hour recording and playback functions. All three decks have real-time counters in hours, minutes and seconds. They also feature automatic rewind, play and repeat functions, as well as mode-lock, two separate audio tracks

and Dolby noise reduction.

The units, models AG-6300, AG-6200 and AG-6100, incorporate direct-drive video head cylinders, full microprocessor logic and diecast chassis to help facilitate precise tape movement and extended stability. Also featured in the systems are bidirectional dial search, and noiseless slow/still capability. They are rack mountable.

Panasonic engineers recommend the model AG-6300 for half-inch editing with two frame editing accuracy, forward and reverse frame shift and inputs for a time base corrector and external synch. It is also recommended as a dubbing deck along with the model AG-6200.

By looping through the record/remote terminal, as many as 400 units can record or play at the same time. The recorders carry list prices of \$1,895 for the model AG-6300, \$1,750 for the model AG-6200 and

\$1,395 for the AG-6100.

up of an edit and real-time previewing of edited sequences.

The system has been under development concurrently at Lucasfilm and Convergence for three years and represents a multi-million-dollar commitment by Lucasfilm. Previously used on an experimental basis inhouse, the system is expected to contribute to a vastly speeded-up post-production process.
"We were looking for a video edit-

ing process to be used in film production that would be more efficient than any other made," says Robert Greber, Lucasfilm president and chief executive officer. "One of our strengths is the experience of very creative film people, paticularly the owner of our company (George Lucas)," he adds.

'The ultimate product will be a very user-friendly piece of equipment, which is important because a film person is not a computer person. We believe this product will be a transitional unit, bringing film and tape editors together." The EdDroid will cost about \$75,000, Greber

"High-end video post-production facilities are our biggest market now," says Convergence president George Bates, "with film editors constituting the biggest expansion market. The computer in the EdDroid will be 10 times the power of any existing editing equipment."

Convergence Corp., founded in

1975 as a manufacturer of videotape editing equipment, has delivered

5,000 systems worldwide. According to Bates, "About five years ago we started to develop a system that par-alleled the work that Lucasfilm was doing. We were fortunate enough to be able to put our expertise together."

Other projects in development at Lucasfilm involve digital audio, computer graphics and video games. The company is at work on a fully digital mixing/editing system for film sound editing, television post-production and music recording. The new system, to be officially announced later this fall, according to Lucasfilm computer division manager Robert Doris, will also be capable of music synthesis. Doris expects samples of the system to be out by spring, at pricing competitive with other systems on the market.

Within the computer graphics area, Lucasfilm is at work on a system specifically designed for the rendering of high-quality film-type images. "The target was to design a computer for image-rendering that would be better and cheaper than anything else on the market," says Doris. "This is not aimed at producing images for the video world, like the Mirage system. Those are lowresolution images, done in real-time. We don't have to deal with real-time constraints." Greber adds that although the system was originally designed for the film industry, the company believes there are other applications.

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OCTOBER 8, 1983, BILLBOARD

Pro Equipment & Services

Studio Track

By ERIN MORRIS

NASHVILLE
At Soundshop Recording Studios, Ronnie
McDowell finishing his new album with pro-

ducer Buddy Killen and engineer Ernie Winfrey... Gregg Perry producing Benny Wilson and Killen producing Exile with both projects being engineered by Winfrey... Don

Wallace in with producer **Russ Taff** and engineer **Travis Turk**.

Jim Ed Norman producing separate projects on T.G. Sheppard and Kieran Kane at

Music Mill Recording Studio. Eric Prestidge and Marshall Morgan are engineering the tracks . . . Harold Shedd producing Mel Tillis, with Jim Cotton behind the board

... Shedd also producing latest **Alabama** tracks with engineer Cotton.

Reid Brannon producing artist Ron Furr at Treasure Island Studio. Ric Probst is engineering the project.

At Woodland Sound Studios, the Lewis Family is mixing its upcoming Word album release with producer Herman Harper and engineer Rick McCollister. Andy Benefield is seconding . . . Producer David Briggs is doing some work on a Jim Reeves project for RCA. Gene Eichelberger is at the controls, with assistance from Ken Criblez . . . Canadian artist Carol Johns is cutting tracks with producer Bob Cousins. Tim Farmer is at the controls . . . Producer Jerry Watson is finishing overdubs with Shady Creek. Farmer is engineering.

At Sound Emporium Studios, Mac Davis and producer Garth Fundis resuming work on Davis' next PolyGram LP. Gary Laney is engineering the project . . . Tony Migliore and Jim Williamson are producing Maura Sullivan, with Williamson engineering and Cathy Potts assisting.

NEW YORK

Michael Franks working on his next Warner Bros. album with producer Rob Mounsey and engineer Marti Robertson ... Judy Collins cutting LP tracks for Elektra, with Dave Grusin producing and Larry Rosen engineering ... Morrie Brown is producing Ellen Shipley's new album on Capitol, with Steve Goldman at the console.

At Evergreen Recording, Richard Scher and Lotti Golden producing Warp Nine for Prism, with David Avidor at the controls.

At Quadrasonic Sound Systems, the Fearless Four have completed their new 12-inch single with producers M. Square and Kurtis Blow. Dave Ogrin is engineering

.. Ron Saint Germaine and Keith Avedon producing Ice Cream Gods, with Germaine engineering ... AKU-AKU, formerly the Statixs, recording Shatter tracks with producer Dutch Robinson and engineer Dave Ogrin ... Billy Nichols is producing the Dubs with engineer Lou Gonzales and assistant engineer Tom Gonzales.

The Squirrels From Hell are laying down tracks at 39th Street Music. Greg Thornbird is producing and engineering, with assistance from Steve Guardigli.

Edgar Winter recording a self-produced project at Unique Recording with co-producer Tom Silverman. Frank Heller is behind the board, with Cathy Gazzo and Steve Pecorella assisting . . . Dr. John recording and mixing his latest 12-incher with Ed Fletcher producing, Chris Lord Alge engineering and Roey Shamir seconding . . . Robert John cutting new tracks with producer Michael Zager. Bob Rosa is engineering, with Tay Hovle assisting

Hoyle assisting.
At A&R Studio, Cries working with engineer/producer Alan Silverman on its next mini-album.

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



ROTARY CLEANER—A technician activates the new Peterson Full Immersion Rotary Buffer Film Cleaning machine at the facilities of Allied Film & Video, Detroit. The machine is said to revolutionize the film/video cleaning process.

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Pro Equipment & Services

Roland Corp. Introduces Piano Plus

LOS ANGELES—The contemporary keyboards division of the Roland Corp. has developed a pianotype instrument which, when hooked up with a personal computer, provides real-time performance, according to Roland's engineers. The unit can also be used with state-of-the-art stereo equipment.

Designated the Piano Plus, the unit, model HP-400, is an 88-key electronic piano. There is also a more compact unit, the model HP-300, which is a 76-key instrument.

Roland engineers say that both units look and sound like a conventional piano. However, they add, the Piano Plus can also produce an array of additional sounds, including harpsichord, vibraphone and contemporary electric piano voicings.

In addition to its capability to interface with personal computers and stereo systems, the Piano Plus can also be used with other synthesizers, rhythm machines, or special products such as the Roland Digital Piano Recorder and Rhythm Plus.

Roland's engineers say that a computer or Piano Recorder connection can turn Piano Plus into a sophisticated player piano that can record any music played on the keyboard. It can also store music produced in the computer memory and play it hack live. Addition of the Rhythm Plus attachment provides automatic rhythm accompaniment.

Roland's engineers predict that as the technology advances, the capability of the Piano Plus will grow. The unit retails for \$1.595 for the HP-400, and \$1,395 for the HP-300. The Piano Recorder and the Rhythm Plus retail for \$498 and \$395 respectively.

Meanwhile, Roland has begun offering its model SH-101 synthesizer in a choice of colors, including metallic reds and blues and silver grey. The SH-101 is a battery-powered unit with features that include two types of pitch band, a 100-step sequencer, an arpeggiator and full interface capabilities.

Also new from Roland is the Boss model HA-5 play bus headphone amplifier, which allows two musicians to play together. When it is used with Roland's model RH-11M headphone microphone, the players can also talk with each other.

According to Roland's engineers, the HA-5 can also interface with a cassette deck or rhythm machine for practice with accompaniment. Used between an instrument and an amplifier, the HA-5 can also serve as an effects box suitable for live performances.

Roland engineers add that the HA-5 has a number of features built in to enhance instrument sound. They point to a symmetrical over-drive circuit that produces soft, clear distortion which can be added in the desired amount. Also provided is a full stereo chorus with adjustable rate and depth.

Homer & Associates Adds Video Facilities

LOS ANGELES—Homer & Associates, based here, has added full video capabilities to its facilities, and has also begun featuring what it calls an interactive visual programming environment. New equipment added to the expanded facility includes Datatron Vanguard computer running Sony's three-quarter-inch VTRs.

Also in use are Homer's own frame control animation system, a digitally-controlled Echolab model SE-switcher, and the model CAT-800 frame-store from Digital Graphics Systems.

Roland engineers explain that users of the unit can switch between the chorus and a stereo short delay, which furnishes a doubling effect. Individual bass and treble controls al-

low the musician to achieve the desired tone.

The effects can be used in performance by connecting the HA-5 as a preamp between the instrument and

the amplifier. A fast-response noise reduction circuit is built-in to ensure clean, clear sound. Because the HA-5 uses a bilateral BUS line, a single standard quarter-inch patch cord is all that is needed to connect other HA-5 units for ensemble playing.

The cassette and microphone in

puts of the unit allow players to connect cassette decks and play along with recorded music, or hook up a rhythm machine for accompaniment. By using Roland's model TR-606 Drumatix and the TB-303 Bassline, an entire rhythm section can be tailored to a player's needs.



Pro Equipment & Services

BUCHANAN, Mich.—Electro-Voice is offering buyers of its Pro-Line microphones a new extended warranty, said to be identical to that offered with the firm's professional broadcast and recording microphones.

Effective immediately, all EV's Pro Line microphones, with the exanteed unconditionally against malfunction from any cause, for two years from the date of purchase. They are also guaranteed, without time limit, against malfunction of the acoustic system due to defects in workmanship and materials

New Warranty From Electro-Voice

Supporting the new warranty are beefed-up service facilities. According to Greg Hockman, director of marketing/music products, the average repair turnaround time is less

than 44 working hours for all the firm's products.

Meanwhile, Sproch Sales of Fort Lauderdale, Fla., has been named Electro-Voice's rep of the year at the cago. According to Paul McGuire, national sales manager, the award acknowledges Sproch's process of presenting EV's products and programs to the firm's dealer network in a professional manner. Also recognized was Sproch's ability to project an image in the field that was consistent with Electro-Voice's business philosophy.

Sproch Sales has repped Electro-Voice's products for over 15 years. The firm is headed by Elaine Sproch, with assistants Ed Rydzewski, Tony Bobes and Phil Dunkle.

In other news from Electro-Voice. Robert Danella of Morristown, Pa. has won the grand prize in the firm's Great Sound In Action PL Microphone Drawing. His prize is a \$3,700 deluxe microphone ensemble. Danella was one of 75 winners in the promotion, which ran for three months.

During the promotion, purchasers of EV PL microphones received a free EV T-shirt. No purchase was necessary to enter the contest, which was a first for the company

Anka, Summer Tours Using Nova Sound

LOS ANGELES-Nova Sound Research and Innovative Audio/ Schubert Systems have joined forces to provide Paul Anka with sound reinforcement for his 1983 world tour. The companies are using signal processing equipment from Dick Schubert, Jim Gamble and George Massenburg Labs.

The firms' Mike Abbott will be

house engineer on the tour. He will be assisted by Ken Fowler, Alan Bonomo and Chip Croop.

Nova Sound is also providing sound reinforcement for Donna Summer's 1983 U.S. tour. For this project, Nova Sound has assembled a large monitor system consisting of 20 cabinets. Eight of these are being utilized by Summer, while the others are for the band, which includes three keyboard players, drummer, percussionist, bassist, guitarist, saxophonist and two backup vocalists.

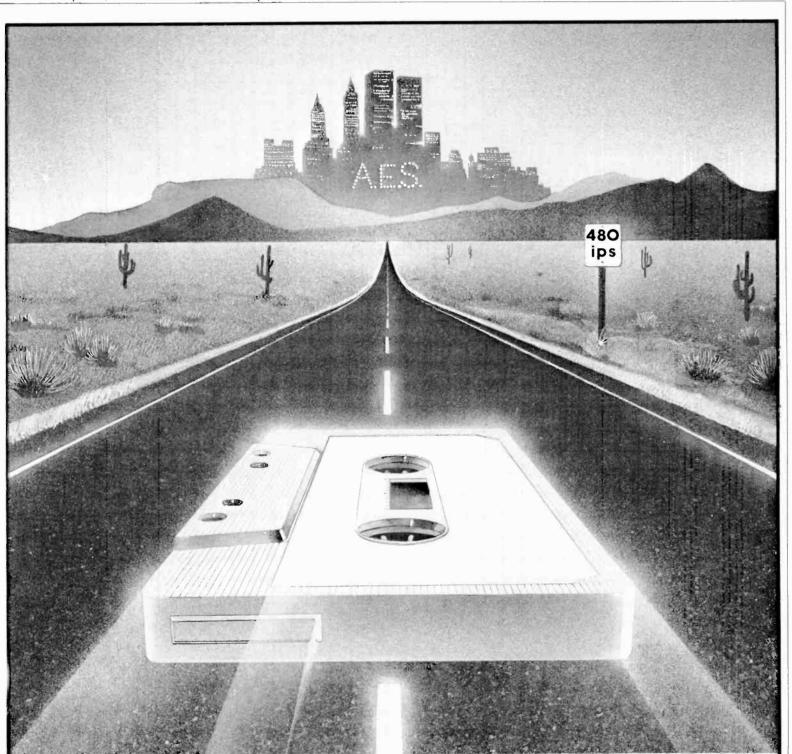
Nova Sound is providing a small house system to augment the existing systems in venues where Summer is appearing. The house system utilizes a Midas 32x8 with a custom five-way stereo crossover limiter package from George Massenburg Labs, and a stereo, five-band parametric equalizer, also from Massenburg. House engineer for the project is Bernie Fromm.

3M Spare Parts To Electro-Technology

ST. PAUL. Minn.-The Broadcast and Related Products Division of the 3M Co. has sold its service support department along with all spare parts inventory for its professional analog audio recorders to Electro-Technology Corp. of Menlo Park,

The sale includes a licensing agreement under which Electro-Technology will manufacture spare parts for the repair and/or rebuilding of recorders manufactured by the Mincom Products Division of 3M during

Under the sale agreement, 3M will turn over all existing spare parts, engineering data, vendor information and test and manufacturing fixtures to Electro-Technology. In addition, the agreement provides for the training of Electro-Technology personnel in the use of the fixtures and equip-



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Disklicher Licensee, Label & Number (Dist. Label TITLE—Artist (Producer) VKS. ON LAST THIS LAST 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 STILL IN THE RING-Tammy Wynette (G. Richey)
M. Garvin, B. Jones: Tree,BMI/Cross Keys, ASCAP; Epic 34-04101 30 20 10 HOLD ON, I'M COMIN'—Waylon Jennings & Jerry Reed (R. Hall, **65**) 74 2 n) D. Porter; Irving/Cotillion, BMI; RCA 13580 HAVE I GOT A HEART FOR YOU-Chantilly (L. Morton, D. (66) 10 13 TOO HOT TO SLEEP-Louise Mandrell (E. Kilroy) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, 31 3 13 PARADISE TONIGHT—Charley McClain & Mickey Gilley (Chucko Morgan) K. Stegall, M. Morrow; April, ASCAP/Blackwood, BMI; F & L 527 2 ASCAP: RCA 13567 HEY BARTENDER—Johnny Lee (J. Bowen)

F. Dixon: El Camino, BMI; Full Moon 7-29605 (WEA) 52 18 67 Productions)
M. Wright, B. Kenner; Unart/Land Of Music/Blue Texas, BMI; Epic 34-04007 32) 40 4 A LITTLE GOOD NEWS-Anne Murray (J.E. Norman)
Rlack Bourke Rocco Chappell/Bibo, ASCAP: Capitol 5264 IT'S ALL IN THE GAME—Merle Haggard (M. Haggard) C. G. Dawes, C. Sigman; L. Spier/Major Songs. ASCAP; MCA 52276 WHAT AM I GONNA DO-Merle Haggard (R. Baker, M 68 3 4 13 THE MAN IN THE MIRROR—Jim Glaser (D. Tolle)
T. Arata: Grandison/Hacienda, ASCAP; Noble Visions 103 33) 38 Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006 DIET SONG—Bobby Bare (B. Bare)
S Siverstein: Evil Eye, BMI; Columbia 38-04092 69 78 HIGH COST OF LEAVING—Exile (B. Killen)

1.P. Pennington, S. LeMaire, M. Gray: Chinnichap, BMI; Epic 34-04041 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 8 (34) 39 4 5 11 TAKE IT TO THE LIMIT—Willie Nelson With Waylon Jennings (C. 70 -35 43 5 STRONG WEAKNESS-The Bellamy Brothers (J. Brown, D Moman) R. Meisner, D. Henley, G. Frey; Cass County/Red Cloud/Nebraska. ASCAP; Columbia 38-04131 8 5 8 LADY DOWN ON LOVE—Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590 Bellamy, H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514 A FIRE I CAN'T PUT OUT—George Strait (B. Mevis)
D. Staedtler, Music City, ASCAP, MCA 52225
THE SIGN OF THE TIMES—Donna Fargo (S. Silver)
D. Fargo; Prima-Donna, BMI; Columbia 38-04097 36 6 OUTSIDE LOOKIN' IN-Bandana (S. Cornelius, M. Daniel, 41 53 18 7 SCARLETT FEVER-Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP: Liberty 1503 6 11 wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524 72 83 2 42 37 MOVIN' TRAIN—The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Mercury 814-YOU GOT A LOVER—Ricky Skaggs (R. Staggs) S. Russell; Shake Russell/Bug, BMI; Epic 34-04044 9 11 7 NOTHIN' BUT YOU—Steve Earle & The Dukes (R. Dea, P. Carter) S. Earle; High Chaparral, ASCAP; Epic 34-04070 84 2 73 THE LADY, SHE'S RIGHT—Leon Everette (R. Dean, L. Everette) C. Ryder: V. Haywood, Window, BMI; RCA 13584 9 8 6 ISLANDS IN THE STREAM-Kenny Rogers With Dolly Parton 38 31 MY BABY DON'T SLOW DANCE—Johnny Lee (J. Bowen)
B. Lamb. P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486 13 74 NEW ENTRY (B. Gibb, K. Richardson, A. Galuten)
B. Gibb, R. Gibb, M. Gibb, Gibb Brothers, Unichappell, Admin./ BMI; RCA 13615 DON'T COUNT THE RAINY DAYS-Michael Martin Murphy 5 39 46 DIDN'T WE DO IT GOOD—Brenda Lee (J. Crutchfield)
B. Rice, M.S. Rice; Swallowford/April, ASCAP; MCA 52268 77 75 (J.E. Norman)
J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ides Of March,
BMI/ASCAP; Liberty 1505 9 14 NEW LOOKS FROM AN OLD LOVER-B.J. Thomas (P. 76 80 3 THE LETTER—Ronnie Reno (W. Carson)
W. Carson: Rosebridge, BMI; EMH 0024 Drake)
G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP, Cleveland International 38-03985 (CBS) WHEN THE NEW WEARS OFF OUR LOVE-The Whites (R. 40 47 5 LET'S SING ABOUT LOVE-Big At Downing (T. Bongiovi, L. 77 86 kaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513 WHY DO WE WANT WHAT WE KNOW WE CAN'T (10) 14 TELL ME A LIE—Janie Fricke (B. Montgomery)

worick M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091 B. A. Downing, L. Quinn; Mataphor, BM1; Team 1003 4 41 48 HAVE—Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP; Mercury 812632-7 GOIN' DOWN HILL—John Anderson (F. Jones, J. Anderson) J.D. Anderson, X. Lincoln; John Anderson, BMI; Warner Bros. 7-29585 78 60 WILD MONTANA SKIES-John Denver & Emmylou Harris (J. 23 14 42 A MILLION LIGHT BERS AGO-David Frizzell (S. Garrett, S. 79 THE WIND BENEATH MY WINGS—Gary Morris (J. Bowen)
L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; 16 10 (11)Mountain, ASCAP, RCA 13562 L. Henley, J. Silbar; Warner House of Warner Bros. 7-29532 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 lackwell; Peso/Wallet, BMI; Viva 7-29498 43 51 3 6 LET'S FIND EACH OTHER TONIGHT-Jose Feliciano (R 80 64 MIDNIGHT FIRE—Steve Wariner (M. Wilson, T. Brown) 12 17 9 Jobete/Deedle Dytle, ASCAP; Motown 1674 (44) 49 5 DIXIE DREAMING—Atlanta (M. Bogdan, L. McBride) J.F. Gilbert: Texas Tunes, BMI; MDJ 4832 SOMETIMES I GET LUCKY AND FORGET-Gene Watson (R. 12 13 9 81 85 2 IF YOU BELIEVE—John Schneider (M. Stanton) M. Stanton; Kari Lee, ASCAP; Scotti Bros. 4-04064 I'M ONLY IN IT FOR THE LOVE—John Conlee (B. Logan)
D. Allen, K. Brooks, R. Van Hoy; Posey/Golden Bridge/ Unichappell/Van
Hoy, BMI/ASCAP; MCA 52231 45 27 16 Reeder, G. Watson) E. Rowell, B. House; Blue Creek/Booth & Watson/On The House, BMI; MCA 52243 MY ANGEL'S GOT THE DEVIL IN HER EYES-Ed NEW ENTRY tt (D. Burgess) n, D. Knutson, D. Burgess; Barnwood, BMI; MCA 52262 STRANGER AT MY DOOR—Juice Newton (R. Landis)
K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; IT HAD TO BE YOU—Texas Vocal Company (B. Mevis)
B. Shore, D. Wills, B. Mevis; Royalhaven, B.MI./G.I.D., ASCAP, RCA 46 45 6 (14) 21 8 SOMEBODY'S GONNA LOVE YOU-Lee Greenwood (J. Crutchfield)
D. Cook, R. Van Hoy, Cross Keys/Unichappell/Van Hoy, ASCAP/BMI;
MCA 52257 83 Capitol Szes

HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)—
Larry Galtin & The Galtin Brothers Band (J. Crutchfield, L. Gatlin)
L. Gatlin; Larry Gatlin, BMI; Columbia 38-04105 47 56 3 BREAKIN' DOWN—Waylon Jennings (W. Jennings)
I. Rainev: Glentan, BMI; RCA 13543 84 58 9 15 22 GUILTY-The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7 BLACK SHEEP—John Anderson (J. Anderson, L. Bradley)
D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI, Warner Bros. I'M RAGGED BUT I'M RIGHT—Johnny Cash (B. Ahern Not Listed; Song Of Cash, ASCAP; Columbia 38-04060 **48**) 55 3 75 3 85 HOW COULD I LOVE HER SO MUCH-Johnny Rodriguez (R. 16 6 14 STREET TALK—Kathy Mattea (R. Peoples, B. Hill)
R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-7-29497
KYSSY ME DARLING-Stephanie Winslow (R. Ruff)
S. Winslow; Checkmate, BMI; Oak 1060
NIGHT GAMES—Charlie Pride (N. Wilson)
N. Wilson, B. Mevis; Royalhaven, BMI/G.I.D., ASCAP; RCA 13542 86 Albright)
H. Moffatt; Kelso Herston, Boquillas Canyon/Atlantic, BMI; Epic 34-03972 49 6 7 ONE OF A KIND PAIR OF FOOLS—Barbara Mandrell (Tom (17) 24 32 16 50 87 67 19 WAY DOWN DEEP-Vern Gosdin (B. Mevis)
M.D. Barnes, M.T. Barnes; ATV/Hookit, BMI; Compleat 108 (Polygram) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP; MCA 52258 POOR SIDE OF TOWN—Joe Stampley (R. Baker)
J. Rivers, L. Adler; EMP, BMI; Epic 34-03966 51 15 15 FLIGHT 309 TO TENNESSEE—Shelly West (S. Garrett, S. Dorff) R. Scott: Peso/Mighty, BMI; Viva 7-29597 17 88 65 LOST IN THE FEELING—Conway Twitty (C. Twitty, J. Bowen) L. Anderson; Old Friends, BMI; Warner Bros. 7-29636 37 WHY DO I HAVE TO CHOOSE—willie Nelson (C. Monan)
W. Nelson: Willie Nelson, BMI; Columbia 38-03965 52 17 YOU PUT THE BEAT IN MY HEART—Eddie Rabbitt (D. 88 20 (18) 25 6 89 Malloy)
D. Pfrimmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner
Bros. 7-29512 LET'S GET OVER THEM TOGETHER-Moe Bandy (Featuring DON'T CALL ME—Karen Taylor-Good (T. Sparks)
K. Taylor-Good, Berke, Sparks; Bil-Kar, SESAC; Mesa 1115 (NSD) 44 16 53 7 90 63 Becky Hobbs) (R. Becker)
C. Craig, K. Stegall; Screen Gems-EMI/Blackwood, BMI; Columbia 38-03970 AIN'T YOUR MEMORY GOT NO PRIDE AT ALL-Ray 82 YOUR LOVE SHINES THROUGH—Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ides Of March/Cross Keys (Tree), ASCAP; Epic 34-04018 Charles (R. Charles)
R. Lane, R. Porter, B. Jones; Tree, BMI/Cross Keys, ASCAP; Columbia 38-04083 28 6 (19) QUEEN OF MY HEART-Hank Williams, Jr. (J. Bowen, H. 54 72 2 ns. Jr.: Bocephus. BMI; Warner/Curb 7-29500 DREAM BABY (HOW LONG MUST I DREAM)-Lacy J. TENNESSEE WHISKEY—George Jones (B. Sherrill)
D. Dillon, L. Hargrove; Hall-Clement/Algee, BM1; Epic 34-04082 29 92 70 18 20 WILDWOOD FLOWER—Roy Clark (R. Clark)
A.P. Carter, Peer International, BMI; Churchiil 94025 (MCA)
LOVING YOU HURTS—Gus Hardin (R. Hall)
A. Aldridge, C. Richardson; Muscle Shoals Sound, BMI; RCA 13597 59 55 alton (B. Sherrill) Walker; Combine, BMI; Columbia 38-03926 IF IT WAS EASY-Ed Bruce (T. West)
L Kingston, H. Sanders; Window, BMI; MCA 52251 19 10 21 3 56 61 93 68 5 EVERY BREATH YOU TAKE—Rich Landers (B. Fisher) Sting: Magnetic/Reggatta/illegal, BMI, AMI 1316 (NSD) A. Aldridge, C. Richardson; Muscle Shoals Sound, BMI; RCA 13597 LOVERS ON THE REBOUND—James & Michael Younger (R. 22 26 9 ANYBODY ELSE'S HEART BUT MINE—Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP, MCA 52252 **57**) 62 4 HOT TIME IN OLD TOWN TONIGHT—Mel McDaniel (H 89 W. Aldridge; NICK Hall, MOURY, MOR SELECTION BABY WHAT ABOUT YOU—Crystal Gayle (J. Bowen)

Lee W Waldman; Elektra/Asylum/Mopage Cotillion/Moon & Stars, ugh) Illough: Bibo/Partnership/Welk, ASCAP: Capitol P-B-5259 23 12 13 YOU'VE GOT THAT TOUCH-Lloyd David Foster (B. 58 69 2 WONDER WHERE WE'D BE TONIGHT-Vern Gosdin (B 95 87 Montgomery)
T. DuBois, D. Robbins; Warner House Of Music, BMI/WB Gold. ASCAP; MCA 52248 WHAT I LEARNED FROM LOVING YOU-Lynn Anderson (M 24 18 evis) Gosdin, J. Sales; Hookit, BMI; Compleat 2081 (Polygram) BABY I'M YOURS—Tanya Tucker (D. Malloy) V.A. McCoy; Blackwood, BMI; Arista AS1-9046-SB 59 50 12 Clark) R. Smith, J. Hooker; WB/Russell Smith, ASCAP; Permian 82001 25 36 HOLDING HER & LOVING YOU-Earl Thomas Conley (N. SHOT FULL OF LOVE—Nitty Gritty Dirt Band (R. Landis) B. McDill; Hall-Clement, Welk Music Group, BMI; Liberty 1499 18 96 91 B. McDill; Hall-Clement, Welk Music Group, Bwn, Liberty

ANYTIME YOU'RE READY—Narvel Felts (J. Morris)

Foster, J. Morris, M. Severs; J. Morris/Jerry & Bill, BMI/J. Foster, KEEPIN' POWER—Crystal Gayle (A. Reynolds)
R. Cook, B. Wood, Roger Cook/Chriswood, BMI; Columbia 38-04093 3 60 73 Larkin, E.T. Conley) W. Aldridge, T. Braefield; Rick Hall, ASCAP; RCA 13596 4 97 79 BABY I LIED—Deborah Allen (C. Calello)
D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA **26** 33 76 2 DANCE LITTLE JEAN—Nitty Gritty Dirt Band (N. Putnam)
J. Ibbotson; Unami, ASCAP; Liberty 1507 61) J. Foster, J. Morris, m. ASCAP; Evergreen 1011 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 THE BOY GETS AROUND—Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589 62 NEW E TRY 27 34 20 IT AIN'T REAL (IF IT AIN'T YOU)-Mark Gray (B. 94 98 Montgomery, S. Buckingham) M. Gray, F. Setser: Irving/Down N' Dixie/Face The Music/Warner-Tamerlane, BMI; Columbia 38-03893 AFTER YOU—Dan Seals (K. Lehning)
P.R. Battle, B. Jones, C. Waters; Tree/Cross Keys (Tree Group),
RMI/ASCAP: Liberty 1504 28 30 9 57 YOU'RE GONNA RUIN MY BAD REPUTATION-Ronnie 63 18 A COWBOY'S DREAM—Mel Tillis (H. Shedd)
C Miller, J. Bowman; Sawgrass, BMI; MCA 52247 10 92 NcDowell (B. Killen) I. Crossan; Tree, BMI; Epic 34-03946 LONELY BUT ONLY FOR YOU—Sissy Spacek (R. Crowell)
R. Bourke, C. Błack, K.T. Oslin; Chappell, ASCAP/Tri-Chappell, SESAC 8 (29 35 A FREE ROAMIN' MIND—Sonny James (H. James)
C Smith S James: Marson, RMI: Dimension 1045 FLAMES—Brice Henderson (S. Tutt) M. True; Good Token, ASCAP; Union Station 1003 4 93 9 64 66 100

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

"SWEET COUNTRY MUSIC" # 192



CL 732

CI 733

"I'M A TEXAN" # 196



"BIG CITY TURN ME LOOSE" # 197



CI 734



1010 17th AVENUE SOUTH NASHVILLE, TENNESSEE 37212

(615) 327-4656

Sherman Ford, President Tom Dean, V.P. Promo & Sales

Carrying Country Count **ABC Watermark** abc 3575 CAHUENGA BLVD. WEST SUITE 555 LOS ANGELES, CA 90068 (213) 980-9490 Bill Monroe and Ricky Skaggs, photographed for American Country Countdown by Les Leverett.

Country

Talent Seminar Expected To Be Biggest To Date

NASHVILLE-With an expanded number of round table workshop sessions and increased showcases for buyers to see talent in performance, this year's Talent Buyers Seminar is expected to be the largest in the event's 13-year history. Nearly 400 registrations have already been re-ceived by the CMA for the three-day event, to be held Oct. 11-13 at the Opryland Hotel.

We have dramatically increased the number of round table participants to allow the talent buyers more opportunity for individual questions and answers," explains Helen Farmer, CMA's director of special projects. There will be 24 round table

The seminar kicks off Tuesday with the agents panel, the artists panel, former Presidential press secretary Jody Powell's keynote address, a video clinic and the Grand Ole Opry spectacular. On Wednesday, there will be the CBS and RCA label shows, plus the Talent Buyers Seminar showcase featuring Rex Allen Jr., Earl Thomas Conley, Kieran Kane, Johnny Lee, Charly McClain, Connie Smith, Shelly West, the Whites and James & Michael Younger.

The final day of the seminar will include the round table groups, the MCA Records show, and the closing dinner and performances by Vern Gosdin, Tanya Tucker, Steve Wariner and Bandana.

NATD, ICMBA Co-Sponsoring **Awards Party**

NASHVILLE-For the second year, the Nashville Assn. of Talent Directors (NATD) and the International Country Music Talent Buyers Assn. (ICMBA) are co-sponsoring a private party in conjunction with the

annual CMA Awards Show.
The NATD/ICMBA party will begin at 7 p.m. on Monday evening, Oct. 10, at the Opryland Hotel. Four wide-screen televisions will be set up for participants to watch the live telecast of the CM Awards from the Opry House.



CHARLES CELEBRATION—Dottie West and Mickey Gilley join voices with Ray Charles during a taping of the two-hour television special, "Ray Charles: A Man And His Soul, A 40th Anniversary Celebration." Other guests on the syndicated show are Stevie Wonder, Glen Campbell, Barbara Mandrell and Engelbert Humperdinck.

MARCH 1-3 IN NASHVILLE

Radio Meet Offering A Diversified Agenda

annual Country Radio Seminar, scheduled for March 1-3 at the Opryland Hotel here, will offer registrants a more diversified array of panels than in the past, according to Charlie Cook, agenda chairman for the event.

The management panel will be "Strategies For Successful People Management . . . Yourself Includ-For women broadcasters, there will be a discussion of "She & He: Management Professional Work-shops." In the area of record promotion, there will be a discussion of "Shoot Out On Music Row

When Does Promotion End And Undue Pressure Begin?"

seminar will also feature a panel on engineering called "It's 7:45 a.m. . Do You Know Where Your Engineer Is?," subtitled "Engineers Are People, Too.

For country radio programmers, this year's seminar offers a discussion bannered, "The Days of 'Country vs. Country' May Be Over . . . Stand By For 'Country Against The World.' This panel will deal with strategy planning and on-air techniques for battling it out in the marketplace.

Under the topic of "outside programming," the session will be "The Long & Short Of It: Why You Want It—How To Sell It." On the subject of rate cards, the panel will be "Pricing Your Station For Profit," subtitled "Structuring Your Rate Card to Maximize Sales and Profit.'

The management panel will be "Strategies For Successful People Management . . . Yourself Included." For women broadcasters, there will be a discussion of "She & He: Management Professional Workshops." In the area of record promotion, there will be a discussion of "Shoot Out On Music Row-

... When Does Promotion End And Undue Pressure Begin?" Small (Continued on page 40)

NON-STOP BOOKINGS

Helen Cornelius Making It On Her Own

By KIP KIRBY

NASHVILLE-For more than four years, Helen Cornelius and Jim Ed Brown rode a crest of popularity that turned them into one of country's most successful duet teams Then, in 1980, in a much-publicized split, they dissolved the RCA performing partnership to go their separate ways.

It was, Cornelius recalls, a scary time in her life. Her professional career had been established with Brown; her reputation was built on his show and his records. When the split occurred, people around Cornelius advised her that she would have to land another recording contract immediately in order to continue working.
"My booking agency told me,

'Helen, we might be able to go another year on the strength of the duet association and your television work, but by next fair season, we've got to have a hit record on the charts to keep you on the road," "she says.

That was three years ago. The dire prediction has not come true. In fact, Cornelius says the toughest thing for her these days is finding time off the road. She's averaging about 250 to commitments through next May.

"I've been working on my own now for three years without a major label and without a hit record," she says, "yet it doesn't seem to have affected my bookings. It's puzzling.'

She chalks up her non-stop schedule as hard-won fan loyalty. She says the only place where people ask her how she can stay so busy without a hit record is in Nashville. Out on the road, no one seems to notice. Her stage show is heavily geared toward a variety format, with dancing, medleys, and a segment where Cornelius sits in on different instruments (her favorite is keyboards). She's backed up by her five-piece group, Southern

She's been in the studio working on sides with producer Blake Mevis; a single on the independent Ameri-Can label entitled "If Your Heart's A Rolling Stone" has just been released.

In October, Cornelius is appearing at the Talent Buyers Seminar, and entertaining at the ICMBA Show and the annual Amusement Business party for fair buyers during CMA Week in Nashville. In December, she will take time off to study her script for the upcoming four-month road

tour of "Annie Get Your Gun," be ginning in January, in which she costars with singer Dave Rowland. The artists will use their own bands in the Bill Fegan Attractions production.

And in January, she leaves United Talent to move full-time to Helen Cornelius & Associates, her own booking firm, which has been sharing duties with United Talent in the past year. When the "Annie Get Your Gun" road tour finishes in May, Cornelius will spend three weeks rehearsing a new stage show with her band and then hit the road once again for the fair season. It's all part of a threepart game plan worked out by Cornelius and manager Kathy Hooper, one which they expect to bring longterm

"Our goal is to involve Helen in acting situations so she can do more guest roles on tv-shows," explains Hooper. "Then we want to get a record deal to re-establish her on the charts. And through hit records, we want to get her off the road so she can concentrate on her songwriting.'

Adds Cornelius, "I've been on my own for three years. The fans have accepted me as a solo artist. Now I'm hoping Nashville will.'

into production and has al-

lowed the countdown to be offered

now on a tradeout contingency for

Another major plus for Water-

mark has been its ongoing series of image ads, running for some time in

the trades as full-page photographs

'American Country Countdown'

was the first syndicated countdown

"Carrying The

member stations.

under the banner, Tradition Forward."

NMA To Honor **Grady Martin At Award Banquet**

NASHVILLE-On Dec. 1, the Nashville Music Assn. will host its first Master Award Tribute banquet, honoring legendary instrumentalist Grady Martin. A banquet saluting Martin, who now tours with Willie Nelson, has been set for that evening at the Opryland Hotel, to be hosted by Nelson and Merle Haggard.

Martin's career spans more than 40 years; his credits include fiddle work on sessions with Hank Williams, the Bailes Brothers and Jamup & Honey. He produced Red Foley's No. 1 hit, "Chattanoogie Shoe Shine Boy," playing guitar on the record as

From then on, he continued with the guitar. He created the distinctive fuzztone sound on Marty Robbins' "Don't Worry," as well as the Spanish guitar intro on Robbins' Paso." Other credits include vibes on Floyd Cramer's "Last Date," dobro on Wilma Burgess' "Misty Blue," and the arrangements of Jimmy Dean's "Big John" and Johnny Hor-ton's "Battle of New Orleans." One of Martin's solo albums, "Instrumentally Yours," is considered a classic for his use of studio overdubbing.

The Grady Martin tribute mark the premiere of the NMA's Master Award Tribute series, created by Bob Beckham, president of Combine Music and head of the event's planning committee. Among those who have already committed to participate in the evening's festivities are Jimmy Dean, Floyd Cramer, Minnie Pearl, the Jordanaires and Ferlin

The NMA and the Tennessee Arts Commission are establishing an open competition to commission an artist for the design of the Master Award Tribute. Brochures have been sent to regional artists throughout the Southeast. All entries are due by Oct.19 at the Tennessee Arts Commission offices.

'Countdown' Celebrates In 'Record' Style

By KIP KIRBY

NASHVILLE—The 480 radio stations who syndicate Watermark's "American Country Countdown" program received something different the weekend of Oct. 1: a noncountdown show.
Titled "The Book Of Records,"

the three-hour special was created as a departure from the customary format as a way of celebrating the 10th anniversary of "American Country Countdown." Although Watermark has previously done specials, this is first time that a purely noncountdown program was shipped to participating stations in place of a countdown, according to host Bob

Kingsley, who has been with "American Country Countdown" nine years, explains it this way: "We decided to do a special edition to tie in our anniversary. But we wanted it to be out of the ordinary. Since the countdown is about the artists and their music, we didn't feel it would be appropriate to focus on ourselves. We had to create something different, something unusual, that would mark our birthday and interest listeners at the same time.

Head writer Pat Shields was given the task of developing a program that met these criteria. His solution was The Book Of Records," a special edition offering a behind-the-scenes look at country music through trivia and little-known tidbits.

Listeners who tuned in to "American Country Countdown" last weekend thus heard, instead of the week's top Billboard chart hits, a potpourri of assorted minutiae: the shortest country record ever charted (Johnny Cash's No. 1 "Guess Things Happen That Way," clocked at 1:38 with an extra five-second fade); the longest country record ("Pancho And Lefty" at 4:45 just barely outmaneuvered the former champ, "El Paso" at 4:44); the longest time it took for an artist to hit the chart for the first time and then reach No. 1 (Ed Bruce, with a span between of 15 years); and the only act ever to have four country songs in the Billboard top 10 simultaneously (Lefty Frizzell, in 1951).

Kingsley says that it took six

months to put "The Book Of Records" together, from initial research through final editing. He adds that he and Shields collectively owned every record used in the special except one (a scratched version of Patsy Cline's "Crazy," which Kingsley had to repurchase). Others responsible for the three-hour celebration special inassistant writer/researcher Neil Haislop, associate producer Barbara Lyon, director John Biggs, and engineers/editors Paul Lie Ron Shapiro and Chris Hart. Liebesind.

In addition to the informational trivia scattered throughout the program, "The Book Of Records" also contained special segments of medley salutes to Eddy Arnold (as the alltime most popular country singer), Hank Williams Sr. (all-time most popular country songwriter) and cowboy music.

The Oct. 1 air date for "The Book Of Records" coincided with Watermark's shift from cash to barter basis for the regular weekly "American Country Countdown" series. Kingsley explains that Watermark's sale a year ago to ABC has infused more

show of its kind," says Kingsley. "It was the pioneer in the field." Watermark's ads link country's heritage through a well-known artist with its future, represented by a new or upcoming artist sharing the same musical lineage and influences. At the moment, the campaign has seven different advertisements: Merle Travis with Jerry Reed, Bill Monroe with Ricky Skaggs, Roy Acuff with Charlie Daniels, Dottie West with daugh-

ter Shelly, Grandpa Jones with Emmylou Harris, Johnny Cash with daughter Rosanne, and Hank Williams Jr. sitting beside a framed photograph of his famous father.

americantac

BILLBOARD

OCTOBER 8, 1983,

store	ed in a locop	a retric yıng, r	eval system, or transmitted, in ecording, or otherwise, without	any form o out the prior	r by a r writt	ny mei en pei	ans electronic mechanical, rmission of the publisher
.*	-34	Chart		- *	-34	Chart	
Week	Week	5	ARTIST	Week	Week	O III	ARTIST
£	ast	Weeks	Title Label & Number (Dist. Label)	量	1SP	eeks	Title, Label & Number (Dist. Label)
	_	THE RESERVE		((4.27)	13	We	(Dist. Label)
	2	29	ALABAMA The Gloser You AT #	38	26	24	WAYLON
			Get, RCA AHL-1-4663 RCA	4			JENNINGS It's Only Rock & Roll. RCA AHL1-4673 RCA
2	1	36	MERLE HAGGARD	(39)	43	2	JOHNNY
			NELSON				RODRIGUEZ For Every Rose Epic
			Poncho And Lefty. Epic FE 37958 CBS	(40)	1000	MILEY	FE-38806 (CBS) GARY MORRIS
3	3	24	RONNIE MILSAP Keyed Up. RCA				Why Lady Why, Warner Bros. 23738 WEA
4	4	28	AHL1-4670 RCA LEE GREENWOOD	41	32	27	RONNIE McDOWELL
			Somebody's Gonna Love You MCA 5403 MCA	42	42	3	Personally, Epic FE 38514 CBS MARTY ROBBINS
5	8	2	KENNY ROGERS Eyes That See In the Dark RCA-AFLI 4697 (RCA)		,-		A Lifetime Of Song 1951 1982 Columbia C2-38870 CBS
6	5	19	T.G.SHEPPARD	43	38	12	CHARLIE DANIELS A Decade Of Hits, Epic
	_	10	T.G.Sheppard's Greatest Hits, Warner/Curb 23841 WEA	44	47	3	FE 38795 CBS
7	7	12	EARL THOMAS CONLEY	''			Devoted To Your Memory Columbia FC-38726 (CBS)
			Don't Make It Easy For Me, RCA AHL1-4713 RCA	45	37	15	CONWAY TWITTY Lost In The Feeling,
8	6	21	WILLIE NELSON WITH WAYLON	(46)	ere	ENTRY	Warner Bros. 23869 WEA
			JENNINGS Take It To the Limit.				Night Games RCA AHL1-4820 (RCA)
9	9	21	Columbia FC 38562 CBS DAVID ALLAN COE	47)	MEN	ENTRY	LOUISE MANDRELL
			Castles In The Sand Columbia FC 38535 CBS				Too Hot To Sleep RCA AHL1-4820 (RCA)
10	10	16	SYLVIA Snapshot, RCA	48	48	107	WILLIE NELSON A Greatest Hits, Columbia
(11)	15	6	AHL1-4672 RCA BARBARA	49	50	45	KC 237542 CBS
•••		Ů	MANDRELL Spun Gold, MCA 5377 MCA				True Love, Elektra 60200 WEA
12	12	58	THE BELLAMY	50	49	174	ALABAMA My Home's In Alabama RCA AHL1-3644 RCA
			BROTHERS Greatest Hits Warner/Curb 26397-1 WEA	51	40	29	WILLIE NELSON
13	13	51	HANK WILLIAMS	(50)			Tougher Than Leather, Columbia QC 38248 CBS
			JR. Hank Williams Jr.'s	(52)	64	2	Over Easy MCA 5443 (MCA)
			Greatest Hits. Elektra/Curb 60193 WEA	53	NW	HTRY	SISSY SPACEK Hangin' Up My Heart
14	11	17	DOLLY PARTON Burlap & Satin, RCA AHL1-4691 RCA	(54)	65	2	GEORGE STRAIT
(15)	23	4	MERLE HAGGARD				Strait From The Heart MCA 5320 (MCA)
10	10	200	That's The Way Love Goes, Epic FE-38815 CBS	55	45	3	Inside Out, MCA 5304 MCA
16	18	26	B.J.THOMAS New Looks Cleveland International FC 38561 CBS	56	46	17	GUS HARDIN Gus Hardin, RCA
17	19	82	ALABAMA A Mountain Music RCA	57	44	22	MHL1-8603 RCA VERN GOSDIN
10	17	23	AHL1-4229 RCA				If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL
18			Shine On, Epic FE 38406 CBS	58	60	155	KENNY ROGERS ▲
(19)	24	53	RICKY SKAGGS Highways And Heartaches, Epic FE	59	62	101	Greatest Hits, Liberty LOO 1072 CAP
20	22	51	37996 CBS	33	63	101	RICKY SKAGGS Waitin' For The Sun To Shine, Epic FE 37193 CBS
20	22	31	It Ain't Easy, Columbia FC 38214 CBS	60	52	25	GENE WATSON &
21	21	13	JOHNNY LEE Hey Bartender, Full				THE FAREWELL PARTY BAND
			Moon/Warner Bros 23889 WEA				Sometimes I Get Lucky, MCA 5384 MCA
22	16	18	THE STATLER	61	61	6	LYNN ANDERSON Back Permian PR-8205 MCA
			BROTHERS Today, Mercury 812-184-1 POL	62	56	3	THE KENDALLS Movin' Train Mercury
23	14	31	THE OAK RIDGE	63	53	19	812-779-1 (Pol) ED BRUCE
			BOYS American Made MCA 5390 MCA				You're Not Leaving Here Tonight, MCA 5416 MCA
24	25	23	JOHN CONLEE	64	54	31	KENNY ROGERS We've Got Tonight,
25	27	3	John Conlee's Greatest Hits MCA 5406 MCA JOHN CONLEE	65	51	46	MERLE HAGGARD
			In My Eyes MCA 5434 (MCA)				Going Where The Lonely Go, Epic FE 38092 CBS
(26)	35	5	CRYSTAL GAYLE Crystal Gayle's Greatest Hits Columbia FC-38803 CBS	(66)	71	283	Stardust, Columbia JC
27	29	134	ALABAMA ▲	67	67	153	THE OAK RIDGE
28	20	81	Feels So Right, RCA AHLI-3930 RCA WILLIE NELSON				BOYS A Greatest Hits, MCA 5150 MCA
20	28	01	Always On My Mind Columbia FC 37951 CBS	(68)	73	42	THE BELLAMY BROTHERS
29	20	28	SHELLY WEST West By West,				Strong Weakness, Elektra/Curb 60210 WEA
(30)	39	2	Warner/Viva 23775 WEA JUICE NEWTON	69	70	55	EARL THOMAS CONLEY
30	39	۲	Dirty Looks Capital ST-12294 (CAP)				Somewhere Between Right And Wrong, RCA
31	34	23	DON WILLIAMS Yellow Moon, MCA 5407 MCA	70	59	23	AHL-1-4348 RCA MICKEY GILLEY
32	30	32	HANK WILLIAMS,	, ,	53		Fool for Your Love, Epic FE 38583 CBS
			Strong Stuff	71	57	8	GUY CLARK Better Days, Warner
33	31	50	JOHN ANDERSON	72	68	13	Bros. 23880 WEA
0.4	00	45	Wild And Blue Warner Bros. 23721 WEA		3.5		On My Own Again, Viva 23868 WEA
34	36	15	LACY J. DALTON Dream Baby, Columbia FC 38604 CBS	73	69	33	LOUISE MANDRELL
1			30007			. 1	0

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).

WEA

CBS

EDDIE RABBITT

CHARLY McCLAIN Paradise, Epic FE 38584

THE WHITES
Old Familiar Feeling
Warner/Curb 23872

(35)

(36)

37 33 15

41 22

NITTY GRITTY

TOM JONES

DIRT BAND Let's Go, Liberty 51146

RCA

CAP

74 66 12

75 75 53

Country

Nashville Scene

Hank Jr. Spoils Day For Daniels

By KIP KIRBY

When are good ol' boys not good ol' boys anymore? When they're mad. And Charlie Daniels is incensed at Hank Williams Jr., so much so that the Nashville Tennessean has printed lengthy stories on their altercation (one right on page of the widely-read Sunday edition).

What happened? Well, that de-

pends how you look at it. If you take vour viewpoint from Hank Jr., it was merely a case of having so much fun onstage that, well, shucks, he just



plain didn't want to get off when he was supposed to.

On the other hand, the particular concert in question happened to be part of the Charlie Daniels Day IV homecoming celebration in Mount Juliet, Tenn. And Charlie didn't appreciate Hank's refusal to end his show so the CDB could set up for

The Facts: Hank Jr. was scheduled to perform a 90-minute set Sept. 22 at Tennessee Tech Univ. in Cookeville from 8:10 p.m. until 9:40, following RCA artist Gus Hardin, who opened the show. Then the Charlie Daniels Band was to play from 10:10 until midnight (no later since it was a weeknight).

Everything went along according to schedule until around 10:15, when Hank ignored the signals from Daniels' stage crew to close his set. Finally, after 20 minutes of warning gestures, one of Daniels' stagehands walked out on stage and pulled the plug on the sound system.

'It made us look like a bunch of jerks for doing it," Daniels said later at a press conference. "But he knew he was supposed to come off." Referring to Hank's repeated refusal to wind down his show so Daniels could begin his, Charlie said it was "a very selfish, a very amateurish thing to do... As far as I'm concerned, it was one of the most unprofessional things I've ever seen . . . Contrary to what Hank believes, not everyone came to see Hank Williams Jr."

Popular as Bocephus is, Daniels is probably correct. After all, it was his hometown celebration; Williams was an invited guest on the show. As a result, the CDB couldn't begin its performance until 11 p.m., a half hour past schedule. The band cut the set short by several songs so the audience could get home at a reasonable

hour.
"What it boils down to is that people in my home state didn't get to see the show we do all over the United States," says an irate Charlie Daniels. "I don't get to see a lot of these people but once a year."

However, everything else in the way of festivities went well, with an estimated 10,000 fans from as far away as Spain, Saudi Arabia and Hawaii attending the fourth annual community event, sponsored by the Mount Juliet Kiwanis Club to honor the hometown native.

Thus far, Hank Jr.'s camp has been quiet about the incident, making no comment whatsoever to the press. Daniels has been vocal and outspoken. We'd say this looks like a case of "A Country Boy Can Survive" vs. "Better Leave This Long Haired Country Boy Alone"!

The new Ricky Skaggs album, released under the Sugar Hill/Epic label (it's a first), contains a dazzling array of sit-in celebs. The album is titled "Don't Cheat In Our Hometown," and features Dolly Parton on two cuts ("Don't Step Over An Old Love," "A Vision Of Mother"), as well as instrumentalists Albert Lee, Brian Ahern, Hank DeVito, Glen D. Hardin, Emory Gordy, John Ware, the Whites and Jerry Douglas. (If these names are familiar, they should be: most are Emmylou Harris Hot Band graduates.)

All the cuts on Ricky's latest LP were first recorded while he was still with Sugar Hill Records in North Carolina; however, he's gone back into the studio to add two new sides—"A Wound Time Can't Erase" and Bill Monroe's "Uncle Pen"-and remixed the tracks digitally from their original analog versions. This will be Skaggs' third album since signing with Epic; if it follows in the steps of his previous two and goes gold, it will mark Sugar Hill's first gold release.

* * *
Nashville was chosen as the opening city for Della Reese's road tour of "Blues In The Night," the Broadway musical which earned a Tony nomination earlier this year. Bill Fegan Attractions of Dallas brought the show to Nashville, and the opening night audience at the Tennessee Performing Arts Center was joyous in its response to the show.

Backstage after the performance, Reese was toasted at a champagne reception and said this wasn't her first visit to Nashville. Della's mother lived in Dyersburg, Tenn., and Reese recalls she and her Aunt Clara would

drive over to Nashville "to put on the dog." Reese also appeared with Tennessee Ernie Ford at the Grand Ole Opry House when Ford did his specials there. * *

Kathy Mattea, PolyGram's big push at the moment, appeared last week in Dallas at a regional Lieberman convention. At the conclusion of her show, Mattea received two standing ovations, did an encore, and signed autographs for the retailers for 45 minutes.

Watch for MCA Records, to launch a signing blitz in coming weeks. Insiders there are being mum, but word has it that several deals are in the works, in addition to those recently announced, and may include some sort of "package deal" (perhaps a deal with Curb?). Meanwhile, MCA has signed Stephanie Winslow, currently on husband Ray Ruff's Oak label with "Kiss Me Darling."

T.G. Sheppard is a woman-pleaser. At least, that's the presumed reason for his guest shot as "one of the men that women love" on Dick Clark's upcoming NBC-TV special, "I Love Men." Donna Mills will host the hour-long tribute. Other "men that women love" on the show with T.G. are Andy Gibb, Tom Wopat and Mister T

Radio Seminar Agenda Planned

Continued from page 39

market stations will have their hour when "Success Stories" presents ways to compete for big bucks in small markets.

Other panels will be: "Inside Promotion For Outside Results"; "Making A Spectacle of Yourself . . . Outside Promotion"; "Management Did You Do Your Homework," a hands-on workshop; "Smile! You're On Candid Focus Group," utilizing video analysis of actual focus groups; and in the area of dealing with the media, a first-time panel entitled "How To Talk To The Press While Keeping Your Foot Out Of Your Mouth: Getting The Most Of Publicity & Making The Most Of Interviews."

There will also be nightly "rap rooms" for both sales executives and programming executives during the convention to help troubleshoot problem areas in contemporary country radio.

Members of the agenda committee for the 1984 Country Radio Seminar are Greg Lindahl, WSM Nashville; Paul O'Brien, WUBE-FM Cincin-nati; Jerdan Bullard, WZZK Birmingham; Dale Roberts, WBZI Zenia, Ohio; Barry Mardit, WWWW Detroit; J.D. Spangler, KSAN Oakland; Bob Backman, KWEN-FM Tulsa; Beverlee Bleisch, KJJY Ankeny, Iowa; Bob McDonald, KOKE-FM Austin; Jerry Schafer, KKBC Carson City, Nev.; Cat Sloan, KFMR Stockton, Calif.; Susan Storms, WHM New York; Gary Ha vens, WIRE Indianapolis; Debbie Pipia, KILT Houston; Tim Wilson, WAXX Eau Claire, Wisc.; Tom Miller, WWVA Wheeling, W. Va.; Rusty Reynolds, KYKX-FM Longview, Tex.; and Norm Schrutt, WKHX-FM Atlanta.

Also on the agenda committee for 1984 are Erica Farber of McGavren-Guild Radio, New York; Frank Murphy of United Stations, McLean, Va.; Johnny Biggs of Watermark Productions, North Hollywood, Calif.; and Lon Helton of Radio and Records, Los Angeles.

NASHVILLE CHAPTER

NARAS Membership Drive On

NASHVILLE—In conjunction with a national membership drive, the Nashville chapter of NARAS is launching what president Jim Black calls "the most aggressive campaign

we've ever undertaken."
With a goal of adding at least 200 new voting members (which would give Nashville another trustee on the national board, for a total of five), the drive will run through Nov. 30, the deadline for voting in the first round of Grammy nominations. Black says he and the chapter's executive director Carolyn McGlain plan to personally approach between 500 and 600 professionals at every level of the Nashville music industry.

www.americanradiohistory.co

as a voting member," explains Black. "Many times people don't realize that those most responsible for a particular piece of product nominated for a Grammy can't vote for it because they aren't NARAS mem-

'We're plugging in record compa-

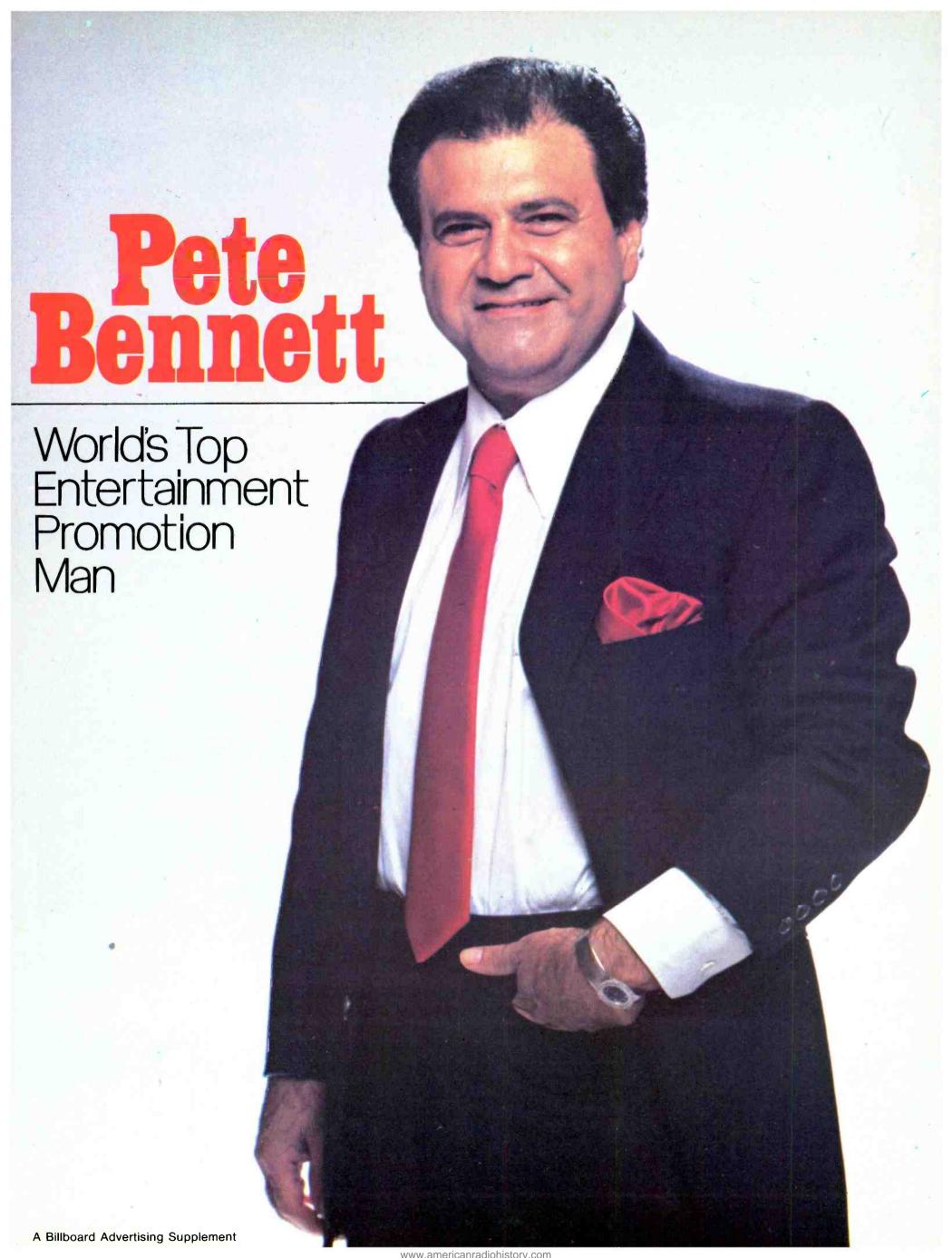
nies, boóking agencies, publishers,

producers, managers and artists, ask-

ing them to see who in their own or-

ganization may not now be enrolled

The Nashville chapter currently has 675 voting members and 100 associate members, giving it four trustees. Los Angeles has 11 trustees, New York seven.



Pete Bennett: Promoting The Music Of The Stars

By PETE BENNETT

THE BEATLES

"HEY JUDE"—You couldn't go wrong with such a great record. The name reminded me of St. Jude, and the record was destined to be a hit with the right promotion.

"THE BALLAD OF JOHN & YOKO"—Because I liked John &

"THE BALLAD OF JOHN & YOKO"—Because I liked John & Yoko this record was very special to me. And the record went all the way to the top of the charts.

"COME TOGETHER"—This was a No. 1 record that I believed in very much. However, the "B" side of the record turned out to be another "A" side entitled "SOMETHING." Both sides turned out to be top records.

"LET IT BE"—This album and single had special meaning to me, because I was present at most of the recording sessions that took place at Apple Recording Studios in London. The first time I heard "LET IT BE" with its reference to Mary Virgin Mother made a deep impact on me, and I was very proud to promote the album and single to the No. 1 position. "THE LONG & WINDING ROAD"—This particular cut was

"THE LONG & WINDING ROAD"—This particular cut was recorded during the "LET IT BE" sessions in London by the great American producer Phil Spector. Having spent numerous hours and days during the editing process, the song made a long & winding impression on me. During the editing process, everybody was eating banana sandwiches and celery. However, Phil Spector and myself decided to eat out at a regular restaurant at the hotel we were staying at.



I started my career as a big band drummer with Tommy Dorsey. Then I formed my own band, Pete Bennett & His Embers. We had a hit record "Fever."

JOE FRANKLIN, "Memory Lane," WOR-TV, N.Y.

"I've been on television for 31 years. I've had 67,000 interviews, including John Wayne, Bing Crosby, Gary Cooper, you name them. But I always had certain ambitions, and they included wanting Bob Hope, Jimmy Roselli—who, after Sinatra and Crosby, is my favorite singer—and John Lennon on the show.

"Pete got me all three. And each was based on an 'arrangement.'

"The arrangement for getting John Lennon was to put Yoko Ono on the show three times alone. That was John's way of getting some attention for Yoko herself, because if they were on together no one would notice her. I had Yoko on the three times, and John kept his promise and came on. He later sent me a long, hand-written thank-you letter, which must be worth a fortune today.

"I got Bob Hope for getting Pete two tickets to a very hot Broadway show. Not to be crass, but it's a case of one hand washing the other. A charming reciprocal relationship, you could say.

"With Jimmy Roselli, there was a song that Pete either wrote or published or represented the composer. I played the song in conjunction with Jimmy's appearance.

"Pete has been a good luck charm in getting me guests. The only one left in the whole world that I still want is the unattainable—Greta Garbo. I wonder what kind of a deal Pete's going to make for her?"

JOHN LENNON

"GIVE PEACE A CHANCE"—This was John Lennon's first release as a solo artist. It was an extremely important record for him because it was not a Beatie record. The record was important to me because I was National Promotion Manager for the Apple label, and John Lennon was the label's President. John wanted to know if this record would make it to No. 1 and if I liked it. I told him that I liked the record because it was a good sing-along song. I told John to sing the song with Yoko at the concert in Toronto. The song went over very well and became a national hit within a month.

"IMAGINE"—"IMAGINE" was a song I first heard at Phil Spector's house in California. My instant reaction to both Phil and John was that if properly recorded "IMAGINE" and the rest of the album would skyrocket to the top of the charts. My prediction turned out to be quite accurate as a result of my commitment to John, Phil and Yoko to make this a top record.

PAUL & LINDA McCARTNEY

"ANOTHER DAY"—This was Paul McCartney's first solo effort outside of the Beatles. This was not an easy record to promote, but the onus was on me to make this a hit because John Lennon already had three top singles before Paul's first solo single on Apple. The record was promoted all the way to the top.

(Continued on page PB-4)



This is taken onstage during the Rolling Stones' first appearance on the "Ed Sullivan Show." Standing behind me is Brian Jones.



Here I am with the Jacksons at my home in Westchester, N.Y. We're celebrating their signing with Epic. From left are Michael, Jackie. Marlon and Randy.



This is a soiree at the Hippopotamus following the premiere of "Sgt. Pepper's Lonely Hearts Club Band" at the Beacon Theatre. From left are myself, Ronnie Spector, John Lennon and Bianca lagger



I appeared on Dick Clark's "American Bandstand" during the late '50s to promote my single, "Fever."

RICK SKLAR, Vice President, WABC Radio

"The first time I ever saw him was onstage at a Murray The K record hop at the RKO Theatre in Queens. There was this big, gruff character leading the band Dion & the Belmonts, and it turned out to be Pete Bennett.

"I was programming WINS back then. Peter used to bring Nat King Cole around. I remember him promising "Those Lazy Hazy Days Of Summer."

"Later on, when I was at WABC, he would bring exclusive for us on the Rolling Stones and Beatles. That's the secret of how we used to get those Rolling Stones exclusives, it can now be revealed.

"The last time I saw him was a few months ago, bumping into him at the Second Avenue Deli in New York. It's way downtown, really hard to find, but they make the best pastrami sandwiches in town. And who was sitting there when I walked in with my wife but Pete Bennett! He too knows where to get good pastrami."

MARK JAMES, Songwriter/Artist

"It's been great being involved with No. 1 hit records and with number one great artists recording my songs, from the King, Elvis Presley—'Suspicious Minds'—B.J. Thomas—'Hooked On A Feeling'—to this year's song of the year—'Always On My Mind' by Willie Nelson. And I'm just excited this year to announce my association with the best in the business—the world's No. 1 promotion man, Pete Bennett.''



Me and John Lennon celebrating a hit record.



I worked with Peter (Asher) & Gordon during the early '60s, promoting "World Without Love." From left are myself, Peter, Gordon and some fans.

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Promoter To The Stars



This is the photo press shot for the "Plastic Ono Band." The photos of John and Yoko were taken when they were five years old.



Producer Phil Spector, left, and Ringo Starr during the recording sessions of the "Let It Be" album at the Apple Studios in London.

GARY STEVENS

President, Doubleday Broadcasting

"My relationship with Pete Bennett goes back 16, 18 years. My most vivid recollection of him was his uncanny ability to associate himself with whoever were the leading personages of the time. I first met him in conjunction with the Rolling Stones, and later, of course, he became closely intertwined with the Beatles

"My favorite pastime was cutting out pictures of Pete with leaders of state and major recording stars, and sending them to him with a note saying 'How did you do this one?' But they liked him, were friendly

"His vital importance in the broadcast business was that ability to provide you with his access. He is simply the best promo man this business has ever seen.



Keith Richard, Mike Jagger and myself celebrating the success of the Stones' 1969 concert tour in Hollywood Hills, Calif.

• Continued from page PB-2

"MY LOVE"—I first heard this song when a tape was shipped to me from London, and my gut feeling was that Paul McCartney did not feel that it would be a No. 1 record. I was so excited about this record's potential that I had acetates made that were sent to every major radio station in the country. I received a call from the Eastmans asking me what I thought of the record. I told them that this was a No. 1 record. . . . The record went No. 1

GEORGE HARRISON
"ALL THINGS MUST PASS"—From this album, George Harrison's first solo effort, "MY SWEET LORD," well-produced by Phil Spector, came out as a single. George felt very apprehen sive about coming out as a solo artist and not as a member of the Beatles. He was very nervous and was willing to do any type of interview and promotion in order to secure a No. 1 al burn and single. While in New York City, George, Phil Spector and I were mixing the "ALL THINGS MUST PASS" album at Media Recording Studio. After the mixing was completed, I requested 50 acetates, which would be sent to all the key radio stations across the country on an exclusive basis. Even after all this, George was still concerned about being out as a solo artist. He asked me whether he would have a No. 1 album and

single like John Lennon did. I told him, "No. 1—all the way." "CONCERT FOR BANGLA DESH"—While promoting the concert, the album and concert film, as I promoted the records, I gave exclusive albums and concert film to every No. 1 radio station in every big city, which was a phenomenon to the motion picture business—one which I was the first to start.

RINGO STARR

"IT DON'T COME EASY"—Ringo was the last of the Beatles to come as a solo artist. When Ringo sent me the record on



I'm giving last minute instructions to the media prior to the conat Bangladesh which featured George Harrison, Bob Dylan, Leon Russell, Billy Preston, Ringo Starr and Eric Clapton. The concert raised millions of dollars.

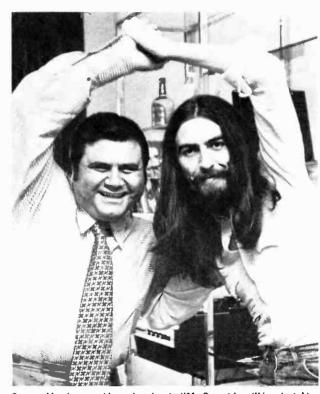


Mike Douglas is presenting me with the Beatles' NARM awards for "Abbey Road" during the organization's annual convention in

tape for a reaction, I told him I loved it. He was very concerned whether I thought it was a hit record. I replied, "Yes, we will make it a hit." So I started on my heavy promotion again. I received a call from Ringo two weeks after the release wanting to know what was happening with it. I told Ringo that the record had gone on 50 top radio stations. Ringo couldn't believe it. Two days later, I received another call from Ringo, and I told him the record had a bullet. He started to get convinced that he had a hit record. Ringo continued calling from London every two days to find out about the record's progress. Even John Lennon started calling. We did not miss, and I promoted this record to the top.

ROLLING STONES

"SATISFACTION"-This was an exciting record that the Stones liked very much. It was great to promote this record, (Continued on page PB-6)



George Harrison and I are dancing to "My Sweet Lord" in a hotel in New York after we heard that song was a hit. The No. 1 song was on the "All Things Must Pass" album.

ELLIS PAILET, Chairman Governor's Conference on Music; Vice Chairman, Louisiana Music Commission

'Now, what can I tell you that you can print? He's a very colorful person. And undoubtedly the finest promotion man in the world. I can't think of anyone I'd rather have on a record or anything else.

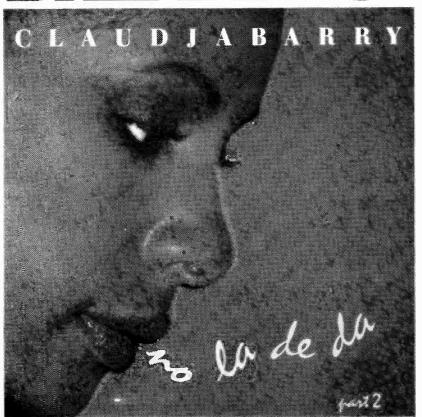
"He's been responsible for bringing some major acts to the Mardi Gras, and adds to the production of the shows themselves. This past summer, Pete was one of the panelists on the governor's conference, and the response was really good. He ended up getting a standing ovation.

'One thing I am very much pleased with is that he's looking for new entertainers to nurture and guide, as opposed to just going along with the winners. Not many people have the time or the inclination, and there are so many talented people who might not otherwise have a chance.



Since John Lennon and Yoko Ono lacked visas for entry into the U.S., they decided to do the "Ballad Of John & Yoko" Varsity Stadium in Toronto. Also on the bill were the Doors and Alice Cooper, who had a bunch of chickens running around backstage.

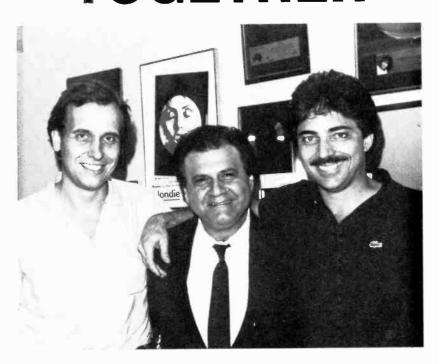
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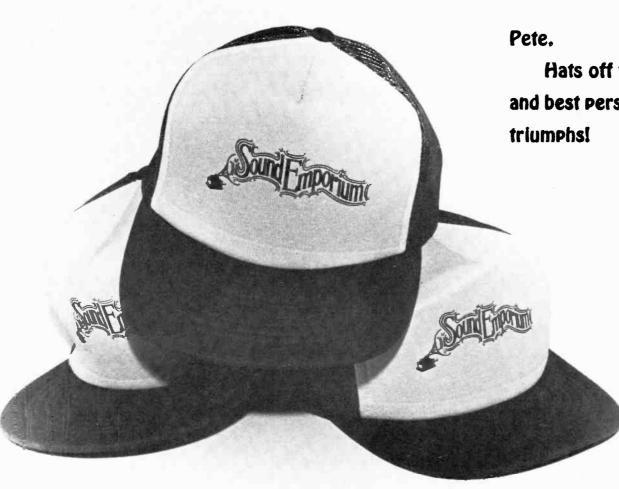
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Jim Williamson

& the Sound Emporium staff

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Tom Cuddy of WPRO Providence and myself.

Continued from page PB-4

because it was a challenge for me to promote this record to

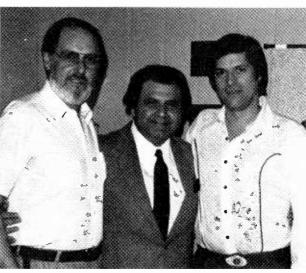
No. 1 and establish the Stones as an international hit act.

"MOTHER'S LITTLE HELPER" b/w "LADY JANE"—Mick
Jagger liked "LADY JANE," which was the "B" side. I switched it over, and both were hits.

"HONKY TONK WOMAN"-I felt that this was a potential No. 1 record, but one leading station in the country banned the record and refused to play it. The station didn't care that it was a record by the Rolling Stones, who already had a string of hits. The song contained the lyric "lay a divorcee," and it took me two days to convince the radio station that the lyric was not "laid a divorcee" but "played a divorcee." That wasn't good enough. The station required a lead music sheet. I changed the lyric on the sheet music to "played a divorcee." The radio stations were convinced, and the record became No. 1 worldwide. Mick Jagger said, "It did not take long, but you got it to No. 1.'

OTHER STONES ALBUMS-It was great to promote such al-

bums as "DECEMBER'S CHILDREN," "AFTERMATH," "BETWEEN THE BUTTONS," "BEGGARS BANQUET," "LET IT BLEED," "THROUGH THE PAST DARKLEY," "HOT ROCKS," "METAMORPHOSIS" and make them hits. I spent considerable time touring with the Stones during the late '60s and early '70s, and recently seeing them in concert I felt great sitting in the audience and hearing many of the songs performed by the Stones which I had promoted and made into hits-which made the Stones what they are today.



Sound Emporium, Nashville, president Jim Williamson, myself, and arranger Tony Migliore. Jim recently wrote me a letter saying "Nashville needs you! You're a 'shot in the arm' for me."

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LEE SALOMON

Vice President, William Morris Agency

'Pete's a very colorful character, and he's been very beneficial to anyone who's ever been associated with him. The best thing I can say about Pete is that he's a nice guy.

'He was very involved with Bobby Vinton during the good record years for Bobby, and he had a great deal to do with promoting those records.

'One time, he got Bobby to do a benefit for the Polish State Troopers in New Jersey. And he arranged for police credentials for Bobby, courtesy cards and the like. And then Pete says, 'His agent's got to have credentials, too.' So now I'm a deputy sheriff in Morris County, New Jersey!'

MICHAEL SCURLOCK Promotion Manager, Columbia Records, New

"First let me say that I think he is a very fine human being. He's a friend. I don't think that there's anything that, when he puts his mind to it, he couldn't do.

"I met Pete about a year ago, but he's one of those people that, as soon as you meet him, you feel like you've known him for a long time. He must know everybody in the business.

"He's done a lot for the Mardi Gras here, taking over the reins as producer of the entertainment for the Mardi Gras parties.

"He's worked with the greatest talents of 20 years ago, and he can transcend that and work in the present. And I'm sure that 20 years from now, he'll be working with the people who are the great talents of that time, too,'



Doubleday Broadcasting president Gary Stevens and myself looking at the Billboard charts.

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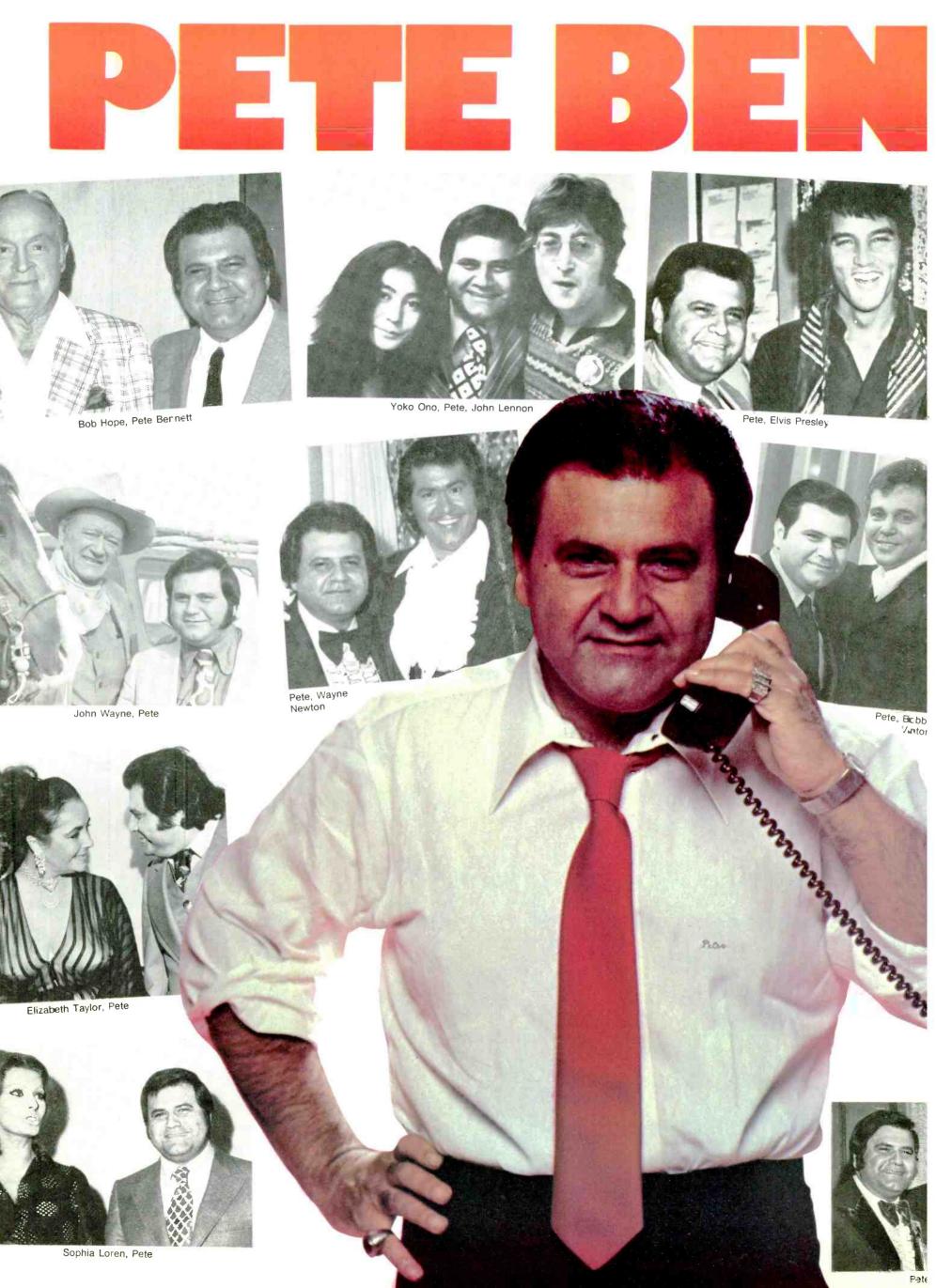
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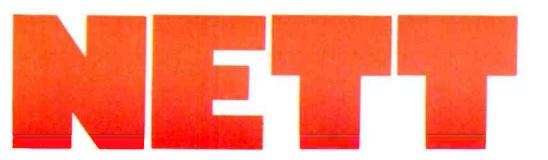
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George Harrison, Pete, Ringo Starr



Ann Margret, Pete



Frank Sinatra, Pete



Pele, Nat King Cole



Pete, Eric Clapton, Bob Dylan, Phil Spector



Laverne & Shirley, Pete



Lt. Gov. Al Del Bello, N.Y., Gina Lollabrigida, Pete



Pete, Pierre Trudeau, Prime Minister, Canada



Pete, Princess Grace



Sen. Ted Kennedy, Pete



Rolling Stones, with Brian Jones, Pete, Gary Stevens (Background)



Doc Severinsen, Tony Bennett, Bobby Vinton, Pete



nmet Ertegun, Jacob Javits, Phil Spector

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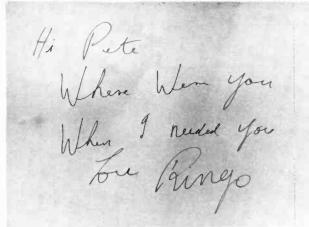
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Pete, Michael Jackson



Ringo Starr dropped by my office to see me in 1972. I was out, so



Hit songwriter Mark James and myself.

• Continued from page PB-6

BOBBY VINTON

"PLEASE LOVE ME FOREVER" — It was a great challenge to work on this single recorded in Nashville, produced by Billy Sherrill. I started promoting the record with acetates, going around to radio stations on the West Coast, while everybody was playing hard rock. Nobody felt that this record had a chance to make it, but I believed in this record with all my heart. This record hit the top of the charts. Beside being a hit

for Vinton, the record established Sherrill as a hit producer.

"EVERYDAY OF MY LIFE"—This record was produced by
Jimmy Bowen. Nobody believed in this record except myself! I
arranged a personal appearance for Bobby Vinton at the Macy's Thanksgiving Day Parade in New York. Bobby sang this song on a float on national tv. I called Jay Cook, PD of WFIL. Philadelphia, and told him that I loved this record. He told me that his wife agreed with me, and he added the record. It became a national hit.

TOM CONNELLY, Program Director, WVBF Boston

'Pete is quite a character. I've only worked with him since last year, but I can tell that he's an incredible person, capable of doing anything. He's got a real good attitude, a way with people. He's magical, I guess you could say.

"Pete's different from the usual record promoter. He understands the radio station and the market, and he understands people. I think that's what makes the difference.

SIMON & GARFUNKEL "SOUNDS OF SILENCE"—This record I started in Florida, and it went on to become a No. 1 hit, establishing their career. I got Simon & Garfunkel to make a personal appearance for me, performing a benefit concert for New Rochelle High School Athletic Fund, which was emceed by Gary Stevens, who is today president of Doubleday Broadcasting Inc.

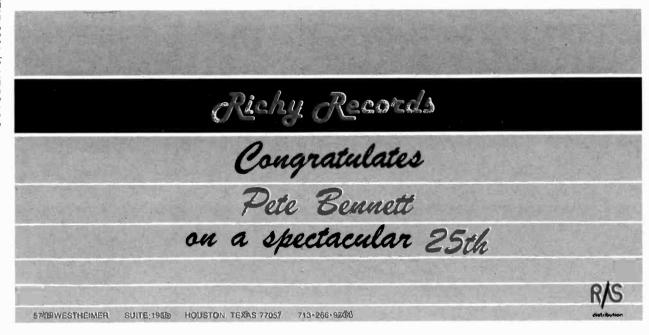
(Continued on page PB-12)



John Lennon and I compare pinky rings before the "One To One" benefit concert. Watching are Phil Spector, Yoko Ono and Geraldo Rivera. The concert raised hundreds of thousands of dollars for the mentally retarded.



My family going boating at Hyannisport, Mass. From left are my son Joseph, my wife Annette, and Peter Jr.



CONGRATULATIONS PETE BENNETT

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Congratulations PETE From all your friends Doubleday Broadcasting

SEYMOUR STEIN, President Sire Records Vice President International A&R, Warner Bros., Billboard Alumnus.

"Others may choose to extol Pete Bennett as the pioneer of independent promotion, or for his close association with artists like the Beatles and Rolling Stones, or for his keen instincts in predicting musical trends. . . . all of which are true. When I look back on our long friendship, which spans nearly a quarter century, one early incident always stands out, for in addition to having been riotously funny it encapsulates at once the ego and strength and naivete of the man.

"I was in my teens, working at the charts department of Billboard under Tom Noonan, when I first met Pete Bennett. He had just come off the road as drummer in the Tommy Dorsey Orchestra and embarked on a new career doing local promotion for Cambridge Distributors.

"Pete's self-confidence, gregarious nature, unique sense of humor and, most of all, dedication made him a star promoting man overnight. He started popping records in New York, developing close personal relationships with Murray "The K" Kaufman and Jack Lacy at WINS, as well as the "Good Guys" at WMCA, then New York's powerhouse Top 40 stations.

"One of Pete's first artist clients upon going independent was all-time pop great Nat "King" Cole. After more than 10 years of successive hit singles, he was having a difficult time maintaining pop credibility in the early 1960s. Pete soon changed this, and gave his career a new lease on life. Between the years of 1962 until his untimely death in 1965, he had a string of teen-oriented Top 40 hits.

"Nat Cole, whom I was fortunate to know, was a loving and lovely man. But Pete Bennett held a special place in his heart. Nat loved his energy and positive attitude and just having him around.

"Around 1963, while playing a week-long engagement at the Bradford Roof in Boston, Nat sent his chauffeur to New York to bring Pete up for the closing night. He asked me to come. When we arrived at the Bradford, we were directed to the ballroom where Mr. Cole was conducting a press conference. After watching Nat field questions from reporters from the Globe and Herald, Pete began wildly waving his hand. Nat said 'My promotion man, Pete Bennett, has just arrived and I believe he has a question." Pete said 'Nat, I'd like to know who was it that was responsible for breaking 'Ramblin' Rose?"

"Bewildered but not stunned, Nat replied 'Why, that was you, Pete. Thank you very much.' Several more questions ensued, and again Pete raised his hand. 'Nat, I want to know who broke 'Dear Lonely Heart' when no one in New York would play the record. Who took it down to Georgie Woods at WDAS in Philadelphia?'

"I must admit, this question sent Nat reeling just a little bit, but he quickly responded 'Why, Pete, that was you again. I owe you so much."

"And having gotten his credit, Pete retired to the bar. I remember being asked to show my I.D., but Pete turned to the bartender and said 'Go on, give the kid a drink.' Which he promptly did.

"I have many fond memories of Peter Bennett over the years, and truly feel lucky to have made his acquaintance and gotten to know and love the man, not just the legend."

DICK RAKOVAN

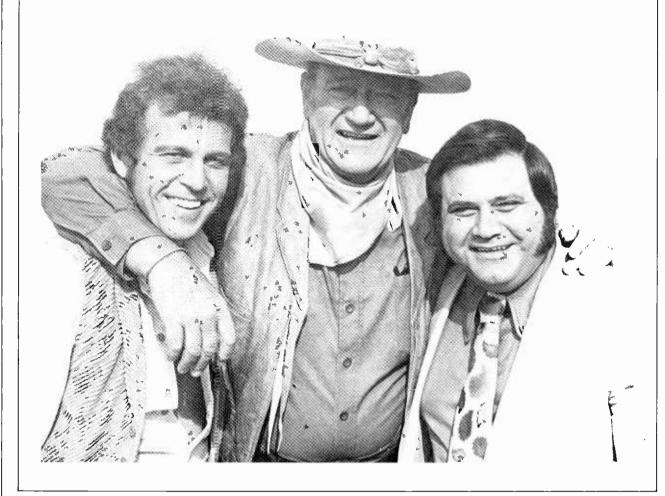
Sr. Vice President, Outlet Radio

"Pete Bennett has got to be one of the real characters in my experience, past lives or current life. It's too bad that Damon Runyon isn't alive, because he'd have to revise all of his writings.

"He sent a friend of mine a letter once, and the letterhead he used had references to offices in all the major capitols of the world. He even had cable contacts in, say, Switzerland. All products of Pete's unique imagination.

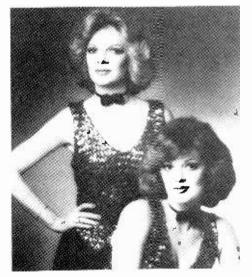
"Pete's one of those guys who's like the Great Imposter. He's always showing up as the third person in a picture with a prominent international figure. As I recall, Bobby Vinton, Pete, and Jimmy Carter were once pictured together. As the story goes, there is now at Pete Bennett's house in Westchester County, on the piano, the framed picture of himself and Jimmy Carter . . . with Bobby Vinton cut out."

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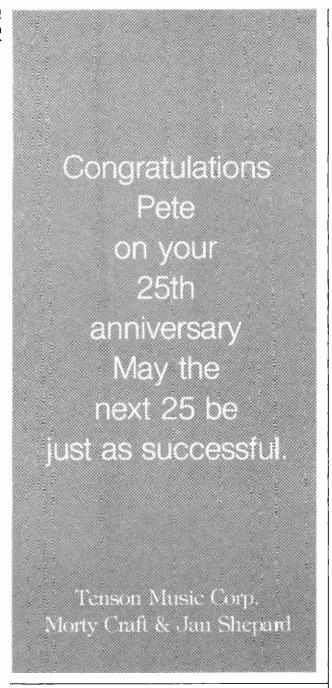
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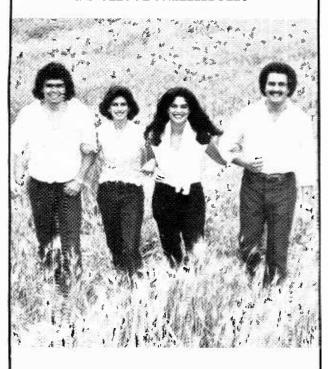
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Promoter To The Stars

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"RAMBLIN ROSE"—This was a record that Nat King Cole did not believe in. I had very strong feelings about this record and broke it out of Philadelphia. The record went on to sell

"THOSE LAZY-HAZY-CRAZY DAYS OF SUMMER"-This was the start of my giving exclusives to the radio stations. The record took off in just two weeks and hit the top of the charts.
"THAT SUNDAY, THAT SUMMER"—This song came out of

Nat King Cole's "Lazy-Hazy-Crazy Days of Summer" album as a "B" side. Nat King Cole was performing at the Carter Barron Theater in Washington, D.C. After his performance, I told Nat that I liked "THAT SUNDAY, THAT SUMMER," and I was going to break that as the "A" side. While telling Nat this, John F. Kennedy, President of the United States, was present in the dressing room, and he also liked this cut, which he had heard

TOM NOONAN, Billboard Director of Charts & Associate Publisher.

"Promotion is an intangible discipline at best and really breaks down to 'relationships.' People on people, one on one. A Pete Bennett meeting is always an occasion. Pete is unique, one of a kind. There's nothing he won't do for you if you're his friend, and his friends number in the hundreds or

"He is funny, gregarious, impetuous, generous with his time and money and not lacking in his share of egotism . . . most of the latter well earned. He was worked for artists in the '50s, '60s, '70s and '80s-a four-decade promotion man. He has promoted black, country, underground, hard rock, disco, MOR, AOR, AC, Top 40 and ethnic.

"You want a private audience with the Pope? To meet the President of the United States? To get a picture of a top artist autographed for a sick kid? To get box seats for the World Series or a hotel room il a town packed with conventions? Do you need to reach one of the Beatles, Frank Sinatra, or get a front table in Las Vegas? Call Pete Bennett and your desires will be fulfilled, if you're one of his pals. And even if you're not, he'll pull it off just to prove to you that he can. And he can. That's all part of promotion.

"He's promoted hits, broken new artists, been on tours, handled openings and hobnobbed with the greats of our industry, but Pete Bennett is still reachable. He'll respond to your request or need and, at the same time, make you laugh and not look for any payback. However, he does possess a good memory and you will probably hear back from him in time for a 'favor.' Never in direct payment for anything he ever did for you; it's just the promotion business. If favors are somewhere deposited and recorded, then Pete Bennett is today a very rich man with healthy accounts all over the world. I know I owe Pete Bennett a few.

"Thanks, Pete."

DON ORIOLO

Oriolo Educational Publications and Personal Records (formerly with Intersong)

"I met Pete Bennett in the '60s. I was a studio musician at the time. Pete's a great musician, you know. An unbelievable musician.

"Pete is the guy who always has the final solution to any problem you have. When in doubt, call Pete. He's more than just a promotion man-he's a catalyst. He puts so many people together and gives projects direction, not only on the promotion level but conceptually as well. And he's a great guy.'

SAM COOKE

"GOOD TIMES"-The "B" side was "Tennessee Waltz." Sam Cooke wanted to get into the pop field. I broke "Tennessee Waltz" and "Good Times" as national hits. The success of "Tennessee Waltz" established Sam Cooke in the pop

THE WHO

"MY GENERATION"—I met the Who in California and they needed a hit record. I broke their first hit single which helped to launch their career.

(Continued on page PB-13)

With exception to the Supreme One, only Pete Bennett has been responsible for creating more "stars."

Your eternal friend, associate and Brother, Joe Zito

RANDY BETHUNE

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"I have been associated with many entertainers, and, have literally traveled the world. However, at a time when I really needed someone in a position of importance to believe in me, it seemed that only this great man was there. This industry is my life. I've done many things, and, want to do many more from performing to acting, producing, writing, and, becoming more involved in the business end of our business. I am looking to this man's support for my future.'

"I THANK THE LORD FOR YOU, PETE CONGRATULATIONS!!!"

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GREG KRAFT





Produced By: Walter Davison AXIOM . . . Hollywood, FL 963-5600

Promoter To The Stars

• Continued from page PB-12

THE MARVELETTES
"PLEASE MR. POSTMAN"—I promoted this record nationally, making it No. 1, which helped make Berry Gordy and Motown what they are today

NEIL SCOTT

I promoted Neil Scott's record and made it a hit. While promoting Neil at record hops, the drummer in his band got sick, so I wound up playing drums. In our industry, Neil Scott became a successful record executive—NEIL BOGART.

HERMAN'S HERMITS
"I'M INTO SOMETHING GOOD"—I promoted this record, and this launched their career.

Other artists I promoted: THE ANIMALS, JAMES TAYLOR, ELECTRIC LIGHT ORCHESTRA, STEVIE WONDER, CUPIDS, BOBBY DARIN, ELVIS PRESLEY, THE KINKS, SHIRELLES, CHUCK JACKSON, BOBBY BLAND, PATTI LA BELLE & THE BLUE BELLES, DIONNE WARWICK, MARY WELLS, THE DAVE CLARK FIVE, PETER & GORDON, SLY & THE FAMILY STONE, CHAD & JEREMY, PAUL REVERE & THE RAIDERS, MA-RIANNE FAITHFULL, MARY HOPKINS, BADFINGER, DONO-VAN, LULU, LOU RAWLS, PEACHES & HERB, THE BEL-MOUNTS, THE LETTERMEN and JIVE FIVE.

And I'm not finished yet. In fact, I have just begun to pro-

Telegram

YRPO20 (20)LAIIB

L LLAOO5 XLT3939 TY NL PDF LOS ANGELES CALIF OCT 20
P P SENNETT,
1700 PROADWAY NYK

DEAR PETER THANK YOU SO MUCH FOR ALL YOU HAVE DONE OF THE JOHN LETTON "IMAGINE ALBUM" AND STROLE. I AM DEEPLY GRATEFULAS I RYOW JOYN AND YORO ARE TOO. LOVE PHIL SPECTOR.

This is a telegram from Phil Spector following the success of the 'Imagine" album and single

MORTY CRAFT

'There's so many nice things to say about Pete Bennett. He was so big, had such charisma. I worked with him at Seven Arts, which is now Warner Bros. He broke many, many hits for us in 1959, 1960. I remember one record that was dead and he brought it back to life: "My Kind Of Girl," by Matt Munro. He revived it after it had done nothing, and the second time around it made the Top 10.

"He was one of the first promotion men to develop further than one area, able to break a record nationally. In fact, I would even use him in international promotion: he knew people all over the world. I think that put him above anyone else in the business. He was the first local, national and international promotion man.

"He could break a record faster than anybody I've ever known in the music business. He had access to everybody. All the radio stations, they were always glad to see him. He never had to make an appointment. I remember once in the '60s going to ABC in New York with him. It was the first time I had ever seen this happen. He walked in there with a dub-right off the tape, not even released-and it went out on the air on the spot. That record became "Satisfaction" by the Rolling Stones. It was the fastest I ever saw a record go on in history.

"Pete Bennett is one of a kind. The last of the mold—they don't make them like that anymore.

'We worked together years ago. And still today, people ask me, 'Where's that guy who used to be with you?' You meet him once and never forget him.

''Whenever I'd go to town, the disk jockeys would come see me just to hear Pete Bennett stories. I asked him once what was his secret. He told me he had 'mangenism.

"My favorite Pete Bennett story is from when he was associated with. Allen Was known to read Pete's mail now and then. Pete wasn't too thrilled about this, so what he did was go out and get some Capitol Records stationery. He wrote a letter to himself, saying that if he would come to Capitol and leave Allen Klein, they would double his salary. So when Klein read the letter the next day, he immediately called Pete into the room and gave him a big raise!"

Credits: Cover art & Design, Lee Leibowitz; Quote Box Editorial, Ethlie Ann Vare.

PETE BENNETT

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Walter Davison

Pete Bennett Says

Thank You, Programmers, Media, DJs

Promotion makes superstars. That is as true today as it ever was yesterday. And it is true in all areas of artist development and marketing.

The difference now, from when I first started promoting records, is that today there are more ways in which to promote. There is video, there is more tv, there is cable, and there are many more radio stations. That's great, because the chances of an unknown becoming a star or a superstar are greater than ever.

What you need first is good product. And then you need the right promotion, because no matter how great a record is, without the top promotion, it will go nowhere. And what is the right promotion? It is having the right person, someone with the knowledge, honesty, sincerity, skills and contacts to master the art and science of promotion. And it takes someone who doesn't quit. My experience promoting unknowns into stars and stars into superstars meant many hard days and long nights of just plain hard work. When taking an artist to promote, I have to believe in the record and the artist, and put all my energy behind it to make it a hit.

Yet all that hard work would be for nothing if it were not for the DJs, radio programmers and all the other people willing to listen and take chances at radio stations, tv stations and the news and print media. It is those people I would like to thank the most. Because without them, there would truly be no stars or superstars in this world.

TONY MIGLIORE

Arranger/Conductor for Mickey Gilley, Chet Atkins, etc.

"Would you say that Pete Bennett was a colorful character? Why, to emphasize a point he'll do anything from jump up and down, stomp his feet, to throw a brand new pair of glasses across the room.

"What quality stands most about Pete is that he's Italian, of course. You know how us Italians are.

"No, that's just being glib. The thing about Pete is that when he says he's going to do something, you can pretty well take it to the bank. He's going to do it. He's not one to pay lip service.

"Our association is fairly recent, but I already have a lot of love and respect for the man. And I do want to congratulate him on this special issue, which I consider a wonderful and prestigious honor."

TOM CUDDY.

Program Director & Operations Manager, WPRO AM-FM, Providence, R.I.

"Pete Bennett is the Rolls Royce of promotion people. Over the years, he's worked with the heavyweights, because he's a heavyweight himself. Pete has the experience and know-how via proper promotion to propel an artist with star status into a superstar. Nothing speaks louder than success, and when it comes to promotions involving the entertainment world, Pete wrote the book."

GABRIEL STARACE, General Partner Guinness Hall of World Records Owner, Multi-National Media

"Pete and I are starting a video music production company here in Nashville, so we're working together right now.

"He's a promoter 24 hours a day. Every time he meets somebody, he's looking for a way to expose them. He's totally committed. The man is his own institution.

"I'm now applying to the Guinness Book of World Records to place Pete there as the promoter who made the largest number of gold records in history. There are certainly over 100. If you ask Pete, it's several hundred. I've seen the list, and it's certainly more than 100, which is more than anyone else ever did. And when you look at the total number of gold records awarded since its inception, his percentage is phenomenal. I think I'll also put him in the Guinness Hall of World Records, as his own exhibition."

JOE ZITO, Arranger/Conductor/Composer

"Nat King Cole's prediction that 'Pete Bennett would one day be acknowledged as a legend in his own time' has now come to pass."

To our friend **PETE BENNETT**Whose life is helping others.

"... what we do for ourselves dies with us. What we do for others and the world remains and is immortal."

Albert Fine

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Al Margino James Neville Charlie Murphy

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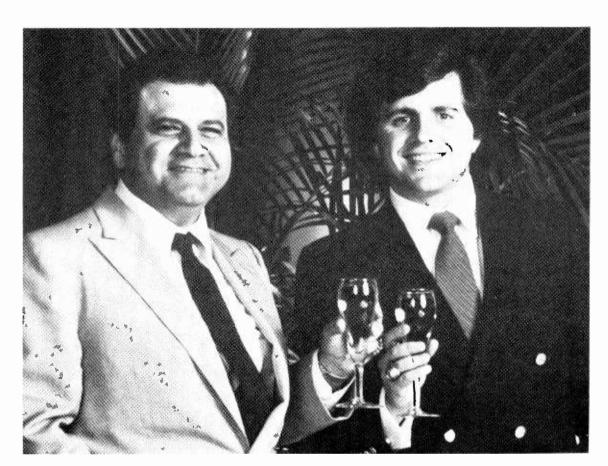
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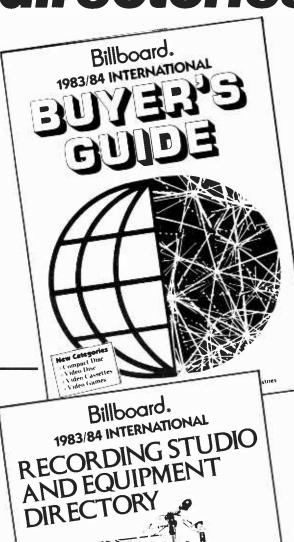
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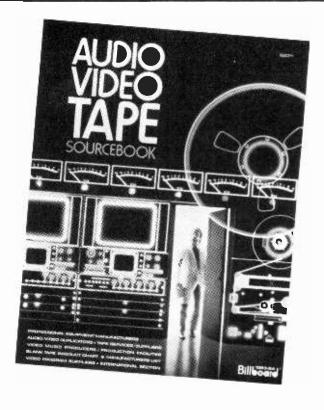
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MTV VJ—Martha Quinn drew 500 customers when she visited the Sherman Oaks Licorice Pizza store to award the prize in an MTV contest. From left are the chain's marketing department administrator Patty Waddell, art director Larry Barsky, marketing vice president Lee Cohen, store manager Sandy Newlands, contest winner Robin Feldman, Quinn and her MTV associate, Lanny Ziering.

Nightclubs Unhappy With Labels' New Clip Policies

By ETHLIE ANN VARE

LOS ANGELES—While methods of distribution of music video clips to clubs are largely in flux, two new trends have become apparent—neither popular with the very clubs that founded the dance/video concept. One is the distribution by record companies of compilation tapes rather than individual cuts; the other is charging for their use.

"There is a desire on the part of the labels to start recouping money on their videos," says Ted Cohen of Warner Bros. "It's still a long way from showing any kind of profit." Thus what began purely as promotional (free) distribution now costs clubs between \$60 and \$90 per one-hour tape. The fee is usually referred to as a "duplication charge."

"It seems fair to pay for the tape," says Larry Zee of the Scat Club here, "because they bought the tape. But if I'm paying for it, how come I have to give it back in eight month?"

give it back in eight months?"

"Revolver has a bigger budget for material than just about any place," says the Los Angeles club's programmer, Candace Brown. "And now there are some things we just can't afford. A&M raised its prices from \$60 an hour to \$90 an hour, which is outrageous."

But Martin Kirkup of A&M says, "I don't think it's an excessive charge; I think it's real cheap. If you compare it to the cost of even an opening act at a small club, the cost is minimal."

But the videos aren't an alternative to an opening act; they are fodder 12 to 14 hours a day, every day, at many clubs. And the cost of obtaining tapes from a dozen record companies plus a video pool or two can certainly mount. "Besides," says Brown, "it's my understanding that video is there to sell records."

It's becoming plain, though, that dance video is no longer analogous to dance music on disk. What was a promotional venture is now becoming a commercial enterprise.

As Bill Melo of RockAmerica, a

As Bill Melo of RockAmerica, a firm quickly learning how to profit from the new art form, puts it: "The record companies are getting pretty sticky about releasing product, now that they're finally realizing there's some money to be made from it."

The other new twist in the business is the voracious appetite of television for video music. To expedite an increased demand for videos, most record companies switched to half-hour (Continued on page 45)

Filmmakers Explore Music Clips Questions At Institute Panel Focus On Jobs, Policies

By FAYE ZUCKERMAN

LOS ANGELES—The American Film Institute's panel Sunday (25) on the "Craft Of The Music Video" focused on the creative and technical aspects. But questions from an audience of some 100 filmmakers centered on job opportunities and on MTV's black music stance and use of allegedly violent and sexist clips.

Panel moderator Jo Bergman, vice president of video for Warner Bros. Records, assured attendees that while she could not speak for other companies, her record label would be reviewing resumes to hire music video directors.

Since there were no representatives from MTV present, questions concerning its policies were left hanging. Asked one attendee, "How can MTV justify showing r&b-like music without ever showing true r&b music?"

out ever showing true r&b music?"
Panelist Keith Williams, who scripted Donna Summer's video "She Works Hard For The Money," said he was told to use a white family "for MTV." He added that though that clip was supposed to be "feminist," he considers the way the "girls are dancing at the end of the clip anti-women"

Panelist Eric Critchely, a matte artist and scenic designer, said he has turned down certain videos because of their violent content. But Larry Bridges, an editor, commented that violence is part of reality: "To some it's a catharsis to see such violence." He said he had little moral conflict with the violence level in current videos.

One music video sho weased during the panel depicted violence: Billy Idol's "Dancing With Myself." It was shown as an example of a feature film director (Tobe Hooper of "Poltergeist") working on a music video, and to illustrate how matte paintings are used in video.

According to writer Williams, the only difference between Hooper's direction and that of the typical music video clip director was that Hooper took longer to study he artist and come up with an image. "He seemed more serious; he studied the album longer. Other music directors usually just march right in and do it."

Williams is currently working on a 50-minute video for Olivia Newton John. If it gets made, it will be the first known instance of a writer coming up with a script before the album

and/or music has been developed.

Matte painter Critchley, who worked on the Billy Idol video as well as Michael Jackson's "Billie Jean" and "Beat It," explained that it usually takes about one hour to paint a matte. The cliff-mountain scene at the end of Stevie Nicks' "Gypsy" only took him 15 minutes, however.

Moderator Bergman noted during the panel, part of the Film Institute's three-day National Video Festival, that many of these clips have become "mini-movies." "The makers are becoming like stars. We are very close to seeing music video reach wide distribution. This (promotional clips) is truly the tip," she said. She added that for now, many of the artisans involved with the video are given a lot of freedom.

Animator Rocky Morton, known for Elvis Costello's "Accidents Will Happen," the opening to "Friday Night Videos" and Chas Jankel's "Questionnaire," commented that labels are usually only interested in the final product. He said that a story board is put together in three or four weeks. "We follow the soundtrack closely to decide on techniques to use."

1982 PG

Julie Hagerty

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This Week	Last Positi	Weeks on (TITLE	Copyright Owner, Distributor, Catalog Number Prin	cipal Performers	Year of Release	Rating	Farmat	Price
1	-	1	48 HRS.	Paramount Pictures RCA Video Discs 13612	Nick Notic + Eddie Murphy	1983	Ħ	CED	29.98
2	-	1	PORKY'S	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
3	-	1	JAWS	Home Video RCA Home Video 03: 01	Roy Sheider Robert Shaw	1976	PG	CED	29.98
4	-	1	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
5	-	1	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvestor Stallone	1982	R	CED	29.98
6	-	1	ROAD WARRIOR	Warner Bros. Pictures Warner Home Video 1181	Mel Gibson	1982	R	CED	29.98
7	-	1	JAWS II	Universal City Studios MCA Home Video 12010	Roy Sheider	1978	PG	CED	29.98
8	-	1	BEST LITTLE WHOREHOUSE IN TEXAS	Universal City Studios MCA Home Video 17(*08	Burt Reynolds Dolly Parton	1982	R	CED	34.98
9	-	1	AN OFFICER AND A GENTLEMAN	Paramount RCA, Video Disc 036(7	Richard Gere Debra Winger	1982	R	CED	29.98
10	-	1	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255- <u>3</u> 0	Various	1983	NA	CED	29.98
11	-	1	JANE FONDA'S WORKOUT	Karl Video Corp. RCA Video Disc 22095	Jane Fonda	1982	NR	CED	29.98
12	-	1	STING II	Universal City Studios MCA Home Video 11017	Mac Davis Jackie Gleason	1983	PG	CED	29.98
13	-	1	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video E∕C 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
14	-	1	FIREFOX	Warner Bros. Pictures Warner Home Video CC11219	Clint Eastwood	1982	PG	CED	39.98
15	-	1	THE ENFORCER	Warner Bros. Pictures Warner Home Video FCA 03149	Clint Eastwood Tyne Daly	1976	R	CED	29.98
16	-	1	EXCALIBUR	Orion Pictures RCA Video Disc 0314t	Nicol Williamson	1982	PG	CED	39.98
17	-	1	STAR TREK II THE WRATH OF KHAN	Paramount Pictures RCA Video Disc 13605	William Shatner Leonard Nimoy	1982	PG	CED	29.98
18	-	1	OLIVIA IN CONCERT	Universal Pictures MCA 4574021	Olivia Newton-John	1982	NR	CED	29.98
		1						1	

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Universal Pictures MCA 4516027

Paramount Pictures RCA 03613

Warning On U.K. Piracy Issued By BVA Official

LONDON—Video dealers who do not "scrupulously check" the legitimacy of videocassettes obtained from supply sources do so increasingly "at their peril" in the U.K., says the British Videogram Assn. (BVA).

The industry organization cites as "yet another milestone in effective penalties for piracy" a case before a British court, Sept. 19, in which a dealer was sentenced, under the Trades Description Act, to seven days in prison, with a total of \$600 in compensation and legal costs.

BVA vice chairman Iain Muspratt says the dealer bought most of his films from a commercial supplier but "appeared willing to buy video-cassettes from almost anyone who had them to sell." He reportedly carried out no checks on whether such software was genuine or pirated.

The dealer admitted applying false

descriptions to three titles, including "Heaven Can Wait," claiming them to be legitimate. And while there was no evidence that he'd copied the tapes, he was found legally at fault for not determining their authenticity prior to their purchase and sale.

prior to their purchase and sale.

Adds Muspratt: "The problem of widespread availability of pirate videocassettes is extremely serious. But increased vigilance by Trading Standards Officers and the police should see the situation under control. Convictions of this kind should serve as a firm warning to all dealers that the end of video piracy is fast approaching.

proaching.

"Though dealers are at the end of the distribution line, that in no way diminishes their responsibility in ensuring that products they buy and sell are genuine ones. The answer for retailers is: check thoroughly, or suffer the consequences."

www.amaricanradiahistory.com

PRIVATE LESSONS

19

OCTOBER 8, 1983, BILLBOARD

Videocassette Top 40

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SALES

Week	Last Position	Weeks on Chart	These are best selling videocassetter retail sales, including releases in bot formats.	h Beta and VHS		of se	5.0	at	
This Week	Last F	Week		opyright Owner, stributor, Catalog Number Pri	ncipal Performers	Year of Release	Rating	Format	Price
1	1	3	FLASHDANCE	Paramount Pictures Paramount Home Video 1139	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	3	74	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	16	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	\$39.95
4	- 4	34	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
5	12	16	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
6	5	5	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video	Matt Dillon	1983	PG	VHS Beta	69.95
7	7	9	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
8	13	2	DR. DETROIT	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.9
9	6	5	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santori	1983	R	VHS Beta	79.9
10	15	13	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	79.9
11	25	32	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment	Harrison Ford	1982	R	VHS Beta	39.9
12	11	13	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98
13	NEW ENT	RY	THE YEAR OF LIVING	MGM/UA Home Video 800243	Mel Gibson	1983	PG	VHS Beta	No Listing
14	9	14	DANGEROUSLY MAD MAX	Vestron Video	Sigourney Weaver Mel Gibson	1979	R	VHS	No
15	NEW ENT		POLICE AROUND THE WORLD		The Police	1982	NR	Beta	33.95
					0 - 0	-		Beta	
16	14	7	YOU ONLY LIVE TWICE	CBS-Fox Video Paramount Pictures	Sean Connery John Travolta	1966	NR PG	Beta	69.98
17	22	23	GREASE ◆ (ITA)	Paramount Home Video 1108	Olivia Newton-John Robert Duvall	1977		Beta	79.95
18	NE W EN		TENDER MERCIES STAR TREK II—THE WRATH	Thorn/EMI 1640 Paramount Pictures	Betty Buckley William Shatner	1983	PG PG	Beta	39.95
19	16	47	OF KHAN (ITA)	Paramount Home Video 1180 Paramount Pictures	Leonard Nimoy Robert Hays	1982		Beta	29.95
20	27	20	AIRPLANE! ▲ (ITA)	Paramount Home Video	Julie Hagerty	1980	PG	Beta	
21	24	17	ALICE IN WONDERLAND (ITA)	Paramount Pictures	Animated	1951	G	Beta	39.9
22	20	7	STILL SMOKIN'	Paramount Home Video	Cheech & Chong	1982	R	Beta	79.95
23	8	6	THE BEASTMASTER	MGM/UA Home Video	Tanya Roberts Deborah Foreman	1982	R	Beta	No
24	26	2	VALLEY GIRL	Vestron V-5016	Nicholas Cage		n NR	Beta	listing 59.98
25	21	9	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983		Beta	-
26	10	23	FIRST BLOOD • (ITA)	Thorn/EMI 1573	Sylvestor Stallone	1982	R	Beta	79.95
27	30	13	WINNIE THE POOH	Walt Disney Home Video 025	Animated	1977	G	Beta	39.95
28	39	9	DISNEY'S STORYBOOK CLASSICS		Animated	1946	G	Beta	39.95
29	17	13	PLAYBOY'S PLAYMATE REVIEW	CBS/Fox Video RCA/Columbia Pictures	Various Robert DeNiro	1983	NR	Beta	59.98
30	18	2	THE KING OF COMEDY	Home Video 1233 Paramount Pictures, Paramount	Jerry Lewis John Travotta	1982	PG PG	Beta	79.95
3 1	33	13	SATURDAY NIGHT FEVER • (ITA)	Home Video 1307A, 1113A RCA/Columbia Pictures	Donna Pescow Richard Pryor	1977	& R	Beta	29.9
32	19	19	THE TOY (ITA)	Home Video 15038 Paramount Pictures	Jackie Gleason Robert Hays	1982	PG	Beta VHS	79.9
33	23	24	AIRPLANE II: THE SEQUEL •	Paramount Home Video 1489	Julie Hagerty	1982	PG	Beta	29.9
34	34	12	THIS IS ELVIS	Warner Brothers Pictures Warner Home Video 11173	Various	1981	PG	VHS Beta	69.9
35	29	34	ROAD WARRIOR •	Warner Brothers Pictures Warner Home Video 11181	Met Gibson	1982	R	VHS Beta	69.9
36	36	18	SOPHIE'S CHOICE • (ITA)	CBS-Fox Video	Meryl Streep	1982	R	VHS Beta	79.90
37	31	22	STAR TREK: THE MOTION PICTURE ▲ (ITA)	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	VHS Beta	39.9
38	32	6	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta	79.9
39	28	20	LORDS OF DISCIPLINE	Paramount Pictures Paramount Home Video 1433	David Keith Robert Prosky	1983	R	VHS Beta	39.95
40	38	20	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta	79.95

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Video



TRICKY TRANSLATION—Director Graeme Whifler, left, sets up a shot for Translator's 415/Columbia Records video "Un-Alone," during which lead singer Steve Barton travels throughout Northern California searching for a lost summer love

Warner-Pioneer Launches Rental Program In Japan

By SHIG FUJITA

TOKYO—Thirty major movie titles are included in the first batch of software in the Warner Home Video rental program for Japan, with 20 more to follow late this month and a November release to bring the pre-Christmas total up to 60. Warner-Pioneer looks to make roughly \$8 million through the scheme for the year to November, 1984.

The rental plan, announced here by Warner-Pioneer managing director Tokugen Yamamoto, is different and separate from the rental plan devised by the Japan Video Assn. (JVA) and implemented in late April.

Under the JVA scheme, 13 member companies sell their video-cassettes to rental outlets at between \$10-\$30 above normal dealer prices to cover distribution and copyright charges. But under the Warner Home Video rental program, Warner-Pioneer retains ownership of the tapes and lends them to rental outlets at a sliding monthly rate of roughly \$20.50 for the first month, \$16.30 for the second and \$12.25 for each month thereafter, taking an exchange rate of 245 Japanese yen to the U.S. dollar.

With Warner-Pioneer, the rental outfits are free to fix their own rental charges. Yamamoto expects them to be around \$6.20 a day, about average in continental European countries. The tapes eventually have to be re-

turned to Warner-Pioneer. Should a tape be lost, the rental outlet has to pay a compensatory fee of some \$165.

Warner-Pioneer hopes to have some 1,000 rental outlets arranged by the end of November, and eventually to have as many as 3,000. When the rental traders make a deal with Warner-Pioneer, they have to post a bond of some \$1,225 and take a minimum of 50 titles. Warner-Pioneer covers delivery and return charges.

The WHV cassettes are un-

The WHV cassettes are unabridged versions of the original movies, with Japanese subtitles. Yamamoto says Warner-Pioneer is pondering the production of cassettes dubbed into Japanese to be available alongside the subtitled tapes.

To avoid marketplace confusion, movies released for rental won't be available for sale. And videocassettes released for sale, mostly music packages featuring Japanese singers, won't be added to the rental program.

First batch of movie titles includes "Bonnie And Clyde," "A Star Is Born," "The Exorcist" and "Dirty Harry." "Goldfinger" and "Rocky II" are among the others planned for 1983 release for rental, and already set for early 1984 are four James Bond movies, "West Side Story" and two in the "Pink Panther" series.

New On The Charts



POLICE AROUND THE WORLD IRS Video—15

This 77-minute program documents the Police's 1980-81 tour of a dozen countries, including Japan, Hong Kong, India, Egypt and Australia. Besides presenting an amusing, insightful look at the band's members, it offers 16 songs, including "Don't Stand So Close To Me," "Walking On The Moon," "Man In A Suitcase," "Roxanne," "Message In A Bottle," "Driven To Tears," "Can't Stand Losing You" and "Canary In A Coal Mine." Much more than just a concert tape, "Police Around The World" provides a look at the people and customs of many countries, and their amazing response to the band.

toms of many countries, and their amazing response to the band.

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

GANDI

WINNER OF ACADEMY AWARDS"

INCLUDIN

icture Best Directo

Best Actor

The celebrated story of a man who inspired his people, a nation and the world.

This highly-acclaimed film will be available in September on videocassette in a specially designed linen weave case for the collector.



GANDHI

RCA/COLUMBIA PICTURES HOME VIDEO, 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

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*Best Picture, Best Director, Best Actor, Best Screenplay Written Directly for the Screen, Best Cinematography, Best Film Editing, Best Art Direction, Best Costume Design.

Videocassette Top 40

DENITALO

				RENTALS				
This Week	Last Position	Weeks on Chart		nyright Owner, tributor, Catalog Number P	rincipal Performers	Year of Release	Rating	Format
1) 1	3	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
2	2	15	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
3	3	9	PORKY'S	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
4	4	4	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
5	5	13	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
6	6	5	THE OUTSIDERS	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
7	19	2	DR. DETROIT	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
8	7	15	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
9	8	17	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
10	14	3	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
11	9	22	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
12	13	33	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
13	16	3	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
14	11	8	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
15	10	18	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
16	15	8	SIX WEEKS	RCA/Columbia Pictures Home Video 91001	Dudley Moore Mary Tyler Moore	1982	PG	VHS Beta
17	22	17	FRANCES	Thorn/EMI 1621	Jessica Lange	1982	R	VHS Beta
18	25	23	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
19	17	5	STILL SMOKIN'	Paramount Pictures Paramount Home Video 2315	Cheech & Chong	1982	R	VHS BETA
20	29	2	TABLE FOR FIVE	CBS-Fox Video 7043	Jon Voight Millie Perkins	1982	PG	VHS Beta
21	12	12	MAD MAX	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
22	18	19	MY FAVORITE YEAR	MGM/UA Home Video 800188	Peter O'Toole	1982	PG	VHS Beta
23	20	2	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
24	32	20	BEST FRIENDS	Warner Brothers Pictures Warner Home Video 11265	Burt Reynolds Goldie Hawn	1982	PG	VHS Beta
25	NEW ENT	нү	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
26	NEW ENT	HY	SOUTHERN COMFORT	Embassy Home Entertainment 3	015 Keith Carradine Powers Boothe	1981	R	VHS Beta
27	31	36	NIGHT SHIFT	The Ladd Co. Warner Home Video 20006	Henry Winkler Michael Keaton	1982	R	VHS Beta
28	24	6	THE FINAL COUNTDOWN	Vestron V-4047	Kirk Douglas Martin Sheen	1981	PG	VHS Beta
29	26	6	YOU ONLY LIVE TWICE	CBS-Fox Video 4526	Sean Connery	1966	NR	VHS Beta
30	27	19	THE LORDS OF DISCIPLINE	Paramount Pictures Paramount Home Video 1433	David Keith Robert Prosky	1983	R	VHS Beta
31	30	7	PLAYBOY VIDEO VOLUME 3	CBS-Fox Video 6203	Various	1983	NR	VHS Beta
32	21	33	ROAD WARRIOR •	Warner Brothers Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
33	33	13	SAVANNAH SMILES	Embassy Home Entertain- ment 2058	Mark Miller Peter Graves	1982	PG	VHS Beta
34	23	16	I, THE JURY	CBS-Fox Video 1186	Armand Assante	1982	R	VHS Beta
35	28	16	KISS ME GOODBYE	CBS-Fox Video 1217	James Caan Sally Field	1982	NR	VHS Beta
36	35	4	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1982	R	VHS Beta
37	39	18	CLASS OF '84	Vestron V-5022	Perry King	1982	R	VHS Beta
38	34	19	STILL OF THE NIGHT	CBS-Fox Video 4711	Roy Scheider Meryl Streep	1982	R	VHS Beta
39	38	28	CREEPSHOW	Laurel Show Inc./Warner Bros. F tures Warner Home Video 11306		1982	R	VHS Beta
40	36	21	AIRPLANE II: The Sequel	Paramount Pictures Paramount Home Video 1489	Robert Hayes Julie Hagerty	1982	PG	VHS Beta

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/ideo



MAKIN' TRACKS—The crew readies its strategy for "Fight Fire With Fire," a promotional contest for WTBS-TV's overnight video program "Night Tracks." Pictured from left are the station's Ben Butin; John Elefante, lead singer of Kansas, the group's road manager Dan Sisky; WTBS' Gloria Gressman;and Scott Sassa, commanding officer of "Night Tracks."

NARM Panel Urges Labels To Push Music Programs

CARLSBAD, Calif.—Charging that record labels remain reluctant to fully commit to video music as a marketable product, a retail advisory committee of the National Assn. of Recording Merchandisers (NARM) has predicted that sales in the medium will rival records sooner than they might think.

"We're going to get into it," said Russ Solomon of Tower Records, Sacramento, "and we're going to use your space (for records/tapes) if you don't watch out." Solomon headed a panel on new product expansion Sept. 22 at the NARM retail conference here.

Label executives attempted to stem the retailers' enthusiasm and criticism by explaining how complex the product is to produce. "Once it's realized the videos are not for promotion, the prices (charged by producers and artists) all of a sudden go right up, said CBS' Paul Smith. "It's the most complex legal problem we have." Smith also reminded the NARM retail advisory committee that Sony's effort to market video singles has been a challenge.

Lee Cohen of Los Angeles' Lico-

rice Pizza said his chain considers "Flashdance" in the category of video music. "We could be selling Bowie right now," he added, noting that the chain has added video departments to nearly all its 34 stores.

Capitol Records' Walter Lee, however, took issue: "There happen to be three very good Bowie clips now, but marketing them would conflict with the upcoming HBO special. It's not that simple.'

Solomon persisted, "It will be the business in 10-12 months." But Lee responded, "We formed a separate company a year ago. With all the issues we found we were up to our eyeballs in alligators. It's just a different business (from records).'

John Marmaduke of Western Merchandising, Amarillo, tried to put the record/tape dealers' enthusiasm for music video in perspective. "We stubbed our toe rather badly by putting record people in video retail. Now it's dawned on us," he said.

Solomon made the strongest attempt to excite the label reps. "MTV has softened up the market. You've got the clips; Beta and VHS have hi fi sound. We don't know the legal side of it, but (music video) will be as large as Compact Disc. It will surprise you.

"We have 30 monitors in our New York store and 18 of them are playing MTV, which we use to create the atmosphere in the store. It's ridiculous not to sell the very thing we're exploiting."

Solomon, who kept coming back with arguments, summarized, think the whole business (of video) has been clouded by the bloody video games thing. We're already good merchants. We just need the

Music Monitor

A lot from Cougar: John Cougar's new album "Uh Huh" will enter the marketplace outfitted with two video promotions and a 30-minute documentary. Produced by Simon Fields and directed by Chris Gabrin for Limelight productions, the video clips feature "Crumblin" Down" and "Pink Houses." The 30-minute video documents the making of the album



LONG SLOW TRAIN COMIN'-After 13 years together, the Seattlebased group Rail has earned a contract with EMI America after winning MTV's "Basement Tapes" finals. Group members, from left, are Andy Baldwin, Terry Young, Rick Knotts and Kelly Nobles.

The major theme running through

the videos is "life in America."

A new look: "Night Flight" will take off as usual at 11 p.m. on Friday (30) but will look very different. The new show will include a new thematic programming segment that features looks at political, social and current events. Called "Video Take Off," it is to focus on controversial contemporary topics.

Lustful: Keefco, based in London, completed a video in which John Weaver rounded up eight of the "most beautiful girls in Los Angeles" to appear in Barry Manilow's "You're Lookin' Hot Tonight." And Philip Davey directed his second video for End Games on Virgin Records.

It's called "Love Cares."

Dance Fever: The New York City **Breakers**, who appear in Gladys Knight's video "Save The Overtime For Me," have a new label deal and a new project. They're in the studio this week at work on an album for Streetwise, and a video, to be shot on the streets of New York, is due out shortly. Directing will be the band's manager, Michael Holman.

OCTOBER 8, 1983, BILLBOARD

New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV
(LaserVision). Where applicable, the suggested
list price of each title is given; otherwise, "No
List" or "Rental" is indicated. All information
has been supplied by the manufacturers or dis-
tributors of the product.
A DIVENTUBES OF CHICO

ТН

tributors of the product.	
ADVENTURES OF CHICO Documentary directed by Stacy Woodward Beta & VHS Jef Films\$	39.95
BLUE SKIES AGAIN Beta & VHS Warner Home Video 11317\$	69.95
THE CONQUEROR John Wayne, Susan Hayward, William Conrad Beta and VHS MCA Video-	
cassettes Inc\$	39.95
DEADLY EYES Beta & VHS Warner Home Video 11316\$	69.95
DEBARACTIA 12	

JOHN WAYNE COLLECTOR'S LIM-ITED EDITION Beta & VHS Vestron Video R-999 She Wore A Yellow Ribbon

THE KILLING OF PRESIDENT KEN-NEDY—New Revelations 20 years later. VHS Vestron Video VA7000 Beta VB7000

Clip Policies Irk Nightclubs

• Continued from page 41

and one-hour compilation tapes. But what is useful for tv is not always applicable to a dance club: who wants to boogie to an interview with Boy George?

"We were also getting a lot of requests for stuff we weren't including on our tapes, from the Red Onions and the Hoolihans," says Cohen. "They wanted George Benson and Joni Mitchell and Rod Stewart."

"The compilation tapes have one or two songs out of 15 that are playable in the clubs we serve," says Michael Sehnert of the Offbeat Video pool. "They're almost useless except as a demo of what the record company has under contract."

"It becomes very expensive to buy

"It becomes very expensive to buy a compilation tape when you can only use two, three, or even eight songs off the tape," says Zee. "It's totally impractical for a dance club to play April Wine. It's not that I don't want to promote their product; it just doesn't fit into the format."

"Ideally," says Capitol Records' Marc Rodriguez, "we would like to have different types of musical compilations. But at the moment we want to have every artist's video promoted as much as possible, so we just put it all together."

The founders of dance video feel more than a little miffed by the sudden growth of their baby. They are getting left out of the business they started, they say. The Scat Club, for example, moves its video presentations from venue to venue, often selling the clubs on the idea of installing their own video systems in the process. But Larry Zee now finds he is unable to sign many of the new record company video contracts.

"They want you to have four walls," he says. "Even if I wanted to pay for it, I couldn't. The VJs that worked really hard, the pioneers of the movement, are having the most trouble (getting product). And we deserve to have it."

serve to have it."

"We're trying to come up with some kind of formula that's equitable," says Warner Bros.' Cohen. "We're working up agreements. We're looking to expand, not to limit. We want the videos to get out there, but we also want to maintain some kind of control. And there has to be some way for the producer—be it the record company or the artist—to recoup their investment."

IE MAN WITH TWO BRAINS Beta & VHS Warner Home Video 11319\$	69.95	MYSTERY OF THE HOODED HORSEMEN Tex Ritter, Charles King, Horace	
CED DC 11319\$	34.98	Murphy	
Laser LV 11319\$	34.98	VHS & Beta Jef Films\$	29.9
IE MILKY WAY Harold Lloyd, Adolphe Menjou Beta & VHS Jef Film\$	59 95	NOW AND FOREVER Cheryl Ladd, Robert Coleby Beta & VHS MCA Videocassette	
		Inc\$	59.5
RACLE OF THE BELLS Fred MacMurray, Alida Valli		CED \$	29.9
VHS & Beta Jef Films\$	59.95	ROBOT MONSTER	

STERY OF THE HOODED	George Nader, Claudia Barret Beta & VHS Jef Films\$ 39.95
ex Ritter. Charles King, Horace lurphy VHS & Beta Jef Films\$ 29.5	THE SPOILERS Randolph Scott, Marlene Dietrich
W AND FOREVER heryl Ladd, Robert Coleby	Beta & VHS MCA Video- cassette\$ 39.95
Beta & VHS MCA Videocassette	95 STRANGERS ON A TRAIN Beta & VHS Warner Home Vid-
CED \$ 29.5	98 eo 11062\$ 59.
BOT MONSTER	STROKER ACE Reta Hi-Fi/VHS Dolby Stereo

George Nader, Claudia Barret Beta & VHS Jef Films\$ 39.95	Warner Home Video 11322 \$	69.95
THE SPOILERS Randolph Scott, Marlene Dietrich Beta & VHS MCA Video- cassette \$ 39.95	THE SUGARLAND EXPRESS Goldie Hawn, Ben Johnson, William Artherton Beta & VHS MCA Videocassette	59.95
STRANGERS ON A TRAIN Beta & VHS Warner Home Vid- eo 11062\$ 59.95	THE WAR WAGON John Wayne, Kirk Douglas, How- ard Keel	
STROKER ACE Beta Hi-Fi/VHS Dolby Stereo	Beta & VHS MCA Videocassette	39.95



Look What's Brewing... From Hanna-Barbera

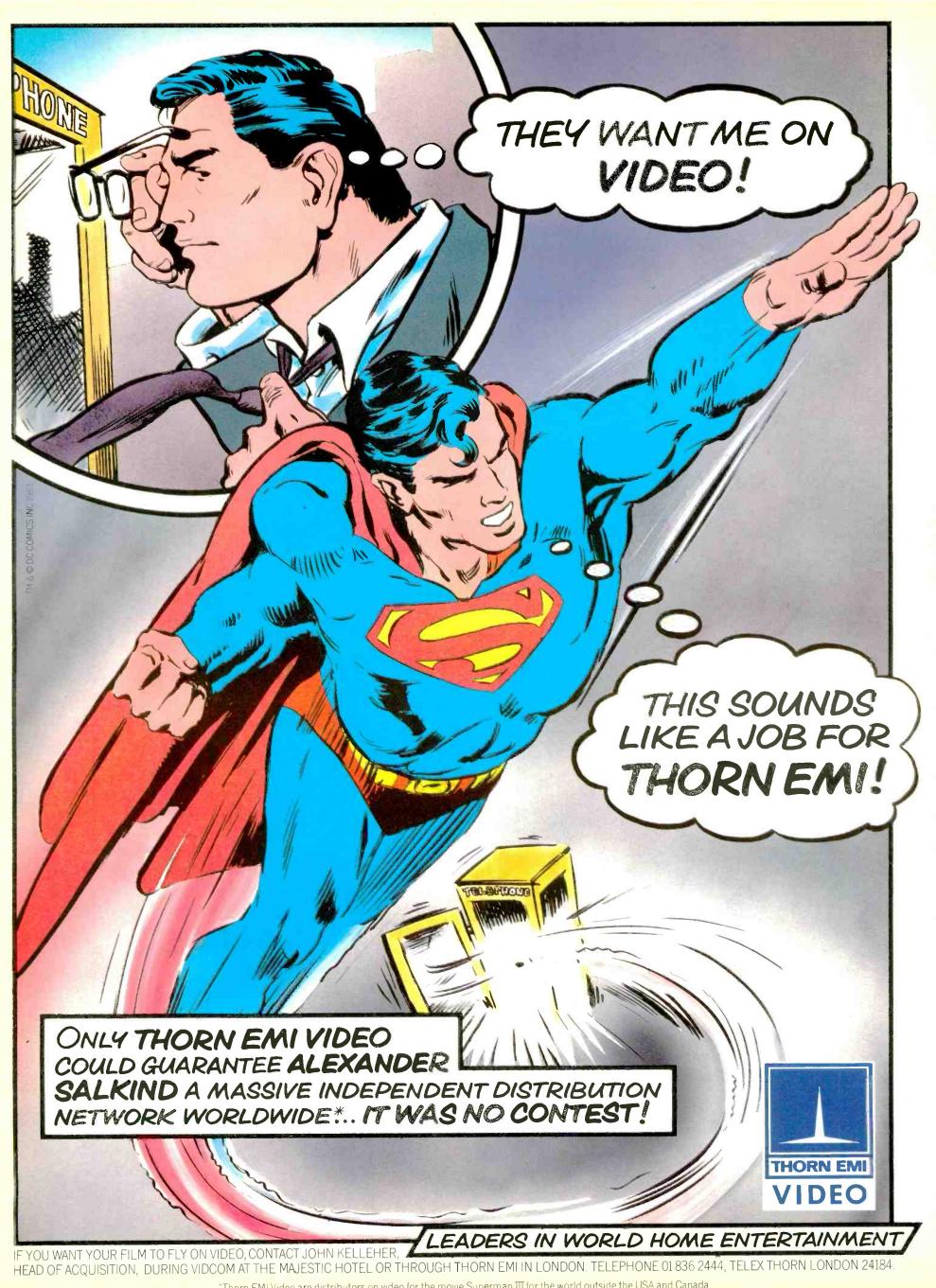
hen the full moon rises, spreading an eerie yellow glow over the land of those crisp, clea Autumn nights...that's when they come out...Customers...Thousands of them And they're hungry for just one thing...entertainment. But be forewarned, only a mixture of fun and excitement will satisfy their appetites. That's where Worldvision Home Video and the wizards at Hanna-Barbera can help. Their latest videocassette releases have all the right ingredients: Casper and the Angels (everyone's favorite friendly ghost) bubbling over in a whole new volume of cartoon merriment: Squiddly Diddly, the sea creature, seasoned with a dash of enchantment and several pinches of laughter; and Winsome Witch with her bag of delightful tricks. So when you're ready to stock up—and you'd better before it's too late—just how!!



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*Thorn EMI Video are distributors on video for the movie Superman III for the world outside the USA and Canada

Video



Photo by Chuck Pulin

-Michael Gregory, center, contemplates the proper toast for his new video, "I Can't Carry You No More." The clip's producer, Terry Abrahamson, left, and Nile Rodgers, producer of Gregory's "Situation X" LP For Island Records, await his decision on the set of the shoot.

German Electronics Assn. **Paints Rosy VCR Picture**

VCRs will be sold in West Germany this year, according to figures from the consumer electronics division of the German Electrical & Electronics Manufacturers' Assn. Value of the sales will be around \$1.5 billion, and 20% of the machines sold will offer stereo sound.

These recently released statistics have been welcomed in Germany as probably the most accurate of the many estimates flowing around the industry. Ingwert Ingwertsen, division chairman, says video hardware trade had already outstripped audio hardware sales by last year, when the VCR market was worth \$1.2 billion.

But with penetration in West Germany no more than 14%, the video business is still "in its infancy," he adds. Continuous growth is expected, and the same applies to video games and home computer sales, a market sector that will soon be worth up to \$350 million annually. More than 200,000 home computers will be sold in 1983 alone, experts predict, and next year video game sales are expected to be worth at least \$110

On the prospects for consumer

electronics sales generally, Ingwertsen says that after a decline in hi fi volume last year, overall results in the first half of 1983 have been positive, and a 4% growth in sales value to some \$5 billion is anticipated for the year as a whole.

Hi fi sales will be in the region of \$1 billion, with the introduction of a wider range of Compact Disc machines acting as a stimulus to the market. But while up to 70,000 CD hardware units will be sold by the end of 1983, Ingwertsen notes, conventional analog equipment will continue to dominate the sector, with 650,000 units sold over these 12 months.

Color television receivers remain a mainstay of the industry, with 3% growth in the first half of 1983 and annual sales valued at \$1.5 billion. Domestic sales in the current year are likely to reach 2.4 million sets, 50% of which will be fitted with stereo decoders.

In general, though, says Ingwertsen, despite minor improvements in its performance, profits for the consumer electronics sector in West Germany are still seen industrywide as

Meet Reflects Shakeout **Drop In Number Of Exhibiting Firms**

PARIS-The ninth International Videocommunications Market, or Vidcom '83, takes place Oct. 3-7 in the new Palais Des Festivals in Cannes, All available stand space has been sold, and more visitors are expected than ever before, but the shakeout the international video industry has undergone, combined with a new way of calculating exhibitor figures, has produced a considerably reduced number of exhibiting companies.

Last year, for instance, 356 software companies worldwide were represented. This year's total will be something over 140. On the hardware side, company participation comes out at about 55, compared with 136 in 1982, while the overall total of exhibiting companies of all kinds is 265, against last year's 659.

In recent years, Vidcom commis-saire general Bernard Chevry has been quick to incorporate newly developed market areas. In 1980 he made the controversial decision to include telematics information technology, and this year a whole new subsidiary market has been set up under the name MIJID to accommodate the burgeoning video games/home computers sector.

Housed in the old Palais on the Cannes waterfront, this parallel event is expected to play host to more than 30 companies from around the world, and recent statistics indicate the now massive importance of a games industry that has developed from nothing in the space of a few years. In 1982, it expanded by 75%, and this year around 100 million games cartridges will be sold. In Japan, more than 23,000 different video and micro games are on sale, according to figures from the MIJID organizers.

MIJID will no doubt reflect the shift from dedicated games consoles to computer hardware which is currently the central issue in the games market. Last year in the U.S., dominates the world games industry, 7.9 million games consoles were sold. This year the number will be down to 5.6 million, while at the same time home computer sales will increase from 2.8 million to 6 million. In Europe the story is the same: console sales just about holding their own at around 1.7 million units, with Britain taking around 35% of the market, but home computer volume rising from something over one million to a projected four million in 1986, with Britain again taking the lion's share.

Telematics, though less of a glamor industry, is achieving a similarly rapid expansion within the world business community, and Chevry strongly defends the decision to include it. "Telematic services should unquestionably be represented at Vidcom," he says. "They have become an advanced form of communications and should be treated as such, not as an offshoot of computer science.

"When we introduced telematics we were told it was folly, it had nothing to do with video. But they are less and less different markets, and last year I had the real feeling that it was coming together, that in the future one would not be able to envisage video without there being telematics

Videotext services like France's Antiope will be showcased, and the spread of telematics into commercial applications will also be clearly illustrated at Vidcom. Among the French exhibitors alone, companies will demonstrate financial information services (La Cote Defosses), electronic newspapers (Steria), electronic telephone directories (Cap Gemini Sogeti), telex-feeding centers (Didot-Bottin) and more. Chevry observes: The challenge in coming years will be that of judiciously choosing and using the new communications techniques on local, national and international levels. Given the size of the investments involved, mistakes will be costly, and that is where we hope Vidcom has a role to play in bringing together experts and specialists who can provide the best advice."

Also intended to provide in-depth analysis and discussion as an aid to decision-making are the series of conferences scheduled for Vidcom week, which began Oct. 1 with the European Home Video Seminar hosted for the third year by the International Tape/Disc Assn., a grouping of 450 major international companies. Vidcom's own International Videocommunications Conference runs Oct. 4-6, chaired by Jean-Claude Delorme, head of Canadian firm Teleglobe. Topics covered will include satellite television, cable, and the implications of the technological revolution for program makers. American speakers include Wold Communications chairman Robert Wold, LINK president Haines Gaffner and director Gary Ozanich, QUBE vice president Scott Kurnit, Hearst Corp. vice president Bruce Paisner and ABC research services vice president Melvin Goldberg.

A one-day seminar on digital images takes place Oct. 4, while the second ITVA European Seminar plans a succession of 32 workshops spread over three days Oct. 3-5 on the practical use and impact of new video techniques. Finally, a two-day seminar on computer-assisted learning, dealing with CAL applications in company training programs, software publishing and related areas, will be held Oct. 6-7.

One feature of Chevry's events that has grown into a permanent yearround service is the International Co-Production Bureau, originally set up to bring together those with program ideas and those with the money to back them. Initially designed for the broadcast television sector, the role of the ICB has expanded as software productions increasingly come to be undertaken with multiple exploitation through broadcast, video, cable, satellite and other media in mind.

Now Chevry's International Information, Co-Production & Distribution Center has offices in New York, London and Paris, with others to be opened shortly in Tokyo, Africa and South America, and a computer data bank due to come on stream next

(Continued on page 51)

Western Europe: The World's Largest Marketplace

• Continued from page 3

Europe generally, the format outsells both its Japanese rival Beta and the European-made V2000 configuration. There are regional variations-Beta is strong in Scandinavia, V2000 may have up to a 30% share in its home markets of Holland and West Germany—but overall the pattern is clear.

Following the French import restriction and accusations by Philips and Grundig that the Japanese were dumping machines at uncompetitive prices in an attempt to kill off V2000, European Economic Community trade ministers moved to defend European manufacture and halt the imbalance of trade with Japan. The EEC/MITI agreement negotiated last spring set a floor price on VCR sales and limited Japanese imports to a ceiling of 4.55 million units for the year, including 600,000 knockeddown kits.

Although it was widely reported that Japanese VCR prices might rise by \$150 or even more as a result of this deal, its effects were in fact not felt immediately, with most suppliers reluctant to depress the soft summer market by introducing big price increases. Now, however, the agreement is beginning to bite, and it is

ironic that Britain, the most buoyant of video markets, seems likely to suffer the worst consequences. Not only will consumers have to pay more to rent or buy hardware, but complaints are growing from the manufacturing sector that the quota restriction on kits is blocking expansion and discouraging further Japanese investment in U.K. assembly plants.

British anxiety to renegotiate the EEC/Japan agreement is not unanimously shared, however. France, West Germany and Holland, with V2000 manufacture on their own soil, are reportedly happy with the deal, while the Japanese make more profit from assembled machines than

Increased exports to the U.S. have made up for the 10% drop in European sales since the agreement took effect; on the assumption that the V2000 firms succeed in selling their permitted quota of 1.2 million recorders, Japan could hardly expect to far exceed the 4.55 million import ceiling in any case. If the Japanese have a worry, it is more likely that the Europeans will fail to reach their target (they only sold 800,000 machines last year) and will press for a further reduced import level next

V2000 firms have done their best to woo the market, with an ever-improving software range and ultrakeen hardware prices. The highly regarded Grundig 2X4 machines, for instance, sell in Britain at around \$450. But in the view of some observers, Philips lost a valuable potential ally when the German cartel office turned down the application of French firm Thomson-Brandt for a controlling interest in Grundig. Instead of joining the V2000 camp, Thomson subsequently acquired 75% of AEG/Telefunken and became part of the JVC/Thorn EMI-/Telefunken joint venture J2T turning out 400,000 VHS machines a year in West Berlin and Newhaven.

At the same time, other European production centers involving the big Japanese names are proliferating: Sanyo in Lowestoft, Matsushita with Bosch in West Germany, Akai in Honfleur, France, Sony in Stuttgart, and so on. It is reckoned that by the end of this year there will be at least 14 VCR plants in Europe, compared with only two in 1981. So V2000's prospects, for all its admitted technical excellence, must be uncertain. and while it is probably unthinkable that Philips would abandon the format, the company's attitude to the introduction of a new generation of hardware will certainly be influenced.

Hopes that the Tokyo agreement on a universal 8mm standard might mean an end to the battles of incompatible formats are now diminishing, and the evidence of the European market is increasingly that there will be no simple change-over. Thomson has announced an alternative method of recording called Timeplex, which it claims is superior to 8mm, while JVC has launched its VHS-C system, which uses half-hour mini-cassettes and weighs only a few kilograms yet can be played back through conventional VHS hardware. Format-stretching refinements to the current half-inch machines continue in the form of stereo and half-speed models, with FM hi fi promised soon for VHS. A few weeks ago Sony unveiled the Betamovie, the world's first com-bined camera/recorder for the home market, in the U.K., selling it at around \$1,200.

So existing configurations are already doing what 8mm is intended to do (providing portable camcorders, for instance) or what it cannot do (providing FM hi fi sound). At the recent Berlin Audio Fair, 8mm video was conspicuous by its absence, and

some reports suggest quality is not yet good enough for a commercial launch. With half-inch hardware selling well, further development possible, and radically new technologies possibly just around the corner, there is a feeling that while Philips and the V2000 proponents might be happy to make a fresh start, the Japanese are

in no hurry to do so.

Videodisk in Europe has a brief and so far unhappy history. Philips' LaserVision system was launched in the U.K. last May, and in the first 12 months is thought to have sold only around 5,000 machines, despite progressive price reductions from the original \$675 to \$600 in June and now to \$450.

Plans to market JVC's VHD system were shelved last fall, and Thorn EMI, which has disk manufacturing capacity in Swindon and Cologne wrote off around \$30 million of

RCA, though, has just launched its CED technology, again in the U.K., with players costing between \$300-\$390. The company says it will see how sales progress before committing to the rest of Europe, but in the industry at large there is deep skepticism about the potential of any video-

(Continued on page 55)

Game Firms Meet In Cannes

MIJID Show Looks At Burgeoning European Market

By FAYE ZUCKERMAN

LOS ANGELES-The overly volatile American video game hardware and software industries have turned to the burgeoning European electronics marketplace not only to bring stability, but, more importantly, to enlarge their market share. When many of these companies converge on Cannes Oct. 3-7 to exhibit at Vidcom's first International Professional Games & Home Computer Market show-MIJID-a more than warm reception from the estimated 10,000 attendees is anticipated.

Mattel, Activision, Imagic, Te-

on the Centipede game.

tered the qualifying stages.

U.K. Sweeps Atari Championships

MUNICH-British competitors swept the board in both division of

In the under-19 category, Stewart Murray, 14, scored 323,512 points in

In the senior division, Andrew Brzezinski, 19, scored 322,044 points,

20 minutes, beating 35 other contestants from 26 countries. Atari experts

with U.S. entrant Doug Leighty runner-up 31,000 points behind. Prize

According to Atari, participation this year was much higher than the 1982 level. In West Germany alone, 32,000 video games enthusiasts en-

Each year, the company chooses one of its most popular games for the championship. Last year, Pac-Man was featured at the Paris world finals,

but Centipede is now a close second in terms of international popularity

and has just overtaken Pac-Man in Atari's West German bestseller chart.

No decision has yet been made on where the 1984 world finals will be

for both winners is a trip to the 1984 Olympic Games in Los Angeles.

here said they'd never heard of a higher score in that time.

Atari's annual video game world championships held here Sept. 19, based

lesys, Atari, Coleco, CBS Electronics and Fox Video Games are among the 50 exhibitors slated for booths there. They will be showing their wares to a European market expected to support a \$2 billion computer industry by year's end.

But not only well known video game makers will be there. A smattering of home computer hardware and software developers have taken space at the show, even though European computer penetration only numbers in the hundreds of thousands. Activision, for example, will be showing its new home computer software packages.

Sinclair, Spectravideo, Cannon and nearly 12 British computer firms, as well as Ariola's French division, have signed on to show computer hardware and software. Broderbund and Synapse are among the American third party software makers that will be represented there through Ariola's French company.

While officials of the MIJID show had hoped for a larger turnout from American software firms, they admit that the European electronics market is about two years behind the Americans. It is estimated that there are only about 200,000 home computer owners in France. Germany has the deepest penetration of computer products in Europe, about 300,000.

Beyond the computer industry exhibits, the show's organizers have planned round table discussions in which industry representatives will discuss with the press and show attendees the burgeoning home computer and video game field. The emphasis of the discussions will be on educational and entertainment software. Representatives from San Francisco-based Designware are said be participating these discussions.

Attendees will most likely be made up of distributors, retailers and computer industry members. Distributors from as far away as Turkey, India, Israel, Abudhabi, Hong Kong and Zealand have registered for

Atari France President: Games Exploding Now

PARIS-There may be signs that the video game boom is petering out in some markets, but in France it is just beginning, according to Guy Millant, president of Atari France.

Uncontrolled growth in the U.S. and elsewhere has characterized the business for the past five years, Millant says, but "now it is time to go for controlled growth." He continues: "For us, the explosive phase began in December last year when, in a single day, we sold as many units as in the whole month of December, 1981. This expansion has continued nonstop since."

Nevertheless, Millant says he still lays great emphasis on educating the public. In advanced markets like the U.S. and Britain, computer ownership is widespread, but in France people still have to be assured that it is not only people in white coats who have access to computers, or that the hardware has leisure, not work, connotations. "Once we've convinced people of the truth of this philosophy, then we can go to the second phase, which is computers for domestic use," he says.

A series of specifically Gallic programs is to be added to Atari's games repertoire here. "Le Compte Est Bon" and "Des Chiffres Et Des Let-tres," based on popular television quiz shows, are to be launched in the next few weeks, and "Asterix Le Gaullois," based on one of France's most famous comic strip characters.

is already on the market.

Educational programs developed in France and following French teaching practise will be unveiled at Vidcom this month in Cannes Says Millant: "The child will now have a family tutor who is blessed with infinite patience."

On the hardware side. Atari France is launching the XL micro series in three versions: 600, 800 and 1450. The first, which offers 16K extensible to 64K, will retail for around \$300, half the price of a hi fi system, notes Millant.

Dutch Arm For RCA/Columbia

AMSTERDAM---RCA/Columbia Pictures International Video, the joint venture between RCA Corp. and Columbia Pictures Industries Inc., has opened its own operation covering the Netherlands and Belgium. Cees Zwaard, former marketing chief of Thorn EMI Video, is managing director.

The company has exclusive access to more than 2,500 feature films from Columbia Pictures, the entire television library of Columbia Pictures TV (formerly Screen Gems), and the music and special interest programming of RCA for home video distribution outside North America. It currently operates in most of Europe and Aus-

held, or which game will be chosen. Thorn EMI's Nugas Offers Optimistic Industry Overview

LONDON-Thorn EMI is already one of the most powerful forces in international video software distribution, with 23 subsidiaries worldwide and a dominant market share in such key centers of video activity as the U.K. Now the company has taken the logical step of combining its theatrical and video interests in one operation, and it is as part of the new Thorn EMI Screen Entertainments that the video arm comes to Vidcom this year.

Philip Nugus, marketing director of the umbrella company, gives a concrete example of the advantages available with this structure: "We sat down at a meeting of the different department heads, and within an hour we had worked out all the different sequential release dates and PR and marketing budgets for five films. Premonth, so the reorganization is already working."

As the man responsible for assessing and sequencing the product Thorn EMI acquires, how does Nugus see current patterns of exploita-tion? "Theatrical is taking between one and three months as a window, maybe up to six months for a blockbuster but certainly no more than that, and in some cases video release could be almost simultaneous. We then get into cable, where the winis likely to be about a year, and possibly then some secondary video marketing activity in the mail order area, and then free television broadcasting almost three years after the original theatrical release. To have one company, and one marketing team, making those decisions, is real-

portant for Thorn EMI to balance these windows successfully, because the company operates some 305 cinema screens in 111 locations nationally, an operation that has also been brought under the Screen Entertainments canopy. Says Nugus: "Cinema admissions in the U.K. have been de-clining for the past 20 years. Obviously we have to be flexible about windows, but in general terms we don't feel video has necessarily damaged theatrical business. In a piece of recent research, only 15% of interviewees gave video availability as a reason for not going to the cinema, and also the people who go to the cinema are demographically not the same as VCR owners.

The disadvantage of a wide theatrical window before video release is, of course, the opportunity for pirates to move in. "If we found a picture was being counterfeited we could launch quickly if we had to," says Nugus, "but since the new U.K. legislation

went through it appears that piracy is on the decrease, so it's not quite so critical. The 'First Blood' launch was not heavily pirated, and although prints of 'Return Of The Jedi' were stolen, no carefully counterfeited copies have come to light, which is encouraging news.

According to Nugus, British piracy was around 55% of the market at its height, compared with 10%-15% in the U.S., and highs of 75% in the Benelux countries and 85%-90% in South Africa. "It's gradually coming down. There's quite a lot of international cooperation now between the various piracy-fighting organizations, and more security for film prints, so things are getting hot for the counterfeiters," he says.

"But I believe we also have to get across to the public that they are injuring the business. We have to change hearts and minds: it's not enough just to go after the counterfeiters."

faster growth for the legitimate market, and Thorn EMI expects its U.K. video turnover this year to be two or three times as high as it was in 1982. The company's operations are also doing well in West Germany and Scandinavia. In France, Nugus says, 'We will come in on budget, though it's been a bit of an uphill struggle because of the political problems over video there.
"North America has picked up

greatly, and in the first half of this financial year we have exceeded our total 12-month target for the States. We have also had three titles in the video top 10 at once, with 'Tender Mercies', 'First Blood' and 'Bad Boys,' which is more than any domestic company-there has achieved. Looking ahead, we will be launching in the Japanese market in a big way in the next 12 months, and in South America we will initially launch in Brazil, then Venezuela six to eight months later.

We are just about to launch 60 titles in Spain, and are in discussions about the Turkish market. In Asia we will be setting up distribution in Singapore, Malaysia and Thailand. For the Middle East we already have an operation based in Athens, with financial and banking headquarters in Cyprus. The Israeli market has been very successful for us, and we're now looking at the Gulf States.

"The key thing as a distributor is to get your alliances with the major producers cemented so that you're in a position to take advantage as the markets grow, and we have certainly got a lot of product by virtue of our worldwide delivery power. Having these operations in 23 countries means we can put bigger sums on the table with greater confidence than our competitors. It's hard if you've got 20 licensees to tie up before you can make an acquisition deal work."

(Continued on page 54)

NEW TAPE TECHNOLOGY

Matsushita Pacts With BASF

TOKYO-Matsushita Electric Industrial of Osaka has licensed BASF of West Germany to manufacture its new thin-film, high-density video re-

cording tapes. The new technology uses a metal evaporation process to produce a videotape that is only half as thick as the conventional, VHS-format videotapem 10 microns compared to 21. The new software can also store substantially more information.

The BASF deal, for an initial five years with options, gives the German firm non-exclusive rights to manufacture and market the tape worldwide It follows a similar deal with 3M of the U.S. reached early this summer. BASF already produces and distrib-

utes worldwide its own brand of

www.americanradiohistory.com

The Matsushita technology is based on two decades of experimentation with vapor coating processes. In 1979, the company introduced through this technology its Angrom microcassette tape for audio recording, following with thin-film videotape experiments two years later.

The videotape is produced through a process in which magnetic materials, cobalt and nickel, are evaporated in a vacuum and crystalized onto a plastic film. This cuts out the need for resins to bind the particles, producing a recording surface with a magnetic content of almost 100%, compared with 30% for conventional tapes with resin-bond surfaces.



Sony Tape. The Perfect Blank.



Sony Tape has a full line of audio and video tapes for your customers to stuff their stockings with this holiday season.

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They're packaged every which way to encourage sales, including poly and blister packs. And they're supported by Sony in-store promotion and national consumer advertising. So stock up now on Sony Tape. Your customers will, too.

SONY

Video

Japanese Production Of VCRs Still On The Increase

By SHIG FUJITA

TOKYO—Japanese production and export of VCRs is continuing to increase at a pace which outstrips even the most optimistic forecasts from back at the start of the video boom. The national industry now expects that total production this year will peak near the 17 million unit mark, with exports accounting for a staggering 13 million. These projected figures compare with a production tally of 13.1 million units in 1982.

In the first seven months of this

year, production had already reached 9.33 million units, of which exports accounted for 7.56 million, up 34% and 47% respectively compared with 1981. And an even bigger increase

was registered in domestic sales in the first seven months of this year, up 63.3% to a total of 1.82 million units, as against 1.1 million units in the January-July period of 1982.

Domestic sales for the whole of 1981 were only 1.55 million. For 1982, they were just 2.34 million units.

Toru Arai, promotion/publicity chief for the Electronics Industry Assn. of Japan (EIAJ), points out that exports to the U.S. have shown a tremendous increase, totalling 2.58 million units during the first seven months of this year, compared with 25 million for the whole of 1982.

"My belief is that a great deal of this export action to the U.S. has been building because of interest in the Olympic Games to be staged in Los Angeles next year. People will want to capture the drama for themselves," Arai says.

He adds: "At the Japanese national level, we believe the high pace and consistency of VCR sales will continue because this hardware has become part of the durable goods range accepted by the general public, not something more for the technologyminded buffs in the specialist scene.

"Domestic sales are being increasingly stimulated by the marketplace display of many popularly priced models, some of which are selling for less than \$300 in the discount stories. The overall sales trend in Japan is towards two specific types of VCRs: the high-priced sophisticated models and the no-frills low-cost and ultra-practical lines."

The Japan Video Assn. (JVA) estimates that 5.6 million VCRs were in use in Japan as of the end of 1982, and that the total will rise to nine million or 9.1 million by the end of 1983. EIAJ's Aria estimates that the number of households with VCRs will be around 17%-18% by year's end, a penetration buildup which again tops early projections.

According to statistics from JVA, sales of videotapes in the first six months this year came to a monetary total \$39.6 million, or about 90% of the \$44.03 million spend on software for the whole of 1982. And that 1982 figure was double the previous year's tally of \$21.2 million, which in turn was some 90% up on the 1980 total of \$11.3 million. If sales of videotapes for the whole of 1983 top the 20 billion yen mark (say around \$80 million) as predicted by JVA, then sales will have increased seven-fold in just three years.

Of the videotapes sold this year, some 38% are 30- to 40-minute tapes. The over-90-minute tapes have 32.5% of the marketplace action, and those in the 60- to 90-minute category take up roughly 12%. In the prerecorded cassette sector, soft porn takes just under 30% of the total, Japanese movies just over 20%, music tapes 16.7%, animated cartoons 10.9% and foreign movies just 3.7% of the total.

The JVA started a group rental system on April 21, and it has grossed a fast \$40 million. Still only five months old, it's too early to predict how much and how fast it will grow, says the association.

In the first analyzed action within the JVA rental system, Japanese movies accounted for a 60% share, with imported movies at just 6.6% and sports taking a 5% share of the interest.

A sales pattern change noted here as "significant" is a decrease in the popularity of soft porn product. This sector had a 33.9% share of the tape sales market in 1982, but dropped to 29.4% on figures thus far available for this year.

Three different video formats on one video loader...

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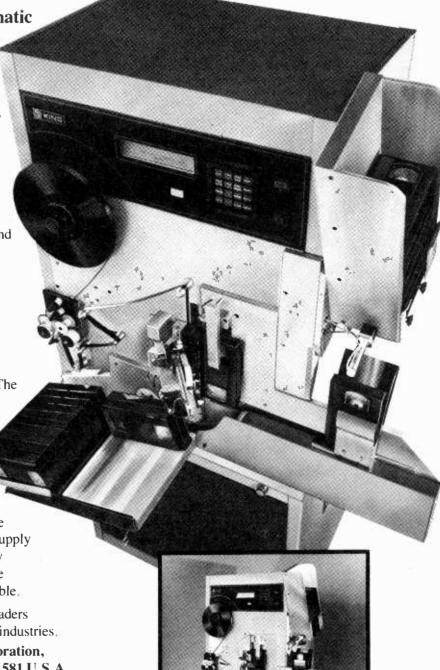
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Video

Survey Outlines Worldwide VCR Ownership Boom

By PETER JONES

LONDON—More than 40 million VCRs will be in use around the world by the end of this year, according to a survey of 80 countries carried out for the International Institute of Communications.

Findings published in the group's magazine, Intermedia, confirm the claim that the U.K. is world leader in VCR use, with a projected 30.1% household penetration by year's end. This represents 5.75 million VCR units, compared with 1982 figures of a 19% penetration peak and total of 3.725 million video hardware units in

In unit terms, the projected U.S. figure for 1983 of 8.75 million is way ahead of Britain, but represents a year-end home penetration of just 10.7%. It compares with 1982 figures of 6.4% television owners with VCRs and 5.25 million units.

Japan, according to the survey, has a likely 26.1% penetration figure by year's end and a total of 7.56 million units, compared with 19% and 3.42 million units in 1982. France's projected video action tally for this year is assessed at 9.7% and 1.65 million units, compared with 5.9% and one million units last year. The West German 1983 estimate is 3.9 million (18.5%), compared to last year's 12.6% and 2.65 million units.

The highest proportions of VCR ownership in percentage terms are found in the smaller oil-rich countries with large expatriate communities such as Kuwait (92% penetration forecast by the end of this year), the United Arab Emirates (75%), Oman (70%) and Bahrain (44%). Taiwan is cited as having a 1983 forecast of 20.2% penetration (750,000 units) as against 14.6% last year (525,000 units).

There are, says the survey, some 36.5 million VCRs in use in the world now, and this will rise to 40.5 million by the end of the year. Video piracy worldwide is estimated to be worth more than \$1.5 billion annually.

Another report just published here, "Television: The New Era, 1983," underlines the U.K.'s worldbeating video growth and sees "half

Meet Reflects Int'l Shakeout

Continued from page 47

January. An advisory board manned by industry professionals has even been set up to follow market trends and improve service to members.

Despite the smaller number of companies exhibiting at Vidcom this year, stand space allocated is fully 50% up on last year's event. Some of the minnows have disappeared, but the software majors have consolidated their position and extended their distribution tentacles overseas by setting up subsidiaries or license deals in European and other key territories outside of the dominant American, British and Japanese markets.

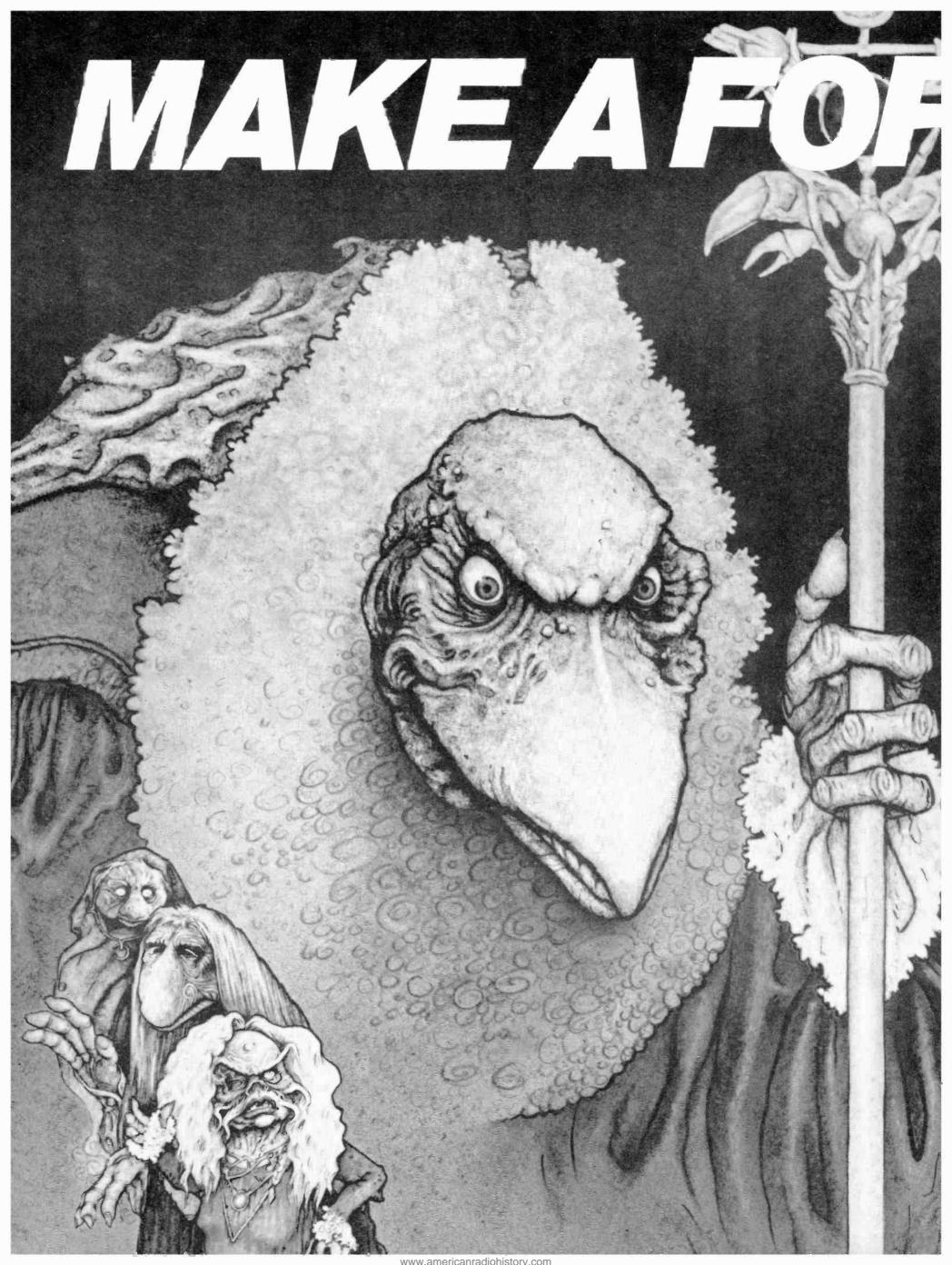
Among the leading American companies with stands will be Telepictures, ABC Video Enterprises, NBC International, Worldvision Home Video, Wrightwood and Cannon. On the hardware side, Philips, Grundig and JVC will be among those showing state-of-the-art VCR and videodisk technology, and those who were surprised to see the low-key role of the much-heralded new 8mm standard at the Berlin Audio Fair will be able to judge at Vidcom when and whether the existing half-inch formats are going to be superseded.

the homes in Britain with VCRs by the end of 1985." But this means, says the report, that "people will be reluctant to pay for cable television services which, as developments go ahead, could cost them several hundred pounds a year. The demand for feature films with the growth of the video market will inhibit the expansion of cable television.

"When you have a virtually unlimited choice of films to watch on VCRs, at the time that suits you, why subscribe, as in the U.S., to a cable system giving a weekly choice of

only, say, a dozen films at times that may not suit? The only reason would be that cable avoids the physical problem of renting and returning tapes, or is cheaper."





JIM HENSON'S FANTASY ADVENTURE

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Video

Thorn EMI's Nugus Offers Optimistic Industry Overview

Continued from page 48

One of the major benefits of Vidcom for Thorn EMI this year will be the opportunity to bring together marketing managers and regional managing directors from this worldwide network. "We'll be having two full-day sessions where we will explain the amalgamation and discuss our marketing plans for the next year, and of course it's also a chance for the local guys from different corners of the world to see the whole international video industry in one place," Nugus says. A key topic may be the balance between rental and sale in software markets. Apart from the U.S., which has 18%-20% sale, most world markets are around 95% rental, accord-

ing to Thorn EMI's figures. But the company's price-cutting initiatives this year in the U.K. have successfully generated a substantial straight sale sector. Nugus claims that the Duran Duran cassette, with 17,000 copies sold, is the best selling music videocassette ever released.

Also under discussion will be the video game and home computer market, which Nugus describes as complex, rapidly changing, and not for the faint-hearted. "At the moment you have a population of obsolete machines around the world, and in the short term I see great problems, with manufacturers dumping weak machines and making it hard for the software side, while the more powerful machines are still in the pipeline and the real growth has yet to start.

and the real growth has yet to start.

"It's a case of technological development outstripping the market supply situation, and I don't see any hardware or software companies making profits for the next couple of years, although when the formats stabilize and we get orderly growth it could be massive."

Nugus has similar reservations about cable: "In Europe, where VCR ownership has been embraced so warmly, cable has got a hard job, and one of the biggest flaws I can see in the current projections is that simply cabling an area doesn't get you into the homes: people have got to want it. There are bound to be fingers burnt

"So far as software is concerned, the major alliances are being made, and product in the early stages won't be a problem, though possibly appetite may eventually overtake supply. But cable is going to be a long time reaching economically viable levels. The funding required is considerable and the payback is very long, and in addition VCR is already so well entrenched in many markets. I certainly don't think home video will suffer: in the States it's noticeable that VCR sales are beginning to swing back."

Also some way off, according to Nugus, is a strong videodisk market. One of the reasons for the shelving of the European VHD launch was the severity of competition from an exploding VCR sector, and only when saturation is reached will manufacturers need new home entertainment hardware to take over the momentum, he says.

Saturation level will be 60%-65% in Nugus's view, and will be reached within three to four years in Japan and five years in the U.K. and West Germany, which by that time may have outstripped the British market. Improved videodisk hardware with low software prices and an emphasis on the system's unique interactive and educational potential could get into its stride before then, he says, with record-capability disk hardware a more distant, though real, possibility.

Picture Music, Cinerock Team

NEW YORK—Cinerock, a film and video production company based here, has joined forces with Picture Music International, a division of Capitol Industries-EMI in Hollywood.

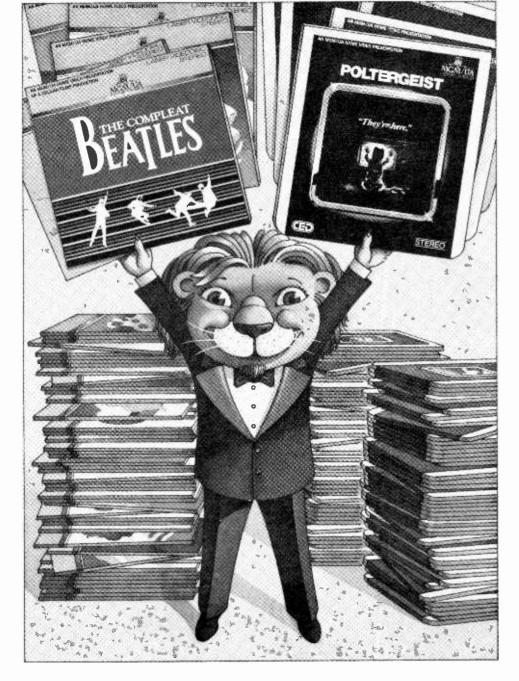
Cinerock will now operate as Picture Music International, with Cinerock president John Diaz assuming the title of director of East Coast operations for PMI. He reports to Mark Levinson, President of PMI.

Reporting to Diaz will be Michael

Reporting to Diaz will be Michael Pillot, director of East Coast sales, and Lynn-Allain Dalton, staff producer.

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Video

Western Europe: The World's Largest Marketplace

• Continued from page 47

disk system, given the playback-only limitiation and the extent to which VCR ownership has already taken hold, outside of specialist interactive applications.

Nor can disk offer enormous software benefits. Catalogs are still minute by videocassette standards. LaserVision has something over 300 titles, RCA launched with 100, and both concentrate less on programming that exploits disk's unique capabilities than on the kind of major feature films already available on

Prices, of course, are competitive: LV disks at \$27 initially undercut cassette costs by 50% or more, and CED software at \$15-\$20 is even cheaper. But this year has seen a radical shift in pricing policies on the part of the major distributors, and some movies are now available on tape for less than \$30, with even cheaper budget lines on the way, so that disk's advantage in this respect is

fast evaporating.

Cause of the cassette price cuts is a recognition that European software markets have been dominated too much by rental—over 90% of video transactions in the U.K. last year. To stimulate straight sale, Thorn EMI began 1983 by reducing trade price on 140 titles to \$20, and other distributors have followed suit. Culmination was the launch by Neon in September of a 50-title package selling to dealers at only \$15

Tape catalogs overall are still expanding quickly, though the earlier tendency to flood the market with product has given way to more considered release strategies, particularly as the supply of viable feature films begins to be exhausted. Some 7,000 legitimate titles are available, and although video "nasties" and the need for censorship controls grab all the headlines, the market is largely dominated by broadly family-oriented movies. Comparatively few major titles generate a large proportion of dealer revenue at any one time.

Specialized material is now available in some quantity: music programs are proliferating, around 1,000 children's titles are on offer, and how-to tapes cover everything from fly fishing to child bearing. But in volume terms, these titles represent under 10% of the market, and hardpressed dealers are therefore reluctant to commit funds to stock them.

The result has been not only price cuts for specialist material, which is thought to have strong sales potential, but also the beginnings of a search for alternative avenues of distribution. Such channels include mail order operations such as the U.K.'s newspaper launched, or other kinds of retail store, such as bookshops or photographic centers. In a retail sector that has too many outlets chasing too little business, this trend, if continued, is likely to accelerate the decline in numbers already taking place. Wholesaler casualties have also been a feature of the shakeout the industry is undergoing.

Over the past year, almost every week has seen a new licensing or joint venture agreement announced, as majors like Thorn EMI and CBS/Fox and independents like Embassy and VCL extend their international networks and introduce their product into new European markets. Moves into program origination are also continuing, with A&M one of the latest to set up a production arm.

Apart from music promos, which one or two companies have marketed in the form of video singles, few projects are likely to be targeted specifically for video: the medium nowadays is seen as only one part of a marketing mix that will soon include broadcast, theatrical, cable and satellite exploitation. The software is more important than the carrier, and the new challenge is to successfully juggle release dates and windows so as to maximize returns.

Some observers see the prospect of large-scale cable and satellite development in Europe, which will occur progressively from the mid-'80s on, as posing a question mark over the whole future of video. But several studies suggest that the future of cable and satellite themselves is by no means clear-cut. One report found that in the U.K. only 6% of viewers would be prepared to pay more than \$8.50 a month for additional subscription services, and concluded: "The economics of cable are fragile, the risks speculative, the demand unproven and the effects uncertain.'

However, the enthusiasm of governments, backers and would-be operators remains generally high. No fewer than 37 companies or consortia applied last month for a first batch of 12 U.K. cable franchises, with Thorn EMI and Virgin each holding shares in several. A cable authority is to be

set up, and by next year the new multi-channel networks should be in operation. Program suppliers are staking their claims: in the music area, Thorn EMI and Virgin (through the Cable Music consortium) again lead the way, along with MusicVision.

In West Germany, regarded as lukewarm to cable, a supervisory agency has been founded, and four pilot schemes begin next year. France, which has committed itself to fiber optic technology, has set a cable installation target of 1.5 million homes by 1986, while Holland is already 60% cabled.

Satellite technology, which will feed cable head-ends, is less talked about, although one company, the News International-owned SATV, is already broadcasting advertising-supported programs, including Cable Music's "Cable Countdown," to around 700,000 cable subscribers in

Scandinavia, Switzerland and Malta. Initially, SATV was using spare capacity on the old OTS test satellite, but it has now been allocated a channel on Europe's first operational communications satellite ECS-I.



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Talent & Venues

\$3.5 Million 'Deco' Disco Designed For Miami Beach

By SARA LANE

MIAMI BEACH—For the first time in more than a decade, this city will have a new nightclub when Z, a 15,000 square foot discotheque/entertainment complex, opens in the Art Deco section in December.

More than \$3.5 million is being poured into an Art Deco building to convert it into one of the most sophisticated discotheques in the world, it's claimed by Stephen Pastore, Phil Smith and Jeffrey Rodman, partners in New York-based EFFX Management Inc.

The building, constructed in 1938, orginally housed a lavish supper club called the French Casino, which in the late '30s and '40s was one of the most popular spots in Miami Beach. Later, the building was turned into a movie and vaudeville house.

The Art Deco area, a square mile at the south end of Miami Beach, has been designated an official historical landmark district and appears to be on the verge of a major boom, with civic projects, housing, international marketplaces and financial investments on the drawing boards. Less than a month after the Z opening announcement, the Philadelphia-based firm of Cavanagh Communities Corp., with interests in Atlantic City, announced that it had purchased seven Art Deco hotels on Ocean

According to Smith, Z will be "a showcase" that, "if it were located right next door to Studio 54, could hold its own."

Lighting and sound systems are estimated to cost approximately \$1.4 million, and many innovations are being created, according to the partners. Sound is being handled by Smith and Richard Long & Associates. In conjunction with See Factor, (Joe) Zamore & Associates has been named lighting designers.

"We're going to have multitudes of flying arrays overhead," Zamore reports. Some of the arrays will be located in individual truss sections and will move independently.

In a domed area in the ceiling, three horseshoes, designed to match the existing detail, will fly at varying heights and speeds. Scattered among the hanging horseshoes will be chandeliers that will telescope as they fly

out from the roof. Says Zamore, "It will be a moving ceiling."

Over the stage area (whose elevation has been dropped to main floor level) will be 30 line sets with various elements that go up and down. Motorized box booms will move across the stage. In addition, Zamore and See have designed a smoke system in the floor, with smoke rising from six different spots.

"The entire overall effect of the arrangement will be a motorized, mechanical, moving display of lights, shapes and forms," notes Zamore.



Photo by Chuck Pulin

HERON SHOW—Gil Scott-Heron plays the Bottom Line in New York.

Midler Says She's Happy With 'No Frills' Approach

By PAUL GREI

LOS ANGELES—Bette Midler had a surprise in store when she went into the studio to cut "No Frills," her first studio album in four years: She had a good time.

"I think the joy of being in front of a microphone is apparent on this record," she says. "The atmosphere was very light-hearted; I wasn't bored for a second."

As Midler is the first to point out, it was not ever thus. "Recording had always seemed so torturous. It had nothing to do with music, it had to do with overdubs and technology and splicing vocals. I sang some of the songs until my throat bled and they were still never good enough for the producer. It was just a bore, to tell you the truth.

"Most of the blame must be mine. I guess I was just depressed. I would go into the studio and hide for nine months making these records. It was just like I had died. But I learned a big lesson on this album: go in and get the best performance you can as quickly as you can and get out."

quickly as you can and get out."

"No Frills" is the sixth studio album of what Midler freely calls a "checkered" recording career. "I loved the first couple of albums," she says, but then I stopped selling records and I was unhappy with what was going on. But I think I've solved the problem."

"Most of the first album and a lot of the second were cut live, but then the lure of that board and all those buttons and faders got to me. I was obsessed with making clean records—and I don't think I was the only one. A lot of artists would go in and spruce up the vocals and take out the breaths and essentially take the life and humanity out of it. I don't want to do that anymore."

life and humanity out of it. I don't want to do that anymore."

"No Frills" was produced by Chuck Plotkin, best known for his work with Bruce Springsteen. The title is meant to refer to "a more direct approach to music, more spontaneous and less arranged," according to Midler.

Midler is a big fan of rock and includes among her current favorites Grace Jones, Laurie Anderson, Dave Edmunds. Marshall Crenshaw, Tim Finn, Peter Gabriel, Tony Berg and Jack Mack & the Heart Attack. Yet, except for the "The Rose" sound-track, she's not often been thought of as a rock singer.

If anything, she's been tagged an MOR singer, in part because of her early remakes of old standards like "Boogie Woogie Bugle Boy" and "In The Mood." Midler isn't completely comfortable with that association.

"I have never been an MOR personality or singer," she says. "I don't think there was any category for me. I do love standards; it's a vast world of beautiful changes and wonderful sentiment. But when Willie Nelson cut 'Stardust' or Harry Nilsson put out 'A Little Touch Of Schmilsson In The Night,' both glorious albums of standards, nobody said they were MOR artists. Labels like that are more a demographic issue than a musical one."

Midler enjoys discussing her music. "Interviewers almost never ask me about my music," she says. "They want to talk about scandal or camp or clothes or how I wound up getting beat up in the movie business."

Midler concluded her latest concert tour Sept. 12 but will soon be back on the road doing a book tour for her children's book, "The Saga Of Baby Divine." At the same time, she'll do more promotion on her album.

"It's the first record I've had in a long time that I want to get out there and actively promote," she says. "I listen to it and I'm amused by it and I'm happy I made it, so I want to give it the best shot I possibly can."

Rock'n' Rolling

Ray Manzarek Opening New (And Old) Doors

By ROMAN KOZAK

What do renegade 13th century monks have to do with rock 'n' roll?

Not much, until now. What happened was that, in the 13th century, there were some monks who wrote secular poetry, which was lost and then discovered in a monastery in Bavaria in 1803. In 1935 the German composer Carl Orff set these poems to music. Then, this year, Ray Man-

zarek, former Doors keyboardist and current producer of X, teamed up with composer/producer Phillip Glass for a modern version of these works, titled "Carmina Burana,"

which is being released as an LP by A&M.

"The first time I heard 'Carmina

"The first time I heard 'Carmina Burana' I was maybe a senior in high school, and I've always loved it, the power of it, and all these people singing in a Gregorian kind of modal thing with the sense of the throbbing rhythm. It's always been sitting there at the back of my mind as one of my favorite choral pieces," recalls Manzarek.

"About three years ago I bought a recording of it by the Cleveland Symphony, and one song, called the 'The Dance,' I could never figure it out. It starts simply and then the rhythm turns around, and I could never figure out what was exactly going on there. So I went and bought the sheet music, the piano accompaniment for the whole piece. I turned to 'The Dance' and could see that it has a bar of four, it has a bar of three and another bar of four, and then two bars of three. No wonder I couldn't just tap my foot along!

"Then I started looking at the rest of it, the whole score, and I fell in love with the music all over again, but this time performing it instead of just listening to it. And I thought, this is a real trip. This is like the Doors' music, like Ray Manzarek's music. This is my kind of stuff. D minor, chunga chunga chunga. I could just hear the drummer. What a strong beat to it.

"But wait a minute. A drummer, a bass player, a guitar player. Orchestral part handled by synthesizer. Put the chorus on top of it. I had that all in front of me. This could be like a whole thing. I sat at the piano with the music, looking out at the back yard in L.A., and said that's what I'm going to do. I will do the whole damned thing here," he says.

Manzarek says he then made a three-song demo which he shopped around, getting about as much response as Gregorian chant music could be expected to get from most record companies. But via a&r person Nancy Jeffries at RCA, the tape came to the attention of Phillip Glass and Kurt Munkacsi, Glass' co-producer and Jeffries' husband.

"So Phillip was out in L.A. last September, when I first got together with him, and he came over to the house with Kurt and Nancy and we sat around and talked about music, God, man, life and death, vibrations, power, Carl Orff and 'Carmina Burana,' and they said they wanted to produce it. And I said, perfect. Somebody with that knowledge and expertise was perfect as producer, because after producing X I did not want to produce this. I wanted to be the artist this time around," he says.

The whole project took about eight months to record with A&M eventually picking it up and allowing complete artistic freedom on the project, says Manzarek, who adds that the album is geared to FM radio. "After a cut by Kajagoogoo, you can dance to it. And there will be a video for MTV with a Halloween premiere. This is a regular record for regular rockers. It's also for heavy metal people, the Conan crowd."

Future plans include making the whole thing into a video opera, adds Manzarek.

And what of the Doors? That well has not yet run dry either, because there is going to be a new Doors album soon, consisting of live cuts never before released. And there is a new book, "The Doors, The Illustrated History," by Danny Sugerman, Manzarek's manager and principal keeper of the Doors' flame.

Manzarek says the new LP, "Alive, She Cried," will contain new versions of "Light My Fire," "Gloria," "Little Red Rooster," "Texas Radio," "Love Me Two Times" and a couple of other things, given "the state-of-the-art fidelity crank."

He says the tapes had been lost for seven or eight years and only turned up last year, when the surviving members of the band and its producer, Paul Rothschild, reviewed them and picked the best for release.

"It's not the definitive Doors concert; it's just the Doors having a good time. It's Jim Morrison alive and relaxed and having fun. The mystical Doors experience doesn't happen on this record. It's a fun record, and we thought, what the hell, let's put it out "he says

out," he says.

The LP is due in a few weeks. Already out is the book, a \$14.95 large format paperback containing pictures and articles about the Doors compiled through the years by Sugerman

"One of the things I did when I worked for the Doors and answered their mail was that I kept a scrapbook and I had the articles in a chronological order. One of the ways I shared the memory of the Doors with friends was to open up the scrapbook and bring out my file cabinet of pictures," says Sugerman.

pictures," says Sugerman.

"After 'No One Here Gets Out Alive' (which Sugerman contributed to) we had even more articles and pictures. Before I even started working with (author) Jerry (Hopkins), I hoped to put together my story of the Doors as a rock critic and writer. But after 'No One Here Gets Out Alive' there was not really a whole lot for me to say as a writer.

"But after looking at the scrap-

"But after looking at the scrapbook and not being totally satisfied with 'No One Here,' the realization came to me that combining the press clippings with the pictures would tell the Doors story in the fairest, most objective way," he says.

Act-ivities

Filly's in Philadelphia is going to be devoting its Wednesday nights to "rap, breaker, hip-hop and street dancing," hosted by Lady B. The club will hold a series of contests with the best of Philly going up against the best of New York, as picked by similar contests held at the

CBGB's Hilly Kristal celebrated his 52nd birthday with a party at his club Sunday (25). Among those who played were the Drongos, Lenny Kaye, the Del Lords, the Rudies and Costa Rocka. Among those in the audience were members of the Bush Tetras, the Sic F**ks, the Richard Hell Band, Soviet Sex, Cool It Reba, Hoy Boy & the Doys and Phillip Darrow.

Denver promoter Barry Fey is branching out and putting together an "All Time All Star Baseball Game" in Denver. Some of the all-time greats in the game are expected to take part in the event at Mile-High Stadium.

Randy Brecker, trumpeter half of the Brecker Brothers, has formed a new band, the Brecker/Elias Group, with his wife, pianist Elaine Elias.

The Gang Of Four has added drummer Steve Goulding and background vocalists Paula West and Alison Williams in time for a U.S. tour this month.... Singer Kevin Cronin of REO Speedwagon broke his thumb playing basketball.... King Sunny Ade will do two songs and have a small part in Robert Altman's upcoming film, "O.C. And Stiggs."

Signings: Simon Townshend to 21/ Polydor/PolyGram Records. Debut LP was produced by brother Pete. ... "Hee Haw" star Buck Trent to Ace Productions.

Philadelphia's Empire Rock Club Ready To Reopen

PHILADELPHIA—The Empire Rock Club in the Northeast sector of the city, shuttered for 18 months, reopens this week. Newly expanded, redecorated and refitted with a new stage, sound system, lighting and video equipment, the club intends to host the best regional bands with a sprinkling of national talent, accord-

ing to entertainment director Larry Goldfarb.

The club, seating 350 persons, kicks off with a series of nine Friday night live radio concerts to be broadcast by local rock station WMMR-FM. Not only will the bands be broadcast live from the club each Friday night, but WMMR jock Michael

Tearson will originate his 10 p.m. to 2 a.m. air slot from the Empire Rock Club every night.

Opening attraction is Alan Mann, to be followed by John Eddie & the Front Street Runners and Beru Review. At present, the national acts for the WMMR broadcasts await confirmation, according to Goldfarb.

Talent In Action

LINDA RONSTADT WITH THE NELSON RIDDLE **ORCHESTRA**

Radio City Music Hall, New York Tickets: \$35, \$30, \$22.50

Before Ronstadt sang a note, this concert was shrouded in mystery. What kind of crowd would pay up to \$35 to hear her perform, with the Nelson Riddle Orchestra, classic torch songs from the '40s and '50s? What would be the crowd's reaction to the concept of the concert, which, in the staging as well as the music was a complete throwback to the era of big band singers? Above all, how would Ronstadt handle territory defined by Frank Sinatra, Billie Holiday and Ella Fitzgerald?

On Sept. 24, the first of two nights, the show was nearly sold out, but the makeup of the au-dience was itself confusing. Although there were several older couples in pseudo-formal attire, they were outnumbered by the sweatersand-jeans crowd. It looked like an audience from one of Ronstadt's pop/rock shows. When she appeared, unannounced, off to the side of the stage, dressed in a strapless, sequined dress, and softly, nervously sang the first few notes of "I've Got A Crush On You," the entire show seemed to hang in the balance

Then Nelson Riddle and his Orchestra ascended from below stage level on a moving platform, took their place in back of Ronstadt, and in a few dramatic moments opened up their full accompaniment. From that point on, Ronstadt had the crowd in her grasp.

Though the enthusiasm endured, the music, most of which came from Ronstadt's latest album, "What's New?," was strictly hit-andmiss. She performed some songs, "Crush" and "Someone To Watch Over Me," with much warmth, charisma and subtlety-her study of the masters had clearly developed a new depth in her phrasing. Other songs, like "Guess I'll Hang My Tears Out To Dry" and "Falling In Love Again," were technically precise but emotionally flat. Too many times, she seemed to be merely reaching for notes, and other times she pounced on the lyrics as if she were singing "You're No Good."

Ronstadt's anxiety was apparent. Early in the show she introduced one song and sang another. A few bars into "Keeping Out Of Mis chief," she started over, thinking she had the wrong lyrics, and then discovered she had been singing the right words all along.

A few staging snafus didn't help either. During an Andrews Sisters-like segment with a vocal quartet. Ronstadt's microphone went dead; at one point, a large crescent moon appeared to lift Ronstadt into the air for "Falling In Love Again," except she hadn't finished her story about why she wanted a moon and her efforts to obtain one ("It was supposed to wait for me to call it," she said).

But for the most part, the lighting and set changes lived up to the grand tradition of Radio City; it was clearly not just a concert, it was a complete show. The orchestra played like the consummate professionals they are, and the drumming of rock/fusion recruit John Guerin gave the music some surprising punch.

Ronstadt relaxed as the show progressed, and her gamble seemed to have paid off, as she won over both factions of the crowdthose who knew the songs and those who were listening to them for the first time. The songs themselves proved to be as durable as ever, and the inclusion of Henley and Frey's "Desperado" at the end showed that there are

But in her choice of staging and accompaniment, Ronstadt seemed more interested in putting on a nostalgic tribute rather than a contemporary rendering of some timeless material. This is something she has wisely avoided in her remakes of rock classics (imagine her singing "Blue Bayou" in '50s garb with Roy Orbison's original band). Because she attempted to recreate the past in such thorough detail, the show, and indeed this entire phase of her career, offers only fleeting intrigue.

ROB HOERBURGER

DIANA ROSS

Universal Amphitheatre Universal City, Calif. Tickets: \$25, \$20

It's ironic that Diana Ross chooses to project a cool, haughty image in her album covers and publicity shots, because she's probably the most relaxed and approachable concert performer in the business. It's hard to imagine such rival superstars as Barbra Streisand and Dionne Warwick as completely comfortable with their audiences. When security guards flanking Ross at one point tried to stop fans from coming near her, Ross admonished: "You guys just relax, OK?"

Ross' opening night set Sept. 21 featured several new additions, including the ballad "We Are A Family" from "Dreamgirls." ("I didn't go fo see the show, but I like this song, Ross explained in introducing it.) Ross also included highly credible versions of Michael Sembello's "Maniac" and Michael Jackson's 'Beat It,'' as well as Stevie Wonder's "Ribbon In The Sky."

Ross performed a mini-medley of Supremes hits with the full respect they deserve, some thing she has not always done in the past. And she offered a separate, full-length version of the Supremes' best song (and one of the best songs of the rock era), "You Can't Hurry Love." (In introducing that song, Ross made special note of the "Motown sound in the bass," which appeared to be an inside tribute to bassist James Jamerson, who died recently.)

Unfortunately, the looseness and spontaneity that made the show so appealing also undercut it toward the end. Ross has a tendency toward excess and clutter. She introduced the crass, one-dimensional "Muscles" by saying "This is my novelty tune of the evening," but a few moments later included an even more inane novelty tune, "Work That Body." There is absolutely no need for either piece. Likewise, it was hard to justify Ross' repeat perfor-mance of "Mirror, Mirror" (once during the show and once after the last prepared encore) when she left out such key hits as "Gettin" Ready For Love" and "It's My Turn."

PAUL GREIN

FOURTH ANNUAL LONG BEACH BLUES

Long Beach State. Univ. Tickets: \$10-\$12.50

With the recent passing of such standouts as Roosevelt Sykes and Muddy Waters, KLON-FM air personality Bernie Pearl booked a passel of traditionalists at this year's eight-hour al-fresco event Sept. 18. The entire program was aired simultaneously by more than 100 Public Radio stations for a \$40 fee. It was unfortunate a professional tv crew didn't record it for posterity.

A sound system that carried better to a swath of the audience, immediately dead center and deep, lost much of the backup and soloists on either side and far from the stage

But the spirit was ever there, even if the hereditary blues sound has been tainted badly by disco. Opening act Johnny Copeland sang well and played good full-chord and single-string blues guitar. His offerings are disco/blues; his five sidemen are more into a modern idiom.

The day started to jell when Lee King's Bay Area blues combo was joined by Freddie Roulette, a stellar steel guitarist from Evanston, III., who plays this instrument unlike Jerry Wiggins or Jerry Byrd ever thought it could sound. He is to blues steel what Charlie Christian was to amplified jazz guitar and should be recorded alone or with a group like the Rolling Stones. Roulette's unique backgrounding and solos would rejuvenate them. He must be seen and heard to be believed.

Dapper in a brown summer suit and white turban, Sonny Rhodes kept the spirit moving with some great alto sax, followed by Jimmy McCracklin, all in white, doing his piano and vocal standards, together with a very bluesy new version of Avery Parrish's classic "After

Koko Taylor moved it all into high gear immediately and maintained it through a dazzling set. Her two-guitar, electric bass and drum Blues Machine backup fared best with audio pickup. Alligator Records' founder/president Bruce Iglauer was onstage helping produce the best hour of the eventful day. La Taylor, who wore a striking, fringed white pants suit, is a blueshouter and caused thousands to rise to the occasion. She knows her audience, and her use of highs and lows in showmanship should have her peers studying her technique

Clifton Chenier paled in comparison. You could not hear the very important washboard rhythm sound nor the concertina/accordion chording that distinguishes his infectuous Cajun style. Like most of the headliners, Chenier failed to plug his label affiliations. They all, except for Koko, spoke too rapidly. Blues labels have a rough time getting distribution. If artists announce what labels various performances are on, more retail locations would stock these albums if they got resultant calls from festival

The unsung producer of most Chess/Check er blues sessions, Willie Dixon, sparkled only late in his set when he brought out his upright bass and bolstered his band as he did countless times for the likes of Waters, Howling Wolf and others. Again, the pickup on his lead bass was impotent. Peculiarly, his Carrie Bell was the only harmonica player present the entire day, and did some very unusual and thrilling solos. Dixon omitted some of his most famous compositions, which would have strengthened his portion of the day.

Visually, Albert King's combo most influenced the crowd. A symphony of black and white outfits, the hornmen did the Motown terpsichore, and vibrant drummer Michael Lorenz really pushed the band. Crowd's strongest reaction was to his "I Fell In Love With A Woman Standing In The Food Stamp Line," a pertinent title if there ever was one. King's rapping elicited a huge response.

Bobby Blue Bland, Mel Jackson and the Bland band, largest of the day with four horns, suffered most from the vertically-directed PA. Ever since the day of the "King Bees," Bland has had the greatest bottom sound, most of which was lost here. Bland and the boisterous bottom go well together, and it was a pity it could not be picked up.

The turnout, well over 6,000, brought the festival into the black for the third straight year. All concessions sold out, including Michelob brew, which provided \$10,000 in advertising

JOHN SIPPEL

JOHN CALE

McCabe's, Los Angeles Tickets: \$8.50

John Cale may have abandoned his combat dress and fighter pilot persona, but he is still at war. Like an ambassador without portfolio to the world, he sings his intense commentaries on human intractability. Sings, shouts, screams, seizes up in apoplectic fits and enthralls the rabid fans who have followed him since the days of the Velvet Underground.

(Continued on page 58)



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 Sept. 27

JOURNEY, ERIC MARTIN BAND—\$551,893, 42,654, \$13.50, John Bauer Concerts/Ken Rosene, NBC Arena, Honolulu, Hawaii, five sellouts, house gross and attendance records, Sept. 1-4,6.

KENNY ROGERS, LONNIE SHORE—\$290,127, 19,167 (21,952 capacity), \$18, \$15 & \$12, C.K. Spurlock, York (Pa.) Country Fair, York, two shows, house gross record, Sept. 11.

Z Z TOP, JOHN BONGIOVI—\$229,079, 18,116, \$13.50 & \$11.50, John Scher Presents (Monarch), Madison Square Gardens, New York,

John Scher Presents (Monarch), Madison Square Gardens, New York, sellout, Sept. 24.

STYX—\$219,572, 17,361 (20,977), \$13.50, & \$11.50, Monarch, Brendon Byrne Meadowlands Arena, E. Rutherford, N.J., Sept. 18.

LIONEL RICHIE, POINTER SISTERS—\$214,767, 14,338 (15,924), \$15 & \$12.50, Brass Ring Prods., Joe Louis Arena, Detroit, Sept. 24.

ROBERT PLANT—\$212,228, 14,824,(18,622), \$13.75 & \$12.65, Feyline Presents, McNichols Sports Arena, Denver, Sept. 24.

STEVIE NICKS, JOE WALSH—\$209,989, 15,977 (18,622), \$13.75, \$12.65 &\$11.55, Feyline Presents, McNichols Sports Arena, Denver, Sept. 21.

ROBERT PLANT-\$207,981, 15,811 (16,300), \$13.50, Pace Con-

certs, Reunion Arena, Dallas, Sept. 22. SUPERTRAMP—\$180,364, 13,832 (15,000), \$13.75 & \$11.75

SUPERTRAMP—\$180,364, 13,832 (15,000), \$13.75 & \$11.75 Pace Concerts, Summit, Houston, Sept. 17.

STYX—\$178,273, 13,357 (18,669), \$13.50 & \$10.50, Electric Factory Concerts, Spectrum, Philadelphia, Sept. 25.

KENNY ROGERS, DOTTIE WEST—\$173,826, 18,028 (20,000), \$11, \$9 &\$7, in-house, Nebraska State Fair, Lincoln, two shows, Sept. 5.

STYX—\$165,760, 12,684 (13,700), \$13.50 & \$11.50, Cross Country Concerts, Hartford (Conn.) Civic Center, Sept. 26.

ROBERT PLANT—\$163,870, 12,126 (12,604), \$13.75 & \$12.75, Pace Concerts, Summit, Houston, Sept. 20.

SUPERTRAMP—\$158,024, 13,220, \$12.50 & \$11.50, Contemporary

Prods., Checkerdome, St. Louis, sellout, Sept. 14.

Z Z TOP, JOAN JETT & THE BLACKHEARTS—\$149,096, 12,618, \$12.50 & \$11.50, Frank J. Russo, Centrum, Worcester, Mass., sellout,

KENNY ROGERS, HELEN REDDY, LONNIE SHORE-\$132,209, 7,949, \$15.50, C.K. Spurlock, Five Season Center, Cedar Rapids, Iowa, sellout, house gross record, Sept. 10.

ROBERT PLANT—\$125,603, 10,620, (11,999), \$12.50 & 10.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Sept. 16.
MEN AT WORK, MENTAL AS ANYTHING—\$120,537, 9,643, \$13.25,

MEN AT WORK, MENTAL AS ANYTHING—\$120,537, 9,643, \$13.25, Fantasma Prods., Lakeland (Fla.) Civic Center, sellout, Sept. 17.

KENNY ROGERS, LACY J. DALTON, LONNIE SHORE—\$118,320, 7,888, \$15, C.K. Spurlock, Bismarck Civic Center, N.D., sellout, Sept. 4.

WILLIE NELSON & FAMILY—\$114,669, 8,571 (9,000), \$13.50, Pace Concerts, Roberts Stadium, Evansville, Ind., Sept. 17.

LOVERBOY, ZEBRA—\$113,804, 9,896, \$11.50, Mid-South Concerts, Knoxville (Tenn.) Civic Coliseum, sellout Sept. 26.

KENNY ROGERS, HELEN REDDY, LONNIE SHORE—\$112,475, 7,549, \$15.50 & \$12.50. C.K. Spurlock, Wings, Stadium, Kalamazon, Mich.

\$15.50 & \$12.50, C.K. Spurlock, Wings Stadium, Kalamazoo, Mich., sellout, Sept. 9. MEN AT WORK, MENTAL AS ANYTHING—\$11,442, 9,500, \$12, \$11, & \$19, ASNMSU, Pan American Center, Los Cruces, N.M., sellout, Sept.

KENNY ROGERS, SHELLY WEST & DAVID FRIZZELL, LONNIE SHORE— \$11,195, 7,709, \$15 & \$12.50, C.K. Spurlock, Saginaw, Mich., sellout,

ROBERT PLANT—\$108,034, 8,294 (12,102), \$13.50 & \$11.50, inhouse, Frank Erwin Center (Univ. of Texas), Austin, Sept. 21.

BARBARA MANDRELL—\$103,400, 766, \$135, Bowe Prods., Double Tree Resort, Tuscon, Ariz., sellout, Sept. 23.

MEN AT WORK, MENTAL AS ANYTHING—\$102,256, 8,289, (12,604),

MEN AT WORK, MENTAL AS ANYTHING—\$102,256, 8,289, (12,604), \$12.75 & \$10.76, Pace Concerts, Summit, Houston, Sept. 13. STEVIE NICKS, JOE WALSH—\$101,167, 8,487 (9,989), \$12.50 & \$10.50, Feyline Presents, Casper (Wy.) Events Center, Sept. 20. Z Z TOP, DUKE JUPITER—\$87,832, 8,365, \$10.50, John Scher Presents (Monarch), Civic Center, Glens Falls, N.Y., sellout, Sept. 21. ELMO & PATSY—\$80,285, 24,290 (30,000), \$3.75 & \$1.75, General Expositions, Anaheim (Calif.) Convention Center, six shows, Sept. 23-25.

QUIET RIOT, AXE, QUEENSRYCHE—\$40,820, 4,082, \$10, Contempo-

rary Pres., Lloyd Nobel Center, Norman, Okla., sellout, Sept. 24. IMPERIALS, ROSE & MIKE WARNKE, MYLON LEFEVRE, MICHELE PILLAR—\$39,835, 5,861 (7,500), \$8 & \$7, Imperials, Met Center, Min-

neapolis, Minn., Sept. 23.

QUIET RIOT, AXE, QUEENSRYCHE—\$38,744, 4,131, \$9.50 & \$8.50, Stardate Concerts/Innervision, Lubbock (Texas) Coliseum, sellout, Sept.

LITTLE RIVER BAND, DAN BRADLEY-\$35,181, 2,668, \$13.50, Con-

temporary Pres., Civic Center, Des Moines, Iowa, sellout, Sept. 22.

QUIET RIOT, AXE, QUEENSRYCHE—\$31,771, 3,397 (3,500), \$9.50

& \$8.50, Stardate Concerts/Innervisions, Ector County Coliseum, Odes-

STEPHEN STILLS, JOHNNY LONG—\$29,617, 2,861, \$11 & \$10, Feyline Presents, Rainbow Music Hall, Denver, two sellouts, Sept. 23.

QUIET RIOT, AXE—\$24,076, 3,143 (3,350), \$9 & \$8, Contemporary

Pres./New West Concerts, Memorial Hall, Kansas City, Kansas, Sept. 14. ALVIN LEE—\$7,826, (1,100), \$8.75, Di-Cesare Engler Prods., Stanley

Theater, Pittsburgh, Sept. 22. SHOOTING STAR—\$6,615, 1,450, \$5 & \$4, Feyline Presents, Rainbow Music Hall, Denver, sellout, Sept. 19.

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Talent & Venues

Journeycraft Gets Rockers Where They Have To Go

By ROMAN KOZAK

NEW YORK-Some rock stars can't stand certain colors in their rooms. Some won't stay in any room higher than the fifth floor. Some have peculiar culinary desires. And then again, some hotels don't particularly musicians among their clientele

But tours go on, and shows get booked, and even pop stars have to sleep somewhere. Making sure that artists get to where they're supposed to go, and have someplace suitable to stay once they get there, is the job of the travel agency, says Lauren Goldman, head of the music touring division of Journeycraft, a multi-service travel agency based here.

With a staff of four, Goldman handles both large and small tours, "everybody from the Psychedelic Furs to the Rolling Stones." Other major recent clients have included the Who, David Bowie, Robert Plant and the Police.

"I have to handle every aspect of their tour," she says, "whether it's by car or private plane or a limousine or a shuttle ticket to Boston. It encompasses rooming lists, preregistration, and for some clients itinerary typing every day. For some there is more work than for others."

Goldman says she is hired by either the road managers or the accounting firms of the acts she will represent. Some give a month's notice that they are ready to go out on the road, and some only a week. "I would like to have a month, but there

are no rules, and you have to be prepared," she says.

"My first question to a client is. what's your budget, what's the rooming list, and who's going to pay the bills, which I put in third order only to be polite. That's a very important question. If the answer isn't satisfactory to me, I will not take the account.

"The travel agent is usually the first person to get beat, and I've been burned by small and some big acts.

But after being in the business since 1976, I know most of the accounting firms, and if I don't have a personal relationship with someone down the line I will not do it. I will say, 'give me an American Express card,' or I will insist on money upfront and I will work off that," she explains.

She says she will work with acts on setting up tour budgets, which are very important in terms of knowing what can be afforded and what can be asked for from a record company in tour support. Tours can be very extravagant or they can be very budget-minded, and Goldman says that sometimes she has taken a loss arranging rock-bottom budget tours for acts she feels have the potential of coming back with bigger ones.

"Time is money, and this is a service business," she says. "In the travel business you are expected to do a lot for free. We make an 8% commission on an airline ticket, so relative to the cash outlay that is a very small piece of action. We get 10% from a hotel room, but not from the incidentals, so if you have 10 rooms for \$70.

it is not that much.

"So the profit margin is not that big when you have to spend time doing the day-by-day itinerary. These guys want me to have on the list the promoter, the capacity of the venue, and what time the doors open. Big bands with big budgets have production offices that do that for them. A Rolling Stones, Who or Genesis have people in their staff for that. Smaller bands don't have it. They may come in from London and have no office, so the travel agency is the likely one doing them the favor of doing the itinerary. But I am beginning to reevaluate that and starting to charge

The needs of the crews also need to be attended to, whether it is the arranging of a charter for the tour bus, or just arranging for the hotels. "Crews are harder to do than the stars," says Goldman. "They have to be in hotels next to the venue, in hotels like a Holiday Inn where they don't really care if they are in there or not. There is no glamour in having a crew coming into a hotel, and you have to do so much more work for them.

The crew comes in at 8 a.m., having driven all night, and all they want is four hours' sleep before going off again. Often the hotel people can't relate to that. There is no glamour, as when Robert Plant would come in."

"I think stars are easier, too, at least for me, because I don't resent their idiosyncrasies," she continues. "If such and such a star can't stand yellow curtains, and freaks out if he walks into a room and sees them, I

don't evaluate that or judge that. I just make sure there is nothing yellow in the guy's room. That's my job If he is paying \$500 a night and doesn't want yellow, then he shouldn't have yellow. But a lot of people can't relate to that, or resent it, and they screw it up.

"And then there are rooming list A and rooming list B, and whoever is on B can't be on the same floor as A, and there are a lot of politics there. You have to make sure of it all, and it's hard, because you always have to pass the job on, whether it's to an airline or a hotel. And if you are on the phone with them, and somebody else screws up, it's still your responsibili-

ty."
With computerized ticketing, it's not too hard to make last-minute flight changes, but with hotels it does become a matter of personal contacts and trust developed through the years, she says. It also means having a good working relationship with the road manager in case something does go wrong.

Goldman says she has lists of hotels in each city rated according to their costs, their proximity to various area venues, and their ability and desire to deal with music acts. And the lists change. For instance, she says, the Sunset Marquis, long a prime hotel for rock groups going to Los Angeles, no longer wants that business. There has been a change of ownership.

"Most hotels don't want rock groups for the same old reasons, which are very prejudiced," she says. "I personally don't take on any group who is basically rowdy. I can't afford to. Now and again you have an incident, or whatever, but very few bands now want to have the reputation of throwing tvs out the windows.

Talent In Action

• Continued from page 57

It was a solo acoustic gig at McCabe's on July 31, with two SRO shows that saw people sitting on the floor and hanging from the rafters. Cale's performance took a while to gather momentum, with the first few numbers accompanied by some very basic guitar and delivered in a voice that is the exception to the rule about singing Welshmen.

But when Cale, dressed in an open-neck

white shirt and wearing sunglasses, moved over to the baby grand, the room caught fire. This is, after all, a superb classical musician who can play piano with such effortless perfec-

tion it makes one gasp. "A Child's Christmas In Wates" and "Sleeping In The Midday Sun" brought swells of applause that cut off as soon as Cale touched the keys for his next number.

When he gave the simple introduction "I didn't write this; a friend of mine wrote it" to 'Waiting for My Man," the audience was stunned. Try to find a John Cale fanatic who is not also a Lou Reed freak. Cale gave a marvelous rendition of the song, too, starting it out with herky-jerky piano (picture Randy Newman on acid) and moving to a swirling dissonant rush after the junkie finally meets his man

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Survey For Week Ending 10/8/83 Dance/DiscoTop80

This	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last. Week	Weeks On Chart	TITLE(S), Artist, Label
Week	week		WEEKS	39	43	4	AM GONNA BE THE ONE-Colors-First
(1		7	HOLIDAY/LUCKY STAR-Madonna- Sire (LP Cuts) 23867	40	57	3	Take (12 Inch) STR 515 IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
				<u>41</u>	55	3	NIGHTLINE-Randy Crawford-Warner Bros.
2) 2	15	SPEAKING IN TONGUES-Talking Heads-	42	32	13	(12 Inch) 20138-0A I DON'T WANT TO TALK ABOUT IT-Pamela
			Sire (LP-all cuts) SK1-23883 MAJOR TOM (Coming Home)—Peter	43	45	5	Stanley-Komander (12 Inch) ONE DAY-APB-Import (12 Inch)
3		8	Shiling-Elektra (12 Inch) 0-66995	44	21	17	STATE FARM/NOBODY'S DIARY-Yaz- Sire/Warner (12 Inch) 20121
4) 6	7	THE MAN WITH THE FOUR WAY HIPS-Tom Tom Club-Sire (LP Cuts) 23916	45	71	3	MANDOLAY—Art Attack—B.M.O./Columbia (12 Inch) 4W904017
5	3	12	JUST BE GOOD TO ME—The S.O.S. Band— Tabu (12 Inch) 4Z9-03956	46	64	1	ONE THING LEADS TO ANOTHER-The Fixx-MCA (7 Inch) 42264 (12 Inch*)
6	7	9	AIN'T NOBODY-Rufus featuring Chaka Khan- Warner Bros. (7 Inch) 7-29555 (12 Inch*)	47	30	6	WHAT I GOT IS WHAT YOU NEED-Unique-
7) 18	6	PILOT ERROR-Stephanie Mills-Casablanca (12 Inch) 8141681	(48)	70	2	Prelude (12 Inch) D663 LOVE IS A STRANGER-Eurythmics-RCA (12
8	8	10	SEARCHIN' (I'VE GOTTA FIND A MAN)— Hazel Dean—TSR (12 Inch)	49	36	7	Inch) PW 13629 DANCE SISTER-New York Citi Peech Boys-
9	4	13	ROCKIT-Herbie Hancock-Columbia (12	50	40	5	Island (12 Inch) 0-76993 JUST IN TIME-Raw Silk-West End (12
10	15	6	Inch) 44-3978 CONFUSION-New Order-Streetwise (12	51)	61	1	Inch) 22159 HOLD IT—Tin Tin—
1	11	7	PUT OUR HEADS TOGETHER—The O'Jays—	52	42	5	Sire (12 Inch) 20142 SHINE ON ME-One Way-MCA (LP Cut)
12	12	7	P.I.R. (12 Inch) 4Z904073 SLANG TEACHER/CHICKEN OUTLAW—Wide				MCA 5428 DEEPER IN LOVE—Tavares—RCA (12 Inch)
13	13	11	Boy Awake-RCA (12 Inch) PD 13503 I WANTED TO TELL HER-Ministry-Arista	53	68	2	PD 13612
1			(LP Cut) AL 68016 (12 Inch*) BODY WORK-Hot Streak-Easy Street (12	54	73	3	STRANGERS IN THE NIGHT-Peter Bauman- Portrait (12 Inch) 4R904029
			Inch) 7503	55	69	2	EVERYDAY PEOPLE—Joan Jett And The Blackhearts—Blackheart/MCA (12 Inch)
1			MAKING MUSIC-Gary's Gang-Radar (12 Inch) RDR 12005	56	50	10	13073 EVERY BREATHE YOU TAKE-Otis Liggett-
10	5 16	7	ALL OVER YOUR FACE-Ronnie Dyson- Cotillion (12 Inch) 0-96989	57	47	7	Emergency (12 Inch) EMDS 6538 FAR FROM OVER-Frank Stallone-RSO (12
-13	7 10	8 (ADDICTED TO THE NIGHT/CHOIR PRACTICE—Lipps Inc.—Casablanca (LP Cuts)		56		Inch) 8153431 CHEAP THRILLS—Planet Patrol—Tommy Boy
(1)	20	6	8110221 TAKE A CHANCE ON ME-Waterfront	58			(12 Inch) TB 835 STAND BACK-Stevie Nicks-Modern (7
1			Home-Bobcat (12 Inch) AS 1722 FOR YOUR LOVE/BEAT MY DRUM/RADIO	59	37		Inch) 7-99863 (12 Inch*)
1			ACTION-Claudja Barry-Personal/Top Flight) 59801	60	NEW	ENTRY	INTO THE NIGHT-Carol Hahn-Nickel (12 inch) NKL 1221
2	22	2 4	IT'S ALRIGHT-NV- Sire (12 Inch) 20133	61	NEW	ENTRY	ANGEL EYES-Lime-Prism (12 Inch Remix) PDS 475
2	1 9	9	BUILD ME A BRIDGE-Adele Bertei-Geffen (12 Inch) 0-20128	62	53	13	inch) Ad 19043
2	2) 35	5 2	LET THE MUSIC PLAY-Shannon-Emergency (12 Inch) EMDS 6540	63			YOU GOTTA BELIEVE—Love Bug Starksi— Fever (12 Inch) TFR 003
2	3 1	7 10	COLD BLOODED-Rick James-Gordy (12	64	NEW	ENTRY	CRUSHED BY THE WHEELS OF INDUSTRY— Heaven 17—Arista (12 Inch) AD 19074
(2	4) 2	7 3	Inch) 4511 MG TELL ME LOVE-Michael Wycoff-RCA (12	65	44	8	LIES-Ben Steele and His Bare Hands- Vanity (12 Inch) VAN 3031
(2	5) 4	1 3	Inch) PD 13586 ALL SHOOK UP-Orbit-Quality (12 Inch)	66	NEV	ENTRY	SWEAR-Tim Scott-Sire (7 Inch) 029554
2		9 4	QUS 047 THE BOYS COME TO TOWN—Earlene	67			SHOW ME THE WAY—Skyy—Salsoul (12
2		6 3	Bentley-Megatone (12 Inch) MT 115 LOVE TEMPO-Quando Quango-Factory (12	68			Inch) SG 408 HARMONY/I GOT IT—Jayne Edwards—Profile
	8 1		Inch) OSNY 5	69	100	VENTRY	(12 Inch) 7027 BET'CHA GONNA NEED MY LOVIN'—Latoya
			Bros.(12 Inch) WBO-20124	70	72		Jackson-Larc (12 Inch) GIMME GIMME GOOD LOVIN'-Roxy Perry-
			Rocketry-Megatone (12 Inch) MT 110	71	52		Personal (12 Inch) PR49802 SO MANY MEN, SO LITTLE TIME-Miguel
	0 3		Mercury (12 Inch) 8140791	72	54		Brown-TSR (12 Inch) TSR 828 DOUBLE DUTCH-Malcolm McClaren-Island
	1 3		Flip (12 Inch) FL801	73	62		(12 Inch) 96999
(3	2) 3	8 6	America (12 Inch*)(7 Inch -B-8170)				0-66999 HOT SUMMER NIGHTS-Love Club-West
3	3 2	6 6		74	66		End (12 Inch) 22158
3	4 2	4 11		75	58		HIGH NOON-Two Sisters-Sugarscoop (12 Inch) SS 424
(3	5 5	1 3		76 77	74		I.O.U.—Freeze—Streetwise (12 Inch) SWR2210
(3	6 4	8 3		78	59		SWEET DREAMS—Eurythmics—RCA (12 Inch) PD 13502
3	7 3	9 5	ROCK THE BEAT-Chill Town-A&M (12	79	34	1 11	The second secon
3	8 2	8 9		80	6	7 14	0115 (10
	mpiled	bu the I	44-03933 Music Popularity Chart Dept of Billboard from a nationwide	e club si	irvey (of the n	

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

THOUT YOU" "CHAZABLANCA IT'S HOT. the long awaited follow-up to CHAZ JANKEL'S from CHAZ JANKEL'S trendsetting album has arrived. new record, "WITHOUT YOU" is the new single from CHAZ JANKEL, **CHAZABLANCA** the same artist who gave us "GLAD TO KNOW YOU," the longest on A&M cassettes running number one single in "Billboard's" dance and records

Singles: After an 18-month hiatus spent reworking a shelved album, Chaz Jankel finally has a new single, "Without You" (A&M promo 12-inch). Its clean, tough sound won't disappoint fans of "Glad To Know You," although it's clearly more radio-oriented, prettier and without the previous record's sar-

donic wit. A six-cut EP will be released shortly.

Further into fusion: Red Rockers' "'Til It All Falls Down" (415/Columbia 12-inch) has the impact of a rock "Rockit," if you will, with mechanized handclaps amid otherwise rock instrumentation. Ivan Ivan mixed. Ivan is co-producer of an already-charting import single, APB's "One Day" (Oily/U.K. seveninch), which is pleasing funk-in-a-garage from a Scottish band. Wide Boy Awake's EP (RCA) fairly drips with fashionability: unfortunately, there's only eight minutes of new music aside from the cuts already charting on 12-inch. Those three cuts are good remix candidates, though: "Ravers Red Light" and 'Whooping On The Roof' are more semi-rap-funk; "Bona Venture" is old-style

Disco from beyond: Idaho DJ Miss Kimberly, heretofore best known for her classy mail-out persona, has made what, to our knowledge, is the first non-rap record in which a DJ is the artist and featured performer. "DJ Girl" (Bobcat 12-inch) crosses "Career Girl" and "#1 Deejay" thematically, to a Canadian-style electrodisco beat, while the flip, "My Boyfriend Is A Communist," reprises producer Bobby Orlando's supercharged Flirts-type disco-rock with appropriate perverse humor. Good fun all around . . . Megatone has released a disco-version 'La Cage Aux Folles," by La Jete, grafting their trademark sequencer Eurodisco beat onto a funny, slightly flat, Duran Duran-ish reading of the title song ... X-Ray Connection's "Replay" (Dance-Sing 12-inch) shows how reversible electronic music has become. One version is a straightforward Eurodisco dressed up with scratch and R2D2 effects; the other, a "street mix," is a

hip-hop, constructed, bafflingly, from identical tracks.

More singles: Instant Funk's "(Just Because) You'll Be Mine" (Salsoul 12inch) bears strong resemblance to the crackling, percussion-driven "Got My there's a real song here, though, and a good one. Shep Petti-Mind Made Up"; bone mixed ... Radiance's "You're My Number One" (Are 'n' Be 12-inch, 59 W. 69th St., New York, N.Y. 10023) is simple, hookish and quiet, a flexible record for laid-back dance floors and radio. Sergio Munzibai and John Morales

An interesting album: Gang of Four's "Hard" (Warner Bros.), recorded in Miami, represents their most commercial effort so far. It is heavily funk-oriented, to the point of featuring prominent backup help from New York session singers (one of whom, Alfa Anderson, is herself a member of Chic, a heavy influence here). Side one has much to choose from, especially the extremely smooth, somehow soothing "Is It Love," and the broader, rockier "I Fled" and "Silver Lining." The drive dissipates a bit on side two, but picks up with "A Piece Of My Heart."

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Shining Star—Stranger
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Love Game—Pure Energy
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L—Veliero—Chaplin Band
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This Week	ast Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	
1	u	6	RICK WEEKS AT #1	35	52	2	COMMODORES 13 Motown	
			Cood Blooded, Gordy 5843GL (Motown) MCA	36	36	21	6054ML(MCA) M MTUME Juicy Fruit, Epic FE	MCA
2	2	42	MICHAEL JACKSON A	37	37	6	38588 EURYTHMICS Sweet Dreams Are Made	CBS
3	3	9	Thriller, EPIC QE 38112 CBS JEFFREY OSBORNE	38	38	11	ONE WAY	RCA MCA
(4)	6	4	Stay With Me Tonight. A&M SP-4940 RCA GAP BANDGap	39	29	10	STACY LATTISAW Sixteen Cotillion 90106 (Atco)	WEA
			Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL	40 41	39	11 15	DIANA ROSS	RCA
5	5	14	MIDNIGHT STAR No Parking On The Dance Floor Solar	71	42	13	When Will I See You Again, P.I.R. FZ 38518	CBS
6	4	21	60241-1 (Elektra) WEA GLADYS KNIGHT & THE PIPS ●	42	40	8	KURTIS BLOW Party Time, Mercury 82175-1 (Polygram)	POL
7	10	4	Visions, Columbia FC 38205 CBS RUFUS AND	43	HEW C	MTRY	SLAVE Bad Enuff Cotillion	WEA
0	10	4	CHAKA KHAN Live-Stompin' At The	44	44	31	CULTURE CLUB	
8	8	8	Savory, Warner Bros 23679-1 WEA PEABO BRYSON/ ROBERTA FLACK Born To Love, Capitol	45 46	45 35	27 10	NONA HENDRYX Nona RCA AFL1-4565 RONNIE LAWS	CBS
9	9	6	ST-1184 CAP ZAPP Zapp III, Warner Bros	47	48	43	Z.Z. HILL	CAP
10	7	10	27875-1 WEA THE S.O.S. BAND On The Rise, Tabu FZ	48)	Hex	нин	BOBBY NUNN	IND
11	11	19	THE ISLEY	49	47	26	EDDY GRANT	MCA
			BROTHERS Between The Sheets, T- Neck FZ 38674 (Epic) CBS				(-F)	CBS
12	12	21	MARY JANE GIRLS Mary Jane Girls, Gordy	50	51	24		IND
13	15	5	6040GL (Motown) MCA HERBIE HANCOCK Future Shock_ Columbia	51	53 55	9	HERB ALPERT	CAP
14	13	13	FC38814 CBS DONNA SUMMER She Works Hard For The	53	43	17	Blow Your Own Horn A&M SP-4949 DAVID BOWIE A	RCA
(15)	17	5	Money, Mercury 812265-1 (Polygram) POL STEPHANIE	(54)	61	87	Z.Z. HILL	CAP
			MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL	55	56	52	Down Home, Malaco MAL 7406 DE BARGE	IND
16	16	10	ARETHA FRANKLIN Get It Right, Arista AL8	56	57	21	SERGIO MENDES	MCA
17	18	20	8019 RCA MAZE We Are One, Capitol	(57)	60	2	TAVARES	RCA
18)	22	4	ASHFORD &	(58)	NEW E	HTRY	Words And Music RCA • AFL1-4700 THIRD WORLD	RCA
			SIMPSON High Rise, Capitol ST 12282 CAP	59	59	31	O'BRYAN	CBS
(19)	23	14	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	60)	SH W.	NIDE	You And I, Capitol ST-12256 MADONNA	CAP
(20)	20	5	PHILIP BAILEY Continuation, Columbia FC 38725 CBS	61	63	12	BOBBY BLAND	WEA
21	21	9	SHALAMAR The Look, Solar 60239 (Elektra) WEA	62	58	22	JONZUN CREW	MCA
22	14	9	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	63	49	50	Lost In Space, Tommy Boy TBLP 1001 LIONEL RICHIE	IND
23	19	16	GEORGE BENSON In Your Eyes, Warner	64	64	16	Lionel Richie Motown 6007ML PHYLLIS HYMAN Goddess Of Love, Arista	MCA
24	25	27	Bros. 1-23744 WEA KASHIF Kashif, Arista AL 9620 RCA	65	68	7	STONE CITY	RCA
25	32	2	KLIQUE Try It Out MCA 39008 MCA					MCA
26	26	47	PRINCE ▲ 1999 Warner Bros 23720-1 WEA	66	46	36	ANGELA BOFILL Too Tough, Arista AL 9616	RCA
27	27	26	JARREAU ● Jarreau Warner Bros 23801-1 WEA	67	50	5	HIROSHIMA Third Generation, Epic FE 38708	CBS
28	28	10	THE MANHATTANS Forever By Your Side.	68	70	5	THE TALKING HEADS Speaking In Tongues, Sire I-23883 (Warner	
29	31	6	Forever By Your Side, Columbia FC 38600 CBS SMOKEY ROBINSON Blame It On Love And	69	65	7	Sire I-23883 (Warner Bros) THE REDDINGS Back To Basics Believe In A Dream FZ 38690	WEA
30	30	28	All The Great Hits Tamla 6064TL (Motown) MCA WHISPERS	70	67	47	(Epic) CON FUNK SHUN To The Max, Mercury	CBS
			Love For Love Solar 60216 (Elektra) WEA	71	54	4	SRM-1-4067 (Polygram) NATALIE COLE I'm Ready, Epic FE	POL
31)	41	4	LILLO Let Me Be Yours Capitol ST-12290 CAP	72	62	15	38280 B.B. KING Blues 'N Jazz, MCA	CBS
32	24	23	SOUNDTRACK A Flashdance Casblanca 811492-1 M 1 (Polygram) POL	73	72	28	5413 CHAMPAIGN Modern Heart, Columbia	MCA
33	33	22	LAKESIDE Untouchables, Solar 60204-1 (Elektra) WEA	74	74	14	FC 38284 FENIS HENDERSON	CBS
34	34	19	DENIECE WILLIAMS I'm So Proud. Columbia	75	66	22	Finis, Motown 6036ML EARL KLUGH Low Ride, Capitol ST-12253	MCA
			FC 14622 CBS	esting the	groot	est co		CAP

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). A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Black

'New' Commodores Face Future

Minus Lionel Richie, Group Carries On With LP, Tour

NEW YORK—In the wake of Lionel Richie's departure from the Commodores, manager Chuck Smiley says he felt the group needed to do three things.

"Our first goal was to solidify the Commodores organization internally," says the former ABC-TV executive, who took over the Commodores' management in the wake of Benny Ashburn's death last year. "Then we had to develop an airtight stage act now centered around five Commodores, not six, and make sure that we had some strong material together for our next album."

As a result, the Commodores—Walter Orange, Milan Williams, Thomas McClary, William King and Ronald LaPread—decided not to perform in the U.S. "I saw that the group hadn't been over in Europe since 1978, which was too long considering that so much of the record market is now outside the United States," Smiley says. So beginning with seven selected dates and numerous promotion activities early this year, and continuing with their current month-long tour of the European mainland, the Commodores have concentrated on "keeping our international sales at a high plateau," he

Now with the release of its first full

post-Richie album, "Commodores 13," and a national tour beginning this month, the veteran Motown act is again turning its attention to the U.S. Surprisingly, the first single from the album is, in contrast to Richie's uptempo Caribbean-flavored "All Night Long," a ballad, "Only You."

"People figured, 'Well, even without Lionel they'll still be good at uptempo.' Well, the album is more uptempo, but we felt that Milan Williams had written an exceptional ballad," says Smiley. He adds, "As an entity, most peo-

He adds, "As an entity, most people identify with the Commodores as a ballad group. We saw no reason to deviate from that direction as long as the material was as strong as this." Drummer Walter Orange handles

Drummer Walter Orange handles lead vocals on the song, as he does in concert on Commodores standards like "Easy," "Still," and "Oh No." "People forget that Walter sang lead on 50% of the songs on most Commodores albums, including 'Brick House' and 'Too Hot Ta Trot," Smiley points out.

Harold Hudson, a member of the Commodores' backing group Mean Machine and lead singer on "Painted Picture," the first single from the Commodores' "Greatest Hits" package released earlier this year, also sings lead on several songs on "Commodores 13." In addition, Thomas McClary duets with Melissa Manchester on one track. Will Hudson, who co-wrote "Lady (You Bring Me Up)" with Richie, be asked to become a full Commodore? "Only the future will be able to tell that," Smiley says.

The Commodores will be taking a page out of Rick James' book (Billboard, Oct. 1) by starting their U.S. tour at small halls before moving on to larger buildings. "Part one of the tour starts this month in smaller halls and will run through December," says Smiley. "Part two, at arena-size venues, begins in January and will run into March, with a break for two weeks to tour South America."

Commodores Entertainment Inc. has a number of other projects in various stages of negotiation, according to Smiley. Among those are a three-hour radio special, "The Commodores' First 15 Years," sponsored by the U.S. Army and distributed by Syndicate-It of Los Angeles; a half-hour syndicated television special on the group due for distribution this fall; and a soon-to-be-announced retail merchandising tie-in which Smiley terms "unique."

NELSON GEORGE

BROOKLYN TRIO WINS CONTRACT

City Sounds Lead To Rap Contest

NEW YORK—A novelty cassette of New York City street sounds has led to a rap talent show and a recording contract for three Brooklyn youngsters.

This story began in 1981, when Charles Stettler and Lynda West, owners of a then-popular New York roller disco, Busby's, went on a Caribbean vacation. They found their island retreat too quiet and missed the noisy sounds of New York. On his return Stettler put together a cassette with six minutes of street sounds called "Tin Pan Apple." Placed in some of New York's finest stores, including Bloomingdale's and Henri Bendel, Stettler claims the tape sold some 60,000 copies.

A disco version with dance music dubbed under the garbage cans, sirens and shouts was released as "Tin Pan Alley After Dark." In promoting this 12-incher, Stettler visited the Roxy roller rink where, he says, "I was taken by the scene there. I'd never seen anything like the rapping and break dancing. It fascinated me."

Stettler, clearly a man with entrepreneurial spirit, got the idea of holding a rap and break dancing contest. With the backing of Coca-Cola and WBLS, Stettler was able to organize a month-long contest, which concluded on May 23 with a free concert at Radio City that packed the hall.

The Disco Three, a trio from Brooklyn featuring 15-year-old Darren Robinson, known as "the human beat box" for his uncanny imitation of an electronic drum machine, won a contract with Stettler's Parallel Records, distributed by Sutra Records. A Swiss television station

taped the entire contest.

"The show was broadcast in Switzerland three weeks ago and then throughout Europe," says Stettler. "The group, whose record 'Reality,' which won't be released until Oct. 14, has been booked into Geneva, Zurich and some other cities based on the broadcast."

The contest was so well received that another has been set for New York teens this fall, with the finals slated for Dec. 8 at Madison Square Garden's Felt Forum. In addition, Stettler says, "The mothers of the Disco Three were so excited by it, they gave me the idea for a mothers' rap contest." And the rap contest idea recently generated a request from the Mayor of Liverpool, England for information on instituting that city's own contest.

____The Rhythm & The Blues____ Making The Cover Is Quite A Story

By NELSON GEORGE

There was a fascinating article in the Calendar section of the Los Angeles Times on Sept. 4 about why so few black entertainers make it to the covers of major national magazines. The survey defined a cover as a full-page photo and not a photo insert or tag line, on the theory that a full-page shot is more representative of whom the magazine's editors feel has the most sales power.

Over the past six years, according to the article, Rolling Stone has had only three black musicians on its cover: Donna Summer, Michael Jackson,

only musiwover:
kson,

and Prince, the latter two appearing this year, Summer in 1978. From

1979 to 1982, no black musicians graced the cover of the nation's best known music magazine.

But then, compared to some other periodicals, that's not so bad. No black musicians made the cover of Esquire, Time or Us during the same period. Newsweek did a full cover of Donna Summer in 1979, but Michael Jackson got only a small photo insert on the top of the page this year.

Joy Wansley, assistant editor at People magazine, put the situation in its proper perspective, saying, "Blacks still have to try harder and do more than a white counterpart to get the same coverage. For example, the criteria for making a cover for a white pop star might be two No. 1 records. But when a black star is being considered, the editors will say, 'Wait till they get six hit records in a row'."

* * *

The Isley Brothers are celebrating their 25th anniversary with a projected 62-city tour that began in late September in Baton Rouge. Forty dates have been confirmed through October and November so far. The tour mixes arena dates with those at theatres, according to an Isley's spokesman. This is the Isleys' first tour in three years.

Short Stuff: Dance Music Report is celebrating its fifth anniversary. This magazine, which gave Tommy Boy Records president Tom Silverman his entree to the record industry, does a fine job of keeping up with the ever-changing currents in dance music. Congratulations... Joan Jett's version of Sly Stone's "Everyday People" has become a minor urban

(Continued on opposite page)

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1)	17	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	19	NEW	C61107.	EDWIN HAWKIN'S MUSIC AND ART SEMINAR MASS CHOIR Lection 810 639-1
			WASALTY STORY OF THE STORY	20	24	59	LORD YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGI
2	2	13	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	21	23	4	7078 SO MUCH TO BE GREATFUL FOR
3	3	21	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	22	25	55	Calvin Bridges, Birthright Rec BRS 4038 IT'S GONNA RAIN Rev. Milton Brunson, Myrrh
4	5	50	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132	23	26	32	MSB 6696 SOON I WILL BE DONE WITH THE TROUBLES OF
5	6	42	WHEN IT RAINS, IT POURS Rev. F.C. Barnes and Sister Brown Atlanta Int'l 10041				THE WORLD James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SL 14709
6	8	4	FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745	24	E S	ENTRY.	CHANGED Donald Watkins with the Gospel Music Educators Seminar Mass Choir GosPearl
7	7	21	LEAD ME Jackson Southernaires, Malaco MAL 4383	25	NEW	is the	PL16006 HE GAVE US ALL HE HAD The Sunset Jubilaires Atlanta International 10067
8	12	9	HEAR MY VOICE The Rance Allen Group, Myrrh MSB 6736	26	SCO	ENTITE	WHEN WE ALL GET TO HEAVEN The Redd Bud Choir Atlanta
9	9	32 46	1 FEEL LIKE GOING ON Keith Pringle, Hope Song 2001 THE RICHARD	27	27	13	International 10058 MAMA Dixie Hummingbirds, Atlanta Int'l 10061
			SMALLWOOD SINGERS The Richard Smallwood Singers, Onyx/Benson R3803	28	28	33	MOVE ALONG The Gospel Keynotes, Nashboro 7266
11 12	11	50	PRECIOUS LORD AI Green, Myrrh 6702 I'LL RISE AGAIN	29	31	17	PRAYER AND FAITH Keith Pringle and The Pentecostal Community Choir Savoy 14719
13	4	42	Al Green, Myrrh MSB 6747 THE JOY OF THE LORD IS MY STRENGTH Douglas Miller The True Way	30	20	33	MIGHTY CLOUDS ALIVE The Mighty Clouds Of Joy, Myrrh 1 687
			Douglas Miller, The True Way Choir (C.O.G.I.C.), GosPearl 16008	31	19	55	Myrna Summers, Savoy 14594
14	15	25	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382	32	14	17	BIBLEWAY-ALL THE WAY LIVE Bibleway Mass Choir, GosPear PL 6011
15	16	9	FINALLY Andre Crouch, Light LS 5784	33	32	13	ONE MORE SUNNY DAY Leontine Dupree, Savoy SL-
16	18	80	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375	34	13	33	14644 SINCERELY The Clark Sisters, New Birth 7058
17	22	4	DETERMINED Tramaine Hawkins, Light LS521	35	17	25	THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR-
18	HEN	ENTRY	WE SING PRAISES Sandra Crouch Light LS-5825				HOUSTON TX Savoy SG 7081

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New LP/Tape Releases

 Continued from page 28
SURVIVOR Caught In The Game LP Scotti Brothers QZ 38791 no list CA QZT 38791 no list
TEN YEARS AFTER Watt
LP Chrysalis midline PV 410854 no list CA PVT 41085 no list
TOOTS & THE MAYTALS Live At Reggae Sunsplash LP Sunsplash RS 89011
TRISCHKA, TONY A Robot Plane Flies Over Arkansas
LP Rounder 0171
TROWER, ROBIN Long Misty Days LP Chrysalis midline PV 41107no list CA PVT 41107no list In City Dreams LP Chrysalis midline PV 41148no list
LP Chrysalis midline PV 41148 no list CA PVT 41148 no list CA PVT 41148 no list CAravan To Midnight LP Chrysalis midline PV 41189 no list CP Chrysalis midline PV 41189 no list CARAVAN AND LIST CARAVAN
LP Chrysalis midline PV 41189no list CA PVT 41189no list B.I.T.
LP Chrysalis midline PV 41324 no list CA PVT 41324 no list
TULL, JETHRO War Child LP Chrysalis midline PV 41067no list CA PVT 41067no list
CA PVT 41067 no list Songs From The Wood LP Chrysalis midline PV 41132 no list CA PVT 41132 no list
CA PVT 41132no list Heavy Horses LP Chrysalis midline PV 41175no list
CA PVT 41175no list Stormwatch
LP Chrysalis midline PV 41238no list CA PVT 41238no list Living In The Past
CA VTV 41035 (2)
Bursting Out LP V2X 41201 (2) no list CA VTX 41201
CA VTX 41201no list
TUTONE, TOMMY National Emotion
LP Columbia FC 38425no list CA FCT 38425no list
UFO Strangers In The Night LP Chrysalis V2X 41209 (2) no list CA VTX 41209 no list No Place To Run LP Chrysalis midline PV 41239 no list CA PVT 41239 no list Wild, Willing & Innocent LP Chrysalis PV 41307 no list CA PVT 41307 no list Mechanix no list Mechanix
LP Chrysalis PV 41360 no list CA PVT 41360 no list

Due to production difficulties, the Spiritual LP chart did not appear in last week's issue. For our readers' benefit it appears here this week. The Gospel charts will resume their regular rotation in the Oct. 15 issue.

Goodphone Commentary

• Continued from page 20

the station. They'll be more likely to get on the new hits before the competition does. And they'll gain the respect of their peers in both the radio and record industries for their professionalism and their ability to pick the

This is a meticulous, time-consuming approach to music direction. It requires commitment. Such commitment is an essential key to competitive, accurate music selection and programming. It works! Of course it helps if the music director has a "golden ear." If not, then attention to detail can develop a "silver ear" at the very least.

Steve Warren is director of the Programming Co-op, Racine, Wisc.

VARIOUS ARTISTS Best of the Festival, Day One Live at Reggae Sunsplash LP Sunsplash RS 8904 VOLLENWEIDER, ANDREAS Caverna Magica (Under the Caverna Magica (U Tree...In the Cave...) LP CBS FM 37827 YOUNG, PAUL No Parlez LP Columbia BFC 38976no list CA BCT 38976no list YOUNG CAUCASIANS Pop Quiz LP WASP Records NR144666 YOUTH BRIGADE Sound & Fury LP Better Yough Organization BYO 002R **JAZZ** ABDULLAH, AHMED Live At Ali's Alley LP Cadence Jazz CJR 1000 ANGER, DAROL, AND MIKE MARSHALL
The Duo
LP Rounder 0168\$8.98 BRODIE, HUGH Live and Cooking At The Wild Cat LP Cadence Jazz CJR 1004 CRISPELL, MARILYN Spirit Music LP Cadence Jazz CJR 1015 DONALD, BARBARA
Olympia Live
LP Cadence Jazz CJR 1011
The Past & Tomorrows
LP Cadence Jazz CJR 1017 GELB, LARRY
The Language Of Blue
LP Cadence Jazz CJR 1012 GRAPPELLI, STEPHANE AND MARC FOSSET Stephanova LP Concord Jazz CJ-225 CA CJ-225 CA CJ-225
HARRIS, BEAVER
Negcaumongus
LP Cadence Jazz CJR 1003
Live At Nyon
LP Cadence Jazz CJR 1002 | I'LL DANCE | Ragtime. Cakewalks & | Stomps | LP Saydisc SDL-336 | \$12.98 | CA SDL-336 | \$12.98 | JAMES, DWIGHT Inner Heat LP Cadence Jazz CJR 1014 KESSEL, BARNEY Solo LP Concord Jazz CJ-221 LOWE, FRANK Skizoke LP Cadence Jazz CJR 1007 MARENTIC, JAMES SEXTET Nimbus LP Discovery DS879 MCINTYRE, KALAPARUSH MAURICE
Ram's Run
LP Cadence Jazz CJR 1009
MOONDOC, JAMEEL, AND MUNTO
New York Live
LP Cadence Jazz CJR 1006 MONTEROSE, J.R. & HUGH

BRODIE
Bebop Loose & Live
LP Cadence Jazz CJR 1013

PIANOLA RAGTIME Early Ragtime, played on Pianola Rolls LP Saydisc SDL-132

POPPERS HAPPY JAZZ
BAND & RUTH FAIRORGAN
Mechanical Music Series
LP Saydisc SDL-263 \$12.98
CA 263 \$12.98 PRESERVATION HALL JAZZ hen The Saints Go Marchin' In
LP CBS FM 38650 no list
CA FMT 38650 no list

Now Playing

Continued from page 30

jumping on rows of blocks of ice by "Frostbite Bailey." While Bailey, who is dressed in snow shoes and a parka, jumps the ice blocks, his igloo is being built in the background. That is why Activision calls the game "Bailey's Arctic Architects." Playerdirected Bailey must also avoid Alaskan king crabs, snow geese, "killer clams" and grizzlies.

* * *

Coming soon: Look for MGM/ UA Home Entertainment Group's top-rated "WarGames" to be a home

computer/video game from Coleco. The West Hartford, Conn. company licensed the title from the major film studio. The video game translation of the movie, which has grossed some \$70 million, will be out in time for Christmas.

Finally, another laserdisk video game for the arcades was introduced by Mylstar Electronics. The game, "M.A.C.H. 3," uses color film footage to simulate flight in a F-15 plane. The object of the game is for a player to avoid enemy action while firing at ground and airborne targets.

Night	WORK AHEAD t & Day end TR520
LP Ca	IB, SAHEB on Tour UFO adence Jazz CJR 1008 a dence Jazz CJR 1010
Live A	At The Public Theatre adence Jazz CJR 1001
FLORI Drea	MERS, JOANNIE/ ENCE, BOB m scovery DS887
Night	RT, RORY twork adence Jazz CJR 1016
Supe LP Co	RSAX & L.A. VOICES rsax & L.A. Voices plumbia FC 39140no list CT 39140no list
THON Blow LP U	IAS, JOE MCSHANN in' In From Kansas City ptown UP2712
ROBE Force	IAS, TERENCE, & RT FAIR s terface 303065XBno list
Thurs	SDAY GROUP sday Group athfinder PTF-8307\$6.98
The E	MUCH MUSTARD Bands of Jim Europa hur Pryor aydisc SKL-221\$12.98
Veste LP C CA C India LP C	DUS ARTISTS prday, Today and Forever proced Jazz CJ-223 J-223 n Summer proced Jazz CJ-224 J-224
	CLASSICAL

CLASSICAL	
BACH, JUHANN SEBASTIAN Harpsichord Concertos, Vol. II Hamilton, Los Angeles Chamber Orch., Schwarz LP Nonesuch digital 79055	
Cantata Krisztina Laki, Istvan Gati LP Qualiton Imports SLPD 12462	
LP Qualiton Imports SLPD 12462 digital	UCTUBER 8, 19
BAKFARK Lute Music Vol. 6 LP Qualiton Imports SLPX 12495\$9.98 BEETHOVEN, LUDWIG VON Early String Quartets OP 18,	8, 1983, BILLBUARD
Nos. 1-6 Julliard String Quartet LP CBS Master Works—Import digital 13M 37868	JAKU
LP CBS Masterworks—Import digital 13M 37867	
CA MYT 38526 BOITO, ARRIGO Nerone Hungarian State Opera, Ilona Tokody, Klara Takacs LP Qualiton Imports SLPD 12487 digital	
BRAHMS, JOHANNES Complete Symphonies Lehel LP Qualiton Imports digital SLPD 12273 (6)	
LP Qualiton Imports digital SLPD 12475 (6)	
LP Nonesuch digital 79058 \$11.98 CA 4-79058 \$11.98 DANIELIS, LUDUS The Play of Daniel Schola Hungarica, soloists, Janka Szendrei	
LP Qualiton Imports SLPD 12457 digital	
LP London digital LDR 71108 \$12.98 CA LDR 71088 \$12.98 ELGAR, EDWARD Enigma Variations; Pomp and Circumstance Marches Philadelphia Orch., London Phil.	
LP Great Performances MY 38483 CA MYT 38483 GYORGY, MELIS Operatic Arias, Mozart, Borodin, Verdi LP Qualiton Imports SLPX 12542\$9.98 HANDEL, GEORGE FRIDERIC Water Music Suite, Royal	
Fireworks Music LP Great Performances MY 38480 CA MYT 38480 Messiah (Highlights) LP Great Performances MY 38481 CA MYT 38481	

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BRITAIN

26

27 28

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This Last

3

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NEW 16

13

	(0	ourte	BRITAIN sy of Music & Video Week)
	•		As of 10/1/83
Th	is	Last	SINGLES
We	ek '	Week	MARINA CHAMELEON College
	1	1	KARMA CHAMELEON, Culture Club, Virgin
2		2	RED RED WINE, UB40, Dep International
;	3	8	MODERN LOVE, David Bowie, EMI America
4	4	3	TONIGHT i CELEBRATE MY LOVE, Peabo Bryson/Roberta
	5	4	Flack, Capitol COME BACK AND STAY, Paul Young, CBS
	5 7	5 6	MAMA, Genesis, Virgin DOLCE VITA, Ryan Paris, Carrere
1	В	12	BIG+ APPLE, Kajagoogoo, EMI
	9	11	CHANCE, Big Country, Mercury
10		9	OL' RAG BLUES, Status Quo, Vertigo WALKING IN THE RAIN, Modern
1			Romance, WEA
12		20	BLUE MONDAY, New Order, Factory
13 14		19 16	TAHITI, David Essex, Mercury GO DEH YAKA, Monyaka,
19	5	39	Polydor THIS IS NOT A LOVE SONG, PII,
10	6	21	Virgin SOUL INSIDE, Soft Cell, Some
13	7	NEW	Bizzarre DEAR PRUDENCE, Siouxsie & Banshees, Polydor
18	В	17	CRUSHED BY THE WHEELS OF
19	9	26	INDUSTRY, Heaven 17, BEF BODY WORK, Hot Streak,
20	0	10	Polydor WHAT AM I GONNA DO, Rod
2	1	15	Stewart, Warner Bros. NEVER SAY DIE, Cliff Richard, EMI
2	2	NEW	NEW SONG, Howard Jones, WEA
2		NEW	GUNS, Alarm, IRS
2:		29 14	REBEL RUN, Toyah, Safari THE SUN GOES DOWN, Level
20	6	13	42, Polydor WINGS OF A DOVE, Madness,
2	7	30	Stiff WHAT I GOT IS WHAT YOU
2	8	NEW	NEED, Unique, Prelude BLUE HAT FOR A BLUE DAY,
2	9	NEW	Nick Heyward, Arista SUPERMAN, Black Lace, Flair
3	_	NEW	IN YOUR EYES, George Benson, Warner Bros.
3		NEW	Uliman, Stiff
3:		NEW	MIDNIGHT AT THE LOST AND FOUND, Meat Loaf, Epic
3	3	31	DR. HECKYLL AND MR. JIVE, Men At Work, Epic
3	4	18	GIVE IT UP, KC & Sunshine Band, Epic
3		NEW	LOVE IN ITSELF, Depeche Mode, Mute
3		22	CONFUSION, New Order, Factory
3	7	36	THERE'S SOMETHING WRONG IN PARADISE, Kid Creole & Coconuts, Ze
3	8	23	I'M STILL STANDING, Elton John, Rocket
3	9	NEW	TEARS ON THE TELEPHONE, Hot Chocolate, Rak
4	0	24	GOLD, Spandau Ballet, Chrysalis
	1	2	ALBUMS NO PARLEZ], Paul Young, CBS
1	2	1	LABOUR OF LOVE, UB40, Dep International
	3	3	THE CROSSING, Big Country, Mercury
	4	11	CHART TRACKING - THE HIT SQUAD, Various, Ronco
	5	13	UNFORGETTABLE, Johnny Mathis & Natalie Cole, CBS
		46	LET'S DANCE David Powle EMI

LET'S DANCE, David Bowie, EMI

FANTASTIC, Wham], Inner

Vision THRILLER, Michael Jackson, Epic BORN AGAIN, Black Sabbath,

BORN AGAIN, Black Supparin, Vertigo
'TRUE, Spandau Ballet, Chrysalis
18 GREATEST HITS, Michael
Jackson & Jackson 5, Telstar
THE VERY BEST OF THE
BEACH BOYS, Capitol
THE LUXURY GAP, Heaven 17,

THE LUXUNT SOL,
B.E.F.
CONSTRUCTION TIME AGAIN,
Depeche Mode, Mute
WARRIORS, Gary Numan,
Beggars Banquet
STANDING IN THE LIGHT, Level
42. Polydor 17

42, Polydor TOO LOW FOR ZERO, Elton John, Rocket LIKE GANGBUSTERS, JoBoxers, 18 20

19 20

RCA HEADLINE HITS, Various, K-tel SUNNY AFTERNOON, Various, Impression DOPPELGANGER, Kid Creole &

21 Coconuts, Island
FLICK OF THE SWITCH, AC/DC, 22 23

THE PRESENT, Moody Blues, 21 23

THE LOOK, Shalamar, Solar IN YOUR EYES, George Benson, **WEST GERMANY** Warner Bros. BODY WISHES, Rod Stewart,

Warner Bros.
SYNCHRONICITY, Police, A&M
THE HIT SQUAD-NIGHT
CLUBBING, Various, Ronco
RITMO, Judie Tzuke, Chrysalis
BENT OUT OF SHAPE, Rainbot

Polydor
NEW KISSING TO BE CLEVER,

Culture Club, Virgin
NEW BORN TO LOVE, Peabo
Bryson/Roberta Flack, Capitol
29 YOU AND ME BOTH, Yazoo,

/ FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS PUNCH THE CLOCK, Elvis Costello & Attractions, F-Beat MERRY CHRISTMAS MR LAWRENCE, Riulchi Sakamoto, Virgin WAR, U2, Island RIO, Duran Duran, EMI BUSINESS AS USUAL, Men At Work, Epic THE PRINCIPLE OF MOMENTS, Robert Plant, WEA

CANADA

SINGLES

irtesy Of The Record) As of 10/10/83

MANIAC, Michael Sembello,

SWEET DREAMS, Eurythmics, RCA

RCA
TOTAL ECLIPSE OF THE
HEART, Bonnie Tyler, CBS
KING OF PAIN, Police, A&M
(SHE'S) SEXY & 17, Stray Cats,

ROCK'N' ROLL IS KING, ELO, CBS

SHE WORKS HARD FOR THE MONEY, Donna Summer, Mercury/PolyGram
TELL HER ABOUT IT, Billy Joel,

PROMISES, PROMISES, Naked Eyes, Capitol

Eyes, Capitol
TRUE, Spandau Ballet,
Chrysalls/Capitol
MAKING LOVE OUT OF
NOTHING AT ALL, Air Supply,
Polygram
ONE THING LEADS TO
ANOTHER, Fixx, MCA

I'LL TUMBLE 4 YA, Cuiture Club, Virgin/PolyGram

I DON'T WANNA DANCE, Eddy

Grant, Portrait/CBS
EVERY BREATH YOU TAKE,
Police, A&M
MODERN LOVE, David Bowle,

Liberty/Capitol
NEVER SAID I LOVED YOU,

Payoia\$ & Carole Pope, A&M DON'T CRY, Asia, Geffen/WEA

HUMAN NATURE, Michael
Jackson,Epic/CBS

SYNCHRONICITY, Police, A&M

THRILLER, Michael Jackson,

Epic/CBS LET'S DANCE, David Bowle,

Liberty/Capitol FLASHDANCE, Soundtrack,

PYROMANIA, Def Leppard,

PolyGram
SWEET DREAMS, Eurythmics,

RCA THE SPEED OF NIGHT, Bonnie

Tyler, CBS
THE PRINCIPLE OF MOMENTS,

Robert Plant, WEA
REACH THE BEACH, Fixx, MCA

ALPHA, Asia, Geffen/WEA
HAMMER ON A DRUM, Payola\$,

AN INNOCENT MAN. Billy Joel.

RANT 'N' RAVE, Stray Cats, Liberty/Capitol THE CROSSING, Big Country, Vertigo/PolyGram

THE PRESENT, Moody Blues, Threshold/PolyGram

GIRLS NIGHT OUT, Toronto, Solid Gold/A&M

LINE OF FIRE, Headpins, Solid

Gold/A&M

LAWYERS IN LOVE, Jackson

Browne, Asylum/WEA

KEEP IT UP, Loverboy,

DOUBLE TROUBLE. Stevie Ray

n, Epic/CBS

Columbia/CBS

Casablanca/PolyGram

ALBUMS

Columbia/CBS

Casablanca/PolyGram

Mute
FASTER THAN THE SPEED OF

rtesy Der Musiki As of 10/3/83

SINGLES This Last SUNSHINE REGGAE, Laid Back, Metronome GIVE ME YOUR LOVE, Frank 2 Duval, Teldec DOLCE VITA, Ryan Paris, Carrere/DGG SAFETY DANCE, Men Without Hats, Virgin/Ariola VAMOS A LA PLAYA, Righeira,

Teldec FLASHDANCE, Irene Cara, Casablanca/Phonogram I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola MANIAC, Michael Sembello,

Casablanca/Phonogram
LiVING ON VIDEO, Trans-X,
Polydor/DGG
MOONLIGHT SHADOW, Mike
Oldfield Virgin/Ariola MOONLIGHT SHADOW, Mike
Oddfield, Virgin/Ariola
WHAT AM I GONNA DO, Rod
Stewart, Warner Bros./WEA
I'M STILL STANDING, Eiton
John, Rocket/Phonogram
ALL TIME HIGH, Rita Coolidge,
A&M/CBS
I.O.U., Freeez, Virgin
WRAPPED AROUND YOUR
FINGER, Police, A&M/CBS
GOLD, Spandau Ballet,
Chrysalls/Ariola
COCO, Doef, WEA
MACHT VOLL SCHATTEN,
Juliane Werding, Mambo/WEA
YOU, Boytronic,
Mercury/Phonogram
ANOTHER LONELY NIGHT IN
NEW YORK, Robin Gibb,
Polydor/DGG 10

ALBUMS FLASHDANCE, Soundtrack, Casablanca/Phonogram CRISES, Mike Oldfield, CRISES, Mike Oldfield,
Virgin/Artola
BODY WISHES, Rod Stewart,
Warner Bros./WEA
BESS DEMNAEHX, Bap,
Musikant/EMI
TOO LOW FOR ZERO, Elton
John, Rocket/Phonogram
SYNCHRONICITY, Police,
A&M/CBS
CONSTRUCTION TIME AGAIN,
Depeche Mode,
Mute/Intercord
FANTASTIC, Wham], Epic/CBS
RHYTHM OF YOUTH, Men
Without Hats, Virgin/Artola
FLICK OF THE SWITCH, AC/DC,
Atlantic/WEA 2 3

5 6

10 Atlantic/WEA
TRUE, Spandau Bailet,
Chrysalis/Ariola 11 15

CARGO, Men At Work, CBS 12 13 BYE BYE, Trio Mercury/Phonogram
THRILLER, Michael Jackson, 14 Epic/CBS

SUEDSEE-TRAEUME. Ricky 15 King, K-tei WRAP YOUR ARMS AROUND 16 ME. Agnetha Faltskog,

ME, Agnetina Fallskog, Polydor/DGG NEW YORK, NEW YORK, Frank Sinatra, Warner Bros./WEA ALPHA, Asia, Geffen/CBS HEADS OR TALES, Saga, 17

18 19 Polydor/DGG ...KEEP SMILING, Laid Back,

> **AUSTRALIA** ourtesy Kent Music Report) As of 10/3/83

SINGLES

		SINGLES
This	Last	
Week	Week	
1	1	AUSTRALIANA, Austen
		Tayshus, Regular
2	5	BOP GIRL, Pat Wilson, WEA
3	2	RAIN, Dragon, Mercury
4	3	i.O.U., Freeez, Beggar's Banquet
5	7	PUTTIN' ON THE RITZ, Taco,
		RCA
6	4	I GUESS THAT'S WHY THEY
		CALL IT THE BLUES, Elton
		John, Rocket
7	12	SAFETY DANCE, Men Without
		Hats, Big Time
8	18	KARMA CHAMELEON, Culture
		Club, Virgin
9	8	FLASHDANCE, Irene Cara,

Casablanca
TELL HER ABOUT IT, Billy Joel, 10 11 MOONLIGHT SHADOW, Mike

Oldfield, Virgin WORDS, F.R. David, Carrere MANIAC, Michael Sembello, 12 13 Casablanca WHEREVER I LAY MY HAT, Paul 14

Young, CBS TRUE, Spandau Ballet, Chrysalis DOUBLE DUTCH, Malcolm

McLaren, Charisma MAGGIE, Foster & Allen, Powderworks

16 MAXINE, Sharon O'Neill, CBS NEW GIVE IT UP, KC & Sunshine Band, Epic NEW McRAWHIDE, Chaps, Stiff

ALBUMS
8 THE BEST OF JOE COCKER, EMI GREATEST HITS, Air Supply, Big Time
THE BREAKERS '83, Various,

Polystar FLASHDANCE, Original Soundtrack, Crasablanca
TOO LOW FOR ZERO, Elton
John, Rocket
AN INNOCENT MAN, Billy Joei,

SYNCHRONICITY, Police, A&M

TRUE, Spandau Bailet, Chrysalis FLICK OF THE SWITCH, AC/DC. THRILLER, Michael Jackson. 10

Epic THE KEY, Joan Armatrading, 11 A&M THE PRINCIPLE OF MOMENTS, 12

Robert Plant, Atlantic THEIR GREATEST HITS, Who, 13 J&B

THE BLUES BROTHERS, 14 Original Soundtrack, Atlantic ESCAPADE, Tim Finn, 15 Mushroom NEW THE PRESENT, Moody Blues,

16 Threshold
19 FOREIGN AFFAIRS, Sharon 17

O'Nelli, CBS NEW CRISES, Mike Oldfield, Virgin 17 10,9,8,7,6,5,4,3,2,1, Midnight Oil,

LAWYERS IN LOVE, Jackson 20

JAPAN (Courtesy Music Labo) As of 10/3/83

This Last Week Week CAT'S EYE, Anri, For Life/NTV KINKU, Akina Nakamori, Warner-Pioneer/NTV FLASHDANCE, Irene Cara, Polystar/Intersong-Nichlon TINY MEMORY, Yoshie Kashiwabara, Nippon Phonogram/Mill House-Dream OMOIDA IPPAI, H20, Kitty UNBALANCE, Naoko Kawai, Nippon Columbia, Gelei/TV Asahi BOHEMIAN. Yuki Katsuraol. Radio City/Yamaha
IEJI, Hiromi Iwasaki,
Victor/NTV-gelel GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun LUCKY LIPS, You Hayami, 10 rus/Sun

MARY ANN. Alfee. 11 KOIWA GOTABOU 12 MOUSHIAGEMASU, Yuko Hara, Victor/Amuse SONNA HIROSHINI DAMASARETE, Mizue Takada, 13

Teichiku, PMP/Amuse
SUMMER SUSPICION, Klyotaka
Sugiyama & Omega Tribe,
Vap/Nichion-NTV
SASAME YUKI, Hiroshi Itsuki,
Tokuma/RFMP TV Asahi

Tokuma/RFMP TV Asahl Sound 1
DANDELION, Yumi Matsutoya, Toshiba-EMI/Kirara
NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Burning
BYE BYE SUMMER, Hidemi Ishikawa, RVC/Gelei-TV Asahi SARABA NATSU, Toshihiko Tahara, Canyon/Johnny's KANASHIMINO STILL, Hideki Saijou, RVC/Earth

ALBUMS FLASHDANCE, Soundtrack,

FLASHDANCE, Soundtrack,
Polystar
HATSUKOI, Kozo Murashita,
CBS-Sony
J.I., Junichi Inagaki, Toshiba-EMI
AN INNOCENT MAN, Billy Joel,
CBS-Sony
ALFEE'S LAW, Alfee, Canyon
ALPHA, Asia, CBS-Sony
KIREI, Southern All Stars, Victor
BEST KEPT SECRET, Sheena
Easton, Toshiba-EMI
ETRANGER, Akina Nakamori,
Warner-Pioneer

Warner-Ploneer AQUA CITY, Kiyotaka Sugiyama & Omega Tribe, VAP

A Omega Tribe, VAP
 BUILT TO DESTROY, Michael
 Schenker Group, Toshiba-EMI
 NEW CAT'S EYE, Soundtrack, For Life
 RUNNER, Yuki Katsuragi, Radio

City
13 GREATEST HITS, Air Supply, 14

NIPPON Phonogram
NEW MAGIC, Marine, CBS/Sony
NEW MUSIC FROM URUSEI YATSURA

14 CARAVELLI PLAYS SEIKO,
Caravelli & Grand Orchestre,
Epic-Sony
10 SINCERELY, Yasuhiro Suzuki,
Toshiba-EMI
17 SYNCHRONICITY, Police, Alfa
NEW MS., Asami Kado, Teichiku 18

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 10/1/83

RED RED WINE, UB 40, Virgin DE HEIDEZANGERS/DE KONSNERTZANGERES, Andre van Duin, CNR CODO, Dof, WEA BIG LOG, Robert Plant, WEA GOLD, Spandau Ballet, Chrysalis LE LEGIONNAIRE, BZN, Philips MAMA, Genesis, Vertigo ROCKIT, Herbie Hancock, CBS MODERN LOVE, David Bowie, EMI

NEW KARMA KAMELEON, Culture

ALBUMS THRILLER, Michael Jackson, Epic RONDO RUSSO, Berdien 2 Stenberg, Philips
THE PRINCIPLE OF MOMENTS,

Robert Plant, WEA TRUE, Spandau Ballet, Chrysalls CRISES, Mike Oldfield, Virgin LET'S DANCE, David Bowle, EMI

HANS DE BOOY, CNR COMMENT CA VA. Shorts, EMI WRAP YOUR ARMS AROUND

ME, Agnetha Faltskog, Polydor NEW THE PRESENT, Moody Blues, 10

ITALY

(Courtesy Germano Ru As of 9/13/83 no Ruscitto)

SINGLES

This Last I LIKE CHOPIN, Gazebo, Baby/CGD-MM VAMOS ALLA PLAJA, Rigeira, 2 Int/CGD-MM MOONLIGHT-SHADOW, Mike

3 Oldfield, Virgin Dischi/Ricordi JULIET, Robin Gibb, PolyGram ROCK 'N' ROLLING, Scialpi,

RCA
EVER BREATH YOU TAKE,
Police, A&M
B PROJECT, Pink Project, Baby
SUNSHINE REGGAE, Laid Back,

Atlas
TROPICANA, Gruppo Italiano,

Ricordi AMORE DISPERATO, Nada, EMI FLASHDANCE, Irene Cara,

FLASHDANCE, Irene Cara, PolyGram SPIAGGE, Renato Zero, RCA YOU DON'T HAVE TO SAY, V Street Crash, Panarecord NELL'ARIA, Marcella, CBS NOBODY'S DIARY, Yazoo, Int/CGD-MM 10 HO TE, Rettore, CGD/MM PRINCE OF THE MOMENT, Cuba

NEW PRINCE OF THE MOMENT,
Cube, PolyGram

NEW GITDDYAP A GOGO, Ad Visser
& D. Sahuleka, CBS

NEW DOOT DOOT, Freur, CBS

9 NOT THE LOVING KIND, Twins,

Fonit Cetra A&M U.K. Sets

'Hit Squad' Tour

LONDON—A&M Records U.K. is taking what it calls its "Hit Squad" on tour here nationwide, with senior vice president Derek Green and managing director John Cokell heading a team of promotion and publicity staffers to show off new releases to the public.

Says Cokell: "We want to meet as many people as possible, at informal cocktail parties, at lunch, or in-store. It's a flexible tour, taking in London, Glasgow, Manchester, Birmingham and elsewhere. You can talk to a lot of people in the course of an 18-hour

He adds: "In a way, this replaces an annual sales conference. We reckon we have the best artist roster in years, and this fall we'll have a record number of acts out on the road.

Product featured will include both domestic and international acts, plus material from distributed labels.

_News/International World Rights To Tellydisc For Everly Brothers LP

LONDON—World rights to a live double album by the Everly Brothers, recorded during the duo's two soldout "reunion" concerts at the Royal Albert Hall here, have gone to Tellydisc, the television merchandiser, through its Impression Records retail

The digitally-recorded set is due out next month, backed by an extensive tv campaign. The Everlys, whose Albert Hall show was their first appearance together on stage for a decade, are the first direct artist signing by the company.

However, it is a one-off deal. Don and Phil Everly, reported in some press stories here to be still "uneasy" in their personal relationship, have refused to sign any options for future albums. It's apparently by no means certain they will want to continue recording.

The Albert Hall album package is available for international license

deals, and Tellydisc is hoping to link individual territorial deals in a simultaneous worldwide release.

Behind the Everlys' London shows, Sept. 22-23, was Terry Slater, former a&r executive with EMI Records and EMI Music Publishing, who played bass in the Everlys' backing group on U.S. tours some 20 years ago. He says the decision to go with Tellydisc, despite "stiff competition from several majors," was made because of the way the firm had handled the promotion of French pianist Richard Clayderman in Britain.

Richard Clayderman in Britain.

He adds: "The concerts were filmed for U.S. release by the Home Box Office cable company, and the package will be shown as a BBC-TV special here at Christmas. The Everlys could say they'll tour the world right now, for the offers are there. But if they record another album, there would have to be new material; the Albert Hall shows were built around old hits."

Tosh Show Stirs Munich Row

• Continued from page 9

tative disapproval from Munich country administrative officials.

The officials called Tosh a "cult figure of the narcotics scene," pointed to arrests of "numerous visitors" to Tosh's last Munich concert in 1981, and charged that Tosh's primary audience "consists to a large extent of drug-endangered and addicted persons." The promoters say the authorities wanted to prohibit Tosh from singing the song "Legalize It," which calls for the legalization of marijuana.

Says Hoffmann: "This could only happen in Munich. It's a massive,

precedent-setting assault on artistic freedom." He adds that the planned ban is unique in recent German history.

But Erich Kiesl, lord mayor of Munich, stood behind his adminstrators, labeling the Tosh cancellation "responsible and appropriate." The youth auxiliary of the ruling CSU party said the anti-Tosh action was "urgently needed" because the artist "glorifies narcotics usage."

A spokeswoman for EMI Electrola, Tosh's record company in Germany, says Tosh's other German dates, all outside Bavaria, will go on as scheduled.

German Labels, B'casters At Standoff On Videlips

• Continued from page 9

The international origin of most clips, and the per-minute compensation rate, are the main stumbling blocks at the ARD/ZDF-GVL talks. The broadcasters question whether German record companies can collect for non-German videos and whether such payments ever get back to the original producers.

This point is not new. The radio

This point is not new. The radio stations Deutsche Welle, RIAS-Berlin and Radio Free Europe/Radio Liberty have all questioned GVL's claim to collect neighboring royalties on non-German sound recordings. One station is reportedly ready to cancel its contract with GVL.

Under pressure frosm the European Commission, GVL now accepts as members artists resident throughout the European Economic Community. Non-EEC membership is impossible, since no non-European country has a legal basis for reciprocal payments to GVL, and the Europeans

Rice Musical Spawns Double Album, Single

LONDON—MCA Records here is releasing a double album original cast recording of "Blondel," the new Tim Rice musical, which has music by Stephen Oliver.

The LP package includes a copy of the show's libretto. The story tells of the life and times of an old-time wandering minstrel. Also linked with the show's West End opening is a single from the score, "Running Back For More," sung by Sharon Lee-Hill. want to avoid a one-way cash outflow.

Dr. Norbert Thurow, co-managing director of GVL and head of the German IFPI group, denies that the international angle is a major point. "The other side considers our demands at the current rate unnegotiable. We must re-consider our position," he says.

GVL has two alternatives: either resume negotiations with a new rate schedule, or publish an official rate schedule and require broadcasters to pay at that rate into an escrow account while a legal battle is waged before the German patent office.

The latter course would be seen as "an open declaration of war," as one record company spokesman puts it. Should this happen, "Formel Eins" producer Thiesmeyer suggests that series such as his be interrupted for a week "to emphasize our position."

Klaus Berg of North German Radio, chief negotiator for the broadcasters, is waiting for a new proposal from GVL. He says: "GVL is a clear international pioneer in this area. Understandably, it is working toward a breakthrough to lead to further compensation agreements. We're fundamentally willing to pay for the clips, but considering the promotion advantages, at a low rate. We're now at a low rate and see little chance for expansion." Berg adds sthat inflexibility by GVL could result in "serious program consequences."

The record companies, or program suppliers as they now call themselves, clearly want this breakthrough.

Canada

'81 Tax Issue Fades From View

Arts Conference Says Provisions Don't Hurt Artists

By KIRK LaPOINTE

OTTAWA—Whatever happened to the great dispute between artists and the federal government over 1981 income tax provisions erasing general averaging? Managers of such artists as Rush, April Wine, Anne Murray and Loverboy were threatening to urge their clients to move south as tax refugees if the govern-

Family Brown Reaps Awards

REGINA—The Family Brown once again dominated the annual Academy of Country Music Entertainment awards, sweeping honors in four categories at ceremonies wrapping up Country Music Week celebrations

The Ottawa-based group took awards for album of the year for "Raised On Country Music," the second year in a row the disk won that distinction. The album's title track won as best single, while Barry Brown earned the award for best song as its composer. The Family Brown also won group of the year.

Other winners included Marie Bottrell for female vocalist and Dick Damron for male vocalist.

ment didn't back off its plan to introduce forward averaging in 1982.

The truth is, the managers were proven wrong. Financial analysis released by the Canadian Conference of the Arts last week shows the system implemented under former Finance Minister Allan MacEachen works to the advantage of the artist in the long run.

Until 1982, artists were permitted to defer income taxes—and even reduce them—through a general averaging scheme and income averaging annuity contracts. The annuities allowed performers to defer income up to 15 years, getting a tax allowance for the purchase cost of the contract and taking out the money and paying taxes on it later.

The forward averaging scheme allows artists to assign any amount of income into the future, up to a maximum of three years, but forces them to pay taxes immediately on the total at the outset. Artists are eligible for tax rebates up to the amount initially taxed.

When the budget was brought forward in November, 1981, it sparked strong reaction from managers and entertainment lawyers. The anger has diminished as time passed, to the point where Canadian Recording Industry Assn. president Brian Robert-

son now says it is a non-issue.

Analysis and comparison of the two schemes by Touche Ross & Co., the Toronto-based accounting firm, says performers "have little to lose" by forward averaging. And the CCA, the organization representing about 600 arts groups and 500 individuals in Canada, presents government arguments in its Special Edition On Taxation bulletin issued last week that "the long-run after-tax income of the taxpayer is left unchanged or slightly improved by the packages of changes that were introduced in the November, 1981 budget."

Finance Department analysis found that forward averaging allows performers more upfront cash flow than the system encompassing annuities. There is greater flexibility in collecting tax credits, and the forward-averaging scheme is indexed to match the inflation rate.

Meanwhile, Communications Department analysis by its arts and culture sector found differentials of less than 1% between the old and new tax regimes. But it did note that artists who did not have access to professional income tax advice would be at a disadvantage under the new regime because the old system automatically general averaged income when tax forms were filed.

WEST COAST SONGWRITERS DOMINATE

Loverboy Leads PRO Awards

TORONTO—West Coast artists, repeating their domination of the Juno music awards earlier this year, swept seven of 10 pop music categories at the Performing Rights Organization of Canada's annual songwriters' awards ceremonies, Sept. 20 at the Four Seasons Hotel here.

Heading the Western edge was Loverboy, the CBS band which earned this year's William Harold Moon Award for outstanding contributions by a Canadian artist in bringing attention to the country's music abroad. PRO Canada writers Paul Dean, Doug Johnson, Scott Smith and Matt Frenette, as well as lead singer Mike Reno, received the award.

Other Vancouver-based writers earning PRO Canada awards were Bill Henderson of Chilliwack, who earned one by himself for "I Believe" and one in tandem with fellow Chilliwack member Brian MacLeod for "My Girl"; Bob Buckley and David Sinclair of Straight Lines, for

"Letting Go"; Ray Roper and David Wills of Stonebolt, for "Goin' Through The Motions Of Love"; Claire Lawrence and Shari Ulrich for Ulrich's "She Remembers"; Bryan Adams and Jim Vallance for Adams' "Coming Home"; and Paul Hyde and Bob Rock of The Payola\$ for "Eyes Of A Stranger," the single of the year at the recent Junos.

Montrealer Dwayne Ford was honored for "Stranger In Paradise," while Toronto's David Roberts won for "Boys Of Autumn" and Eddie Schwartz and Dave Tyson won for "All Our Tomorrows."

French-language winners were Marjoline Morin of Corbeau, George Thurston and Michel Pagliaro. Morin, with George Hince, wrote "Illegal." Thurston won for "C'est toujours comme ca l'amour," while veteran Pagliaro won for "Romantique."

Carroll Baker took one of three country awards for "Second Time

Around," while Terry Carisse and Pat Larabie won theirs for "Coming Undone Again" and Ron Mahonin was honored for "You Came Into My Life."

Special PRO Canada awards were given to film composer Michael Conway Baker, jazz artist Jim Galloway and composer and professor John Beckwith for his contribution to concert music.

ATV Music Publishing of Canada led the way among publishers with three awards, while RCA's Dunbar Music Canada and A&M Records' Irving Music of Canada took two each among multiple winners.

American composers John Farrar and Tom Snow were also honored as PRO Canada foreign licensees with the song receiving most broadcast performances, Olivia Newton-John's "Make A Move On Me."

The 15th annual awards ceremonies were hosted by Burton Cummings.

New Vancouver AMer Approved

VANCOUVER Ocean Pacific Broadcasting has won its bid to launch an AM station in the congested Vancouver market. But the federal broadcast regulator says it will be closely monitoring the new outlet to ensure it adheres to its promise that at least half of his programming is spoken-word content.

The as-yet-unnamed station will likely debut within a year at 540 on the dial, programming about four hours of thematic-type material, mainly in the evening. The Canadian Radio-Television & Telecommunications Commission, entertaining Ocean Pacific's bid primarily because of its distinctive approach, commended the aims as "alternative" in awarding a five-year license until October, 1988.

CHUM Ltd. and Q Broadcasting Ltd. had objected strenuously at CRTC hearings earlier this year to

the Ocean Pacific bid, saying the lower British Columbia market was clogged with radio outlets, many in financial difficulties.

Ocean Pacific will program at least 50% spoken-word, including news geared strongly to the local market that will comprise 10% of overall airtime. Although that approach will vary widely from others in the market, music content will be pop and country, which is already well programmed in the market.

Ocean Pacific listed such topics as native people, amateur sports, libraries in the lower mainland area and community and service organizations as the subjects of its daily theme programming. The station plans to offer about four hours daily throughout the week and a bit less on weekends.

Although the CBC has received consistently adequate ratings in offer-

ing spoken-word programming, private broadcasters have had a rough time breaking similar stations in Canada. In Ottawa, the Standard-owned CJSB has yet to break through in its first year of programming largely communi y-related material. Ocean Pacific will not use open-line programming to present its themes, either.

The station will commit \$30,000 in its first year of operation to present at least four live concerts featuring local talent. The money, which will increase by 10% in each license year, will be for performance payments, the commission said in its Sept. 21 decision.

Ocean Pacific still must receive technical approval of its broadcasting transmission facilities from the federal Department of Communications. It will operate at 50,000 watts during the day and 10,000 at night.

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Pino Outlines RCA Int'l Plans

Major's New Wing Focusing on U.S., Puerto Rico

By ENRIQUE FERNANDEZ

NEW YORK-"The U.S. Latin market deserved its own RCA distribution office," explains Adolfo Pino, vice-president for Latin America-Spain, who is also serving as acting director of RCA International, the major's newly created office for the U.S. Latin market and Puerto Rico.

Following a plan of close integration between the new office and the regular RCA operation, the Latin distribution system will include mainstream product, and Latin product will be available through the normal RCA distribution system. This system will make Latin and Englishlanguage product available to all RCA customers.

Pino, whose regional office for Latin America and Spain moved from Buenos Aires to New York this year, sees the location of the new RCA International office within the major's New York headquarters as an advantage. "It would be very costly to set up a separate operation. This way we did not have to make a heavy investment in order to run our own U.S. Latin distribution," he says.

"Our plans are very ambitious," says Pino. "We will distribute not only RCA but other labels currently under negotiations. We're talking with Ariola and A&M, as well as other labels who have been calling us. RCA's Latin product had been distributed in the U.S. by Caytronics Corporation, which also handles

Survey For Week Ending 10/8/83

ARTIST—Title, Label & Number (Distributing Label) EL GRAN COMBO 1 2 RUBEN BLADES El que la hace la paga, Fania PIMPINELA CBS 11317 3 3 4 7 ALEX Y LA ORQUESTA LIBERACION Las locas, Karen 73 JOHNNY VENTURA 5 9 6 2 GUILLERMO DAVILA 7 5 SILVESTRE WILKINS Aventura, Masa 0010 0 9 15 TONY CROATTO
Y tu pueblo, Velvet 6029 WILLIE COLON
OUR GUERRERO, Fania 619 10 0 11 0 JOSE LUIS RODRIGUEZ CAMILO SESTO 12 0 JOSE FELICIANO 13 0 14 0 WILLIE COLON/HECTOR LAVOE Vigilante, Fania 610 15 O BASILIO

Ariola. Under the new arrangement, Caytronics will continue to distribute its stock until it runs out and will keep issuing RCA catalog material that is Caytronics property, which will, in turn, be distributed by the major's new office. According to Pino, Caytronics president Joe Cayre will continue to work closely with

Both the regional office's move to the U.S. and the opening of the new distribution offices are seen as signs of the major's interest in the U.S. Latin market. Pino admits that "Latin American artists are eager to be well represented in the U.S., since this is the country where they can stand to make the most money." In addition, many Latin artists are interested in reaching the Englishspeaking crossover market, and the label's U.S. presence is seen as a necessary step in that direction. RCA's leading Latin artist, the Mexican singer Emmanuel, is currently working on an English-language produc-

The new offices will also work with U.S. Latin and Puerto Rican talent. To this effect, RCA has already signed salsa superstar Willie Colon, and there is talk of signing a major children's group, with much of the speculation pointing to Menudo. But Pino warns that the U.S. operation is barely beginning and there will be many announcements of their plans in the near future.

The U.S. represents the second largest Spanish American market for the label, the largest being Mexico. Brazil is the largest Latin American market, but language and musical differences keep it somewhat separated from the rest of the area.

Pino says he believes the Latin American market, seriously depressed for the last two years, is beginning to recover: "The recovery is already showing in our sales figures, and I think we're going to finish the year in good shape.

In spite of the hard economic conditions, RCA, like other majors, has pursued an expansion policy in Latin

America, opening a branch in Chile last year and another one in Venezuela next year. "If we open offices in Chile and Venezuela, how can we not do so in the U.S., which is a bigger market?" asks Pino.

One ill that afflicts the U.S. Latin record industry, the flood of cheap imports from Mexico, does not concern Pino. "Our information tells us that the problem is not as serious as it's been described. Besides, our releases are exclusive for this market; they're not duplicates of what has been released elsewhere. In any case, with the recovery of the Mexican economy, the gap between Mexican and U.S. prices gets smaller every day," he says.

RCA International has already released 14 LPs, 10 of which are compilations and four new albums. By the end of the year, the catalog will have grown to 50. Current releases include Emmanuel, Rocio Jurado, Armando Manzanero, Yolanda del Rio, Beny More, Los Dandys, Virginia Lopez, Estela Nunez, Rondas Infantiles, Luis Arcaraz, Marco Antonio Muniz, Silvana Di Lorenzo, Jeanette and Escandalo

Pino has appointed George Zamora national sales manager and Bernardo Garza national promotion manager for the new operation, both of them based in New York. Zamora comes to this position from the RCA and A&M field marketing office in Miami, Garza was national sales manager for RCA's Mexican subsidiary. A director of U.S. distribution and a national a&r manager will be named shortly.

RCA International's regional staff includes Tony Sabournin, promotion and Sonia Mendez, sales, in New York: Ricardo Correoso, promotion and Tony Ojeda, sales, in Miami; Roberto Ruiz, promotion, Jesus Godoy, sales and Fermin Laguna, coordination, in Los Angeles; Jimmy Sanchez, promotion and Rigoberto Fajardo, sales, in Puerto Rico: Jose Juan Carmond, sales and promotion in Dallas; and Salvador Sanchez, sales and promotion in Chicago

Notas **Castellanos: First & Only**

In her country, Venezuela, they call her "la primerisima," which means something like "the first and only." Mirla Castellanos was in New York recently, promoting her new LP "Vuelve Pronto (Come Back Soon)," on Spain's Hispavox label, distributed in the U.S. by Discos CBS. She had just finished a 22-day engagement at Puerto Rico's Caribe Hilton, a 90-minute program of songs and dances-including some Venezuelan folk material and a med-ley of tunes from "Evita"—and this is the show she wants to bring to the

An established artist in South and Central America, Mirla has been reaching the U.S. Latin public via the theme song of the popular Spanish-language tv show "Julia." Its theme, "Di que no soy yo (Say it isn't me)," is included in her new LP. "Tv shows give you more exposure than even the radio because the song is heard twice with every program, at the beginning and the end," explains the singer.

The Venezuelan artist is a onevoman conglomerate: her husband, Miguel Angel Martinez, is both her producer and her label's representative in Venezuela. And her Venezuelan distributor, Love Records, is connected to her Venezuelan tv network, Venevision, where she stars in a monthly musical program, "Esta noche Mirla (Mirla Tonight)."

"I get songs from every country," explains Mirla, "and I listen to all of them. Then I record 20 songs for each LP, and after that we start to narrow it down. By the time the record comes out, it's been carefully analyzed. From my first Hispayox LP I had no less than five hits." Mirla records in Spain with Spanish artists and technical staff, under the direction of Hispavox's noted producer Rafael Trabuchelli. On tour her musical director is Isaias Urbino.

With her Spanish label, Mirla Castellanos has earned two gold and two platinum records (advance sales in Venezuela already claim a gold record for her new LP). In spite of her strong Spanish connection, the Venezuelan artist has yet to break in Spain, though she says the label plans a release for next year.

In the meantime, the singer, a veteran of 23 years of show business, is hoping Discos CBS will help her hook up her show in Atlantic City.



IN THE RUNNING—RCA International, the major's new office for the U.S. Latin market and Puerto Rico, has opened operations under (from left) Bernardo Garza, national promotion manager; Adolfo Pino, head of RCA's regional office for Spain and Latin America and acting director of U.S. distribution; and George Zamora, national sales manager.

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		NEW YORK	,		CALIFORNIA
Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This	Last	ARTIST—Title, Label & Number (Distributing Label)
1	1	EL GRAN COMBO La universidad de la salsa, Combo 2034	1	2	LOS YONICS Con amor, Profono 3100
2	7	JULIO IGLESIAS Momentos, CBS 50329	2	1	VARIOS ARTISTAS
3	3	OSCAR D'LEON	3	10	12 super grupos, Ambar 5007 JUAN GABRIEL
4	8	TH 2241 MENUDO	4	4	Todo, Profono 0706 LOS TELEFONISTAS
5	10	Adios Miguel, Profono 3117 BONNY CEPEDA	5	13	Tus cartas, Ramex 132 VICENTE FERNANDEZ
6	6	El mandamas, Algar 38 LUIS MARIANO Y SU ORQUESTA	6	0	15 grandes con el numero uno, CBS 20684 LOS SAGITARIOS Que bonito y truste recuerdo,
7	13	La calambrina, Borinquen 1453 BOBBY VALENTIN	7	5	Olimpico 5024 LUPITA D'ALESSIO
8	9	JOSE JOSE	,		Sentimiento al desnudo, Orfeon 054
9	0	Mi vida, Pronto 0705 THE BAD STREET BOYS	8	8	LOS BUKIS Muy romanticos, Profono 3102
10	0	Cheek to Cheek, JAP 525 ANTHONY RIOS	9	0	AIDA CUEVAS Canta los nuevo de Juan
11	4	JOSE LUIS RODRIGUEZ	10	0	Gabriel, Raff 9099 LOS TUKAS
12	0	Ven, CBS 30305 WILLIE COLON/HECTOR	,,		Paloma piquito de oro, CBS 20683
		LAVOE Vigilante, Fania 610	11	0	CBS 80371
13	0	VARIOS ARTISTAS 12 merengues del ano, Salsoso	12	0	RAFFAELLA CARRA Fabulosos exitos, CBS 55306
14	12	JOSE ALBERTO	13	0	LOS ANGELES NEGROS 20 exitos, Odeon 9004
		MUGRADI Sonorodven 017	14	0	LOS CAMINANTES Supe perder, Luna 1088
15	0	GUILLERMO DAVILA TH 2246	15	0	miguel bose, Made in Spain, CBS 25496
		FLORIDA			TEXAS
This	Last	ARTIST—Title, Label & Number (Distributing Label)	This	Last	ARTIST—Title, Label & Number (Distributing Label)
1	1	JOSE LUIS RODRIGUEZ	1	1	JUAN GABRIEL Todo, Ariola 0750
2	3	Ven, CBS 30305	2	0	LITTLE JOE Little Joe, Johnny y la familia,
2	10	La universidad de la salsa, Combo 2034	3	4	Warner Bros. 6177 LA MAFIA
3	10	NELSON NED Romantico y caprochoso, CBS 81308	4	0	Electrifying Cara 050 RAMON AYALA
4	4	JOHNNY VENTURA Volando alto, Combo 2033		1	El amo de la musica nortena, Freddie 1262
5	0	RAPHAEL Enamorado de la vida, CBS	5	3	LOS BUKIS Yo te necesito, Profono 3090
6	8	80367 LUPITA D'ALESSIO	6	0	LOS BUKIS Muy romanticos, Profono 3109
		Sentimiento al desnudo, Orfeon 054	7	0	MENUDO Una aventura llamada Menudo,
7	0				
7	0	JULIO IGLESIAS En concierto, CBS 50334 CELIA, RAY Y	8	0	Raff 9094 ROCIO DURCAL
8	0	JULIO IGLESIAS En concierto, CBS 50334			Raff 9094 ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703
		JULIO IGLESIAS En concierto, CBS 50334 CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623 JOHNNY PACHECO/PETE EL	9	0 0	Raff 9094 ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703 VARIOS ARTISTAS 12 supergrupos, Ambar 5007 VICENTE FERNANDEZ
8	0	JULIO IGLESIAS En concierto, CBS 50334 CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623 JOHNNY PACHECO/PETE EL CONDE RODRIGUEZ De nuevo los compadres, Fania	9	0	Raff 9094 ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703 VARIOS ARTISTAS
8	0	JULIO IGLESIAS En concierto, CBS 50334 CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623 JOHNNY PACHECO/PETE EL CONDE RODRIGUEZ De nuevo los compadres, Fania 625 THE BAD STREET BOYS	9	0	Raff 9094 ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703 VARIOS ARTISTAS 12 supergrupos, Ambar 5007 VICENTE FERNANDEZ
9	0 0 13 14	JULIO IGLESIAS En concierto, CBS 50334 CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623 JOHNNY PACHECO/PETE EL CONDE RODRIGUEZ De nuevo los compadres, Fania 625	9	0 0	Raff 9094 ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703 VARIOS ARTISTAS 12 supergrupos, Ambar 5007 VICENTE FERNANDEZ 15 grandes con el numero 1, CBS 20684 LOS CAMINANTES
9 10 11 12	0 0 13 14 15	JULIO IGLESIAS En concierto, CBS 50334 CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623 JOHNNY PACHECO/PETE EL CONDE RODRIGUEZ De nuevo los compadres, Fania 625 THE BAD STREET BOYS Cheek to Cheek, JAP 525 LISETTE	9 10 11	0 0 9	Raff 9094 ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703 VARIOS ARTISTAS 12 supergrupos, Ambar 5007 VICENTE FERNANDEZ 15 grandes con el numero 1, CBS 20684 LOS CAMINANTES Supe perder, Luna 1088 LITTLE JOE Roots Freddie 1260 GRUPO MAZZ
9 10 11	0 0 13 14 15 0	JULIO IGLESIAS En concierto, CBS 50334 CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623 JOHNNY PACHECO/PETE EL CONDE RODRIGUEZ De nuevo los compadres, Fania 625 THE BAD STREET BOYS Cheek to Cheek, JAP 525 LISETTE CBS 10333 COSTA BRAVA	9 10 11 12	0 0 9 8	Raff 9094 ROCIO DURCAL Canta lo romantico de Juan Gabriel, Pronto 0703 VARIOS ARTISTAS 12 supergrupos, Ambar 5007 VICENTE FERNANDEZ 15 grandes con el numero 1, CBS 20684 LOS CAMINANTES Supe perder, Luna 1088 LITTLE JOE Roots Freddie 1260

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News

Labels Criticized For Playing It Tight On New Acts

- Continued from page 1
- Album production budgets are in the main smaller. Most first albums are at best budgeted at the same figures typical during the mid-'70s, or slightly less. Some labels are now opening bids with budgets under

PolyGram Seeks Chappell Buyer

Continued from page 1

Music, considered to share the role of the world's leading publisher. The possibility of a WCl stake in Chappell appears not to have been a consideration from the start of negotiations between WCl and PolyGram.

Within the industry, some suggest a Thorn-EMI bid or one by acquisition-minded Welk Music Group, Paul McCartney's MPL Communications or E.B. Marks Music Co., a partnership of Freddy & Johnny Bienstock and the Rodgers & Hammerstein office.

In other business areas, investment houses and insurance companies have the financial clout to make such a deal. In fact, CBS revealed earlier this year it would be making a limited partnership deal for a half interest in UA Music with institutional investors. No deal has been announced so far, but speculation centers on an involvement of Prudential Life Insurance. Co.

Chappell Music itself was acquired by PolyGram a decade ago at an estimated price of \$40 million, at the time a record price for a music publishing firm \$100,000, once held to be a lower end figure.

- Most contracts continue to call for multiple album commitments, but labels are now exercising their options against subsequent album release more aggressively. The practical rule of thumb, say negotiators, is to proceed on an album-by-album basis.
- Royalties for most new acts remain at pre-recession levels for albums, with labels in many cases seeking to shave rates by a percentage point or more. Thus, typical "all-in" royalties, which include producer fees, now range from a high of about 14% (deemed the peak for tyical new signings to date) to as little as 11%. Mini-album royalties are negotiated by a point or more below that rate, and singles royalties have declined by several points as well.

These revisions aren't felt at the other end of talent rosters, where major established acts continue to fetch substantial seven- and eight-figure investments, epitomized by much-publicized deals for the Rolling Stones. Diana Ross, Kenny Rogers and others. Notes attorney John Mason of Mason & Sloane, where recent topdollar contracts have included the Rogers' deal with RCA, a new contract for Juice Newton at the same label, and a new international deal for Olivia Newton-John, "I haven't seen any significant change from the peak years of 1972 to 1978. If we've lost anything, it's that in some situations involving top acts there may be fewer companies bidding."

Overall label talent funds, howev-

er, are pinched, making such blue chip signings a drain on new signings. 'When you put that much money into one artist, you're risking your ability to acquire the new acts needed," warns Jay Cooper of Cooper, Epstein & Hurwitz. "That takes away from new artist development overall."

Cooper is one of several legal veterans who agree that new artist album budgets had climbed to indulgent peaks during the late '70s, when some debut LPs cost as much as \$250,000. Now labels are keeping budgets down to the \$100,000\$-150,000 range, according to most estimates, but Cooper notes a recent negotiation during which one label's first budget offer was only \$75,00. "We're seeing sums that such labels wouldn't have offered a year ago, even though the cost of recording continues to go up," he says.

Beyond production costs are other marketing and promotion expenses that sources say are at least as crucial in dealmaking. At Ervin, Cohen & Jessup, Gregg Harrison sees labels relaxing somewhat on their total dollar investment while standing firm on other deal points.

"As labels become more flush with money, it's easier for them to say yes to another point, or another \$20,000," Harrison asserts. "But I don't think they're going to loosen up much on other areas that have become almost institutionalized, like the three-quarter rate on mechanicals or tighter marketing controls and restrictions. . Those aspects will be slower to change than the sheer economics of deals.

"It's not like 1978, when you could get controls for a new act like the Knack as though they had already sold 20 million records. That, today, has become a mountain you just can't climb.

For acts seeking more control over marketing of their music, or anxious for more label attention, an alternative does exist in the various independent labels and production companies. According to attorney Allen Lenard, also with Ervin, Cohen & Jessup, labels like Enigma, Slash and Bomp are proving successful at launching new acts with total investments at a fraction of the big label deals.

Lenard also sees three majors, Chrysalis, MCA and Elektra/Asylum, creating new opportunities for unknowns. Reorganizations there have rendered both "essentially new labels, with a need to sign in order to build rosters."

Ned Shankman, partner in the Shankman/DeBlasio management company, also sees an upturn in new act signings. "There are more deals available at much less money," he says. "But at least the bands are getting shots. There's more willingness to experiment, especially in the heavy metal area."

Michael Lippman, whose management roster includes Melissa Manchester, says that record company coffers are tighter than before. "You used to be able to get a production budget of \$200,000 or \$225,000 for an artist," he says, "and that isn't the case anymore. Labels are very concerned with how much they spend."

Larry Fitzgerald, partner in the Fitzgerald/Hartley management complex, which handles Toto, notes that labels are also less inclined to pick up the tab for outside promotion, marketing and publicity assistance. "And the term 'tour support' really doesn't exist anymore," Fitzgerald says. "But there are still good deals to be made if labels want an act bad enough."

New Concerns At NRBA Meet

Continued from page 1

ket stations—considered by many to be the association's lifeblood—will be adequately dealt with in such sessions as "Making daytimers and other disadvantaged stations profitable" and "How to capture regional and national business in small and medium markets," the problems of positioning and promotion will appease major market attendees, too.

Other components of the program include:

- Consultant George Burns' "Programming trends and the parity problem";
- A series of promotion meetings culminating in the selection by attendees of the 1983 NRBA national promotion contest winner;
- The playback and analysis of focus group tapes by Dwight Douglas of Burkhart/Abrams/Michaels/Douglas & Associates;
- Luncheon speakers Walter Cronkite and Mary Kay Ash of Mary Kay Cosmetics, a motivational expert.

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Heartland Beat

• Continued from page 69

tition in the Austin area at present, a condition Swenson sportingly terms "unfortunate." Like many an indie in many a major metropolitan area, the folks at Moment Productions would be happy to "get in a self-perpetuating, break-even situation, which would keep us going," he said.

But being a music industry organi-

But being a music industry organization based in Texas poses special problems, such as the fact that "the infrastructure doesn't exist—the lawyers and accountants that really make it a business. We have to spend lots of time developing contacts on both coasts, but we keep plugging along. Financially, it's tough—I'll make no bones about that."

Swenson says last summer's indie distribution shakeout hurt Moment, "especially because Faulty Products was really behind us." But he assures that "we've got a grip on it now."

A major-label distribution deal with Moment would not be turned down, he adds, but until then "we'll try to place our bands in the best place for them." A&M's signing of D-Day, he says, has "opened some doors, but it's also scared some people off. The reaction from some distributors is, 'Why should we work your product if you're just going to hand it over to a major label?" "

All in all, the people at Moment Productions—president Bill Foster, distributor liaison/promo person

Dealers Discuss 'Midline Crisis'

• Continued from page 3

double exposure of pop acts because the midline doesn't stay out there in the stores," claimed Smith.

A chorus of "bin lock" erupted,

A chorus of "bin lock" erupted, with Tower's Solomon explaining that in planning the seminar, NARM's retail committee coined the term to describe the fact that retail bins are too full of product.

CBS' Tom McGuinness reiterated that he felt returns should be kept in the store and added to the midline displays. Marmaduke shot back, "It will surprise you, but the sell-off of returns is only 20%-30%. A large proportion of returns is brand X, or the new group nobody wants at any price." Smith added, "But if I develop a \$3.98 line, you end up marrying it with other product and it becomes \$5.98, so why do I bother?"

PolyGram's Jack Kiernan suggested that for midline orders a minimum of 30 units be required as standard inventory. One attendee suggested that a 5% return might be adopted. Then NARM counsel Chuck Ruttenberg cautioned the group about price discussions.



STRONG HEARTS—Stevie Nicks greets WEA president Henry Droz after her second sold-out night at New York's Radio City Music Hall. Tom Petty, who joined her on stage for two duets, was camera shy.

Cindy Wujcik, house producer/performer Patrick Keel, "guiding spirit and visionary" O'Leary, bookkeeper/artistic director Renice Warnette and staff director Swenson—feel they've "done a lot to stimulate the local new music scene," says Swenson. "We've got an incredible pool of talent here, and we make them feel like they can do it, they can get a record done, they can tour the country."

In case anyone was wondering, your humble Heartland scribe has not had a gender change. In the pre-

ceeding Heartland Beat (Billboard, Sept. 24), near the beginning of an item concerning a local band's hit recording of the Chicago White Sox victory song, I was somehow referred to as a "diehard Cubs fan himself."

I assure you I am decidedly a "herself" and will remain a diehard Cubs fan until they get lights in Wrigley Field.

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago. Ill. 60606.

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Lifelines

Births

Girl, Jennifer Kate, to Kathy and Roger Ball, Sept. 7 in Stamford, Conn. He is a former member of the Average White Band.

Boy, Jason, to Tracy and Ken Mahn, Sept. 21 in New York, He is an engineer for Regent Sound Studios there.

Boy, Gabriel, to Sherry Jones and Patrick Levy, Sept. 20 in New York.

A&M Records there.

Girl. Ashley Elizabeth, to Carla and Bruce Ikard, Aug. 28 in Spruce Pines N. C. He is program operations manager and air personality at WTOE there.

Girl. Jacquelyn Brooke, to Vickie and Eddie Maloney, Sept. 12 in Los Angeles. He is facilities manager at Complex Stage and manager of Nova Sound Research there.

* * * Boy, Jonathon Elias to Pam and Wayne Campbell, Sept. 14 in Nashville. He is promotion director of WSIX-AM/FM there.

* * *

Boy, John Tyler, to Jerry and Sharon Flowers, Aug. 23 in Nashville. He is managing director of the Nashville division of Malsey International.

Girl, Laura Lyn Marie, to Mary and Michael Martin Murphey, Aug. 31 in Taos, N.M. He is a recording artist for Liberty Records.

* * *

Girl, Catherine Rose, to Connie and Chris Hillman, Sept. 15 in Ventura, Calif. She is president of Constant Communications there. He is a musician.

Boy, Trevor William, to Gail Carrell-Coe and Bill "Duke".Coe. Sept. 14 in Grosse Point, Mich. She is the former studio manager for Pyramid Eye Recording Studio in Lookout Mountain, Tenn, He is a camera man.

Marriages

David Whitehead to Karen Bi-lanin, Sept. 25 in New York. He is general manager of Finesse Records there. She is coordinator for RCA Records' custom sales departments

Kevan Staples to Marilyn Kiewiet, Sept. 1 in Toronto. He is a member of the Canadian group Rough Trade.

* * *

Patrick Gallagher to Susan Swart. Sept. 10 in Windsor, Calif. He is an air personality and assistant PD at KREO Santa Rosa, Calif.

Jerry Bailey to Kristine Anne Rhodenbaugh, Sept. 17 in Cincinnati. He is the director of publicity and artist development for Nashville.

* * *

Alan Benjamin to Sam Samuels, July 23 in Atlanta. He is video products manager for WEA's Los Angeles branch.

David Frank to Virginia Griffith. Aug. 6 in Mount Tampalpais, Calif. He is a member of Mirage Records group the System.

Deaths

Willie Bobo, 49, of cancer Sept. 15 in Los Angeles. A singer and percussionist who led his own band, he was regarded as one of the pioneers of contemporary Latin music.

* * * Edward Batista, 24, of injuries sustained in a 30-foot fall at Buffalo's Memorial Auditorium Aug. 24. He was a concert rigger with Kenny Rogers' stage crew.

* * *

Roy Milton, 76, of a stroke in Canoga Park, Calif. He was leader of the Brownies, a group instrumental in popularizing r&b in California in the late '40s, and recorded several LPs for Specialty Records. He is survived by his wife and four children.

Dennis Becker, 39, in Minneapolis of complications following brain surgery Sept. 19. He was placement director for broadcasting at Brown Institute there. He is survived by two

* * *



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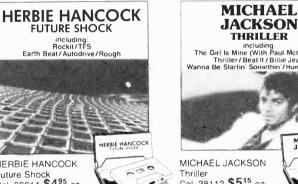
Teena Marie Robbery

THE S.O.S. BAND

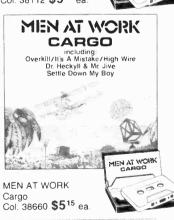
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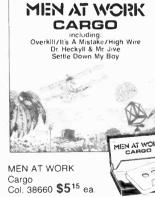


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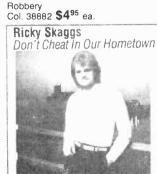












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CONNIE TYLER

FOR WEEK ENDING OCTOBER 8, 1983 Ps & mpiled from national retail stores d one-stops by the Music Popuand one-stops by the Music larity Chart Dept. of Billboan on Chart Suggested Suggester List Suggeste Chart List Prices LP, Cassettes, 8 Track WEEK Prices LP, Prices LP, Weeks on ARTIST Title Label, No. (Dist. Label) ARTIST Black LP/ Country LI Chart Black LP/ Country LP Chart Black LP/ Country LP Chart THIS RIAA THIS THIS RIAA Title Label, No. (Dist. Label) LAST Title Label, No. (Dist. Label) Dist. Co. 8 Track GLADYS KNIGHT AND THE TACO After Eight RCA AFL1-4818 35 30 12 WEEKS AT #1 71 72 21 1) RCA Visions Columbia FC 38205 BLP 3 CBS RICK SPRINGFIELD 36 36 24 EDDY GRANT Killer On The Rampage Portrait/Ice B6R 38554 (Epic 72 61 25 RCA 8.98 2 42 A 2 MICHAEL JACKSON BLP 44 37 40 4 SHEENA EASTON Best Kept Secret CBS Thriller Epic QE 38112 BLP 2 MERLE HAGGARD/ WILLIE NELSON CBS 65 35 Emi-America ST-17101 8.98 73 CAP . 24 3 3 SOUNDTRACK Flashdance 52 3 38 Epic FE 37958 CLP 2 CBS **BLP** 20 Casabianca 8114921 (Polygram) 9.98 cury 812870-1 (Polygram) POL 8.98 PHILIP BAILEY Continuation Columbia FC 38725 (74) 91 5 BILLY JOEL An Innocent Mar 5 8 A 39 29 23 MEN AT WORK BLP 24 CBS Cargo Columbia QC 38660 CBS CBS 75 57 13 JOAN JETT AND THE BLACKHEARTS A DEF LEPPARD Pyromania Mercury 8103081 (Polygram) . 5 4 36 28 34 40 JOURNEY Frontiers 8.98 Album Blackheart/MCA 5437 P0L MCA 8 98 CBS lumbia QC 38504 6 25 QUARTERFLASH Take Another Picture 76 60 14 43 41 **HEART** Pasha BFZ 38443 (Epic) CBS Getten GHS 4011 (Warner Bros.) WEA CBS 7 8 10 BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710 ZEBRA Zebra Atlantic 80054 62 22 (42) 48 10 JEFFREY OSBORNE Stay With Me Tonight 77 8.98 BLP 4 WEA 8.98 CBS LAURA BRANIGAN Branigan 2 Atlantic 80052 STEVIE RAY VAUGHAN 43 38 78 80 27 ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic) (8) 10 11 8.98 pic BFE 38734 WEA 8.98 CBS WEA EDDIE MURPHY Eddie Murphy Columbia FC 38180 76 25 THE FIXX Reach The Beach MCA 5419 45 6 79 9 20 44 HERBIE HANCOCK CBS **BLP 16** CBS 8.98 MCA KANSAS Drastic Measure JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 45 41 9 80 82 72 AIR SUPPLY (10) 8 14 CBS CBS Associated QZ-38733 RCA 8.98 DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram) GEORGE BENSON In Your Eyes Warner Bros. 1-23744 77 83 • 46 42 17 11 12 15 STEVIE NICKS The Wild Heart WEA 8.98 **BLP 19** WEA Modern 90084-1 (Atco) ASIA Alpha Geffen GHS 4008 (Warner Bros.) MEN AT WORK Business As Usu Columbia ARC 3797 A DURAN DURAN Duran Duran Capitol ST-12158 67 59 6 47 37 34 82 12 8.98 CBS WEA 8.98 ZAPP Zapp III Warner Bros. 1-23875 83 84 8 WHAM-U.K. Fantastic 39 6 13 11 8 JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra) Columbia BFC 38911 CBS **BLP 12** 8.98 WEA 26 SHALAMAR The Look Solar 60239 (Eiektra 83 47 10 49 14 13 10 MEN WITHOUT HATS WEA 8.98 **BLP 22** RCA 8.98 8.98 Backstreet BSR 39002 (MCA) MCA 50 50 18 85 71 26 JARREAU DAVID BOWIE Let's Dance EMI-America ST 17093 IRON MAIDEN Piece of Mind 24 15 16 Jarreau Warner Bros. 1-23801 8.98 **BLP 27** CAP 8.98 BLP 42 Capitol ST 12274 CAP BRYAN ADAMS MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown) 22 88 51 16 18 5 53 34 STRAY CATS Rant 'N' Rave With The Stray BLP 6 RCA 8.98 MCA Cats EMI-America SO-17102 8.98 OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347 FASTWAY Fastway Columbia BFC 38662 89 53 52 49 20 87 17 17 AC/DC Flick Of The Switch MCA 8.98 CBS 8.98 ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.) WEA 86 18 54 THE S.O.S. BAND 53 18 19 RICK JAMES BLP 9 Tabu FZ 38697 (Epic) CBS мса 8 98 BLP 1 7 85 JEAN-LUC PONTY 51 18 54 THE KINKS State Of Con 89 19 20 15 LOVERBOY RCA 8.98 WEA 8.98 Keep It Up Columbia QC38703 rista Al 8-8018 CBS NEW EDITION Candy Girl Streetwise SWRL 3301 55 56 30 90 115 6 KENNY ROGERS Fuas That See In The Dark 3 20 25 8.98 **BLP 14** IND WEA Island 90067 (Atco) RCA AFL1-4697 NEIL YOUNG Everybody's Rockin' Geffen GHS 4013 (Warner Bros.) CLP 40 RCA 8.98 91 8 56 46 (21) 21 25 ZZ TOP Chrysalis PV 44000 WEA 8.98 CBS 8.98 Warner Bros. 1-23774 WEA SPYRO GYRA City Kids MCA 5431 9 57 55 50 DARYL HALL & JOHN OATES 92 79 22 THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.) 22 MCA 8.98 RCA AFL1-4383 RCA WEA 8.98 BLP 55 JUICE NEWTON Dirty Looks Capitol ST-12294 64 5 93 99 ASHFORD & SIMPSON 58 20 EURYTHMICS Sweet Dreams Are Made Of This Highrise Capitol ST-12282 23 23 CAP 8.98 BLP 30 CAP 8.98 ROD STEWART Body Wishes Warner Bros. 1-23877 8.98 78 16 59 58 17 THE HUMAN LEAGUE RCA AFL1-4681 8.98 BLP 36 RCA A&M 1-2501 SOUNDTRACK Staying Alive RSO 813269-1 (Polygra RCA 5.98 WEA 15 13 24 BETTE MIDLER 60 63 95 94 23 SERGIO MENDES 9.98 Sergio Mende A&M SP 4937 8.98 **BLP 57** Atlantic 80070 WEA 25 24 9 ELVIS COSTELLO Punch The Clock RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy STYX Kilroy Was Here A&M SP 3734 92 4 6 30 61 66 Columbia FC 38897 CBS ive-Stompin At 11 Farner Bros. 1-23679 11.98 **BLP 13** WEA RCA 26 THE MOODY BLUES 152 SOUNDTRACK 97 3 CHEAP TRICK Next Position Please Epic FE-38794 62 67 5 8.98 Threshold TRL1-2902 (Polygram) POL Mike's Murd A&M SP-4931 DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram) CBS RCA 8.98 13 27 26 STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco) ALABAMA The Closer You Get RCA AHL1-4663 63 75 29 98 101 113 8.98 BLP 11 6.98 CLP 1 LINDA RONSTADT What's New Asylum 60260 (Elektra) RCA 28 93 2 98 42 74 8 BILLY IDOL Billy Idol 64 WEA GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram) 8.98 Chrysalis FV 41377 29 34 5 RCA CBS DIO Holy Diver Warner Bros. 1-23836 102 51 65 73 16 100 LIONEL RICHIE 8.98 BLP 6 WEA 8.98 MCA 8.98 BLP 50 30 44 12 SPANDAU BALLET THE ANIMALS 101 107 4 **OUEENSRYCHE** 66 Chrysalis BGV-41403 CBS 6.98 I.R.S. SP-70037 (A&M) RCA CAP MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) 32 31 LOVERBOY Get Lucky Columbia FC 37638 70 NAKED EYES Naked Eyes EMI-America ST 17089 102 100 100 26 67 WEA 8.98 BLP 7 CAP 8.98 CBS 32 33 40 CULTURE CLUB THE POLICE Ghost In The Machine A&M SP-3730 A 68 69 ARETHA FRANKLIN Get It Right 103 105 78 Virgin/Epic ARE 38398 BLP 45 Get It Right Arista AL8-8019 BLP 10 RCA 8.98 PRINCE 1999 Warner Bros. 1-23720 33 31 47 ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824 69 81 3 104 103 24 MADNESS Madness 10.98 BLP 21 WEA Geffen GHS 4003 (Warner Bros.) WEA RCA 9.98 PEABO BRYSON/ROBERTA 34 35 9

POL

8 98

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CBS

105

RAINBOW Bent Out Of Shape Mercury 815035-1M1 (Polygram)

70)

BLP 8

8.98

Born To Love Capitol ST-12284

2

181

Bullets are awarded to those products demonstrating the greatest 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).

News

Market Quotations

		As of closin	y, 3ept. 27					
Anni High	ual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 7/a	3/4	Altec Corporation		10	1/4	1/4	1/4	_ 1
69¾	48¾	ABC	10	333	58%	573/4	581/a	- 1/4
461/2	301/a	American Can	25	1351	44%	437/s	44	- 1/2
173/4	81/2	Automatic Radio	9	14	12	113/4	113/4	— ³⁄a
775/a	55	CBS	14	2824	75¾s	743/4	75	- ½
65	167/s	Coleco	10	2443	37%	35¾	373/4	+ 7/8
171/2	53/a	Craig Corporation	23	87	113/e	10%	105/a	_ 7⁄8
843/4	55 %	Disney, Walt	21	632	621/e	61¾	613/4	- 3/4
61/4	33/4	Electrosound Group	_	34	51/8	4 1/8	5	- 1/4
301/a	161/8	Gulf + Western	10	870	27%	275/a	27%	+ 1/8
351/2	18	Handleman	15	130	331/8	321/2	33	+ 1/2
121/4	6	K-tel	10	1	101/4	101/4	101/4	Unch.
741/4	471/4	Matsushita Electronics	20	427	73	721/e	721/8	— 1 7⁄8
167/s	67/s	Mattel	_	2612	67/s	61/2	61/2	- 1/2
421/8	321/a	MCA	8	435	361/4	343/8	35%	- 1/2
901/2	725/a	3M	15	1843	841/2	831/4	84	+ ³ /8
1483/4	82	Motorola	31	3598	150	1431/2	1441/2	- 21/4
733/4	47	No. American Phillips	12	17	71	701/2	71	- 1/4
151/4	35∕a	Orrox Corporation	_	25	41/4	41/8	41/e	— 1/8
26	18	Pioneer Electronics	_	_	_	_	24¾	Unch.
341/8	131/4	RCA	19	16982	341/a	32%	33	_ 1
16%	125/8	Sony	35	2978	15¾	15	151/a	- 1/2
341/2	25%	Storer Broadcasting	_	161	32%	31%	321/8	— 5/8
6%	25/8	Superscope	_	2	43/8	41/4	41/4	Unch.
57	38	Taft Broadcasting	13	22	525/s	521/4	521/4	— ⁵ ⁄8
351/4	19%	Warner Communications	14	3515	221/B	211/8	211/8	— 1 ½
103/a	81/4	Wherehouse Entertainment	20	580	10³∕8	10	101/4	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO		1/2	1 ½	Josephon Int'l	41	151/2	16
Certron Corp.	105	31/2	35/a	Recoton	10	93/4	101/2
Data				Koss Corp.	23	63∕a	61/2
Packaging	_	6	61/4	Schwartz Bros.	_	2¾	31/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake; Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Chartbeat

• Continued from page 6

the Hot 100) nearly six months after reaching the top in the U.K.

Several other new music-oriented acts are listed on this week's AC chart, including Naked Eyes, the Police, Men At Work, the Eurythmics and the Motels. The Police's "Every Breath You Take," the year's longest-running No. 1 pop single, peaked at number five on the AC chart.

At the other end of the musical spectrum, Perry Como enters this week's AC chart at number 48 with "As My Love For You." The song was written by pianist George Fischoff, who has cracked the AC chart in recent years with numerous instrumental hits.

Como first hit the AC chart in March, 1962, a year after it was introduced in Billboard. But he first hit

New Video, Computer Charts

• Continued from page 3

(disk, cartridge or cassette). Furthermore, there is a description of each title's content and use within the entertainment, educational and home management categories.

The new Videodisk Top 20, which

The new Videodisk Top 20, which appears on page 41, covers all categories of product within this configuration. It, too, is based on retail sales reported by a wide range of outlets, among them mass merchandisers, record stores and home video specialty locations.

In addition to title, manufacturer and catalog number, the best-selling videodisk list contains information about featured performers, year of theatrical release, rating, format (CED or LaserVision) and suggested list price.

The Videocassette Top 40, which now appears in separate form on pages 42 (sales) and 44 (rental), incorporates for the first time details of each title's featured performers, year of theatrical release, format (VHS or Beta), rating and, for sales only, suggested list price.

the pop chart in May, 1944, giving him an overall chart span of 39 years and five months. Let's see Spandau ballet do that!

* * *

Odds & Ends: Linda Ronstadt's commerical gamble with "What's New? an album of standards recorded with Nelson Riddle, appears to be paying off. In its second week on the chart, the album vaults from number 93 to number 28. This already tops the number 31 peak of Ronstadt's last album, "Get Closer," a traditional Ronstadt mix of ballads and midtempo rockers.

And in the U.K., Culture Club holds at No. 1 for the second week with their second chart-topping hit, "Karma Chameleon." The group first hit the top in Britain last October with "Do you Really Want To Hurt Me," which went on to peak at two in the U.S. this past March.

* * *

MCA Action: MCA has not one but two new and developing acts in this week's top 10, signifying improvement in an area in which the label was severely deficient in recent years. Men Without Hats' "The Safety Dance" (on MCA-distributed Backstreet) dips to eight after logging four weeks at number three, while the Fixx's "One Thing Leads To Another" vaults from 17 to nine. It's the first top 10 hit for both acts.

first top 10 hit for both acts.

"The Safety Dance" also enters the books as one of the biggest hits to date for a Montreal-based act. It's topped only by the Archies' 1969 smash "Sugar Sugar" and Andy Kim's 1974 solo effort "Rock Me Gently," both of which reached No. 1.

Ted Blackman, general columnist for the Montreal Gazette, notes that several other acts from Montreal have scored on the U.S. charts in recent years. Gino Vannelli peaked at number four with "I Just Wanna Stop" and number six with "Living Inside Myself"; April Wine climbed to 21 with "Just Between You And Me"; Aldo Nova reached 23 with "Fantasy," and Gino Soccio hit 48 with "Dancer"



DANCIN' WITH DIONNE—Dionne Warwick's latest LP for Arista, "How Many Times Can We Say Goodbye," gets some positive feedback in the studio. Pictured from left are the label's director of East Coast a&r Gerry Griffith, Producer Luther Vandross, Warwick, Arista president Clive Davis and Joe Grant, the singer's manager.

Video, Computer Firms Meeting At Cannes Events

• Continued from page 3

video piracy, to be held the same day. It will cover such topics as trends and developments in international video piracy, weapons for its combat, developing new markets, detecting and prosecuting unathorized public performances and parallel imports.

MIJID offers a meeting Friday (7) entitled "Protecting Software Today: Practice Of The Law, The Evolution Of The Jurisprudence, Gaps And Developments." Panelists are moderator Bernard Sauteur, editor-in-chief of "Decision Informatique," and representatives of the Commission of the European Economic Community, Apple Computer, the Agency for the Protection of Software and the Societe Civile des Auteurs Multimedia. There will also be a meeting during MIJID to discuss the creation of home computer games, with the intent of representing game creation as a new form of international culture.

At the ITA seminar, panels will cover video hardware developments, computer hardware and software, video games and advances in European cable, direct broadcast satelite and other new technologies. Video software will be covered with panels on pricing, taxes, securing program rights, and the blank tape market.

Exhibitors at Vidcom include Thorn EMI, which recently merged its three divisions into Thorn EMI Screen Entertainment. The new organization operates 305 theaters in the U.K. and has offices in 18 territories around the world. In addition, Thorn EMI Classics has been formed in the U.K. as a distribution outlet to the Columbia Picturers/Warner Bros./EMI relationship.

Kase International will be represented by Roger Ellman, international director, who says, "Our principal interest at Vidcom is to acquire video music of an hour or an hour and a half duration. We advocate lower retail prices, with the idea of selling music videos to the people who buy records and concert tickets."

Ellman adds, "At Vidcom we will be looking at additional product and talking to distributors in European countries with whom we might form further ties. We'll also be talking to people who produce product for cable tv and tv production, and for joint ventures.

Vestron Video offers new titles in a number of categories for the international market. A major offering is "Penthouse Video," a new line of original programming to be created and produced by Penthouse International and distributed worldwide by Vestron. The company also has a line called Children's Video Library and such original productions as "Ladies Night Out," a male burlesque program, and "Ultraflash!" a program inspired by the movie "Flashdance" created by Niles Siegel, to be available in November.

Canon will be selling foreign rights to 329 motion pictures on videocassette and disk.

Worldvision's new titles include several Hanna-Barbera cartoons and such features as 'Stalk The Wild Child," "Hey I'm Alive" and "Holocaust."

Filmation has a series of 26 half-hour episodes of "The Shari Lewis Show." According to Barbara Bell, account executive for international distribution, "We're also looking for European companies with money to produce, co-produce or to contribute ideas for video productions at Vidcom."

NBC Home Video director of international sales Eric Stanley says, "We are going to Vidcom to seek out relationships with people and distributors. It's not the norm for us to sign deals there, but to meet with people for longterm relationships." The company is offering the mini-series "Rage Of Angels" for licensing.

EuroCable will be marketing "The Sunny Night," a feature-length film about the sixth annual Olympics for the Handicapped.

Industry Events_

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Oct. 3, Martha Davis, Guest D.J., Rolling Stone Productions, one hour. Oct. 3, Ronnie James Dio, Inner-View Network, one hour. Oct. 3-9, Buddy Rich, Music Mak-

Oct. 3-9, Buddy Rich, Music Makers, Narwood Productions, one hour.
Oct. 3-9, Charlie Daniels, Country
Closeup, Narwood Productions, one

Oct. 7-9, Heart, Off The Record

Special, Westwood One, two hours.
Oct. 7-9, Charley Pride, Jerry
Reed, Tanya Tucker, Live From Gillev's. Westwood One, one hour.

ley's, Westwood One, one hour.
Oct. 7-9, Fixx concert, The
Source, NBC, 90 minutes.

Oct. 7-9, Synthesizers In Rock, Rock Chronicles, Westwood One, one hour.

Oct. 7-9, Eddy Arnold, Solid Gold Country, United Stations, three hours.

Oct. 7-9, Sammy Kaye, Great Sounds, United Stations, four hours.

Oct. 7-9, Waylon Jennings, Country Countdown, United Stations,

three hours.
Oct. 7-9, Dr. Hook, Dick Clark's Rock Roll And Remember, United Stations, four hours.

Oct. 7-9, Great Girl Groups, Don & Deanna On Bleecker Street, Continuum Network, one hour.

Oct. 8, Gary Puckett & the Union Gap, Solid Gold Saturday Night, RKO Radioshows, five hours live.

Bubbling Under The **HOT 100**

101-BABY I LIED, Deborah Allen, RCA

102-DANCING WITH MYSELF, Billy Idol, Chrysalis 4-42723 (CBS)

103-TIME WILL REVEAL, Debarge, Gordy 1705 (Motown)

104-IS THIS THE END, New Edition, Streetwise 1111

105-LADY, LADY, LADY, Joe "Bean" Esposito, Casablanca 814430-7 (PolyGram)

106-LADY DÓWN ON LOVE, Alabama, RCA 13590

107-INFORMATION, Dave Edmunds, Columbia 38-04080

108-**HOLIDAY, Madonna,** Sire 7-29478 (Warner Bros.)

109-TAKE IT TO THE LIMIT, Willie Nelson and Waylon Jennings, Columbia 38-04131

110-SO MANY MEN, SO LITTLE TIME, Miguel Brown, TSR 828

Bubbling Under The _____Top LPs____

201-GARY MORRIS, Why Lady Why, Warner Bros. 1-23738

202-SOUNDTRACK, Eddie And The Cruisers. Scotti Bros., BFZ 38929 (Epic)

203-JOHN DENVER, It's About Time, RCA AFLI-4683

204-DEPECHE MODE, Construction Time Again, Sire 1-23900 (Warner Bros.)

205-HELIX, No Rest For The Wicked, Capitol ST-12281

206-LILLO, Let Me Be Yours, Capitol ST-

207-DOKKEN, Breaking The Chains, Elektra 60290

208-DANNY SPANOS, Passion In The Dark, Epic B5E 38805

209-TRANSLATOR, No Time Like Now, Columbia BFC 38927 210-ANDRE CYMONE, Survivin' In The

210-ANDRE CYMONE, Survivin' In The '80s, Columbia FC 38902

Video Music Programming

• Continued from page 32

Southside Johnny & the Jukes, "Trash It Up," Mirage Spys, "Midnight Fantasy," EMI America Rod Stewart, "What Am I Gonna Do," Warner Bros. Taxxi, "Gold And Chains," Fantasy Tears For Fears, "Pale Shelter," Mercury Units, "Girls Like Me" Epic Mari Wilson, "Just What I've Always Wanted," London

c Cop be rep means	yright roduct	1983 ed, sto ronic	Ps & TAPE Billboard Publications. Inc. No part red in a retrieval system, or transmitter mechanical, photocopying, recording rrmission of the publisher.	of this p d. in any	10 Jublication f y form or by	any	WEEK	WEEK	s on Chart	Compiled from national retail stores and one-stops by the Music Popu- larity Chart Dept. of Billboard.		Suggested List Prices LP.	Black LP/	WEEK	WEEK	s on Chart	ARTIST		Suggested List Prices LP,	Black LP/
		Chart			Suggested List		THIS	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	Symbol	Cassettes, 8 Track	Country LP Chart	THIS	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	Symbols	Cassettes. 8 Track	Country LP Chart
S WEEK	T WEEK	o u	ARTIST Title	RIAA	Prices LP, Cassettes,	Black LP	136	128	29	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram) POL		8.98		168	177	8	ASIA Asia Geffen GHS 2008 (Warner Bros.) WEA		8.98	
THIS	LAST	Weeks	Label, No. (Dist. Label) Dist. Co.	Symbols	8 Track	Country LP Chart	137	151	5	AZTEC CAMERA High Land, Hard Rain Sire I-23899 (Warner Bros.)		8.98		169	178	48	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193 WEA		8.98	CLP 13
106	95	13	DIANA ROSS Ross RCA AFL1 4677 RCA		8.98	BLP 39	138	142	114	JOURNEY Escape Columbia TC.37408 CBS	•			170	140	39	BOB SEGER AND THE SILVER BULLET BAND The Distance Capitol St 12254 CAP	A	8.98	
107	97	8	TOM TOM CLUB Close To The Bone		8.98	BLP 64	139	127	82	WILLIE NELSON Always On My Mind	A		CLP 34	171	136	14	JOE WALSH You Bought It, You Name It		8.98	
108	106	23	Sire 1-23916 (Warner Bros.) WEA TEARS FOR FEARS The Hurting			BCF 04	140	119	7	Columbia FC 37951 CBS DAVID BOWIE Golden Years			CLP 34	172	175	5	Full Moon/Warner Bros. 1-23887 WEA CRYSTAL GAYLE Greatest Hits		0.50	610.36
109	96	51	Mercury 8110391 (Polygram) POL IRON MAIDEN The Number Of The Beast		8.98		141	137	27	RCA AFLI-4792 RCA KASHIF Kashif		8.98		173	NEWE	NTRY	Columbia FC 38803 CBS CARLY SIMON Hello Big Man			CLP 36_
110	87	19	Capitol ST 12202 CAP THE ISLEY BROTHERS	•	8.98		142	145	8	Arista AL 8001 RCA HIROSHIMA		8.98	BLP 23	174	NEW	NTRY	Warner Bros. 1-23886 WEA GANG OF FOUR Hard		8.98	
111	116	71	Between The Sheets T-Neck FZ 38674 (Epic) CBS DURAN DURAN	A		BLP 5	143	146	154	Third Generation Epic FE 38708 CBS KENNY ROGERS	A			(175)	NEW !	NTRY	Warner Bros. 1-23900 WEA MICHAEL SEMBELLO		8,98	
			Rio Capitol ST-12211 CAP		8.98			140	134	Greatest Hits Liberty L00 1072 CAP	<u> </u>	8.98	CLP 45	176	160	30	Bossa Nova Hotel Warner Bros. 1-23920 WEA INXS		8.98	
112	109	28	THE TUBES Outside/Inside Capitol ST-12260 CAP		8.98		144	NEW	ENTRY	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104 WEA	-	8.98		(177)		NTRY	Shahcoh Shoobah Atco 90-90072 WEA BOB SEGER AD THE SILVER		8.98	
113	NEW	ENTRY	Sports Chrysalis FV 41412 CBS				145	149	66	BARBRA STREISAND Memories Columbia TC 37678 CBS	•				MEW		BULLET BAND Nine Tonight Capitol ST-12182 CAP		8.98	
114	117	8	KING SUNNY ADE Synchro System Mango MLPS-9737 (Island) IND		8.98		146	155	5	OINGO BOINGO Good For Your Soul A&M SP-4959		RCA	8.98	178	184	11	THE ALARM The Alarm LR.S. 7-0504 (A&M) RCA		5.98	
115	112	77	TOTO Toto IV				147	148	488	PINK FLOYD Dark Side Of The Moon	•		0.00	179	NEW	NTRY	KLIQUE Try It Out MCA 39008 MCA		8.98	BLP 25
116	121	4	Columbia FC 37728 CBS AGNETHA FALTSKOG Wrap Your Arms Around Me		8.98		148	154	2	Harvest SMAS 1163 (Capitol) CAP THIRD WORLD All The Way Strong		8.98		180	185	2	SOUTHSIDE JOHNNY AN THE JUKES Trash It Up		0.50	50, 20
117	122	83	Polydor 813242-1 (Polygram) POL ALABAMA Mountain Music	A			149	NEW	ENTRY	Columbia FC38687 CBS BOB JAMES Foxie		****		181	171	16	Mirage 90013 (Atco) WEA PAT METHENY GROUP		8.98	
118	134	4	RCA AFLI-4229 RCA STEPHANIE MILLS		8.98	CLP 28	150	150	6	Columbia FC 38801 CBS ROMAN HOLLIDAY				182	180	15	Travels ECM 1-23791 (Warner Bros.) WEA BOB MARLEY & THE WAILERS		14.98	
119	120	42	Merciless Casablanca 811364-1 (Polygram) POL THE FIXX	-	8.98	BLP 18	151	141	67	Roman Holliday Jive/Arista JLM 5-8086 RCA STRAY CATS	A	5.98		183	172	42	Confrontation Island 90085-1 (Atco) WEA DEBARGE	•	8.98	BLP 67
120		122	Shuttered Room MCA 5345 MCA THE POLICE	A	8.98					Built For Speed EMI-AMERICA ST-17070 CAP VARIOUS ARTISTS		8.98		184		12	All This Love Gordy 6012 GL (Motown) RCA CHARLIE DANIELS BAND	-	8.98	BLP 40
			Zenyatta Mondatta A&M 5P-3720 RCA		8.98		152	157		25 # 1 Hits From 25 Years Motown 6308 ML2 MCA		9.98					A Decade Of Hits Epic FE 38795 CBS	-		
121	110	22	R.E.M. Murmur I.R.S. SP70604 (A&M) RCA		6.98		153	159	2	INXS Dekadance Atco 7-90115 WEA		4.98		(185)			WYNTON MARSALIS Think of The One Columbia FC 38641 CBS			
122	131	3	HERB ALPERT Blow Your Own Horn A&M SP-4949 RCA		8.98	BLP 59	154	156	6	MADONNA Madonna Sire 1-23867 (Warner Bros.) WEA		8.98		(186)	NEW	ENTRY	PETER SCHILLING Error In The System Elektra 60265		8.98	
123	153	5	Y&T Mean Streak A&M SP-6-4960 RCA		6.98		155	176	2	EDDIE RABBITT Greatest Hits-Vol.II Warner Bros. 1-23925 WEA		8.98		187	190	2	MINOR DETAIL Minor Detail Polydor 815004-1 (Polygram) POL		8.98	
124	139	3	MICHAEL STANLEY BAND You Can't Fight Fashion		8.98		156	158	5	AXE Nemesis				188	192	34	BERLIN Pleasure Victim Geffen GHSP 2036 WEA		6.98	,
125	104	9	YAZ You And Me Both				157	195	2	Atco 90099 WEA ADRIAN BELEW Twang Bar King		8.98		189	197	117	MICHEAL JACKSON Off The Wall Epic FE 35745 CBS	•		
126	138	2	Sire 1-23903 (Warner Bros.) WEA COMMODORES 13		8.98		158	124	6	SMOKEY ROBINSON WEA		8.98		190	NEW	ENTRY	X More Fun In The World Elektra 60283 WEA		8.98	
127	130	20	Motown 6054ML (MCA) MCA MAZE	A, () A . C.	8.98	BLP 52				Blame It On Love And All The Great Hits Tamla 6064TL (Motown) MCA		8.98	BLP 31	191	194	2	ROBIN TROWER Back It Up			
128	108	20	We Are One Capitol ST12262 CAP MTUME CAP		8.98	BLP 17	159			RONNIE LAWS Mr. Nice Guy Capitol ST-12261 CAP		8.98	BLP 35	192	196	2	Chrysalis FV41420 CBS T-BONE BURNETT Proof Through The Night		8 08	
129	123		Juicy Fruit Epic FE 38588 CBS LITTLE RIVER BAND			BLP 29	160	161	7	STACY LATTISAW Sixteen Cotillion 90106 (Atco) WEA		8.98		193	198	46	Warner Bros. 1-23921 WEA PHIL COLLINS Hello, I Must Be Going	•	8.98	
			The Net Capitol ST-12273 CAP		8.98		161	162	4	TIM FINN Escapade A&M SP-4972 RCA		8.98		194	166	28	Atlantic 80035-1 WEA WHISPERS Love For Love		8.98	,
130	133	35	THE POLICE Outlandous D'Amour A&M SP-4753 RCA		8.98		162	NEW	ENTRY	JIMMY BUFFETT One Particular Harbour MCA 5447 MCA		8.98		195	199	20	Solar 60216 (Elektra) WEA LEE GREENWOOD Somebody's Gonna Love You		8.98	BLP 31
131	126	18	KAJAGOOGOO White Feathers EMI-American ST 17094 CAP		8.98		163	144	74	THE POLICE Regatta De Blanc A&M SP-4792 RCA	•	8.98		196	174	17	MCA 5403 MCA PETER TOSH		8.98	CLP 4
132	113	21	THE B-52'S Whammy Warner Bros. 1-23819 WEA		8.98		164	167	133	ALABAMA Feels So Right	•	8.98	CLP 29	197	168	23	Mama Africa EMI-America SO-17095 CAP EARL KLUGH		8.98	BLP 72
133	125	28	JULIO IGLESIAS Julio				165	147	10	LOUISE TUCKER Midnight Blue			GLP Z3	198	163		Low Ride Capitol ST 12253 CAP KENNY ROGERS	A	8.98	BLP 69
134	132	27	Columbia FC38640 CBS KING SUNNY ADE Ju Ju Music	100		,	166	170	15	Arista AL8-8088 RCA RICKIE LEE JONES Girl At Her Volcano		8.98		199			We've Got Tonight Liberty LO-51143 CAP DFX 2	1	8.98	CLP 48
135	118	20	Mango MLPS 9712 (Island) IND A FLOCK OF SEAGULLS Listen		8.98		167	135	16	Warner Bros. 1-23805 WEA PETER GABRIEL Plays Live		5.99					Emotion MCA 36000 MCA	-	5.98	
			Jive/Arista JL8-8013 RCA		8.98					Geffen 2GHS 4012 (Warner Bros.) WEA		10.98		200	183	19.	DENIECE WILLIAMS I'm So Proud Columbia FC 38622 CBS			BLP 32

TOPLPS & TAPE A z (LISTED BY ARTISTS)

AC/DC	17
Bryan Adams	51
Air Supply	10
Alabama	.63,117,164
Alarm	178
Herb Alpert	122
Animals	66
Ashford & Simpson	
Asia	12,168
Axe	156
Aztec Camera	137
B-52's	132
Philip Bailey	14
Adrian Belew	157
George Benson	46
Berlin	
Big Country	
David Bowie	15,140
Laura Branigan	78
Jackson Browne	
Peabo Bryson/Roberta-Flack	34
Jimmy Buffett	162
Cheap Trick	
Phil Collins.	193
Commodores	126
Elvis Costello	
Culture Club	32
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Def Leppard	5.81.136
)FX2	199
Dio	65
Ouran Duran	47.111
Sheena Easton	
LO	105
urythmics	23
Ignetha Faltskog	116
astway	52
im Finn	161
ixx	9,119
lock Of Seagulls	135
ane Fonda	80
retha Franklin	68
eter Gabriel	
lang Of Four	174
iap Band	29
rystal Gayle	172
ddy Grant	72
ee Greenwood	195
lerle Haggard/Willie Nelso	on73
laryl Hall & John Oates	
lerbie Hancock	44
leart	41
liroshima	142
luman League	59
illy Idol	99,91
ulio Iglesias	133
246	152 176

Iron Maiden	50,1
Isley Brothers	
Michael Jackson	2,1
Bob James	1
Rick James	
Al Jarreau	
Joan Jett And The Blackhearts	
Billy Joel	
Elton John	
Rickie Lee Jones	1
Journey	40,1
Kajagoogoo	
Kansas	
Kashif	1
King Sunny Ade	
Kinks	
Klique	
Earl Klugh	
Gladys Knight & The Pips	
Krokus	
Stacy Lattisaw	
Ronnie Laws	
Huey Lewis And The News	
Little River Band	
Loverboy	
Madness	
Madonna	1
Manhattan Transfer	
Bob Marley & The Wailers	

WYNTON MAISAIIS	
Mary Jane Girls	8
Maze	12
Men At Work	39,8
Men Without Hats	1
Sergio Mendes	9
Pat Metheny Group	
Bette Midler	
Midnight Star	
Stephanie Mills	11
Minor Detail	
Moody Blues	
Mtume	
Eddie Murphy	
Naked Eyes	
Willie Nelson	
New Edition	
Juice Newton	
Olivia Newton-John	
Stevie Nicks	
Oingo Bolngo	
Jeffrey Osborne	
Graham Parker	
Pink Floyd	
Robert Plant	
Police 1	103 120 130 16
Police 1 lean-Luc Ponty Prince Quarterflash	,103,120,130,16

Queensryche	101
Quiet Riot	
R.E.M.	
Eddie Rabbitt	
Rainbow	
Lionel Richie	
Smokey Robinson	
Kenny Rogers	20.143.198
Roman Holliday	150
Linda Ronstadt	
Diana Ross	106
Rufus And Chaka Khan	61
Peter Schilling	
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Shalamar	
Carly Simon	
S.O.S. Band	
Soundtracks	
Flashdance	
La Cage Aux Folles	
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Staying Alive	
Southside Johnny And The Jukes	
Spandau Ballet	
Michael Stanley Band	
Rod Stewart	
Stray Cats	
Barbra Streisand	

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Donna Summer	
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Talking Heads	
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Tears For Fears	108
Third World	148
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Bonnle Tyler	
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Stevie Ray Vaughn	
Joe Walsh	
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Whispers	
Deniece Williams	
Hank Williams, Jr	
X	
Ŷ & T	
Yaz	123
Neil Young	
Z Z Top	
Zapp	48
Zebra	

News



POLICE PARODY—Police members enjoy a special video of "Every Breath You Take" featuring assorted A&M staff crooning the tune clad only in "Sychronicity" LP jackets. The screening took place in San Francisco during the label's annual sales meeting.

PIRACY CASES SETTLED

Labels Win N.C. Judgments

NEW YORK—Forty-three settlements have been reached in a series of 52 civil lawsuits against 107 of an original 130 North Carolina defendants charged with selling allegedly counterfeit or pirate tapes.

The lawsuits, filed last February by eight labels in all three federal districts of the state, represented the largest action of its kind.

Most of the settled cases have already resulted in federal court judgments, while the remainder await court acceptance, according to the Recording Industry Assn. of America, which spearheaded a four-month investigation through its antipiracy unit. In all instances, the settlements provide for judgments of injunctive

relief and monetary damages in favor of the plaintiffs. In each of these cases, the defendants have agreed to cooperate with the RIAA's continuing investigation into the distribution of pirate tapes in North Carolina.

According to Joel Schoenfeld, RIAA's special counsel for antipiracy activities, the labels are pursuing their claims in the remaining nine cases. The labels that brought action are RCA, MCA, Elektra/Asylum/Nonesuch, Warner Bros., Atlantic, PolyGram and Capitol. They charged sale of illicit tapes of best-selling artists at small retail outlets throughout 20 counties in North Carolina.

Hall Of Fame Awards To Four Georgia Musicians

ATLANTA—Four Georgia musicians were honored with the state's highest musical award, the Georgy, at the fifth annual Hall of Fame Awards held at the Colony Square Hotel here Sept. 24. The awards capped a 10-day round of events intended to bring national, regional and local focus upon Georgia's music industry.

James Brown earned a Georgy in the performing category. Atlanta Pops conductor Albert Coleman received one in the non-performing category. Harry James, the late trumpeter and bandleader, was awarded a posthumous Georgy. And veteran r&b artist Piano Red took the Pioneer Award.

At the banquet, videos were shown of Georgia acts, including such new music bands as R.E.M. and the B-52's, and the new country group Atlanta.

This year's Georgia Music Week

Philips Exhibiting CD At Acapulco Expos

NEW YORK—A presentation by Philips of its CD hardware and software will be made at this year's Musexpo and International Videxpo '83, Nov. 1-4, at the Condessa del Mar hotel in Acapulco. The company will also exhibit its line of audio and video electronic equipment, as well as being the official audio supplier for booths at the show.

Over 500 companies from 24 countries have confirmed their participation in the event.

offered local talent contests, ESH (a synthesizer-rock group from Macon) took top honors statewide during the finals, held Sept. 17 at the Univ. of Georgia in Athens.

On Sept. 22, the Atlanta Songwriters Assn. presented an evening of entertainment and awards at the Moonshadow Saloon. Vern Gosdin was honored as Georgia recording artist of the year, Sammy Johns was named Georgia songwriter of the year, and Mike Dekle earned the group's songwriter of the year award for his composition "Scarlett Fever," recorded by Kenny Rogers.

The songwriters association also honored the best of several hundred entries submitted from around the state. Judges voted on the winners based on their live renditions: Steve Rodnig's "You're The One" in gospel, "Crash The Prom" by Tom Douglas and James Eliot in rock, "You're Still Not Safe In A Japanese Car" by John Goldsmith in the open category, "A Little Too Much Like Love" by Diane Pfeifer and Jay Graydon in r&b, "Days in Clover Are Over" by John Farley in country, and "Tomorrow Looks Like Yesterday Again" by Louis and Louisa Brown in pop. The Pfeifer-Graydon tune was also named overall song of the year by the Atlanta Songwriters

In a separate competition held at Atlanta's Gospel Harvester Church, John David Teems won the Christian Music Talent Search. Tim Haynes placed second and group Crystal Heart third.

InsideTrack

Independent Promotion: Big talk behind closed doors at the NARM retailer conclave concerned the mounting fees charged for services of the "network." Where such fees for working a single record totalled \$100,000 only a couple of years ago, the figure now apparently peaks at closer to \$250,000. "Bonus points" is the way insiders characterize continuing payments, as the promo seers ask more gold to push the record to each new pinnacle on the charts. Retailers told label reps at LaCosta that they have heard estimates of an annual budget for the "network" of from \$15 million to \$30 million. The store chains feel this mammoth stipend has taken the magaev, all or in part, that one time was their "advertising and ance" for essential radio and print ads. Opinion is that unit sales continue to plummet because potential customers are no longer enticed by radio spots and display ads.

Record musical: With its 3,389th performance Thursday (29), "A Chorus Line" became the longest-running musical in history. It topped "Grease."... Just after leading independent distribs across country were informed by Larc Records' Stan Layton that they would have the line Friday (23), they got another call late last week that CBS Records was getting the label. Seems Joe Isgro had changed his mind ... Creditors of Sound City Distributors, the cutouts-only operation of Tom Sims, the one-time WEA Texas branch chief, meet Thursday (6) at 11 a.m. in the Dallas federal courthouse. Sims went Chapter XI Aug. 19. Another industry fatality is P&S Enterprises, Shreveport, La. umbrella for the Stan Lewis empire. P&S filed Sept. 15 under Chapter XI. Details were not available from debtors' attorneys at presstime.

Video piracy splashed across the media front at midweek as Panamanian law enforcement officials swept through the two factories operated by Panafashion, seizing 40 tons of duplicating equipment, packaging gear, videotapes and business records. The raids, prompted by the Motion Picture Assn. of America and key members including Universal, are said to be the biggest to date in the video piracy realm.

Golden Deal: MCA's rebuilding continues, with the label's latest coup a marketing, distribution and promotion tie with Canada's hot Solid Gold Records. Launching MCA's U.S. and U.K. pact will be albums by Toronto and Headpins, with product from other label acts like Chilliwack to follow. Principals Steve Propas and Neill Dixon are opening a stateside Solid Gold office in New York, to be helmed by Andy Frances.

Industry alumnus Rich Lionetti has departed as senior vice president of marketing at Softsel, the Inglewood, Calif. computer software distributor. Lionetti could not be reached for his future plans... Expect East Coast marketeer Roy Norman to announce a deal with Barry White's Unlimited Gold production firm for his National Distribution Network. White had been with CBS Records... L.A. Superior Court Judge Bruce Geernaert has found SST Records entrepreneurs Greg Ginn and Gary Arthur McDaniel guilty of contempt of court. In the Sept. 22 ruling, Geernaert found the release of the album "Everything Went Black" was in violation of a prior preliminary injunction. Both Ginn and McDaniel must serve a five-day jail term, starting Oct. 21. Attorney Walter Hurst, counsel for the two, said no decision has been made as to whether the decision will be appealed. Ginn was also ordered to pay a \$1,500 fine.

Russ Bach, executive vice president of WEA, has been named to serve on the Crespi Carmelite High School (En-

cino, Calif.) advisory board. His wife, Mary Ellen, has just joined the faculty of Louisville High School, a private school in the San Fernando Valley... Track erred and his one-time Mercury Records associate Herb Wolfson, now with Universal Recording Studios, Chicago, corrected him. We reported (Sept. 24) no CD playback unit in the over 600 pages of the Sears Christmas catalog. Buried inside on page 408 is a page offering the private label digital audio disk player at \$589.99. If you add \$10, the ad says you get three disks, containing Vivaldi's "The Four Seasons," Handel's "Water Music" and Tchaikovsky's "Symphony No. 5." If you check the Sears index, however, you find no reference to the CD player offering.

When Walt Disney employees who have totalled 20 years or more with the Burbank-based firm frolic at the Sheraton Grande, L.A., Friday (7), Disneyland Records' Southern regional boss Sandy Beach, known to his old friends as Carl Siegfried Strobach, and his lovely frau, Virginia, will be in attendance for the first time, along with the record division's Canadian topper Jim Raburn. Beach, an acknowledged industry gourmand, has just been told by his medic that he has an ulcer ... Bones Howe is developing the music for "Buckaroo Banzai," a 20th Century-Fox release. Billy Vera, leader of Billy & the Beaters, makes his screen acting and singing bow in the flick

More than 50 prominent record industryites from both coasts gathered Wednesday (28) at Bob Summer's Dakota apartment in Gotham, for the kickoff cocktail party of the 1983 AMC Cancer Research Center Humanitarian Award. Elektra chairman Bob Krasnow is the honoree, and the award dinner is Dec. 4 at the Waldorf Astoria. The same evening last week, more than 90 distaff members of the industry participated in a similar event at the Krasnows' New York abode. Latter group is embarking upon a special all-woman fundraising task force known as "High Priority," since this year's AMC project concerns breast cancer research.

At presstime, it appeared that over 200 would attend the second annual NARM independent distribs conference this past weekend at the Hyatt Palm Beach... Song penner Harry Tobias will be feted Oct. 12 by fellow members and guests of the Eddie Cantor B'nai B'rith Lodge at the Friars Club, Beverly Hills. Jay Livingston & Ray Evans, Richard M. Sherman, Bobby Troup and Bernie Wayne entertain, with brother Henry Tobias as MC...

Ed Murphy, who recently joined the National Music Publishers Assn. as exec veep, seen as front-runner for Al Berman's job as chief of NMPA's Harry Fox Agency. Berman, 35 years with the agency and president since Fox's death in 1969, retires next May, but will continue to consult Fox... NARAS prexy Mike Melvoin presents Sony and Philips reps with a NARAS Presidential Award in New York Monday (10) for the Compact Disc... Camelot Enterprises' Paul David sees 20 video departments in the 140-plus-store chain's future. He now has eight. He says Camelot is deliberating whether video must be in freestanding locations right now. All departments are in mall locations, which present parking obstacles and generally thwart stocking X-rated software. David says X-rated is probably 40% of the total rental/sales volume, though "they will never admit it's that high." Camelot will not stock porno software on principle. All Camelots still stock video game titles.

Edited by JOHN SIPPEL

SOME UNLOAD IT, SOME BURY IT

Vidgame Firms Deal With Surplus

By FAYE ZUCKERMAN

LOS ANGELES—Instead of dumping defective excess inventory on an already ailing video game marketplace, Atari recently collected truckloads of it and dropped it off at a city landfill in Alamogordo, N.M. for burial. Some other leading video game makers say they are planning similar fates for excess inventory that is not defective; Mattel and Parker Brothers say they will take a different tack

These two companies report that they are likely to impose mark-down, dealer incentive programs and start selling excess products through alternate distribution outlets, such as direct mailings or catalogs.

Micro Lab, on the other hand, has prepared a trash compactor to grind up its excess inventory, says company president Stan Goldberg. "When a game dies, you bury it—not chop up

its price point," Goldberg says.

Because of eroding price points and the glut of old products, some from now-defunct companies like U.S. Games and DataAge, retailers are cautiously stoking up on titles for video game consoles. "They (retailers) have a legitimate fear that they will buy 10,000 copies of one title only to find the next day the price on the title has come down," Goldberg explains.

Entertainment software maker Activision has already buried many of its outdated titles in its warehouse. Although the Mountain View, Calif. company had attempted to keep production levels low, it is currently trying to clear retail shelves of old product. Jim Levy, president of the company, reports that conservative retail and distributor ordering patterns this fall will likely result in lower sales and an operating loss for Activision.

A spokeswoman for Mattel suggests that retailers can clear their shelves by cutting prices and running in-store promotions. "I cannot get specific about our stock balancing program, but we have one. Other solutions for retailers would be closeouts or using alternate distribution methods," she says.

Price cutting is nothing new to computer products retailers. Many have learned that that method does not foster sales in the video game business. "If the game is not quality it will not sell," says Goldberg. "It just takes up shelf space."

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According to Tom Dusenberry, manager of consumer electronics for Parker Brothers, based in Beverly, Mass., "We minimized our inventory problem by using extreme caution when making decisions about how many of one title to produce." The company has 16 titles, two of which have become "hits."

Sweet success is made of this.

« GOLD

The first single SWEET DREAMS (ARE MADE OF THIS) went to #1 in both BB and CB video currently on MTV 7 in. PB-13533 12 in. PD-13502



« GOING GOLD

The debut album SWEET DREAMS (ARE MADE OF THIS) currently climbing the charts AFL1-4681 BB 23 CB 28



« HEADING FOR GOLD THE FOLLOW-UP SMASH climbing the charts like the first single **LOVE IS A STRANGER** video currently on MTV

7 in PB-13618 12 in PW-13629

BB 42. CB 52.



« AN EXPLOSION OF MEDIA

National coverage: Rolling Stone, Record, Creem, Heavy Metal, Musician, Trouser Press, Cashbox, Westwood 1, Source, American Top 40, RKO Radio, Entertainment Tonight, MTV. Local and regional coverage: N.Y. Times, N.Y. Post, Washington Post, Chicago Tribune, L.A. Times, L.A. Herald Examiner, AM Los Angeles, MV3





