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## Lowball Link Stirs Gotham Price Concern

By LEO SACKS

NEW YORK—The reported marriage of two of the most prominent record and tape lowballers here has metropolitan area retailers concerned about increased pricing pressure.

While principals of the 12-store Crazy Eddie web decline to discuss the company's rumored takeover of the Disc-O-Mat chain (Billboard, Nov. 5), evidence of the deal is mounting at store level.

Crazy Eddie's sister company, Benel Distributors, has already begun servicing Disc-O-Mat's six stores with merchandise from its warehouse in the Bronx, and Disc-O-Mat employees have been asked to take polygraph tests by the Crazy Eddie brass, according to a source close to the company. A new pricing policy was implemented at Disc-O-Mat last week, he says, noting that the web's existing units will continue to operate independently under the present name. (Continued on page 68)

## AT BILLBOARD MEET Jackson Cops Five Music Vid Awards

PASADENA, Calif.—Michael Jackson was the big winner at Billboard's Video Music Awards ceremony, held here Saturday (19). Jackson bagged five awards for his video clip "Beat It," including best video of the year and best performance by a male artist. The awards are shared by director Bob Giraldi.

Other multiple winners were Billy Joel, whose "Pressure" won most effective use of symbolism and best special effects, and whose "Allentown" won most socially conscious. Herbie Hancock's "Rockit" was awarded most innovative video and best art direction.

As director, Russell Mulcahy took home awards in three different categories: best special effects for "Pressure," most socially conscious for "Allentown," and best overall long-form video for "Duran Duran."

The complete list of awards is as follows: best overall video clip, best performance by a male, best use of video to enhance artist's image, best use of video to enhance song and best

choreography: "Beat It," Michael Jackson. Producer/director, Bob Giraldi; executive producer, Antony Payne; choreographer, Michael Peters; Epic Records.

Best overall long-form video: "Duran Duran." Producer: EMI Music Video Productions; director: Russell Mulcahy; Thorn EMI Home Video. Best performance by a group: (Continued on page 60)

## Warner-PolyGram Merger Plan Clears Major U.K. Hurdle

By MIKE HENNESSEY &amp; PETER JONES

LONDON—The British government's Secretary of State for Trade & Industry has cleared the proposed merger of the Warner Communications and PolyGram record operations in the U.K.

While this has to be seen as a green light for the controversial merger to go ahead in this country, the govern-

ment statement holds open the possibility that further objections by outside parties might still be entertained.

The ruling, issued by Secretary Norman Tebbit Thursday (17) under the heading "Clearance of Merger Proposals," reads as follows:

"The Secretary of State for Trade & Industry has decided on information at present before him, and in accordance with the recommendation of the Director General of Fair Trading, not to refer the proposed acquisition by Warner Communications Inc. of 50% shareholding in the PolyGram Group to the Monopolies & Merger Commission under the provisions of the Fair Trading Act of 1973."

The ruling was hailed by spokesmen for both PolyGram and WCI. In a joint statement, they said:

"The action of the Secretary of State for Trade & Industry in the United Kingdom in clearing the joint

(Continued on page 62)

## Shelf Prices Continue To Rise

By JOHN SIPPEL

LOS ANGELES—Shelf pricing on the part of U.S. retail record/tape/accessories chains inches ever upward, with \$5.98 list albums averaging out at \$5.76, while \$8.98s average \$8.39.

Chains defend the escalating retail pricing, pointing out that they cannot absorb continual price hikes and more restrictive sales policies enforced by manufacturers.

A total of 18 chains were canvassed in this latest Billboard quarterly survey, representing a universe of 549 retail outlets. Of these, 15 chains now carry Compact Discs at a total of 218 outlets, representing 41% of those chains' stores.

Music Plus, Harmony Hut and Harmony House carry CDs in every location. As for pricing, Music Plus, Peaches Entertainment, the Record Shop and Franklin Music are tiering CD tallies because of variance in wholesale pricing. (Continued on page 59)



The word is out—it's a "MATTER OF TIME" for NORA. WRKR (Racine, Wis.)/PD- Pat Martin says, "She has the hottest, most refreshing new voice in the last seven years." NEW YORK MUSIC (Alpha Distributing). (Advertisement)

### —Inside Billboard—

• **THE HOLIDAY SALES PICTURE** looks bright for record/tape chains. Chain executives surveyed on the eve of the Thanksgiving Day weekend, the traditional kickoff for the Christmas selling season, expressed more optimism than they have in years. Video dealers, on the other hand, are more cautious in their holiday forecasts, despite predictions that Paramount's "Raiders Of The Lost Ark" could prove the biggest \$39.95 videocassette yet. Both stories appear on page 3.

• **ONE-STOPS**, officially invited by PolyGram to jump on the Compact Disc bandwagon, are taking divergent stands. While some are eagerly getting involved in CD, others believe that to do so now would not be profitable. Retailing, page 20.

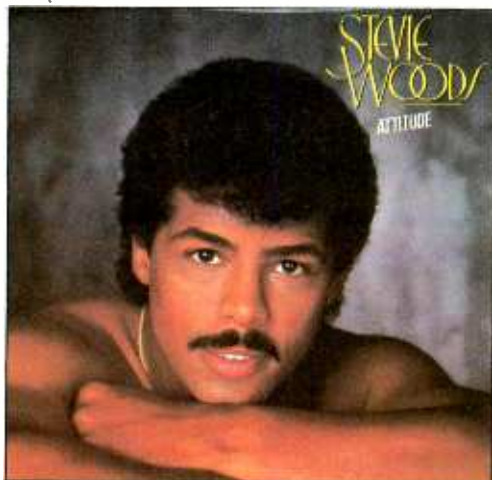
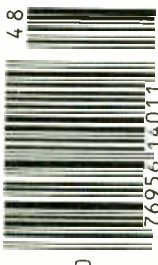
• **RADIO CENSORSHIP** is the thorny issue being raised by Hustler magazine publisher Larry Flynt, who is telling radio station owners that they have no right to censor the off-color remarks he's been making on talk shows. The reason: Flynt is running for President, and he is invoking the Fairness Doctrine and equal opportunity provisions. Radio, page 12.

• **HOME COMPUTER DEALERS** are angry over Jan. 1 price hikes recently announced by Coleco and Atari. It's believed that both companies will hold back on filling hardware orders so as to get the maximum benefit from their new price structures next year. Page 3.

• **COPYRIGHT WAS THE SUBJECT** of two meetings held recently in Nashville. Nearly 100 registrants attended the midyear meeting of the Copyright Society of the U.S.A. Nov. 4. A week later, the Copyright Awareness seminar drew approximately 70 people. Coverage of both events is on page 4.



B.J. THOMAS knows about "THE GREAT AMERICAN DREAM". Few entertainers in history have had as many #1 hits, on as many different radio formats, as five-time Grammy winner B. J. Thomas. Now he's following his 1983 country breakthrough album, "New Looks", and its two number 1 hits, with the appropriately titled new album, including the new single "TWO CAR GARAGE". Produced by P. Drake on Col./Cleve. Int'l records and cassettes. FC 39111 (Advertisement)



## THE MAN HAS "ATTITUDE" 90123 THE NEW ALBUM FROM STEVIE WOODS

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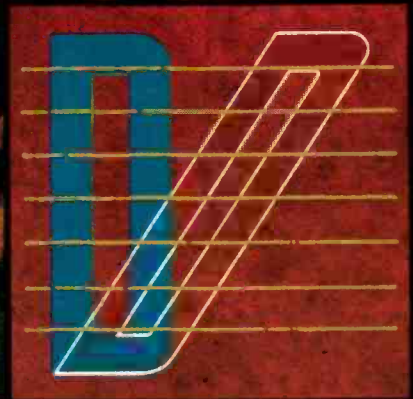
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Executive Producer: Jack White

Management: Susan Joseph/Grand Trine Management

DURAN



DURAN

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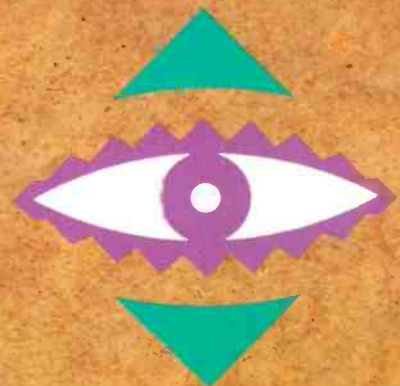


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# News

## Chains Bullish On Holiday Sales; Strong Product, Economy Cited

By EARL PAIGE

LOS ANGELES—Strong new album releases, effective manufacturer sales programs and a more upbeat economy augur bullish holiday sales, according to a survey of top record/tape chains.

On the eve of the Thanksgiving Day weekend, the traditional kickoff for the Christmas selling season, chain executives generally resist hard estimates of possible sales levels. But firms contacted see records and tapes rebuilding their focal role in store inventory mix, with little likelihood that non-music products will stand out dramatically, as video games have in recent years.

Ancillary products will still figure in chain marketing plans, however. Chains contacted report programs for prerecorded video product, Compact Discs, personal stereo cassette players and boutique accessories among the key areas.

Wary of overbuying, however, many echo the strategy of Budget Tapes & Records' Evan Lasky, who says his 88-unit chain of owned and franchised stores bought in conservatively. Lasky is confident he can restock if needed, noting, "We built in the latitude to go back and increase purchases," should Thanksgiving weekend sales provide the bullish starting note expected.

Among the more optimistic chain executives is Jack Eugster of the 450-unit Musicland (including Discount Records and Sam Goody), who sees the business thrust coming from music. "It will be records and tapes, no question about it, and tapes will dominate."

Several chain executives seem almost embarrassed by their bullishness. Among them is Mary Ann Levitt of the 23-unit Minneapolis-based Record Shop chain, which opened two stores last week, who notes, "Our October compared to last year was up 20%."

Typifying the too-good-to-believe mood is Carl Rosenbaum of 10-unit Flip Side, Chicago, who says the firm is tracking day-to-day comparisons with a year ago. "We're holding 20% increases. We're comparing what we feel will happen to bad times," he

notes, alluding to the industry's recession years. "But up is up."

At 50-unit Record World, New York, Roy Imber of Elroy Enterprises is more cautious than most. "Maybe the optimism comes when they're (other chain executives) talking for publication," he says. Imber cautions against year-to-year comparisons, noting that calendar days and conditions vary. "Last year, our business was good right up until December, then we hassled through," he says, adding that the first six months of 1983 "were excellent, but September and October were up only a hair."

In sharp contrast to Imber, Jerry Adams of 16-unit Harmony House, (Continued on page 59)



QUINCY GETS CUTESY—Producer and Qwest label head Quincy Jones, right, plays telephone with Michael McDonald, center, and James Ingram. The message is that the next single from Ingram's Qwest debut album "It's Your Night" will be the Ingram/McDonald collaboration "Yah Mo B There."

## Price Hikes Irk Computer Dealers Atari, Coleco Plans Raise Fear Of Hardware Shortage

By FAYE ZUCKERMAN

LOS ANGELES—Home computer dealers are evincing anger over announcements by Atari and Coleco that they will be raising the prices of their home computer systems Jan. 1. It's believed that both companies will hold back on filling hardware orders so as to get the maximum benefit from their new price structures next year.

Atari plans to fill only 60% of the orders it already had in hand on Nov. 8 for its newly launched 600XL and 800XL computers, notes Bruce Entin, company spokesman. Coleco officials were unavailable for comment.

Computer hardware retailers already report a pinched supply of products. Says the buyer for the 83 Pacific Stereo stores, "This Christmas, I am dealing with a manufacturer that is getting out of the business, a hardware maker that raises its prices and has yet to deliver ordered product, and a computer firm that has run out of disk drives to sell."

Los Angeles-based Federated Group and the 13 Crazy Eddie electronics stores in New York also criticize the price changes. One retailer says he was insulted that he had to read about the increases in the newspaper, noting that he felt the manufacturers should have contacted him themselves.

The Federated Group has not yet

received its shipments of Atari 600XL and 800XL computers. A computer salesman at one of the firm's West Los Angeles stores says he is concerned that the company's order will not be filled until after Christmas.

The diminishing supply of computers comes as a result of severe price slashing, and because of conservative buying patterns on the part of retailers who feared a lethal hardware shakeout among the computer makers in the fourth quarter this year. Retailers interviewed for this article, however, report that low prices are fueling a noticeable surge

in demand for computer products.

Texas Instruments, which recently announced it was bowing out of the home computer market, and Commodore are finding a rapidly growing demand for their machines. It is expected that products from both these companies will be in short supply throughout the holiday season.

It is believed that the new Coleco and Atari price structures and TI's closeout sale have brought about some panic buying. Retailers now fear that they will run out of hardware inventory before the Christmas selling season officially begins on the (Continued on page 70)

### 2,000 TITLES AVAILABLE

## Big Singles Boost German Mart

By WOLFGANG SPAHR

HAMBURG—Booming sales for maxi-singles are providing a much-needed boost for the West German record market. More than 2,000 titles, selling at about \$4.50 each, are now available, with top releases selling over 100,000 copies.

"They are going like hot cakes," says Helga Meyer, chief buyer for Cologne's Saturn outlet, which claims to be Europe's largest record store. "The trend is getting stronger

and stronger." At Dortmund's Life shop, Uwe Luck agrees: "Our maxis and singles are both showing the same sales figures. We have even had to help ourselves out with imports, because the industry is too slow with maxi deliveries."

Recent top-sellers include Gary Byrd's "The Crown" on Bellaphon (an estimated 50,000 copies), David Bowie's "Let's Dance" on EMI Electrola (70,000) and Virgin band Men Without Hats' "The Safety Dance" (90,000). One of the most successful

has come from French singer Patrick Hernandez, whose "Born To Be Alive" maxi is now over 120,000 units, according to Teldec product manager Mathias Damm.

Specific musical styles also find a steady market on the maxi-single. EMI's international repertoire chief Jochen Kraus cites heavy metal: every Iron Maiden maxi to date, he says, has sold better than 20,000 copies.

Kraus adds: "So far as we are concerned, the maxi is here to stay, and is fast establishing its own market. We could really do with a special hit parade for maxi-singles, in fact." Younger record buyers see them as an alternative to full-price albums, he believes, and high quality sound is a key factor. EMI met this demand with a Direct Metal Mastered version of Diana Ross's "Pieces Of Ice" and had such response that a second DMM maxi of previously unreleased tracks by Duran Duran was also prepared, and reportedly sold over 30,000 copies in a matter of weeks.

A different approach to the same challenge comes from Intercord, which has developed the Super Sound Single Cassette, a maxi-single on chrome dioxide tape combining quality reproduction with low cost. Product manager Peter Treml sees danceability as one of the essential elements in successful maxis. "Discos are becoming popular once more," he says, "and people like to buy maxis of the songs they hear there."

This view is shared by many industry executives, including Ariola international repertoire manager Dirk Strothmann and Metronome's Wolfgang Johannsen, also international repertoire manager, whose company has promoted a "Maxi Dancer" se-

(Continued on page 59)

## Changes Made In Record Reviews

Billboard's recorded product reviews appear in revised form starting with this issue. New and revised categories for both the Album Reviews, appearing on page 58, and the Singles Reviews, on page 63, have been adopted to broaden the magazine's coverage of each week's new releases.

Overall, these revisions are designed to prove a more timely and comprehensive overview of important new product. The diversity of active radio formats and retail inventory segmentation, coupled with the brisk flow of new titles, have prompted these adjustments.

Under the new plan, the Billboard Album Reviews page—formerly titled Top Album Picks—debuts a revised approach to Pick and Recommended reviews. More compact listings in each area will allow a larger number of new albums and EPs to receive coverage.

For Recommended listings, additional special album categories are also being instituted, aimed at targeting releases more efficiently for dealer and programmer readers. In addition

to existing Pop, Black, Country, Gospel, Latin and Classical listings, Billboard will introduce new separate headings for Reggae and Movies/Theater titles previously reviewed under other pop categories.

The Jazz category for both Pick and Recommended albums is retitled Jazz/Fusion to better reflect the spectrum of styles represented in this product sector.

Finally, the revised album listings will eliminate a separate category for EP (or "mini album") product. In response to market acceptance for this configuration, EP product will be examined under the appropriate generic pick or recommended category, carrying identification of its "mini" format in the listing itself.

Billboard's Singles Reviews page (formerly Top Single Picks) meanwhile expands in response to requests for a more complete weekly inventory of new releases. In addition to the section's continued coverage of each week's Pick and Recommended singles reviews, the page will now include listings for all other releases re-

ceived by the magazine's singles reviews department in New York, headed by singles reviews editor Nancy Erlich. Single product not earning a Pick or Recommended listing will thus appear under its respective category among those titles also received during the week covered.

Both album and singles reviews pages also introduce a new Pick category, New & Noteworthy, which replaces the respective First Time Around segments. That designation, limited solely to first releases from a new act, has been broadened to allow coverage of developing acts with previous releases where the product reviewed is deemed worthy of special attention.

The predictive strategies behind both review sections' Pick and Recommended selections remain unaffected by these revisions, and are explained on those pages. Singles reviews are based in New York under Erlich, while album reviews are coordinated by album review editor Sam Sutherland in Los Angeles and Roman Kozak in New York.

## Video Retailers Cross Fingers, Hope For Best

LOS ANGELES—Despite predictions that Paramount Home Video's forthcoming "Raiders Of The Lost Ark" could prove the biggest \$39.95 videocassette yet, video dealers are otherwise more cautious than their record/tape counterparts in forecasting holiday sales prospects.

"We're all kind of crossing our fingers that the pre-orders from customers on 'Raiders' means they're going to come back into the store and really buy it," says John Pough of Videocassettes Unlimited in Santa Ana, Calif. Other dealers canvassed in a national survey echo Pough's con-

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# Hot Topic In Nashville: Copyright Video, Blanket Licensing Among Concerns At Meets

By EDWARD MORRIS

NASHVILLE—Registrants at the Copyright Awareness seminar here Nov. 11-12 heard the editor of the Entertainment Law Reporter predict that—if affirmed on appeal—the Buffalo Broadcasting case will have a chastening effect on ASCAP and BMI operations. Even a victory for the performance rights societies, he added, will not mean a return to earlier practices.

Lionel S. Sobel, journal editor and associate professor of law at Loyola Law School, Los Angeles, argued that if the courts ultimately uphold the lower decision that blanket licensing of local tv stations is in restraint of trade, then networks may refuse to renew their blanket licensing agreements. Instead, he said, they may follow the lead of CBS-TV and charge supplying program producers with the responsibility of securing performance and synchronization licenses simultaneously.

If ASCAP and BMI win against Buffalo Broadcasting on appeal, he conjectured, the rights societies will continue to issue blanket licenses for local and syndicated programming, but CBS and the other networks will likely use their option of securing direct licenses from publishers and writers as leverage to hold down blanket licensing costs.

CBS has been in the legal forefront in the objections to blanket licensing. But Sobel said that ABC and NBC are studying the decisions involved to formulate their own reactions.

Sobel also said that if Buffalo

Broadcasting prevails in the courts, then networks and local stations will both find their licensing costs escalating as publishers are forced to adjust their licensing fees to cover increased monitoring and negotiation costs. He added that local stations think that producers will "eat" these increases themselves, but that they are almost certain to pass them on.

Edward Ray, chairman of the Copyright Royalty Tribunal, announced that the tribunal is attempting to disburse more of its collected royalties this year than has been the custom in years past. He estimated that about 90% of the royalties collected for the 1982 period will soon be distributed.

Ray further explained that the tribunal is hampered in its functions by a small budget and the lack of professional assistants on its staff—including lawyers. "Our budget is less than \$700,000 a year," he reported, "which is lunch money for most commissions in Washington." He also deplored the agency's lack of subpoena power, a consequence of which is that testimony crucial to the collection and dispersal of funds cannot be required.

Ray told the registrants, most of whom were associated with the licensing of music, "You should start looking more aggressively toward Section 111 (which deals with royalties collected for cable television), because there are lots of bucks there."

The amassing of cable television monies for distribution through the

(Continued on page 68)

NASHVILLE — Music video rights, infringement and what is viewed as the endangered state of mechanicals internationally were the chief topics at the midyear meeting of the Copyright Society of the U.S.A. here Nov. 4. The meet drew nearly 100 registrants.

Citing the accelerated usage of music videos on network, local and cable television and in clubs, attorney Alan H. Bomser said this medium is still viewed primarily as a marketing tool for records instead of as something that makes money in its own right. He noted, however, that the increasing commercial potential of music videos makes matters of definition, exploitation, cost responsibility and creative control crucial in contract negotiations between artists and labels.

"Record companies are resisting, especially for new artists, a meaning-

(Continued on page 68)

## For The Record

LOS ANGELES—The suit filed in Superior Court here by the Bank of Beverly Hills, seeking payment of a \$50,000 promissory note, signed by personal manager Jeff Wald (Billboard Nov. 12), was dismissed with prejudice Oct. 20, 1983.

The court dossier disclosed that Management III's Jerry Weintraub had guaranteed Wald's loan from the bank.

Singer Helen Reddy, Wald's ex-spouse, was not a signatory to the note and was also dismissed from the case entirely.



**RIGHTS ACTIVISTS**—Pictured at the Music Publishing Consultant's Copyright Awareness seminar in Nashville, from left, are Entertainment Law Reporter editor Lionel Sobel; the U.S. Copyright Office's Curt Smith and George Lanier; MPC president Richard Perna; AGAC/The Songwriters Guild president George David Weiss; Copyright Royalty Tribunal chairman Edward Ray; and copyright attorney Malcolm Mimms.

## Executive Turntable

### Record Companies

Richard Wolter has been promoted to president of the CBS Records Group's Columbia House division in New York. He was vice president of finance. In addition, Carol Tumminello has been upped to manager of branch funds for CBS Records marketing services, also in New York. She was a staff accountant



Wolter



Kooper



Maitland



Fitzgerald

... Al Kooper has been named West Coast a&r director for PolyGram Records in Los Angeles. A 25-year veteran of the music industry, he was most recently working as an independent producer... Warner Bros. Records has appointed three promotion vice presidents, based in Burbank, Calif. They are Mark Maitland, former vice president, national singles sales manager, and George Gerrity, former national album promotion director, both for the label, and Rich Fitzgerald, who joins Warner Bros. from Geffen Records, where he was national promotion director.

In New York, Peter Baron has been upped to video services manager for Arista Records. He was in the international department... A&M Records, Hollywood, has made three appointments. Iris Dillon has been appointed director of dance club promotion. She was working for label chairman Jerry Moss. Z. Zimmermann has been promoted to home video manager. She was special projects coordinator. And Diana Kaylan Baron has been hired as West Coast publicity coordinator. She was advertising director at Warner Bros... Nillie Adams has been appointed director of national promotion for East Street Records Los Angeles. She was a consultant for several independent labels.

### Marketing

Bill Beger has been appointed Nashville branch manager for MCA Distribution. He was a sales rep for MCA in Detroit.

### Publishing

Diane Crafford assumes the duties of director of personnel for the National Music Publishers Assn. and its licensing service, the Harry Fox Agency, in New York. She was assistant to the Assn.'s chairman... Bill Draffen has been named professional creative director for Marvelwood Music Corp. in Nashville. He is a studio musician.

### Video/Pro Equipment

Showtime/The Movie Channel has appointed five regional vice presidents: Art Gusow, Northeast; Michael Wheeler, Southeast; Richard Ingebrand, North Central; Jeffrey Wade, South Central; and Bruce Braun, Western. Gusow was a Showtime regional executive. Wheeler and Braun were regional directors for WASEC. Ingebrand and Wade were Showtime regional directors.

Jim Cahill assumes the newly created post of director of video production and promotion for Universal's theatrical motion picture group in Los Angeles. He was with Front Line Management... Richard Berger has been appointed to the corporate management committee of Walt Disney Productions in Burbank, Calif. He is president of Walt Disney Pictures... Nancy Clark has been elected to Viacom International's board of directors in New York. She is president of Wexler, Reynolds, Harrison & Schule Inc., a Washington-based public affairs consulting firm... Alan Bregman has been appointed vice president, national entertainment director of Caesars World Productions in Century City, Calif. he was vice president of the Nederlander Organization.

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## BEST MONTH SINCE '79

# Sales 'Fever' Back At PolyGram

By ROMAN KOZAK

NEW YORK—Early indications are that November won't be quite as good, but October turned out to be the best month for PolyGram since the heyday of "Saturday Night Fever" and "Grease," says Guenter Hensler, president of the company. Moreover, it was all done with less staff and fewer artists.

"There is now about 35% less staff than four years ago, and I would esti-

mate that we then had about 250 acts, and now we have about 80," says Hensler, who would not give out sales figures for the month.

"In terms of sales in 1978 and in '79 overall for the year we were much higher than we are now because of 'Saturday Night Fever' and 'Grease.' Then we went down in 1980, and now we are on the up again in 1982 and 1983. And October '83 was a month that we have to go back to 1979 to find a similar month," says Hensler, citing overall sales of five million units for the third Def Leppard album and over four million for "Flashdance." He also mentions albums by John Cougar Mellencamp, Kiss, Rainbow, Big Country, Donna Summer and the Gap Band.

"Our current success is a combination of positive factors—a rebuilding process that started in the early '80s in developing the artists that we have. When I came here two years ago, I formulated a specific policy that we were going to concentrate on the artists that we have on the roster, and that we would go into soundtracks.

"We have gone through several transitions since 1980," he continues. "We had four companies before, going through one distribution system, and now we just have one company in which everything is combined. Things are now more divided into music types. We have rock, country, pop/soundtrack, urban contemporary and classical. The label is not that important."

Hensler says that he now pretty much decides whether an act will be on Polydor, Mercury or Casablanca, with the prime consideration being overseas distribution, as there are

still the Polydor and Phonogram channels abroad.

"It depends on who we feel is more appropriate to handle that product and the degree of commitment by our overseas people to a specific artist," he says, adding that some soundtracks, but no new artists, are put on RSO Records, while Casablanca has inherited the artists from 20th Century-Fox.

"The 'Flashdance' soundtrack we put on Casablanca without any special reason. It was just to keep the label active. It could have been on Polydor just as well," he says.

Hensler says that there is currently a rebuilding of the urban contemporary (formerly black) division, with Harold Childs taking over. He also says the addition of Frank Jones last April in country is revitalizing that department.

"Classical is an area that is very stable. It was the best October for PolyGram Classics ever," he says.

Hensler credits the advent of video for helping to turn around the business, though he notes that video is also very expensive. "I am sure that any of the major artists that we broke, including Def Leppard, John Cougar and the Scorpions—none of them would have happened without video. Obviously, breaking artists is very expensive, because video doesn't save you any money on the promotion side or advertising. So it is really an additional cost.

"But it did turn out to be very important for our company where we really didn't have any superstars at our command. It really helped us in turning the company around and moving forward. It was between that and the soundtracks," he says.

## Study Shows Teenagers Still Big Buyers

NEW YORK—Teenagers are still music lovers who buy lots of records and tapes, says a study by Teenage Research Unlimited of Lake Forest, Ill.

According to a survey of 1,500 teens from around the country, 20% listen to records and tapes between five and 10 hours a week, and 13.4% between 11 and 20 hours. Less than 10% spent no time at all listening to prerecorded music. Teen boys are more active record buyers, with 47% of the boys buying music, compared to 43% of the girls.

In the survey the teens were divided into four "typologies": the socially driven, the versatile participants, the passive introverts and the sports-oriented. The survey says that the male versatile participants are the group which spends the most time listening to music, suggesting that music marketing strategies should be geared toward this group.

# Orchestrating your success.

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## 'TELEVISION PARTS' SPECIAL

## Nesmith Brings Video To NBC

By SAM SUTHERLAND

LOS ANGELES—Network television will borrow from home video via Michael Nesmith's forthcoming NBC special, based on his pioneering home video hit, "Michael Nesmith in Elephant Parts." And while Nesmith says that program's network "sequel," "Michael Nesmith in Television Parts," will place primary emphasis on comedy, the veteran producer and performer will make music video a vital element in the hour-long special and series pilot.

Nesmith, who credits NBC programming chief Brandon Tartikoff with suggesting the spinoff, is teaming with personal manager and producer Ken Kragen to produce "Television Parts," now underway through Nesmith's newly created United Artworks Inc., set up as the production firm for the special.

"There'll be quite a lot of music in the show," stresses Nesmith, adding that "Elephant Parts" itself was substantially enhanced by its musical segments, now acknowledged as early landmarks in music video. "That's what's going to happen with 'Television Parts,'" explains the songwriter, singer, comic actor and media entrepreneur. "There may be four musical numbers instead of five, as there were in 'Elephant Parts,' but then we're working with 75% of the actual air time we had on that project."

Although he indicates he'll be using other musical performers for those spots, Nesmith is quick to distinguish his own musical needs from the conventional airing of existing clips. "We're not using clips," says Nesmith, who's openly critical of most current promotional video pieces. "In bringing music to network, I want to bring the whole dynamic forward."

"You've got to go back to my origins," he continues. "I was a pioneer in this area. Without sounding too arrogant, I created MTV when I did 'Pop Clips.' Now I'm not in that business anymore—that's done."

What Nesmith will do, he says, is explore three alternatives to conventional clip usage. He may partner with either artist managers or record labels to produce segments as a joint venture, to air exclusively on the special before then being utilized by the act for other placement. Or he may elect to act as sole producer for clips. His final option would be to license an existing clip, but he suggests this approach will be reserved only "if it fits with the format of the show."

Nesmith says a preliminary budget for music segments has been earmarked from the estimated \$750,000 overall production budget, but demurs at specifying the sum. "NBC has a 13-week option on this if the special is successful," he says. "I have no idea if that will happen, but if it does, then all of these figures will change." Although Nesmith was among the first to embrace the potential for multi-media crossovers be-

tween cable and home video software, he says he has no formal plans to bicycle the new show into other media.

As for the probable musical focus of the show, Nesmith takes another sidelong shot at MTV, saying selection of artists and songs won't be based "on what color a performer happens to be, or what style is most popular—it could be the Temptations, or it could be Glenn Miller if he were alive."

He also notes that the comedic style of the show will be closer to the "non-threatening" if "in the zone" demeanor of "Elephant Parts" than the "mean-spirited" norm he perceives in most modern comedy.



A BLACKHEART GETS A LIFT—Joan Jett gets some support from WBLT New York PD Frankie Crocker while visiting the station, where the extended version of the Blackhearts' single "Everyday People" is also getting support.

## Popular Music Board Elected

NEW YORK—The National Academy of Popular Music has elected 25 board members.

Elected to two-year terms at the Academy, the parent organization of the Songwriters Hall of Fame, are: Bob Austin, George Barrie, Walter Bisop, Oscar Brand, Sammy Cahn, Ervin Drake, Leonard Feist, Jules Goldberg, Harvey Granat, Micki Grant, John Hammond, Burt Korall, Jim Lowe, Bruce Lundvall, Gerald Marks, Norman Odum, Buddy Robbins, Russ Sanjek, William L. Simon, Anna Sosenko, Robert Sour, Walter Wager, Bobby Weinstein, George David Weiss and Margaret Whiting.

The Hall of Fame, which has been forced to move from quarters at One Times Square here within the next month, says it will announce new quarters before Dec. 1, according to Sammy Cahn, president. Meanwhile, nine new members of the Hall will be inducted at an annual dinner and awards show gala set for April 15 at the Waldorf-Astoria Hotel.

Heartland Beat  
MME's Thomas Forges Nashville Tie

By MOIRA McCORMICK

Chuck Thomas, who as president of Chicago's Music Events Inc. is prime mover of the annual heartland industry conclave, the Midwest Music Exchange, keeps his hand in many areas of the music business. A songwriter and producer, Thomas has just announced his alliance with Christian music publishers Meadowgreen Music Co., a division of Nashville's Tree International. His new publishing concerns Heart Of The Matter Music (ASCAP) and Song Du Jour (BMI) will solicit Midwest songwriting talent under Meadowgreen's promotional aegis.

Thomas says that while Meadowgreen's emphasis has been primarily Christian music, pop songwriters would not be turned away from the new Chicago-based publishers. No contracts have been inked as yet, but Thomas is confident of an imminent signing.

"Since we started combing the area for good songwriters," he relates,

"we've been encouraged by the response. There are very talented people here that have never had an outlet before, which is what we hope to provide."

Thomas forged his acquaintance with Tree at the inaugural Midwest Music Exchange in 1982, when he struck up a friendship with Meadowgreen Music general manager Randy Cox. "We were talking about the dearth of outlets for songwriters in the Midwest, and he suggested that we combine our efforts to do something about it," he recalls.

Thomas is to serve as talent scout for undiscovered writers and material. Compositions selected are to be demoed at Tree's studio in Nashville. The material will then be shipped to major artists by Meadowgreen and Tree.

Thomas calls the formation of Heart Of The Matter and Song Du Jour "a tremendous boon to the Midwest. Publishing is one of the main resources, if not the primary one, for regenerating money into a region's (musical) economy."

The Chicago-Nashville alliance, he adds, "also indicates a great deal of faith on Tree's end. They're saying, 'There's something going on in the Midwest and we want to get in on the ground floor.'"

★ ★ ★

It started nearly a decade ago as a single sheet of 8½-by-14-inch sheet of paper, typed on both sides and headlined in magic marker. Now, the Illinois Entertainer monthly music paper boasts a readership of over 250,000 in the Chicago area and

neighboring states, is boosting its circulation from 75,000 to 90,000 by the end of the year, features four-color covers and saddle-stitch binding, and has consistently shot down attempts at competition by short-lived periodicals.

The Entertainer celebrated its ninth anniversary Monday (14) in a 2,000-strong bash at Chicago's Bismarck Hotel, where founder/publisher Ken Voss waxed nostalgic on the meteoric rise of his pet out-of-college project. "It blossomed into something more than I ever imagined," he admitted, noting correctly, "We found a niche in the marketplace and filled it. Also, we've been constantly there—people can depend on us."

The Entertainer's projected expansion will be made possible by newly instated paid circulation in downstate Illinois, to be overseen by Capital Distributing Co. of Derby, Conn. A new zone editorial section is to be edited by Bill Knight, publisher of the lately defunct Prairie Sun. The expanded distribution will cover Rockford, Peoria, Champaign-Urbana, the Quad Cities, Carbondale, Bloomington-Normal, and parts of Western Iowa.

The Entertainer will carry a newsstand price of \$1.50, but will remain free within a 50-mile radius of Chicago, as it has since inception.

Voss says the paper's charter membership in the BAM network helped increase advertising revenues over a 6% margin, with billing exceeding \$500,000 for the first time. Through

(Continued on page 68)

## IN 'MY SWEET LORD' CASE

## George Harrison Ruling Upheld

NEW YORK—A three-judge U.S. Appeals Court panel here has affirmed the imposition of a "constructive trust" on Bright Tunes Music, which held the copyright to the George Harrison hit, "My Sweet Lord," in the case of Abkco Music versus the singer, his publishing companies, BMI and Hansen Publications.

The Nov. 3 decision upholds a lower court ruling which concluded that Harrison's former manager, Abkco president Allen Klein, "covertly furnished" information in a manner "inconsistent with the duty of a former fiduciary" when he purchased Bright Tunes during the period of litigation against Harrison for

violating the copyright of "He's So Fine." The panel agreed with the district court's ruling that a "constructive trust" on the "fruits" of Abkco's acquisition of Bright Tunes was a proper means of remedy.

The judges, however, remanded the case to the district court to determine what portion of the \$587,000 paid by Abkco to Bright Tunes is attributable to the foreign rights involved in the April 3, 1980 settlement. The panel said that the sum "should be subtracted from the \$587,000 to determine the amount the Harrison interests must pay to acquire only the rights not affected" by the April 3 settlement.

LEO SACKS

## Chartbeat

## Quiet Riot: 'Noize' At Number One

By PAUL GREIN

Quiet Riot this week becomes the first heavy metal act to reach No. 1 with its debut album. It does the trick as "Metal Health" (Pasha/Epic) assumes the top spot in its 32nd chart week.

"Metal Health" is the fourth debut

album to top Billboard's pop album chart in the past 20 months—a period that has seen just 11 No. 1 albums. It follows the Go-Go's' "Beauty And The Beat," Asia's "Asia" and Men At Work's "Business As Usual."

Quiet Riot is the first heavy metal act to reach No. 1 since AC/DC scored nearly two years ago with

"For Those About To Rock (We Salute You)." Def Leppard climbed as high as number two this past May with "Pyromania." But while neither of those acts has yet secured a top 10 single, Quiet Riot is comfortably ensconced in the top five with "Cum On Feel The Noize."

★ ★ ★

More Thrills: Michael Jackson's "P.Y.T." (Epic) jumps into the top 10 this week, becoming the sixth top 10 single from "Thriller." No other pop album has produced more than four top 10 hits.

Counting his smash duet with Paul McCartney, "Say Say Say," Jackson has amassed seven top 10 hits since the beginning of the year. That's the most any act has tallied in one calendar year since 1964, when the Beatles racked up 11.

One reason the Beatles had so many top 10 hits that year is that their records were released on so many competing labels: Those 11 top 10 hits were issued on Capitol, Tollie, Vee Jay and Swan. But all of Jackson's hits have been distributed by CBS.

(Continued on page 68)

## Tapes For Bose Car System

NEW YORK—More than 60,000 owners of the high-end Delco-GM/Bose car stereo system will be offered a series of pre-recorded cassettes through a mail order entity called The Private Performances Collection.

Bose Corp., the audio products manufacturer, has established the division, which in January will offer the first four in a series of 12 tapes per year in each of four distinct series of music. The sound categories are light classical, easy listening, soft rock and country.

According to veteran music industry mail order executive Abe

Wiesel, who has been named managing director of the division, the tapes, at \$13 each, are being duplicated in real-time by Resolutions of Burlington, Vt. Wiesel, who has worked in the mail order divisions of Columbia House and, more recently, PolyGram, has set up offices at 225 W. 34th St. in New York.

The Delco-GM/Bose car stereo system is currently available as a factory-installed option on the 1983 Cadillac Seville and Eldorado, Buick Riviera, Oldsmobile Toronado and Chevrolet Corvette. IRV LICHTMAN

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Me Feel" and "No Matter What  
Happens" produced by Phil Ramone  
and Dave Grusin.

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**NENA & FRIENDS**—CBS Germany recording artist Nena, center, poses with an array of platinum and gold albums she received for her self-titled debut album. Surrounding the artist at the West Berlin presentation are CBS Records Group president Walter Yetnikoff, right, and CBS Germany managing director Jorgen Larsen, left. Standing from left are Nena's manager Jim Rakete; the label's director, Jochen Leuschner; and members of her band.

## Private Radio Welcomed By Swiss Label Executives

By PIERRE HAESLER

BERNE—The introduction of private radio broadcasting in Switzerland, as of the end of October, has already changed the face of the media here. Record industry executives welcome the new promotional opportunities opened up but say they do not expect any immediate or dramatic increase in sales.

Seven private stations out of the 36 approved by the Swiss government for a five-year trial period began broadcasting at the deadline. In theory, each is supposed to have a local character and a range of around 20 kilometers and carry no more than 15 minutes of commercials a day.

Radio 24, Radio Z and Radio Zurich are covering the Zurich area, Radio Basilisk and Radio Raurach the Basle region. Radio ExtraBE is located in Berne, and Radio Sunshine is in Zug. Also starting operations on the same day was the new third channel of government-owned station Radio DRS. Most of these stations are concentrating on 24-hour pop music formats plus news flashes, with presentation modeled on the British or West German lines.

Dr. Joachim Rordorf of the Swiss national IFPI branch describes the

new developments as "interesting." But he adds: "We don't necessarily expect sales increases as a result of the introduction of private broadcasting. Some of our members feel that the effect will actually be to encourage home taping. But the local radio stations and ourselves have concluded agreements of royalties and rights, so at least local artists may find it easier to get their material played on the air."

Record companies here have not yet decided how extensively they should use the stations' commercial air time, which is sold at between \$275 and \$415 for a 30-second spot. Since the stations themselves are forbidden to operate as profit-making organizations, separate marketing agencies handle advertising sales. After the first week on the air, most stations were reporting between 60% and 95% of their daily allocation sold.

Complaints are already starting about the 15-minutes-a-day limitation, however, and it's feared that after a period of initial enthusiasm Swiss business may cool to the new medium by early next year.

Even so, Peter Frei, PolyGram

(Continued on page 57)

## Study Details Impact Of Copying IFPI Finds 'Immense Damage' To European Industry

LONDON—The most comprehensive study yet undertaken on private copying of phonograms and videograms has been produced by Gillian Davies, associate director general and chief legal adviser of IFPI.

Undertaken at the special request of the Commission of the European Economic Community, the 265-page study looks at the impact of private copying on the audio/video recording industries and on rights owners in the 10 Common Market countries. Using a mass of statistical information furnished by a variety of national and international surveys, the report contends that the recording industry is under a massive threat from piracy and home copying.

The study reveals that sales of blank tapes in the Common Market countries (excluding Ireland and Luxembourg) totalled 312.6 million units in 1981. Prerecorded tape sales in the same year were 124.5 million.

Davies argues that the boom in the blank tape industry provides relatively few jobs in the EEC and does not benefit the community's balance of

trade because the vast majority of blank tapes are imported. "It is clear," she says, "that the sales of blank tapes in no way benefit the economy of the European community, but they do cause immense damage to the prerecorded music industry as a whole."

Noting the decline in sales of records and prerecorded tapes in the EEC countries since 1978, Davies says: "This is, of course, partly due to the general economic recession, but there is no doubt that private copying has had a particularly damaging impact on an industry which until then had been dynamic and prosperous. From 1971 up to 1978, there was an average annual increase of 18% in the turnover of producers of phonograms. But between 1978 and 1981, EEC turnover from records and prerecorded tapes declined by an average of 4.8% per year."

In the video industry, the home taping problem is even more acute, the report says. Unlike their colleagues in the record industry, producers of videograms have had to deal with the home taping problem

## PUBLISHERS, LABELS IN PLEA

# German Piracy Crackdown Urged

By WOLFGANG SPAHR

HAMBURG—German record companies and publishers are calling for a more rigorous sentence for offenses against the copyright law. Both the German IFPI group and the national music publishers' association (DMV) have condemned the lack of adequate sanctions against piracy in German federal law.

Albrecht Schneider, legal adviser of the German music publishers' group, is urging the German government to bring official prosecutions against people breaching the copyright laws. And the legal adviser of IFPI here, Bernd Boekhoff, claims

that in Germany over the last two years there were more than 1,200 demands to have the statutory penalty against piracy imposed.

It's estimated that music and video pirates will probably rob the legitimate industries in Germany of some \$72 million this year. But convicted pirates have only had to pay fines of between \$80 and \$7,200. Boekhoff

says that the authorities cannot take strong punitive action because the criminal law does not provide for adequate penalties.

There's a booming business in Germany for bootleg recordings. And, says Schneider, publishers and songwriters continue to be under threat

(Continued on page 57)

## Stiffer Piracy Penalties Proposed In South Africa

By JOHN MILLER

JOHANNESBURG—Offenders convicted of piracy of videos, films, records or books in South Africa will face a maximum of five years in jail and/or fines of \$10,000 if recently proposed amendments to the copyright laws are finally approved next year by Parliament.

Even first offenders would be in for a punitive hammering. Three years' jail, along with fines of \$5,000, plus permanent bans on future selling or acquisition of the product involved, is the proposed sentence.

Under existing South African copyright law, first offenders are liable under the criminal code to just six months in jail and fines of \$500. The maximum penalty is a year in prison or a \$1,000 fine.

Distributors of audio/video software and books have long despaired at the way guilty pleas here have ensured pirates of getting away with small "admission fines" without even facing court proceedings. With this weak spot in law, the industry has been turning to often costly civil action to counter offenders. The government antipiracy committee here is convinced the proposed new penalties would help eradicate piracy and help the retail trade.

The setting up of an organized trade group, with its own security division, has already cut piracy dramatically from a peak of around 65%

of the total market to an estimated half of that figure. Additionally, the entry of the major international companies into the national video marketplace has ensured a satisfactory flow of bona fide product, cutting demand for pirate material.

Says Harry Coetzee, copyright registrar: "The idea of prohibiting a convicted person from selling, hiring or distributing video product in future isn't a new concept. It already exists for copyright violation in terms of other municipal trading licenses."

## Spain Targets Video Piracy

MADRID—The Spanish government has passed a new law forbidding the sale, rental or public diffusion of unlicensed videograms and prohibiting bars, coffee shops and pubs from showing any videos unless they first comply with the rules and taxes that apply to cinemas nationwide.

The law was enacted in an attempt to reduce video piracy in Spain, where industry losses estimated up to \$700 million annually have been projected. Movie theatres have been the principal victims of uncontrolled exhibitions of videos, with many feature films being seen in hundreds of Spanish bars before they've been released for theatrical showing.

## Toshiba Plans VHS Recorders At British Plant

LONDON—Japanese electronics firm Toshiba will start manufacturing VHS-format video recorders in the U.K. next April. Initial production at the company's Plymouth, Devon plant will be 10,000 machines monthly, to be sold in the U.K. at first but in other European territories too by 1985.

Coming on the heels of the Philips-/Grundig move towards VHS production (separate story, page 28), and from a company formerly committed to the Beta system, the announcement is further evidence that the three-format struggle for European sales may be resolving itself in favor of VHS. Both Beta and V2000 have lost ground in recent months, while the latest estimates suggest VHS now has a market share approaching 85%.

However, Toshiba insists that while its decision was taken "in response to demand for the VHS system," it remains committed to Beta for markets outside Europe, and will continue to supply the European market with imported Beta machines. The possibility of assembling VCR kits at the Plymouth color tv factory has been under consideration for some 18 months, the firm adds.

from the outset, with the result that sales of prerecorded videocassettes in the EEC are relatively low. EEC sales of blank videocassettes, on the other hand, have jumped from 10 million in 1979 to 45 million in 1982 and are projected to reach 115 million by 1985.

Says Davies: "The video industry has had to cope with private copying and piracy since its inception, and it is therefore much more difficult to assess the impact of private copying on employment in the video industry. However, it is believed that without piracy and private copying, the number of jobs in the U.K., for example (currently estimated at 20,000), could be doubled."

The report calls for a royalty on blank tape and hardware to compensate rights owners and argues that it is justified because it would "reflect the fact that manufacturers of both hardware and recording tape are dependent on the availability of prerecorded music to make their products useful."

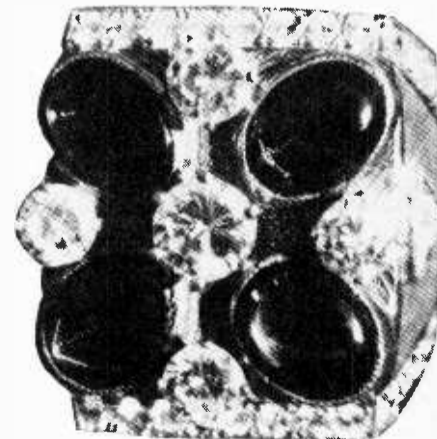
(Continued on page 57)

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# WESTWOOD ONE **W** RADIO NEWS

VOLUME 1 America's Number One Producer of Nationally Sponsored Radio Programs, Concerts and Specials NOVEMBER 26, 1983

## WW1's Streisand Radio Special On 300+ Stations

LOS ANGELES — Featuring the first national radio interview with superstar Barbra Streisand in more than five years, Westwood One presented a special two-hour Streisand profile which aired on more than 300 U.S. radio stations during the week beginning November 14.

The special, entitled "The Legend of Barbra Streisand" and sponsored by the Cadillac Motor Car Division, documented all aspects of Streisand's career — from live concerts to recording, from the New York stage to the soundstages of Hollywood.

One of the focal points of the Streisand profile was her MGM/UA film "Yentl," which enjoyed its world premiere last week, as well as the accompanying Columbia Records soundtrack album.

The Barbra Streisand interview was conducted for Westwood One by Mary Turner, internationally-known radio personality and host of Westwood One's "Off The Record" series. "The Legend of Barbra Streisand" special was produced by Westwood One's Bert Kleiman, whose previous credits include the original "History Of Rock 'n' Roll," "Star Trak" and, most recently, the phenomenally successful "US Festival '83" special.



**GUITAR LEGENDS** (from left) Jimmy Page, Eric Clapton and Jeff Beck are pictured trading licks during "Layla" at the Royal Albert Hall benefit for multiple sclerosis research and MS victim Ronnie Lane. This marked the first time the three former Yardbirds had played on the same stage together. Westwood One will make the historic concert available to radio stations worldwide early next year.

## WW1 to Air the Royal Albert Hall Benefit for Ronnie Lane

LOS ANGELES — Westwood One has secured exclusive worldwide radio broadcast rights to the historic September 20 concert at London's Royal Albert Hall, where many of the Rock Era's most influential artists gathered to perform a spectacular benefit on behalf of multiple sclerosis research in general and fellow British rocker and MS victim Ronnie Lane in particular.

The concert featured performances by one of the most impressive lineups of British rock talent ever assembled on one stage. Performing in varying combinations throughout the evening were guitarists Jeff Beck and Eric Clapton (both ex-Yardbirds), percussionist Ray Cooper (Elton John's band), drummer Kenney Jones (along with Ronnie Lane, an original member of Small Faces; now with The Who), vocalist Andy Fairweather Low (well-known Welsh blues-rock belter), guitarist Jimmy Page (also ex-Yardbirds and founder of Led Zeppelin), keyboardist Chris Stainton (ex-Grease Band with Joe Cocker, ex-Spooky Tooth; now with Eric Clapton), drummer Charlie Watts (Rolling Stones), keyboardist/vocalist Stevie Winwood (ex-Spencer Davis Group, Traffic co-founder; now famed solo artist) and bassist Bill Wyman (Rolling Stones), plus members of Beck's and Winwood's respective touring bands. Comprising the basic rhythm section through most of the evening were Clapton, Jones, Wyman and Watts.

The concert, which Westwood One will make available to radio stations worldwide early next year, was recorded by producer Glyn Johns, famed for his work with The Who and The Rolling Stones.

Prompted by Pete Townshend, who recorded the well-received *Rough Mix* album with Lane in 1977, Glyn Johns and Eric Clapton were largely responsible for organizing the benefit and assembling the performers. According to British press reports, the Royal Albert Hall show drew an SRO audience of more than 6,000 and will ultimately add more than \$100,000 to the battle against MS in Britain.

In a concert marked by many firsts in British rock history, one of the greatest highlights was the finale featuring call-and-response soloing by Beck, Clapton and Page on Clapton's "Layla" and Don Williams' "Tulsa Time." The three former Yardbirds had never performed together on the same stage. And, displaying a great deal of personal courage, Ronnie Lane joined his mates onstage for a couple of songs as well.

## Westwood One Specials Dominate Labor Day Weekend Bruskin Ratings

LOS ANGELES — The finale of Westwood One's summer-long, Coca-Cola sponsored "Superstar Concert" series, an exclusive concert with the rock 'n' roll group Journey that aired on more than 400 U.S. radio stations during the recent Labor Day weekend, delivered an outstanding 36.9 share of adults aged 18-24, according to Bruskin/Omnitel research.

And shortly after that information was made public, Bruskin released research that showed Westwood One's 12-hour US Festival special, which also aired during the Labor Day weekend, delivered a phenomenal 42.8 share in the same demographic category.

The record-breaking share for Journey's "Superstar Concert" was a new high for Westwood One. The company's previous high was a 30-plus share for the two-part special "The Who: Off The Record with Mary Turner" last year. (For purposes of comparison, the 1982 NBC Source concert featuring Elton John was ballyhooed by NBC as receiving the highest 18-24 share in the network's history — a 15.9.)

But the Bruskin numbers for the US Festival special immediately set a new high for Westwood One.

And when added together, the shares for the Journey and US Festival specials indicate Westwood One's dominance over national radio programming during the Labor Day weekend, the final weekend of summer '83.

"When we received Journey's numbers, we were ecstatic," comments Norm Pattiz, Westwood One president. "We weren't aware of a higher 18-24 Bruskin by anyone. So one can imagine our reaction a day later when Bruskin research showed that the US Festival special had delivered a 42.8! Those two rock events, coming on the same weekend, delivered what must be the biggest one-two weekend punch in rock radio history, and was a fitting way to climax a superstar summer for Westwood One's affiliates and advertisers."

## WW1 Sets Blistering Pace for '84 Concert Exclusives

LOS ANGELES — With an expanded lineup for its top-rated "Superstar Concert" series and major adult contemporary and CHR artists slated for its "Pop Concert" series in 1984, Westwood One is rapidly moving to build on this year's success in concert and special event programming.

Altogether, Westwood One will present more than 200 newly-recorded concert performances next year.

The rock-oriented "Superstar Concert" series, which presented 10 shows this year, will feature 26 in '84. The series has already lined up exclusive performances by Journey, Asia, Fleetwood Mac, Stevie Nicks, The Pretenders, Loverboy and John Cougar Mellencamp. The "Pop Concert" series has firmed deals with Michael McDonald, Christopher Cross and Christine McVie, who'll be touring to support her upcoming solo LP. And, you can expect other major signings to be announced as they happen.

Additionally, Westwood One will continue to document historic, one-of-a-kind musical events, as the company has done so far this year with programs such as the "US Festival '83" special (which will be rebroadcast in spring '84). Coming up to kick off Westwood One's 1984 special event calendar will be the Royal Albert Hall benefit for Ronnie Lane and multiple sclerosis research (see story elsewhere this issue) and the special concert by the Hagar, Schon, Aaronson & Shrieve Band (details to be announced shortly).

## WW1 International Created, Olson appointed Director

LOS ANGELES — Westwood One has established an international division, Westwood One International, and Suzanne Olson has been appointed the division's managing director.

In her newly-created post, Olson is responsible for representation and sale of Westwood One-produced radio concerts, specials and features in markets outside the United States. She will deal with international clients directly as well as act as liaison between Westwood One and Armed Forces Radio, Voice Of America and the BBC, which carry several Westwood One-produced programs. Additionally, Olson will act as liaison between the company and many of the international representatives Westwood One has been working with to date.

Olson most recently was director of international marketing and administration for Elektra/Asylum Records. She had joined the company in 1978 as a sales assistant. Originally from Los Angeles, Olson majored in music at California State University at Northridge.

"Historically, international sales and marketing of Westwood One programs has been a relatively small part of our business," says Westwood One President Norm Pattiz, "and we've generally handled requests from international programmers as we've received them. But now we're receiving many international inquiries about our programs, so it's time not only to establish an international division to service their needs, but to aggressively seek out other possible international outlets for Westwood One shows."

"And Suzanne's background, especially her tenure with Elektra/Asylum International, makes her uniquely qualified to helm the initial efforts of Westwood One International."



### WW1 NABS L.A. BUNNY OF THE YEAR —

At the recent NAB programming meet in San Francisco, Westwood One President Norm Pattiz (right) is pictured at the company's special cocktail reception with special guests representing popular radio programs produced and distributed by the company. Bunny Paula (left), Los Angeles Bunny of the Year, and her partner Bunny Karen (center right) were on hand to answer questions about "The Playboy Advisor" show, while country superstar Mickey Gilley (center left) spoke with guests about the "Live From Gilley's" concert series.

## SATCOM 1-R added to WW1 ASIA Delivery Network

LOS ANGELES — Westwood One's broadcast of Asia's December 6 "Asian Invasion" concert from the Budokan in Tokyo will now also be transmitted via NBC's digital facilities on the SATCOM 1-R communications satellite.

This will augment the already-scheduled delivery of the program on the WESTAR IV satellite using NPR and PBS-DATE facilities and on WESTAR III video subcarriers.

With the SATCOM 1-R connection, the program will be available to all NBC, ABC, RKO and CBS affiliates who have the appropriate downlink equipment.

FOR INFORMATION AND EXCLUSIVITY CALL YOUR WESTWOOD ONE REPRESENTATIVE AT (213)204-5000

(Advertisement)

# Radio

## Larry Flynt Battles Broadcasters Says Presidential Bid Exempts Him From Censorship

By BILL HOLLAND

WASHINGTON—Hustler magazine publisher Larry Flynt, on his way to his Presidential bid to test the nation's obscenity laws by airing commercials featuring hardcore sex acts, is already turning radio listeners' ears red with his blue remarks and is telling radio station owners who try to bleep him that as a Presidential candidate, no broadcaster has the right to censor his remarks.

Flynt, who was arrested at the Supreme Court last week for shouting obscenities at the Justices, has also been fairly detailed in his remarks on various radio talk shows around the country, often connected with who's who and what's occurring in the so-called Vicki Morgan videotapes, which he maintains he has in his possession.

Within the last month, Flynt has appeared or called in to a number of radio stations, and some of them have had to decide whether to bleep Flynt's more graphic comments.

## Sumpter, Gray Are Promoted At Malkan Group

NEW YORK—The implementation of "stronger, tighter playlists" and the "further development of our air talent" are the major changes Jim Sumpter is addressing in his new role as corporate vice president of programming for the Malkan Group.

Sumpter, who joined Malkan's KEYS/KZFM Corpus Christi in October after 20 months as program director of KFMK Houston, was promoted with Alan Gray, who becomes vice president of sales and marketing for Malkan. Gray is general manager of WYMJ Dayton.

Sumpter says he is satisfied with the formats currently in place at the Dayton outlet and WKSX Ft. Wayne, both of which are adult contemporary-oriented, as well as the oldies sound of KEYS and the top 40 thrust of KZFM.

"Obviously, the chainwide performance could be better, and positioning is a major priority for me," he says. "I think our listeners have a good idea of what they can expect from us, and I'd like to fine-tune that perception even more."

## Fox Named PD at KPKE; Gears For Top 40 Fight

NEW YORK—It's still too early for Tim Fox to assess the Denver market as the new program director of Doubleday's KPKE there. But the outgoing WZOK Rockford programmer and air personality does promise to make the station more "promotion-oriented" in his fight to overtake the city's top 40 leaders.

"KIMN and KOAQ may be neck-and-neck, and there's no reason why we can't move to the top," says Fox, who'll address his programming strategies when he makes "the casual drive to Denver" following his last day as WZOK's midday jock Dec. 3. In the interim he'll assist operations manager Tom Graye in the search for a successor. Fox says that while there are no candidates yet, "the new PD gets my airshift, too."

Fox, noting that he's "really excited about the change" after 18 months in Rockford, will be assisted by former KPKE program director Mark

KABC Los Angeles, WLW Cincinnati and WLUP Chicago have all had to deal with whether to censor.

The argument Flynt and his lawyers have made is that he is a qualified Presidential candidate and, under the Fairness Doctrine and equal opportunity provisions, exempt from censorship in his ads and comments on shows other than news programs.

The FCC's political broadcasting branch is aware of the Flynt episodes, and is saying, at this point, that Flynt is "probably not, formally anyway, a qualified Presidential candidate," according to a staffer who spoke on a background basis.

To be considered, thus, a potential candidate must make a formal announcement, which Flynt has done, but must also become qualified in 10 states for a place on the ballot and show a "substantial showing" in those States by giving speeches and handing out literature throughout a state. The last two criteria have not yet been met by Flynt, according to those following the situation.

In addition to the section in the Communications Act dealing with political candidates' rights, however, there is also a section that gives broadcasters the right and duty not to air obscene or vulgar material. Observers are saying that if Flynt does become a legitimate candidate, these two opposing rules will cause the FCC some concern, and the issue might have to be resolved on Capitol Hill, or, as Flynt would want it, in the courts.

At KABC, Flynt's taped remarks during an interview on host Ray Briem's show were later edited. "We cut it out," says Howard Abraham, a lawyer with ABC. "We later got a letter from Flynt's attorney saying we shouldn't have done that because he's a Presidential candidate, but we replied that he's not a qualified candidate in the state of California and we weren't bound by any such rule." Tapes of the unedited show have circulated throughout the industry.

Things didn't go as well at WLUP. Station manager Jim DeCastro, who was out of town at the time of Flynt's live call-in, says that host Jonathon Brandmeier, when threatened by Flynt about censorship, let Flynt's intimations about prominent politicians engaging in sex acts on the Vicki Morgan tapes go out over the air. Names were mentioned. "I'd like to drop it, the owners would like to

drop it," De Castro says. "It's a big PR stunt." He added that the station had aired an official apology for airing the comments.

Flynt was bleeped at WLW, and not only has the station received a wire from Flynt, but a complaint has been lodged at the FCC. One of WLW's officials pointed out that the interview occurred way before the date for Presidential announcement in any event, assuming that Flynt would have met the other criteria.

At issue with the broadcasters are the equal opportunity provisions of the Communications Act, and not the Fairness Doctrine. An FCC lawyer says, "We have to presume that the rule guidelines on censorship did not include okaying obscenity. That's what it's going to come down to, that's what the thinking here is."



**LUCKY DOGS**—Passport group Three Dog Night visits WMMS Cleveland for the station's 15th anniversary celebration prior to performing a station-sponsored concert at the Cleveland Air Show. Shown from left are the label's national promotion director Peter Napoliello; the group's Chuck Negron; station PD John Gorman; Three Dog Night's Danny Hutton; music director Kid Leo; and group member Cory Wells. Crouching down is Len Evanoff of Pika Distributors.

## Vox Jox

### Bartley To Focus On 'Solid Gold'

By ROLLYE BORNSTEIN

After five years on the WFYR Chicago midday show, Dick Bartley packs his bags and heads for New York, becoming further entrenched in the world of syndication. Bartley programmed the RKO station for a year and a half until February, 1982, when he resigned to concentrate on his airshift and the network experiment, "Solid Gold Saturday Night." Since then, the live satellite-delivered weekly oldies offering has grown to encompass nearly 200 radio stations. A second feature, "Solid Gold Scrapbook," first produced as a mini-series, has now been cleared on over 120 stations as a weekly two-hour oldies based countdown program, debuting in February. That, coupled with the announcement that Bartley would also host the live in-concert series for RKO next year, leaves WFYR with a midday opening and Bartley looking for a place to locate his family and company, DB Productions, which produces both "Saturday Night" (which will continue to be a live interactive program emanating, as of January, from RKO's New York studios at 1440 Broadway) and "Scrapbook."

★ ★ ★

As WLUP Chicago gears up for John Landecker's return to the Windy City Dec. 19, the word is he may have some distinguished company. Rumor has it the station is talking with former mayor Jane Byrne, and hopes to have her as a regular, doing political commentary. Also suspected as a candidate for the all-star staff is Jimmy Piersall, the former WMAQ sportscaster. Word is he'll play a part in Landecker's looniness and also host a Sunday night talk show. Meanwhile, former WLUP afternoon driver turned off-air music director Sky Daniels has apparently left the station, with fellow airstaffer Bill Evans tapped as MD.

WVON is going back to where it came from. The Chicago outlet, originally at 1450, wound up at 1390 through a frequency swap a number of years ago. Now that Gannett has dropped the old "Voice Of The Negro" call letters in favor of WGCI-AM, WXOL, which runs a blues and gospel approach at 1450, has applied to regain the calls.

★ ★ ★

Now that Blair has taken over its

\$50 million purchase of WIBC/WNAP Indianapolis, and KVIL-AM-FM Dallas, Jim Hilliard has officially been named president of Blair's Owned Radio Stations division. Hilliard, who started out on the air as Jimmy Darren, listing such notable call letters as Philly's WFIL and KNEW (when it was in Spokane) before rising to his former post as executive VP of Fairbanks Broadcasting, has relocated to Dallas. Reid Shaw, who had been handling Blair's radio and tv properties, stays in New York and concentrates on television.

Moving up the CBS ladder are three St. Louis employees, as KHTR station manager Tim Dorsey segues into that post at KMOX. (Virginia Daws, who had been station manager at the AM powerhouse, retired last summer). Moving into the KHTR station manager slot is KMOX GSM Bob Fulstone, and replacing Bob as KMOX general/national sales manager is KHTR sales manager Thomas Calahan.

★ ★ ★

Former Bonneville head John Patton has decided on a name for his consultancy, and a phone number. You can reach John (and Marge) at Patton Broadcast Management,

## Simpson Blasts WKYS Over Contract Talks

WASHINGTON—Donnie Simpson, the prize-winning program director at WKYS here whose pioneering efforts in the urban contemporary format brought the station to No. 1 in town, is not satisfied with contract talks at the NBC-owned station and has called them "insulting."

Simpson's contract with the station runs out Dec. 31. The PD also doubles as morning drive personality (he is second only to WMAL's Harden & Weaver in the latest Arbitrons), and, in his negotiations, has been using the big salaries of the WMAL team, Q-107's Elliott & Woodside, WASH's Bill Tanner and DC-101's Greaseman to determine his morning-man salary area. That could mean anywhere from \$500,000 to a cool \$1 million. And on the other side of town, WHUR night host Melvin Lindsay, whose top-rated "Quiet Storm" program soothes D.C. nightly, is working despite a contract that expired Oct. 31.

headquartered in Tenafly, N.J. at (201) 569-1703.

After a decade in Norfolk, Bill Weller leaves his president/GM post at WCMS-AM-FM to join WKZZ Winston-Salem. He replaces Rick Fromme at the Nationwide station. Replacing Bill in Norfolk is station director Marjorie Crump... We don't know about John Langen, but Mike West (West of "Langen &..."—formerly and briefly at L.A.'s KMET) is back at work and back where he came from, Seattle's KISW, handling news for the new morning team of Arnold & Larsen.

If you've ever wondered what big-time national music coordinators and KRTH L.A. programmers like Bob Hamilton do with their money—in Bob's case, they buy radio stations. We don't know for sure, but we bet back in 1969, when Hamilton was jockeying at WCRO in Johnstown, Pa., he muttered under his breath after another long day, "One day I'll own this place." Well, now he does, or will, once the sale goes through. Hamilton, who's paying a little over \$200,000 for the class IV outlet at 1230, will continue in his capacities with RKO.

Speaking of ownership, former KDKB Phoenix owner Eric Hauenstein and Robert Herpe, a former NRBA chairman and owner of stations in New Haven and Leesburg, Fla., have joined to purchase KNNN, a Spanish-formatted class C FM in Phoenix, for \$4 million.

★ ★ ★

Jeff Pollack's SA-FM in Adelaide (that's in Australia) is now the No. 1 FM on the continent, according to the latest McNair Anderson ratings... Walter Berry Jr. goes from sales manager to GSM at Birmingham's WAPI-AM-FM... WSLQ Roanoke goes from AOR to AC... And Stony Richards goes from radio to tv. The former KHTZ Los Angeles air personality has nabbed a part on "St. Elsewhere," playing an intern. Next stop, movies, as Richards has a role in Dudley Moore's latest movie. He's playing a mugger (must be typecasting).

Now that KOGO San Diego is all-news, they find out what it's like to talk non-stop. Consequently, Lisa Fisher is requesting any and all recorded PSAs be sent to the station ASAP.

(Continued on page 17)

## Washington Roundup

By BILL HOLLAND

In the dereg battle still raging in the House, it's all Tauke and no action—and it doesn't look as if the Tauke-Tauzin bill will get to the full House for consideration before Congress adjourns this month, although officials at the National Assn. of Broadcasters (NAB) still have their fingers crossed. Two hundred and twenty-one members have signed on as co-sponsors, but if Congress goes home, it's back to square one.

★ ★ ★

Jan. 29-Feb. 1 are the dates for the 41st annual Convention & Expo of the National Religious Broadcasters (NRB), to be held here at the Sheraton Washington Hotel. President Reagan, who spoke to the convention multitude last year, has been invited by the NRB to drop by again.

★ ★ ★

Watt's happening? That's the question the NAB is asking the FCC to answer in its request on a Commission rule making proceeding to regulate a newly developed light bulb that they say poses a "significant problem of interference to AM radio."

The new bulb, which evidently tears up broadcasts in the 10 kHz to 80 MHz range, operates by radio frequencies. In its filing, the NAB notes that "the RF industry has little incentive, if any, to adopt voluntary standards" to reduce harmful interference.

★ ★ ★

Pacifica FM station WPFW here, which mixes jazz and information that draws attacks from the New Right like bees to honey, celebrated its license renewal by the FCC with a fund-raising (and jazz) celebration Nov. 13 at Charlie's, the fancy Georgetown club.

The FCC okayed the renewal despite a challenge by the American Legal Foundation, which had objected to the on-air views of what the Foundation said was an announcer. WPFW countered that the views were those of a caller. The FCC ruled that the Foundation did not satisfy the "substantial procedure" burden in the case, but said the station must maintain its programming public file, and submit past lists, as well as new ones, to the Commission.

## U.K. Marks 10 Years Of Commercial Broadcasting

By PETER KRASILOVSKY

NEW YORK—The 10th anniversary of commercial radio in the U.K. finds the industry "out of diapers but still in short trousers," according to Graham Dene, the morning man for London's Capital Radio.

Dene, who was in New York last week to wrap up negotiations with London Wavelength for a second season of his internationally syndicated program, "Rock Over London," believes that British radio is unlikely to expand its services or improve its quality until the state's attitude towards commercial broadcasting changes. Except for London, he notes, there is only one commercial station in each market to supplement the four national government-run BBC services.

Regulations implemented by the state's Independent Broadcasters Authority (IBA) adversely affect competition, programming and promotion, Dene claims. Because the IBA forces severe dayparting by restricting to nine hours the amount of "needletime" commercial music can be played, "people are not radio-oriented," he says.

Commercial stations are further discouraged from playing by the royalty rate (roughly \$74) that must be paid out for every spin. Stations must also work within a weekly limit of approximately \$375 for promotional cash giveaways. The BBC services

are not affected by IBA regulations.

"Lack of competition is radio's worst enemy," says Dene, noting that his show draws an estimated 2.2 million listeners each morning, according to the Lower Broadcast Network's bi-annual survey. Dene observes that "programmers don't get worked up over the latest book, as they do in the U.S." With no competition, surveys have little effect, and Dene suggests that the complacency that comes with being ratings-proof deters innovative programming and quality. In fact, Dene asserts that the arrival of Capital in 1973 was "the best thing that ever happened to the BBC."

"Rock Over London," although tailor-made for the international market, is done "in the British way," Dene explains. The hour-long program, geared towards the 12-30 age group, is designed to showcase new British imports, with generous doses of information, gossip and artist interviews wrapped around the music.

Like Dene's "Breakfast Show," which attempts to cater to all tastes, "Rock Over London" is mainstream in its programming thrust. Over 130 markets in the U.S. and Australasia air the show, which plugs softer British sounds than listeners to such modern rock outlets as KROQ Los Angeles and WLIR Hempstead, N.Y., are used to.

## KSHE Riled By Rotten Review

ST. LOUIS—Blood boiled within the confines of AOR pioneer KSHE here, following an excoriating review by a local writer for the soon-to-fold Globe-Democrat of the 16th annual birthday concert headlined by Kansas and Heart.

Globe staffer Kenn Thomas used the occasion to level a full torpedo assault on the KSHE playlist and raison d'etre, calling the station "one of the most restrictive, unimaginative heavy metal stations ever to rob St. Louis' young people of alternatives."

Thomas went on to decry the rocker's ignorance of rock'n'roll's real history, diversity and richness. KSHE PD Jack Silver felt this was taking the traditional adversary relationship between print and electronic media beyond reasonable limits, and was pleased to hear about on-air support received from Mike Watermann, PD at crosstown AC leader KSD-FM.

Watermann, on his midday shift, made note of the review and its devastating criticism. He didn't use the station's name, but he did mention the column's location and the nature of the event. Silver termed this gesture "a class act."

## NEW TITLES FOR SHAKER, AURICCHIO

# Arbitron Changes: Two Move Up

By LEO SACKS

NEW YORK—Ted Shaker predicts that his switch from president to chairman and chief executive officer of Arbitron will be a lot easier than the transition he made to selling cosmetics for his father's business after a stint as a Marine pilot in the Second World War.

Shaker's appointment at the research firm is concurrent with the promotion of Rick Aurichio to president and chief operating officer from executive vice president. Arbitron's research, operations and production divisions, which have been directed by Shaker, will report to Aurichio effective Dec. 1.

## Pro-Motions

STATION: WLIR Long Island (AOR)

CONTACT: Julie Price

CONCEPT: It's the little things that count

EXECUTION: In order to pull this off, you've got to be creative, because it's certainly not the prize that counts here. While many stations in the New York area are offering big bucks, WLIR realized it did not have the budget to compete in that arena. Consequently the station instituted an hourly give away of 92.7 cents each hour, with enthusiastic listeners phoning in ecstatic about the prize. Some "intend to put their winnings toward new cars, unaffordable vacations and dream houses." But that's not all. All under-a-dollar winners "will be entered into the grand prize drawing." The "grand prize" was given out last week, and one lucky soul took home a check for \$9.27 and 92.7 records.

★ ★ ★

STATION: WTAR Norfolk (AC)

CONTACT: Cindy Butler

CONCEPT: Public service promotion

EXECUTION: While some stations do traffic reports, WTAR takes it a bit further, rescuing stranded motorists during rush hour. In conjunction with Parkway Pontiac Volvo, the station will cruise the Tidewater area in an Isuzu truck looking to help motorists in distress. Additionally, drivers needing help can summon the stations help by calling "The Road Ranger" on CB channel 9. While it may not sound like much of a prize, it's a sure bet that everyone "rescued" by the station remembers and repeats the experience.

★ ★ ★

STATION: WMJI Cleveland (AC)

CONTACT: John Bowler, promotion director

CONCEPT: "The Dating Game"

EXECUTION: Station personalities are often on hand spinning records in clubs. Whether as a remote broadcast or separate event, all too often the audience is left staring at the jock, who has little or no personal contact with those in attendance. To keep the crowd's interest while WMJI jock Chris Elliott spins records, fellow jock Dave "Mossman" Moss MCs "The Dating Game." Just like on tv, players are picked from the live audience, with prizes awarded to the winning couples. Interaction like this has brought great attention (hence great spot schedules) to in-person appearances, which often fall flat without similar planning.

ROLLYE BORNSTEIN

The realignment, according to Shaker, prepares the company for his retirement in 1987. "The restructuring puts everything into place," says Shaker, who gives his age as "63 and three-quarters." There have been some "great researchers in history," he adds, "A.C. Neilsen Sr. and Jim Seiler among them, and Rick, as the best living example, belongs in that group."

Seiler founded Arbitron in 1949 when it was known as the American Research Bureau. The name was changed at Shaker's insistence about 10 years ago.

"A black man from Chicago stood up at an NAB convention and asked whether I knew what a turn-off the name was," the chairman recalls. "He said, 'Our people, Hispanics, and other minorities would probably participate in your research if you didn't conjure images of Big Brother watching.'"

Shaker says that the firm "did some research, of course," and deter-

mined that the American Research Bureau monicker was indeed a deterrent. "Arbitron sounded pretty modern," he says, noting that parent company Control Data Corp. was launching the Ticketron service at about the same time. "Then we added 'Ratings' to our name, and that really made our purpose clear."

"If nothing else, the change assuaged a lot of fears at our production plant in Bellsville, Md.," he adds. "We were getting bomb threats once or twice a year because people thought we were connected with the government."

Shaker, a former group vice president for ABC and director of CBS Television Network program sales, remembers, "Radio service was a stepchild, and Pulse was the commanding leader" when he joined Arbitron in 1971. "But we've made radio research as good or better than television research since then, and that step up in credibility has given me a lot of satisfaction."

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
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### HOT 100 (184 Stations)

1 "Running With The Night," Lionel Richie, Motown	63	65
2 "Read 'Em And Weep," Barry Manilow, Arista	47	114
3 "That's All," Genesis, Atlantic	45	51
4 "I Still Can't Get Over Loving You," Ray Parker Jr., Arista	42	87
5 "Talking In Your Sleep," Romantics, Epic	40	103

### BLACK (94 Stations)

1 "I'll Let You Slide," Luther Vandross, Epic	45	57
2 "Words And Music," Tavares, RCA	27	30
3 "I'm On Your Side," Angela Boffill, Arista	25	39
4 "I Still Can't Get Over Loving You," Ray Parker Jr., Arista	22	72
5 "If Only You Knew," Patti LaBelle, Philadelphia International	19	52

### COUNTRY (125 Stations)

1 "That's The Way Love Goes," Merle Haggard, Epic	47	92
2 "Why Lady Why," Gary Morris, Warner Bros.	45	48
3 "Drivin' Wheel," Emmylou Harris, Warner Bros.	38	73
4 "Drinkin' My Way Back Home," Gene Watson, MCA	38	38
5 "Does He Ever Mention My Name," Rick & Janis Carnes, Warner Bros.	32	45

### ADULT CONTEMPORARY (84 Stations)

1 "Read 'Em And Weep," Barry Manilow, Arista	22	55
2 "Take A Chance," Olivia Newton-John, MCA	20	28
3 "I Just Can't Walk Away," Four Tops, Motown	7	37
4 "I Still Can't Get Over Loving You," Ray Parker Jr., Arista	7	17
5 "The Sound Of Goodbye," Crystal Gayle, Warner Bros.	6	40





# Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (11/15/83)

Continued from previous page

- YES—Owner Of A Lonely Heart
- OLIVIA NEWTON-JOHN—Twist Of Fate
- CHEAP TRICK—Can't Take It
- ALDO NOVA—Always Be Mine
- DEBARGE—Time Will Reveal
- JOBOXERS—Just Got Lucky
- REAL LIFE—Send Me An Angel
- KANSAS—Everybody's My Friend
- DEBORAH ALLEN—Baby I Lied
- ROBERT PLANT—In The Mood
- BONNIE TYLER—Take Me Back
- SHANNON—Let The Music Play

**WNFY-FM—Daytona Beach**

- (Brian Douglas—M.D.)
- DEBORAH ALLEN—Baby I Lied
  - BIG COUNTRY—In A Big Country
  - THE ROMANTICS—Talking In Your Sleep
  - BARRY MANILOW—Read 'Em And Weep
  - NAKED EYES—When The Lights Go Out
  - THE FIXX—Sign Of Fire
  - GENESIS—That's All
  - EDDIE MONEY—Big Crash
  - SAGA—The Flyer

**WNOK-AM—Columbia**

- (Scott Summers—M.D.)
- PETER SCHILLING—Major Tom (Coming Home)
  - JACKSON BROWNE—Tender Is The Night
  - RAY PARKER, JR.—I Still Can't Get Over Loving You
  - ROBERT PLANT—In The Mood
  - THE ROMANTICS—Talking In Your Sleep
  - RUFUS AND CHAKA KHAN—Ain't Nobody
  - LIONEL RICHIE—Running With The Night

**WNVZ-FM—Norfolk**

- (Steve Kelly—M.D.)
- LIONEL RICHIE—Running With The Night
  - KOOL AND THE GANG—Joanna
  - BARRY MANILOW—Read 'Em And Weep
  - SPANDAU BALLET—Gold
  - THE ROLLING STONES—Undercover Of The Night
  - YES—Owner Of A Lonely Heart
  - PAUL SIMON—Allergies
  - STRAY CATS—I Won't Stand In Your Way

**WOKI-FM—Knoxville**

(Gary Adkins—M.D.)

- THE POLICE—Synchronicity II
- THE ROLLING STONES—Undercover Of The Night
- OLIVIA NEWTON-JOHN—Twist Of Fate
- THE ROMANTICS—Talking In Your Sleep
- YES—Owner Of A Lonely Heart
- STRAY CATS—I Won't Stand In Your Way
- NAKED EYES—When The Lights Go Out
- PAUL SIMON—Allergies
- ALDO NOVA—Always Be Mine
- JENNIFER HOLLIDAY—Am Love
- SPANDAU BALLET—Gold
- EARTH, WIND & FIRE—Magnetic
- BARRY MANILOW—Read 'Em And Weep
- ROBERT PLANT—In The Mood
- RAINBOW—Street Of Dreams
- THE FIXX—The Sign Of Fire
- TALKING HEADS—This Must Be The Place

**WRBQ-FM—Tampa**

- (Ms. Diana Thomas—M.D.)
- HRENE CARA—Why Me
  - BARRY MANILOW—Read 'Em And Weep
  - OLIVIA NEWTON-JOHN—Twist Of Fate

**WRQK-FM—Greensboro**

(Wes Jones—M.D.)

- HUEY LEWIS AND THE NEWS—Heart And Soul
- QUIET RIOT—Cum On Feel The Noize
- BARBRA STREISAND—The Way He Makes Me Feel
- BARRY MANILOW—Read 'Em And Weep
- KOOL AND THE GANG—Joanna
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- JENNIFER HOLLIDAY—Am Love
- CRYSTAL GAYLE—The Sound Of Goodbye
- ROBERT PLANT—In The Mood
- THE ROLLING STONES—Undercover Of The Night
- ASIA—The Smile Has Left Your Eyes

**WRVQ-FM—Richmond**

- (Bob Lewis—M.D.)
- 38 SPECIAL—If I'd Been The One
  - PETER SCHILLING—Major Tom (Coming Home)
  - BARRY MANILOW—Read 'Em And Weep
  - KOOL AND THE GANG—Joanna

**WSEJ-FM—Winston-Salem**

- (Steve Finnegan—M.D.)
- RICK SPRINGFIELD—Soul's
  - ASIA—The Smile Has Left Your Eyes

**WSFL-FM—New Bern**

- (John Peace—M.D.)
- BIG COUNTRY—In A Big Country
  - RICK SPRINGFIELD—Soul's
  - DURAN DURAN—Union Of The Snake
  - THE ROLLING STONES—Undercover Of The Night
  - YES—Owner Of A Lonely Heart
  - JENNIFER HOLLIDAY—Am Love
  - SPANDAU BALLET—Gold
  - THE POLICE—Synchronicity II
  - THE ROMANTICS—Talking In Your Sleep

**WSSX-FM—Charleston**

- (Bill Martin—M.D.)
- GENESIS—That's All
  - THE ALAN PARSONS PROJECT—You Don't Believe
  - PETER SCHILLING—Major Tom (Coming Home)
  - 38 SPECIAL—If I'd Been The One
  - RICK SPRINGFIELD—Soul's
  - NAKED EYES—When The Lights Go Out
  - HEART—Alles
  - STRAY CATS—I Won't Stand In Your Way

**WXLK-FM—Roanoke**

- (Don O' Shea—M.D.)
- RUFUS AND CHAKA KHAN—Ain't Nobody

- MATTHEW WILDER—Break My Stride
- EDDIE MONEY—Big Crash
- GENESIS—That's All
- LIONEL RICHIE—Running With The Night
- THE ROLLING STONES—Undercover Of The Night
- KOOL AND THE GANG—Joanna
- OLIVIA NEWTON-JOHN—Twist Of Fate
- 38 SPECIAL—If I'd Been The One
- EDDIE AND THE CRUISE—On The Dark Side

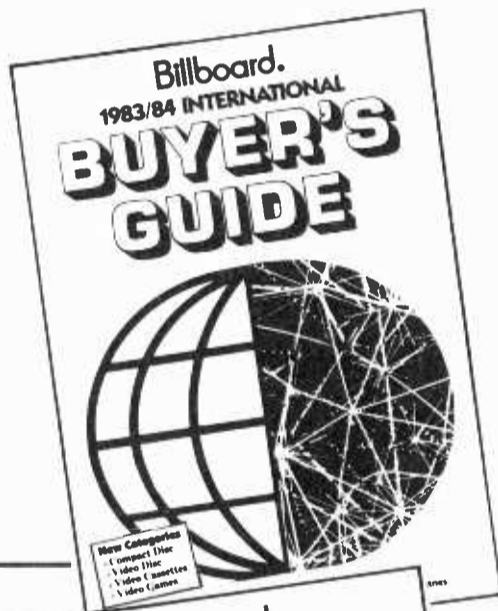
**WZAT-FM—Savannah**

- (Randy Summers—M.D.)
- KOOL AND THE GANG—Joanna
  - LIONEL RICHIE—Running With The Night
  - THE ROMANTICS—Talking In Your Sleep
  - BARRY MANILOW—Read 'Em And Weep
  - 38 SPECIAL—If I'd Been The One
  - GENESIS—That's All

**WZGC-FM—Atlanta**

- (John Young—M.D.)
- GENESIS—That's All
  - LIONEL RICHIE—Running With The Night
  - RAY PARKER, JR.—I Still Can't Get Over Loving You
  - MADONNA—Holiday
  - THE ROMANTICS—Talking In Your Sleep

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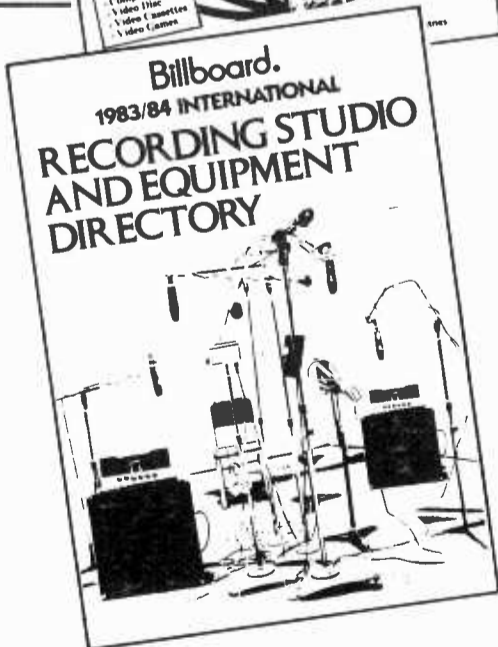
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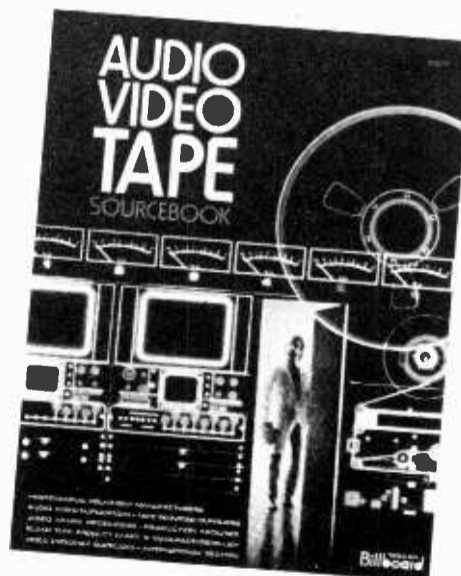
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### YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

#### POP SINGLES—10 Years Ago

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

#### POP SINGLES—20 Years Ago

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

#### TOP LPs—10 Years Ago

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

#### TOP LPs—20 Years Ago

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

#### COUNTRY SINGLES—10 Years Ago

1. The Most Beautiful Girl, Charlie Rich, Epic
2. Paper Roses, Marie Osmond, MGM
3. Little Girl Gone, Donna Fargo, Dot
4. Country Sunshine, Dottie West, RCA
5. Sing About Love, Lynn Anderson, Columbia
6. Sawmill, Mel Tillis, MGM
7. We're Gonna Hold On, George Jones & Tammy Wynette, Epic
8. Amazing Love, Charley Pride, RCA
9. Sometimes A Memory Ain't Enough, Jerry Lee Lewis, Mercury
10. If You Can't Feel It, Freddie Hart, Capitol

#### SOUL SINGLES—10 Years Ago

1. The Love I Lost (Part 1), Harold Melvin & the Blue Notes, Philadelphia International
2. Space Race, Billy Preston, A&M
3. Cheaper To Keep Her, Johnnie Taylor, Stax
4. Midnight Train To Georgia, Gladys Knight & the Pips, Buddah
5. You're A Special Part Of Me, Diana Ross & Marvin Gaye, Motown
6. Check It Out, Tavares, Capitol
7. Having A Party, Ovation, MGM
8. Get It Together, Jackson 5, Motown
9. If You're Ready Come Go With Me, Staple Singers, Stax
10. Rockin' Roll Baby, Stylistics, Atco

Continued from page 12

Moving up at Group W's 1010 WINS New York are Frank Sciortino and Scott Herman. Sciortino, the former news director, slips up into the executive editor position (Westinghouse's all-news version of a program director), filling the vacancy created when Joe Gillespie returned to San Diego. Herman, who had been assistant news director, now drops "assistant" and fills Sciortino's former post.

★ ★ ★

From the "It's radio's loss" department: Jim Corboy, former WLS and WMET Chicago promotion director, leaves his account exec position at Doubleday's WMET to defect to, of all things, advertising. The move does not fully elevate Corboy to adulthood. Among his clients will be at least one major radio account

★ ★ ★

WKLS Atlanta promotion ace Bill Wise moves to Gulf's Indianapolis outlet, WFBQ (and it's now all-olddies AM, WNDE) as assistant PD. In this newly created position, he'll assist PD Alan Edwards at the Burkhardt/Abrams-consulted AOR. Prior to a year with WKLS, Wise was PD of a couple of Jacksonville country out-

★ ★ ★

Congrats to J. Michael Henderson, who moves up from GSM to VP/GM of Minneapolis' KGLD/KQRS... Phil Mueller is on the move courtesy of Bonneville, which transfers him from its Washington news bureau to Kansas City's KMBZ as news/program director. Bill Morse, who had been acting PD, moves up into the supervisor/broadcast operations post.

Barry Grant moves upward and off the air as full-time operations manager for Mrs. Harvey Glascock's WSTU/WHLG Stuart, Fla. Filling his former afternoon shift on WSTU is WSWN Belle Glade, Fla. PD Lee McGuire. Midday man Steve Haas also vacates the airwaves, becoming full-time production director, with former 7-to-midnight jock Chris Michaels seeing that Florida sunshine from 10 a.m. to 3 p.m. on the AC AM outlet. On the easy listening FM side, John Lee hops on board from Westinghouse's KOAX Dallas as program director.

★ ★ ★

Dennis Feely, former director of technical facilities and Talkradio, ABC, has bought a radio station with Joe Sherikjian, ABC Radio Enterprises' former director of acquisitions and administration. The dynamic duo now own and operate WFMV, a class C FM in Blairstown, N.J. (That's about 40 miles east of Allentown, and to hear Feely describe the market, "There are two people in the metro and over a million in the TSA, counting Philadelphia. Regardless of what Feely counts, Arbitron doesn't count any of it, as Blairstown is unrated.) Sherikjian serves as GM and Feely as VP/operations while moonlighting on retainer to Allied Broad-

## Dutch Pirates Hanging In With U.S. Urban Sound

By LEO SACKS

AMSTERDAM—The import buyer from the influential Boudisque record emporium here sat in the control room of the pirate station known as Decibel Radio on a brilliant autumn afternoon and joked about the relevance of the Lew Kirton single, "Hang On In There," to the trend-setting broadcaster.

"I'd say it's apropos," observed Michiel Kleiss, leafing through a stack of dance-oriented releases purchased from the store, which distributes import disks throughout the Benelux countries, as air personality Rene de Leeuw prepared for the six-year-old station's Sunday countdown show, "Decibel Dance Report."

Kleiss, a medical school graduate who, at 24, is more interested in pursuing a career as a record executive, oversees import acquisitions for Boudisque, where 12-inch dance music sales are up 40% this year on the strength of his Decibel advertising.

"They really make a difference," he says of the 500-watt station, whose professional sound is modeled after New York's urban outlets. "Most of the pirates in Amsterdam use their transmitters to say hello to their mothers, but these guys are seriously committed to broadcasting the best in new dance product."

Decibel—pronounced "Daisy Bell" by the Dutch-speaking jocks— attracts "several hundred thousand" listeners, aged 13-24, here and in neighboring Haarlem, Utrecht and Zaandam with the countdown show, according to Kleiss, who prepares the weekly three-hour program from store sales, club play and Decibel listener requests.

The station, which broadcasts on the European frequency of 96.2 from an 80-foot antenna six hours each weekday evening and 24 hours on the weekend, is viewed by Kleiss as an

important alternative to the more "conservative" programming on the pop-oriented Hilversum 3, one of four channels regulated by the state. The site of a former plumbing supply store ("Occasionally we'll get a call to fix a broken toilet," says programmer Ruud Huisman) on a side street in the heart of the city, the split-level station evokes the intimacy of a college outlet, with its stray animals, second-hand furniture, communal refrigerator and coffee machine. But there's nothing amateurish about the staff, who either go to school or work during the day but spend their nights at the station, where teenagers phone in their homework problems during the music breaks.

The police, notes programmer Daniel Dekker, have confiscated their transmitters, turntables and record libraries 11 times since 1976, and the staff "never knows" when they'll be raided next. Yet, "The door is always open," he says. "We don't bite our fingers anymore, which nobody understands. We do this for fun, and the music." Commercial revenues from such sponsors as an ice cream parlor, bars and discos, an optician and an electronics shop are reinvested in new equipment, which is kept in hiding. Huisman remembers that the last time authorities arrived to seize their equipment, "It was the spring, and they joined us first for tea."

Now the staff is plotting a holiday present for its listeners: a "Decibel Christmas," broadcast on a 2,000-watt short wave transmitter from a bunker "somewhere in the Netherlands" with the antenna camouflaged in the trees. Recalling last year's broadcast from a similar site, de Leeuw says the show elicited a phone call from a listener in Canada. "It's our present to the world," he says.



PASSING OUT THE PASTA—Air personalities from WTIC-FM Hartford, Conn., from left, Gary Craig, John Elliot and Danny Lyons, distribute stickers to listeners at the Franklin Ave. Italian Festival there before awarding \$100 bills and Italian meals to people wearing the stickers.

cast Equipment (a major equipment supplier located in, believe it or not, Richmond, Ind.). The airstaff includes MD John Petro mornings, Joe Mongiardo 10 a.m. to 4 p.m., PD T.J. 4 to 6, Patti Martene nights, Peter James overnights and Mary Davis news director.

★ ★ ★

A flat denial from KDKA Pittsburgh GM "The Real Dan Friel" regarding persistent rumors that the Group W station would be going all news/talk after the first of the year. "That's not even something we have considered," Friel says.

Los Angeles' KKHR has a new weekender. KXFM San Bernardino PD and morning personality Craig Powers drives 60 miles to be on the Hit Radio outlet... Leaving radio is John Dunaway, longtime MD at Panama City's WPAP. PD Kevin O'Neal will assume his duties for now.

So what's Jim Herron doing now that he's left Washington's WXTR? He's formed his own consulting business, Herron & Associates, Program Advisor/Consultants. Herron, who can be reached in Oakton, Va. at (703) 691-1212, also has an AOR background. Prior to joining all-olddies Xtra, he served as VP/programming for Jeff Pollack and programmed Washington's WAVA.

★ ★ ★

Joining WIP Philadelphia as host of the weekend portion of "WIPeople Talk" is WWDB's Steve Martorano... Mercedes Sandoval reverses her title. She moves from New York's WKHK, where she was "director, promotion and advertising," to WMCA across town, where she's now "promotion and advertising director"... Eric Bogdan joins Ft. Worth's KJIM, which has taken over Al Ham's "Music Of Your Life" format. He had been with KBOP Pleasanton, Tex.

Congrats to Lynn Waggoner, KEBC Oklahoma City PD, who has just been elected president of FICAP (the Federation of International Country Air Personalities)... Looking for a multi-purpose radio guy? Jim Crouse is looking for a multi-purpose gig. You can reach him at (717) 622-8912.

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Survey For Week Ending 11/26/83

## Rock Albums & Top Tracks

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### Rock Albums

### Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	4	3	THE ROLLING STONES—Undercover, Rolling Stones	1	2	3	YES—Owner Of A Lonely Heart, Atco
2	2	6	GENESIS—Genesis, Atlantic	2	4	3	THE ROLLING STONES—Undercover Of The Night, Rolling Stones
3	1	7	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	3	5	7	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
4	3	10	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	4	3	8	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
5	5	4	YES—90125, Atco	5	7	5	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
6	13	3	38 SPECIAL—Tour De Force, A&M	6	9	3	38 SPECIAL—If I'd Been The One, A&M
7	11	5	EDDIE MONEY—Where's The Party?, Columbia	7	6	12	BIG COUNTRY—In A Big Country, Mercury
8	10	10	THE ROMANTICS—In Heat, Nempcor	8	1	9	PAT BENATAR—Love Is A Battlefield, Chrysalis
9	8	12	BIG COUNTRY—The Crossing, Mercury	9	11	4	DURAN DURAN—Union Of The Snake, Capitol
10	7	12	RAINBOW—Bent Out Of Shape, Mercury	10	29	4	GENESIS—That's All, Atlantic
11	33	3	BILLY IDOL—Don't Stop, Chrysalis	11	13	10	RAINBOW—Street Of Dreams, Polydor
12	6	10	PAT BENATAR—Live From Earth, Chrysalis	12	10	5	GENESIS—Just A Job To Do, Atlantic
13	14	4	BLUE OYSTER CULT—The Revolution By Night, Columbia	13	17	8	ALDO NOVA—Monkey On Your Back, Portrait
14	15	4	DURAN DURAN—Seven And The Ragged Tiger, Capitol	14	20	2	THE ROLLING STONES—Too Tough, Rolling Stones
15	24	4	PAUL RODGERS—Cut Loose, Atlantic	15	12	11	QUIET RIOT—Cum On Feel The Noize, Pasha
16	9	12	THE MOTELS—Little Robbers, Capitol	16	14	6	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
17	19	12	PETER SCHILLING—Error In The System, Elektra	17	21	10	PETER SCHILLING—Major Tom (Coming Home), Elektra
18	28	4	NIGHT RANGER—Midnight Madness, MCA	18	18	5	JACKSON BROWNE—Tender Is The Night, Asylum
19	12	23	THE POLICE—Synchronicity, A&M	19	24	2	THE ROLLING STONES—She Was Hot, Rolling Stones
20	26	4	STREETS—1st, Atlantic	20	22	8	GENESIS—It's Gonna Get Better, Atlantic
21	17	9	ALDO NOVA—Subject, Portrait	21	8	7	THE ROMANTICS—Talking In Your Sleep, Nempcor
22	18	30	QUIET RIOT—Metal Health, Pasha	22	35	4	THE DOORS—Gloria, Elektra
23	29	3	Z. Z. TOP—Eliminator, Warner Bros.	23	30	2	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA
24	22	8	KISS—Lick It Up, Mercury	24	15	20	THE POLICE—Synchronicity II, A&M
25	21	7	SAGA—Heads Or Tales, Epic	25	25	6	SURVIVOR—Caught In The Game, Scotti Bros.
26	27	5	THE DOORS—Alive, She Cried, Elektra	26	28	5	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia
27	16	8	SURVIVOR—Caught In The Game, Scotti Bros.	27	41	3	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic
28	25	4	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA	28	NEW ENTRY		BILLY IDOL—Rebel Yell, Chrysalis
29	38	2	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	29	19	4	SAGA—The Flier, Portrait/Epic
30	31	5	CULTURE CLUB—Colour By Numbers, Virgin/Epic	30	26	2	STREETS—If Love Should Go, Atlantic
31	36	3	BOB DYLAN—Infidels, Columbia	31	NEW ENTRY		EDDIE MONEY—Big Crash, Columbia
32	20	12	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI-America	32	NEW ENTRY		THE MOODY BLUES—Blue World, Threshold
33	NEW ENTRY		SOUNDTRACK—Two Of A Kind, MCA	33	34	21	DEF LEPPARD—Foolin', Mercury
34	30	19	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	34	27	12	THE MOTELS—Suddenly Last Summer, Capitol
35	39	6	PAUL McCARTNEY—Pipes Of Peace, Columbia	35	31	2	KROKUS—Stayed Awake All Night, Arista
36	23	20	JACKSON BROWNE—Lawyers In Love, Asylum	36	NEW ENTRY		AXE—I Think You'll Remember Tonight Atco
37	32	13	THE MOODY BLUES—The Present, Threshold	37	NEW ENTRY		BLUE OYSTER CULT—Take Me Away, Columbia
38	37	6	MOTLEY CRUE—Shout At The Devil, Elektra	38	23	6	KISS—Lick It Up, Mercury
39	NEW ENTRY		U-2—Under A Blood Red Sky, Island	39	NEW ENTRY		YES—Changes, Atco
40	35	16	ASIA—Alpha, Geffen	40	42	11	GENESIS—Mama, Atlantic
41	34	16	HEART—Passionworks, Epic	41	48	8	TAXXI—Maybe Someday, Fantasy
42	NEW ENTRY		DON FELDER—Airborne, Elektra	42	36	2	NIGHT RANGER—(You Can Still) Rock In America, Capitol
43	40	6	TOMMY TUTONE—National Emotion, Columbia	43	NEW ENTRY		PAUL RODGERS—Cut Loose, Atlantic
44	43	3	WAS (NOT WAS)—Born To Laugh at Tornadoes, Geffen	44	33	26	THE FIXX—One Thing Leads To Another, MCA
45	47	2	KROKUS—Headhunter, Arista	45	37	21	THE POLICE—King Of Pain, A&M
46	42	11	DOKKEN—Breaking The Chains, Elektra	46	56	19	ROBERT PLANT—Other Arms, EsPeranza/Atlantic
47	46	2	SIMON TOWNSHEND—Sweet Sound, Polydor	47	43	10	STEVIE NICKS—If Anyone Falls, Modern
48	44	17	KANSAS—Drastic Measures, CBS	48	16	10	MICHAEL STANLEY BAND—My Town, EMI-America
49	41	44	DEF LEPPARD—Pyromania, Mercury	49	39	6	THE MOTELS—Little Robbers, Capitol
50	50	2	BRIAN MAY AND FRIENDS—Starfleet Project, Capitol	50	45	5	ASIA—The Smile Has Left Your Eyes, Geffen

### Top Adds

1	YES—90125, Atco
2	38 SPECIAL—Tour De Force, A&M
3	U-2—Under A Blood Red Sky, Island
4	SOUNDTRACK—Two Of A Kind, MCA
5	BILLY IDOL—Don't Stop, Chrysalis
6	ALCATRAZ—General Hospital, Rocshire (12 Inch)
7	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista
8	HEADPINS—Line Of Fire, A&M
9	EDDIE MONEY—Where's The Party, Columbia
10	GIRLSCHOOL—Play Dirty Mercury (12 Inch)

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

## Radio

### New On The Charts



#### INDUSTRY

Industry's Capitol debut "State Of The Nation," 87 on the Hot 100, is the first charting product from this five-year-old band. Throughout their career, the Long Island quartet has had a 16-track studio at their disposal, owned by lead guitarist Brian Unger.

"We constantly strive for sonic perfection and the utilization of different instruments," says Unger. That philosophy is all over the single, which fits well into today's techno-pop scene.

The rest of the group is 18-year-old lead vocalist Jon Carin, percussionist Mercury Caronia and bassist Rudy Perrone. They all were impressed by Rhett Davies' production work with Talking Heads and Roxy Music and recruited him to produce their self-titled EP from which the single is taken.

Commenting on their name, group originator Caronia says, "We like to emphasize the new, the modern and the romantic in our music. The electronics just underscore the vital melodies inherent in our songs. Industry is the catalyst between man and his needs and desires."

The group is currently back in their studio finishing its upcoming LP.

★ ★ ★

For more information, contact Rick Aliberte, 241 Central Park West, #5A, New York, N.Y. 10024; (212) 580-1440.



AL McCALL

Al McCall's Profile debut "If You Ever Knew," which moves up the Black Singles chart to 80, marks the 22-year-old New Jersey native's re-entry into the record business. Influenced by Sam Cooke and the Platters, McCall began singing at age five and grew up as the vocal front man in a group of older musicians. Independent producer/arranger Jimmy Wisner caught this group at a talent show and made a short-lived child protege of McCall with the single "I'm Dreaming Of A Black Christmas," which the singer recorded for Wisner's Wizdom label at age 11.

With no followup to that record, McCall finished high school and recorded a few radio commercials, but lost touch with Wisner. Nine years later, McCall looked up Wisner, who happened to be looking for a voice for "If You Ever Knew," which was written by Larry Brown and Irwin Levine, the duo famous for penning "Tie A Yellow Ribbon 'Round The Old Oak Tree."

Profile was impressed with the demo tape and signed McCall, giving him a home for his talent.

★ ★ ★

For more information, contact Profile Records, 250 W. 57th St., New York, N.Y. 10107; (212) 582-3555.



SHANNON

Today's Cinderella story is that of Shannon Greene, whose transformation from bookkeeper to star parallels the ascension of her Mirage debut "Let The Music Play," which jumps to 34 in its fourth week on the Black Singles chart.

"I always knew it was possible," says the 26-year-old New Yorker. "But I didn't know if I wanted to do it so soon." Well, it's done, and Shannon gives every impression of being ready for instant success.

A bookkeeper by day, Shannon moonlighted as a session singer for various jazz ensembles. "I was never a backup singer," she says proudly.

She attributes her professionalism to years of formal voice and dance training.

Her confident attitude is evidenced by both the brooding translation she gives to the dance tune and her future plans. With a video in the can and a tour in the making, Shannon's primary concern is establishing herself as a singer. And after that? "I have more to offer as a songwriter and producer," she answers.

★ ★ ★

For more information, contact Quentin Hicks, 126 W. 22nd St., New York, N.Y. 10019; (212) 691-2707.

## Featured Programming

The BBC expects to get people dancing in the streets of 69 countries when it releases the "Motown 25th Anniversary Radio Special" in January. That's how many places the BBC Transcription Service expects to syndicate the 10-hour program, which features a comprehensive interview with Motown chairman Berry Gordy. Produced by the BBC's Stuart Grundy, the show will be distributed in the U.S. by London Wavelength and available on a barter basis.

Because the program is still in production, Andrea Miller of London Wavelength says that she's unsure how the 10 hours will be broken down. "There are a lot of choices," she explains. "We can divide the content by year or by group, in two five-hour blocks, five two-hour blocks or 10 one-hour segments." Whatever form the special takes, Miller is certain that it will have more depth than NBC's Motown telecast and could potentially rank as "the greatest music special ever."

The United Stations has picked up "Rick Dees' Weekly Top 40" show for national distribution. The countdown is produced by Dees Creations Inc., which recently named Jane

## Fourth Annual Sales Conference Planned By RAB

DALLAS—Using the theme "Quest For Excellence," the Radio Advertising Bureau is finalizing plans for its fourth annual Managing Sales conference, to be held at the Amfac Hotel here January 28-31.

Gannett Broadcasting Group president Joseph L. Dorton, chairman of this year's meet, says the conference, which is the only national meeting devoted exclusively to radio sales management, will stress motivational speakers, including John Naisbitt, author of the bestseller "Megatrends," and Dr. Norman Vincent Peale, author of over 30 books, including "The Power Of Positive Thinking."

The core of the three-day agenda will center on the one topic of interest to all attendees: selling radio. According to RAB president William L. Stakelin, 1984 will be "a tremendous year for radio. We will make managers even more positive about the dynamic medium we are selling." Among the workshops already scheduled is one at which major retailers will tell stations what they're doing right and what they're doing wrong.

Fondle communications director and John Revolta fitness coordinator, and is available from United on a barter basis.

Westwood One reports that over 250 stations have signed to carry Asia's "Asian Invasion" concert Dec. 6 at the Budokan in Tokyo... The sounds of the '60s have been collected by veteran newsmen Walter Cronkite and Fred Friendly and released by CBS Masterworks on a new disk, "The Way It Was," narrated by Cronkite... Johnny Carson's second annual salute to the masters of comedy associated with the NBC Radio and Television Networks for the past half-century is repeated for NBC Radio affiliates the weekend of Nov. 24... Mutual, which last week gained 14 new affiliates in 11 states, carried a fascinating report by Pauline Greiger on "Vinyl Floor Care" during her Nov. 19 segment of "On The Homefront"... You can bet we'll be listening to ABC Rock Radio's Bill Fantini Nov. 21-23 when his "Lifelines" show examines the "myth of neatness" with Stephanie Winston, author of "The Organized Executive," who discusses the four-part system she recommends in dealing with paperwork.

Drake-Chenault's new Radio Special Features Division is headed by Carol Lee Holt, the former ABC/Watermark general sales manager... Paul Zullo has been named vice president of operations, a new post, at DIR Broadcasting... Narwood Productions has upped Marta Wacyk to operations manager. The company's station relations department has also hired Paul Goldstein, after six years at KOGO San Diego.

And Now A Word From Your Local Station: WABC New York, which was set to simulcast Ted Koppel's "Viewpoint" with guests Robert MacNamara, Henry Kissinger, Elie Wiesel and Carl Sagan for an uninterrupted hour after the ABC telecast of "The Day After," Sunday (20), opens the phone lines Monday for listener reaction to the show during the "Brian Wilson & Company" morning program. The station follows the Wilson show with nine hours of solid programming devoted to discussion on the effects of nuclear war with Dr. Edward Teller, the hydrogen bomb inventor, as well as "Day After" producer Robert Papazian and director Nicholas Meyer. LEO SACKS


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

- Nov. 21, Motels, Inner-View, Inner-View Network, one hour.
- Nov. 21, John Cougar Mellencamp, Rockline, Global Satellite Network, 90 minutes.
- Nov. 21-25, U2, Inside Track, DIR Broadcasting Network, 90 minutes.
- Nov. 21-27, Jerry Reed, Country Closeup, Narwood Productions, one hour.
- Nov. 21-27, Tony Martin, Music Makers, Narwood Productions, one hour.
- Nov. 21-27, Was (Not Was), Ira Robbins of Trouser Press, Geoff Travis, Scott Piering of Rough Trade Records, Newsweek-FM, Thirsty Ear Productions, 30 minutes.
- Nov. 25-27, Human League, Hot Rocks, United Stations, four hours.
- Nov. 25-27, Georgia Gibbs, Great Sounds, United Stations, four hours.
- Nov. 25-27, Stevie Wonder, Rock, Roll & Remember, United Stations, four hours.
- Nov. 25-27, Con Hunley, Solid Gold Country, United Stations, three hours.
- Nov. 25-27, Mel Tillis, Weekly Country Music Countdown, United Stations, three hours.
- Nov. 25-27, Zebra, Golden Earring, The Source, NBC, 90 minutes.
- Nov. 25-27, Zacherle, Screaming Jay Hawkins, Don & Deanna On Blecker Street, Continuum Network, one hour.
- Nov. 25-27, AC/DC, Off The Record Special, Westwood One, one hour.
- Nov. 25-27, Pointer Sisters, part one, Special Edition, Westwood One, one hour.
- Nov. 25-27, Critics, Rock Chronicles, Westwood One, one hour.
- Nov. 25-27, David Brenner, Dr. Demento, Westwood One, two hours.
- Nov. 25-27, Aldo Nova, Eddie Money, Rock Album Countdown, Westwood One, two hours.
- Nov. 25-27, Inxs, Billy Idol, In Concert, Westwood One, 90 minutes.
- Nov. 25-27, Juice Newton, Star Trak Profile, Westwood One, one hour.
- Nov. 26, David Frizzell, Shelly West, Silver Eagle, ABC Entertainment Network, 90 minutes.
- Nov. 26, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Nov. 26-27, Sonny Bono, Soundtrack Of The 60s, ABC Watermark, three hours.
- Nov. 27, Culture Club, BBC Rock Hour, London Wavelength, one hour.
- Nov. 27, X, OMNI/Penthouse College Rock Concert, London Wavelength, one hour.
- Nov. 27, Rock Stars As Producers, Rolling Stone's Continuous History Of Rock And Roll, ABC Rock Radio Network, one hour.
- Nov. 27, Animals, Mitch Ryder, King Biscuit, ABC Rock Radio Network, one hour.
- Nov. 28, Ray Manzarek, Guest D.J., Rolling Stone Productions, one hour.
- Nov. 28, Kansas, Inner-View, Inner-View Network, one hour.
- Nov. 28, Blue Oyster Cult, Rockline, Global Satellite Network, 90 minutes.
- Nov. 28-Dec. 4, Waylon Jennings, Country Closeup, Narwood Productions, one hour.
- Nov. 28-Dec. 4, Frankie Carle, Music Makers, Narwood Productions, one hour.
- Nov. 28-Dec. 4, Howard DeVoto, Timothy White, author of "Catch A Fire," Newsweek-FM, Thirsty Ear Productions, 30 minutes.



**SUPER STAND-IN**—Louise Mandrell is surrounded by WCAO-AM Baltimore air personalities Debbie Conner and Johnny Dark during a benefit concert for the Westminster Fire Department in Maryland. Mandrell stepped in for Tammy Wynette, who was hospitalized four days before the engagement.

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**ROPERRY**

645 MADISON AVENUE NEW YORK N.Y. 10022

# Billboard® Adult Contemporary

TOP 50

Survey For Week Ending 11/26/83

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brackman, ASCAP)
2	2	9	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)
3	5	6	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)
4	4	8	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)
5	6	7	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)
6	3	14	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)
7	12	5	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)
8	9	11	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)
9	7	20	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems EMI, ASCAP/BMI)
10	10	8	BREAK MY STRIDE Matthew Wilder, Private 1 (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
11	8	12	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo, ASCAP)
12	13	9	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
13	16	4	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)
14	32	2	READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neerland/Peg, BMI)
15	17	7	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)
16	18	6	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)
17	21	4	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)
18	20	8	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)
19	19	8	LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)
20	11	10	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)
21	14	15	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)
22	28	4	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)
23	25	5	I NEED YOU Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashima/Orca/Day To Day, ASCAP/Neches River, BMI)
24	15	11	TROUBLE IN PARADISE Jarreau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)
25	24	6	TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen, ASCAP)
26	30	5	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)
27	23	6	NEVER SAY DIE Cliff Richard, EMI-America 8180 (Sookloozy/Chappell, BMI/ASCAP)
28	22	7	NEVER SAY NEVER AGAIN Lani Hall, A&M 2596 (Taliafilm, ASCAP)
29	39	2	ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson Casablanca 814603 (Polygram) (Warner-Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP)
30	NEW ENTRY		TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon, BMI/ASCAP)
31	33	4	SEND HER MY LOVE Journey, Columbia 38-04151 (Twist And Shout/Weed High Nightmare/Colgems-EMI, ASCAP)
32	26	18	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)
33	35	3	ALLERGIES Paul Simon, Warner Bros. 7-29453 (Paul Simon, BMI)
34	40	2	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
35	38	3	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)
36	36	3	LADY, LADY, LADY Joe "Bean" Esposito, Casablanca 814430 (Polygram) (Intersong/Famous/GMPC, ASCAP)
37	27	10	DON'T COUNT THE RAINY DAYS Michael Murphey, Liberty 1505 (Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP)
38	NEW ENTRY		I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)
39	44	2	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)
40	45	2	DON'T PLAY ANOTHER LOVE SONG Smokey Robinson, Motown 1700 (Chardax, BMI)
41	29	13	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)
42	31	11	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot, BMI)
43	34	4	NO ONE CAN LOVE YOU MORE THAN ME Melissa Manchester, Arista 1-9087 (Chappell, ASCAP)
44	42	20	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)
45	41	16	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)
46	37	3	P.Y.T. (PRETTY YOUNG THING) Michael Jackson, Epic 34-04165 (Eiseman/Hen-Al/Kings Road/Yellow Brick Road, ASCAP)
47	43	18	TELL HER ABOUT IT Billy Joel, Columbia 38-04012 (Joel Songs, BMI)
48	46	16	PROMISES, PROMISES Naked Eyes, EMI-America 8170 (Rondor/Almo, ASCAP)
49	48	18	BABY WHAT ABOUT YOU Crystal Gayle, Warner Bros. 7-29582 (Elektra/Asylum/Mopage/Cotillion/Moon & Stars, BMI)
50	47	8	ONCE BEFORE I GO Peter Allen, Arista 1-9082 (Woolnough/Jemava/Warner-Tamerlane/Milk And Cookies, BMI)

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

## One-Stops Take Different Views On Profitability Of Compact Disc

By JOHN SIPPEL

LOS ANGELES—U.S. one-stops, officially invited by PolyGram to join the Compact Disc surge (Billboard, Nov. 12), have been taking divergent paths on the innovation, a check of representative firms indicates.

"We are waiting on CD," states Michael J. Spector of MJS, Miami. "There is no question it will eventually make it—today there are pitfalls. There is no price guarantee on your CD inventory from any supplier. In the next 12 months, the price is sure to drop, and I will not take another hit.

"It's not viable for a wholesaler," Spector continues, "when our main customer is the dealer in the small town. CD market penetration today is the big dealer in the large city or the retailer in the major mall. Chains today count on their regional one-stops for overnight replenishment on hot product. CD is not going to be on the instant list until another year or

more, so we lose that business right now." Dick Daily of Dart, Minneapolis, was the only other one-stopper surveyed who is shunning CD now but admitting its future potential.

Murray Berman of C&M, Hyattsville, MD., and Billy Emerson Jr. of Big State, Dallas, agree that it's difficult to sell CD to their customers, when manufacturers today sell the mini-disks to all customers at the same price. "It's hard for me to sell Hillcrest Hi Fi profitably at \$12.50 when he can buy at the same price from four suppliers," Emerson says.

Berman has been selling about 20 dealers for the last 90 days. He finds his shopowners move the digital disks when they are near a hardware specialist who is moving playback units. He says he continually mails CD fliers to his accounts and will soon add a universe of hardware specialty shops to his mailing lists. He finds CD reorders sporadic, as do most of his counterparts. Berman

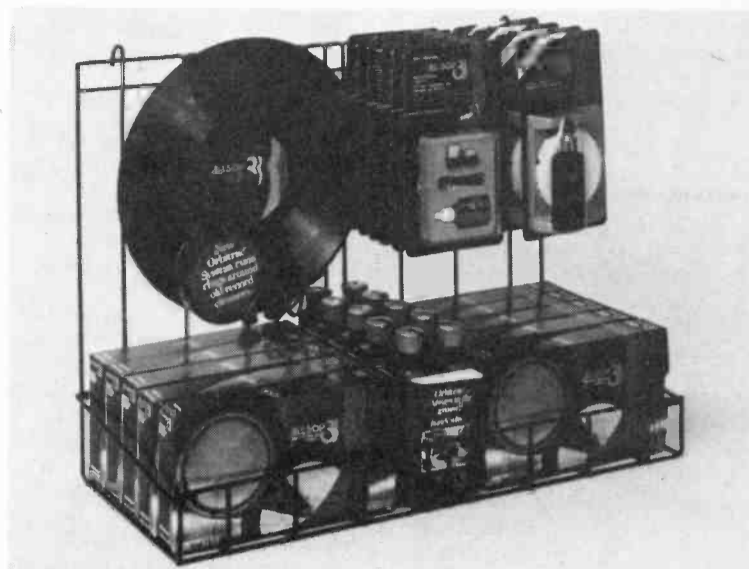
finds that 80% of his sales are classical.

Evan Lasky of Danjay Music, Denver/Seattle, has been in CD for three months and notes movement that is "amazing" in some of his franchisees' stores. General manager George Hill says he has 20 steady accounts, primarily in smaller towns in the Rockies and the Northwest. "Most of our customers are working actively with an adjacent hardware dealer. They often have worked out a cross-merchandising deal for a machine in their own store with that specialty store owner. We also have obtained Sony units for demonstration for our dealers who wished them." He finds his CD sale ratio is 70% pop and 30% classical.

One-stop store customers will probably do a better job of initiating CD in their area than will other stores, says Sam Ginsberg of City I-Stop here. "Our customers own and

(Continued on page 23)

## New Products



Allsop Inc. introduces the Orbitrac Record Care Service Center, which can be hung on the wall or stand on a counter. The Service Center package comes with the following audio care products: the Orbitracs, solution refills, pad and mister replacement kits, stylus cleaner kits and a hand-held or electric demo unit and brochures.

## IF BUS STRIKE CONTINUES

## One-Stops Eye Rough Weekend

By EARL PAIGE

LOS ANGELES—One-stops are bracing for shipping headaches over the Thanksgiving weekend, when UPS will make no deliveries for four days, while the Greyhound strike creates havoc in terms of alternatives.

Most critically affected are small stores that typically order COD and expect Saturday deliveries, says Steve Libman of Nova Distributing, Norcross, Ga. "Continental Trailways is backed up, so we expect problems, especially in our two-day markets," says Libman, describing long-distance shipment situations.

A poll of one-stops shows that the South and South Central U.S. regions

are generally the most dependent on bus fill-in shipments in the face of UPS policy of not delivering Saturday or Sunday. Even without the Greyhound strike, one-stops from Gonzales, La. to Kalamazoo are generally edgy about trusting bus shipments.

For the most part, one-stops are alert to the UPS hiatus, although some had not factored in the Greyhound strike when surveyed. "We're going to double-check our shipping plans," says Joe Voynow of Bib Distributing, Charlotte.

Says Libman, "We forgot about UPS over Thanksgiving three years ago, and now we pull the alarm on even the freakiest holiday"—some of

which, he adds, "turn out to be regional holidays."

Although there are alternatives to Greyhound and Trailways, the two major bus carriers serving America's small markets, Libman and others note that carriers such as Purolator, Pony Express and Federal Express do not deal in CODs. "The strike wipes out 80%-90% of weekend COD business," Libman says.

In Milwaukee, Jerry Friebert of Radio Doctors offers the typical response in saying the firm emphasized in mailers and on the phone that dealers should order early because of the four-day UPS hiatus. Echoing Friebert, Vinyl Vendor's Valerie Elliott at Kalamazoo says, "Tuesday (22) is our last shipping day of the week. We've basically found we just can't rely on the bus lines, which we use only in emergencies."

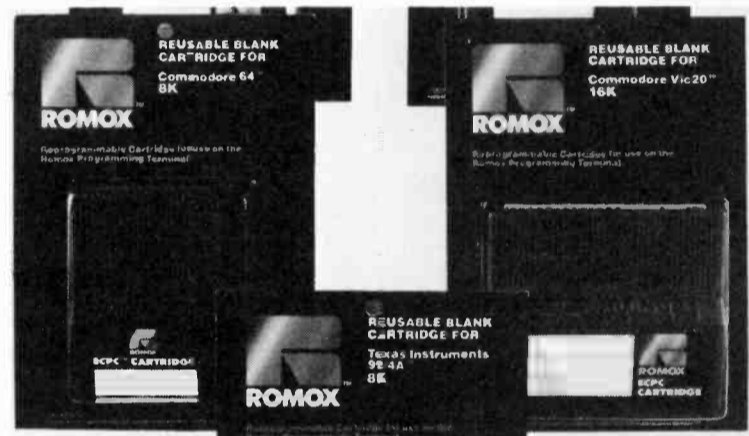
"We're continuing to have good luck with Continental Trailways," says Michael Dorrin of Uptown Music, St. Louis, responding to the general effects of the Greyhound strike. But we're concerned if it continues."

At Gonzales Music in Gonzales, La., Roy Shaw says Friday shipments are important because a competitive one-stop in the region will not use the buses. "We pick up extra bus business, but we've found we have to disguise our shipments. The number of lost shipments is absurd." Gonzales says Shaw has some two-day accounts in Central Texas.

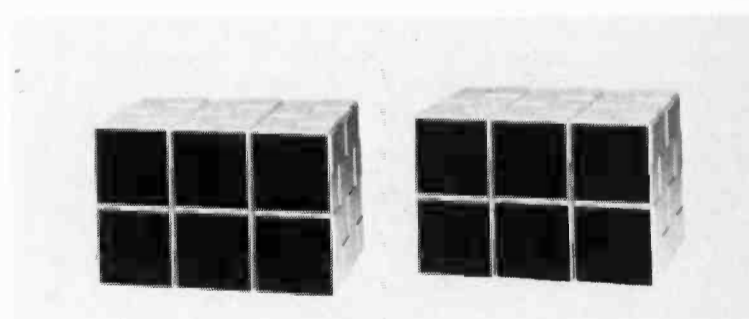
On the subject of bus shipping, Libman agrees with Shaw. "We never address a shipment to a record store, only an individual, and we ship in all kinds of cartons, even toilet tissue cartons, never record cartons."

Echoing numerous one-stops regarding the critical Thanksgiving hiatus, Andy Tenzer at Brown Bros. in suburban Buena Park here says, "We alerted our dealers early about this. Thanksgiving weekend is always a headache." Like many other one-stops, Brown seldom relies on buses.

Contradicting the concern shown by other one-stops, especially in the South, J.P. Bennett of Cental South, Nashville, says the firm has not been affected by the Greyhound strike or concerned about the Thanksgiving UPS hiatus. "There are plenty of alternative carriers," he says.



Romex has begun test marketing its reusable blank cartridges for five videogame home computer formats, the Atari VCS, Atari 400/800/1200, Commodore 64 and VIC-20 and Texas Instruments' 99/4A.

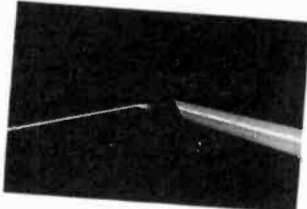


A pair of Pioneer's Adlib speakers consist of six individual cabinets allowing multiple formations. The speaker modules are lightweight, interlockable and deliver an accurate sound over a frequency range from 50 Hz to 20,000 Hz. The pair retails for \$320 and comes in silver and black.

## WHAT SELLS BESIDE(S) RECORDS?



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# Retailing

## New Video Trend: Schlock Cassette Brokerage Firms

By EARL PAIGE

LOS ANGELES—Firms brokering used prerecorded videocassettes represent one of the fastest growing trends in video retailing, according to one brokerage executive, who predicts that "20 or 30" such firms will show up at trade shows next year.

Only a few months ago, many dealers in used video product operated out of their car trunks—a method reminiscent of the early days of the schlock record business. But a number of brokers now find they are forced to open warehouses.

According to national spot checks, many video specialty dealers regard the used brokers negatively. One dealer who asked not to be identified says, "They're parasites. There's a whole rash of these kinds of companies all over the country."

At newly opened Video Trade in suburban Reseda here, national sales

manager Cheryl Benton regards the negative image of such firms as unfair. "We got into the business because we recognized a need for a stock balancing program not totally or adequately served by distributors," she says.

Although used video brokerage firms flourish in the East, California seems to be a particular hotbed for the business, according to Carol Vogel, representative at 18-month-old First Video Exchange in suburban Gardena. "We did actually start out of our car trunks," says Vogel.

Not all used video firms operate the same, with few acting as brokers, claims Benton, who was formerly with Embassy and Video Station. "Many just exchange movie for movie. We purchase whole inventories for the most part," she says.

Video Trade is owned by Gail Caliedo and managed by veteran distri-

bution executive James Golff, who was most recently with Sound Video Unlimited. The firm recently acquired Video Brokers here, a pioneer in the field.

Benton, who predicts there will be "20 or 30 firms in this (movie exchange) business at the Winter Consumer Electronics Show," acknowledges that even dealers who are not negative have questions about her operation. "Some will ask, what if they find they want to sell a movie they have purchased from us? I say, then buy a new copy. Our primary purpose is to offer fill-in rental inventory," she says, adding that Video Trade's average price runs \$31, whereas the average new price from distributors is \$45.

Benton lists three factors for the flourishing business in used movies. The first is that despite the publicity of \$39.95 list movies, "most are still at \$59.95 or around \$45 average deal-

er cost." Secondly, she says, "There are still a lot of video stores going out of business. What do they do with their inventories?" Thirdly, she says, just as many video stores are opening, and many record/tape chains are moving into video rental. "They put in 400-500 top line titles and come to us for library fill-in, buying 100-200 used pieces to have that width when they open their doors."

Vogel of First Video Exchange claims the firm was one of the initial entries in the business. It now employs 10 persons in a 2,000 square foot warehouse. First Video is owned by Jeffrey and Gary Leyton, formerly in the auto parts business. Vogel was with a retail store in Costa Mesa here.

First Video Exchange bases prices on the popularity of movies, grading them A, B, C, etc. A 50-piece order runs \$8 per movie, a 100-piece order \$6, inasmuch as quantity also dic-

tates prices. Vogel says the typical transaction is between 20 and 50 pieces. "We have the dealer's order pulled and waiting when the trade items arrive in our warehouse. We spot check for quality. Then we ship UPS-COD," she says.

Vogel says she is not that aware of negative reaction from dealers toward exchange firms. "We receive lots of orders from the regular distributors on items too old to locate," she says.

Video Trade prices movies according to distributor price lists. "We watch the Commtron, SVU and Major Video lists and price accordingly," Benton says. The firm has had inquiries from other countries, but Benton says that so far Video Trade has demurred.

Like First Video Exchange, Video Trade deals mostly in cash. "There are a few open accounts, but then it's on a money-up-front basis," she says.

### Billboard® Survey For Week Ending 11/26/83 Top 25 Video Games

This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	15	Q-BERT—Parker Brothers 5360 <small>WEEKS AT #1: 11</small>	•	•	•	•
2	2	15	POLE POSITION—Atari CX 2694	•	•		
3	3	39	MS. PAC-MAN—Atari CX 2675	•			
4	11	63	FROGGER—Parker Brothers 5300	•	•		•
5	4	21	BURGER TIME—Intellivision 4549	•			•
6	9	25	ENDURO—Activision AX-026	•			
7	5	9	MR. DO!—Coleco 2622	•		•	
8	13	35	CENTPEDE—Atari CX 2676	•	•		
9	10	13	DECATHLON—Activision AZ 030	•			
10	7	19	JUNGLE HUNT—Atari C-2688	•			
11	24	3	POPEYE—Parker Brothers 5370	•	•	•	
12	6	19	ROBOT TANK—Activision AX-028	•			
13	8	61	PITFALL—Activision AX-108	•			•
14	12	13	KANGAROO—Atari CX 2689	•	•		
15	14	45	RIVER RAID—Activision AX-018	•			•
16	22	3	DIG DUG—Atari CX 2677	•			
17	16	21	MINER 2049ER—Tigervision 7008	•			
18	18	7	BATTLE ZONE—Atari 2681	•			
19	19	7	DEATH STAR BATTLE—Parker Bros. 5060	•			
20	15	5	TIME PILOT—Coleco 2679	•			•
21	21	29	KEYSTONE KAPERS—Activision AX 025	•			
22	17	5	SPACE DUNGEONS—Atari CX 5232			•	
23	NEW ENTRY		JOUST—Atari CX2691	•	•		
24	23	37	DONKEY KONG JR.—Coleco 2601	•			•
25	20	37	ZAXXON—Coleco 2435	•			•

\*Denotes cartridge availability for play on hardware configuration.

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NOVEMBER 26, 1983, BILLBOARD

# New LP/Tape Releases

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

## POPULAR ARTISTS

**ADAMS, TERRY**  
Made In Japan  
LP Pretzel PR1001

**ALAN PARSONS PROJECT**  
Best Of  
LP Arista AL8-8193

**THE BIG SKY MUDFLAPS**  
Sensible Shoes  
LP Flying Fish FF 293

**BILLY & MYLA**  
School Of Hard Knocks  
LP Columbia/Entertain 5C 38971 .....no list

**BLASSIE, FRED**  
I Bite The Songs  
LP Rhino RNLP 813 .....\$8.98

**BLUE OYSTER CULT**  
The Revolution By Night  
LP Columbia FC 38947 .....no list

**BRENNER, DAVID**  
Excuse Me, Are You Reading That Paper  
LP MCA MCA-5457 .....\$8.98  
CA MCA-5457 .....\$8.98

**FELDER, DON**  
Airborne  
LP Asylum 9 60295-1

**GEFILTE JOE & THE FISH**  
Hanukkah Rocks  
EP Rhino KRNEP 650 .....\$6.98

**GOODMAN, DICKIE**  
Dickie Goodman's Greatest Hits  
LP Rhino RNLP 811 .....\$8.98

**THE GREG AUSTIN BAND**  
The Greg Austin Band  
LP Xeres CH 1-10008 (Philo)

**LATIMORE, BENNY**  
I'll Do Anything For You  
LP MCA Malaco MAL 7414 .....\$8.98  
CA MAL 7414 .....\$8.98

**NAZARETH**  
Sound Elixir  
LP MCA MCA-5458 .....\$8.98  
CA MCA-5458

**OTHER MUSIC**  
Incidents Out Of Context  
LP Flying Fish FF 302

**XDAVIS**  
Dancing In The Dark  
LP Crosstown Records CX001

JAZZ

**BIG NICK NICHOLAS**  
Big And Warm  
LP India Navigation IN1061

**HUNTER, ALBERTA**  
Look For The Silver Lining  
LP Columbia FC 38970 .....no list

**LAWS, HUBERT**  
Make It Last  
LP Columbia FC 38850

**SIDRAN, BEN**  
Bop City  
LP Antilles AN 1012 (Island)

**VINES, RUSS AND THE CONTEMPORARY MUSIC ENSEMBLE**  
Gemini  
LP CMS 1001 .....\$7.98

**MANDRELL, LOUISE & R.C. BANNON**  
The Best Of Louise Mandrell & R.C. Bannon  
LP RCA CPL 14855

**RICE, TONY**  
Church Street Blues  
LP Sugar Hill 3732

**THE SELDOM SCENE**  
At The Scene  
LP Sugar Hill SH3736

**SUPER GRIT COWBOY BAND**  
Showin' Our Class  
LP Hoodswamp 3052

## GOSPEL

**THE BILL GAITHER TRIO**  
Fully Alive  
LP Word 7-010891763-8

**BROOKLYN ALLSTARS**  
I Am The Way  
LP Atlanta International A.I.R. 10064\$7.98  
CA A.I.R. 10064 .....\$7.98

**THE CORINTHIAN TEMPLE C.O. G.I.C. CHOIR**  
Long Way  
LP Savoy SL 14703  
CA SL 14703

**THE EVEREADY'S**  
Revived  
LP Malaco MAL 4385 .....\$7.98  
CA MAL 4385 .....\$7.98

**THE GEORGIA MASS CHOIR**  
Yes, He Can  
LP Savoy SGL 7082  
CA SGL 7082

**HARMONIZING FOUR**  
These Are The Times  
LP Atlanta International A.I.R. 10065\$7.98  
CA A.I.R. 10065 .....\$7.98

(Continued on page 54)

## COUNTRY

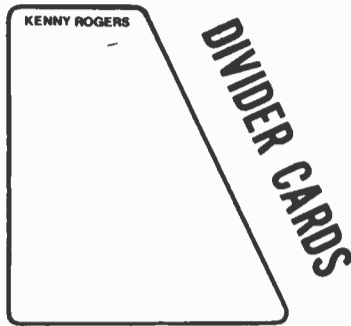
**BANNON, R.C.**  
See Louise Mandrell

**THE COUNTRY GENTLEMEN**  
Good As Gold  
LP Sugar Hill SH 3734

**DALTON, LUCY J.**  
Greatest Hits  
LP Columbia FC 38883 .....no list

**GILLEY, MICKEY**  
You've Really Got A Hold On Me  
LP Epic FE 39000 .....no list

**HAGGARD, MERLE**  
The Epic Collection  
LP Epic FE39159



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**PARKER, RAY JR.**  
Woman Out Of Control  
LP Arista AL8 8087

**RODGERS, PAUL**  
Cut Loose  
LP Atlantic 80121

**THEE MIDNIGHTERS**  
Best Of Thee Midnighters  
LP Rhino RNLP 063 .....\$8.98  
CA RNLP 603 .....\$8.98

**VELVETEEN**  
After Hours  
LP Atlantic 80119

**VARIOUS ARTISTS**  
The Best Of The Ohio Express and  
Other Bubblegum Smashes  
LP Rhino RNLP 059 .....\$8.98

**VARIOUS ARTISTS**  
The Best Of The 1910 Fruitgum  
Company and Other Bubblegum  
Smashes  
LP Rhino 060 .....\$8.98

**VARIOUS ARTISTS**  
The Early Years Of Phil Spector  
LP Rhino RNLP 203 .....\$8.98

**VARIOUS ARTISTS**  
The East Side Sound 1956-1965  
LP Rhino RNLP 106 .....\$8.98  
CA RNLP 106 .....\$8.98

**VARIOUS ARTISTS**  
Hits From Heaven  
LP Rhino RNMA 676 .....\$6.98

**VARIOUS ARTISTS**  
Jukebox Saturday Night  
LP RCA CPL 14851

**VARIOUS ARTISTS**  
Los Angelinos  
LP Rhino RNLP 062 .....\$8.98  
CA RNLP 062 .....\$8.98

**VARIOUS ARTISTS**  
The Rhino Brothers Present The  
World's Worst Records  
LP Rhino RNLP 809 .....\$8.98

**WARINER, STEVE**  
Midnight Fire  
LP RCA AHL 4859

**VARIOUS ARTISTS**  
The Best Of The 1910 Fruitgum  
Company and Other Bubblegum  
Smashes  
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LP RCA AHL 4859

## Print On Print

This column offers dealers a sampling of major new folio releases.

Columbia Pictures Publications has acquired print rights to the April/Blackwood catalog of CBS, with the deal to start with Billy Joel's "An Innocent Man" and Loverboy's "Keep It Up" matching folios. Columbia earlier this year acquired the Big 3 Music print rights from CBS, following the latter's almost \$70 million buy of United Artists Music/Big 3. A new personality folio from Columbia is "The Melissa Manchester Songbook" (\$9.95), while other newcomers include "The Top 100 Pop Of 1983" (\$19.95), "The Top 100 Country-Of 1983" (\$14.95) and "I Love Rock & Roll Music" (\$7.95). From Big 3: "100 Of The Greatest Hits From Broadway Television And The Movies" (\$12.95). Check Columbia's "Monthly Discount Music Buyers Guide" for extensive discount offers.

Cherry Lane has marketed "Great Pop Book" (\$14.95), a 384-page folio with more than 80 titles, along with "Judas Priest-The Early Years" (\$8.95) and "Billy Squier" (\$9.95), both part of Cherry Lane's "Play It Like It Is" series of guitar transcriptions.

MCA Music, distributed by Belwin-Mills, has marketed the Moody Blues' "The Present" (\$7.95) matching folio.

## QL Label To Give Away Compact Disc Player

QL Records is giving away a compact disc player to celebrate the release of their first compact disc, Einstein's Riceboys "Civil Rice." To win the CD player, watch the Billboard classified section for questions concerning "Civil Rice."

Billboard printed in its Nov. 5 issue, a half page ad that was originally scheduled to have run along with the first question in the Oct. 1 issue explaining the promotion.

The rules for winning the compact disc player are simple. Every other week, a question concerning the "Civil Rice" LP will appear on the classified page in Billboard. All answers can be found on the back cover of the record. The first person to answer all five questions correctly is the winner.

The first question is: **What city do Einstein's Riceboys come from?**  
The second question: **Who mastered the record and where?**  
The next three questions will appear every other week on the classified page. Good luck!

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# Retailing

## THREE-UNIT RAINBOW INTO AUDIO

### North Carolina Chain Diversifies

By EARL PAIGE

LOS ANGELES—Like a lot of small record/tape chains that steadily expanded during the late '70s, Rainbow Records in Morehead City, N.C. adjusted to the recession and is now expanding once more.

With three units connected by an interstate highway, Rainbow is on the verge of opening its fourth store, and plans are set for a fifth unit in early 1984, says James Anderson, district manager.

Anderson, who acknowledges that

## SALES JUMP \$7.5 MILLION

### Profits Up At Waxie Maxie's

By BILL HOLLAND

WASHINGTON—Waxie Maxie's, the area-wide record/tape chain here that began operation in 1937 as a small, downtown rhythm-and-blues shop, has posted record profits and sales in the financial year ending July 31 in its 19 shops, and is expecting a stronger upswing this fall and winter.

Waxie's president, Mark Silverman, says that profits were up 10.4% over last year, and sales jumped 15.3%, to more than \$7.5 million. Early fall sales, according to Silverman, were "sensational." He credits the strong showing to "an improved economy, exceptionally good record releases" and tv music videos.

Equally significant is the move by

there are chains everywhere under the name "Rainbow" and that he is constantly asked "which one we're affiliated with," says that one of the major adjustments the chain made was moving into consumer audio. In fact, the fifth unit in Beaufort, directly across from the headquarters city, will be devoted exclusively to audio hardware, marking a new format for the chain.

Rainbow opened in 1977 in a 1,000 square foot location (it's since increased to 3,350). A second store of

about the same size was added a year later in Havelock, a short distance inland, and a 1,500 square foot unit was opened in New Bern later that same year. Both the second and third stores are in strip centers, as will be the fourth and fifth. The original is in a shopping center.

As the record business slump deepened, the chain moved still further inland into Kinston but found it had to pull back. Not surprisingly, the store about to open is in Kinston. "We were there before, so we know it will work this time," says Anderson, whose wife Shirley is the record/tape buyer.

With new store expansion stymied, Rainbow in 1979 moved into consumer audio products in all three units. Today audio, including car stereo, amounts to 70% of total volume, Anderson estimates. All units do car stereo installation.

During the period of adjustment, Rainbow changed ownership as well. The chain is now owned by Martin M. Postma Enterprises and employs 20, plus electronic service technicians. All units are open 11 hours daily.

Rainbow, despite its emphasis on audio, is still very much in music, notes Anderson. He says the chain buys direct "except for fill-ins." He estimates that record and tape inventory comprises 2,000 titles: "What we did over a two-year period was to trim out a lot of dead stock. Now we're carrying the hits and select catalog." With new, custom-built prere-

(Continued on page 54)

### One-Stop Views On CD Vary

• Continued from page 20

operate their own stores. They will be more personally involved in educating their good customers to CD than would a clerk. I think we have from 15 to 25 customers in CD, primarily in Southern California." Ginsberg says his title ratio by repertoire is 70/30 in favor of pop. "I could sell 500 of Michael Jackson's 'Thriller' if I could get it in stock," he says.

Richman Bros. of Pennsauken, N.J. started buying CD from importers four months ago. At the time they were able to get stock from U.S. manufacturers for the stores which they operate. Like Hill, Jerry Richman sees a need for good floor fixturing for the new configuration. He finds his sales split evenly between classical and pop.

Bill Perrault of Artec, Shelburne, Vt. and Boston, finds the same repertoire ratio. He says Marty Gold, who owns Artec, is moving more from a one-time even split between hardware and software on recorded product to a greater emphasis on software.

Nova Distributing of Atlanta is getting its feet wet. Steve Libman is putting out a mailing list for 200 CD titles. He has 100 which he is stocking regularly and 100 which he will special-order only to prevent himself from overstocking. "We are going in very cautiously. We did have some good luck. We got in the first prepack of 175 titles. We called an account the same day who took 85 units in his first order," Libman says.

Sound/Video Unlimited of Chicago has sold an entire prepack to a single store quite often as a starting inventory, general manager Stan Meyers says. "We are careful where we sell it. We have 30 to 40 customers handling it. I can't put a handle on our sales ratio."

www.americanradiohistory.com

## Eddie Murphy's Disease Can Be Cured!

Poor Eddie Murphy. He has one of the most debilitating diseases a creative mind can have—and chances are he doesn't even know it. Yet, Eddie Murphy is such an eloquent spokesperson for the disease, we've decided to name it after him. Here's a direct quote from his new album, *Eddie Murphy: Comedian*:

"I'm afraid of gay people. Petrified. I have nightmares about gay people."

Yes, Eddie Murphy, like millions of his friends, suffers from homophobia: an irrational and uncontrollable fear of homosexuality. Too many people were confusing homophobia with other diseases, like hemophilia, so from now on let's just call it Eddie Murphy's Disease.

On his Columbia album (as well as his HBO special and his Paramount video tape and disk), Mr. Murphy justifies a six-minute verbal attack on "faggots" (he uses the word five times in less than two minutes) as follows:

**Ladies be hangin out with gay people. You know what's real scary about that? That new AIDS s— AIDS is scary cuz it kills mother f——. Kills people! It petrifies me cuz girls be hangin out with them! And one night they could be in the club havin fun with their gay friend and give 'em a little kiss and go home with their AIDS on their lips! Get home with their husband and like five years later, the doctor says, "Mr. Johnson, you have AIDS."**

All scientific evidence indicates that you cannot contract AIDS through casual contact with AIDS victims. Unfortunately, casual contact with Eddie Murphy has been linked to the spread of Eddie Murphy's Disease.

Would you like to help keep Eddie Murphy's Disease contained within The Moral Majority? You can. Here are some suggestions:

1. Write letters. Let Columbia, HBO, Paramount, music and video publications, record stores, video stores, and maybe even Eddie Murphy himself know that you find a straight comedian doing 'faggot' jokes as unacceptable as a white comedian doing 'nigger' jokes.

2. If you buy the album, tape or video disk and find it offensive, take it back. This is not a publicity stunt designed to sell records. We're not anxious for anyone to get rich(er) on bigotry.

3. Tell your friends. You don't have to be black to help stamp out racism. You don't have to be gay to help eliminate Eddie Murphy's Disease.

For further information, or for your free sticker, "Eddie Murphy's Disease can be cured!" please send a self-addressed, stamped envelope to:

The Eddie Murphy's Disease Foundation  
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# Billboard Computer Software

Survey for Week Ending 11/26/83

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

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

## EDUCATION TOP 10

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

## HOME MANAGEMENT TOP 10

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

## Now Playing Music Plays On In Noteworthy New Programs

By FAYE ZUCKERMAN

Low-end software that transforms a personal computer into a musical instrument continues to enter the marketplace at a rapidly increasing rate. Though music programs are hardly near saturation, some 12 packages have entered the software arena since last summer.

Last week two more were introduced: "MusiCalc" by Waveform Corp. of Berkley, Calif., and "Electric Duet" by Insoft, based in Portland, Ore. "MusiCalc" turns a Commodore 64 computer into a three-voice synthesizer. It allows users to play along with preprogrammed melodies, or create songs.

As for "Electric Duet," it is a rare low-end, easy-to-use software package that musically stretches the Apple computer to its limit. Without requiring the purchase of additional add-on equipment, this program provides two simultaneous instrumental voices and up to four different timbres.

The "jukebox" portion of the program provides a number of classical music arrangements which the user can add to, edit, transpose or simplify. In the "piano" part of the software, a mock piano keyboard appears. It can be used for composing or playing.

A music editor is provided as well, allowing for the creation of a selection. All music can be stored on floppy disk and in the computer's memory.

★ ★ ★

Taking a market by storm: Nearly one year ago, most Americans vicariously experienced computers via science fiction. Today, four out of five adults can name more than one brand of microcomputer, and 6% of the total number of American households own this modern-day electronic wizardry, reveals a study by R.H. Bruskin Associates, a New Jersey-based company.

After some 2,000 interviews with American adult males and females, the survey found that about 10% of the American citizenry plan to buy a computer in 1984. Men tend to be more knowledgeable about microcomputers than women, the study finds.

And who are these computer owners? Apparently, ownership abounds among white collar, Northeastern families with children between the ages of six and 18, and where income exceeds \$30,000 a year.

★ ★ ★

Introducing: The 1984 edition of "The Book Of Apple Software" is being released by publisher Arrays Inc. at a suggested retail price of \$19.95.

"I Am The C-64" teaches Commodore 64 owners programming and computer terminology. The program, published by Creative Software, Sunnysvale, Calif., comes on disk and is priced at \$29.95.

Also from this Silicon Valley company is a computer simulation of the famed grammar school game, "Spitball." Game play centers on sneak attacks by players whose objectives are to hit opponents with barrages of spitballs. It is for the Commodore 64 computer on cartridge and costs \$34.95.

Top-selling "Lode Runner," by Broderbund, based in San Raphael, Calif., has been released for Commodore

(Continued on page 26)

NOVEMBER 26, 1983, BILLBOARD



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

MAXELL INTRODUCES THREE NEW PREMIUM PRODUCTS.

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

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# Retailing

## Software Chart: 'Lode Runner' Game Stays On Top

LOS ANGELES—Broderbund's "Lode Runner," which tops Billboard computer software chart for the second week, is the only title released in 1983 to make it to the top.

Introduced this summer, the game features fast action and colorful graphics. Authored by Doug Smith, it sells for \$39.95.

"Lode Runner" is probably one of

the fastest moving climbing games to date. The game's main character, a space-age commando, jumps, hops, climbs and drills inside a labyrinth of gold mines faster than any other

"starring" character in a climbing game currently available.

Formed in February, 1980, San Raphael, Calif.-based Broderbund is one of the oldest third party software

vendors. It is a family-run company headed by Doug Carlston. His brother Gary is vice president of product development, and his sister Cathy is director of marketing.

Another summer 1983 release, "Exodus: Ultima III," which comes on the Billboard chart at number 20 this week, uses musical accompaniment scored by Ken Arnold. It also contains elaborate four-color graphics to take players through a fantasy role-playing game set in the Middle Ages. Game play centers on four player-invented characters whose quest entails fighting off winged creatures, "orks" and an array of evil human-like characters.

Published by Origins Systems Inc., based in Houston, Exodus: Ultima III" is part of a continuing series authored by 22-year-old Richard Garriott, whose *nom de plume* is Lord British. Garriott started writing software at age 17.

In 1979, at 18, he published his first software package, "Ultimate I," through a Davis, Calif. company. Since then he has developed "Ultima II," published by Sierra On-Line, and started a software publishing house, Origin Systems, with his older brother Robert Garriott, 27.

With Ultima III's entry onto the chart, all of the titles in the Ultima series have at one time been on the best-seller lists. The latest version of the game, Garriott reports, took nearly one year to write. It sells for about \$54 at retail.

Though the entertainment software industry continually finds all-text adventures topping best-seller lists, Garriott suggests that his vivid graphics and real-life sound effects to dramatize a fantasy contribute to the games' rapidly growing popularity. "Exodus: Ultima III" requires the use of a musical enhancement device called a "Mockingboard" to bring out the melodies and stereo-like sounds.



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**5.05**

*John Cougar Mellencamp*

**JOHN COUGAR**  
Mellencamp  
Riva-7504

**5.05**

**JAMES INGRAM**  
It's Your Night

**JAMES INGRAM**  
It's Your Night  
WB-23970

**5.05**

**PAUL McCARTNEY**  
PIPES OF PEACE

including:  
Say Say Say and The Man  
(Duets with Michael Jackson)  
So Bad

**PAUL McCARTNEY**  
Pipes Of Peace  
Col-39149

**5.05**

**BILLY JOEL**  
AN INNOCENT MAN

including:  
Tell Her About It  
Uptown Girl  
Leave A Tender Moment Alone  
Keeping The Faith  
An Innocent Man

**BILLY JOEL**  
An Innocent Man  
Col-38837

**5.05**

**CULTURE CLUB**  
COLOUR BY NUMBERS

including:  
Karma Chameleon/Miss Me Blind  
Church Of The Poison Mind/Mister Man  
It's A Miracle

**CULTURE CLUB**  
Colour By Numbers  
Col-39107

**5.05**

**KOOL & THE GANG** IN THE HEART

**KOOL & THE GANG**  
In The Heat  
Del-8508

**5.05**

**THE OAK RIDGE BOYS**  
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BREAK MY MIND

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Deliver  
MCA-5455

**5.05**

**KLIQUE**  
TRY IT OUT

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Includes: STOP DOGGIN' ME AROUND/  
INSIDE ME/BURNING HOT

**KLIQUE**  
Try It Out  
MCA-39008

**4.05**

**COMPUTER SOFTWARE/ VIDEO GAMES CONFERENCE**  
March 7-9, 1984  
Westin St. Francis  
San Francisco, California

**Now Playing**

Continued from page 24  
dore 64 and Atari computers, available on disk only. The company promises that cartridge versions will be out in time for Christmas. The suggested retail on the disk versions is \$34.95.

Broderbund has also launched a cartridge version of its undersea action game "Seafox" for the Commodore Vic-20 computer at a suggested retail price of \$34.95. Also, look for "Serpentine," a maze game with 20 varying configurations, to be made available for IBM PCs.

Trade show mania: The Interface Group, which already sponsors three shows, has announced two more Computer Dealer Expos. The first is slated for this spring in Asia, and the second will be a summer show in Los Angeles. Look for five Comdex shows on 1984's calendar.

Offer good through Nov. 25th—For Dallas—COD orders get 2% disc.

# Video Music Programming

## MTV Adds & Rotation

As of 11/16/83

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

### NEW VIDEOS ADDED:

AC/DC, "Flick Of The Switch," Atlantic  
 Adam Ant, "Step," Epic  
 Alcatraz, "Island In The Sun," Rocshire  
 Big Country, "Fields Of Fire," Mercury  
 Rodney Dangerfield, "Rappin' Rodney," RCA  
 Ronnie Dio, "Holy Diver," Warner Bros.  
 Grand Prix, "Shout," Chrysalis  
 Heart, "Allies," Epic  
 Elton John, "That's Why They Call It The Blues," Geffen  
 Phil Judd, "Dreamin' Away," MCA  
 Love Tractor, "Spin Your Partner," DB  
 Manfred Mann, "Demolition Man," Arista  
 Naked Eyes, "When The Lights Go Out," EMI America  
 New Order, "Confusion," Streetwise  
 Paul Rodgers, "Cut Loose," Atlantic  
 Tom Waits, "In The Neighborhood," Island  
 Wildlife, "Somewhere In The Night," Atco

### HEAVY ROTATION (maximum 4 plays a day):

Asia, "The Smile Has Left Your Eyes," Geffen  
 Pat Benatar, "Love Is A Battlefield," Chrysalis  
 Big Country, "In A Big Country," Mercury  
 Culture Club, "Church Of The Poison Mind," Virgin/Epic  
 Culture Club, "Karma Chameleon," Virgin/Epic  
 David Bowie, "Modern Love," EMI America  
 Duran Duran, "Union Of The Snake," Capitol  
 Genesis, "Mama," Atlantic  
 Herbie Hancock, "Rockit," Columbia  
 Billy Idol, "Dancing With Myself," Chrysalis  
 Billy Joel, "Uptown Girl," Columbia  
 Journey, "Send Her My Love," Columbia  
 Huey Lewis, "Heart And Soul," Chrysalis  
 Paul McCartney & Michael Jackson, "Say Say Say," Columbia  
 John Cougar Mellencamp, "Crumblin' Down," Riva/PolyGram  
 Motels, "Suddenly Last Summer," Capitol  
 Stevie Nicks, "If Anyone Falls," Modern  
 Aldo Nova, "Monkey On Your Back," Epic  
 Police, "Synchronicity II," A&M  
 Quiet Riot, "Cum On Feel The Noize," Pasha/CBS  
 Rainbow, "Street Dream," Polydor  
 Lionel Richie, "All Night Long," Motown  
 Rolling Stones, "Under Cover Of The Night," Rolling Stones  
 Peter Schilling, "Major Tom," Elektra  
 Spandau Ballet, "True," Chrysalis  
 Stray Cats, "I Won't Stand In Your Way," EMI America  
 Talking Heads, "Burning Down The House," Sire  
 .38 Special, "If I'd Been The One," A&M

### MEDIUM ROTATION (maximum 3 plays a day):

Breaks, "She Wants You," RCA  
 Jackson Browne, "Tender Is The Night," Asylum  
 Dokken, "Breaking The Chains," Elektra  
 Doors, "Love Me Two Times," Elektra  
 Bob Dylan, "Sweetheart Like You," Columbia  
 Eurythmics, "Love Is A Stranger," RCA  
 Industry, "State Of The Nation," Capitol  
 JoBoxers, "Just Got Lucky," RCA  
 Paul Kantner, "Planet Earth," RCA  
 Kiss, "Lick It Up," Mercury  
 Cyndi Lauper, "Girls Just Want To Have Fun," Portrait  
 Midnight Oil, "Power And The Passion," Columbia  
 Eddie Money, "The Big Crash," Columbia  
 Night Ranger, "Rock In America," Camel/MCA  
 Queensryche, "Queen Of The Reich," EMI America  
 Romantics, "Talking In Your Sleep," Nemperor/CBS  
 Saga, "The Flyer," Portrait  
 Bob Seger, "Old Time Rock 'N' Roll," Capitol  
 Carly Simon, "You Know What To Do," Warner Bros.  
 Michael Stanley, "My Town," EMI America  
 Donna Summer, "Unconditional Love," Mercury  
 Survivor, "Caught In The Game," Scotti Bros./CBS  
 The Alarm, "The Stand," IRS  
 Was (Not Was), "Knocked Down, Made Small," Geffen  
 Neil Young, "Cry, Cry, Cry," Geffen

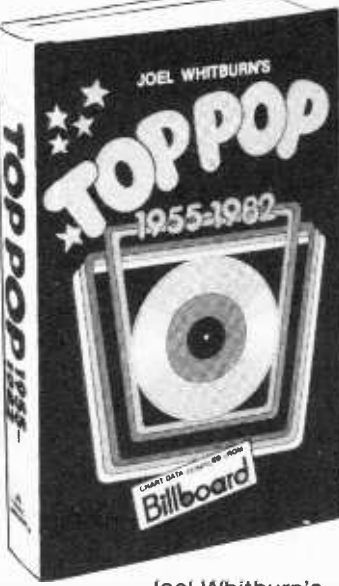
### LIGHT ROTATION (maximum 2 plays a day):

The Beat, "Dance, Dance," Jem  
 T-Bone Burnett, "The Weapon," Warner Bros.  
 Kim Carnes, "Invisible Hand," EMI America  
 Clarence Clemons, "Woman's Got The Power," Columbia  
 Echo & the Bunnymen, "Never Stop," Sire  
 Cee Farrow, "Should I Love You," Rocshire  
 Fastway, "We Become One," Columbia  
 Peter Godwin, "Baby's In The Mountain," Polydor  
 Michael Gregory, "Can't Carry You," Island  
 Nick Heyward, "Whistle Down The Wind," Arista  
 Horizontal Brian, "She Was Only Practicing," Gold Mountain  
 Hunters And Collectors, "Talking To A Stranger," Oz/A&M  
 Icehouse, "Hey Little Girl," Chrysalis  
 Kansas, "Everybody's My Friend," CBS Associated  
 Kriska, "Nothing To Do With The Dog," Atlantic  
 Lords Of The New Church, "Dance With Me," IRS  
 Brian May, "Star Fleet," Capitol  
 Men Without Hats, "I Like," Backstreet  
 Moody Blues, "Blue World," Threshold  
 Motley Crue, "Looks That Kill," Elektra  
 Nena, "99 Luft Balloons," Epic

(Continued on page 54)

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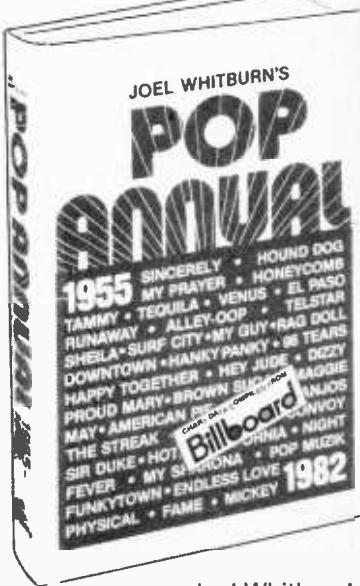
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# Video

## VHS Gaining Ground In Europe Philips, Grundig Link With Matsushita For Production

By JIM SAMPSON

MUNICH—The European video market appears to be headed towards one home system: VHS. Earlier this month, both backers of the V2000 system, Philips and Grundig, announced agreement with Matsushita for European production of VHS machines. Meanwhile, initial test reports of the VHS-C system camera/recorder show it to be "clearly superior" to the competing Betamovie model.

Grundig reportedly started discussions with Matsushita after merger talks with Thomson-Brandt fell through earlier this year and the French firm subsequently strengthened its video relationship with Matsushita, rejecting Philips/Grundig overtures to join the V2000 camp. Grundig asserts it will develop its own VHS recorders rather than assemble JVC or Panasonic models, and that the VHS units are exclusively for export outside the European community.

Philips already markets Panasonic-type VHS machines in North America and Australia, using such names as Magnavox. Under its new production contract, the Dutch giant

should start European VHS production next summer, with annual capacity of 300,000 recorders. Philips, too, insists that all its European VHS output is headed for non-European countries where V2000 is not marketed.

Both Philips and Grundig continue to support V2000, which they claim has a market share of 20% in Europe and more than 25% in West Germany. Philips in particular is urging tighter restrictions on Japanese video imports in order to protect the V2000 system, and with it European jobs.

Etienne Davignon, European Economic Community vice president, flies to Tokyo this month for talks with trade minister Sosuke Uno on voluntary export limitations. This year, the Japanese restricted European video exports to 4.55 million units. For 1984, Philips proposes a limit of three million video recorders, based on projected European demand of 5.3 million units.

Even if the Japanese accept the three million limit, Matsushita's corporate alliances assure VHS of continued dominance through production in the U.K. (Thorn EMI),

France (Thomson-Brandt) and West Germany (Hitachi, Blaupunkt and Thorn EMI/Telefunken/JVC).

European Beta production is currently limited to a Sanyo plant in the U.K. However, Sanyo is also a VHS licensee through its Fisher brand. A spokesman at Sanyo's European headquarters in Switzerland confirms that although the firm has no European VHS production plans "at the moment," it is considering expansion of its European manufacturing and could re-tool the U.K. plant for VHS.

The only area where VHS has shown marketplace vulnerability is in portable camera/recorders, due to the size of its cassette. Sony and Sanyo have started limited European marketing of their Betamovie, while Philips plans to introduce an 8mm camera/recorder next spring.

Initial consumer test reports in Germany suggest that both models could meet their match in Matsushita's new VHS-C camera/recorder, which should be launched here next summer. Called Videomovie, the VHS-C unit is one-third lighter than

(Continued on page 30)

### GOLD, PLATINUM AWARDS

## Heavy Metal For CBS/Fox

LOS ANGELES—October video awards from the Recording Industry Assn. Of America (RIAA) went to CBS/Fox Video, which racked seven gold and four platinum awards; MCA Home Video, with four gold awards; Warner Home Video, which netted three gold and one platinum; and Vestron Video, with one gold award.

CBS/Fox Video's gold winners include "Raise The Titanic," "Saturn Three," "The French Lieutenant's Woman," "Breaking Away," "Taps," "Porky's" and "The Verdict." Platinum awards went to "Playboy Volume I," "The Verdict," "Porky's" and "On Golden Pond."

"Psycho," "Halloween III: Season Of The Witch" and "Psycho II" won gold awards for MCA Home Video.

Warner Home Video's "High Road To China" was certified platinum. Gold awards went to the company's "The World According To Garp," "The Outsiders," and "Night Shift." And Vestron Video's "Mad Max" went gold.

For the first 10 months of 1983, the RIAA has given a total of 133 awards. Only 37 awards were given in 1982.

## Fast Forward VCRs Keep Getting Smaller

By KEN WINSLOW

The pressure to cut the size of the VCR is getting very intense. The race is between Japanese and European industrial giants, with everyone out for himself, continental pride notwithstanding. The stakes are major shares of a developing international mass market.

In a real sense, the way to get to the super-large VCR mass market is by making a super-small VCR transport.

Several years ago, during VCR's initial table-top era, forecasters predicted annual VCR sales would plateau at 1.5 to two million. But this year they will be well over four million, with some real prospects to be well over five million in 1984.

The drop from an over-40-pound AC-powered table-top to an under-10-pound battery-powered shoulder-carry portable has helped to open new markets. This ability to pick up the VCR and go has stimulated many new home video camera designs and is heavily cutting into the photographic equipment market.

This reduction in transport size, along with the development of wireless controllers, front loading and dramatically improved audio in the form of this year's Beta Hi Fi and next year's VHS Hi Fi, has helped to encourage the component integration of VCRs into existing television viewing and audio listening home entertainment systems.

But while VCR miniaturization is now thrusting itself into the product component stage of consumer electronics, sales of five to six million annually, the really large mass market of eight to 10 million VCR transports or better a year, and with it dramatically increased prospects of video software sales, still lies out of reach. Further reducing the dimensions of the VCR transport opens the door to its functional integration with other products in much the same way that has happened with AM/FM radio and calculators.

The VCR industry faces a real temptation to switch to a new format—such as 8mm video, specifically designed to accomplish VCR size reduction. But to many this represents throwing today's more than eight million half-inch home VCR owners (more than 40 million worldwide) out with the bath water.

(Continued on page 54)

# Billboard Videodisk Top 20

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Survey For Week Ending 11/26/83

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	8	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	2	4	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
3	7	6	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98
4	5	8	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Columbo Kiki Hunter	1981	R	CED	39.98
5	3	4	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
6	11	2	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95
7	19	5	HALLOWEEN III	Universal City Studios MCA Home Video 16031	Tom Alkins Stacy Nelkin	1983	R	CED	34.98
8	NEW ENTRY		LONE WOLF McQUADE	Vestron 5019	Chuck Norris David Carradine	1983	PG	CED	No listing
9	NEW ENTRY		THE SECRET OF NIMH •	MGM/UA Home Video MD-100211	Animated	1982	G	CED Laser	29.95 34.95
10	18	5	DR. DETROIT • (ITA)	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	R	CED	29.98
11	10	8	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
12	4	8	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
13	NEW ENTRY		ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	CED Laser	34.95 24.98
14	9	8	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
15	17	8	PLAYBOY'S PLAYMATE REVIEW	Playboy Inc. CBS-Fox Video 6255-20	Various	1983	NR	CED	29.98
16	8	8	FIRST BLOOD • (ITA)	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
17	13	3	THE MAN WITH TWO BRAINS	Warner Bros. Inc. Warner Home Video DC-11319	Steve Martin Kathleen Turner	1983	R	CED	34.98
18	14	8	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount RCA Video Disc 03607	Richard Gere Debra Winger	1982	R	CED	29.98
19	6	8	FIREFOX	Warner Bros. Pictures Warner Home Video DC11219	Clint Eastwood	1982	PG	CED	39.98
20	12	5	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Home Video 45-16031	Graham Chapman Eric Idle	1983	PG	CED	29.98

• Recording Industry Of America seal for sales and/or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

## Hitachi Upping VCR Capacity

TOKYO—To cope with the rapidly increasing demand for video hardware, Hitachi Ltd. will increase its VCR production capacity by 25% to 250,000 units a month by next spring. Hitachi plans to automate its Tokai factory and begin additional production at its Haramachi plant.

Several of the 21 assembly lines at Tokai have already been 90% automated, and there is now a two-shift schedule in use to increase production. But even when the automation rate through the whole plant is at 70%, there will be a shortage of skilled workers, and employees are being shifted over from three other Hitachi plants to meet production needs.



BOY OH BOY—Culture Club's Boy George was recently the subject of yet another interview. This one was conducted by Lisa Robinson, left, for Radio 1990 and aired recently on National Video. He is flanked by co-producers Cynthia Friedland, left, and Stuart Shapiro.

# Billboard Videocassette Top 40

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Survey For Week Ending 11/26/83

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
<b>1</b>	10	10	<b>FLASHDANCE</b>	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	2	81	<b>JANE FONDA'S WORKOUT</b> ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	5	3	<b>BLUE THUNDER</b>	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
4	4	6	<b>GANDHI</b>	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
5	3	23	<b>48 HOURS</b>	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
6	6	5	<b>PSYCHO II</b> •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
7	7	41	<b>AN OFFICER AND A GENTLEMAN</b> ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
8	10	2	<b>SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE</b>	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta	79.95
9	NEW ENTRY		<b>THE DARK CRYSTAL</b>	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
10	9	2	<b>LIVE AND LET DIE</b>	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
11	11	8	<b>POLICE AROUND THE WORLD</b>	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
12	8	19	<b>DURAN DURAN</b>	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	49.95
13	25	23	<b>HIGH ROAD TO CHINA</b> ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
14	13	4	<b>MONTY PYTHON'S THE MEANING OF LIFE</b>	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta	59.95
15	12	4	<b>LONE WOLF McQUADE</b>	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta	No listing
16	19	9	<b>DR. DETROIT</b> • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
17	30	16	<b>PORKY'S</b> ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
18	NEW ENTRY		<b>BLACK STALLION RETURNS</b>	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta	59.98
19	18	7	<b>THE MAN FROM SNOWY RIVER</b>	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
20	22	39	<b>BLADE RUNNER</b> ▲ (ITA)	Embassy Home Entertainment 1380	Harrison Ford	1982	R	VHS Beta	39.95
21	29	3	<b>TRON</b>	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
22	20	8	<b>TENDER MERCIES</b>	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta	79.95
23	15	3	<b>DUMBO</b>	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
24	23	54	<b>STAR TREK II—THE WRATH OF KHAN</b> (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
25	32	8	<b>THE YEAR OF LIVING DANGEROUSLY</b>	MGM-UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
26	28	2	<b>MAX DUGAN RETURNS</b>	CBS-Fox Video 1236	Jason Robards Jr. Marsha Mason	1983	PG	VHS Beta	59.98
27	31	2	<b>STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE</b>	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
28	26	7	<b>GIRL GROUPS</b>	MGM-UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
29	14	5	<b>THE MAN WITH TWO BRAINS</b>	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
30	21	4	<b>STROKER ACE</b>	Warner Brothers Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta	69.95
31	16	12	<b>THE OUTSIDERS</b> •	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
32	40	20	<b>THE VERDICT</b> ▲	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta	79.98
33	24	16	<b>PLAYBOY VIDEO VOLUME 3</b>	CBS-Fox Video 6203	Various	1983	NR	VHS Beta	59.98
34	38	4	<b>JANE FONDA'S WORKOUT FOR P. B. &amp; R.</b>	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
35	34	31	<b>AIRPLANE II: THE SEQUEL</b> •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
36	36	27	<b>AIRPLANE!</b> ▲ (ITA)	Paramount Pictures Paramount Home Video 1305	Robert Hays Julie Hagerty	1980	PG	VHS Beta	29.95
37	17	26	<b>THE TOY</b>	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta	79.95
38	27	20	<b>PLAYBOY'S PLAYMATE REVIEW</b>	CBS/Fox Video 6255	Various	1983	NR	VHS Beta	59.98
39	33	21	<b>MAD MAX</b> •(ITA)	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
40	37	28	<b>GREASE</b> • (ITA)	Paramount Pictures Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	VHS Beta	29.95

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# Video

## British Survey Indicates Opposition To Censorship

By NICK ROBERTSHAW

LONDON—In an effort to head off what it fears will be "draconian" legislation curtailing the public's right to view what it chooses, the British Videogram Assn. (BVA) has published a survey by market research firm Gallup indicating that 62% of video users are opposed to censorship of all but the worst sex and horror titles, and that only 8% have ever been "offended" by a pre-recorded videocassette.

The report coincides with publication of the Video Recordings Bill, which provides for a statutory censorship body and \$15,000 fines for those who supply unclassified videos. Sponsored by Tory Member of Parliament Graham Bright, the bill could become law by next summer, though it might take until the end of 1985 to clear the backlog of some 6,000 video titles currently on the market.

BVA chief executive Norman Abbott describes the bill as "well-intentioned, but a bit of a dog's breakfast, and shot through with anomalies." The BVA is concerned, he says, that in its attempt to control the few genuine "video nasties," the bill will also inhibit the availability of what it regards as reputable titles. And it notes that among the videos cited by offended viewers in the Gallup survey were the music titles "Quadraphenia" and "Duran Duran" and the U.S. movie "An American Werewolf In London."

Says Abbott: "We're extremely encouraged by the attitudes indicated in

this report. Despite the recent media hysteria, the public obviously finds that most cassettes provide them and their families with reputable entertainment. It's also clear that a large percentage of the public is opposed to censorship.


"While we're all in favor of controlling the small number, less than half of 1%, of excessively violent and obscene videos, we believe this finding mirrors our concern that the intended legislation should not be so draconian as to unduly curtail the rights of individuals to view whatever reputable videos they wish in the privacy of their own homes."

Before the British Board of Film Censors takes on a video censorship role, the BVA says, it should be re-named, expanded, made publicly accountable and some machinery set up for appeals against its decisions.

## Leading Finnish Firm Pacts With CBS-Fox

HELSINKI—Finnish video heavyweight Rautakirja has signed a distribution deal for Finland for 175 movies from CBS-Fox Video. The agreement was made with Scandinavian licensee Polar-Bonnier Video. The product will be marketed here under the trademark Showtime-Video.

Rautakirja also has exclusive deals to distribute Thorn EMI, RCA-Columbia, ActiVision, Memorex and Suomen Filmiteollisuuden.



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NOVEMBER 26, 1983, BILLBOARD

# Billboard Videocassette Top 40

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Survey For Week Ending 11/26/83

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
<b>1</b>		9	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
<b>2</b>	3	3	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
<b>3</b>	2	6	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
<b>4</b>	5	22	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
<b>5</b>	4	4	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
<b>6</b>	7	4	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
<b>7</b>	6	4	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
<b>8</b>	8	9	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
<b>9</b>	11	5	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
<b>10</b>	14	11	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
<b>11</b>	17	7	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
<b>12</b>	9	16	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
<b>13</b>	12	7	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
<b>14</b>	10	10	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
<b>15</b>	16	3	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
<b>16</b>	19	12	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
<b>17</b>	18	4	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta
<b>18</b>	22	2	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Jr. Marsha Mason	1983	PG	VHS Beta
<b>19</b>	29	24	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
<b>20</b>	13	6	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
<b>21</b>	20	20	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
<b>22</b>	18	2	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta
<b>23</b>	27	22	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
<b>24</b>	24	6	WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
<b>25</b>	23	6	THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta
<b>26</b>	21	7	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
<b>27</b>	25	6	THE BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta
<b>28</b>	NEW ENTRY		LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta
<b>29</b>	37	10	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
<b>30</b>	26	40	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
<b>31</b>	28	6	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	PG	VHS Beta
<b>32</b>	30	30	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
<b>33</b>	31	29	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
<b>34</b>	33	25	THE TOY (ITA)	RCA/Columbia Pictures Home Video 15038	Richard Pryor Jackie Gleason	1982	PG	VHS Beta
<b>35</b>	38	40	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	VHS Beta
<b>36</b>	36	15	THE BEASTMASTER	MGM/UA Home Video 80026	Tanya Roberts	1982	R	VHS Beta
<b>37</b>	NEW ENTRY		THE DARK CRYSTAL	THORN/EMI 1966	Jen, Kira	1982	PG	VHS Beta
<b>38</b>	34	8	VALLEY GIRL	Vestron V-5016	Deborah Foreman Nicholas Cage	1983	R	VHS Beta
<b>39</b>	40	10	MAD MAX •	Vestron Video V-4030	Mel Gibson	1979	R	VHS Beta
<b>40</b>	32	9	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta

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# Video

## Stones' Clip Too 'Nasty' For Television In Britain

LONDON—A Rolling Stones video showing Mick Jagger being murdered by terrorists has been banned from British television because it is deemed "too violent."

BBC-TV's chart show "Top Of The Pops" has refused to screen the promo clip, made for the Stones' new chart single "Under Cover Of The Night." Channel Four's generally more adventurous "The Tube" aired it only after cuts imposed by the Independent Broadcasting Authority.

Interviewed for "The Tube," Jagger said Britain was the only country in the world so far to ban the video. "There's no kind of gratuitous violence in it at all," he insisted. "The film is about political repression. It's been called a 'video nasty,' but if you've ever seen one of those you'll know that it is not."

Julien Temple, who directed the \$37,500 video in Paris and Mexico City, says: "I don't know what all the fuss is about. The average kid in America has, by the time he gets to 21, seen 65,000 killings on television. This isn't a video nasty; it is a comment on video nasties."

The ban comes as Parliament continues debate on the new Video Recordings Bill, designed to outlaw video nasties, a move some fear will lead

to a monolithic censorship body controlling all forms of visual media. The British Videogram Assn. (BVA) has issued a nine-point call for safeguards, including exemption for preview tapes and medical training videos, the establishment of a properly constituted appeals tribunal, and uniformity of classification between theatrical movies and their home video versions.

Announcing these proposed changes, BVA vice president Iain Muspratt said the parliamentary bill as formulated reveals "an unawareness of the sophistications, nuances and complexities of a new and complex industry." Definitions in the bill as drafted would be outdated by technological change, allowing its provisions to be circumvented, he said.

However, parliamentary discussion currently focuses on whether the scope of the bill should be widened to embrace not only video nasties but also hardcore porn videos. Government official David Mellor has already pledged that the Margaret Thatcher administration would not oppose such a move.

After its second reading in the House of Commons, the bill now moves to its committee stage. It could become law here by early next summer.

## IFPI Steps Up Push For Better Clip Remuneration

LONDON—The use of video music clips by broadcast stations for a nominal fee or, in some cases, for free, represents an "unacceptable precedent," says IFPI Video here in a new policy statement.

"The argument that the broadcasting of these clips is a promotional exercise for the sale of records is not convincing. Video clips provide television and cable stations with high quality music programs which they'd otherwise have to produce very expensively," the statement reads.

IFPI Video develops the theme: "Far from being a complement to audio releases, video clips have developed into an entertainment form in their own right and producers need to receive adequate remuneration for their use."

"And it should be remembered that the stations generally program the videos of records that are already hits. Exposure on television gives the consumer the opportunity to record off-air and can therefore reduce the potential for sales."



ALL IN THE FAMILY—Dean Martin and his son Ricci are the featured entertainers at a party hosted by Warner Bros. Records in Los Angeles to celebrate Martin's first video, "Since I Met You Baby." As producer and director of the video, Ricci joined Dad for several press interviews.

IFPI Video plans to step up its campaign of pressing for "adequate remuneration" for the broadcasting of video clips. "We look for enough, at least, to pay the administrative costs," the statement goes on. "The matter is becoming increasingly urgent. With the spread of cable and DBS, the use of free video clips sets a damaging precedent, one that may be harmful to the industry."

As an example, IFPI Video is pointing out that the U.S. music cable channel, MTV, after two years of operation, reaches 18 million homes and broadcasts little else but video clips. In the U.K., a number of similar music channels are being set up.

## VHS Gains Ground

• Continued from page 28


Betamovie, which is similarly priced (around \$1,300) but lacks Videomovie's built-in playback capability.

With an adapter, the tiny VHS-C cassette is playable with any standard VHS machine. This is a significant advantage over 8mm video, which reportedly cannot equal VHS-C's picture quality.

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# Music Monitor

• **A love story:** The moral of Michael Sembello's new three-minute video is "love transforms and power corrupts." Directed by Irv Goodhoff and produced by Alexis Omeltchenko, "Automatic Man" is actually a three-minute, three-act play, scripted by Evan Shofron and Ed Munter.

• **Hollywood Sequel:** A portion of the soundtrack from Francis Ford Coppola's "Rumble Fish" will yield a new music clip produced by Patricia Friedman and directed by Howie Deutch. Stewart Copeland of the Police scored and performed the song, "Don't Box Me In." Stan Ridgeway, formerly of Wall Of Voodoo, did the vocals.

• **All in the family:** In Robin Brians' new video, "Greenville Avenue," he buys a bouquet from a flower girl who is none other than his real-life wife. The video was produced and directed by Tim Pugleise in Dallas, where the song has been played on KMGC, KIKX, KLIF and KROZ.

• **The many faces of Bowie:** Thorn

EMI has acquired the rights to market a video of David Bowie's last concert in his persona of Ziggy Stardust. Bowie, who commissioned the film in 1973, personally remixed the Dolby stereo soundtrack recently released by RCA. Produced and directed by D.A. Pennebaker, the video includes concert footage, backstage glimpses

and interviews with Bowie. Thorn holds distribution rights in all territories but the U.S., Canada and Japan.

• **From video to screen:** One of the first video clips to be converted to 35mm film will appear in movie theatres screening "Dead Zone," "Rumble Fish" and "Under Fire." The clip features the group Kansas perform-

ing "Fight Fire With Fire," which has been aired nationally on television since August. Dominic Orlando directed the video, which was produced by Leslie Libman.

• **Images of war:** Peter Israelson, known for his direction on '38 Special's "If I'd Been The One," filmed Capitol Records' Industry aboard the

U.S.S. Intrepid. With a cast of more than 100, the four-minute music video reveals a strong anti-war message via Industry's song, "State Of The Nation." The video is scripted to show camera cuts from a macabre march to members of the group scheming inside the ship's famed high-technology war room.

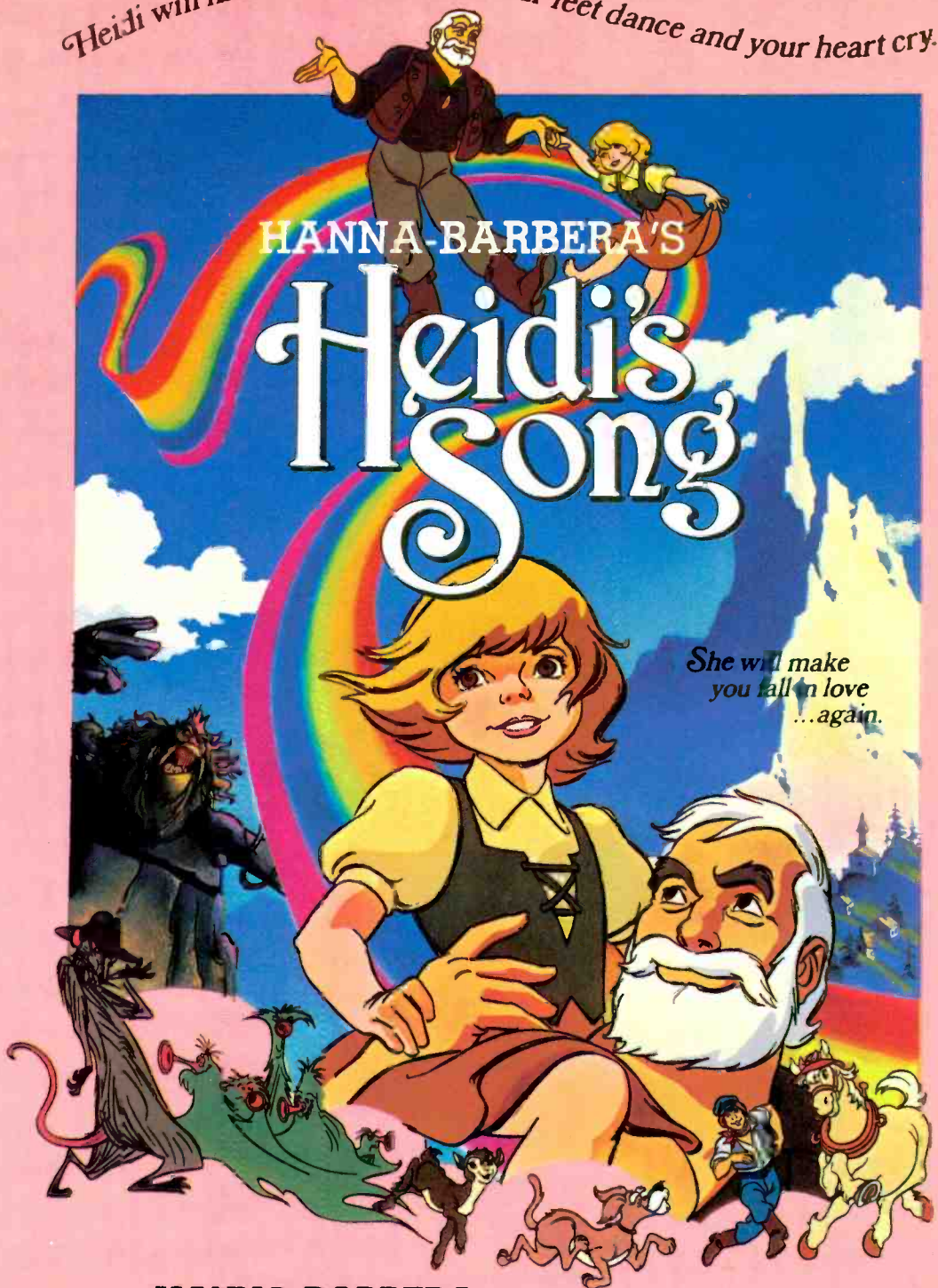
## New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

- APARAJITO**  
Beta & VHS Hollywood Home Theatre..... \$44.95
- ARSENAL**  
Beta & VHS Hollywood Home Theatre..... \$44.95
- BILLY THE KID VERSUS DRACULA**  
Beta & VHS Video Yesteryear 146..... \$49.95
- BOUDU SAVED FROM DROWNING**  
Beta & VHS Hollywood Home Theatre..... \$44.95
- THE CHEF**  
Beta & VHS Video Yesteryear..... \$39.95
- THE CINEMA DIRECTOR**  
Beta & VHS Video Yesteryear..... \$39.95
- COLLEGE**  
Buster Keaton, Florence Turner, Anne Cornwall  
Beta & VHS Hollywood Home Theatre..... \$44.95
- CONDEMNED TO LIVE**  
Ralph Morgan, Maxine Doyle  
Beta & VHS Hollywood Home Theatre..... \$34.95
- DAGORA, THE SPACE MONSTER**  
Beta & VHS Video Yesteryear 986..... \$49.95
- DAY OF FREEDOM—OUR FIGHTING FORCES**  
Beta & VHS Video Yesteryear..... \$29.95
- DELINQUENT DAUGHTERS**  
June Carlson, Fifi Dorsay  
Beta & VHS Video Yesteryear 939..... \$49.95
- THE DENTAL NURSES**  
Beta & VHS Video Yesteryear 145..... \$49.95
- THE EAGLE**  
Rudolph Valentino, Vilma Banky  
Beta & VHS Hollywood Home Theatre..... \$44.95
- THE EXTERMINATING ANGEL**  
Beta & VHS Hollywood Home Theatre..... \$44.98
- FORD STARTIME**  
Audie Murphy, Thelma Ritter  
Beta & VHS Video Yesteryear 170..... \$39.95
- THE GHOST OF YOTSUYA**  
Beta & VHS Hollywood Home Theatre..... \$59.95
- GIRL FROM A.U.N.T.I.E.**  
Beta & VHS Video Yesteryear 147..... \$39.95
- HARVEST**  
Beta & VHS Hollywood Home Theatre..... \$64.95
- HOLT OF THE SECRET SERVICE**  
Beta & VHS Video Yesteryear 175..... \$99.95
- I'M ON MY WAY**  
Beta & VHS Video Yesteryear..... \$39.95
- THE KRAFT TELEVISION THEATRE**  
Beta & VHS Video Yesteryear 913..... \$39.95

(Continued on page 54)

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○ 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).

THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	
1	2	32	QUIET RIOT Metal Health Pastia BFZ 38443 CBS	▲			36	36	22	LOVERBOY Keep It Up Columbia QC38703 CBS	▲			71	72	14	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic) CBS				BLP 9
2	4	3	LIONEL RICHIE Can't Slow Down Motown 6059 ML MCA		8.98	BLP 1	37	32	14	RICK JAMES Cold Blooded Gordy 6043 GL (Motown) MCA		8.98	BLP 2	72	76	3	RICHARD PRYOR Here & Now Warner Bros. 1-23981 WEA		8.98		BLP 26
3	3	49	MICHAEL JACKSON Thriller Epic QE 38112 CBS	▲		BLP 7	38	40	18	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) WEA	●	8.98	BLP 3	73	74	37	U2 Rattle and Hum Island 90067 (Atco) WEA	●	8.98		
4	1	22	THE POLICE Synchronicity A&M SP3735 RCA	▲	8.98		39	37	11	SHEENA EASTON Best Kept Secret EMI-America ST-17101 CAP		8.98		74	68	11	HEART Passionworks Epic QE-38800 CBS				
5	5	15	BILLY JOEL An Innocent Man Columbia QC 38837 CBS	▲			40	42	12	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102 CAP	●	8.98		75	81	7	JOBOXERS Like Gangbusters RCA AFL1-4847 RCA				
6	6	10	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697 RCA	▲	8.98	CLP 1	41	34	9	RAINBOW Bent Out Of Shape Mercury 815305-1W1 (Polygram) POL		8.98		76	89	3	JAMES INGRAM It's Your-Night Q-West 1-23970 (Warner Bros.) WEA		8.98		BLP 21
7	9	9	LINDA RONSTADT What's New Asylum 60260 (Elektra) WEA	▲	8.98		42	43	41	JOURNEY Frontiers Columbia QC 38504 CBS	▲			77	65	13	HERBIE HANCOCK Future Shock Columbia FC 38814 CBS				BLP 19
8	7	15	AIR SUPPLY Greatest Hits Arista AL 8-8024 RCA	▲	8.98		43	31	54	PRINCE 1999 Warner Bros. 1-23720 WEA	▲	10.98	BLP 28	78	84	2	THE CARPENTERS Voice Of The Heart A&M SP-4954 RCA		8.98		
9	12	4	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS				44	35	17	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA) MCA	●	8.98		79	53	14	ASIA Alpha Geffen GHS 4008 (Warner Bros.) WEA	▲	8.98		
10	10	5	GENESIS Genesis Atlantic 80116 WEA		8.98		45	39	17	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RCA		8.98	BLP 4	80	62	30	MEN AT WORK Cargo Columbia QC 38660 CBS	▲			
11	8	43	DEF LEPPARD Pyromania Mercury 8103081 (Polygram) POL	▲	8.98		46	46	7	MOTLEY CRUE Shout At The Devil Elektra 60289 WEA		8.98		81	61	7	JOHN DENVER It's About Time RCA AFL1-4683 RCA		8.98		
12	11	17	BONNIE TYLER Faster Than The Speed Of Light Columbia BFC 38710 CBS	▲			47	48	36	ALABAMA The Closer You Get RCA AHL1-4663 RCA	▲	8.98	CLP 2	82	NEW ENTRY		BARBARA STREISAND Yentl Columbia JS 39152 CBS				
13	13	7	PAT BENATAR Live From Earth Chrysalis FV41444 CBS				48	50	27	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681 RCA	●	8.98		83	57	8	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104 WEA		8.98		BLP 61
14	14	32	ZZ TOP Eliminator Warner Bros. 1-23774 WEA	▲	8.98		49	44	15	JACKSON BROWNE Lawyers In Love Asylum 60288 (Elektra) WEA	●	8.98		84	78	23	DIO Holy Diver Warner Bros. 1-23836 WEA		8.98		
15	30	2	DARYL HALL & JOHN OATES Rock 'N' Roll Soul, Part 1 RCA CPL1-4858 RCA		9.98		50	146	2	PAUL SIMON Hearts & Bones Warner Bros. 1-23942 WEA	●	8.98		85	86	8	PETER SCHILLING Error In The System Elektra 60265 WEA		8.98		
16	17	4	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) POL		8.98		51	52	6	DEBARGE In A Special Way Gordy 6061GL (Motown) MCA		8.98	BLP 8	86	82	24	GEORGE BENSON In Your Eyes Warner Bros. 1-23744 WEA	●	8.98		BLP 35
17	15	27	THE FIXX The Fixx Polygram	●	8.98		52	38	12	AC/DC Back In Black Atlantic 80104 WEA		8.98		87	112	2	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL 8 9103 RCA		8.98		0.00



# Gospel

## Latinos Leave Word Records, Bid To Expand Hispanic Audience

NASHVILLE—Active as a gospel recording and touring group since 1966, the Latinos now plan to enlarge the Hispanic market they know best. Toward this end, the act has dropped its short-lived affiliation with Word Records and is shopping for a more Latin-oriented label.

Harold Velasquez, leader of the Latinos, says the six-man ensemble secured its release from Word after it concluded that the label was not yet ready to promote Christian music to a Spanish-speaking audience. The lone Word offering was "It Must Be Love," an album that—except for "one and a half songs"—was in English. Word's attempt to penetrate the Hispanic market, a spokesman says, was aborted after the company discovered no substantial avenues for distribution.

The Latinos' next attempt to gauge the potential Latin market will be conducted via a single the group intends to ship to both black and Span-

ish-speaking radio. Greg Nelson of Lorenzo Creative Services in Nashville will work on this project as executive producer. Lorenz is also being negotiated with as a potential music publisher for the group, Velasquez says.

Currently, the group books 200 to 225 dates a year, most of them through Alliance Artists of Jenks, Okla. Once a year, generally, the Latinos tour Spanish-speaking countries. In the U.S., Velasquez says, the Southwest is "really strong for us." California, Texas and New York have the biggest concentration of Latinos audiences—in that order, according to Velasquez. Chicago is also developing into a significant concert area for the group, he adds.

The Latinos, working as a solo act, play both ticketed and freewill offering shows. In Texas and California, Velasquez estimates, half to three-fourths of the concerts are offering-based.

Comprising the Latinos are Velasquez, his brother Ron, Richard Avalos, Rudy Ortiz, Manny Gonzales and Brian Lucas. The troupe, which includes a sound man, travels by bus.

While singles do not normally play a large part in gospel sales, Velasquez maintains that his group's upcoming 45 will take the temperature of both the Hispanic and black market. Both kinds of radio stations will be asked to air the new product. Lucas, who was reared in Spain, is the only black in the group, as well as its main songwriter.

The Latinos rely on their management company, Sunbelt, also of Jenks, and local promoters to decide which media and language to use to promote their various concerts. "Most of our concerts in the States, though," Velasquez says, "involve more English material than Spanish."

Acknowledging that the evangelical Protestant Latinos routinely play to Catholic audiences, Velasquez contends that "we haven't had any resistance at all. We don't get into doctrine—just our commitment to Christ."

The great common denominator for Hispanics of all faiths, Velasquez argues, is their need for music. "We'll go into areas where we don't get such large love offerings," he says, "but they'll clean us out in records. It's not unusual to sell \$800 to \$1,000 worth of records to a crowd of 400. In an Anglo concert, we'll sell \$200 to \$300 to a crowd of 400."

Velasquez estimates that the Word album has sold 35,000 units, through both concert and store sales. He adds that total album sales since 1966 probably amount to 250,000. "All the Spanish albums we've done," he adds, "have been custom albums." Before going to Word, the Latinos were on Lamb & Lion. Of the albums sold, Velasquez says that 150,000 were in Spanish.

Sunbelt has assembled research that shows that the Hispanic market in the U.S. numbers 15 million people whose 1980 gross income was more than \$51 billion. The five markets with the highest concentration of Hispanics, according to the research, are McAllen/Brownsville, Tex., El Paso, Corpus Christi, San Antonio, and Miami/Dade County.

### Zondervan \$\$ Up

NASHVILLE—Music and record sales for the Zondervan Corp. of Grand Rapids, Mich. increased 3% for the first nine months of 1983 and 14% for the third quarter over similar periods last year.

Net income for the religious publisher for the first nine months of this year was \$2,163,000, an increase of 47% over last year's earnings. Sales of \$59,157,000 were up 13% over the same period of 1982. These figures represent both book and music sales.

### Word Sets New Exercise Album

NASHVILLE—Word Records will release the second edition of its "Firm Believer" exercise album next month. "Firm Believer II," also by Judy Moser and Bobbie Wolgemuth, is being issued with an illustrated instruction book and contains more demanding exercises than those in the first album.

Musical selections in the upcoming album are by the Mighty Clouds Of Joy, Al Green, Shirley Caesar, Dion, Gordon Jensen and the Imperials.

## Pro Equipment Detroit's Disc Studio Investing In Future

By ROSE CLAYTON

DETROIT—The Disc Ltd., formerly GM Recording Studio, reports that a steady increase in its business in 1983, plus the resurgence projected for 1984, has encouraged it to invest \$100,000 in an electronic music package and a computer.

Greg Reilly, who co-owns the East Detroit facility with Bob Dennis, says it has been able to withstand the financial crunch because of solid financial support from people with confidence in the two men's expertise and flexibility.

When the studio was purchased nine years ago, its reputation was based in the Michigan rock 'n' roll sound. "We changed to the black format because that's where the money was" (for the clientele the facility was able to attract), says Reilly. "Right now, we are running 60% r&b, 20% pop and the rest in other projects."

The black format has been successful due to such hits as Roger Troutman's "I Heard It Through The Grapevine" and George Clinton's "Atomic Dog." Gold records by Troutman and Bootsy Collins helped to establish the studio's reputation in this field.

The "other projects" Reilly refers to include post-production work. "We are proud of the fact that we are in video post-production and have established ourselves with people doing

video music," says Reilly. "Also, Detroit is often regarded as the Hollywood of industrial film, and we are continually building momentum in that area."

The Recording Institute of Detroit, which Reilly says is the only licensed trade school in Michigan that teaches recording, is based in the studio. Reilly and Dennis co-founded the school, and Dennis acts as its administrator. "We have three classes a week," Reilly reports, "and have helped to place hundreds of students in jobs in the industry over the past nine years."

Reilly says he is "extremely pleased" with the versatility of the 20- by 60-foot studio, which was redesigned according to his and Dennis' specifications by acoustic engineer David Clark.

"Our approach has been to adjust from an engineering standpoint rather than from the room," Reilly comments. "It's a matter of adapting the room to what you are looking for."

The Disc Ltd. is equipped with an API console 32 in/24 out, Ampex 24-track and two-track recorders, three separate custom-designed monitor systems, and extensive outboard gear, which will be supplemented by the anticipated electronic music package.

## Studio Track

By ERIN MORRIS

### LOS ANGELES

At Soundcastle Recording Studios, the Jacksons are currently producing their next LP for Epic, with Bill Bottrell engineering. Paul Ericksen and Mitch Gibson are assisting

... Jeffery Osborne is producing A&M's Joyce Kennedy with engineer Tommy Vicari and second Gibson... Warner Bros. artist Michael Sembello is mixing his next album, with Phil Ramone producing and Vicari engineering...

Quincy Jones is producing a track by Patti Austin for Warner Bros. Track is for the upcoming Olivia Newton-John/John Travolta movie, "Two Of A Kind." Vicari is behind the board... Arista's Melissa Manchester is mixing a single with producer Arif Mardin. Jeremy Smith is at the console, with David Marquette assisting...

Atlantic Starr mixing their latest LP on A&M with producers James Carmichael and Cal Harris. F. Byron Clark is behind the board... Reggie Andrews is producing Motown's Dazz Band, with Clark engineering and Paul Ericksen assisting... A&M's Gary Taylor is producing his debut LP, with Bottrell engineering... Weather Report is working on their next album for Columbia with producer Joe Zawinul and engineer Bernie Fromm.

Lee Curreiri cutting self-produced tracks at the Village Recorder with co-producer/engineer Larry Rebhun. Doug Williams and Robin Laine are seconding the project.

At Skip Saylor Recording, producer Herb Pedersen is cutting tracks with Tom Wopat. Jon Gass is at the board, with Tom McCauley assisting... Bill Thomas is mixing a new LP for artist Rock Steenrod, with assistance from McCauley... Jazz group Clockwork is cutting its upcoming album. Skipper Wise and Ed Cohen are producing the LP, with Gass behind the board.

Producer Greg Knowles is cutting debut LP tracks on Hollie Vest for Helion at Digital Sound Recording. Van Webster is at the controls.

Mastering at Precision Lacquer includes projects by the Pointer Sisters, U2 and Sons Of Heroes. Mastering was done by Stephen Marcussen.

### NASHVILLE

At Sound Emporium Studios, Patty Parker is producing sessions by Comstock acts Billie J. Helmkey and the O'Roark Brothers. Jim Williamson is engineering the projects... Greg Kraft is cutting tracks with producer Walter Davison, with Williamson behind the board... Earl Spielman is producing Australian singer Melinda Fox, with Gary Laney engineering.

Producer Ken Harding mixing Word tracks by artist Shirley Caesar at Woodland Sound Studios. Ken Criblez is engineering... Ron

(Continued on page 54)

Survey For Week Ending 11/26/83

### Billboard® Best Selling Spiritual LPs

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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	25	10	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	20	22	9	CHANGED Donald Watkins with the Gospel Music Educators Seminar Mass Choir GosPearl PL16006
2	3	29	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	21	23	5	WORDS CAN'T EXPRESS Nicholas Message 1002
3	6	12	FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745	22	NEW ENTRY		THIS TOO WILL PASS James Cleveland And The Charles Fold Choir, Savoy 7072
4	9	12	I'LL RISE AGAIN Al Green, Myrrh MSB 6747	23	24	9	WHEN WE ALL GET TO HEAVEN The Redd Bud Choir Atlanta International 10058
5	11	9	WE SING PRAISES Sandra Crouch Light LS-5825	24	NEW ENTRY		JESUS IS USING ME Julia Mae Price Williams GosPearl 16015
6	12	12	DETERMINED Tramaine Hawkins, Light LS521	25	25	9	HE GAVE US ALL HE HAD The Sunset Jubilaires Atlanta International 10067
7	2	21	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	26	27	5	GOOD OLD DAYS Tommy Ellison Atlanta Int'l 10063
8	4	58	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG-132	27	28	25	PRAYER AND FAITH Keith Pringle and The Pentecostal Community Choir Savoy 14719
9	7	29	LEAD ME Jackson Southernaires, Malaco MAL 4383	28	20	12	SO MUCH TO BE GREATFUL FOR Calvin Bridges, Birthright Rec BRS 4038
10	5	50	WHEN IT RAINS, IT POURS Rev. F.C. Barnes and Sister Brown Atlanta Int'l 10041	29	21	67	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078
11	8	40	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001	30	26	21	MAMA Dixie Hummingbirds, Atlanta Int'l 10061
12	15	5	LONG TIME COMING The Winans Light 5826	31	31	63	UNCLOUDY DAY Myrna Summers, Savoy 14594
13	10	17	HEAR MY VOICE The Rance Allen Group, Myrrh MSB 6736	32	29	63	IT'S GONNA RAIN Rev. Milton Brunson, Myrrh MSB 6696
14	14	17	FINALLY Andre Crouch, Light LS 5781	33	30	50	THE JOY OF THE LORD IS MY STRENGTH Douglas Miller, The True Way Choir (C.O.G.I.C.), GosPearl 16008
15	19	5	YOU ARE MY MIRACLE Myrna Summers Savoy SL 14616	34	34	40	SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD James Cleveland and the N.J. Mass Choir of the Gospel Music Workshop, Savoy SL 14709
16	13	54	THE RICHARD SMALLWOOD SINGERS The Richard Smallwood Singers, Onyx/Benson R3803	35	33	33	THE GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR-HOUSTON, TX Savoy SG 7081
17	16	33	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382				
18	17	88	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375				
19	18	9	EDWIN HAWKIN'S MUSIC AND ART SEMINAR MASS CHOIR Lection 810 639-1				

### CASSETTE-PARTS STANDARD-SPECIAL

- DOUBLED FLANGED ROLLERS
- KEYHOLE HUBS
- LEADER TAPE
- WINDOWS
- SHIELDS
- SPRING PADS
- STAKING ROD
- PINS
- GRAPHITE COATED LINERS
- CASSETTE SHELLS
- SONIC - SCREW
- RECORD TABS
- CASSETTE TAPE
- 8 TRACK LUBE TAPE

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FOR WEEK ENDING NOVEMBER 26, 1983

# Billboard®

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# Hot 100®

○ Bullsets 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).

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	<b>ALL NIGHT LONG (ALL NIGHT)</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1898 (MCA)	<b>THE SMILE HAS LEFT YOUR EYES—Asia</b> (Mike Stone) Wetton; Geffen 7-29475(Warner Bros.)	67	88	1	<b>IN THE MOOD</b> —Robert Plant (Robert Plant, Benji Lefevre, Pat Moran), Plant, Blunt, Martinez; Esparanza 7-99820(Atlantic)
2	2	7	<b>SAY SAY SAY</b> —Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson, Columbia 38-04168	<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> —Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone Geffen 7-29460(Warner Bros.)	68	74	4	<b>STREET OF DREAMS</b> —Rainbow (Roger Glover), Blackmore, Turner; Mercury 815660-7(Polygram)
3	3	10	<b>UPTOWN GIRL</b> —Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149	<b>JUST GOT LUCKY</b> —JoBoxers (Alan Shacklock), Bostock, Wayne; RCA 13601	69	77	2	<b>YOU DON'T BELIEVE</b> —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista AS1-9108
4	4	14	<b>ISLANDS IN THE STREAM</b> —Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615	<b>BREAK MY STRIDE</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113(Epic)	70	80	3	<b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)
5	5	11	<b>CUM ON FEEL THE NOIZE</b> —Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha/Associated 4-04005(CBS)	<b>READ 'EM AND WEEP</b> —Barry Manilow (Jim Steinman, John Jansen), J. Steinman; Arista AS1-9101	71	73	6	<b>I JUST CAN'T WALK AWAY</b> —Four Tops (Holland, Dozier, Holland), E. Holland, Jr., L. Dozier, B. Holland; Motown 1706(MCA)
6	7	10	<b>LOVE IS A BATTLEFIELD</b> —Pat Benatar (Neil Giraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732	<b>TIME WILL REVEAL</b> —DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705(Motown)	72	67	8	<b>STOP DOGGIN' ME AROUND</b> —Klique (T. McClary) L. Agree; MCA 52250
7	10	5	<b>SAY IT ISN'T SO</b> —Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654	<b>INVISIBLE HANDS</b> —Kim Carnes (Keith Olsen) M. Page, B. Fairweather; EMI-America 8181	73	64	8	<b>ON THE DARK SIDE</b> —Eddie and the Cruisers (Kenny Vance) J. Cafferty; Scotti Bros. ZS404107(Epic)
8	12	12	<b>HEART AND SOUL</b> —Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726	<b>TRUE</b> —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42720	74	63	13	<b>FOOLIN'</b> —Def Leppard (Robert John "Mutt" Lange), Clark, Lange, Elliott; Mercury 814178-7(Polygram)
9	14	7	<b>CRUMBLIN' DOWN</b> —John Cougar Mellencamp (Little Bastard, Don Gehman) J.C. Mellencamp, G. Green; Riva 214(Polygram)	<b>IF I'D BEEN THE ONE</b> —38 Special (R. Mills), D. Barnes, J. Carusi, D. Van Zant, L. Steele; A&M 2594	75	NEW ENTRY		<b>THE SIGN OF FIRE</b> —The Fixx (Rupert Hine) Currin, Woods, West-Oram, Greenall, Agies; MCA 52316
10	13	8	<b>P.Y.T. (PRETTY YOUNG THING)</b> —Michael Jackson (Quincy Jones) J. Ingram, Q. Jones; Epic 34-04165	<b>THE WAY HE MAKES ME FEEL</b> —Barbra Streisand (Phil Ramone, Dave Grusin), M. LeGrand, A. Bergman, M. Bergman; Columbia 38-04177	76	58	11	<b>QUEEN OF THE BROKEN HEARTS</b> —Loverboy (Bruce Fairbairn/Paul Dean), P. Dean, M. Reno; Columbia 38-04096
11	17	6	<b>CHURCH OF THE POISON MIND</b> —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-04144	<b>TALKING IN YOUR SLEEP</b> —The Romantics (Pete Solley) Marrinos, Palmar, Skill, Canler, Solley, Nempcor 4-04135(Epic)	77	82	3	<b>LICK IT UP</b> —Kiss (M. Jackson, G. Simmons), P. Stanley, V. Vincent; Mercury 814-671-7
12	6	20	<b>TOTAL ECLIPSE OF THE HEART</b> —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906	<b>I WON'T STAND IN YOUR WAY</b> —Stray Cats (Dave Edmunds) B. Setzer EMI-America 8185	78	61	23	<b>THE SAFETY DANCE</b> —Men Without Hats (Marc Durand), Ivan, Backstreet 52232(MCA)
13	9	13	<b>SUDDENLY LAST SUMMER</b> —The Motels (Val Garay), M. Davis; Capitol 5271	<b>ALLERGIES</b> —Paul Simon (Paul Simon, Russ Titleman, Roy Halee), P. Simon; Warner Bros. 7-29453	79	69	12	<b>SPICE OF LIFE</b> —Manhattan Transfer (Richard Rudolph), R. Temperton, D. Bramble; Atlantic 7-89786
14	24	4	<b>UNION OF THE SNAKE</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran) Duran Duran; Capitol 5290	<b>WHEN THE LIGHTS GO OUT</b> —Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8183	80	81	5	<b>LADY DOWN ON LOVE</b> —Alabama (H. Shedd, Alabama) R. Owen RCA 13590
15	8	14	<b>ONE THING LEADS TO ANOTHER</b> —The Fixx (Rupert Hine), Currin, Woods, West-Oram, Greenall, Agies; MCA 52264	<b>I NEED YOU</b> —Pointer Sisters (Richard Perry) N. O'Byrne, R. Feldman, J. Black; Planet 13639(RCA)	81	87	3	<b>SEND ME AN ANGEL</b> —Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287
16	20	6	<b>WHY ME?</b> —Irene Cara (Giorgio Moroder), G. Moroder, I. Cara, K. Forsey; Geffen/Network 7-29464(Warner Bros.)	<b>I AM LOVE</b> —Jennifer Holliday (M. White), M. White, D. Foster, A. Willis; Geffen 7-29525(Warner Bros.)	82	NEW ENTRY		<b>THE FLYER</b> —Saga (Rupert Hine) J. Crichton, M. Sadler; Portrait 37-04178(Epic)
17	15	15	<b>TELEPHONE (LONG DISTANCE LOVE AFFAIR)</b> —Cherise (George Duke) R. Jones; A&M 2591	<b>STAY WITH ME TONIGHT</b> —Jeffrey Osborne (George Duke) R. Jones; A&M 2591	83	96	2	<b>BIG CRASH</b> —Eddie Money (Tom Dowd), E. Money, D. Hitchings; Columbia 3804199

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- artists
- labels
- producers
- albums
- singles
- concerts
- videocassettes
- video games
- soundtracks
- publishers

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# Billboard Computer Software

Survey for Week Ending 11/26/83

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

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

## EDUCATION TOP 10

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	8	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons		●	●	●	●				
2	2	8	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		●	◆	◆					
3	3	8	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		●	◆	◆					

5	5	8	STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen & can be saved.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
6	4	8	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
7	10	8	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
8	6	7	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
9	8	8	ALGEBRA I	Edu-Ware & MSA Co.	Teaches basic definitions, number line operations, sets & equation reduction rules. Part 1 of 6 volume series covering first-year course in Algebra.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
10	9	5	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

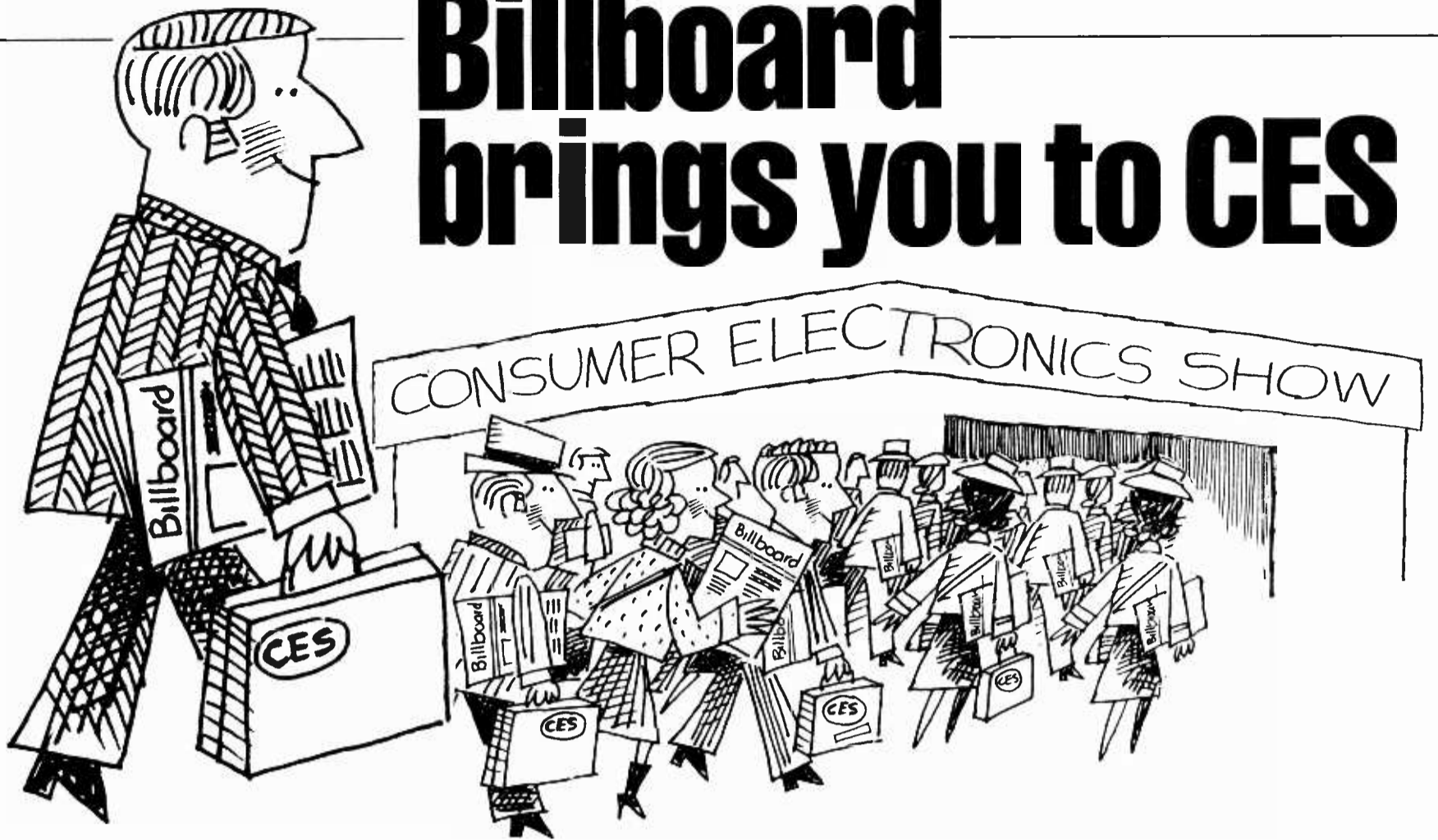
## HOME MANAGEMENT TOP 10

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

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18	11	13	<b>DELIRIOUS</b> —Prince (Prince), Prince; Warner Bros. 7-29503	59	4	<b>JOANNA</b> —Kool & The Gang (R. Bell, J. Bonnerford, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)	<b>85</b>	<b>NEW ENTRY</b>	<b>THIS MUST BE THE PLACE</b> —Talking Heads (Talking Heads) D. Byrne, C. Frantz, J. Harrison, T. Weymouth, Sire 7-29451(Warner Bros.)
19	18	21	<b>TONIGHT I CELEBRATE MY LOVE</b> —Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242	65	3	<b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116	<b>86</b>	90	<b>ALL THE RIGHT MOVES</b> —Jennifer Warnes/Chris Thompson (T. Snow, B. Arthur), T. Snow, B. Alfonso; Casablanca 814-603-7(Polygram)
20	16	18	<b>MAKING LOVE OUT OF NOTHING AT ALL</b> —Air Supply (Jim Steinman), J. Steinman; Arista 1-9056	54	11	<b>ONLY YOU</b> —The Commodores (M. Williams), M. Williams; Motown 1694	<b>87</b>	92	<b>STATE OF THE NATION</b> —Industry (Rhett Davies, E.G.), J. Carin, M. Caronia; Capitol B5268
21	32	4	<b>TWIST OF FATE</b> —Olivia Newton-John (David Foster), S. Kipner, P. Beckett; MCA 52284	60	5	<b>HOLIDAY</b> —Madonna (John Jellybean Benitez) C. Hudson, L. Stevens Sire 7-29478(Warner Bros.)	88	56	<b>AUTOMATIC MAN</b> —Michael Sembello (Phil Ramone) M. Sembello, D. Batteau, D. Sembello; Warner Bros. 7-29485
22	34	4	<b>SYNCHRONICITY II</b> —The Police (Hugh Padgham, Police), Sting; A&M 2571	56	11	<b>LOVE IS A STRANGER</b> —Eurythmics (Stewart, Williams), Lennox, Stewart; RCA 13618	<b>89</b>	<b>NEW ENTRY</b>	<b>THE POLITICS OF DANCING</b> —Re-Flex (John Punter) Fishman; Capitol 5301
23	23	10	<b>SEND HER MY LOVE</b> —Journey (Mike Stone) S. Perry, J. Cain; Columbia 38-04151	31	11	<b>RUNNING WITH THE NIGHT</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710	<b>90</b>	<b>NEW ENTRY</b>	<b>WET MY WHISTLE</b> —Midnight Star (R. Calloway) R. Calloway; Solar 7-69790(Elektra)
24	26	6	<b>IN A BIG COUNTRY</b> —Big Country (Steve Lillywhite), Big Country; Mercury 814467-7(Polygram)	68	2	<b>GOLD</b> —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis USA 42743	91	94	<b>TELL ME IF YOU STILL CARE</b> —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris; Tabu 4-04160(Epic)
25	28	10	<b>MAJOR TOM (COMING HOME)</b> —Peter Schilling (Peter Schilling, Armin Sabot,PSP) P. Schilling, D. Lodge; Elektra 7-69811	62	7	<b>BABY I LIED</b> —Deborah Allen (C. Ciallelo) D. Allen, R. Bourke, R. Van Hoy; RCA 13600	92	71	<b>TELL HER ABOUT IT</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04012
26	29	9	<b>AIN'T NOBODY</b> —Rufus With Chaka Khan (R. Thielman) H. Wolinski; Warner Bros. 7-29555	62	14	<b>KING OF PAIN</b> —The Police (Hugh Padgham,Police), Sting, A & M 2569	93	70	<b>CAN'T SHAKE LOOSE</b> —Agnetha Faltskog (Mike Chapman), R. Ballard; Polydor 815230(Polygram)
27	37	4	<b>OWNER OF A LONELY HEART</b> —Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco 7-99817	40	14	<b>WHAT'S NEW</b> —Linda Ronstadt (Peter Asher) J. Burke, B. Haggart Asylum 7-69780(Elektra)	<b>94</b>	<b>NEW ENTRY</b>	<b>MEMPHIS</b> —Joe Jackson (Joe Jackson) J. Jackson; A&M 2601
28	25	10	<b>TENDER IS THE NIGHT</b> —Jackson Browne (Jackson Browne, Greg Ladanyi) R. Kunkel, D. Kortchmar, J. Browne; Asylum 7-69791(Elektra)	66	5	<b>BURNING DOWN THE HOUSE</b> —Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565(Warner Bros.)	95	72	<b>OLD TIME ROCK &amp; ROLL</b> —Bob Seger & The Silver Bullet Band (Bob Seger, Muscle Shoals Rhythm Section), G. Jackson, T. Jones III; Capitol 5276
29	33	7	<b>SOULS</b> —Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13650	44	18	<b>THAT'S ALL</b> —Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724	96	89	<b>JUST BE GOOD TO ME</b> —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris III; Tabu 4-03955(Epic)
30	19	11	<b>MODERN LOVE</b> —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8177	66	5	<b>MY TOWN</b> —Michael Stanley Band (Michael Stanley Band, Bob Clearmountain) M. Stanley EMI-America 8178	97	91	<b>MAMA</b> —Genesis (Genesis,Hugh Padgham) Banks, Collins, Rutherford; Atlantic 7-89770
31	27	8	<b>HOW MANY TIMES CAN WE SAY GOODBYE</b> —Dionne Warwick And Luther Vandross (Luther Vandross) S. Goldman; Arista 1-9073	44	18	<b>MAGNETIC</b> —Earth, Wind, & Fire (M. White), M. Page; Columbia 38-04210	98	84	<b>MIRACLES</b> —Stacy Lattisaw (Narada Michael Walden), G. Benson, F. Willhorn; Cotillion 7-99855(Atco)
32	30	9	<b>MIRROR MAN</b> —The Human League (Martin Rushent,Human League) Oakey,Callis,Burden; A&M 2587	46	9	<b>BLUE WORLD</b> —Moody Blues (P. Williams), J. Hayward; Threshold 605	99	85	<b>PROMISES, PROMISES</b> —Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8170
33	39	3	<b>UNDERCOVER OF THE NIGHT</b> —The Rolling Stones (Glimmer Twins, C. Kimsey), M. Jagger, K. Richards; Rolling Stones 7-99813(Atco)	75	3		100	83	<b>DR. HECKYLL &amp; MR. JIVE</b> —Men At Work (Peter McIan), C. Hay; Columbia 38-04111

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## 'PLEASED PEOPLE ARE LISTENING'

# Winter Not Cold To New Sounds

By SAM SUTHERLAND

LOS ANGELES—Other bebop veterans tend to sniff the air critically at the mention of '70s and '80s hybrid idioms fusing jazz with folk, classical and ethnic strains, but not Paul Winter. The erstwhile bebop reed stylist proves understanding more sympathetic to the young legacy of such chamber jazz equations—after all, Winter's own Consort concerts and albums presaged these contemplative subgenres more than a decade ago.

"I'm just pleased people are listening more," Winter says. "The more they listen to instrumental music in general, the better it is for all of us."

Winter, who visited here recently while in town for a concert at Pasadena's Ambassador Auditorium, can comment on sales fortunes with a businessman's knowledge, since he's acted as his own label president since forming his own Living Music label

in the late '70s. In that role, Winter now admits that such maverick successes as Windham Hill, whose artists may have been influenced by him, are in turn encouraging.

"I grew up in an era when instrumental music was still revered," recalls the saxophonist. "It was the tail end of the big band era, and that, along with growing up listening to Bach in church settings, gave me that perspective. Then, in 1954 when I was 15, everything shifted radically." The upheaval in pop styles wrought by rock'n'roll and r&b, he says, relegated pure instrumental music to the "background."

Winter himself remained true to his jazz muse, recording bop-inflected material throughout a career that culminated in a long relationship with Columbia. But his own musical travels were exposing him to the influences that would lead to the Paul Winter Consort, formed in 1967.

While visiting Brazil, he first heard acoustic guitar used in a fashion that would later be pivotal to the Consort: "This was music that was very powerful, very masculine, and yet not loud at all."

To that instrumental voice, Winter's blueprint added an emphasis on woodwind and brass arrangements steeped in another earlier force, the ambitious jazz orchestrations of Gil Evans. Terming Evans' three landmark album collaborations with Miles Davis "the most profound aesthetic influence in my early years," Winter approached Evans to arrange for the first Consort.

Evans, then in semi-retirement, declined. But he did offer Winter his own ideas about nurturing the new project, which took shape via a deal with A&M.

Between that launch and the early '70s, when the Consort's recording of Ralph Towner's "Icarus" would bring a sleeper hit (today, Winter claims, CBS still sells about 10,000 copies of that album yearly), Winter saw the Consort expand its lineup and the array of esoteric percussion and string instruments used to flavor its pieces. He also served as unwitting midwife to another important ensemble, Oregon, by tapping its four future members for the Consort.

"By 1974, we needed two trailer trucks just to carry the PA," he recalls with a chuckle, adding that the central importance of classical guitar made elaborate sound reinforcement for his expanding lineup a necessity. The breadth of percussive sounds used, especially concert tympani, further complicated matters.

Since then, Winter has scaled down the Consort's size while continuing to experiment with its musical palette, along with testing varied recording sites and recording an environmentally-themed album, "Common Ground," incorporating the voices of endangered species of animals. The Consort itself has condensed to a trio for Winter's most recent album, "Sun Singer."

"For too long, I bought the line, 'Well, you can't do this kind of music,'" he admits. "I kept doing it, of course, but I dropped out of the record business." Recently, however, Winter says he's rethinking his Living Music operation, which he acknowledges has proven both frustrating and enlightening.

"It's been a dream of mine to have my own company, to record what I want. But until now, I didn't have the entrepreneurial thrust I'm now developing; I gave all of that energy to the music alone," he explains.

His claim of a new business focus is backed by plans to recruit a full-time executive to oversee the company, along with the goal of relocating from Litchfield, Conn., to the San Francisco area. With Winter already licensing most of his past Consort albums and actively engaged in efforts to buy back those masters, he envisions a larger operation than in the past.

## Nashville Fans Get Their Own 'Hotline'

NASHVILLE — The Nashville Music Assn. has set up a "jazz hotline" to keep fans abreast of all current local jazz activity. The information is presented as a recorded message. The phone number is (615) 242-4310.



JAWBONING 'BOUT JAZZ—MCA act Spyro Gyra hams it up backstage after a performance at the Beverly Theatre in Beverly Hills, Calif., where they played a number of cuts from their latest album, "City Kids." In the front row, from left, are group members Tom Schuman, David Samuels, Kim Stone, Eli Konikoff, Jay Beckenstein and Gerardo Velez. In the middle row from left are Spyro Gyra's Chet Catalio and label executives Harold Sulman, Larry Solters and Louil Silas. Pictured from left in the back row are the group's manager Phil Brennan and MCA executives Thom Trumbo, Steve Meyer and John Schoenberger.

## MJQ Tops Bill At Sixth Cork International Festival

By MIKE HENNESSEY

CORK, Ireland—An immaculate set by the highly durable Modern Jazz Quartet was one of the major highlights of the sixth Cork International Jazz Festival, staged here over the Irish fall holiday, Oct. 28-31.

The MJQ was playing the final concert of a successful European tour that had taken them to Stuttgart, Madrid, Hamburg, Berlin and Paris. The group's well-balanced program of classics like "Milano" and newer pieces such as "That Slavic Smile" won it a standing ovation from the packed audience in the Cork Opera House. Outstanding in a set of fine instrumental finesse was a solo performance by vibraphonist Milt Jackson of "Nature Boy," which combined brilliant technique with matching improvisational creativity.

The festival, sponsored for the second year by the Guinness company, was estimated to have augmented Cork's population of 170,000 by a further 25,000. According to organizers Jim Mountjoy and Pearse Harvey, it was by far the most successful and best attended to date.

Afternoon, evening and late-night concerts at the Opera House over the four days featured Astrud Gilberto and her group (which flew in especially from New York for the date), tenor saxophonist Johnny Griffin (deputizing for the indisposed Dexter Gordon), Buck Clayton & the Count's Men (including Harry Edi-

son, Joe Newman, Earle Warren, Curtis Fuller, Buddy Tate and Freddie Green), the Ronnie Scott Quintet, Buddy de Franco and Terry Gibbs, the Peter Appleyard Quintet, Bob Wilber & the Bechet Legacy, the Morrissey-Mullen Group and the Louis Stewart/Per Husby Quintet.

Berklee Press Publications publishes jazz instructional and performance materials developed by faculty members of the Berklee College of Music in Boston. Included are a variety of instrumental training methods, arrangements for jazz ensembles of all sizes, and professional handbooks.

## Berklee Press, Schirmer Pact

NEW YORK—G. Schirmer expands its print music ties to Berklee Press Publications via a new pact covering all international territories except Japan.

Schirmer previously maintained a five-year affiliation as sales agent for the Berklee catalog in the U.S., the U.K. and Central and South America. Under the new contract, reached between Schirmer vice president Neil Baudhuin and Lee Berk, vice president of the Berklee Press, Schirmer will continue utilizing some of Berklee's current sales agents in certain foreign territories.

## PERFORMANCE REQUIRED

## Master's Program At NTS

DENTON, Tex.—The North Texas State Univ. School of Music, the first school in the U.S. to offer an accredited Bachelor of Music degree in jazz, has added a jazz program leading to a Master of Music degree.

NTSU introduced its original bachelor program in 1947. The delay in creating a master's degree in jazz studies is attributed by Dr. Marceau Myers, dean of the School of Music, to the time required for the development of a qualified faculty, sufficient performing ensembles and physical facilities, including rehearsal halls, a jazz library, equipment and supporting staff.

Areas of study include such related fields as composition, conducting,

music education, musicology, opera, performance and theory, as well as advanced jazz studies. Prior to graduation, students are required to perform publicly, or have their written works performed. Student compositions and arrangements are submitted to campus performing groups, which include nine lab bands, a jazz vocal group, two electronic music groups, and about 30 other small ensembles.

Neil Slater is coordinator of jazz studies and director of the One O'Clock Lab Band. Faculty members are Dan Haerle, Rich Matteson, Jack Petersen, Jim Riggs, Paris Rutherford and Leon Breeden.

Survey For Week Ending 11/26/83												
Billboard® Best Selling Jazz LPs™						Billboard® Best Selling Jazz LPs™						
This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart
1	1	21	<b>GEORGE BENSON</b>	In Your Eyes, Warner Bros. 1-23744	26	12	15	<b>HIROSHIMA</b>	Third Generation, Epic FC 38708	27	28	77
2	4	11	<b>HERBIE HANCOCK</b>	Future Shock, Columbia FC 38814	28	23	117	<b>PAT METHENY GROUP</b>	Offramp, ECM ECM-1-1216	29	29	25
3	5	7	<b>BOB JAMES</b>	Foxie, Columbia FC 38801	29	29	25	<b>AL JARREAU</b> ▲	Breakin' Away, Warner Bros BSK 3576	30	31	3
4	2	13	<b>JEAN-LUC PONTY</b>	Individual Choice, Atlantic 80098	30	31	3	<b>MILES DAVIS</b>	Star People, Columbia FC 38657	31	24	11
5	3	15	<b>SPYRO GYRA</b>	City Kids, MCA 5431	31	24	11	<b>JAMAALDEEN TACUMA</b>	Show Stopper, Gramavision GR 8301 (Polygram)	32	NEW ENTRY	
6	7	50	<b>GEORGE WINSTON</b>	December, Windham Hill C-1025	33	34	5	<b>JACO PASTORIUS</b>	Invitation, Warner Bros 23876 1	33	34	5
7	6	31	<b>JARREAU</b> ●	Jarreau, Warner Bros 1-23801	34	35	25	<b>HUBERT LAWS</b>	Make It Last, Columbia FC 38850	34	35	25
8	15	5	<b>AL DIMEOLA</b>	Scenario, Columbia FC 38944	35	36	50	<b>STEVE SMITH</b>	Vital Information, Columbia FC 38955	35	36	50
9	9	33	<b>GEORGE WINSTON</b>	Autumn, Windham Hill C 1012	36	38	157	<b>THE YELLOWJACKETS</b>	Mirage A Trois, Warner Bros 23813 1	36	38	157
10	10	8	<b>MANHATTAN TRANSFER</b>	Bodies And Souls, Atlantic 80104 1	37	NEW ENTRY		<b>GROVER WASHINGTON JR.</b>	The Best Is Yet To Come, Elektra 60215	37	NEW ENTRY	
11	11	21	<b>WYNTON MARSALIS</b>	Think Of One, Columbia FC 38641	38	40	72	<b>GROVER WASHINGTON JR.</b>	Wavelength, Elektra 6E 305	38	40	72
12	13	5	<b>MICHAEL FRANKS</b>	Passionfruit, Warner Bros 1-23962	39	39	54	<b>RANDY CRAWFORD</b>	Nightline, Warner Bros 23975-1	39	39	54
13	16	7	<b>SHADOWFAX</b>	Shadowdance, Windham Hill WH-1029 (A&M)	40	30	31	<b>DAVID SANBORN</b>	As We Speak, Warner Bros 1-23650	40	30	31
14	8	21	<b>PAT METHENY GROUP</b>	Travels, ECM 23791-1 (Warner Bros)	41	32	21	<b>EARL KLUGH/BOB JAMES</b>	Two Of A Kind, Capitol ST 12247	41	32	21
15	19	3	<b>TOM SCOTT</b>	Target, Atlantic 80106	42	44	3	<b>JOE SAMPLE</b>	The Hunter, MCA 5397	42	44	3
16	14	7	<b>KEITH JARRETT</b>	Standards, Vol. 1, ECM 1-23793 (Warner Bros)	43	43	3	<b>RAMSEY LEWIS</b>	Les Feurs, Columbia FC 38787	43	43	3
17	20	29	<b>EARL KLUGH</b>	Low Ride, Capitol ST-12253	44	45	39	<b>PAQUITO D'ROVERA</b>	Live At The Keystone Corner, Columbia FC 38899	44	45	39
18	18	5	<b>VARIOUS ARTISTS</b>	An Evening With Windham Hill Live, Windham Hill C 1026 (A&M)	45	47	127	<b>DAVID MURRAY OCTET</b>	Four As Steps, Black Saint MSR 0065 (Polygram)	45	47	127
19	21	15	<b>RONNIE LAWS</b>	Mr. Nice Guy, Capitol ST-12261	46	37	23	<b>DAVE GRUSIN AND THE NEW YORK/L.A. DREAM BAND</b>	Live Grusin And The New York/L.A. Dream Band, GRP G-1001	46	37	23
20	22	73	<b>GEORGE WINSTON</b>	Winter Into Spring, Windham Hill C-1019	47	49	25	<b>PAT METHENY &amp; LYLE MAYS</b>	As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros)	47	49	25
21	25	5	<b>OREGON</b>	Oregon, ECM 1-23796 (Warner Bros)	48	41	5	<b>TANIA MARIA</b>	Come With Me, Concord Jazz CJ 200	48	41	5
22	NEW ENTRY		<b>DAVID SANBORN</b>	Backstreet, Warner Bros 23906-1	49	NEW ENTRY		<b>BOB JAMES</b>	The Gene, Columbia FC 38678	49	NEW ENTRY	
23	17	9	<b>HERB ALPERT</b>	Blow Your Own Horn, A&M SP-4949	50	33	104	<b>JIMMY McGRUFF</b>	Countdown, Milestone M-9116 (Fantasy)	50	33	104
24	27	19	<b>JOHN MCLAUGHLIN, AL DIMEOLA, PACO DELUCIA</b>	Passion Fire & Grace, Columbia FC 38645				<b>ALBERTA HUNTER</b>	Look For The Silver Lining, Columbia FC 38970			
25	26	23	<b>LARRY CARLTON</b>	Friends, Warner Bros 1-23834				<b>GEORGE BENSON</b> ●	The George Benson Collection, Warner Bros 2HW 3577			

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## PROMOTER PROFILE

## The Showcase Club Is The Thing For Boston's Law

By ROMAN KOZAK

BOSTON—Don Law is the major promoter here, producing a series of shows every summer on the Boston Commons, and bringing headliners into local arenas and stadiums. But that's not what he particularly wants to talk about; his pride and joy are the five area showcase clubs he owns and operates.

"I think that it's a critical first obligation to be there discovering and developing new artists within showcase rooms and small clubs, and it's surprising to me that more promoters around the country are not doing the same thing," says Law.

Law's five clubs are the 1,500-capacity video ballroom, Metro; the 500-capacity Paradise, opened in 1977; Stitches, a small comedy room in the front of the Paradise; Spit, a new wave room next door to Metro; and the new 700-capacity Metro-Worcester, located 45 minutes away from Boston near the Worcester Centrum, where Law now does most of his arena dates.

"Our orientation, starting out in the late '60s in 1967-68 with the Boston Tea Party, was that this was an era when the rooms were the critical link for an act coming out of obscurity into some kind of popularity. These rooms were the focal point of so much of what was coming together, and I think that when that all wound up and the Tea Party closed, the Electric Factory in Philadelphia closed, and the Fillmore closed in New York, there was a real vacuum for a long time. And it was our feeling that the whole thing should be started again," says Law, who was a principal of the Tea Party at the time, and who has recently begun using the Tea Party name again in advertising his current events.

"In the middle '60s we were very much at the mercy of the radio stations, and the remarkable thing that happened, that really transformed the music business, I think was the explosion in the late '60s and early '70s of the major rooms having acts literally explode, sometimes in the course of a weekend. They could come in as virtual unknowns on Thursday night, doing 115 people, and then wind up selling out Friday and Saturday nights just on word of mouth," remembers Law.

"At the same time, FM was coming into its own, and both of these things happening at the same time made our business come alive. I don't know if we're back to that same place

as radio stations are now so tightly formatted. Now in the talent business you may be in the position to play an act where the album may not be doing so well. But by playing that act live, and putting them into a room that's hot, which on its own can bring out people, then you can definitely have a major impact in terms of that act breaking," he says.

"That, as I see it, is the same kind of commitment we had to make in the late '60s. And that I also see as a critical function for the talent buyer of the future. Has he been there in the early stages to really initiate that act into the marketplace, and has the room worked on its own to really bring out people by maintaining relationships with the radio stations and newspapers, so that these outlets will go out and see the act? They may add a record because of it. None of us can sit back and wait for a record to happen, because it's not going to happen that fast any more."

Though there are other music rooms in town, notably the Channel and the Rat, Law takes credit for breaking a number of acts in the marketplace, noting that at one time the Police and Joe Jackson played the Paradise, and Men At Work once headlined the Metro. Moreover, by having clubs of various sizes, he says, he is able to have the right venue for an act as it grows in popularity. Booking and advertising for all the five clubs is done through Law's central office.

"I think the clubs and the small showcases are where the business is," says Law. "You cannot will a club to make it happen. There are plenty of examples in all markets where somebody tried to run a club and hasn't succeeded, sometimes at enormous financial loss. But you can only keep a club going because the public likes it and wants to go there. The room cannot just be from the bar owner's point of view, just to sell booze, with a stage in the corner where you can bring a band in.

"That's the tail wagging the dog, if the guy just wants to sell booze and an act is just a necessary evil. Our orientation has always been the other way around. The act and the showcase comes first, and if selling booze keeps the place open, that's great, but it's the act and the quality of the sound and lights that come first.

"That is not traditionally what has happened with clubs. But our idea is that if an act comes here and the first time does 500 or 600 people, then 1,000-1,500 people and then 3,000

and more, then they are happening. We did that with the B-52's and the Talking Heads. They were doing \$30,000 grosses here while still being opening acts in other places."

Part of the key to doing this, says Law, is working with the local radio stations, doing joint promotions and live concerts.

"The good radio stations have that mentality and want to discover and work with new acts," he says. "It's very easy to pick up the phone, and say 'I want the Who or AC/DC, but nobody really wants a call from a radio station saying they want to help and promote AC/DC. You want them to call for new acts, so that hopefully they will get an association with more meaningful acts."

There are five major colleges and universities in the Boston area, which provide an unusually large audience pool for new and breaking acts. Law has done concerts at the schools alone and in association with the student governments as well as getting

the students to come out to his venues. In addition to Boston, Law does shows in Worcester, Springfield, Providence, Tanglewood, and some in New York State.

"Two years ago we started with Channel 4 television and the city of Boston to do a series of concerts in the park, called Concerts In The Common," he says. "That has turned out very well. In the beginning of the first year the city engaged a sponsor, a cigarette company, and began advertising before anybody knew about that, so we had some problems, but the series later turned out to be enormously successful."

For the series, Law handles booking, staging, production and security, and out of 20 concerts, with 10,000 reserved seats per show, 90% have sold out, he says. "It's a little like a summer festival site with trees inside the site," he says. "We are a little bit limited as to the kind of acts we can put in. We have to keep it at the soft-

(Continued on page 44)



Photo © 1983 Ron Powell

Don Law

San Diego Club Makes Comeback  
Bacchanal Brings Back Rock Acts For The Third Time

By THOMAS K. ARNOLD

SAN DIEGO—The owners of the Bacchanal are undoubtedly hoping the third time will prove lucky. Twice before, the popular local night-spot was the top rock'n'roll showcase club for national and local acts alike. And twice before, the eight-year-old club—which is still one of the city's largest, accommodating 550—was toppled from that position, chiefly through the fickleness of local nightlife, and converted into first a discotheque and then, this latest time around, a topless go-go bar.

But now, brothers John and Robin Marien are hoping to make a go at it one more time. Last month, they again began featuring live talent, and while the club is no longer open seven nights a week the way it was during its most recent "glory" period of 1980-82, it appears to be again on the road to recovery.

"What haven't we done?" says John Marien, laughing. "As far as national acts, I think we fill a void in town. Humphrey's (an outdoor club where nearly 30 jazz, folk and soft rock acts played over the summer) is going out for the winter, and the only other club that national acts play at in town is the Rodeo up in La Jolla.

"A promoter can come in here and not have to worry about paying for sound, lights, union labor, and all of the other expenses in doing a concert. And a lot of promoters I've talked with would rather see two sold-out shows here than a half-empty one at some larger theater, simply because of the extra expenses there."

Indeed, this time Marien is staking his club's future on national acts more than ever before. Crowds at a recent Marianne Faithfull concert were as big as they were in the Bacchanal's heyday, and the line-up of upcoming concerts is impressive.

Scheduled to play during the next two months are Dave Mason, Al Stewart, Jaco Pastorius, the Cramps, Hunters & Collectors, Alphonso Johnson, Stanley Turrentine, Roy Buchanan, Leon Russell, Lords Of The New Church and Kenny Rankin.

Only a few local acts are slated in between, and Marien says most of them play only their own music instead of the top 40 covers most bar started to fare worse and worse all

bands make their living with.

"Commercial local bands are still out of it," Marien says. "I've been around town, and they're not doing as well as they did a year ago. We want to stay away from local acts, unless they play original music."

Marien bought the Bacchanal in December, 1979, when it was still a disco. In a series of weekly "Disco Sucks" parties with live rock bands like Bratz and the Blitz Brothers, he steered its format back toward live rock'n'roll.

He worked out a booking arrangement with promoter Tony Kampmann, formerly with the Catamaran Hotel here, to bring national acts to his club. And from early 1980 until last year, the club prospered through the combined drawing power of strong local bands and a heavy schedule of national talent that included such diverse acts as Iggy Pop, Dave Edmunds, Ray Charles, Steppenwolf, Missing Persons, Joe Cocker, Gary Puckett, and Johnny Thunder & the Heartbreakers. But by the end of last year, attendance began to fall off, and Marien placed the club on the market.

"We were building most of our schedule around local talent, and that's about the time that local bands over town," Marien recalls, adding

that from 1980 to 1982, attendance at the Bacchanal declined "by at least a third."

"When the disco and 'Urban Cowboy' crazes ended, all the clubs that had changed over to those trends went back to live rock'n'roll," he says. "And pretty soon we went from five rock places to 15.

"Around the same time, the economy took a down turn, plus the same bands kept playing the same clubs and people started to get tired of them. And that hurt a lot of people."

In January, Marien says, he finally sold the club to Bottoms Up Inc., a San Diego firm that promptly turned it into a go-go bar featuring both male and female topless dancers. But when Bottoms Up was denied a liquor license by the state Alcoholic Beverage Control board, Marien stepped in the picture again and bought the club back last July.

Since then, he says, he's spent about \$10,000 on various improvements designed to make the club even better suited for live music, including an upgraded sound and light system, a new 600 square foot dance floor, and a resurfaced stage.

Brother Robin Marien, as manager, is in charge of day-to-day opera-

(Continued on page 43)

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# Talent In Action

## MICK FLEETWOOD'S ZOO

*The Bottom Line, New York*  
Tickets: \$10

It's funny that Stevie Nicks can sell out Radio City Music Hall while her once and future cohort Mick Fleetwood draws only a sparse crowd at the Bottom Line. It must be Mick's receding hairline, because he and the Zoo's 90-minute performance Nov. 9 showed that he hasn't lost anything musically.

Mick Fleetwood's Zoo is guitarists Billy Burrette and Steve Ross, and bass player George Hawkins. While Fleetwood led an unrelenting attack from behind his fortress of drums, the rest of the Zoo held a strong front line, trading vocals and shelling the audience with hard hitting riffs. While the early Mac song "Rattlesnake Shake" was easily the funnest rocker of the night, an extended version of "World Turning" saw each singer swapping lines, providing a diverse and delightful showcase of the group's collective talent.

Two numbers from the group's RCA debut album "I'm Not Me" entitled "Angel Come Home" and "Tear It Up" stood out, the first with its gentle harmonies and the second with a rough-hewn dance appeal that closed the set on a frenzied note.

KIM FREEMAN

## JONATHAN RICHMAN & THE MODERN LOVERS

*The Country Club, Los Angeles*  
Admission: \$6.50

Jonathan Richman is an anomaly in the world of rock'n'roll, a lyricist who looks at the world with wide-eyed naivete and captures the heart of even the most jaded audience. With his songs about mosquitoes and ice cream cones and his decidedly off-kilter voice, the fact that he can woo a crowd is a tribute to his personal magnetism and the innate desire for warmth and affection in those watching him.

Even with guitars, stand-up bass, drums, sax and two backing singers, the Modern Lovers were so quiet on Nov. 11 that the crowd at the Country Club was forced to pay attention to what was going on. And what was going on was a performer so un-self-consciously in love with performing that he would do anything from tell fourth-grade jokes to shyly wiggle his hips in an effort to get a reaction. Some people in the seats nervously wondered what the hell was going on, but the vast majority were Richman fans who embraced the outgoing singer wholeheartedly.

Richman's material was drawn from his new Sire album and a few earlier ones, but used nothing as far back as his John Cale-era songs like "Road Runner" (even though there were requests). He sang "That Summer Feeling," an anthem to innocence; "Not Yet Three," a paean to childhood; "Give Paris One More Chance," an ode to hopefulness. This is all a far cry from your basic Motley Crue.

The band—Michael Guardabascia, Carla Brownlee, Greg Keranen and singers Ellie Marshall and Jamie Hawkins—provided sterling if befuddled backing. Even they could never be sure what Richman would do next. But spontaneity is a nice counterpoint to stale, overchoreographed "professionalism."

Despite its unpredictability and—at times—

sappiness, the 75-minute set was so well-received that Richman was brought back for three encores. The show as an exercise in absurdity and affection, and really quite difficult to explain in 400 words. With Jonathan Richman, what you get is Jonathan Richman—great galloping gobbets of spirit and sincerity. And you take it or you leave it, and that's it.

ETHLIE ANN VARE

## JULUKA

*The Palace, Los Angeles*  
Tickets: \$10

The South African band Juluka (which means "sweat" in Zulu) has been getting most of its airplay on new music stations. Don't let that fool you; the Warner Bros. act is much closer to Miriam Makeba than Lene Lovich. Its folk-rock sound, with subtle rhythms and melodic flute lines, is palatable, accessible, and extremely entertaining.

From all the news coverage about the bi-racial group's inability to play publicly in its homeland, and the brouhaha over their almost being banned by the British musicians' union from playing in England, you'd think the show might be angry, political and outraged. In fact, the 70-minute performance at the Palace on Nov. 4 was colorful, exciting and friendly. Also highly visual: Juluka intersperses the high-stepping dances of the Zulu tribes within its music.

The core of the ensemble are band co-founders Johnny Clegg and Siphon Mchunu, one white and one black. Their dueling acoustic guitars provide a complex melodic base for the rest: Derek DeBeer (drums), Gary Van Zyl (bass), Scorpion Madondo (flute/sax) and Cyril Mculwane (keyboards). Joining the sextet is the electric Dudu Zulu, who dances but plays no instrument.

Some of the songs are in English and some are in Zulu; Clegg, a former professor, adds comments about the music and culture of South Africa between songs. "Kwela Man," "Gijimbeke," "Two Humans On The Run," "Simple Things" and "Umbaganga Music" had the crowd swaying in time, clapping rhythm, and applauding furiously. The sold-out house radiated empathy with the performers.

To close the show, Juluka did its single, "Scatterlings," as an extended jam, highlighted by frenetic dancing from Clegg, Mchunu and Zulu. DeBeer whapped out a double-kick drum solo so energetic he seemed possessed by the spirit of John Bonham; Madondo's delicate flute twirled above the sound and fury like a hummingbird. The crowd (mostly white, as it happens) was floored.

ETHLIE ANN VARE

## THE BREAKS

*The Ritz, New York*  
Tickets \$8

The Breaks seemed to have some secret going as they walked smugly onstage to a relatively small Ritz crowd Nov. 6. The secret soon revealed itself in the form of lead singer Susanne Jerome Taylor, who simply oozes confidence, and rightfully so. She displayed a vocal range and unaffected stage presence that reminds one of the best in both Linda Ronstadt and Martha Davis.

The quintet, however, is very much a single entity, with Taylor's husband, Pat, flexing a muscular but refined lead guitar and bass player Rob Caudill offering an anchoring bottom line. Both doubled with backing harmonies on several cuts from the group's self-titled RCA

debut, including an electrified version of "She Wants You," their first single, currently in rotation on MTV. Tom Ward's light, supple keyboards laid the groundwork for the Breaks' softest tune, "Green Eyes."

As the band's newest tune, "Surrender All," fell into the hard-edged pop framework of their earlier material, it appeared the Breaks could use a break in the form of new creative input. Still, it was a great show that surely added a few hundred to the young band's growing fan club.

KIM FREEMAN

## THE BONGOS THE REVERBS

*Tuts, Chicago*  
Tickets: \$6

Hot on the heels of their first major-label release, the Bongos proved that the big time hasn't robbed them of any of their appealing eccentricities in their sold-out Oct. 29 Chicago appearance.

The Hoboken pop quartet's previous vinyl outings on the Fetish and PVC labels had helped garner them a healthy following in the Windy City, but it wasn't until the release of RCA's "Numbers With Wings" that they'd come close to filling up a 600-seat venue here. The sweatbox atmosphere at Tuts was turned up a few degrees by the Bongos' typically hyperkinetic performance, yet no one seemed to mind as the foursome tore through a 90-minute set of their intriguing, enigmatic pop miniatures.

Vocalist/guitarist Richard Barone and lead guitarist James Mastro provided the visual center of the Bongos' performance. Barone's off-kilter-preppy appearance set off Mastro's sinuous-seductive-rocker look, with the battery of bassist Rob Norris and drummer Frank Gianini serving as backbone.

Covering their best-known tunes from the PVC album "Drums Along The Hudson," the Bongos displayed their various facets, from jangly pop ("The Bulrushes") to rock'n'roll haiku ("Shifting Sands"). New material from "Numbers With Wings" went down well, but obviously needs some time to be assimilated by the Bongos' growing followers.

Opening the show were the Reverbs, a promising new local act in their debut appearance. The group's skewed compositional sense combines elements of R.E.M., the Dream Syndicate and other purveyors of modern pop without coming off as blatantly derivative.

MOIRA McCORMICK

## San Diego Club Makes Comeback

• Continued from opposite page  
tions. Cousin Don Baete, a former club disk jockey from Chicago, is in charge of bookings, and also spins records at a twice-weekly new wave disco night called Reptile House.

John Marien is keeping his fingers crossed, hoping for the best. "It's going to be tough," he says. "All I can say is we're going to give it our all and see what happens. No doubt about it, though—we lost any reputation we had, and people just don't know what we're all about anymore."

The Bacchanal was constructed in 1975 by local businessmen Robert Speth and Robert Bell. Local promoter Tom Brannon, who had produced a series of outdoor concerts in east San Diego County, was hired as the new club's booker, and in the three months that followed the Bacchanal's November opening a wide variety of national acts played there, including the Funky Kings, Hedge & Donna, and Spanky & Our Gang.

Brannon left in the spring of 1976, and for the next year Speth and Bell ran the club themselves, continuing Brannon's national booking policies and augmenting them with local bands. But with the start of the disco craze a year later, live music all over the country began to lose much of its appeal, and faced with faltering attendance figures, Speth and Bell sold out to Bob Smith (now the owner of a club in El Paso), who converted it into a disco.

# Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top grosses reported through Nov. 15.

- GENESIS—\$647,193, 54,318, \$14 & \$13, Jam Productions, Rosemont Horizon, Chicago, three sellouts, Nov. 11-13.
- POLICE, KISSING THE PINK—\$197,613, 14,638, \$13.50, Ruffino-Vaughn Prods., Birmingham (Ala.) Jefferson Coliseum, sellout, Nov. 8.
- LIONEL RICHIE, POINTER SISTERS—\$187,211, 13,067 (18,553 capacity), \$14.85, \$13.75 & \$12.65, Feyline Presents, McNichols Arena, Denver, Nov. 13.
- LIONEL RICHIE, POINTER SISTERS—\$166,417, 13,930, \$13.50 & \$11.50, Jam Prods., Bob DeVaney Sports Center, Lincoln, Neb., sellout, Nov. 12.
- AC/DC, FASTWAY—\$162,181, 13,325, \$12.50 & \$10.50, Contemporary Prods., Arena, St. Louis, sellout, Nov. 2.
- LIONEL RICHIE, POINTER SISTERS—\$149,313, 10,532, \$15 & \$12, Contemporary Prods., Kiel Arena, St. Louis, sellout, Nov. 11.
- LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$145,212, 11,617 (15,887), \$12.50, Beach Club Concerts, Greensboro (N.C.) Coliseum, Nov. 11.
- QUIET RIOT, NAZARETH—\$140,824, 15,608, \$10 & \$9, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, Nov. 13.
- AC/DC, FASTWAY—\$139,558, 11,086, \$13.50 & \$12.50, Contemporary Presentations, Civic Auditorium, Omaha, Neb., sellout, Nov. 8.
- BLACK SABBATH, QUIET RIOT—\$165,136, (Canadian) (\$131,283 U.S. dollars), 12,597, \$13.50 & \$12.50, Concert Productions International, Maple Leaf Garden, Toronto, sellout, Oct. 25.
- LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$127,538, 10,453 (12,352), \$12.50, Beaver Prods., Carolina Coliseum, Columbia, S.C., Nov. 5.
- AC/DC, FASTWAY—\$122,389, 10,516 (11,872), \$12 & \$11, Sunshine Promotions, Rupp Arena, Lexington, Ky., Nov. 12.
- BLACK SABBATH, QUIET RIOT—\$121,077, 10,711, \$11.50 & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Nov. 8.
- STEVIE NICKS, JOE WALSH—\$117,382, 8,695 (8,992), \$13.50, Pace Concerts/Contemporary Presentations, Tulsa (Okla.) Convention Center, Nov. 12.
- STEVIE NICKS, JOE WALSH—\$108,705, 9,210, \$12.50 & \$10.50, Mid-South Concerts, Barton Coliseum, Little Rock, Ark., sellout, Nov. 13.
- BLACK SABBATH, QUIET RIOT—\$99,091, 9,291 (10,200), \$11.50 & \$10.50, John Scher Presents, Rochester (N.Y.) War Memorial, Nov. 9.
- RICK JAMES, MARY JANE GIRLS—\$96,092, 8,351 (12,122), \$12 & \$10, in-house, Frank Erwin Center (Univ. of Texas), Austin, Nov. 4.
- MOODY BLUES, STEVIE RAY VAUGHAN—\$94,627, 8,816 (9,663), \$13 & \$11, Concerts West, Reunion Arena, Dallas, Nov. 4.
- THE GAP BAND, ZAPP W/ROGER, MIDNIGHT STAR—\$90,225, 7,218 (8,600), \$12.50, Silverstar Productions, Bayfront Center, St. Petersburg, Fla., Nov. 5.
- LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$87,637, 7,011 (9,000), \$12.50, Beach Club Concerts, Augusta (Ga.) Richmond County Civic Center, Nov. 10.
- HEART, KANSAS—\$76,831, 6,328, \$12.50 & \$8.50, Contemporary Prods., Hammond Center, Springfield, Mo., sellout, Nov. 9.
- HEART, KANSAS—\$73,507, 5,445 (7,000), \$13.50, Beach Club Concerts, Memorial Auditorium, Greenville, S.C., Nov. 13.
- HEART, KANSAS—\$69,260, 6,975 (10,500), \$10.95 & \$9.95, Contemporary Prods., Kiel Auditorium, St. Louis, Nov. 8.
- MOODY BLUES, STEVIE RAY VAUGHAN—\$67,095, 6,462 (12,673), \$11 & \$9, in-house/Concerts West, Frank Erwin Center (Univ. of Texas) Austin, Nov. 6.
- HEART, KANSAS—\$61,068, 5,402 (8,500), \$12, Contemporary Presentations, Univ. of Tenn.-Chattanooga Arena, Nov. 12.
- JIMMY BUFFETT AND THE CORAL REEFER BAND—\$5,003 (6,177), \$12.50 & \$11.50, in-house/Pace Concerts, Frank Erwin Center (Univ. of Texas), Austin, Nov. 5.
- RAINBOW, ALDO NOVA—\$56,390, 6,614 (12,500), \$9 & \$8, Electric Factory Concerts, Spectrum, Philadelphia, Nov. 1.
- NAZARETH, QUIET RIOT—\$50,625 Canadian (\$40,246 U.S. dollars), 4,050 (5,000), \$12.50, Concert Productions International, Donald K. Donald/Don Jones, London (Ont.) Garden, Oct. 26.
- NAZARETH, MARINER—\$18,762, 1,501 (1,700), \$12.50, Brass Ring Prods., Royal Oak (Mich.) Theater, Nov. 12.
- BIG COUNTRY, ELVIS BROTHERS—\$23,077 Canadian (\$18,346 U.S. dollars), 1,821, \$13.50 & \$12.50, Peryscope Prods., Commodore Ballroom, Vancouver, two sellouts, Nov. 8.
- RAMSEY LEWIS—\$18,009, 975 (1,800), \$19 & \$17, Last Front Tear Events, Captain Cook Discovery Ballroom, Anchorage, Alaska, Nov. 13.
- THE BAND—\$17,400, 1,450, \$12, Feyline Presents, Rainbow Music Hall, Denver, sellout, Nov. 10.
- CHEAP TRICK, PERFECT STRANGER—\$16,291, 1,450, \$12 & \$11, Feyline Presents, Rainbow Music Hall, Denver, sellout, Nov. 9.
- STEVIE WONDER, WONDERLOVE—\$1,113,475, 46,992, \$25, \$22.50 & \$20, in-house, Radio City Music Hall, New York, eight sellouts, Oct. 18-23.
- Z Z TOP, JOAN JETT & THE BLACKHEARTS—\$640,076, 49,222, \$13.75, Pace Concerts/Feyline Presents, Summit, Houston, three sellouts, Oct. 7-9.
- POLICE, THE FIXX—\$418,990, 33,174, \$15 & \$12.50, Brass Ring Productions/SRO Productions, Omni, Atlanta, two sellouts, Nov. 2-3.
- THE ROMANTICS, PASSAGE—\$10,531, 1,450, \$8, \$7 & \$6, Feyline Presents, Rainbow Music Hall, Denver, sellout, Nov. 7.
- ZEBRA, RAIL—\$9,702, 1,403 (1,450), \$7 & \$6, Feyline Presents, Rainbow Music Hall, Denver, Nov. 8.
- TWISTED SISTER, QUEENSRYCHE—\$8,912 Canadian (\$7,085 U.S. dollars), 963 (1,400), \$10 & \$11, The Concert Hall, Toronto, Nov. 4.
- TWISTED SISTER—\$2,200, 550, \$4, John Scher Presents, The Penny Arcade, Rochester, N.Y., sellout, Nov. 11.

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# Talent & Venues

## 'Country Boy' Sets Sights On World Problems In LP

By KIM FREEMAN

NEW YORK—With 10 gold and four platinum LPs, two movies and several tv specials, one might expect John Denver to take to the Aspen hills on a permanent basis. But America's country boy has grown into a worldly man with space-high aspirations.

He has launched a campaign to be the first layman aboard the space shuttle. As an acrobatic pilot, owner of an antique biplane and long-time supporter of NASA, Denver has volunteered as the "best qualified to communicate the space experience to the broadest audience."

While his head may be in the clouds and beyond, his heart is very much earthbound. His latest RCA LP "It's About Time," released in mid-October, is the melodic version of Denver's philosophy, epitomized in the reggae tune "World Game." It features Rita Marley and the Wailers, who were not "jazzed" about the project, Denver recalls, until he explained his motives and played the song.

"Reggae has spiritual and political roots," says Denver, "and that's what the song is all about." The match was arranged by producer Barney Wyckoff and resulted in what Denver says could become a "world anthem." The song is based on Buckminster Fuller's "world game" in which the playing cards of dwindling resources, nuclear disarmament and hunger are dealt with on a universal scale. Denver is currently working on a commercial version of the game.

The world anthem idea may have sprouted from Denver's recent performance of the National Anthem at the baseball World Series. "I made a deal with the Baltimore Orioles last

April. If you guys make it, I'll be there," he says. He delayed a trip to Europe to sing the anthem and, of course, the team's seventh inning stretch song, "Thank God I'm A Country Boy."

The only cloud in Denver's sky is his inability to crack the top 40 radio market. While the LP's first single "Wild Montana Skies" has done well on country and AC charts, Denver would "give anything" to break into top 40. "It would do so much for my work with the Hunger Project, the World Game and NASA."

Financially secure, recently divorced and pushing 40, Denver's crusade is winding down for the moment after completing a tv movie entitled "The Cowboy & the Lady," an overseas tour, a 15-city American tour and a final press push. As all this has kept him away from home for a year, Denver's voice softens as he envisions "going home, putting soft music on and reading a book for one, two, or even three nights in a row. Far out!"

Denver hopes to do more films but vows to keep recording "as long as the songs keep coming. Peace is a conscious choice and music is the universal language." Come spring he will take the two notions on another American tour, featuring just the man, his guitar and his message.



Photo by Chuck Pulin

IRVING DATE—Howard DeVoto performs at the reopened Irving Plaza in New York.

## Club's The Thing For Boston's Law

• Continued from page 42

er, more MOR level, but it turned out very well."

Altogether, estimates Law, he's done about 300 concerts within the last year in all of his various venues. Sometimes Law does video simul-

## Act-ivities

Roger Daltrey, lead singer of the Who, has signed an exclusive worldwide deal with WEA International. His debut LP, "Parting Should Be Painless," produced by Mike Thorne, will have a simultaneous global release in January. In the U.S., it will be available on Atlantic Records.

Jocko Marcellino of Sha Na Na has been named honorary celebrity chairman of the Leukemia Society of Greater Los Angeles... "Celebration" by Kool & the Gang will be used in advertising Orange Crush on tv. Last year, as "Chevroletation," the tune sold Chevies. The song is also the theme of the Oakland A's, is played at the end of Baltimore Orioles games whenever the team wins at home, and was played during the 1984 Super Bowl to celebrate the release of the hostages from Iran.

Planet Patrol will do its new video at the Fun House discotheque in New York... The Limelight, located in a refurbished Anglican church, is emerging as one of the top night-spots in New York, after opening Nov. 12. It is owned by Peter Gatien of the Limelight in Georgia... Darius & the Magnets have moved from San Diego to Hollywood... Not many acts go that far, but the Fixx recently played Anchorage, Alaska.

What happened to the Plasmatics? The band is on hold while singer Wendy O. Williams has recorded a solo album, produced by Gene Simmons of Kiss, says manager Rod Swenson, who does not preclude the possibility of the Plasmatics recording or touring together again... David Bowie guitarist Carlos Alomar appears in the "Violate The Video" single by Epic duo Innocence in Danger. The tune is also being recorded in Spanish.

Quarterflash has recorded an HBO special, to be broadcast next year... Frank Marino currently on U.S. tour... Gregg Allman on a coast-to-coast tour, playing on the West Coast for the first time since 1981.

Signings: Linda Thompson to Warner Bros. worldwide... Dan Seals to the Shorty Lavender Talent Agency for bookings... Lou Rawls to the Brokaw Co. for management.

casts from one of his venues into another; for instance, when Adam Ant played the Metro the show was simulcast into Spit, which served no alcohol and allowed for a younger audience to see that act. Law is also currently doing heavy metal nights at the Paradise, where there are two shows a night: an earlier no-booze show for the kids, and a normal late show for the elders.

As the situation exists now, Law says it is doubtful if anyone could sustain a 3,000-capacity rock theatre anywhere on a regular basis. There are just not enough acts that could fill such venues week in and week out. The solution is the club showcase situation, he says, having periodic no-booze shows for younger audiences, but at the same time having the club attractive enough that it is a draw on its own, no matter who is playing.

"We run the Orpheum here, which is like the Palladium of Boston, though maybe a bit more upscale, and that's where an act can move up from the Metro. But its hard to get to that stage. At 3,000 seats that act is already a major concert attraction, but getting them to that point is the hard part. After that, it's easier," he says.

For more upscale shows Law uses

## Rock'n'Rolling

## Donovan's Back With New Album, New Plans

By ROMAN KOZAK

Whatever happened to Donovan? "Here I am, with a new album. It's only my 21st record, and it's called 'Lady Of The Stars,'" he says. "I made it over the past three years with Jerry Wexler and a few other chaps, some English guests including David Mason, but mostly American sidemen, and it's very punchy uptempo Donovan."

"Next year something is coming to a head which I have been doing some years now," he continues, the perfect interview. "I have been trying to get into the idea of writing theatrical shows with themes that I'm interested in. And one that I am writing with my wife now is 'Lives Of The Wives,' which is a musical about three women behind three rock guys."

"One in particular is me, and one is Linda, my wife who was also with Brian Jones all those many years ago. We have a boy now, 19, who is Brian's boy, and we were just investigating the whole event, the music, and particularly the personal life. It's funny and it's tragic, but it's funny and it's turned me on in the last five years. Now these things have come to a head, as last summer the National Theatre Workshop said it would give up its time for free to try out a rock musical, but one centered on women."

Donovan says he's also been busy out on the road, touring Europe and Australia, playing numerous folk festivals, "which is a misnomer since it's full of rock music and electric country music," he says, adding that mostly he now plays solo.

"The fans come out to hear the old songs, of course, but what has become the really exciting thing is that the young people have become interested in the musical history of the last



20 years. Perhaps it is because of the vacuum that was created in the '70s. But I see it as a positive force that young people are interested in the roots of the music," he says.

Donovan's new LP is on Allegiance Records. It was originally set for Atlantic, but that deal fell through, says Donovan. The LP includes new versions of "Season Of The Witch" and "Sunshine Superman."

"People asked me why I did my old songs, and am I trying to do a better version? But you can't make a better version, and I wouldn't even compare them to the old ones," he says. "These are just other versions, and I enjoyed singing them. In fact, I sing them in concert all the time."

Donovan says personal and business problems forced him to give up the music business during most of the '70s, but it allowed him to "grow up" and start a family.

"When you are 18 and you start in this business, that is when you are 18 and you have things to learn and reassess. It took seven years for me to work things out, and as I was working things out I realized that I was a family man and a lot of things came out of the family arrangement. And that supported me tremendously," he says.

Donovan says that during his lay-off he wrote new material. He also learned the ways of the music business, "which scares the living day-lights out of me."

"It's something for an artist to realize that you own this business, and that the dream that you had of the music is what made you famous. But being successful at being famous is very difficult. And I had to suss that out. Now I don't feel that I have to stop. I'll always just keep singing, and the new excitement of expanding into theatre and video continues," he says.

Donovan says that he "pretty much" manages himself, and that despite his earlier business problems he came out all right. "The saving grace was publishing," he says. "I did the right thing about publishing all these years ago, and that sustained me through all the problems. And the catalog continues. That was the saving grace."

★ ★ ★

"It's classic high-tech pop-rock," is the way Enid Levine describes the music on her new LP, "American Love," on the Entertainment Co./Columbia label.

An outgoing lower-key Bette Midler type of singer, the classically trained Levine hit the streets after graduating from New York Univ., performing where she could. "I even sang in the window of a Queens Hero Hut store wearing a tuxedo and advertising a hollowed-out plastic device that resembled a loaf of french bread," she remembers.

Eventually she came to the attention of the Entertainment Co.'s Charles Koppelman, who had her write two songs for the film "The Pursuit Of D.B. Cooper," and three songs for the "Fame" tv show, before recording her debut LP.

"I always wanted to be something wild when the punk thing came out," she says. "You know, like Ava Cado & the Brusselsprouts. But it would never have worked. I just have to be myself."

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# Talent & Venues

## New Agency Specializes In That Old-Time Rock'n'Roll

NEW YORK—Talent Consultants International Ltd. (TCI), a new booking agency, has opened in New York. It is headed by Margo Lewis and John Regna, in association with Don Goodman.

The agency specializes in overseas and national concert and club tours for '50s and '60s rock'n'roll acts,

among them James Brown, Martha Reeves, Chubby Checker, Leslie Gore, David Clayton Thomas, Ben E. King and Sam & Dave. Some more contemporary acts on the agency's 55-act roster include Gloria Gaynor, the Weather Girls and Leon Russell.

The firm is at 200 W. 57th St.,

New York, N.Y. 10019, (212) 582-9661.

### New LP & Tape Releases, p.22

## Dance Trax

By BRIAN CHIN

Albums: The Pointer Sisters' "Breakout" (Planet) is the all-out dance album that the group's loyal—nay, rabid—club cult has been waiting for. Heavily electronic, with a large dose of drum machine click tracks, it touches all the bases in dance music: Giorgio-style Euro-pop in "Jump," beat-box in "Automatic," rock/techno-pop in "Baby Come And Get It," and "Dance Electric," and high-tech gospel in "Neutron Dance." Our all-around fave: "Telegraph," a '50s melody to an '80s beat.

Freeze' "I.O.U." album (Streetwise) is a very subtle combination of U.K. jazz-funk and U.S. street music. It works best in the first context: "Freezein'" is a rough-cut version of Shakatak's instrumental approach, taken to the street; "Love's Gonna Get You" echoes the slow sleaze of Imagination. In a more conventional new-r&b style: "Watch Me," and the fat-beat "We Got The Juice."

★ ★ ★

Singles: George Kranz' "Din Daa Daa" has been playing on Vogue import for some time; just released on New York-based Personal, it's already a big buzz record, based on its wildly delivered scat-singing and doo-wopping. A well-paced six-minute remix guarantees a wide club base, while the seven-inch versions are supplied on the flip. "Din Daa Daa" will undoubtedly become one of the big crossover records this year.

Luther Vandross' zippy "I'll Let You Slide" (Epic 12-inch) is his most direct hit at the dance floor as a solo artist; he's raunchy, playful and, as ever, a great storyteller. . . Daryl Hall & John Oates' "Say It Isn't So" (RCA 12-inch) gets a fine remix treatment from John "Jellybean" Benitez; extremely radical for this act, there are some daring dubbed vocals and a very Police drumbeat.

Remakes: Domenic Troiano has produced a terrific remake of his own underground hit "We All Need Love," under the name Ebony, a studio tag for a vocal group starring Wayne St. John (of 1977's "Something's Up"); the backup vocals are lush, and the beat is brought up to date. Reaching back somewhat further, Debbie Jacobs-Rock (of 1979's "Don't You Want My Love") has returned to active recording with a pop-sounding remake of Renee Harris' "Doctor Music" on Personal 12-inch. Rusty Garner produced; Paul Sabu arranged. Remixed: "Love Sensation," the 1980 smash by Loleatta Holloway, much altered sonically, though not restructured, by Shep Pettibone. The instrumental is sublime. . . We hope there's a remix planned eventually for "Too Much Blood," a smoking, appallingly funny cut from the Rolling Stones' new album.

★ ★ ★

Upcoming releases: Imagination's new album on Elektra; a mini-LP by Malcolm McLaren, "D'Ya Like Scratchin'"; on Island, obviously inspired by the influential sleeper hit "Buffalo Gals." Also: a new Prince track, "Irresistible Bitch," which carries a strong James Brown influence filtered through electronics, will be the B-side of a commercial 12-inch pressing of "Let's Pretend We're Married"; a 12-inch is scheduled of Jennifer Holliday's invigorating "Just Let Me Wait"; and a reissue of Booker T. & the M.G.s' "Melting Pot" album has been released on Stax, through Fantasy. Fantasy is also reissuing Two Tons o' Fun's "I Got The Feeling" in a Patrick Cowley remix, backed with Slick's "Space Bass."

## Matt Monro's Return Draws Raves

LOS ANGELES—British singer Matt Monro enjoyed five chart-busting singles 20 years ago in the U.S., but he was admittedly nervously concerned when he came out of retirement a couple of weeks ago to play the main showroom of the Sands Hotel in Las Vegas.

"Would I be remembered?" he asked himself. "I had my doubts."

The verdict is in, and Monro's worries have ended. His work as headliner in the Sands' opulent, flashy "A Time To Remember" extravaganza is drawing excellent reviews. Patrons remember his hits "Born Free," "A Portrait Of My Love," "Walk Away," "My Kind Of Girl" and others popular in the Kennedy years.

Monro taped an appearance on Merv Griffin's syndicated television show in October. In November, RCA will release an LP, "Un Toque De Distincion," on which he sings in Spanish. An EMI U.K. artist for 23 years, Monro's most recent British masters will be issued in the U.S. by Capitol, an album tentatively titled "Matt Monro's Love Songs."

"It's funny," Monro declares. "I left the U.S. in 1971 because I got homesick for England. But for a couple of years now, living in England, I got homesick for America. Playing recent concerts in Los Angeles and San Francisco, and working again in Las Vegas, I feel I am back where I belong. Things are falling into place, and I am grateful."

DAVE DEXTER JR.

NOVEMBER 26, 1983 BILLBOARD

# Billboard <sub>R</sub> Dance/Disco Top 80

Survey For Week Ending 11/26/83

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
<b>1</b>		9	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	<b>40</b>	57	3	RISE UP—Parachute Club—RCA (12 Inch) PD-13655
<b>2</b>	2	5	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	<b>41</b>	28	10	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110
<b>3</b>	9	4	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	<b>42</b>	65	2	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217
<b>4</b>	4	7	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)	<b>43</b>	NEW ENTRY	EVERYTHING COUNTS—Depeche Mode—Sire (12 Inch) 20165-0A	
<b>5</b>	8	4	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	<b>44</b>	44	7	AND I AM TELLING YOU I'M NOT GOING—Koffie—Pan Disc (12 Inch) RRD 2214
<b>6</b>	7	5	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (12 Inch) 4514 MG	<b>45</b>	NEW ENTRY	THE PARTY STARTS WHEN I'M WITH YOU—Rue Caldwell—Critique (12 Inch) CRI 1203	
	7	5	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68	<b>46</b>	NEW ENTRY	UNDERCOVER OF THE NIGHT—The Rolling Stones—Rolling Stones (12 Inch) DMD 685	
<b>8</b>	18	3	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP—all cuts) QE 39107	<b>47</b>	59	2	PRESSURE SWAY—Machinations—A&M (12 Inch) SP-12077
<b>9</b>	3	7	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220	<b>48</b>	26	11	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005
<b>10</b>	10	5	TELEFONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814	<b>49</b>	55	3	WITHOUT YOU—Chaz Jankel—A&M (12 Inch) 12705
<b>11</b>	17	4	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeze—Streetwise (12 Inch) SWRL 2215	<b>50</b>	64	3	'TIL IT ALL FALLS DOWN—Red Rocker—415/Columbia (12 Inch) AS 1732
<b>12</b>	13	6	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465	<b>51</b>	NEW ENTRY	UNISON—Junior—Casablanca (12 Inch) 814725-1	
<b>13</b>	6	10	LOVE TEMPO—Quando Quando—Factory (12 Inch) OSFY 5	<b>52</b>	53	6	TOUR DE FRANCE—Kraftwerk—Import (12 Inch)
<b>14</b>	21	5	AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153	<b>53</b>	41	7	FIX IT—Teena Marie—Epic (12 Inch) 49-04125
<b>15</b>	19	4	WET MY WHISTLE—Midnight Star—Solar (7 Inch) 69790 (12 Inch*)	<b>54</b>	54	14	BODY WORK—Hot Streak—Easy Street (12 Inch) 7503
<b>16</b>	16	7	LOVE HOW YOU FEEL—Sharon Redd—Prelude (12 Inch) PRL D667	<b>55</b>	58	4	HEY LITTLE GIRL—Icehouse—Chrysalis (12 Inch) 4V9 42731
<b>17</b>	25	4	HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214	<b>56</b>	34	15	MAJOR TOM (COMING HOME)—Peter Shilling—Elektra (12 Inch) 0-66995
<b>18</b>	23	5	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)	<b>57</b>	NEW ENTRY	I WANNA BE WITH YOU—Armenta—Savior Faire (12 Inch) SF 201 PP	
<b>19</b>	11	9	LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629	<b>58</b>	70	2	GIRL IN THE 80'S/BLUE EYED TECH/STANDING IN THE SHADOWS—France Joli—Epic (LP Cuts) BFE 38829
<b>20</b>	14	8	SHOW ME THE WAY—Skiyy—Salsoul (12 Inch) SG 408	<b>59</b>	62	2	I'LL NEVER, NEVER GIVE UP—Pattie Labelle—Philadelphia Int'l (12 Inch) 42904176
<b>21</b>	22	6	JUST BECAUSE YOU'LL BE MINE—Instant Funk—Salsoul (12 Inch) SG 410	<b>60</b>	NEW ENTRY	NEED SOMEBODY NEW—Jamaica Girls—Sleeping Bag (12 Inch) SLX-005	
<b>22</b>	27	6	99 LUFTBALLONS—Nena—Epic (12 Inch) 49-04109	<b>61</b>	50	10	CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210
<b>23</b>	12	8	ANGEL EYES—Lime—Prism (12 Inch Remix) PDS 475	<b>62</b>	56	10	IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
<b>24</b>	48	2	WHY ME?—Irene Cara—Geffen (12 Inch) 0-20156	<b>63</b>	NEW ENTRY	LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT—Jennifer Holliday—Geffen (LP Cuts) GHS 40144	
<b>25</b>	39	3	LUCKY TONIGHT—Sarah Dash—Megatone (12 Inch) MT-112	<b>64</b>	NEW ENTRY	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	
<b>26</b>	37	3	B-BOYS—Nona Hendryx—RCA (12 Inch) PD-13644	<b>65</b>	47	13	CONFUSION—New Order—Streetwise (12 Inch) SWRL 2213
<b>27</b>	51	3	A NIGHT IN NEW YORK—Elbow Bones And The Racketeers—EMI-America (12 Inch) 7812	<b>66</b>	49	12	ONE DAY—APB—Import (12 Inch)
<b>28</b>	15	13	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681	<b>67</b>	NEW ENTRY	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A	
<b>29</b>	29	7	SPICE OF LIFE—Manhattan Transfer—Atlantic (7 Inch) (12 Inch*) 7-89786	<b>68</b>	32	11	IT'S ALRIGHT—NV—Sire (12 Inch) 20133
<b>30</b>	30	4	LOVE GAME—Pure Energy—Prism (12 Inch) PDS 480	<b>69</b>	36	22	SPEAKING IN TONGUES—Talking Heads—Sire (LP—all cuts) SRI-23883
<b>31</b>	31	14	ON A JOURNEY/DANCE SISTER/LOVE KILLS PAIN—New York Citi Peech Boys—Island (LP Cuts) 90094-1	<b>70</b>	71	2	PARTY ANIMAL—James Ingram—Qwest (12 Inch)
<b>32</b>	24	9	ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)	<b>71</b>	43	8	CRUSHED BY THE WHEELS OF INDUSTRY—Heaven 17—Arista (12 Inch) AD 19074
<b>33</b>	33	5	ROCKIN' RADIO—Tom Browne—Arista (12 Inch)	<b>72</b>	40	10	ALL SHOOK UP—Orbit—Quality (12 Inch) QUS 047
<b>34</b>	63	2	I'VE BEEN ROBBED—Three Million—Cotillion (12 Inch) 0-96979	<b>73</b>	42	13	TAKE A CHANCE ON ME—Waterfront Home—Bobcat (12 Inch) AS 1722
<b>35</b>	35	5	LA CAGE AUX FOLLES—Le Jete—Megatone (12 Inch) MT 119	<b>74</b>	67	7	TELL HER ABOUT IT—Billy Joel—Columbia (12 Inch Remix) 44-04138
<b>36</b>	52	3	I NEED YOU—The Pointer Sisters—Planet (12 Inch) PD-13632	<b>75</b>	45	16	AIN'T NOBODY—Rufus featuring Chaka Khan—Warner Bros. (7 Inch) 7-29555 (12 Inch*)
<b>37</b>	46	4	DESTINY—Gwen Jonae—C&M Records (12 Inch) CML 911	<b>76</b>	61	10	HUMAN TOUCH—Rick Springfield—RCA (12 Inch) PD 13617
<b>38</b>	38	5	I WANT YOU ALL TONIGHT—Curtis Hairston—Pretty Pearl (12 Inch) P.P. 510	<b>77</b>	60	12	FOR YOUR LOVE/BEAT MY DRUM/RADIO ACTION—Claudia Barry—Personal 59801
<b>39</b>	20	14	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867	<b>78</b>	66	11	THE BOYS COME TO TOWN—Earlene Bentley—Megatone (12 Inch) MT 115
				<b>79</b>	73	7	BREAK DANCIN' (ELECTRIC BOOGIE)—West Street Mob—Sugarhill (12 Inch) SH 460
				<b>80</b>	77	8	YOU GOTTA BELIEVE—Love Bug Starski—Fever (12 Inch) TFR 003

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.

### DISCO/DANCE 12" — U.S. & Imports (WHOLESALE FOR STORES)

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Some of our brand new releases are:

Do You Like It—Sweet Heat  
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Dance With Me—Linda Singer  
So Much Love—Sweet Heat  
Gotta Keep On Dancin'—Motion  
Al-Naafiysh—Hashim  
Tour Do France—10 Speed  
No Sellout—Malcolm X  
Give It Up (remix)—K.C.  
Get Tough—C.D. 3  
B-Boys Beware—Two Sisters  
Master Of Love—Private Class  
U.S.A. Is The Best—T. Ski Valley  
Din Daa Daa—George Kranz  
Sylvester (new LP)  
Patrick Cowley (new LP)  
Message On The Radio—Trans X  
Are You A Lovemaker—Shezaray  
Bobby O Medley  
Stranded—Elaine Charles  
I Cry For You—Bobby O  
Night Heros Medley  
Zebra Nights—Simba

Jungle Swing—B Beat Girls  
Nothing Ever Changes—Cosmic Touch  
One Monkey—Jesse Rogers  
Take A Little Chance—Eve  
Tonights The Night—Take 3  
Don't Beat Around The Bush—Kathy Buck  
Turn It Up—Beat Freax

#### European 12"

Voices In The Night—Martelli  
The Party Groove—The Walkers  
Where Are You Now—Cerrone  
Leta Break—Master Genius  
White Horse—Laid Back  
Get It On—Spence  
Don't Give Up—Dolly Dots  
Rockin Robbin—Danny Jaymes  
Dressing Up—Street Angels  
Silent Treatment—Kelly Marie  
No Controls—Ole Ole

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

Tonight—Steve Harvey  
Rock Me Baby—Fascination  
You—Boy Tronic  
Plug It In—Strange Love  
Sexiness—Travel Sex  
Fun, Fun, (Italo remix)—Happy Station  
Don't Leave Me This Way (remix)—Slip  
Sing, Sing, Sing—Broadb  
Proud Mary—Chi Chi Las  
Masterpiece #1 & 2 (medleys)  
Feel Better—Special Touch  
Walking Alone—Quincy  
Hot Dance (medley)  
My Blues Is You—Neon  
Get UP Ready—X-Ray Connection  
Tonight—Marge May  
Dancin—Joy Michael  
Vision In The Mirror—Control D  
Boogie Walk—Suzanne Stevens  
Primitive Desire—East Bound Express  
Japanese War Games—Koto  
Call Me—Stevie B.  
Walking In The Neon—Pete Richards

#### Import LP's

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D.J. CONVENTION**

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# Billboard<sup>®</sup> Hot Country Singles<sup>™</sup>

Survey For Week Ending 11/26/83

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	12	<b>HOLDING HER &amp; LOVING YOU</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP, RCA 13596	33	20	14	<b>MOVIN' TRAIN</b> —The Kendalls (B. Mevis) T. Rocco, C. Black, Bibio (Weik Music); Chappell, ASCAP, Mercury 814-195-7	68	67	5	<b>DON'T LEAVE ME LONELY LOVING YOU</b> —Randy Barlow (F. Kelly) J. R. Dooley, F. Kelly, Frebar; BMI Gazelle 001 (NSD)
2	3	11	<b>TENNESSEE WHISKEY</b> —George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082	34	41	7	<b>WOUNDED HEARTS</b> —Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe ASCAP; Columbia 38-04137	69	74	3	<b>FAMOUS LAST WORDS OF A FOOL</b> —Dean Dillon (B. Mevis) D. Dillon, R. Huston; Tree/Forrest Hills, BMI; RCA 13628
3	4	11	<b>A LITTLE GOOD NEWS</b> —Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264	35	42	5	<b>DOUBLE SHOT (OF MY BABY'S LOVE)</b> —Joe Stampley (J. Stampley, Lobo) C. Better, D. Smith, Windsong/Lyresong, BMI; Epic 34-04173	70	NEW ENTRY		<b>WHY LADY WHY</b> —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450
4	6	15	<b>BABY I LIED</b> —Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600	36	44	3	<b>SHOW HER</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13668	71	81	2	<b>IT'S ANOTHER SILENT NIGHT</b> —Lane Brody (C. Roman) K. Bell, T. Skinner; Hall-Clement, BMI; Liberty 1509
5	8	11	<b>TELL ME A LIE</b> —Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091	37	32	10	<b>LOVING YOU HURTS</b> —Gus Hardin (R. Hall) A. Aldridge, C. Richardson; Muscle Shoals Sound, BMI; RCA 13597	72	NEW ENTRY		<b>DOES HE EVER MENTION MY NAME</b> —Rich & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Refuge, ASCAP/Elektra-Asylum, BMI; Warner Bros. 7-29448
6	9	10	<b>HEARTACHE TONIGHT</b> —Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther; Cass County/Red Cloud/Gear Ice Age, ASCAP; Warner Bros. 7-29505	38	45	8	<b>STREET TALK</b> —Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7	73	NEW ENTRY		<b>DRINKIN' MY WAY BACK HOME</b> —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scarf, P. Thomas; Vogue/Partner (Weik Group), BMI; MCA 52309
7	10	10	<b>BLACK SHEEP</b> —John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee; John Anderson, BMI; Warner Bros. 7-29497	39	49	4	<b>SENTIMENTAL OL' YOU</b> —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combene, BMI/Music City, ASCAP; Epic 34-04172	74	78	4	<b>ONLY THE NAMES HAVE BEEN CHANGED</b> —Penny DeHaven (M. Sherrill) K. Robbins; Kent Robbins, BMI; Main Street 93015
8	5	13	<b>YOUR LOVE SHINES THROUGH</b> —Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ideas Of March/Cross Keys (Tree), ASCAP; Epic 34-04018	40	48	4	<b>RUNAWAY HEART</b> —Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649	75	58	7	<b>WINDIN' DOWN</b> —Lacy J. Dalton (B. Sherrill) L.J. Dalton, M. Sherrill, F. Koller; Algee/Old Friends, BMI; Columbia 38-04133
9	11	12	<b>DON'T COUNT THE RAINY DAYS</b> —Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP; Liberty 1505	41	53	3	<b>AFTER ALL</b> —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	76	59	16	<b>GUILTY</b> —The Statler Brothers (J. Kennedy) H. Reid, D. Reid; American Cowboy, BMI; Mercury 812-988-7
10	13	10	<b>HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gattin) L. Gattin, Larry Gatlin, BMI; Columbia 38-04105	42	47	7	<b>LONESOME 7-7203</b> —Darrell Clanton (C. Howard) J. Tubb; Cedarwood, BMI; Audiograph 45-474	77	NEW ENTRY		<b>WALKING WITH MY MEMORIES</b> —Loretta Lynn (O. Bradley) F. Koller, M. Pace; Coal Miners/King Coal, BMI/ASCAP, MCA 52289
11	1	14	<b>ONE OF A KIND PAIR OF FOOLS</b> —Barbara Mandrell (Tom Collins) R.C. Bannon, J. Bettis; Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP, MCA 52258	43	54	4	<b>ANOTHER MOTEL MEMORY</b> —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)	78	NEW ENTRY		<b>TWO CAR GARAGE</b> —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)
12	14	12	<b>DIXIE DREAMING</b> —Atlanta (M. Bogdan, L. McBride) J.F. Gilbert, Texas Tunes, BMI; MDJ 4832	44	39	8	<b>A MILLION LIGHT BEERS AGO</b> —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso,Wallet, BMI; Viva 7-29498	79	NEW ENTRY		<b>IF YOUR HEART'S A ROLLING STONE</b> —Helen Cornelius (B. Mevis) B. Shore, D. Willis, B. Mevis; G.I.D., ASCAP/Royalhven, BMI; Ameri-Can 11-1011
13	16	8	<b>YOU LOOK SO GOOD IN LOVE</b> —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater, Chappell/MCA/Vogue (Weik Music Group), ASCAP/BMI; MCA 52279	45	52	4	<b>I CALL IT LOVE</b> —Mel McDaniel (M. McDaniel) M. McDill, Hall-Clement (Weik Group), BMI; Capitol 5298	80	86	2	<b>HOW DO YOU TELL SOMEONE YOU LOVE</b> —Rod Rishard (J. Gibson, J. Payne) J. Payne, J. Swanson; Hitkit, BMI/Sun Belt, ASCAP, Soundwaves 4717 (NSD)
14	7	13	<b>ISLANDS IN THE STREAM</b> —Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers, Unichappell, Admin. / BMI; RCA 13615	46	51	6	<b>BRAVE HEART</b> —Thom Schuyler (D. Malloy) T. Schuyler; Deb Dove; Briarpatch, BMI; Capitol 5281	81	76	8	<b>IT'S ALL IN THE GAME</b> —Merle Haggard (M. Haggard) C. G. Dawes, C. Sigman; L. Spier/Major Songs, ASCAP; MCA 52276
15	19	9	<b>QUEEN OF MY HEART</b> —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500	47	56	4	<b>YOU'RE GONNA LOVE HER LIKE THAT</b> —Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204	82	NEW ENTRY		<b>THE LADY IN MY LIFE</b> —Tony Joe White (R. Reynolds) T. J. Whie; Tennessee Swamp Fox, ASCAP; Columbia 38-04134
16	21	7	<b>SLOWBURN</b> —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black, Bibio (Weik Group) Chappell, ASCAP; Warner/Curb 7-29469	48	35	15	<b>LADY DOWN ON LOVE</b> —Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590	83	71	20	<b>PARADISE TONIGHT</b> —Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner; Unart/Land Of Music/Blue Texas, BMI; Epic 34-04007
17	22	8	<b>TAKE IT TO THE LIMIT</b> —Willie Nelson With Waylon Jennings (C. Roman) R. Meisner, D. Henley, G. Frey; Cass County/Red Cloud/Nebraska, ASCAP; Columbia 38-04131	49	55	6	<b>THE AIR THAT I BREATHE</b> —Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017	84	66	18	<b>NOBODY BUT YOU</b> —Don Williams (J. Jarrard, J.D. Martin) D. Williams, G. Fundis; Alabama Band/Music Corp. of America (MCA), ASCAP, BMI; MCA 52245
18	24	9	<b>DANCE LITTLE JEAN</b> —Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507	50	29	16	<b>YOU'VE GOT A LOVER</b> —Ricky Skaggs (R. Skaggs) S. Russell, Shake Russell/Bug, BMI; Epic 34-04044	85	NEW ENTRY		<b>DON'T TAKE MUCH</b> —Peter Isaacson (S. Tutt) J. Murray; Scott Tutt, BMI; Union Station 1004
19	26	9	<b>I WONDER WHERE WE'D BE TONIGHT</b> —Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Comleat CP-115 (Polygram)	51	23	15	<b>LONELY BUT ONLY FOR YOU</b> —Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin; Chappell/ASCAP/Tri-Chappell, SESAC; Atlantic America 7-99847	86	82	6	<b>EVERY BREATH YOU TAKE</b> —Mason Dixon (D. Schafer, R. Dixon) The Sting, Magnetic, BMI; Texas 5502
20	27	7	<b>EV'RY HEART SHOULD HAVE ONE</b> —Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhven, BMI/Dejamas, ASCAP; RCA 52291	52	63	2	<b>THAT'S THE WAY LOVE GOES</b> —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	87	85	21	<b>HOW COULD I LOVE HER SO MUCH</b> —Johnny Rodriguez (R. Albright) H. Moffatt, Boquillas Canyon/Atlantic, BMI; Epic 34-03972
21	17	14	<b>THE MAN IN THE MIRROR</b> —Jim Glaser (D. Toile) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision 103	53	57	5	<b>SHE MEANT FOREVER WHEN SHE SAID GOODBYE</b> —Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285	88	83	16	<b>ANYBODY ELSE'S HEART BUT MINE</b> —Terri Gibbs (R. Hall) W. Aldridge; Rick Hall, ASCAP; MCA 52252
22	28	6	<b>OZARK MOUNTAIN JUBILEE</b> —The Oak Ridge Boys (R. Chancey) R. Murrach, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288	54	65	2	<b>YOU WERE A GOOD FRIEND</b> —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellington; Almo/Appian/Quixotic, ASCAP; Liberty 1511	89	87	3	<b>THE DEVIL IS A WOMAN</b> —David Rogers (H. L. Shields) B. Borchers, H. Goff; Unichappell, BMI; Mr. Music 018 (Future Sound)
23	30	7	<b>IN MY EYES</b> —John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282	55	61	3	<b>MISS UNDERSTANDING</b> —David Willis (B. Mevis) B. Short, D. Willis, B. Mevis, B. Gallimore, G.I.D./Dejamas, ASCAP/Royal Haven, BMI; RCA 13653	90	60	18	<b>WHY DO WE WANT WHAT WE KNOW WE CAN'T HAVE</b> —Reba McEntire (D. King, D. Woodward) J. Kennedy; Kings X/Reba McEntire/Multimedia (Multimedia Group), ASCAP; Mercury 812632-7
24	12	15	<b>SOMEBODY'S GONNA LOVE YOU</b> —Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257	56	64	2	<b>BACK ON HER MIND AGAIN</b> —Johnny Rodriguez (R. Albright) J. Rodriguez; Rodriguez, BMI; Epic 34-04206	91	77	15	<b>HIGH COST OF LEAVING</b> —Exile (H. Killen) J.P. Pennington, S. LeMaire, M. Gray; Chinnichap, BMI; Epic 34-04041
25	31	8	<b>MY BABY DON'T SLOW DANCE</b> —Johnny Lee (J. Bowen) B. Lamb, P. Wood, Elektra/Asylum, BMI; Warner Bros. 7-29486	57	33	12	<b>WHEN THE NEW WEARS OFF OUR LOVE</b> —The Whites (R. Skaggs) P. Craft; Black Sheep, BMI; Warner/Curb 7-29513	92	89	21	<b>NEW LOOKS FROM AN OLD LOVER</b> —B.J. Thomas (P. Drake) G. Thomas, Lathan, R. Lane; Honey Man/Tree, BMI/Petewood, ASCAP; Cleveland International 38-03985 (CBS)
26	18	13	<b>OUTSIDE LOOKIN' IN</b> —Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524	58	69	2	<b>DRIVIN' WHEEL</b> —Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443	93	72	18	<b>SCARLETT FEVER</b> —Kenny Rogers (M. Dekle) K. Rogers; Welbeck, ASCAP; Liberty 1503
27	34	7	<b>YOU MADE A WANTED MAN OF ME</b> —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167	59	37	17	<b>THE WIND BENEATH MY WINGS</b> —Gary Morris (J. Bowen) L. Henley, J. Silbar; Warner House of Music, BMI/WB Gold, ASCAP; Warner Bros. 7-29532	94	75	7	<b>BEFORE WE KNEW IT</b> —Jan Gray (R. Childs) L. Anderson, F. Koller; Old Friends, BMI; Jamex 45-011
28	36	5	<b>THE SOUND OF GOODBYE</b> —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	60	46	13	<b>YOU PUT THE BEAT IN MY HEART</b> —Eddie Rabbitt (D. Malloy) D. Pirimmer, R. Giles; Malven/Cottonpatch/Dajamas, ASCAP; Warner Bros. 7-29512	95	80	20	<b>DON'T YOU KNOW HOW MUCH I LOVE YOU</b> —Ronnie Milsap (R. Milsap, T. Collins) D.E. Williams, M. Stewart; Kelso Herston, R. Milsap, T. Collins, BMI; RCA PB-13564
29	25	13	<b>KISS ME DARLING</b> —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 1060	61	43	16	<b>MIDNIGHT FIRE</b> —Steve Wariner (M. Wilson, T. Brown) L. Anderson, D. Gibson; Old Friends/Silverline, BMI; RCA 13588	96	84	17	<b>IF IT WAS EASY</b> —Ed Bruce (T. West) L. Kingston, H. Sanders; Window, BMI; MCA 52251
30	40	6	<b>THE CONVERSATION</b> —Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631	62	70	3	<b>I'M A SLAVE</b> —Jerry Reed (R. Hall) J. Reed; Guitar Man, BMI; RCA 13663	97	NEW ENTRY		<b>GIVE IT BACK</b> —Brenda Libby (W. Carson) C. Chalmers, S. Chalmers, B. Barnett, L. Palas; Mamouth Springs, BMI; Comstock 1726
31	15	12	<b>STRONG WEAKNESS</b> —The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy; Bellamy Brothers/Famous, ASCAP; Warner/Curb 7-29514	63	62	5	<b>THIS IS JUST THE FIRST DAY</b> —Razzy Bailey (R. Bailey) R. Bailey, H. Cochran; R. Porter Sandy-Port, ASCAP/TREE, BMI; RCA 13630	98	88	20	<b>WHAT AM I GONNA DO</b> —Merle Haggard (R. Baker, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-04006
32	38	7	<b>YOU'RE A HARD DOG TO KEEP UNDER THE PORCH</b> —Gail Davies (G. Davies) H. Howard, S. Clark; Tree, BMI/April, ASCAP; Warner Bros. 7-29472	64	79	2	<b>YOU REALLY GO FOR THE HEART</b> —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo/Chappell, SESAC; ASCAP; Liberty 1512	99	93	5	<b>BACKSTREET BALLET</b> —Savannah (S. Limbo, S. MacLellan) J. Willis, G. Willis, S. Limbo Lowery/Holly-Bee BMI Mercury 814-360-7
				65	50	14	<b>THE BOY GETS AROUND</b> —Sylvia (T. Collins) R. Fleming, D. Morgan; Tom Collins, BMI; RCA 13589	100	96	13	<b>STRANGER AT MY DOOR</b> —Juice Newton (R. Landis) K. Chater, R. Bourke, C. Black; Chappell, ASCAP/Unichappell, BMI; Capitol 5265
				66	68	4	<b>UNDER LOVED &amp; OVER LONELY</b> —Katy Moffatt (J. Crutchfield) M. D. Barnes, K. Westberry; ATV/Bud 'N' Beth, BMI/ASCAP; Permian 82002				
				67	73	3	<b>HEART ON THE LINE (OPERATOR, OPERATOR)</b> —Larry Willoughby (R. Crowell) L. Willoughby, J. Willoughby; Goldline/Granite, ASCAP; Atlantic America 7-99826				

● 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).

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# Road Bands Get Into Studio Act

## Opinion Divided As Lines Blur With Session Players

By EDWARD MORRIS

NASHVILLE—Although opinion is sharply divided on the worth of the practice, more Nashville artists are recording in the studio with their own bands instead of relying on session players.

Among the acts now using all or part of their backup groups are Gene Watson, Ricky Skaggs, Merle Haggard, Johnny Rodriguez, Mel McDaniel, Leon Everette, Waylon Jennings, Jerry Reed and John Anderson. Many others incorporate one or two musicians from their road bands into studio sessions.

Critics of this practice say that using road players takes longer in the studio, costs more money and results in a less-than-sterling sound. Supporters contend that with proper rehearsal, stage musicians can impart a "live" sound to the recording as well as a feel of continuity and vigor.

The fact that such respected studio players as Larrie Londin, Charles Cochran, Kenny Buttrey, Tony Brown, Jerry Carrigan and Grady Martin have agreed to do road engagements means that there is more of a blurring between studio session players and road musicians these days.

Says longtime studio drummer

Buddy Harman, "I used to do 700 sessions a year. Now I'm traveling weekends with Jerry Lee Lewis." Harman also serves as business agent for American Federation of Musicians Local 257. "We've gotten so flooded with players and studios that it's cut down on the work," he explains.

However, Harman isn't ready to acknowledge an increase in the number of artists recording with their own bands. Neither is Jim Williamson, head of Sound Emporium Studios, though he concedes that when artists do choose to use their own bands, the studios generally benefit.

"It consumes a lot more time," Williamson says. "In some cases, recording with road bands is a detriment to creativity. They spend more time learning what not to do than what they ought to do."

Marshall Morgan, who produces and engineers at Audio Media, contends that there's a plus side to cutting with road bands. "I use them whenever I can and where it's appropriate," he says. "It works best on uptempo things. When you get down to ballads that need a little more subtle approach, then session pickers may be better." Morgan has produced Gary Morris, McGuffey Lane

and the Nitty Gritty Dirt Band.

He says he doesn't see his studio gaining much from road band bookings. "These bands know the songs inside out," he maintains, "so the cost is about the same for the studio."

Producer Larry Rogers says he is more comfortable using studio musicians for purely creative reasons. "Country music has always been created on the spot," he argues. "Under these circumstances, I prefer someone who does it every day to someone who does it only occasionally." Rogers says he doesn't see much of an upsurge in bands recording.

Capitol artist Mel McDaniel, one of Rogers' former clients, now produces himself and works with his own band in recording sessions. "The main reason is that I work with them every day," he insists. "You can hardly take (studio superstars) Reggie Young or Grady Martin on the road. You can use the best pickers there are when you're cutting—but you've got to get (your sound) to where you don't disappoint those people on the road."

McDaniel says he has not had to increase his recording budget to cover extra studio time: "We do all our rehearsing before we go into the studio."

## HIGH RATIO OF PROMOTERS

# Chappell Plugs Into Hit Writers

NASHVILLE—With a songwriting staff of only seven, the Nashville branch of Chappell/Intersong Music has lately been carving out an 11% to 13% share of the Hot Country Singles chart. Contributing to this success is the high ratio between songpluggers—there are four—and writers.

Chappell's activity recently earned it an ASCAP award as country music publisher of the year, the company's fourth such prize in the last six years. Additionally, Charlie Black and Rory Bourke, two of the publisher's top writers, were declared joint recipients of ASCAP's country music writer of the year honor for 1983.

The other Chappell writers are Layng Martine, Rafe VanHoy, Jan Crutchfield, Barbara Wyrick and Dan Tyler. Divisional vice president and general manager Henry Hurt, general professional manager Celia Hill, Pat Rolfe and Jody Williams all function as songpluggers. VanHoy and Crutchfield each has his own publishing company within Chappell, set up on a 50/50 split.

Unlike many other Nashville publishers, Chappell is not trying to develop writer/performers as recording conduits for its songs. "I think a

built-in situation like that is really great," Hurt says, "but there are other ways to go, such as your writers acting as producers." He notes that Charlie Black and Tommy Rocco (a writer for the Welk Music Group and frequent co-writer with Black and Bourke) now have a deal to produce Zella Lehr for Compeat Records.

Except for Crutchfield, all Chappell writers produce their own demos. Demo budgets are prearranged through Hurt, who estimates that the average session will yield three to four songs at a cost of \$1,500 to \$2,000. "We try to do demos so they're pitchable not only here, but also in New York and Los Angeles," Hurt says. Copies of all demos are sent to nine different Chappell offices.

Chappell writers frequently work with writers signed to other publishers, a situation, Celia Hill says, that causes an excess of paperwork, as well as "getting wires crossed when you're pitching." Still, the split writing is paying off nowadays via such hits as "A Little Good News," "Somebody's Gonna Love You" (Lee Greenwood's first No. 1), "Baby I Lied," "Movin' Train," "Slowburn" and "You Look So Good In Love." Other Chappell copyrights still on the chart include "In My Eyes," "Another Motel Memory," "You Really Go For The Heart" and "The Devil Is A Woman."

Chappell's writing roster was not always so trim, recalls Hurt, who has been with the company for 13 years. At one time, following the purchase of the vast Hill & Range catalog in 1975, the staff expanded to about 20 writers. "That was too many," Hurt says, "and we found that 10% of the writers were getting 90% of the cuts. We want to keep it so that the ratio between writers and pluggers doesn't get out of balance."

Hill & Range broadened Chappell's country base. The acquisition of Interworld, in 1981, has provided, according to Hurt, "a strong '50s basis that is still applicable."

The chore that seemingly causes

Hurt the most distress is hiring record promoters to work Chappell's increasing number of copyrights. "Lately, that's been 80% of my job," he says. He explains that record companies routinely ask Chappell to help pay the promoters when one of its copyrights is involved.

"Their going rate is from \$1,500 to \$2,000 for the life of the record," he adds, noting that Chappell's share of the bill becomes proportionately expensive with its chart success.

Hurt's concern, he insists, is not simply financial. "What good is it to spend money on an established artist," he asks, "when you should be using it to help the new artist?"

EDWARD MORRIS



ALABAMA MILL—Alabama's Randy Owen and producer Harold Shedd ponder a musical fine point in the control room of Shedd's Music Mill Studio in Nashville while recording the group's next album. Looking on are the band's vice president of publicity Greg Fowler and, at right, Teddy Gentry, bassist for Alabama.

## LEAVING PRIDE POST

# Mevis To Tie With WB Music

NASHVILLE—Blake Mevis, president of the Pride Music Group, is leaving that post this month to form a new joint venture with Warner Bros. Music. Warner Bros. will administer Mevis' two publishing companies, Make Believers Music (ASCAP) and Believers Or Not (BMI), while Mevis will continue to produce such acts as Vern Gosdin, David Wills, the Kendalls and Moe Bandy under his own Southwind Productions.

"Adding Blake allows us more production opportunities and outlets for our staff writers," says Warner Bros.' Nashville vice president Tim Wiperman. "It will give us the creative entities of publishing and production under one roof, which has become increasingly important today."

As a songwriter, Mevis has scored No. 1 records by George Strait ("Fool Hearted Memory," "If You're Thinking You Want A Stranger") and Charley Pride ("Night Games"). As a producer, he joins other Warner Bros.-affiliated producers Bob Montgomery, Steve Buckingham and Michael Clark.

Wiperman says he plans to use the company's expanded in-house production situation to develop more

singer/songwriters with recording potential. Among the artist/writers now with WB Music are Mark Gray and David Allan Coe (Columbia); Karen Brooks and Gary Morris (Warner Bros. Records); Troy Seals (RCA); Van Stephenson (signed to MCA with producer Richard Landis); R.C. Bannon and Wood Newton.

## 'Hee Haw' Star Junior Samples Dies

NASHVILLE—Alvin Junior Samples, one of the least likely and least articulate comedians in the history of country music, died Nov. 13 at his home in Cumming, Ga., of a heart attack. Samples, 56, rose to national prominence on the television series "Hee Haw."

With the series continuously since 1969, Samples convincingly portrayed various kinds of bumbling and befuddled good ol' boys, including the bib-overalled used-car salesman and one of the "Culhanes Of Cornfield County." He got his biggest laughs from his chronic inability to read cue cards correctly and his good-humored acceptance of this defect.

# Nashville Scene

## Nelson To Host Grady Martin Tribute

By KIP KIRBY

The Nashville Music Assn.'s tribute to veteran musician Grady Martin is shaping up nicely, with ticket orders now beginning to come in. The tribute is the first such Master Award ceremony held by the NMA.

Because of Martin's popularity and influence in the Nashville recording scene, invitations have been mailed out to all members of the musician's union, AFTRA/SAG and the NMA. Grady's tribute is set for the evening of Dec. 1 at the new Presidential Ballroom of the Opryland Hotel, which holds 1,500 guests.

The NMA isn't telling what surprises it's got up its sleeve, but it should be quite a night for Grady. Willie Nelson is hosting the event, and if Merle Haggard's schedule can be arranged to avoid a Las Vegas booking conflict on the same date,

he'll also be on hand to toast the man who's helped make so much country music through the years.

★ ★ ★

A funny story about former Righteous Brother Bill Medley, who was in town two weeks ago to promote his new RCA country single, "Till Your Memory's Gone": Cynthia Spencer, who coordinates publicity for the label, took Medley out to a couple of local clubs one evening during his stay. One of the clubs they visited happened to be a new '50s night-spot called Chevy's. As soon as they walked into Chevy's, Medley was recognized by fans and asked for autographs. They stayed for a while, and then as they were getting ready to leave, Spencer suggested to Medley that they should give the dance floor a try.

"Okay," said Medley affably, "how about the next song?" So they got up and headed onto the dance floor right as the sounds of "Just Once In My Life" by the Righteous

Brothers floated out over the speakers! Spencer swears she had nothing to do with the coincidence, and yes, they did dance to the record, a top ten smash for the duo in 1965. Was it strange dancing to his own song? "Yeah, a little," says Medley sheepishly.

★ ★ ★

**Question of the Week:** What well-known rising country star (and his band) partied so hard at the Marriott one night recently that the hapless guest in the next room started banging on the wall? We aren't going to tell you the artist's identity—but we will tell you that the "hapless guest in the next room" was actor Sylvester Stallone, trying to sleep before going onto the set of "Rhinestone" the next morning to resume filming with Dolly Parton.

The racket from the adjoining room finally made Stallone so furious (it was, after all, the middle of the night) that he jumped out of bed and

(Continued on opposite page)



W-W-WELL M-M-MEL Tillis performs on the recent MCA show at the Opry House.



# Black

## Court May Make Teena Marie Record For Motown\*

By STEVE IVORY

LOS ANGELES—Teena Marie has, she hopes, started a new phase in her recording career with the release of her first album in two years, "Robbery," on Epic. But the 27-year-old singer/producer's relationship with Motown, which began with her Rick James-produced "Wild And Peaceful" album in 1979, may not be over yet, pending a judgment in Los Angeles Superior Court next May.

Marie's tangled legal history dates back to August, 1982, when Motown filed suit against her alleging she refused to deliver the last album of her seven-year Motown contract. Marie countered with her own suit which, according to her attorney Don Engel of Engel & Engel, claimed the label signed her to the contract at the age of 19 in 1979 without Marie's being represented by a lawyer.

Motown charges that Marie didn't honor a verbal agreement she made with Motown president Jay Lasker that if "It Must Be Magic," Marie's last Motown album, went gold, she would re-sign with the company under the initial contract terms. Epic, with whom Marie signed in April, 1982, is the target of another suit filed by Weenie Martin, who charges the company with interfering with a management contract with Marie she says is still valid.

"Teena doesn't have a manager at the moment," says Engel. "Motown claims Teena is a quarter of a million dollars in debt to them, but there were never any sizable advances from the company, and even at the height of her career with the company, when 'It Must Be Magic' sold over 700,000 copies, Teena was getting \$200 a week from them. She was broke when she came to me."

If Motown wins the suit, Marie could be forced to give the label a new album and \$500,000 in damages. If the court decides in Marie's favor, Motown could be made to relinquish all reported profits from her recordings.

Larkin Arnold, CBS senior vice president, who signed Marie, says he had "always been interested in her because of her multi-faceted abilities. As a capable producer, writer and

performer, she's a triple threat." Arnold has already put those talents into motion, as Marie is currently producing a self-contained band, tentatively called Renegade, for Epic.

Negotiations are also underway for Marie to produce the next album by labelmate Natalie Cole.

In the meantime, Marie looks forward to a national headline tour of

5,000-seat halls in early 1984, just after the release of the Renegade album. "I'd like to have Renegade open my dates, so I could give them the exposure that I got during my

first tours with Rick James," she says. "I love performing, and it's been too long. I can't wait to get out there and let the fans know that Teena Marie never went anywhere."

**"NO SELL OUT"**

**MALCOLM  
X**

**No Skullduggery, No Flim Flam,  
No Compromise, No Sell Out.**

**Music Written & Produced by Keith LeBlanc**

TB 840

### Melba Moore On The Tube

NEW YORK—Capitol recording artist Melba Moore has signed with CBS-TV and Columbia Pictures to star in a situation comedy called "Making Good." An hour-long pilot will be aired in February or March.

According to Moore, who has starred on Broadway and in a television variety series, the "series will take advantage of my comedic abilities." Moore first came to wide public attention in the Broadway production of "Purlie" in the early '70s. A television version of "Purlie," first broadcast on Showtime last spring, has been purchased for airing on PBS next March.

Moore's new Capitol album, "Never Say Never," features the bulletted black single "Keepin' My Lover Satisfied."

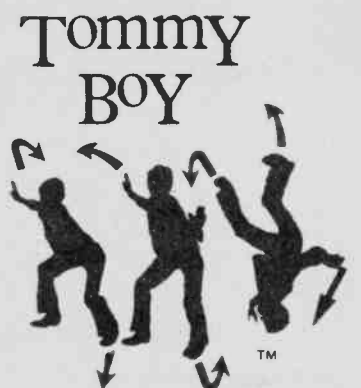
### INTERNATIONAL MUSIC INDUSTRY CONFERENCE

May 13-17, 1984  
Killarney, Ireland

November 15, 1983

"This recording documents Malcolm's voice at a time and space in history some nineteen or more years ago. It's meaning is just as relevant today as it was then. His belief is that people must constantly monitor behavior, refine goals, and direct their objectives to insure that the right to life and work is a reality. Ultimately, our goals should be peace and brotherhood. Afterall, the universe belongs to all it's inhabitants."

Dr. B. Shabazz  
Widow of Malcolm X



ONLY on Tommy Boy Records

# Black

## The Rhythm & The Blues

### Two Records Mix Music, Message

By NELSON GEORGE

Songs with a social message usually come in waves. The late '60s and the early '70s generated some of the best ("Say It Loud I'm Black And I'm Proud," "Freddie's Dead," "Backstabbers," etc). The rest of the '70s, with the exception of Stevie Wonder's music and a song here and there, was a lyrical wasteland of love songs, dance songs and, much too often, gibberish. So far the early '80s have, despite our growing economic and international turmoil, inspired very little message music. "The Message" comes to mind. So does "B' Movie." After that, the pickings are rather slim.

Still, two recently released records give some cause for hope. It is never surprising when Stevie Wonder puts his conscience on record, but it is still always pleasing. A new 12-incher on Motown celebrates the passage of the Dr. King holiday bill by featuring Wonder's "Happy Birthday" from "Hotter Than July" on one side and excerpts from four of King's most famous speeches on side two: "I Have A Dream," "Drum Major," "Dr. King's Desired Eulogy," and

his last great speech, "I've Been To The Mountaintop," delivered just days before his murder in Memphis.

While Dr. King's life will now, due to the efforts of Wonder and others, be officially celebrated by this nation, another great black leader has basically been ignored by mainstream America. It is not likely that Malcolm X's birthday will receive the same treatment as King's, since his message of black self-determination still frightens many in this country. But white-owned Tommy Boy Records should be saluted for releasing a most historic and memorable record about Malcolm X.

Titled "No Sell Out" and produced by ex-Sugar Hill staff drummer Keith LeBlanc, the 12-incher mixes pieces of several Malcolm X speeches over a funky synthesizer drum track. The chorus "no sell out" comes from a Malcolm X speech that is repeated throughout the record. One-third of the royalties on the record will go to the assassinated leader's family.

Whether "No Sell Out" is a hit or not doesn't matter, though this writer hopes it reaches a wide audience. LeBlanc has done an amazing job of capturing the essence of Malcolm X's intellectual street raps, bringing this messenger's message to a new generation of listeners.



NOVEMBER 26, 1983, BILLBOARD

## He Brings Female Singers Into The Rock Foreground

NEW YORK—"I'm finding many of the English rock groups are getting into a blacker sound, and they like the strength that black voices can provide," says Bruce Wallace, a New York-based manager who is turning that trend into a growing business.

Wallace, who serves as a management consultant to RCA artist Fonzi Thornton and as Luther Vandross' stage and lighting director, has formed the Wallace Girls, a concern created to provide background singers to bands, particularly those in rock. He currently has Dolette McDonald and Michelle Cobb with the Police, B.J. Nelson and Charmaine Lattimore with Duran Duran, and Alison Williams and Paula West with the Gang Of Four. Wallace cites McDonald's work, live and on record, with the Talking Heads with helping spark the interest of the Police and Duran Duran in using black

backing singers. He adds, "When Brian Ferry of Roxy Music used Fonzi, Tawatha Agee and Michelle during their recent international tour it showed the special qualities black voices can add to a rock project."

In the late '60s and early '70s, it wasn't unusual for black singers to back major white rock stars, but for a time in the '70s it was rare to see a black face on stage at a rock concert. But as white rock, at the insistence of several English bands, has moved back toward black rhythms and sounds, the use of black vocalists has increased. Wallace has engaged Bernard Edwards of Chic to produce three songs featuring Cobb, Williams and Nelson in an attempt to gain a recording contract. In addition to the background singers, Wallace also manages Tracy Wormworth, former bassist with the Waitresses, who is now playing behind Phyllis Hyman.

Short Stuff: Vince Montana's effort to revive the "Philly Sound" with his Philly Sound Works label continues with a new Trammps 12-incher, "What Happened To The Music." There are dub and acappella versions of the song on the B side. Philly Sound Works can be reached at 203 W. Sixth Ave., Cherry Hill, N.J. 08002. . . Roberta Flack has recorded the theme song for Clint Eastwood's new Dirty Harry film, "Sudden Impact." The film is due in time for Christmas. Few remember that Flack's huge hit, "The First Time Ever I Saw Your Face," was used in another Eastwood film "Play Misty For Me" . . . Boston's Beantown Records has a single by the self-contained band Hawkeye called "All Systems Go" that is dedicated to the first black Astronaut, Col. Guion Bluford. Beantown can be reached at 100 Massachusetts Ave., Boston, Mass. 02115.

April Records, another Philadelphia label, has a new single, "Naked To The World" by a young singer named Matt Covington. April can be contacted at 5629 Chester Ave., Philadelphia, Pa. 19143. . . Angela Bofill, coming off a most impressive performance at the Miles Davis tribute, has a new single, "I'm On Your Side," with a new album, "Teaser," on the way. On one tune, "You're A Special Part Of Me," Bofill duets with Johnny Mathis. . . Longtime session singer Diva Gray makes her solo debut with "Call Me" on Urban Rock Records, located at 427 West 51 Street, New York, N.Y. 10019.

A&M promotion staffer John Brown has been named that label's New York a&r representative. . . Island has a three-cut mini-album, "Do You Like Scratchin'," on the way. It includes "Worlds Famous" by Malcolm McLaren, "Frankie Goes Hollywood" by Relax, and the standout "Crazy Cuts" by the well-known New York D.J. Grandmixer D.S.T., which has some of the flavor of "Rockit" . . . Anyone interested in tapes of seminars from the recent BMA conference should contact International Communication Services, 1917 B.N. 52nd St., Philadelphia, Pa. 19131, or call (215)877-4899. . . Columbia artist Cheryl Lynn, currently represented by her "Preppie" album, is managed by Dick Griffey's Griff-Co Management company. . . The Pointer Sisters, who have moved away from the black market in recent years, have two strong black radio cuts on their new "Break Out" album on Planet: the Prince-influenced "Automatic" and "Baby Come And Get It," written by James Ingram, Cynthia Weil and Barry Mann. . . Mann has also written an excellent ballad, "There's No Easy Way," on Ingram's "It's Your Night" LP. It may be Ingram's next A/C crossover hit. A cut from that album that is generating considerable airplay is "Yah Mo B There."

In regard to an interview with Winfred "Blue" Lovett of the Manhattans in this column (Billboard, Sept. 24), the Manhattans' former manager Hermine Hanlin wishes to clarify two points of fact. It was Hanlin who initiated an arbitration action against the Manhattans. And as the Manhattans' manager, Hanlin employed the DeWitt Agency and later Saul Richfield Associates to handle publicity for the group. The column contained the statement, "The Manhattans never had a publicist of their own."



LEAVE IT TO KASHIF—Many celebrities turned out for a party in Los Angeles held by Arista artists Kashif to call attention to a national adoption awareness drive. The singer/producer, himself an orphan, has cut radio and television spots to make the public aware of the thousands of parentless children seeking adoption. Pictured from left are Tony Dow (Wally of "Leave It to Beaver"), Shirley Jones of the Jones Girls, and Kashif.

# Billboard Black LPs

Survey For Week Ending 11/26/83  
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	2	3	LIONEL RICHIE Can't Slow Down, Motown 6059ML (MCA)	37	36	26	THE ISLEY BROTHERS Between The Sheets, T-Neck FZ 38674 (Epic) CBS
							CON FUNK SHUN Fever, Mercury 81447-1 (Polygram) POL
2	1	13	RICK JAMES Cold Blooded, Gordy 6043GL (Motown) MCA	38	NEW ENTRY		TOM BROWNE Rockin' Radio, Arista AL8-8107 RCA
3	3	21	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	39	60	2	KASHIF Kashif, Arista AL 9620 RCA
4	6	16	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	40	37	34	RANDY CRAWFORD Nightline, Warner Bros. 1-23976 WEA
5	4	11	GAP BAND Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL	41	41	4	LAKESIDE Untouchables, Solar 60204-1 (Elektra) WEA
6	9	6	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA	42	38	29	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
7	5	49	MICHAEL JACKSON Thriller, EPIC QE 38112 CBS	43	NEW ENTRY		MILLIE JACKSON E.S.P., Spring SPR 33-6740 IND
8	8	5	DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA	44	47	6	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) CBS
9	10	17	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS	45	NEW ENTRY		MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA
10	7	11	RUFUS AND CHAKA KHAN Live-Stompin' At The Savory, Warner Bros. 23679-1 WEA	46	46	8	TYRONE DAVIS Something New, Oceanfront OF 101 IND
11	11	28	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS	47	56	3	THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS
12	20	3	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	48	50	17	FOUR TOPS Back Where I Belong, Motown 6066ML (MCA) MCA
13	12	21	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	49	49	3	EDDIE MURPHY Comedian, Columbia FC 39005 CBS
14	14	15	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	50	NEW ENTRY		THE TEMPTATIONS Back To Basics, Gordy 6085GL (Motown) MCA
15	15	12	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL	51	51	4	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934 CBS
16	16	28	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	52	NEW ENTRY		DE BARGE All This Love, Gordy 6012GL (Motown) MCA
17	13	13	ZAPP Zapp III, Warner Bros. 27875-1 WEA	53	54	9	SOUNDTRACK The Big Chill, Motown 6062ML MCA
18	18	9	KLIQUE Try It Out, MCA 39008 MCA	54	NEW ENTRY		COMMODORES 13, Motown 6054ML MCA
19	17	12	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	55	40	35	WHISPERS Love For Love, Solar 60216 (Elektra) WEA
20	22	4	DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL8-8104 RCA	56	39	5	SKYY Skiy, Salsoul SA 8562 (RCA) RCA
21	27	2	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	57	57	2	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) POL
22	23	20	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram) POL	58	43	30	THE JONES GIRLS On Target, RCA AFL1-4817 RCA
23	19	16	SHALAMAR The Look, Solar 60239 (Elektra) WEA	59	59	2	ONE WAY Shine On, MCA 5428 MCA
24	25	11	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP	60	61	18	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1 WEA
25	30	17	ARETHA FRANKLIN Get It Right, Arista AL8-8019 RCA	61	42	7	ANGELA BOFILL Too Tough, Arista AL 9616 RCA
26	28	3	RICHARD PRYOR Here And Now, Warner Bros. 23981-1 WEA	62	67	43	TAVARES Words And Music, RCA AFL1-4700 RCA
27	29	3	TEENA MARIE Robbery, Epic FE 38882 CBS	63	68	9	BOB JAMES Foxy, Columbia FC 38801 CBS
28	24	54	PRINCE 1999, Warner Bros. 23720-1 WEA	64	45	6	ANDRE CYMONE Survivin' In The Eighties, Columbia FC 38902 CBS
29	NEW ENTRY		TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS	65	52	7	MTUME Juicy Fruit, Epic FE 38588 CBS
30	31	27	MAZE We Are One, Capitol ST-12262 CAP	66	48	28	BOBBY NUNN Private Party, Motown 6051ML (MCA) MCA
31	32	16	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND	67	55	8	MICHAEL WYCOFF On The Line, RCA AFL1-4563 RCA
32	21	12	PHILIP BAILEY Continuation, Columbia FC 38725 CBS	68	69	6	SLAVE Bad Enuff, Cotillion 90118-1 (Atco) WEA
33	26	57	LIONEL RICHIE Lionel Richie, Motown 6007ML MCA	69	44	8	JARREAU Jarreau, Warner Bros. 23801-1 WEA
34	34	16	RENE & ANGELA Rise, Capitol ST-12267 CAP	70	53	33	DENISE LASALLE A Lady In The Street, Malaco 7412 IND
35	33	23	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744 WEA	71	65	31	THIRD WORLD All The Way Strong, Columbia FC 38687 CBS
36	35	11	LILLO Let Me Be Yours, Capitol ST-12290 CAP	72	62	8	Z.Z. HILL The Rhythm & The Blues, Malaco 7411 IND
				73	63	50	THE TALKING HEADS Speaking In Tongues, Sire 1-23883 (Warner Bros.) WEA
				74	58	12	SMOKEY ROBINSON Blame It On Love And All The Great Hits, Tami 6064TL (Motown) MCA
				75	64	13	

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## Check the heading you want...

- Help Wanted  Position Wanted  For Sale  Wanted to Buy
- Used Equipment for Sale  Golden Oldies  Comedy Material
- Distributing Services  Video Hardware  Video Software
- Business Opportunity  Schools and Instruction

**Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.**

Your Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

**Please fill in the information below if you wish to charge the cost of your classified advertising.**

- American Express  Diners Club  Visa  Master Charge

Bank # \_\_\_\_\_ Credit card # \_\_\_\_\_

Expiration date \_\_\_\_\_

Your signature \_\_\_\_\_

**Need to get your ad in fast? Call Jeff Serrette... In NY State phone 212/764-7388... Outside N.Y. State phone toll free 800/223-7524.**

## REAL ESTATE

### CINCINNATI BILLBOARD BLDG.

64,000 sq. ft. for sale or lease. Heavy power, off street parking, 30,000 ft. of well planned & beautiful offices. On bus stop. Below market rental or sale. Immediately available. Ideal for distributors, volume mail users, publishers, assembly, printers etc. For details call:



**Ferd Clemen**  
513-721-4200

## BUTTONS

**Buttons, buttons, BUTTONS!**

Order a \$50 or \$100 Buttons Master sampler pack to see all the newest of our 60,000 designs! We're the world's largest dist. of licensed and novelty pins with over 100 new designs weekly! We take full returns and even take returns of other button companies' stuff you got stuck with! If you're paying more than 40¢ per button, you're getting ripped off! Kids that can't swing 8.98 for an lp can afford a buck for a button! Ask for our 83 catalog NOW!!

Buttons Master, P.O. Box 129 Bridgeport, PA 19405  
1-(800) 523-1197 (nationwide) If you don't have a phone  
1-(215) 277-1966 (PA) directory listing or business card—don't waste your time

## BEING WEIRD ISN'T ENOUGH

Our buttons, postcards, and T-shirts will make your customers slaphappy with delight! Our rapid artists are bursting with new designs! There's bubbles in our Think Tank! Spicy! Uncouth! Comic! Habbit forming! Easy return policy! Free illustrated order form and samples to retailers only!

EPHEMERA, Inc. (415) 552-4199  
P.O. Box 723 San Francisco, CA 94101

## POSTERS

**POSTERS**  
Largest Selection of  
Rock Posters  
**ZAP ENTERPRISES**  
1251-3 Irolo St.  
Los Angeles, Calif 90006  
**(213) 732-3781**  
**DEALERS ONLY**

## RECORDING STUDIO FOR SALE

### RECORDING STUDIO

One of Nashville's best! Used by many C & W top recording stars. Up to 28 tracks also radio stations available throughout the United States. Other type businesses available throughout mid-Tennessee

**PROBUS**

(615) 865-2811

## DANCE FLOOR

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

**THE MUSIC SERVICES**  
**MODULAR LIGHTED DANCE FLOOR**

Distributors welcome — trouble free — low cost — controllers available

Call or write:

**MUSIC SERVICE**  
327 S. Miller Rd., Akron, OH 44313  
(216) 867-1575

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

## BILLBOARD'S 1984 TALENT ALMANAC YEAR END AWARDS ISSUE

A must for advertising your ad message to over 230,000 buying prospects.

This issue will be out before the holidays to insure maximum exposure.

**Issue Date:**  
**December 24th**

**Ad Deadline:**  
**December 13th**

**(800) 223-7524**

**N.Y.S RESIDENTS**

**(212) 764-7388**

Ask for Jeff Serrette

**TOLL FREE CLASSIFIED ADS HOT LINE!**

**CALL NOW (It's free!) TO PLACE YOUR AD!**

**800-223-7524**  
(212/764-7388 in N.Y. State)

## GOLDEN OLDIES

### DISCOUNT OLDIES BY PHONE

MAIL-ORDERS ALSO ACCEPTED  
215-649-7565

### SAME DAY SERVICE

SPECIAL DISCOUNTS TO RADIO STATIONS  
SEND FOR CATALOG-OVER 10,000 OLDIES  
DISCOUNT OLDIES  
BOX 77-B, NARBERTH, PA. 19072

### 45 RPM RECORDS THOUSANDS IN STOCK

Music of the 50's, 60's, 70's and 80's  
**RECORDS UNLIMITED**  
7968 Belair Rd., Baltimore, Md 21236  
(301) 882-2282

(Please no collect calls)  
Send for Free Oldie catalog. All major credit cards accepted. Please include \$2.00 for postage and handling.

## COMEDY MATERIAL

NOT COMEDY: CURRENT artist bios, daily calendar, much more for weekly pros! Write on letterhead for free issue: Galaxy, Box 20093-A, Long Beach, CA 90801.

FREE SAMPLE OF radio's most popular humor service! Write on station letterhead: O'Liners, 1237 Armacost, #6-B, Los Angeles, CA 90025.

DEEJAY SPECIALS! MONTHLY gagletter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650

### FUN-MASTER PROFESSIONAL COMEDY MATERIAL (The Service of the Stars Since 1940) "THE COMEDIAN"

12 Available Issues \$50—Plus \$5 postage  
"HOW TO MASTER THE CEREMONIES" \$15 plus \$3 postage  
ANNIVERSARY ISSUE (all different) \$40 plus \$3 postage  
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**BILLY GLASON**  
200 W. 54th St., N.Y.C. 10019 (212) 265-1316  
"NO FREEBIES I'M PROFESSIONAL!"

## SCHOOLS & INSTRUCTIONS

### SPEECH IMPROVEMENT & FOREIGN DIALECTS

Foreign and regional accent elimination for actors and business professionals. Acquire any foreign dialect for professional roles. Individual programs for articulation, stuttering and voice problems.

SAM CHWAT, MS, CCC-SP  
N.Y.S.-LICENSED SPEECH PATHOLOGIST  
**THE NEW YORK COMMUNICATION CENTER**  
(212) 242-8435

## The Music Business Institute

A CAREER PROGRAM IN MUSIC: course includes recording, studio, concert and video production; artist representation and management retailing and wholesaling; record promotion and marketing; copyright and music industry law; songwriters and music publishing; and more. Employment assistance. Accredited. Financial aid available. Write for free brochure and career guide. MBI, Suite 400B, 2970 Peachtree Rd., N.W., Atlanta, GA. 30305. (404) 231-3303.

## WANTED TO BUY

WE WANT TO license all sorts of FUNK & RAP recordings for sampler LP's and disco programs in Germany. Please submit available material and terms to: Peter Froehlich /EAMS/ Postfach 1525/D-8360 Deggendorf West-Germany /Phone 0991-22071 / Telex 69780

## FOR SALE

### OVER 150 T.V. TITLES

Are among the more than 3,000 budget Album, 8-Track and Cassette titles in stock. Call or write for our free giant catalog.  
**RECORD-WIDE DISTRIBUTORS, INC.**  
1755 Chase Dr.  
Fenton (St. Louis) MO. 63026  
(314) 343-7100

## CASSETTES

Cut-outs and imports at a budget price — we specialize in cassettes and 8-track tapes call or write for free list and prices.

**J S J DISTRIBUTORS**  
6620 W. Belmont, Chicago, IL 60634  
(312) 286-4444

### KATE BUSH PUBLICATIONS!!!

A newsletter has been compiled by Kate's fans in North America. Discover more about this talented British singer/song-writer and her music by sending \$1.50 for the first issue.

**Break-Through**  
Box 160  
Hartney, Manitoba  
ROMOXO, Canada

WHILE OTHER PEOPLE are raising their prices, we are slashing ours. Major label LP's as low as 50¢. Your choice of the most extensive listings available. Send \$5.00 for catalogs. Scorpio Music, Box 391-BC, Bensalem, PA 19020, USA.

### Hey D.J.'S

"The Bride Cuts The Cake" available on 45 rpm. \$2.75 plus 90¢ postage  
Write: Bowen Records  
Box 344  
Scituate, Mass. 02066

PIANO FOR SALE: Yamaha G2J, 3 yrs. old, 5ft. 7in. Grand Piano, polished white, immaculate cond. \$7,500.00 (516) 271-8691.

### INCENSE

100 stick assortment pack. 10 exotic scents. Each stick burns over 1 hour long. \$5.75 ppd. Cash/Check to:

**SCENT-SATIONAL**  
Box 39867A  
CINCINNATI, OH 45230

### GOSPEL, GOSPEL, GOSPEL

Savvy catalog on 8 track at cut out prices. Other black gospel LP's and cassettes also available. Send for catalog to:

**SALISBURY DISTRIBUTING CO., INC.**  
Rt. 1, Box 57  
Salisbury, MD 21801  
(301) 546-1500

### CUT CORNERS

IMPORTS • CUT-OUTS • ACCESSORIES  
ON SALE NEW POLICE LP & CASSETTE \$4.95  
\*\*\* NEW LOCATION \*\*\*  
31 Brookvale Ave.  
West Babylon, N.Y. 11704  
For Free Catalog Call (516) 587-7722

## BOXES FOR AUDIO & VIDEO

### CASSETTE LONG BOXES

12" Pillar Proof Heights & form fit. Beautiful stock designs & custom printing. 45 RPM cardboard record backers.

**VHS & BETA BOXES IN STOCK-INSTANT SHIPMENT**  
Low Prices—Free Samples

**PAK-WIK CORPORATION**  
128 Tivoli St., Albany, NY 12207  
518 465-4556 Collect

## HELP WANTED

GOVERNMENT JOBS \$16,559-\$50,553/year. Now Hiring. Your Area. Call 1-805-687-6000 Ext. R-1304

### RADIO JOBS!

10,000 radio jobs a year for men and women are listed in the American Radio Job Market weekly paper. Up to 300 openings every week! Disk Jockeys, Newspeople and Program Directors Engineers. Sales people. Small medium and major markets all formats. Many jobs require little or no experience! One week computer list \$5.00. Special Bonus six consecutive weeks only \$14.95—you save \$2!

**AMERICAN RADIO JOB MARKET**  
6215 Don Gaspar, Dept. 2  
Las Vegas, Nevada 89108

## HAPPY BIRTHDAY

Happy Birthday Robinson. You're too busy, I cancelled birthday trip to Rome. Call me for rain check-maybe Rio? Love MOI.

### DISTRIBUTOR WHOLESALE ONLY

We are specialists on: 12" records, blank audio, blank video, video games accessories... Weekly sales sheets.

### STRATFORD DIST. INC.

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Garden City Park, NY 11040  
212-343-6920, 516-877-1430  
800-645-6558, Telex 6852201

### MUSIC CASSETTE SPECIALS featuring 20 GREATEST HITS!

Major labels, major artists plus hundreds of other outstanding titles at economy prices. Call or write for free catalog. Wholesale only.

### CASSETTES UNLIMITED

10995 Wrightwood Lane  
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(213) 650-6510

One of the world's largest and most dependable wholesale distributors of music cassettes.

### EXCALIBUR PHAETON

• 1978 thru 1983 models •  
Low mileage • Mint cond  
I buy and sell daily.

Please call for current inventory and prices.

### JOHN BREWER

(314) 471-6950 (nights)  
Sikeston, MO 63801

### BUDGET CASSETTES!

Willie Nelson, Fats Domino, Bob Wills, Justin Wilson, David Houston and many instrumentals including "Cotton-Eyed Joe."

Call or write for free catalog:

Jonell Holland  
**MERIT RECORDS/DELTA RECORDS**  
P.O. Box 25328  
Nashville, TN 37202  
(615) 242-0951

### CLOISONNE CUSTOM PINS FIRED ENAMEL

**Jewelry Wholesale**  
For Your Tour, Band or Business  
Lowest Price & Finest Quality in the US

Call or Write for Free Sample & Price Sheet

### CLEAR SKIES

25106 Burnaby St., Spring, TX 77373  
(713) 350-2786

### PICTURE DISCS CASSETTES & LP'S

Overruns, Reissues, you name it, we have it! Our catalog lists 1,000's of titles at affordable and profitable prices.

TRY US YOU'LL LIKE US!

Call or write for our free catalog. Dealers only.  
**ABA Record Distributors, Inc.**  
1467 Pinewood St.  
Rahway, N.J. 07065  
201-574-0900

**WHY PAY MORE?**

**Cassette & 8-trk blanks. 3m tape**  
 1-45 cass 65 8trk 89  
 46-60 cass 74 8trk 97  
 61-80 cass 80 8trk 106  
 81-90 cass 90 8trk 115

**CASSETTE & 8TRK DUPLICATORS. CUSTOM DUPLICATION. SHRINK WRAP & LABEL ADD 45¢**  
**TRACK MASTER INC**  
 1310 South Dixie Hwy. West  
 Pompano Beach Fla. 33060  
 Tel: (305) 943-2334

**PROFESSIONAL BLANK TAPE**

Custom Cut 8 Track and Cassettes 90 different lengths in one minute increments. Prices start at 85¢.  
 • 8-T & cass Duplicators • Low cost Shrink Wrappers • Tape Players & Recorders • Recording Supplies

**CALL TOLL FREE 1 (800) 237-2252**

In Florida call collect (813) 778-4444  
**BAZZY ELECTRONICS CORP.**  
 3018 Avenue "C" Holmes Beach, Florida 33510  
 Master Card & Visa Welcome

**BLANK AUDIO & VIDEO CASSETTE—8-TRACK**

Direct from manufacturer—below wholesale—any length cassettes—4 different qualities to choose from—Ampex & Agfa bulk and reel master tape from 1/4" to 2". Cassette duplication available. Call for brochure

**ANDOL AUDIO PRODUCTS, INC.**  
 4212 14th Ave., Brooklyn, N.Y. 11216  
 Call Toll Free 800-221-6578  
 N.Y. RES. (212) 435-7322

**CASSETTE & 8 TRACK BLANK TAPES**

All lengths 2 min. thru 96 min. Best Prices and Best Quality. Call or write for price list. Samples sent upon request.

**LOREN WHOLESALE, INC.**  
 4950 W. 13th Lane  
 Hialeah, Florida 33012  
 Tel: (305) 558-3221

**SONGWRITING****SONGWRITERS**

We bring your songs to life inexpensively with top session players from THE DOOBIE BROS BOZ SCAGGS THE JACKSONS GEORGE BENSON etc. Call write for free sample tape

**MOONLIGHT DEMOS**  
 213 893-0257 or 665-7464 • 5313 Bakman Ave  
 Box 124 • No. Hollywood CA 91601

**FOR SONGS**

**TO BE SET TO MUSIC • Your Songs or Poems may EARN MONEY FOR YOU**  
 Send Poems or Songs for FREE EXAMINATION  
**Columbine Records**

6753 Hollywood Blvd.  
 Studio W, Hollywood, Ca. 90028

SONGWRITER SEEKS AGENT to promote copyrighted NOW material. Betty Gomory, 40-05 48th St., Sunnyside, NY 11104

**DISTRIBUTING SERVICES****GENUINE STYLL HEADPHONES, CARTRIDGES**

We distribute at best factory (or below) pricing to the trade on: SHURE, AUDIO TECHNICA, PICKERING, ORTOFON, ADC, STANTON, GRADO, Sennheiser.

(800) 223-0111  
 (212) 435-5100

**MAGNETRONIX INDUSTRIES**  
 1689 48th St., Brooklyn, NY 11204  
 Telex: 426449 INTEL (ITT)

**RECORDING TAPE & ACCESSORIES****24-HOUR FREIGHT PAID SERVICE**

Best Selection—Best Service—Best Fill  
 MAXELL • TDK • DISCWASHER • SONY • MEMOREX • FUJII • ASTROCADE • SHURE • AMARAY • SCOTCH • SAVOY • RECOTON • EVEREADY • AUDIO TECHNICA • DYNA-SOUND • BASF • DURACELL • SOUND GUARD • TRACS • ALLSOP • many many more!

SEND FOR FREE CATALOG  
**A.I. ROSENTHAL ASSOCIATES**  
 Dept. A 1035 Louis Dr. Warminster, PA 18974 (215) 441-8900  
 DEALERS ONLY  
 TOLL FREE ORDERING • (800) 523-2472

**T-SHIRTS****THE CONCERT CONNECTION OFFICIALLY LICENSED TOUR****T-SHIRTS, JERSEYS & MUSCLES**

Multi-colored screened 2 sided domestic garments of Jackson, Springfield, Asia, AC/DC, Prince, Def Leppard, Men at Work, Loverboy, Iron Maiden, Judas Priest, Kinks, Duran Duran, Rush, Triumph and many more.

**ROCK REPS, CHICAGO, ILL.**  
 1-312-376-8575

**APPAREL****BRANCO DESIGNS, INC.**

Finest printable sportswear. Quality designs our priority. Custom design concession shirts. Wear the best!

Contact:  
**BRANCO DESIGNS, INC.**  
 404 Josiane Court  
 Altamonte Springs, FL 32701  
 305-339-4888

**BLANK CASSETTE TAPES**

C-60 as low as 50¢

C-90 as low as 67¢

Master music and duplication grades. Cassette duplication. custom lengths C-1 through C-120. Labels Norelco type boxes, storage racks and more. Why spend more than you have to?

Call or write for catalog.

**IMAGE MAGNETICS**  
 91 Rt. 23 South, Riverdale, NJ 07457  
 (201) 835-1498

**CASSETTE TAPE SECURITY DEVICES****DESIGNED FOR RETAIL OUTLETS**

EASY TO USE IN EXPENSIVE RE-USEABLE & DISPOSABLE

**5 SELECTIVE MODELS**

—FOR SAMPLES AND PRICES—

CONTACT

**C & D SPECIAL PRODUCTS**

309 SEQUOYA DRIVE  
 HOPKINSVILLE KY 42240  
 502/885-8088

**CASSETTE DUPLICATION**

In real time or at high speed in Stereo/Mono. Custom loaded Bass and Maxell tape available in normal, high and CHROME. Fast turnaround. BEST RATES in the U.S. or we will refund 25% on any order.

**BENNETT CORP.**  
 (805) 245-0111

**TALENT**

FINISHED MASTERS DANCE orientated new music available for release. Seek interested labels or distributors. IMOAN PRODUCTIONS 3903 Fernwood, Los Angeles, CA 90027 (213) 661-9589

**CHART RECORD SERVICES****THE FASTEST, MOST DEPENDABLE SERVICE IN THE WORLD**

Attn: INTERNATIONAL RADIO STATIONS DISCO THEQUES and PRIVATE COLLECTORS  
 Subscribe to our AUTOMATIC AIRMAIL SERVICE for 45¢ LPs and Cassettes from all the charts.  
 Special Orders Welcome

**AIRDISC USA**  
 P.O. Box 835, Amityville, N.Y. 11701

**EQUIPMENT FOR SALE****NEUMANN MASTERING SYSTEM**

Including tape machine, SX68 Head VG66 Amplifier Rack, Level Sets HF Limiters, Elliptical Equalizer and Variable pitch and depth. \$38,500.00. Dolby M16 track noise reduction \$8,500.00.

Call: **JIM**  
 (513) 681-8402

**ANNOUNCEMENTS****CONTESTANTS NEEDED**

T.V. battle of the bands and singers. Prizes totaling \$50,000. in retail value. 13 episodes currently in production. No entry fees. Audio cassettes required.

714-624-6405

**THE SIXTIES**

A NEW MUSIC LIBRARY FOR RADIO-TV USE

INQUIRE ON STATION LETTERHEAD:

**RECORD SOURCE INTERNATIONAL**  
 1515 Broadway  
 New York, NY 10036

ATTENTION—COUNTRY DEEJAYS. Play the beautiful, heart warming song, "Lilacs, Daffodils, Violets and Snow", written by the late Karl Davis, author of "Kentucky". Fanny Wallin—artist, your support sincerely appreciated. Distributed by Celestial Light Records, Rt. 4, Box 164, Mt. Vernon, KY 40456.

RUN YOUR CLASSIFIED ad in America's #1 Consumer Music Magazine, ABC audited, \$1.25 per word. Display \$100.00 per column inch. Major credit cards accepted. Call Cindy: Musician Magazine, (617) 281-3110.

# New LP/Tape Releases

• Continued from page 22

**KOURY, KINDRA**

Come What May  
 LP Olympic Records

**THE MIGHTY CLOUDS OF JOY**

Sing And Shout  
 LP Myrrh SPCN 7-01 676706-1

**PETRA**

Not Of This World  
 LP Star Song SPCN 7-102-05086-0

**PILLAR, MICHELLE**

Reign On Me  
 LP Sparrow SPR 1077

**POPE, SISTER LUCILLE AND THE PEARLY GATES**

Great Reunion  
 LP Atlanta International A.I.R. 10067 \$7.98  
 CA A.I.R. 10067 \$7.98

**REV. ISAAC DOUGLAS & THE WILMINGTON-CHESTER MASS CHOIR**

They Shall Be Mine  
 LP Savoy SL 14665  
 CA SL 14665

**ROBINSON, ROSCOE**

High On Jesus  
 LP Savoy SL 14733  
 CA SL 14733

**TOLZER BOYS CHOIR**

Now Let Us Sing Halleluja  
 Schmidt-Gaden  
 LP Proarte PAL 1057  
 CA PAC 1057

**THE TRUTHETTES**

Take It To The Lord In Prayer  
 LP Malaco MAL 4386 \$7.98  
 CA MAL 4386 \$7.98  
 BT Mal 4386 \$7.98

**VARIOUS ARTISTS**

My Lord What A Mornin'  
 LP Arch S-1796

**THE VAR SON COMMUNITY CHOIR**

He Has Brought Us All The Way  
 LP Savoy SL 14696  
 CA SL 14696

**CLASSICAL****ANTIQUA, CAPELLA & KONRAD RUHLAND**

O Joyful Day  
 LP Proarte Pal 1075  
 CA PAC 1075

# Studio Track

• Continued from page 33

Chancey producing James & Michael Younger for MCA, with Les Ladd at the controls and Tim Farmer seconding... Marty York in with producer Bill Walker, with David McKinley behind the board... Chris LeDeaux is mixing and overdubbing tracks for an upcoming project with engineer McKinley... In the mastering department at Woodland, Denny Purcell is finishing Sylvia's next single for RCA.

Engineer Randy Kling is mastering a mini-LP by RCA artist David Wills at Disc Mastering. Blake Mevis is producing the project.

Tom Tealey is currently at Bullet Studios mixing his debut album for A&M, with producer Neil Kernon. Original tracks were out in New York using LeMobile.

**NEW YORK**

Producer Arthur Baker remixing material from Stevie Nicks' Modern album at Unique Recording Studio. Baker is also producing tracks for Epic act Face To Face, with Chris Lord Algae behind the board and Roey Shamir seconding... McCoy Tyner laying tracks for a new album, with Peter Robbins at the controls and Steve Pecorella assisting... Ballistic Kisses mixing tracks with producer Ivan Ivan and engineer Jay Burnett.

# Video Music Programming

• Continued from page 27

9 Ways To Win, "Close To You," Atlantic  
 Real Life, "Send Me An Angel," MCA  
 Reflex, "The Politics Of Dancing," Capitol  
 Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal  
 Rubinoos, "If I Had You Back," Warner Bros.  
 Michael Sembello, "Automatic Man," Warner Bros.  
 Rick Springfield, "Souls," RCA  
 Richard Thompson, "Wrong Heartbeat," Hannibal  
 Toronto, "When Can I See You," Solid Gold  
 Simon Townshend, "I'm The Answer," 21/PolyGram  
 Trio, "Boom Boom," Mercury  
 Tubes, "Monkey Time," Capitol  
 Twisted Sister, "You Can't Stop Rock 'N' Roll," Atlantic  
 Bonnie Tyler, "Faster Than The Speed Of Night," Columbia  
 UB40, "Red Red Wine," A&M  
 Edgar Winter, "Frankenstein 1984," Body Rock/Tommy Boy  
 X, "More Fun In The New World," Elektra  
 Y&T, "Meanstreak," A&M  
 Paul Young, "Wherever I Lay My Hat," Columbia

**BEETHOVEN, LUDWIG VAN**

Piano Concerto #5  
 Youri Egorov, Philharmonic Orch.,  
 Sawallisch  
 LP Angel DS 37958

**BEETHOVEN, LUDWIG VAN**

Symphony #9: Choral Fantasy  
 Price, Horne, Vickers, Salinin, Ax,  
 N.Y. Philharmonic  
 LP RCA ARC2-4734

**BRITTEN, BENJAMIN**

A Ceremony Of Carols  
 LP Proarte PAD 160  
 CA PCD 160

**GUTTER, LUDWIG & THE DRESDEN BRASS CONSORT**

Christmas Brass Music  
 LP Proarte PAD 122  
 CA PCD 122

# New Video Releases

• Continued from page 31

**LETTERS FROM MY WINDMILL**

Beta & VHS Hollywood Home  
 Theatre..... \$64.95

**LIFE OF OHARU**

Beta & VHS Video Yesteryear  
 976..... \$69.95

**THE LODGER**

Beta & VHS Hollywood Home  
 Theatre..... \$34.95

**THE MARTHA RAYE SHOW**

Beta & VHS Video Yesteryear  
 203..... \$39.95

**MESA OF LOST WOMEN**

Beta & VHS Hollywood Home  
 Theatre..... \$34.95

**MOVIE STRUCK**

Beta & VHS Video Yesteryear..... \$49.95

**THE NAZIS STRIKE**

Beta & VHS Hollywood Theatre..... \$34.95

**THE NBC COMEDY HOUR**

Beta & VHS Video Yesteryear  
 213..... \$39.95

**NUMBER SEVENTEEN**

Beta & VHS Video Yesteryear  
 931..... \$49.95

**THE PASSION OF JOAN ARC**

Beta & VHS Hollywood Home  
 Theatre..... \$44.95

**PATHER PANCHALI**

Beta & VHS Hollywood Home  
 Theatre..... \$44.95

**REPORT FROM THE ALEUTIANS**

Beta & VHS Hollywood Home  
 Theatre..... \$44.95

**STARS OF JAZZ**

Beta & VHS Video Yesteryear  
 937..... \$39.95

# Fast Forward

• Continued from page 28

It is for this reason that determined attempts are being made to get to the next stage of VCR size reduction within today's existing half-inch Beta and VHS formats so that compatibility with existing machines and prerecorded programming can be maintained. The two main half-inch transport elements being worked on to reduce today's overall VCR size are the cassette plastic case containing the tape supply and takeup hubs, and the video head drum.

At this point we have a good candidate for the incorporation of a VCR transport as a built-in color tv set element (now selling at over 11 million a year), videodisk players and a host of other home entertainment technologies.

★ ★ ★

Ken Winslow is publisher of the Videoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.

# North Carolina Chain Diversifies

• Continued from page 23

corded cassette fixtures, under lock but "very accessible," tape sales now account for 60% of his prerecorded sales.

Although located in the heartland of Record Bar, Rainbow is in smaller communities and thus doesn't compete directly with large retail chains, Anderson notes. Thus, shelf price is a fairly healthy \$8.41. Singles are \$1.50, with just the top 100 stocked.

Of course, the emphasis in audio means the chain is not that dependent on records and tapes. "We are into just about everything in stereo and even telephone accessories and computers," says Anderson, adding that Rainbow has "just been dabbling" in television with a few VCRs.

Mentioning still another facet of Rainbow's philosophy, Anderson says the chain advertises heavily, principally on rock-formatted radio. "Spots are very reasonable here in some cases \$3," he says.

As might be expected, Rainbow Records is high on Compact Discs. The store stocks Sony players, and Anderson says the new product category is starting to catch on.

# WE'RE THE WINNERS!



## World Popular Song Festival in Tokyo '83

The finale of the 14th annual World Popular Song Festival took place in Tokyo's Budokan Hall on Oct. 30 when distinguished musical artists from all over the world gathered to perform before a capacity audience. The musical typhoon remains. It will blow you away!

**Grand Prix**  
Newton Family (Hungary)  
Ádám Végvári and Éva Csepregi



**Grand Prix**  
Makow (Japan)



**Outstanding Song Award**  
Crystal (Mexico)



**Outstanding Song Award**  
Nicole (West Germany)



**Most Outstanding Performance Award**  
**Outstanding Song Award**  
Homero (Peru)



**Outstanding Song Award**  
Bessy (Greece)



**Outstanding Song Award**  
I POOH (Italy)



**Kawakami Award**  
Small Talk (United Kingdom)



**Kawakami Award**  
Fanne Golde (U.S.A.)

FESTIVAL COMMITTEE '83



**YAMAHA MUSIC FOUNDATION**

3-24-22, Shimomeguro, Meguro-ku, Tokyo 153, Japan TEL:Tokyo(03)719-3101  
CABLE: WORLD FESTIVAL TOKYO TELEX: 2466571 YAMAHA J

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 11/19/83

SINGLES		
This Week	Last Week	
1	1	UPTOWN GIRL, Billy Joel, CBS
2	3	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
3	4	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
4	2	ALL NIGHT LONG, Lionel Richie, Motown
5	9	THE SUN AND THE RAIN, Madness, Stiff
6	5	PUSS 'N' BOOTS, Adam Ant, CBS
7	10	THE LOVE CATS, Cure, Fiction
8	7	SAFETY DANCE, Men Without Hats, Statik
9	8	KARMA CHAMELEON, Culture Club, Virgin
10	36	NEVER NEVER, Assembly, Mute
11	21	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
12	NEW	A SOLID BOND IN YOUR HEART, Style Council, Polydor
13	6	UNION OF THE SNAKE, Duran Duran, EMI
14	16	UNCONDITIONAL LOVE, Donna Summer, Mercury
15	11	PLEASE DON'T MAKE ME CRY, UB40, DEP International
16	20	ONLY FOR LOVE, Limahl, EMI
17	NEW	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
18	12	HEY YOU, The Rocksteady Crew, Charisma
19	30	LOVE WILL TEAR US APART, Joy Division, Factory
20	15	A MESS OF BLUES, Status Quo, Vertigo
21	32	CALLING YOUR NAME, Marilyn, Mercury
22	18	THAT WAS THEN BUT THIS IS NOW, ABC, Neutron
23	27	RIGHT BY YOUR SIDE, Eurythmics, RCA
24	NEW	THRILLER, Michael Jackson, Epic
25	17	SYNCHRONICITY II, Police, A&M
26	14	NEW SONG, Howard Jones, WEA
27	13	THEY DON'T KNOW, Tracey Ullman, Stiff
28	NEW	THAT'S ALL, Genesis, Charisma
29	35	OBLIVIOUS, Aztec Camera, WEA
30	26	007, Musical Youth, MCA
31	NEW	HOLD ME NOW, Thompson Twins, Arista
32	NEW	THIS CHARMING MAN, Smiths, Rough Trade
33	19	IN YOUR EYES, George Benson, Warner Bros.
34	23	SUPERMAN, Black Lace, Flair
35	29	REILLY, Olympic Orchestra, Red Bus
36	NEW	LET'S STAY TOGETHER, Tina Turner, Capitol
37	NEW	OWNER OF A LONELY HEART, Yes, Atco
38	25	BLUE MONDAY, New Order, Factory
39	24	KISS THE BRIDE, Elton John, Rocket
40	22	KISSING WITH CONFIDENCE, Will Powers, Island

### ALBUMS

1	2	COLOUR BY NUMBERS, Culture Club, Virgin
2	1	CAN'T SLOW DOWN, Lionel Richie, Motown
3	NEW	UNDERCOVER, Rolling Stones, Rolling Stones
4	12	AN INNOCENT MAN, Billy Joel, CBS
5	10	THRILLER, Michael Jackson, Epic
6	5	LABOUR OF LOVE, UB40, DEP International
7	11	NO PARLEZ, Paul Young, CBS
8	3	THE TWO OF US, Various, K-tel
9	7	GENESIS, Charisma
10	4	PIPES OF PEACE, Paul McCartney, Parlophone
11	22	STAGES, Elaine Paige, K-tel
12	NEW	CHART HITS '83 VOL.1/2, Various, K-tel
13	8	VOICE OF THE HEART, Carpenters, A&M
14	6	SNAP, Jam, Polydor
15	9	INFIDELS, Bob Dylan, CBS
16	13	TOO LOW FOR ZERO, Elton John, Rocket
17	14	FANTASTIC, Wham, Inner Vision
18	NEW	HIT SQUAD-HITS OF '83, Various, Ronco
19	15	IMAGINATIONS, Various, CBS
20	NEW	STRIP, Adam Ant, CBS
21	20	LET'S DANCE, David Bowie, EMI America
22	21	IN YOUR EYES, George Benson, Warner Bros.
23	23	THE ATLANTIC YEARS 1973-1980, Roxy Music, E.G.
24	16	ROCK AND SOUL, Daryl Hall & John Oates, RCA
25	24	SILVER, Cliff Richard, EMI
26	27	THE CROSSING, Big Country, Mercury
27	NEW	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis

28	29	SYNCHRONICITY, Police, A&M
29	NEW	THE ESSENTIAL JEAN-MICHEL JARRE, Polystar
30	30	CHAS 'N' DAVE'S KNEES UP, Rockney
31	40	TRUE, Spandau Ballet, Chrysalis
32	28	THE MUSIC OF RICHARD CLAYDERMAN, Decca/Delphine
33	17	ZIGGY LIVE, David Bowie, RCA
34	NEW	ROOTS REGGAE 'N' REGGAE ROCK, Various, Telstar
35	19	NORTH OF A MIRACLE, Nick Heyward, Arista
36	NEW	GREATEST HITS, Marvin Gaye, Telstar
37	25	SCANDALOUS, Imagination, Red Bus
38	NEW	FADE TO GREY, Visage, Polydor
39	18	MONUMENT THE SOUNDTRACK, Ultravox, Chrysalis
40	34	HEARTS AND BONES, Paul Simon, Warner Bros.

## CANADA

(Courtesy of The Record)  
As of 11/27/83

SINGLES		
This Week	Last Week	
1	1	ISLANDS IN THE STREAM, Rogers & Parton, RCA
2	3	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown/Quality
3	4	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, PolyGram
4	5	UPTOWN GIRL, Billy Joel, CBS
5	2	TRUE, Spandau Ballet, Chrysalis/MCA
6	6	IN A BIG COUNTRY, Big Country, Vertigo/PolyGram
7	13	TONIGHT I CELEBRATE MY LOVE, Bryson & Flack, Capitol
8	7	SAY, SAY, SAY, McCartney & Jackson, Columbia/CBS
9	10	SWEET DREAMS, Eurythmics, RCA
10	8	MODERN LOVE, David Bowie, Liberty/Capitol
11	9	ONE THING LEADS TO ANOTHER, Flxx, MCA
12	14	TELEPHONE, Sheena Easton, Capitol
13	15	CRUMBLIN' DOWN, John Cougar Mellencamp, Riva/PolyGram
14	NEW	MAJOR TOM (COMING HOME), Peter Schilling, WEA
15	12	BURNING DOWN THE HOUSE, Talking Heads, Sire/WEA
16	16	BIG LOG, Robert Plant, Atlantic/WEA
17	19	CHURCH OF THE POISON MIND, Culture Club, Virgin/PolyGram
18	20	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
19	NEW	MANIAC, Michael Sembello, Casablanca/PolyGram
20	NEW	UNION OF THE SNAKE, Duran Duran, Capitol

### ALBUMS

1	1	SYNCHRONICITY, Police, A&M
2	4	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
3	2	THRILLER, Michael Jackson, Epic/CBS
4	3	LET'S DANCE, David Bowie, Liberty/Capitol
5	5	THE CROSSING, Big Country, Vertigo/PolyGram
6	6	GENESIS, Genesis, Atlantic/WEA
7	9	PYROMANIA, Def Leppard, PolyGram
8	11	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
9	7	FLASHDANCE, Soundtrack, Casablanca/PolyGram
10	8	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
11	14	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
12	13	GREATEST HITS, Air Supply, Big Time/PolyGram
13	16	TRUE, Spandau Ballet, Chrysalis/MCA
14	10	FASTER THAN THE SPEED OF LIGHT, Bonnie Tyler, CBS
15	18	ROCK 'N' SOUL, Hall & Oates, RCA
16	17	AN INNOCENT MAN, Billy Joel, CBS
17	NEW	UNDER COVER, Rolling Stones, Rolling Stone/WEA
18	15	SWEET DREAMS, Eurythmics, RCA
19	12	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
20	19	METAL HEALTH, Quiet Riot, Epic/CBS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 11/21/83

SINGLES		
This Week	Last Week	
1	1	COME BACK AND STAY, Paul Young, CBS

2	2	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
3	3	KARMA CHAMELEON, Culture Club, Virgin
4	5	SHADOW ON THE WALL, Mike Oldfield, Virgin
5	4	MAMA, Genesis, Vertigo/Phonogram
6	7	ROCKIT, Herbie Hancock, CBS
7	11	ALL NIGHT LONG, Lionel Richie, Motown
8	15	25 YEARS, Catch, Metronome
9	6	SUNSHINE REGGAE, Laid Back, Metronome
10	NEW	ONLY FOR LOVE, Limahl, EMI
11	13	FLASHDANCE, Irene Cara, Casablanca/Phonogram
12	17	YOU, Boytronic, Mercury/Phonogram
13	14	RED RED WINE, UB 40, Virgin
14	8	DOLCE VITA, Ryan Paris, Carrere/DGG
15	10	MANIAC, Michael Sembello, Casablanca/Phonogram
16	16	BIG APPLE, Kajagoogoo, EMI
17	9	GIVE ME YOUR LOVE, Frank Duval, Teldec
18	12	HERZ IST TRUMPF, Trio, Mercury/Phonogram
19	NEW	FAR FROM OVER, Frank Stallone, RSO/DGG
20	20	SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone/EMI

### ALBUMS

1	2	GENESIS, Vertigo/Phonogram
2	1	FLASHDANCE, Soundtrack, Casablanca/Phonogram
3	3	NO PARLEZ, Paul Young, CBS
4	5	CRISES, Mike Oldfield, Virgin
5	4	HEADS OR TALES, SAGA, Polydor/DGG
6	6	COLOUR BY NUMBERS, Culture Club, Virgin
7	7	TABALUGA, Peter Maffay, Metronome
8	9	STAYING ALIVE, Soundtrack, RSO/DGG
9	8	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
10	NEW	AUS BOEHMEN KOMMT DIE MUSIK, Peter Alexander, Ariola
11	11	GAZEBO, Baby/EMI
12	15	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute/Intercord
13	16	GEFUEHLE SIND FREI, Roland Kaiser, Hansa/Ariola
14	19	LIEDER DER MEERE, Heino, EMI
15	13	TRUE, Spandau Ballet, Chrysalis/Ariola
16	14	IF I COULD FLY AWAY, Frank Duval, Teldec
17	10	I LOVE ABBA, Abba, Polystar
18	NEW	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
19	17	BYE BYE, Trio, Mercury/Phonogram
20	18	SYNCHRONICITY, Police, A&M/CBS

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 11/21/83

SINGLES		
This Week	Last Week	
1	1	KARMA CHAMELEON, Culture Club, Virgin
2	2	RECKLESS, Australian Crawl, EMI
3	5	RED RED WINE, UB40, DEP International
4	3	GIVE IT UP, KC & Sunshine Band, Epic
5	4	UNION OF THE SNAKE, Duran Duran, EMI
6	7	MODERN LOVE, David Bowie, EMI America
7	10	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
8	8	SAY SAY SAY, Paul McCartney, Michael Jackson, Parlophone
9	12	UPTOWN GIRL, Billy Joel CBS
10	6	BOP GIRL, Pat Wilson, WEA
11	11	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
12	13	GOLD, Spandau Ballet, Chrysalis
13	9	AUSTRALIANA, Austen Tayshus, Regular
14	14	HOLD ME TIGHT, Coid Chisel, WEA
15	15	SAFETY DANCE, Men Without Hats, Big Time
16	16	RAIN, Dragon, Mercury
17	19	PUTTIN' ON THE RITZ, Taco, RCA
18	18	I HEAR MOTION, Models, Mushroom
19	17	McRAWHIDE, Chaps, Stiff
20	NEW	CRYSTAL, Elton John, Rocket

### ALBUMS

1	1	COLOUR BY NUMBERS, Culture Club, Virgin
2	3	LET'S DANCE, David Bowie, EMI America
3	NEW	UNDERCOVER, Rolling Stones, Rolling Stones

4	2	TOO LOW FOR ZERO, Elton John, Rocket
5	5	AN INNOCENT MAN, Billy Joel, CBS
6	6	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
7	4	TRUE, Spandau Ballet, Chrysalis
8	7	JUST ONE..., Renee & Renato, RCA
9	9	PIPES OF PEACE, Paul McCartney, Parlophone
10	NEW	INFIDELS, Bob Dylan, CBS
11	8	THE BREAKERS '83, Various, Polystar
12	10	GREATEST HITS, Air Supply, Big Time
13	11	WHAT'S NEW, Linda Ronstadt, Asylum
14	20	THRILLER, Michael Jackson, Epic
15	12	PLEASEAS OF YOUR COMPANY, Models, Mushroom
16	13	SYNCHRONICITY, Police, A&M
17	19	BUSINESS AS USUAL, Men At Work, CBS
18	16	FLASHDANCE, Original Soundtrack, Casablanca
19	18	UNFORGETTABLE, Nat King Cole, Capitol
20	NEW	KISSING TO BE CLEVER, Culture Club, Virgin

## JAPAN

(Courtesy Music Labo)  
As of 11/21/83

SINGLES		
This Week	Last Week	
1	2	HITOMI WA DIAMOND, Seiko Matsuda, CBS-Sony/Sun
2	1	ROYAL STRAIGHT FLASH, Masahiko Kondo, RVC/Johnny's
3	3	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
4	4	ADESUGATA NAMIDA MUSUME, Kyoko Koizumi/Burning
5	5	ANOKO, Miyuki Nakajima, Canyon/Yamaha
6	6	GOOD-BYE SEISHUN, Tsuyoshi Nagabuchi, Toshiba-EMI
7	11	LOVE IS OVER, Ouyun Fili, Polydor/Burning-JVK
8	9	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFP TV Asahi Sound 1
9	7	CAT'S EYE, Anri, For Life/NTV
10	14	PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
11	8	CHOUHATSU MUGENDAI, Shibugakitai, CBS-Sony/Johnny's
12	12	SONNA HIROSHINI DAMASARETE, Mizue Takada, Telchiku, PMP/Amuse
13	10	KINKU, Akina Nakamori, Warner-Pioneer/NTV
14	13	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka
15	NEW	TOKYO SHUFFLE, Southern All Stars, Victor/Amuse
16	20	YUME SHIBAI, Tomio Umezawa, King/Kitty
17	16	FLASHDANCE, Irene Cara, Polystar/Intersong-Nichion
18	NEW	KARMA CHAMELEON, Culture Club, Victor/Nichion-April
19	19	KODOMOTACHIO SEMENAIDE, Masato Ibu, CBS-Sony/Nichion
20	18	KIMETEARU KONYA, Kenji Sawada, Polydor/Watanabe

### ALBUMS

1	1	NEMURENAI JIDAI, Chiharu Matsuyama, News
2	4	YES-YES-YES, Off Course, Toshiba-EMI
3	NEW	SEIKO PLAZA, Seiko Matsuda, CBS-Sony
4	5	AN INNOCENT MAN, Billy Joel, CBS-Sony
5	2	FLASHDANCE, Soundtrack, Polystar
6	3	SOUL VACATION, Ratsstar, Epic-Sony
7	7	BODIES AND SOULS, Manhattan Transfer, Warner-Pioneer
8	15	FRIDAY TROUBLE, Singo Kazami, For Life
9	6	HALF SHADOW, Naoko Kawai, Nippon Columbia
10	16	JOUNETSU, Takuro Yoshida, For Life
11	NEW	CAN'T SLOW DOWN, Lionel Richie, Victor
12	8	ROMANTIC VIEW, Tatsuhiko Yamamoto, Toshiba-EMI
13	12	BEST KEPT SECRET, Sheena Easton, Toshiba-EMI
14	11	J.I., Junichi Inagaki, Toshiba-EMI
15	18	GREATEST HITS, Air Supply, Nippon Phonogram
16	9	SIGNIFIE, Taeko Ohnuki, RVC
17	13	HATSUKOI, Kozo Murashita, CBS-Sony
18	10	MAGIC, Marine, CBS/Sony
19	19	LET'S DANCE, David Bowie, Toshiba-EMI
20	14	CAN I SING?, Masayoshi Takanaka, Kitty

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 11/19/83

SINGLES		
This Week	Last Week	
1	1	ALL NIGHT LONG, Lionel Richie, Motown
2	3	HEY YOU ROCK STEADY CREW, Virgin
3	4	SUZANNE, V.O.F. de Kunst, CBS
4	6	COME BACK AND STAY, Paul Young, CBS
5	5	I LIKE CHOPIN, Gazebo, Baby
6	2	SUNSHINE REGGAE, Laidback, CNR
7	7	JOKE STOP MET KOKEN, Leids Sleutelgaten, Telstar
8	NEW	UNDERCOVER OF THE NIGHT, Rolling Stones, EMI
9	NEW	MANHATTAN, G'Race, Ya Ya
10	NEW	BIG APPLE, Kajagoogoo, EMI

## ITALY

(Courtesy Germano Ruscitto)  
As of 11/14/83

ALBUMS		
This Week	Last Week	
1	1	FLASH DANCE, Irene Cara, PolyGram
2	2	TROPICO NORD, Pooh, CGD-MM
3	4	E ARRIVATO UN BASTIMENTO, Edoardo Bennato, Ricordi
4	3	MOONLIGHT SHADOW, Mike Oldfield, Virgin
5	5	GENESIS, PolyGram
6	6	BOLLICINE, Vasco Rossi, Carosello/Ricordi
7	10	JAZZ, Loredana Berté, CBS
8	9	GAZEBO, Baby
9	11	STUDIO 54, No.6, Various, COM/CGD-MM
10	19	CALYPSO, Ron, RCA
11	7	MIXAGE, Various, Baby/CGD-MM
12	8	SYNCHRONICITY, Police, CBS
13	18	BANDIERA GIALLA, Ivan Cattaneo, CGD-MM
14	12	CIRCO MASSIMO, Antonello Venditti, Ricordi
15	NEW	STAYING ALIVE, Various, PolyGram
16	14	FALSI ALLARMI, Alice, EMI
17	NEW	ATMOSFERA, Adriano Celentano, Clan/CGD-MM
18	17	I GRANDI SUCCESSI DI ELVIS PRESLEY, Siglaquattro/RCA
19	20	I GRANDI SUCCESSI, Riccardo Cocciante, RCA
20	16	TRE, Teresa De Sio, PolyGram

# Gene Norman Makes Splash In Polish Market

WARSAW—Gene Norman of Hollywood-based GNP Crescendo Records has moved into the Polish market and scored a massive hit with "Dance Little Bird" by Bob Kames & the Happy Organ.

More than 100,000 copies of the single have reportedly been sold nationwide, and Polish youngsters are dancing to the associated "ducks" craze. Norman visited Poland a few weeks back to negotiate with state-owned record company Polskie Nagrania for a second pressing of a further 100,000 units, while Bob Kames, himself of Polish origin, flew to Warsaw to give concerts for invited guests and to attend talks with Polskie Nagrania executives.

A number of new transactions between Crescendo and the Polish company are now being set.

# News/International

## South African Video Firm Expands Into Computers

By JOHN MILLER

JOHANNESBURG — Highgold, South Africa's largest and oldest independent video distributor, has moved into the home computer market with the launch of Soft Cell Computers through this territory. The firm has already tied up most of the country's retail outlets.

Formed in 1977, Highgold now releases over 200 video titles a year, making it South Africa's largest across-the-board distributor. Most of the 40 or so major independent distributors release between 40 and 70 software programs a year. Dennis Bieber, Highgold managing director, says the large number of fly-by-night operators acquiring product at any price has forced acquisition costs up to unrealistic levels.

With around 250,000 VCRs currently in use here, and with that number expected to grow by 100,000 machines next year, Bieber would like to see the number of distributors halved and the number of retail outlets cut from 2,000 to something near 1,000. This would not affect the industry's professional operations, he says, and in an attempt to eliminate some of the latecomers, Highgold has slashed the price of its own videocassettes from \$75 to \$40.

The company, which recently acquired South African distribution rights to the Shelley Duvall "Faerie Tale Theatre" and the CBS "Wayne & Schuster" series, is about to spend a reported \$120,000 on a pre-Christmas advertising campaign coinciding with the release of 30 Hanna-Barbera, Terrytoons, Filmation and

Worldvision cartoons.

Bieber says the importance his company attaches to this promotion can be judged by the fact that the promotional spend exceeds those by 20th Century-Fox and Warner Brothers for their "Star Wars" and "Superman" launches here.

## Crackdown On German Piracy

• Continued from page 9

from massive photocopying of music manuscripts for use in schools and churches. He emphasizes the urgent need for a blank tape royalty, noting that more than 100 million blank tapes were sold in West Germany in 1982. In 1981, the BASF company alone achieved a tape turnover of \$152 million, most of it accounted for by blank tape sales.

Sales of video hardware in 1982 were some \$1.15 billion, according to Schneider. He estimates the figure for sales of prerecorded and blank cassettes at roughly \$380 million, with blank tape taking the lion's share. "One should not forget that the blank tapes are used over and over again," he adds.

The publishers and record companies insist that German law is simply inadequate to deal with the growing incidence of copyright offenses and that reform is urgently needed. They say that failure of the government to take urgent action against copyright offenders will result in cultural impoverishment.

## Private Radio Welcomed By Swiss Label Executives

• Continued from page 9

marketing chief, is not alone in welcoming a new promotional option. "Up to now," he says, "Swiss music trends more or less reflected developments in Britain, Germany and the U.S. Although I don't believe that private radio alone will mean that Switzerland develops its own independent taste in music, I do think that the record industry will be in a

## Study Details Copying Impact

• Continued from page 9

It also notes that "the advent of digital technology and particularly the Compact Disc, will greatly increase the dangers to the recording industry of both piracy and private copying. The Compact Disc, digital tape and digital broadcasting will all provide a perfect master for copying for commercial purposes or in the home."

In a recommendation for a draft directive for the EEC in respect of private copying, the study postulates a royalty of about one penny (roughly 1.5 cents) per minute of playing time for audiocassettes and of three pence (approximately 4.5 cents) per minute for videocassettes. The directive expresses these rates in terms of a national Economic Community Unit (ECU), equivalent to about 90 cents.

The study contains a wide range of statistical tables and charts and a breakdown of the international conventions which have been ratified by the EEC nations. It also quotes the "startling foresight" of an unnamed scholar who, in 1927, predicted that "private copying could be the death of copyright."

better position to promote the kind of product that is not necessarily popular in those other markets.

"Home taping will continue to be widespread, but I don't expect the effects to be any more severe than in the past," Frei continues. "We've not increased our marketing budgets because of private radio's arrival here, but we have re-allocated certain contributions. We'll be giving selected free records to the stations, but as there are expected to be 36 of them competing with each other, we won't be in a position to hand out free copies of all new releases to all stations.

"Nor can we provide them with stocks of old titles free of charge. This selectivity has already resulted in disputes with some private stations, but in this country our sales volumes are too small to permit a more generous promo policy."

CBS managing director Norman Block shares Frei's cautious optimism. Private radio, he says, is "certainly an interesting new medium for promoting records."

But which of the 36 stations so far listed, some of them unlikely even to make it to the air, will finally survive remains to be seen. The government's Channel 3 has a clear edge in that it doesn't have to be financed from private funds and has started operations with a fully professional staff.

## Thiele's Firm Cuts New License Deals

AMSTERDAM—Bob Thiele's Teresa Gramophone Co., with its Dr. Jazz and Signature labels, has concluded license deals with RCA Benelux and RCA France and with King Records in Japan.

# Canada

## Gov't Cable Music Plan Blasted

### Record Producers Take Issue With CRTC Decision

By KIRK LAPOINTE

OTTAWA—The impending introduction of a Canadian equivalent to MTV has been plagued by regulatory problems that are threatening to come to a boil before licensing application hearings open Jan. 24.

The Canadian Independent Record Production Assn. has written the Canadian Radio-Television & Telecommunications Commission to express its dissatisfaction with a recent decision keeping music and other specialty service channels off basic cable converter service.

CIRPA maintains it is unlikely any pay-type service will succeed, particularly in view of the rocky debut of general pay-tv earlier this year in Canada. The national cultural service, C-Channel, has already collapsed. The other national service, First Choice, is \$6.6 million in debt after only nine months on the air and has asked the CRTC to quickly approve a transfer of ownership so it can survive.

At presstime, the commission was still considering the proposed change, which would see a film production firm, Astral Bellevue Pathe, take about a 40% share in the pay license. That move, many believe, defies CRTC regulations banning pay firms from entering the production field directly. Astral's owners have proposed a series of measures to prevent direct vertical integration.

Although the commission did not release details last week, it is believed that at least one of the original seven applicants has dropped from the competition for the music channel as a result of the decision forcing applicants to seek discretionary services only (Billboard, Nov. 8).

CIRPA suggests that if a music video station fails, viewer demands would result in the importing of MTV from the U.S. Since that station would not be subject to Canadian content or other regulatory guidelines for programming, the Canadian music industry would greatly suffer.

CIRPA says the introduction of the music channel could be the most significant event in Canadian music industry since Canadian content regulations for radio were introduced in 1970. Few at the commission doubt that, but the belief of the federal regulator is that the channels would essentially be given a license to print money if they were universally available.

Instead, the commission has proposed that it will license Canadian stations and allow some foreign services into the country. The CRTC will choose the menu from which cable firms will be able to exhibit, and it is the intent to allow only one service in each area onto cable.

Cable firms will not be forced to show the discretionary services and will be allowed one foreign service on

the discretionary tier for each existing pay Canadian service or new specialty service.

Among those firms still believed to be in the running are The Music Channel, a venture led by Montreal concert promoter Donald Tarlton; Canadian Music Television of Montreal, a joint CHUM-CITY-TV venture; and an unnamed firm run by Quebec businessman Jean Paquin. Formal applications are scheduled to be printed in the federal government's Canada Gazette sometime in December.

In a related move, owners of master antenna television systems in Canada have been barred from showing customers MTV in a far-reaching CRTC ruling. A policy on so-called MATV released Nov. 10 prevents the exhibition of any satellite-delivered services currently unavailable to Canadian cable firms.

Meanwhile, initial response has been positive to the debut of "First Choice Rocks," a 15-part series featuring live performances and interviews with David Bowie, the Police, Supertramp and Stray Cats, among others. The series is produced by Concert Productions International and directed by veteran CBC hand Jack McAndrew. Each month, two music presentations will debut. Officials at First Choice predict the program alone will account for hundreds of new subscribers monthly.

## APAC, PRO SETTLE WITH PROMOTERS

### Truce In Concert Rights Battle

TORONTO—A truce has been reached in the simmering dispute between performing rights organizations and some of the country's key concert promoters.

Details of the agreement between the two sides were not available or being discussed at presstime, but an arrangement has been worked out by the Composers, Authors & Publishers Assn. of Canada and the Performing Rights Organization of Canada with, among others, Concert Productions International of Toronto, Peryscope Productions of Vancouver and Donald K. Donald Productions of Montreal. The O'Keefe Centre in Toronto was also involved in the agreement.

Promoters were incensed earlier this year when the federal Copyright Appeal Board allowed whopping increases to concert tariffs of nearly 600%. The tariff increased to 1% per performing rights society from the old level of .175% of gross revenue.

Donald Tarlton, president of Donald K. Donald Productions, said the measure dealt a "final crippling blow" to the industry and threatened to move out of the concert business as a result. CPI, DKD, Peryscope and O'Keefe had launched an appeal in court, and the case would likely have been heard in a few months.

But Jan Matejcek, managing director of PRO Canada, says the Oct. 31 deal has averted any such court proceeding. PRO had earlier offered a phased-in increase to promoters who could prove they would be hard-pressed to pay. Similarly, PRO had offered to waive the first six months of increases for 1983 because the Copyright Appeal Board tribunal decision was handed down after the Jan. 1 imposition date.

Matejcek will not specify how the deal pleases the promoters, but says the waiver and phased-in arrangement "paved the way" for the new deal.

PRO and CAPAC are now applying for other performing rights increases with the federal tribunal. Among them are doubling of fees by PRO for the CBC.

Overall private broadcaster fees are not likely to increase this year. PRO and CAPAC are asking that to-

tal combined fees be maintained at 2.4% of gross revenues for television and 3.2% of gross for radio. Both CAPAC and PRO have asked for nominal increases of about 5% where flat fees are in effect.

No rulings have yet been made on the 1984 fees.

## Cable Computer Package Adds Hardware, Software

OTTAWA—An ambitious cable computing package has been launched here, offering an all-in-one hardware and software system to consumers for \$29.90 monthly. Plans already are underway to launch the system in Vancouver and in the U.S. through a cable firm in Norfolk, Va.

The Nabu Manufacturing Corp., having spent nearly \$30 million on the project in development during the last three years, is offering subscribers of Ottawa Cablevision Ltd. an 80K microcomputer, a cable adaptor, games controller and package of 35 software applications for the monthly fee.

The Nabu Network is considered to be a world-first, due to the fact that the software is loaded at the cable head-end but is delivered to the home cable adaptor. The self-contained system differs in that respect from other all-inclusive cable computing systems.

Nabu chairman John Kelly says word-processing and business spreadsheet applications are due to be added on a second tier soon, and that Nabu will also offer a disk drive and printer through cable firms to complement the system within weeks.

Initial reaction to the system has been favorable. Nabu is aiming for 5% penetration of Ottawa Cablevision's 90,000 subscribers, but the cable firm is expecting more than 6,000

of its customers to buy or rent the system.

The 80K computer can be purchased for \$695, with software then costing \$9.95 monthly.

Software includes Wizard of Id and B.C. cartoon character trivia (Nabu owns the North American cable rights to the character software), "LOGO," about 15 games (some of which will be changed monthly), news and other information, stock market summaries, and tourist and restaurant information. The computer keyboard is standard-sized and quick-acting because the software link is not remote, as is the case with other videotex systems.

Kelly estimates the Nabu Network will be adopted by dozens of other cable firms in the next year, and he hopes soon to make it compatible with other micros.



**INTERNATIONAL  
MUSIC INDUSTRY  
CONFERENCE**  
May 13-17, 1984  
Killarney, Ireland

# Billboard Album Reviews

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**U2—Under A Blood Red Sky, Island 90127. Producer: Jimmy Iovine (EP).** At eight songs, this is more "maxi" than mini thanks to clean live recording sound and the band's riveting, impassioned style. Included are concert renditions of the Irish quartet's best-known songs, including "Gloria," "I Will Follow," "New Year's Day" and "Sunday Bloody Sunday."



**ANGELA BOFILL—Teaser, Arista AL 8-8198. Producer: Narada Michael Walden.** Producer Walden surrounds Bofill's sensuous vocals with high-tech gloss on the up-tempo numbers and sumptuous sweetening on the ballads. A number of pop crossover possibilities, including a duet with Johnny Mathis.



## New & Noteworthy

**BRICE HENDERSON—Brice Henderson, Union Station STQ 101. Producer: Scott Tutt.** Despite the budget look of this LP, it's recorded on Quix vinyl and contains some very nice country cuts, effectively produced and cleanly arranged. The debut album for this indie label.

**WAYSTED—Vices, Chrysalis BFV 41438 (CBS). Producer: Mick Glossop.** Former UFO bassist/songwriter Pete Way has put together a hot and nasty hard rock band that sounds like a definite contender on the Def Leppard/Quiet Riot sweepstakes. This is mainstream rock on the cutting edge.

**LET'S ACTIVE—Afoot, I.R.S. SP70505. (A&M). Producer: Mitch Easter (EP).** A three-person band from North Carolina, Let's Active does spare but bright pop rock songs with a sense of humor and panache. But there is also a sneaky sophistication within the grooves of this six-song EP.

## Billboard's Recommended LPs

### pop

**ROXY MUSIC—The Atlantic Years 1973-1980, Atco 90122. Producers: Various.** Seductive compilation of the art/rock band's best, if slanted mostly to their late '70s output.

**ECHO & THE BUNNYMEN, Sire 23987 (Warner Bros.). Producers: Bill Drummond, David Balfe, Hugh Jones**

**SPOTLIGHT—**Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/JAZZ CLASSICAL—**Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED—**Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040) and Roman Kozak at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7346).

## Spotlight



**EARTH, WIND & FIRE—Electric Universe, Columbia QC 38980. Producer: Maurice White.** "The music of a new breed," sings Maurice White on "Electric Nation," the best of the up-tempo electric boogie songs on the group's latest, a commercial but critically lackluster effort. Indeed, the album, as the charting single "Magnetic" suggests, reflects a preponderance of synthesizer programming texturally influenced by "Maniac." "Could It Be Right" evokes the group's trademark vocal magic, although "Moonwalk" and "Touch" are the midtempo tunes with the strongest melodic identities.

**OZZY OSBOURNE—Bark At The Moon, CBS Associated QZ 38987. Producers: Ozzy Osbourne, Bob Daisley, Max Norman.** Good old-fashioned headbanging music has enabled veteran Osbourne to parlay the heavy metal revival into a personal career peak, and this third studio album should add momentum. It's slashing, melodramatic hard rock in which his now familiar mix of low-budget horror imagery and teen rebellion is propelled by a reliable mix of pummeling bass, crashing cymbals and saw-tooted guitar. Add cover art that's simple but striking—our hero as werewolf—and this is a likely shoe-in at retail and traditional AOR radio.



(EP). New wave, folk and psychedelia merge in this five-cut "mini" of old and new cuts.

**MALCOLM McLAREN—D'Ya Like Scratchin', Island 90214. Producer: Trevor Horn (EP).** McLaren continues his fantasy as ghetto scratch artist, aided by the World Famous Supreme Team.

**NOVEMBER GROUP—Persistent Memories, Brain Eater Records BRAIN-1. Producers: A. Kirby, A. Prim (EP).** Second outing for Northeastern techno-pop band boasts crisp execution, female vocalist and opaque point of view. Contact: (516)432-6160.

**TONI BASIL, Chrysalis FV 41449. Producer: Richie Zito.** Another crop of visually-themed synth-pop dance tunes not far from "Mickey's" choppy, cheerleading beat.

**THE GROCERIES, RD3 Records, No catalog number (Top Flight). Producer: Not listed.** Quintet with four Princeton grads serves pop on wry in tongue-in-cheek originals. Contact: (212)807-7822.

**THE FIRST THINGS—A Nation Of Employees, Hysterical HA-EP001. Producer: Steve Jones (EP).** Surf-styled rock with likable playing, weak vocals. Contact: (217)356-6851.

**MAGNUM—Hot Nights, Allentown International Recording Artists AIRA 101. Producers: Jerry Hludzik, Bill Kelly (EP).** Mainstream pop/rock band shows flashes of promise on four tracks. Contact: (215)258-2308.

**NICOLE GRAHAM—Can't You Take It Standing Up? Unicorn UNI 9507. Producers: Daphna Edwards, Art Munson (EP).** California poet, painter and actress offers quirky art/pop on this five-track mini-album.

**PHIL SPECTOR—The Early Productions 1958-1961, Rhino RNDP 203. Producer: Phil Spector.** Pre-Philly sides by Curtis Lee, the Paris Sisters, Gene Pitney, the Teddy Bears and others in compilation aimed squarely at collectors and Spector fans.

## black

**THE FEARLESS FOUR—Problems Of The World, Elektra 66984. Producers: Kurtis Blow, M<sup>2</sup> (EP).** Hardcore rappers make the major label move without losing touch with the street; four cuts, one an instrumental.

**JOE ERICKSEN, Formula Records FA11988J. Producer: Jack Robinson, Dave Perry (EP).** Although Ericksen's claim to fame is having written songs for such artists as the O'Jays and Phylliss Hyman, his vocals on this EP suggest that his skill as a balladeer may be a more lucrative vehicle.

## country

**JOE STAMPLEY—Memory Lane, Epic FE 38964. Producers: Ray Baker, Joe Stampley, Lobo.** Oldies but goodies done Stampley style.

**VARIOUS ARTISTS—All-American Cowboy, Kat Family FZ 38126. Producers: Various.** Little heard cuts by Merle Haggard, Willie Nelson, Moe Bandy, Jeannie Seely and David Allan Coe.

## jazz

**RAMSEY LEWIS TRIO—Reunion, Columbia FC-39258. Producers: Paul Serrano, Ramsey Lewis, Tom Tom "84."** Lewis returns to his commercial roots with Red Holt and Eldee Young; old-fashioned funk.

**DAVID GRISMAN/ANDY STATMAN—Mandolin Abstractions, Rounder 0178. Producer: David Grisman.** Two masters of free-form string music create an aptly-titled array of offbeat mandolin duets.

**WAYNE JOHNSON TRIO—Grasshopper, ITI Records JL 005 (Alligance). Producers: Wayne Johnson Trio, Ray McGinnis.** Guitarist Johnson's breezy fusion finds second outing favorably reminiscent of Pat Metheny, and ripe for that audience.

**ADAM MAKOWICZ—The Name Is Makowicz, Sheffield Lab 21. Producers: Doug Sax, Lincoln Mayorga.** Phil Woods and other top jazzmen join the Polish piano virtuoso; mostly originals, recorded direct-to-disk. Contact: P.O. Box 5332, Santa Barbara, Calif. 93108.

**MARCIO MONTARROYOS—Carioca, Columbia FC-38952. Producers: Marcio Montarroyos, Eckart Rahn.** Pure-toned trumpet playing, authentic Brazilian rhythms, marginally interesting mood music.

**SADAO WATANABE—Fill Up The Night, Elektra/Musical 60297. Producer: Ralph MacDonald.** New York studio stalwarts back saxophonist Watanabe in a smooth, unsurprising selection of mellow-funk originals.

**MARK O'CONNOR—False Dawn, Rounder 0165. Producer: Mark O'Connor.** One-man string fantasias in which the fiddler, guitarist, mandolinist and percussionist weaves rich ensemble settings through overdubs.

**BLUE WISP BIG BAND—The Smooth One, Mopros M-103. Producer: Keith A. Myers.** Thoroughly professional renditions of both familiar and original big band material. Contact: (513) 281-4954.

## Five Songwriters Aboard 'Marilyn'

**NEW YORK—**When the long-awaited Broadway musical on the life of Marilyn Monroe opens later this month, it will feature one of the largest numbers of composers and lyricists ever assembled for a Broadway show.

"Marilyn, An American Fable," which has been gestating for about three years, will feature the diverse talents of Jeanne Napoli, Doug Frank, Gary Portnoy, Beth Lawrence and Norman Thalheimer. The quartet of writers/composers brings an amalgam of musical forms ranging from pop and rock to jazz and blues to the musical extravaganza, which is being underwritten at a cost of more than \$3 million.

Napoli is an eight-time winner of the American Song Festival and a frequent winner of ASCAP's Most Promising Writer award. Her songs

have been recorded by such diverse entertainers as Air Supply and Placido Domingo. She has also written the title song for the 1981 Broadway show "Knockout," and her songs have appeared on the soundtrack of the MGM movie "He Knows You're Alone."

Frank, who works in tandem with Napoli on many projects, has had his songs recorded by the Spinners, the Manhattans, Angela Bofill, Cissy Houston, Dionne Warwick and Lenny Welch.

Portnoy's "Where Everybody Knows Your Name," which he penned with Judy Hart Angelo, is the theme song of the NBC-TV series "Cheers" and was nominated for an Emmy. His songs have been recorded by such performers as Dolly Parton, Mac Davis, Engelbert Humperdinck and Roberto Carlos and used in the

tv series "Fame." He is also the lyricist/composer of the off-Broadway musical "Preppies."

Lawrence's music has been a chart rider, her most recent success being "Number One." Her music is also featured on the soundtracks of such movies as "Honky Tonk Freeway," Walt Disney's "Trench Coat," and "The Return of Captain Invincible."

Thalheimer's music has been featured in the Emmy-winning tv show "Jerico Mile" and the movies "The Prophecy" and "The Return of Captain Invincible."

"Marilyn" started life in Australia as a rock opera, with Napoli and Frank as the original writers and composers. With the added musical styles of Portnoy, Lawrence and Thalheimer, the music now spans a broad spectrum of musical styles.

RADCLIFFE JOE



**BOY'S BEST FRIEND—**Members of RCA teen recording act Menudo pose after writing graffiti on the label's legendary canine Nipper. Group members are, from left, Roy, Ricky, Ray, Charlie and Johnny.



## Retail Chain Pricing Chart

Record Chain Location	\$5.98 List		\$6.98 List		\$8.98 List		Stores In Chain	Stores Selling CD	CD Price	45 Singles
	Special	Shelf	Special	Shelf	Special	Shelf				
Record World Roslyn, L.I., N.Y.	\$4.49	\$5.98	\$4.99	\$6.98	\$6.49	\$8.98	53	41	\$19.98	\$1.69 \$1.99
Peaches Hialeah, Fla.	\$3.97	\$5.65	\$4.97	\$6.65	\$5.97	\$8.65	13	6	\$18.00 \$21.00	\$1.89
Harmony Hut Lanham, Md.	\$5.98	\$5.98	\$5.98	\$5.98	\$6.99 \$7.99	\$8.98	24	24	\$19.95	\$1.99
Believe In Music Kalamazoo, Mich.	\$3.99	\$5.98	\$4.99	\$6.98	\$5.99	\$8.39	7	2	\$19.98	\$1.89 3 for \$5
Record Shop Edina, Minn.	\$4.99	\$5.99	\$5.99	\$6.99	\$6.49	\$7.99 \$8.79 \$8.99	23	3	\$18.98 \$19.98 \$20.98	\$1.99
5-Star (Peaches) Oak Park, Ill.	\$3.98	\$4.96	\$4.98	\$5.96	\$5.97 \$6.98	\$7.49 \$7.96	9	5	\$19.94	\$1.69 \$1.99
Western Mdsrs. Amarillo	\$4.99	\$5.98	\$4.99	\$6.98	\$5.99	\$7.99 \$8.49	105	25	\$19.95	\$1.89
DJ's Sound City Seattle	\$3.99	\$5.99	\$4.44	\$6.49	\$6.44	\$7.99 \$8.29	13	1	N/A	\$1.79 •
Rolling Stone Phoenix	\$3.99	\$5.55	\$4.98	\$5.98	\$5.98 \$6.98	\$7.98	4			\$1.69 \$1.89
Rainbow San Francisco	\$3.99 \$4.99	\$5.99	\$4.99	\$6.99	\$5.99	\$7.99 \$8.86	18	6	\$18.99	\$1.59 \$1.69
Record Theatre Buffalo	\$4.98	\$4.98	\$5.98	\$5.98	\$5.95	\$7.98	16	6	\$18.95	\$1.59 \$1.89
Lyric Records Indianapolis	\$4.29	\$5.99	\$5.98	\$5.98	\$5.49 \$5.98	\$7.98	5			\$1.66
Camelot N. Canton, O.	\$4.99	\$5.99	\$5.99	\$6.49	\$6.99 \$7.99	\$8.89	148	24	\$18.99	\$1.85 3 for \$5
Franklin Music Atlanta	\$4.99 3 for \$14	\$5.98	\$6.98	\$6.98	\$6.99 \$7.99	\$8.69 \$8.79	9	6	\$17.99 \$18.99 \$19.99	\$1.69 \$1.89
Harmony House Detroit	\$3.99	\$5.94	\$4.99	\$6.94	\$6.94	\$8.94	16	16	\$20.94	\$1.99
Home Folk Augusta, Ga.	\$4.99	\$5.98	\$4.99	\$5.98	\$6.48	\$7.98	6			\$1.65
National Record Mart Pittsburgh	\$4.99	\$5.79	\$5.99	\$6.79	\$5.99 \$6.99	\$7.99 \$8.69	80	24	\$19.95	\$1.79 \$1.99
Music Plus Los Angeles	\$4.99	\$4.99	\$5.99	\$5.99	\$5.99 \$6.99	\$7.99	29	29	\$18.99 \$19.99	\$1.79 \$1.99

## Chains Bullish On Holiday Sales Prospects

• Continued from page 3

Detroit, says the economy suggests "the best Christmas we've seen in five years." He adds, "We've seen it turn around the last six months. They should have a monument built for Michael Jackson. We're selling cars again, and it's translating into records and tapes."

The overall optimism comes through as chain executives discuss the recession's lesson of conservative buying. "We're crossing our fingers because we did buy conservatively overall," says Ann Lief of 16-unit Spec's, Coral Gables. Mentioning such programs as MCA's six-month catalog deferred billing, she adds, "Some of the programs were darn good."

However, Lief notes that debate over deferred billing programs erupted at the National Assn. of Recording Merchandisers (NARM) retail session in October. "We are not central. All our stores buy independently," she says, adding that buyers have to be "re-educated. We've drilled into them to be careful, but we can't find out at Christmastime they missed buying enough."

Among those chains less far flung geographically, Imber notes, "We've laid in good quantities, but we're able to be on the phone daily. We can remain open to buy."

Several chains emphasize that new business strategies necessitated by the lean years are now paying off. "We're doing a lot of new things and doing things differently," Rosenbaum states. For the first time, Flip Side is pricing according to cost. "We used to price it all the same and eat the difference. We stopped that. We are \$7.99 on everything except WEA, RCA and independents, where we're \$8.49."

Emphasis on new marketing strat-

egies carries over to non-music items, too. Thirty-unit Record Factory, San Francisco, is busily fine-tuning stores, says Bob Tolifson. He mentions T-shirts: "We now have the accessories buyer handling this instead of through advertising, we've cut down from 15 to 10 SKUs and we are using two or three vendors."

Record Factory, a pioneer in non-music goods that committed early to computer software, nevertheless views the Christmas season this year as strongly music-oriented. Like other chains, though it is looking at non-music merchandise carefully just in case.

Among those seeing accessories as a factor buttressing music is Music-

land's Eugster. "Portable electronics is looking exceptionally strong," he says, adding that videodisk sales are "improving fairly fast."

As for Musicland's newest entry, computer software Eugster backs off somewhat: "Texas Instruments and IBM tossed a lot of turmoil into that marketplace. We'll just have to see. It could all work out very positively, as many are predicting."

Levitt at Record Shop and Rosenbaum in Chicago are both high on Sanyo personal cassette players, which are being carried by the two chains for the first time. "We're cramming everything in. We're hanging Sanyos from the ceilings," says Levitt, who adds that wall hangings

at \$15 and T-shirts continue to be strong entries.

Rosenbaum also mentions video rental, another area many chains are moving into. Flip Side's new Downers Grove unit has just added video. Spec's will also soon open a unit emphasizing video and high-tech electronics.

The non-music merchandise category rating the least hope is video cartridge games. "It's not going to be like last Christmas," Eugster says. "Video games will not be that explosive." Adams agrees, saying that Harmony House will closely analyze how video games do and determine whether to continue with them after Christmas.

## Video Retailers Offer Cautious Predictions

• Continued from page 3

cern, citing burgeoning competition from record/tape outlets now carrying video as well as mass merchandisers in such far-flung areas as supermarket retailing.

Compounding retailer wariness is the growing fear that recent dealer lobbying against video rental legislation may have conflicted with chains' holiday market planning, a possibility mentioned by several dealer-directors within the Video Software Dealers Assn. (VSDA).

"No more meetings until after Christmas. I've got a store to run," says Pough, who drove to Las Vegas for a Nov. 8 dealer rally. He notes that several dealers there reported business "very flat lately" and claimed fierce competition among dealers.

In stark contrast to record/tape chains, which have not seen a big Christmas season since the boom years of the late '70s, video specialty stores, most of them no more than

four years old, are levelling off in sales volume.

The same general trend is seen in the growth of video franchisers. In fact, explosive growth is what finally caught up with Video Station, says director Gilbert Padilla of the locally-based 500 unit chain, which includes the wholesale wing Coast Distributing.

"The studios are shipping their Christmas merchandising programs, and the purchases we're seeing through Coast amplify an extraordinary outlook, we feel," Padilla says. Coast services 2,400 accounts outside the 500-store dealer network that may or may not buy from Coast.

Numerous independent video store owners report optimistic Christmas expectations but add that they are holding off on new stores. "We opened two in 1982 and the same this year, with our fifth opening Nov. 19," says Jack Messer of Video Store, Cincinnati.

Messer says he has been tracking sales lately and sees increases as high as 50%. But he cautions against expressing business activity in terms of sales vs. rental. "If you're talking transactions, we're 80% rental," he says, but the 20% sales portion can represent respectable volume.

"If I'm up 5%-10% this Christmas, I'll be happy," says Michael Salomon of four-unit Camera Video Showplace, Freehold, N.J. Diversification, which video specialty stores generally steer clear of, hurt Salomon.

He adds that he is trimming inventory: "I sold off 800 old movies to one dealer the other day." Salomon, however, plans to open more stores in 1984.

Art Rose of Video Station, Tampa, urges newer dealers and record/tape chains just entering the product category to understand the historical perspective. He says that October is such a sluggish month that the upturn in

## Shelf Prices Continue To Rise, Chains Report

• Continued from page 1

In the \$5.98 list midrange product, five chains charge \$5.99, while six charge \$5.98.

All chains that two-tier their singles pricing are charging the extra stipend of about 20 cents for oldies.

The average price for charted 45s in the chains is \$1.79, within 20 cents of full list. The average price for those charging a different price for oldies than for current singles is \$1.91.

Discussion with chain executives as to the number of current albums for which they are running specials compared to six months ago and a year ago indicated the average number of specials per chain has remained flat for the 12-month period. Most volunteered when asked about specials that their current advertising allowances from the branch-distributed labels showed a continuing diminution of these marketing-support funds.

## Big Singles Hot In German Mart

• Continued from page 3

ries using standardized artwork.

"Maxi Dancer pointed the customer firmly in the direction of hit parade dance music, tried and proved," says Johannsen, adding: "The maxi-single has now separated itself completely from the standard seven-inch disk market." At Deutsche Grammophon, international repertoire head Chris Georgi comments: "People won't accept an LP so easily nowadays just because it has one hit on it. That's why maxis are enjoying this boom. The hit is better value for money, and it's also suitable as a gift."

Currently, over 90% of maxis released here are international productions, many of American origin, but Hansa product manager Robert Winkler suggests that there are also opportunities for locally-produced maxis to make an impact in international markets.

Gerd Gebhard, WEA's marketing manager, sums up the new maxi boom: "Sound quality is definitely a criterion, and the fact that maxis are often longer or differently mixed versions of the standard single is also an added incentive to buy."

November may trigger false hopes. "Remember, our Christmas lasts all through January because of the VCRs people receive as gifts," says Ross, noting that New Year's Eve is usually the busiest day for video specialty stores.

VCR sales for this Christmas loom especially large, says distributor Bob Skidmore of Media Concepts, St. Petersburg. He cites a "letter of apology" from Mitsubishi for being back ordered as much as nine months on Model 304, a popular machine some dealers are pricing as low as \$495.

The general sales plateau seen elsewhere is evident in the Pacific Northwest. Video West, a combine of 16 Puget Sound stores, has added just two in 1983, says Ed Empey of Lake Stevens Video. Teaming for TV Guide advertisements, the group will run two ads this month to spur business. "I'm right opposite Warehouse, renting at \$1. We have stores here selling lifetime memberships at \$10," says Empey. EARL PAIGE

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# News

100 AT COPYRIGHT SOCIETY EVENT

## Meet Studies Music Video Rights

• Continued from page 4

Where definitions have been established, he added, they tend to be rather loose and skewed in favor of the labels. He cited, for instance, the Warner Bros. definition: "A 'video' means a film, videotape or other device utilized for the reproduction of a combination of an artist's audio performance and a visual rendition of artist's performance or other visual accompaniment."

Definitions should include some time limitations, he said, as well as distinctions between film and video and among the various ways the artist might be portrayed, such as full concert footage, full-length feature film or cameo appearance.

Also largely unsettled is the question of who has the right to make music videos, although record companies generally maintain they do, Bomser said. The average cost of a video, he adds, is between \$15,000 and \$30,000. A negotiable point in an artist's contract, he speculated, would be the right of an artist to make a video if the label elects not to.

Another gray area, according to Bomser, is whether labels should have the right to license for broadcast and lease music videos. Perhaps, he suggested, labels should reserve only the right to sell copies and let the artist do the other exploitation.

Bomser, who is a partner in the New York law firm of Weiss, Meibach & Bomser, drew frequently from an article he had co-authored (with Fred E. Goldring) for the Sept. 30 issue of the New York Law Journal: "Attorneys Are Confronted With New Legal Issues As Video Music's Popularity Explodes."

W. Michael Milom, of the Nashville firm of Barksdale, Whalley, Gilbert, Frank & Milom, said that artist/label contracts that are five years old and older contain the phrase "sight/sound recordings," which is "causing problems." Most artists are still less concerned about creative control over videos, Milom, observed, "because they haven't been burned yet."

Milom cited six areas of control that an artist should be concerned with in negotiating video rights: selection of material, concept (the general theme or idea), storyboard (key scene by scene) approval, selection of production personnel, budget approval and right of final cut. Most record companies will agree to give the artist consultation rights, Milom said. As concert videos go out of favor, he added, the right of the artist

to help shape the concept becomes increasingly important.

Whether the label or the artist ultimately selects the production personnel, Milom maintained, the video producer should be given some control over the audio portion, particularly if it needs to be remixed or otherwise modified.

The right of final cut, he admitted, is one few artists will be able to secure for themselves. He said that he had been able to get record companies to specify minimum video budgets of \$20,000 to \$25,000 for certain projects.

Both lawyers agreed that it is important for artists and copyright holders to consider the ancillary rights of video, noting, for example, that Vestron will be marketing a video on the making of the "Thriller" video.

Whether the exhibition of a music video should be considered a grand right or a small right covered under blanket licensing is yet another area to be legally decided, Bomser noted. Other than custom, performing rights societies probably have no right to license these videos, he added, admitting that right may depend on the nature of the particular video. "Some are clearly stories in and of themselves," he said.

"I always think it's a good idea," Bomser continued, "to have record companies agree that if they receive income for which there are no royalty provisions artists should get 50% of the income."

Bomser said that some labels are trying to charge half the cost of the video against the artist's record royalties. Such charges should not be cross-collateralized, he continued, arguing that profits that come directly from video should be split 50/50 be-

tween artist and label.

The various performers' unions are slowly coming to terms with music videos, Bomser said. The American Federation of Musicians, he noted, has signed an agreement with the record companies on the commercial uses of video that covers session players involved, but not the royalty receiving artists. The American Federation of Television & Radio Artists is in the discussion phase with the labels.

In the session on copyright infringement, Robert Osterberg, of Abeles, Clark & Osterberg, New York, played tapes of eight songs and the supposedly infringing versions. Osterberg, who successfully defended the Bee Gees on infringement charges against "How Deep Is Your Love," explained the concerns in alleging infringement and told how the cases cited had been judged.

Ralph Peer II of Peer-Southern delivered the 21st annual Jean Geiringer Memorial Lecture to close the conference. His speech was on "The Mechanical Right: A Pragmatic Perspective."

On a global scale, Peer said, the factors affecting mechanical income are home taping, record rental, rates and imports. He observed that "there exists little sympathy among authorities" to protect or extend mechanical rights.

Leonard Feist, president of the National Music Publishers Assn., was twice honored during the meet. At the ASCAP luncheon for registrants, the Nashville Songwriters Assn. International gave Feist its special recognition award; at the BMI dinner following the conference, he was cited by the Copyright Society for being a "copyright stalwart."

## Buffalo Case Evaluated At C'right Awareness Seminar

• Continued from page 4

tribunal was confirmed by George Lanier, public affairs specialist in the licensing division of the Copyright Office. Lanier revealed that in 1982, cable tv royalties were collected amounting to \$40,066,244, and that through the first half of this year the royalties add up to \$22,117,750.

"Compliance is very low" on jukebox licensing, Lanier said, "but there is nothing we can do about it." He revealed that 108,223 boxes were licensed in 1983, even though it was estimated in 1978 that there were

350,000 to 500,000 boxes in operation in the U.S. "I have seen only one valid certificate on a machine in five years," he added.

Lanier, who spoke on compulsory licensing in cable tv, phonograph records, jukeboxes and non-commercial broadcasting, said that records activity takes up 1% or less of his division's time. Since 1978, he added, only 59 compulsory licenses for records have been registered with his office, and only 22 have been accepted.

In a luncheon address to the approximately 70 registrants, George David Weiss, president of AGAC/The Songwriters Guild, urged publishers and writers to work together against those who would erode the value of their copyrights. Responding to assertions that his was a songwriters' organization, Weiss asserted, "It's a sin for songwriters and publishers not to be together." He said that AGAC consistently works with the National Music Publishers Assn. to protect copyright.

Weiss railed against the "selective confiscation" of royalties that allows fraternal organizations engaged in fund-raising to use copyrighted music without payment. And singling out Nebraska Sen. Edward Zorinsky, who sponsored that protective legislation, as a particular enemy of intellectual property rights, Weiss reminded the audience that Zorinsky was now proposing a single one-time license on jukeboxes, instead of the escalating annual licenses that are now provided for by law.

## Jackson Cops Five Vid Awards

• Continued from page 1

"Gimme All Your Lovin'," ZZ Top. Producers: Chris Anthony & Gary Buonanno/Dancing Buffalo Productions; director: Tim Newman; Warner Bros. Records.

Best performance by a female: Annie Lennox (Eurythmics), "Love Is A Stranger." Producers: Jon Roseman & David Stewart; director: Mike Brady; RCA Records. Most innovative video and best art direction: "Rockit," Herbie Hancock. Producers: Lexi Godfrey & John Gayden/Medialab Productions; directors: Kevin Godley & Lol Creme; art director: Roger Deacon; robot creator: Jim Whiting; Columbia Records.

Best lighting: "Every Breath You Take," the Police. Producers: Fiona Fitzherbert & Lexi Godfrey/Medialab Productions; directors: Kevin Godley & Lol Creme; director of

photography: Daniel Pearl; A&M Records.

Best editing: "Maniac," Michael Sembello. Executive producer: Paramount Marketing Group; producers: Don Simpson & Jerry Bruckheimer; director: Adrian Lyne; editors: Bob Lederman, Bud Smith & Walter Mulconery; PolyGram Records.

Best use of computer graphics/animation (a tie): "Atomic Dog," George Clinton. Producer: Coco Conn/Homer & Associates; director: Peter Conn; special effects: Homer & Associates; computer graphics animators: John Leach & Overton Lloyd; Capitol Records. "New Frontier," Donald Fagen. Producer: Andy Morahan/Cucumber Studios; directors: Annabell Jenkel & Rocky Morton; animation and computer graphics: Cucumber Studios; Warner Bros. Records.

# Photo News



**QUINN QUIPS**—Anthony Quinn, left, star of the new Broadway musical "Zorba," greets guests at party hosted by RCA for record dealers at Sardi's in New York. Pictured from left are Quinn; Ben Karol of King Karol Records; RCA's Eastern regional sales director Bob Rifici; and Mrs. Jerry Saks, whose husband is associated with Alpha Distributors. Seated are Marchesa de Medici Almirante, a friend of the Quinns, and Daniele Quinn.



**OLD MEETS NEW**—Glenn Shorrock, right, former Little River Band lead singer, matches grins and gold records with his successor in the band, John Farnham, after the LRB appeared at the Universal Amphitheatre in Los Angeles. The gold disks are for the Little River Band's "Greatest Hits" on Capitol, which features tracks by both singers.



**METAL MEETS METAL**—Pasha group Quiet Riot spends a relatively quiet moment with platinum plaques from their debut album "Metal Health." Seated from left are Riot manager Warren Entner and group member Kevin Dubrow; Don Dempsey, senior vice president and general manager of Epic/Portrait/CBS Associated Labels; CBS Records Group president Walter Yetnikoff; and Quiet Riot's Frankie Banali and Carlos Cavozo. Standing from left are the group's Rudy Sarzo; CBS Associated Labels vice president and general manager Tony Martell, and Ron McCarrell, E/P/A's marketing vice president.



**PLANT SPROUTS GOLD**—Robert Plant poses with gold awards for his album "The Principles Of Moments" after a sold-out show at the Forum in Los Angeles. Standing from left are Plant's tour director Tony Smith; Atlantic's executive vice president and general manager Dave Glew; band members Jezz Woodroffe and Paul Martinez; label president Doug Morris; group member Robbie Blunt, and label senior vice president of international operations Phil Carson. Kneeling in front are drummer Phil Collins and Plant.



**THREE CHEERS**—For Evelyn "Champagne" King, who is pictured here putting the finishing touches on her sixth RCA album, "Face To Face." Lending a hand are producer Leon Sylvers, right, and his brother Foster.



**COPYRIGHT CRONIES**—During BMI's dinner at the Copyright Society of the U.S.A.'s meeting in Nashville, participants discuss a lecture presented by Ralph Peer of the Peer-Southern Organization. Shown from left are attorney Mike Milom, BMI vice president Frances Preston, Peer, National Music Publishers Assn. executive director Leonard Feist, U.S. Copyright Society president Alan Hartnick and attorney Richard Frank.



**THE SESAC SPIRIT**—SESAC vice president Jim Black, center, presents a gold record to SESAC writer Shirley Watson and Ben Speer of Ben Speer Music for the tune "Little One," which was featured on the Oak Ridge Boys' gold MCA Christmas album. The tune was written by Watson and published by Speer.



**NEW TO NASHVILLE**—The Copyright Society of the U.S.A. recently held a meeting in Nashville for the first time. Pictured in ASCAP's building, from left, are ASCAP's Southern regional director, Connie Bradley; the Copyright Society's Alan Latman and assistant director Kate McKay; ASCAP's general counsel, Bernard Korman, and music attorney Richard Frank.

# News

## Market Quotations

As of closing, Nov. 15, 1983

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
17%	1/4	Altec Corporation	—	28	1/2	1/2	1/2	unch.
69%	48%	ABC	10	722	56%	56	56%	- 1/8
48%	30%	American Can	4	451	48%	47 1/2	47%	- 3/8
17%	8 1/2	Armstrong Int'l	10	43	12%	12	12	- 1
81%	55	CBS	11	1150	70%	69 1/2	69 1/2	- 1/2
65	16 1/2	Coleco	6	1924	21 1/2	20%	20%	- 1/2
9%	6 1/2	Craig Corporation	—	12	7%	7 1/4	7%	+ 1/4
84%	47 1/4	Disney, Walt	17	2248	50%	49 3/4	50	- 3/8
6 1/4	3 1/4	Electrosound Group	—	84	5%	5 1/4	5%	+ 3/8
30%	16 1/2	Gulf + Western	—	409	27 1/4	26%	27	- 1/8
35 1/2	18	Handleman	15	158	34%	33 1/4	33%	+ 3/4
12 1/4	6	K-Tel	—	20	8	7%	7%	- 3/8
77%	47 1/4	Matsushita Electronics	17	76	73 1/2	72 1/2	72 1/2	- 1/8
16%	5 1/4	Mattel	—	989	6 1/4	6	6 1/4	- 1/8
42%	32%	MCA	9	1176	38	36%	37%	+ 1 1/8
90 1/2	72 1/2	3M	15	1143	86	85	85 1/2	- 1 1/8
150	82	Motorola	26	1924	143 1/4	139%	140%	- 3/4
79%	47	No. American Phillips	12	19	78	77%	78	unch.
15 1/4	2 1/2	Orrox Corporation	—	68	3%	3%	3 1/2	- 1/8
26	18	Pioneer Electronics	—	8	23%	23%	23%	unch.
35%	13 1/4	RCA	18	2258	34%	34	34 1/4	- 3/8
16%	12%	Sony	33	937	14%	14 1/2	14 1/2	- 1/4
34 1/2	25%	Storer Broadcasting	—	416	31%	30%	30%	- 1
6%	2%	Superscope	—	61	4%	4%	4%	+ 1/8
57	38	Taft Broadcasting	13	69	48%	48 1/4	48%	+ 1/2
35 1/2	19%	Warner Communications	—	1893	21%	21 1/2	21 1/2	- 1/8
14%	8 1/4	Wherehouse Entertain.	14	199	13 1/2	12%	13%	+ 3/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Josephson Int'l	121	12 1/4	12 3/4
Cartron Corp.	102	3 1/8	3%	Reclon	6	8 1/4	9
Data Packaging	12	6%	6%	Schwartz Bros.	—	2%	3 1/2
Koss Corp.	101	4%	4%				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505. (213) 841-3761, member of the New York Stock Exchange, Inc.

## Lifelines

### Births

Girl, Ellery Gronbeck, to Barbara Gronbeck and Mark Allen, Nov. 11 in San Francisco. Parents are with Pilot Video there.

★ ★ ★

Boy, James Michael, to Karen and Glenn Devery, Nov. 15 in Seattle. He is a sales rep for CBS Records there.

★ ★ ★

Girl, Mary Addison, adopted by Elisabeth and Bill Stagg, Oct. 31 in Durham, N.C. She is Record Bar publicity manager there.

★ ★ ★

Boy, Christopher Evan, to Geri and Hal Yoergler, Oct. 30 in Los Angeles. He is an independent producer and music publisher. She is a former April/Blackwood and Screen Gems employee.

★ ★ ★

Boy, Dylan Lee, to Kim and Mike Morgan, Nov. 6 in Greenville, N.C. He is a district supervisor for the Record Bar chain there.

★ ★ ★

Boy, Paul, to Mila and Peter Krytium, Nov. 14 in Toronto. He is general manager of Boots Records and Pose Distributors there.

### Marriages

Dave Cook to Betsy Heady, Nov. 5 in Durham, N.C. He is direct sales

manager for Straight Line Market, a division of Record Bar there. She is a Record Bar buyer.

★ ★ ★

Jeff Glandt to Vicki Halter, Nov. 5 in Cheyenne, Wyo. He is manager of Record Bar's Frontier Mall store there.

★ ★ ★

Jodie Hoffart to Bill Levey, Oct. 7 aboard the Queen Mary in Long Beach, Calif. She is manager of the Music Plus store in Pasadena. He is an engineer-producer for Westwood One in Los Angeles.

★ ★ ★

Anna Verzola to Keith McMahon, Oct. 8 in Los Angeles. She owns Village Music & Video in Westlake Village, Calif., and is the daughter of Lou Verzola, an industry veteran who now operates Nature's Harmony, a rackjobbing firm in Woodland Hills, Calif.

### Deaths

Alvin Junior Samples, 56, of a heart attack Nov. 13 in Cumming, Ga. He had been a featured performer on television's "Hee Haw" since 1969. (Separate story, page 48.)

★ ★ ★

Jeannie Olmack, 27, of leukemia Nov. 11 in Detroit. She was a nine-year employee of Music Peddlars, a one-stop there, and is survived by her husband, Don.

## Warner-PolyGram Plan Clears Major U.K. Hurdle

• Continued from page 1

venture of the Warner Communications and PolyGram record activities in the United Kingdom is an extremely gratifying development in confirming our view that the merger of the two companies' interests does not raise any anti-competitive concerns.

"In making this decision, the Secretary of State for Trade & Industry, in essence, decided that the merger of the two companies' record activities did not raise any issues that even warranted investigation by the United Kingdom Monopolies Commission.

"We believe this prompt clearance by the United Kingdom authorities, the first jurisdiction to pass on the merger, will lead to similar favorable results elsewhere and a speedy conclusion of the deal."

This apparent blessing for the merger plan as originally proposed obviously clears one of the main hurdles to its implementation and has the additional moral force of paving the way in the country in which the headquarters of the joint company is scheduled to be located.

West Germany, as previously noted (Billboard, Nov. 19), is seen as being the main stumbling block to the merger in terms of acceptance of such a major corporate link, partly because of the stricter views which prevail there over this kind of amalgamation, and partly because such a move in that country would give the two companies a market share of something like 30%. But the implicit

encouragement from the British government body could provide a possible alternative strategy.

This is that if the German Cartel Office sees it as an insoluble problem, bearing in mind the 25% market share that is normally top level acceptance level for such a proposed conglomerate, then the two companies might abandon the idea of full consummation within West Germany. And there is strong speculation in Germany now that this would happen, with PolyGram and WEA consolidating trading results so that, while the two companies run totally independent operations, the trading results are fed into the same corporate coffers.

A week or so ago, the betting in Germany was swinging against the merger going through in that territory. Now there's a growing body of industry belief that, come what may in terms of Cartel Office deliberations, it will go through in one form or the other.

The music publishers' association in Germany, according to president Hans Sikorski, is making strong representations that the proposed merger would be damaging to the prospects and status of German authors and composers.

Sikorski, who is also on the board of copyright society GEMA, says: "I'm convinced that Warner and PolyGram will find some way of achieving their desired marriage. I can understand their will and ambition to merge. But I see it also as a very great danger to all European authors and composers."

## New Companies

Megaramm Productions, formed by Richard Gourley and Lucien Johns. First project is "Megawards," a video music awards show. P.O. Box 10283, Atlanta, Ga. 30319; (404) 433-4337.

★ ★ ★

SG Records, formed by Lee Skinner and George Gray. First release is "I Do Believe In Love" by Glenn Gray & Cecily Walls. 5420 Santa Maria Terrace, San Diego, Calif. 92114; (619) 266-0652.

★ ★ ★

Doc Holiday Productions, Doc Records and Doc Publishing, formed by Doc Holiday. First releases are Eddie King's "I Can't Help It" and Doc Holiday's "Unknown Singer." 1621 Northeast 63rd St. Fort Lauderdale, Fla. 33334; (305) 771-4834.

★ ★ ★

### Bubbling Under The HOT 100

- 101-A LITTLE GOOD NEWS, Anne Murray, Capitol 5264
- 102-U BRING THE FREAK OUT, Rick James, Gordy 1703 (Motown)
- 103-TOUCH A FOUR LEAF CLOVER, Atlantic Starr, A&M 2580
- 104-RAPPIN' RODNEY, Rodney Dangerfield, RCA 13656
- 105-MAKE BELIEVE IT'S YOUR FIRST TIME, The Carpenters, A&M 2585
- 106-STRANGER, ELO, Jet ZS4-04208 (Epic)
- 107-CUT LOOSE, Paul Rodgers, Atlantic 7-89749
- 108-IF LOVE SHOULD GO, Streets, Atlantic 7-89760
- 109-RUNAWAY LOVE, Firefall, Atlantic 7-89755
- 110-WHITE LINES (DON'T DO IT), Grand Master Flash & Melle Mel, Sugar Hill 465

Lazer Promotions, formed by A.A. Gravatt, specializing in foreign and domestic promotion. 7330 Sycamore Ave., Philadelphia, Pa. 19126; (215) 635-6921.

★ ★ ★

Talent Consultants International Ltd., formed by Margo Lewis and John Regna, specializing in national and overseas concert and club booking for '50s and '60s rock'n'roll acts. 200 W. 57th St., New York, N.Y. 10019; (212) 582-9661.

★ ★ ★

King Music Services, a promotion, marketing and distribution consulting firm formed by Maury King. First client is Mondo Vita, whose first album, "Fins de Paris," has been released on Deaf Cat Records. 5101 W. 98th St., Seattle, Wash. 98136; (206) 932-5605.

### Bubbling Under The Top LPs

- 201-THE TEMPTATIONS, Back to Basics, Gordy 6085 GL (Motown)
- 202-DEBORAH ALLEN, Cheat the Night, RCA MHL 1-8514
- 203-WILLIE NELSON, My Own Way, RCA AHL 1-4819
- 204-DON FELDER, Airborne, Elektra 60295
- 205-THE JAM, Snap, Polydor 8155371 (PolyGram)
- 206-SAMMY HAGAR, Live, Capitol ST12299
- 207-SOUNDTRACK, All the Right Moves, Casablanca 8144491 (PolyGram)
- 208-THE FOUR TOPS, Back Where I Belong, Motown 6066 ML
- 209-SIMON TOWNSHEND, Sweet Sound, 21 Records 815 708-1V-1 (Polydor)
- 210-AXE, Nemesis, Atco 90099

## Industry Events

Nov. 21-23, Videotex Europe '83 international conference and exhibition, The RAI, Amsterdam.

Nov. 28-Dec. 2, fifth annual COMDEX/FALL, Las Vegas Convention Center.

Dec. 6-8, Institute for Graphic Communication VIDEOTEX & TELETEXT conference, Andover Inn, Andover, Mass.

Dec. 11-12, National Cable Television Assn. programming conference, Biltmore Hotel, Los Angeles.

Dec. 13-15, Western Cable Show and Convention, Anaheim Convention Center, Anaheim, Calif.

Dec. 14-20, China's second annual Manufacturing/Processing/Technology and Economics Cooperation Exposition and Conference, Beijing (Peking).

Jan. 7-10, 12th Winter Consumer Electronics Show, Las Vegas Convention Center, Hilton Hotel Pavilion and Grand Ballroom, Hotel Riviera, Sahara Hotel.

Jan. 18-20, Texas Cable Show, San Antonio Convention Center, San Antonio.

Jan. 23-27, Midem '84, first international radio program market, Palais Des Festivals, Cannes, France.

Jan. 24-27, Box Office Management International fifth anniversary conference, Biltmore Hotel, Los Angeles.

Jan. 30-Feb. 1, National Religious Broadcasters Media Expo '84, Sheraton Hotel, Washington, D.C.

Feb. 4-8, Music Fair, Frankfurt, Germany.

Feb. 8-10, Institute for Graphic Communication Optical & Videodisc Systems conference, Pier 66, Ft. Lauderdale, Fla.

Feb. 10-14, NATPE International annual conference, Moscone Center, San Francisco.

Feb. 21-23, Softcon, Northeast Expositions international conference/trade fair, Superdome, New Orleans.

Feb. 21-24, Information Technology & Office Automation exhibition and conference, Barbican Centre, London.

Feb. 25-29, NACA National convention and National Arts & Lectures conference, Opryland Hotel, Nashville.

Feb. 27-March 2, International Electrical Exhibition, National Exhibition Centre, Birmingham, England.

Feb. 28-Mar. 2, Amusement Trades Exhibition International, Grand Hall Olympia, London.

March 7-9, Billboard's Computer Software/Video Games conference, Westin St. Francis Hotel, San Francisco.

March 20, 24th annual International Broadcasting Awards, Century Plaza Hotel, Los Angeles.

March 28-30, Frost & Sullivan's sixth annual Computer Graphics conference, Doral Hotel On-The-Ocean, Miami Beach.

May 1-3, All Electronics/ECIF show, Barbican Centre, London.

May 1-3, Electronic Production Efficiency show, National Exhibition Centre, Birmingham, England.

May 13-17, Billboard's International Music Industry Conference, Hotel Europe & Dunloe Castle Hotel, Killarney, Ireland.

May 15-18, Communications Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

May 21-23, Production East conference and exhibition, New York Hilton.

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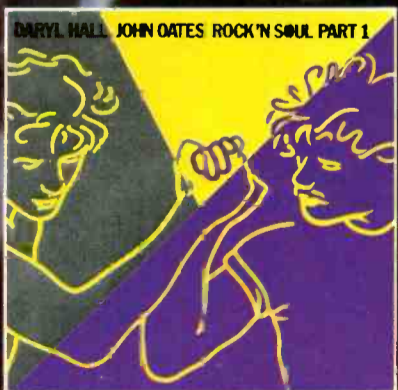
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ON A&M RECORDS AND CASSETTES

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1		32	QUIET RIOT Metal Health Pasha BFZ 38443 CBS	CBS	▲			36	36	22	LOVERBOY Keep It Up Columbia QC38703 CBS	CBS	▲			71	72	14	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic) CBS	CBS			BLP 9
2	4	3	LIONEL RICHIE Can't Slow Down Motown 6059 ML MCA	MCA		8.98	BLP 1	37	32	14	RICK JAMES Cold Blooded Gordy 6043 GL (Motown) MCA	MCA		8.98	BLP 2	72	76	3	RICHARD PRYOR Here & Now Warner Bros. 1-23981 WEA	WEA		8.98	BLP 26
3	3	49	MICHAEL JACKSON Thriller Epic QE 38112 CBS	CBS	▲		BLP 7	38	40	18	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) WEA	WEA	●	8.98	BLP 3	73	74	37	U2 War Island 90067 (Atco) WEA	WEA	●	8.98	
4	1	22	THE POLICE Synchronicity A&M SP3735 RCA	RCA	▲	8.98		39	37	11	SHEENA EASTON Best Kept Secret EMI-America ST-17101 CAP	CAP		8.98		74	68	11	HEART Passionworks Epic QE-38800 CBS	CBS			
5	5	15	BILLY JOEL An Innocent Man Columbia QC 38837 CBS	CBS	▲			40	42	12	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102 CAP	CAP	●	8.98		75	81	7	JOBOXERS Like Gangbusters RCA AFL1-4847 RCA	RCA		8.98	
6	6	10	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697 RCA	RCA	▲	8.98	CLP 1	41	34	9	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram) POL	POL		8.98		76	89	3	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.) WEA	WEA		8.98	BLP 21
7	9	9	LINDA RONSTADT What's New Asylum 60260 (Elektra) WEA	WEA	▲	8.98		42	43	41	JOURNEY Frontiers Columbia QC 38504 CBS	CBS	▲			77	65	13	HERBIE HANCOCK Future Shock Columbia FC 38814 CBS	CBS			BLP 19
8	7	15	AIR SUPPLY Greatest Hits Arista AL 8-8024 RCA	RCA	▲	8.98		43	31	54	PRINCE 1999 Warner Bros. 1-23720 WEA	WEA	▲	10.98	BLP 28	78	84	2	THE CARPENTERS Voice Of The Heart A&M SP-4954 RCA	RCA		8.98	
9	12	4	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS	CBS				44	35	17	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA) MCA	MCA	●	8.98		79	53	14	ASIA Alpha Geffen GHS 4008 (Warner Bros.) WEA	WEA	▲	8.98	
10	10	5	GENESIS Genesis Atlantic 80116 WEA	WEA		8.98		45	39	17	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RCA	RCA		8.98	BLP 4	80	62	30	MEN AT WORK Cargo Columbia QC 38660 CBS	CBS			
11	8	43	DEF LEPPARD Pyromania Mercury 8103081 (Polygram) POL	POL	▲	8.98		46	46	7	MOTLEY CRUE Shout At The Devil Elektra 60289 WEA	WEA		8.98		81	61	7	JOHN DENVER It's About Time RCA AFL1-4683 RCA	RCA		8.98	
12	11	17	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710 CBS	CBS	▲			47	48	36	ALABAMA The Closer You Get RCA AHL1-4663 RCA	RCA	▲	8.98	CLP 2	82	NEW ENTRY		BARBARA STREISAND Yentl Columbia JS 39152 CBS	CBS			
13	13	7	PAT BENATAR Live From Earth Chrysalis FV41444 CBS	CBS				48	50	27	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681 RCA	RCA	●	8.98		83	57	8	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104 WEA	WEA		8.98	BLP 61
14	14	32	ZZ TOP Eliminator Warner Bros. 1-23774 WEA	WEA	▲	8.98		49	44	15	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra) WEA	WEA	●	8.98		84	78	23	DIO Holy Diver Warner Bros. 1-23836 WEA	WEA		8.98	
15	30	2	DARYL HALL & JOHN OATES Rock 'N' Roll Soul, Part 1 RCA CPL1-4858 RCA	RCA		9.98		50	146	2	PAUL SIMON Hearts & Bones Warner Bros. 1-23942 WEA	WEA		8.98		85	86	8	PETER SCHILLING Error In The System Elektra 60265 WEA	WEA		8.98	
16	17	4	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) POL	POL	●	8.98		51	52	6	DEBARGE In A Special Way Gordy 6061GL (Motown) MCA	MCA		8.98	BLP 8	86	82	24	GEORGE BENSON In Your Eyes Warner Bros. 1-23744 WEA	WEA	●	8.98	BLP 35
17	15	27	THE FIXX Reach The Beach MCA 5419 MCA	MCA	●	8.98		52	38	12	AC/DC Flick Of The Switch Atlantic 80100 WEA	WEA		8.98		87	112	2	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193 RCA	RCA		9.98	
18	16	31	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram) POL	POL	▲	9.98	BLP 58	53	60	6	THE ROMANTICS In Heat Nemperor B62 3880 (Epic) CBS	CBS				88	67	47	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 CBS	CBS	▲		BLP 39
19	20	6	SOUNDTRACK The Big Chill Motown 6062ML (MCA) MCA	MCA		8.98	BLP 54	54	51	12	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram) POL	POL		8.98	BLP 5	89	91	11	QUEENSRYCHE Queensryche EMI-America DLP-19006 CAP	CAP		5.98	
20	54	2	PAUL MCCARTNEY Pipes Of Peace Columbia QC-39149 CBS	CBS				55	41	6	BLACK SABBATH Born Again Warner Bros. 1-23978 WEA	WEA		8.98		90	75	41	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919 RCA	RCA	▲	8.98	
21	19	10	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram) POL	POL		8.98		56	56	7	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic) CBS	CBS				91	77	25	IRON MAIDEN Piece Of Mind Capitol ST 12274 CAP	CAP	●	8.98	
22	22	7	THE MOTELS Little Robbers Capitol ST-12288 CAP	CAP		8.98		57	59	5	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104 RCA	RCA		8.98	BLP 20	92	90	60	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347 MCA	MCA	▲	8.98	
23	21	23	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.) WEA	WEA	●	8.98	BLP 74	58	49	20	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram) POL	POL	●	8.98	BLP 22	93	98	3	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862 RCA	RCA		11.98	
24	28	4	THE DOORS Alive, She Cried Elektra 60269 WEA	WEA		8.98		59	55	13	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679 WEA	WEA		11.98	BLP 10	94	64	20	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram) POL	POL	▲	9.98	
25	29	8	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS	CBS				60	63	58	LIONEL RICHIE Lionel Richie Motown 6007 ML MCA	MCA	▲	8.98	BLP 33	95	87	7	ANNE MURRAY A Little Good News Capitol ST-12301 CAP	CAP		8.98	CLP 15
26	23	31	DAVID BOWIE Let's Dance EMI-America ST 17093 CAP	CAP	▲	8.98		61	45	16	ELVIS COSTELLO Punch The Clock Columbia FC 38897 CBS	CBS				96	79	8	CARLY SIMON Hello Big Man Warner Bros. 1-23886 WEA	WEA		8.98	
27	71	2	BOB DYLAN Infidels Columbia QC-38819 CBS	CBS				62	47	7	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic) CBS	CBS				97	94	17	BILLY IDOL Don't Stop Chrysalis PV 44000 CBS	CBS			
28	18	18	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic) WEA	WEA	●	8.98		63	66	31	RICK SPRINGFIELD Living In Oz RCA AFL1-4660 RCA	RCA	▲	8.98		98	126	2	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic) WEA	WEA	●	8.98	
29	25	16	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284 CAP	CAP		8.98	BLP 14	64	69	10	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100 CAP	CAP		8.98		99	99	74	MEN AT WORK Business As Usual Columbia ARC 37978 CBS	CBS	▲		
30	24	7	KISS Lick It Up Mercury 814297-1 (Polygram) POL	POL		8.98		65	164	2	EDDIE MURPHY Comedian Columbia FC-39005 CBS	CBS			BLP 50	100	73	8	JIMMY BUFFETT One Particular Harbour MCA 5447 MCA	MCA		8.98	
31	26	22	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco) WEA	WEA	▲	8.98		66	85	3	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869 RCA	RCA		8.98		101	97	32	EDDIE MURPHY Eddie Murphy Columbia FC 38180 CBS	CBS			
32	80	3	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152 CAP	CAP		9.98	CLP 36	67	83	2	NIGHT RANGER Midnight Madness MCA 5456 MCA	MCA		8.98		102	96	19	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734 CBS	CBS			
33	33	6	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.) WEA	WEA		8.98	BLP 6	68	88	4	EDDIE MONEY Where's The Party Columbia FC 38862 CBS	CBS				103	95	6	SAGA Heads Or Tales Portrait FR 38999 (Epic) CBS	CBS			
34	27	19	SPANDAU BALLET True Chrysalis BGV-41403 CBS	CBS				69	58	12	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram) POL	POL		8.98		104	111	13	MADONNA Madonna Sire 1-23867 (Warner Bros.) WEA	WEA		8.98	BLP 46
35	NEW ENTRY		ROLLING STONES Undercover Rolling Stones 90120 (Atco) WEA	WEA		8.98		70	70	8	KLIQUE Try It Out MCA 39008 MCA	MCA		8.98	BLP 18	105	104	16	KANSAS Drastic Measure CBS Associated QZ-38733 CBS	CBS			

● 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).

## Crazy Eddie, Disc-O-Mat Seen Joining Forces

• Continued from page 1

"Disc-O-Mat has gone wacko," read the copy of multi-product advertisement in the Nov. 17 edition of the Daily News, which featured new releases by Paul McCartney, Bob Dylan, Pat Benatar, Quiet Riot and Teddy Pendergrass for \$4.99, as well as new offerings from Lionel Richie, Donna Summer, Barry Manilow, Melissa Manchester, Alan Parsons Project and the Rolling Stones for \$5.99. The copy was reminiscent of the famous Crazy Eddie line, "His prices are insane."

Meanwhile, the seven-store Wiz

### Nashville Christian Songwriters Meet

NASHVILLE—The Nashville Christian Songwriters organization will meet Nov. 29 at Maude's Court-yard here. Guest speaker will be Michael Card, co-writer of the Dove Award-winning song "El Shaddai."

Additional information is available from Jim Thompson at (615) 758-9596.

chain flexed its lowballing muscle in the same issue with an assortment of new releases similarly priced at \$4.99. Included in the full-page ad were new titles by Culture Club, Earth, Wind & Fire, Hall & Oates, Angela Bofill, Ray Parker Jr., the Pointer Sisters and the S.O.S. Band.

The Disc-O-Mat source, who asked for anonymity, says that the chain's store managers now take orders from Crazy Eddie principals Eddie Anton and Burt Goldstein, and that Disc-O-Mat owners Elliot Mavorah, Ed Beda and Allan Bailey "aren't communicating with us anymore." Efforts to reach those executives were unsuccessful.

The source says that Anton hopes to restore Disc-O-Mat's image in the city as "the place to buy records again." He says that catalog merchandise at the chain has been low for months, but that the Crazy Eddie brass intends to rectify the situation. The first price change at the chain saw the shelf price on new releases dip to \$5.99 from \$6.29, although \$8.98 list catalog goods were hiked to \$6.99 from \$6.29.

The Disc-O-Mat warehouse on 43rd St. and 11th Ave. here is now being used to process defectives and overstocks, the source says, "and I'm guessing that eventually they'll let it go." Disc-O-Mat store managers used to order stock directly from record company salesmen, but the source says that Benel's outlet in the Bronx has supplanted that practice.

"They (Eddie and Burt) told us to change our attitudes, to pick up our morale," he adds. Disc-O-Mat employees have reportedly been promised a health plan and raises.

### New Rhino Label

SANTA MONICA, Calif.—Rhino Records has announced the birth of Zyanya Records, a label dedicated to a historical perspective on Latino rock'n'roll and emerging artists. Zyanya's first releases are a tribute to Latino legends Ritchie Valens, Cannibal & the Headhunters and the Premiers entitled "The Eastside Sound 1956-1965"; a showcase of unsigned bands titled "Los Angelinos"; and "The Best Of Thee Midnighters."

## Chartbeat

• Continued from page 6

Between his four top 10 hits from "Off The Wall," his six from "Thriller" and "Say Say Say," Jackson has reached the top 10 with his last 11 consecutive singles. That total is topped by only three acts in the rock era: Elvis Presley with 30 successive top 10 hits, the Beatles with 24 and Pat Boone with 14.

On top of all this singles success, this is the 40th consecutive week that Jackson's "Thriller" has finished in the top three on the pop album chart. The album first cracked the top three in February, alongside the Stray Cats' "Built For Speed" and Daryl Hall & John Oates' "H<sub>2</sub>O." It has remained there ever since, outlasting all of its challenger—Journey, Styx, Def Leppard, Men At Work, "Flashdance" and the Police—to now do battle with Quiet Riot and Lionel Richie.

Only one album in recent times has had a longer run in the top three. Fleetwood Mac's "Rumours" held in the top three for 44 consecutive weeks from March, 1977 to January, 1978.

Finally, we should note that the Epic group of labels has an impressive three albums in the top 10 this week, with "Metal Health" and "Thriller" joined by Culture Club's "Colour By Numbers" (Virgin/Epic), which jumps to number nine. It's the first top 10 album for Culture Club, whose platinum debut album, "Kissing To Be Clever," peaked at 14.

★ ★ ★  
Jellybean Update: What do McCartney & Jackson's "Say Say Say," Pat Benatar's "Love Is A Battlefield" and Daryl Hall & John Oates' "Say It Isn't So" have in common? They're all top 10 hits, sure. But they also were all remixed for 12-inch by the very busy John "Jellybean" Benitez, who did the 12-inch remixes on no fewer than 10 of this week's Hot 100 singles.

Benitez also produced one of those hits, Madonna's "Holiday" (Sire), which moves up to number 55 in its fifth chart week. Brian Chin, Billboard's dance columnist extraordinaire, points out that this is the only record produced by a current club DJ to hit Billboard's Hot 100. Benitez spins at the Fun House in Manhattan.

Fast Facts: Olivia Newton-John this week becomes the latest artist to scale the pop and adult contemporary charts with different sides of the same single. Newton-John's duet with John Travolta, "Take A Chance," debuts on the AC chart at number 30, as her solo outing "Twist Of Fate" sprints to number 21 on the pop chart. Both songs are from the just-issued "Two Of A Kind" soundtrack.

Mike Chapman co-wrote two (count 'em) songs in the top 10 this week, both for acts on Chrysalis. Pat Benatar's "Love Is A Battlefield" climbs to number six, while Huey Lewis & the News' "Heart And Soul" jumps to number eight. It's the second top 10 single for both acts.

In fact, this is the highest-charting single Benatar has ever had, surpassing "Hit Me With Your Best Shot," which peaked at number nine in December, 1980. But it still may not be enough to put Benatar's album "Live From Earth" in the top 10: The album loses its bullet this week at number 13. If it peaks there, it would be the lowest-charting of Benatar's five albums to date.

## Heartland Beat

• Continued from page 6

the BAM network, based in San Francisco, national advertisers are offered a package of 500,000 readers via music/entertainment publications including the Entertainer, California's BAM, Good Times from New York, Seattle's Rocket, Buddy from Texas, New Orleans' Wave-length and New England's Sweet Potato.

Voss assures that the Entertainer will maintain its commitment to local music (naught but Illinois talent has ever graced an Entertainer cover) and continue to expand its coverage to other areas of entertainment and general interest.

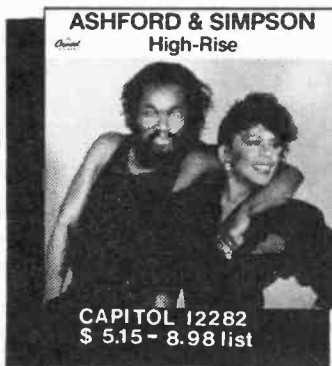
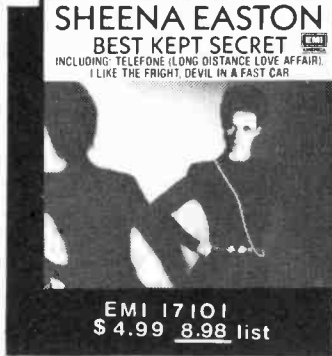
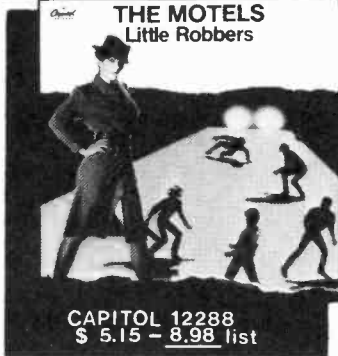
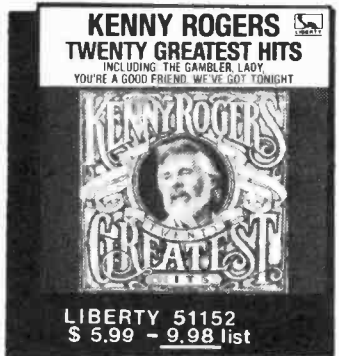
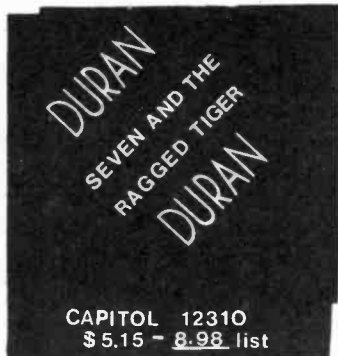
And as to why the Illinois Entertainer is the only game in town as far as music publications, Voss says the trick is perseverance.

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

NOVEMBER 26, 1983, BILLBOARD

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# TOP LPs & TAPE

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THIS WEEK		LAST WEEK		Weeks on Chart		Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.						THIS WEEK		LAST WEEK		Weeks on Chart		Suggested List Prices LP, Cassettes, 8 Track					
ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP Country LP Chart				
106	105	24			135	136	29			168	NEW ENTRY				168	NEW ENTRY							

## TOP LPs & TAPE

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NOVEMBER 26, 1983, BILLBOARD



**DOGGIN' AROUND**—MCA act Klique does a private encore for friends after performing at the Beverly Theatre in Los Angeles. Pictured from left are MCA's black product promotion director Elmer Hill and senior vice president Jerry Sharell; Klique's Isaac Suthers; the label's executive vice president of promotion and marketing Richard Palmese; group member Debbie Hunter; MCA Records Group executive vice president Myrón Roth; Klique's Howard Huntsberry; and the group's executive producer, George Murphy.

## Computer Dealers Hit Atari, Coleco Hikes

• Continued from page 3  
day after Thanksgiving.

A sales manager at a San Francisco Pacific Stereo store reports having only a few of the discontinued Atari 1200XL computers to sell. He also notes that Commodore has been slow to ship its popular model, the 64 computer.

Another retailer observing increased demand for computers is John Chase, president of the 90-store Child World chain, based in Avon, Mass. In addition to selling Commodore, Atari and TI computers, his company merchandises Coleco computer products. Those, too, are in short supply.

Child World will be rolling out the Coleco Adam home computer system during 1983's fourth quarter. "We have several Adams in our warehouse," Chase says.

Crazy Eddie has already sold a number of Adams, it reports. Neither retail chain has noted an unusually high defective rate among its inventory of the system, which was shipped 60 days behind schedule because of technical problems.

In the meantime, Texas Instruments' discontinued 99/4A is selling for \$49. An assistant manager at a Pacific Stereo store adds, "Those computers are just flying out the

door. Customers are extremely price-conscious—and frankly, at that price it is worth it."

Orders for the 99/4A and its accessories and peripherals have never been better, says a spokesman for Texas Instruments, which bailed out of the home computer arena in early November. "The orders keep rolling in," he says.

As for Atari's shipping slowdown, a salesman at the 57th St. Crazy Eddie store suggests that in the long run it will hurt Atari. He notes that the company will miss out on the Christmas selling season, which is shaping up as a healthy one for the computer industry.

According to Atari's Entin, Atari needs to make the price adjustments if it is to remain a strong and healthy company. "The industry's suicidal pricing wars have already taken a toll on one company. We decided to change our cost structure so we can be more versatile and turn out quality products," he says.

Finally, there is speculation that the 1984 launch of IBM's home computer system, PCjr, is also affecting sales. Notes one store manager, "I suppose there are some people who are waiting for the machine to come out. But we have not received any calls for it."

## COUNTERCLAIM IS FILED

## Arista Responds To Aretha Suit

NEW YORK—Arista Records is denying Aretha Franklin's breach of contract suit (Billboard, Oct. 29), by which the singer is attempting to get out of her contract with the record label. Arista is further demanding that Franklin pay back advances and loans nearing \$500,000.

"There is no basis whatsoever for the claims made by Miss Franklin," says Arista in a statement. "We believe her lawsuit was brought because of outside financial pressures Aretha is currently facing. We are hopeful that there will be an amicable reconciliation of this matter in the near future and that she can very soon return to recording gold albums for Arista."

In its answer and counterclaim, Arista denies it contracted producer Luther Vandross for Franklin's third and fourth albums "for substantial cash advances and royalties" without her consent, which were allegedly

charged to her recording budget.

Arista says that it has made advances and disbursements to Franklin "in excess of \$1 million," and that between 1980 and the end of 1982 it also loaned her \$325,000, "repayable upon demand." Arista is now demanding this money and its interest.

It also says in its counterclaim that Franklin agreed to record a live concert album "on or about September, 1983," and that it paid an advance of \$100,000 for that album. Arista says that concert never happened, and it now wants back the \$100,000 plus another \$100,000 it says is its loss of revenue and profit from that album.

ROMAN KOZAK

## For The Record

In a recent story on stereo simulcasting (Billboard, Nov. 5), Global Satellite Network was mistakenly identified as Global Productions.

## InsideTrack

**Packing Positive:** After hearing and seeing the compelling presentation by Jim Moran, Pickwick Distribution prexy, at the NARM rack conference (Billboard, Nov. 12), word from WEA is that they are taking an incisive look at their own 6-by-12 package, which will probably put them into the 4-by-12 camp... The Sony Video 45 HQ will be advertising two 800 numbers to better serve the consumer and the trade soon. The trade number is 1-(800)874-4164; the consumer number is 1-(800)221-9980, in regard to the 20-plus \$15.95-\$19.95 units which ship from Kansas City.

Conway Twitty got Tax Court approval for taking deductions on the repayment of loans made by folk in the country business to help him start his ill-fated Twitty Burgers chain, which shut in 1971. The IRS fought the deduction, claiming his prime reason for paying the \$96,492 back to people including Merle Haggard and Sonny James was a moral obligation... The general merchandise retail chains ran heavily discounted current hit album ads last week in Southern California. Sears ran three of four pages of ROP color tabloid on 15 current hits from a variety of labels at \$5.97, along with four other hot units at \$6.97. The third page was midline leaders at \$4.97 and classical cassettes at \$3.97, along with children's albums at \$4.47 and \$3.47. Target ran 14 top hits at \$5.99 and two at \$6.99.

Video distribs are assisting VSDA/HRRC in organizing First Sale gatherings. East Texas Periodicals and Commtron Corp. got involved in a first Beaumont, Tex. palaver Nov. 15 that drew 25 store proprietors. Evolving from organization group meetings are subsequent dealer huddles. After a Nov. 8 Las Vegas meeting, 10 regional store owners met again five days later with a trio of store owners taking charge: Andy Barussi of Video Tyme, Dale Clark of Captain Video and Mark Luster of Video Zone. HRRC's Risa Solomon reports a Cincinnati retail confab Dec. 9, with Tulsa following in mid-December... Stuart Schwartz denies the rumor that Waxie Maxie's and/or Elroy Enterprises are negotiating to acquire the Harmony Hut chain. David Blaine also calls it "just a rumor," as does Roy Imber.

**Precedential?** Early last week, CBS sought Manhattan Federal District Court approval of a policy which would permit the broadcaster to refuse 30-second product advertising spots containing separate and unintegrated portions. The web said the complaint was forced when Alberto-Culver threatened anti-trust action against it, NBC and ABC unless each changes policy. CBS argued such ads do not conform to federal provisions against over-commercialization... Radio and tv stations and print

## AS VIDGAME SALES PLUMMET

## Activision Lays Off 90 Staffers

LOS ANGELES—One of the oldest and strongest of the third party video game vendors, Activision, has laid off some 90 employees, a spokeswoman for the company says. None of the company's designers were let go.

In a prepared statement, company president James H. Levy notes that Activision will continue to release product for home computers as well as video game machines. Activision had previously announced products for the still healthy low-end home computer market.

Throughout the year, the company had been blaming its plummeting sales on "sluggish" ordering by retailers. Its six-month net sales are \$39.5 million, which is a loss of \$3.9 million. A year ago, net sales soared to \$62.7 million, and the company's income reached \$8.8 million.

Formed in 1979, Activision was the first major third party publisher of video game software. By 1980, it had launched four games for the Atari Video Computer System, then newly announced. The company employed 13 people in a 1,700 square foot headquarters.

In 1981, Activision rolled out four titles and reported sales of \$6.2 million. During that year and through 1982, video game market seemingly doubled monthly. By the end of 1982, revenues rose to \$65.9 million and net income increased by about \$12.9 million.

Activision's top-selling "Chopper Command" and "Pitfall!" became

the "darlings" of the video game industry. The company moved to Mountain View and opened a distribution headquarters in Milpitas, Calif. that measures about 92,000 square feet. It employed nearly 400 persons.

But by the first quarter of 1983, the video game fad had worn thin. Retailers found their shelves overflowing with non-saleable video games. Many of the companies that

## BRITISH OLDIES LABEL

## Charly Lowering U.S. Prices

LOS ANGELES—Charly Records, which has an oldies catalog of some 400 titles, is seeking to domesticate its line in terms of price and availability, according to Michael Bayler, Charly's U.S. manager.

The company has dropped the list price to \$8.98 on its main Charly catalog and \$9.98 on its Affinity jazz line. And it has begun distributing its own product on the West Coast, out of a Los Angeles warehouse that's part of Charly's first full-fledged office in the U.S.

"Although our albums have been available in the U.S. for six or seven years, it's been at an average list price of \$10.98. As a result, we were known as a very expensive import line. We want to bring our pricing into line with domestic American product," Bayler says.

Charly, which was founded in

publications based in L.A. would be taxed \$1.25 for each \$1,000 in gross receipts in a business tax for media tentatively approved by the City Council last week.

Cory Emerson, eight-year-old son of Billy Emerson Jr., boss of Big State Distributing, Dallas, went hunting with his dad for the first time last week in a primitive area near Ozona, Tex. In six hours, the youngster bagged two wild boars and a nine-point buck with his trusty Remington Mohawk 243... Harry Finfer called Track to correct our statement we found him running pizza parlors in the Pennsylvania Dutch country. He says he is very much in the music industry, actively participating in *Spiral Music*, a Gotham publisher. And while we are on Philly old-timers, one-time promo man Larry Cohen, most recently with UA Records, has an L.A. marketing company now-selling four-pound whiskey cakes. Try them (hic), you'll like 'em. And we just found out Dick Fitzsimmons, the erstwhile Arista regional rep, has been with Allegiance Records in that post for some time, working out of Atlanta.

Art and John Shulman of the four Laury's stores in Chicagoland sold their 10,000th CD last week. They carry over 500 titles... Nancy Wilson debuts in the movie "The Big Score," in which she plays a nightclub owner/housewife and sings "I'll Be A Song."

Billboard photog Chuck Pulin lost his digs when the Manhattan building where he lived was destroyed in a five-alarm fire. His equipment and files are intact. He can be reached at (212) 777-6537... RCA Records may well be the first label with an in-house Compact Disc newsletter. In the debut fall, 1983, edition, prexy Bob Summer terms CD "the most exciting technological development in recorded music since the introduction of the LP." Jim Murphy edits it... Sammy Cahn made a presentation to Mrs. Richard Rodgers Monday (14) at a Reader's Digest soiree for its release of "With A Song In My Heart," a Rodgers collection. He mentioned how rewarding it must be to hear so much of her late husband's music still being played. "But not for other songwriters!" shouted composer Burton Lane... Jazz label legend Norman Granz goes back four decades when he begins an itinerary in which he will visit select indie distribs on the possibility of Pablo returning to whence JATP began. If Granz goes to indies, it will mean the cream of jazz labels are backing independent distribution, with JAM, Muse, Pausa, Concord Jazz and the Fantasy family of labels, among others, already in the fold... Expect to see Larry Larson & Associates coordinating the 1984 tour by the Jacksons.

Edited by JOHN SIPPEL

**A New Universe With All The Stars In Place.**

**Earth,Wind & Fire's "Electric Universe."**



Maurice White—vocals, drums. Verdine White—bass. Philip Bailey—vocals. Larry Dunn—piano, synthesizer.  
Roland Bautista—guitar. Fred White—drums, percussion. Andrew Woolfolk—tenor saxophone. Ralph Johnson—percussion.

**Including the breakthrough single, "Magnetic." On Columbia Records and Cassettes.**



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**ON ELEKTRA RECORDS AND CASSETTES**

**PRODUCED BY TOM WERMAN  
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**AND KEEP ON THE LOOKOUT FOR THE NEW VIDEO FOR THE SINGLE, "LOOKS THAT KILL," TO BE DIRECTED BY MARCELO EPSTEIN**

**On Tour:**  
November 11—San Bernardino, CA / 12—Fresno, CA / 13—San Diego, CA / 15—17—Santa Monica, CA / 19—San Francisco, CA / 20—Sacramento, CA / 22—Portland, OR / 23—Seattle, WA / 25—Salt Lake City, UT / 26—Denver, CO / 28—Norman, OK / 29—Tulsa, OK / December 1—San Antonio, TX / 2—Houston, TX / 3—Dallas, TX / 4—Corpus Christi, TX / 5—Austin, TX / 7—Laredo, TX / 8—McAllen, TX / 9—San Angelo, TX / 11—Odessa, TX / 12—Lubbock, TX / 13—El Paso, TX / 15—Albuquerque, N.M. / 16—Phoenix, AZ / 17—Irvine, CA / January 12—13—Binghamton, NY / 15—16—Philadelphia, PA / 17—Worcester, MASS / 19—Syracuse, NY / 21—Boston, MASS / 22—New York, NY / 24—New Haven, CT / 25—Nassau, NY / 27—Rochester, NY / 28—Buffalo, NY / 30—Cleveland, OH / 31—Pittsburgh, PA / February 1—Largo, MD / 2—Charleston, WV / 4—East Rutherford, NJ / 5—Norfolk, VA / 7—Lexington, KY / 8—Indianapolis, IN / 10—St. Louis, MO / 11—Kansas City, MO / 12—Norman, OK / 13—Tulsa, OK / 15—San Antonio, TX / 16—Dallas, TX / 18—Houston, TX / 19—New Orleans, LA / 20—Mobile, AL / 22—Lakeland, FL / 23—Jacksonville, FL / 24—Miami, FL / 26—Birmingham, AL / 27—Atlanta, GA / March 1—Memphis, TN / 3—4—Chicago, IL / 8—Madison, WI / 9—Minneapolis, MN / 10—Lincoln, NB / 12—Denver, CO / 13—Albuquerque, NM / 14—Tucson, AZ / 16—Las Vegas, NV / 18—Salt Lake City, UT / 19—Boise, ID / 20—Spokane, WA / 22—Seattle, WA / 23—Vancouver, B.C. / 24—Portland, OR / 27—Reno, NV / 28—San Francisco, CA / 29—Fresno, CA / 31—San Diego, CA / April 1—Phoenix, AZ

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