

# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	13	THE POLICE—Synchronicity, A&M	1	1	11	THE POLICE—King Of Pain, A&M
2	2	6	ASIA—Alpha, Geffen	2	7	6	HEART—How Can I Refuse, Epic
3	4	9	ROBERT PLANT—The Principle Of Moments, Atlantic	3	3	8	TRIUMPH—All The Way, RCA
4	5	6	HEART—Passionworks, Epic	4	2	7	ASIA—Don't Cry, Geffen
5	3	10	JACKSON BROWNE—Lawyers In Love, Asylum	5	6	6	KANSAS—Fight Fire With Fire, Epic
6	6	7	KANSAS—Drastic Measures, CBS Associated	6	8	5	ASIA—The Heat Goes On, Geffen
7	8	13	STEVIE NICKS—The Wild Heart, Modern	7	13	9	TALKING HEADS—Burning Down The House, Sire
8	11	3	THE MOODY BLUES—The Present, Threshold	8	4	16	THE FIXX—One Thing Leads To Another, MCA
9	7	13	LOVERBOY—Keep It Up, Columbia	9	9	9	ROBERT PLANT—Other Arms, Atlantic
10	10	7	STRAY CATS—Rant 'N' Rave With The Stray Cats, EMI-America	10	5	6	THE STRAY CATS—(She's) Sexy + 17, EMI-America
11	9	18	THE FIXX—Reach The Beach, MCA	11	15	8	LOVERBOY—Queen Of The Broken Hearts, Columbia
12	13	3	AC/DC—Flick Of The Switch, Atlantic	12	22	3	THE MOODY BLUES—Sitting At The Wheel, Threshold
13	12	13	TALKING HEADS—Speaking In Tongues, Sire	13	11	8	ROBERT PLANT—In The Mood, Atlantic
14	15	2	THE MOTELS—Little Roabers, Capitol	14	17	4	JACKSON BROWNE—For A Rocker, Asylum
15	19	5	DANNY SPANOS—Passion In The Dark, Pasha	15	12	11	THE POLICE—Wrapped Around Your Finger, A&M
16	16	6	ELVIS COSTELLO—Punch The Clock, Columbia	16	10	11	JACKSON BROWNE—Lawyers In Love, Asylum
17	17	20	QUIET RIOT—Metal Health, Pasha	17	29	4	DIO—Rainbow In The Dark, Warner Bros.
18	14	34	DEF LEPPARD—Pyromania, Mercury	18	16	4	DANNY SPANOS—Hot Cherie, Epic
19	18	6	MEN WITHOUT HATS—Rhythm Of Youth, Backstreet	19	24	2	BIG COUNTRY—In A Big Country, Mercury
20	30	2	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI America	20	NEW ENTRY		GENESIS—Mama, Atlantic
21	25	2	BIG COUNTRY—The Crossing, Mercury	21	39	11	DEF LEPPARD—Foolin, Mercury
22	21	6	BILLY JOEL—An Innocent Man, Columbia	22	19	10	STEVIE NICKS—Enchanted, Modern
23	24	9	STEVIE RAY VAUGHAN—Texas Flood, Epic	23	36	10	LOVERBOY—Strike Zone, Columbia
24	NEW ENTRY		GENESIS—Mama, Atlantic	24	NEW ENTRY		DEF LEPPARD—Comin' Under Fire, Mercury
25	20	21	ZEBRA—Zebra, Atlantic	25	NEW ENTRY		SHOOTING STAR—Straight Ahead, Virgin/Epic
26	28	9	DIO—Holy Diver, Warner Bros.	26	18	7	BILLY JOEL—Tell Her About It, Columbia
27	37	2	RAINBOW—Street Of Dreams, Polydor	27	43	6	BRYAN ADAMS—This Time, A&M
28	35	16	ELTON JOHN—Too Low For Zero, Geffen	28	20	5	ASIA—True Colors, Geffen
29	27	5	THE ANIMALS—Ark, I.R.S.	29	45	3	AC/DC—Flick Of The Switch, Atlantic
30	32	24	Z.Z. TOP—Eliminator, Warner Bros.	30	34	17	THE FIXX—Saved By Zero, MCA
31	29	5	CONEY HATCH—Outa Hand, Mercury	31	26	16	THE POLICE—Every Breath You Take, A&M
32	38	2	THE BREAKS—The Breaks, RCA	32	14	10	THE POLICE—Synchronicity II, A&M
33	41	33	BRYAN ADAMS—Cuts Like A Knife, A&M	33	28	6	STEVIE RAY VAUGHAN—Pride And Joy, Portrait/Epic
34	44	2	BONNIE TYLER—Faster Than The Speed Of Night, Columbia	34	NEW ENTRY		QUIET RIOT—Cum On Feel The Noize, Pasha
35	23	11	QUARTERFLASH—Take Another Picture, Geffen	35	NEW ENTRY		ELVIS COSTELLO AND THE ATTRACTIONS—Everyday I Write The Book, Columbia
36	40	2	PETER SCHILLING—Error In The System, Elektra	36	31	2	THE MOTELS—Suddenly Last Summer, Capitol
37	33	9	PRISM—Beat Street, Capitol	37	NEW ENTRY		PRISM—Is He Better Than Me, Capitol
38	22	26	DAVID BOWIE—Let's Dance, EMI/America	38	NEW ENTRY		CONEY HATCH—First Time For Everything, Mercury
39	31	11	CHARLIE—Charlie, Mirage	39	NEW ENTRY		HELIX—Heavy Metal Love, Capitol
40	26	11	JOE WALSH—You Bought It—You Name It, Full Moon/Warner Bros.	40	35	11	Z.Z. TOP—Sharp Dressed Man, Warner Bros.
41	34	8	DFX2—Emotion, MCA	41	27	11	QUARTERFLASH—Take Me To Heart, Geffen
42	NEW ENTRY		THE KINKS—State Of Confusion, Arista	42	25	2	Y&T—Mean Streak, A&M
43	46	2	ERIC MARTIN BAND—Sucker For A Pretty Face, Elektra	43	32	2	QUIET RIOT—Slick Black Cadillac, Pasha/Epic
44	49	2	HELIX—No Rest For The Wicked, Capitol	44	53	20	DAVID BOWIE—Modern Love, EMI-America
45	39	22	RICK SPRINGFIELD—Living In Oz, RCA	45	47	17	ZEBRA—Who's Behind The Door, Atlantic
46	43	4	GRAHAM PARKER—The Real Macaw, Arista	46	48	9	JOE WALSH—I Can Play That Rock 'N' Roll, Full Moon/Warner Bros.
47	47	3	MINOR DETAIL—Minor Detail, Polydor	47	40	5	CHARLIE—It's Inevitable, Mirage
48	36	1	JOAN JETT AND THE BLACKHEARTS—Album, Blackheart/MCA	48	21	4	MEN WITHOUT HATS—The Safety Dance, Backstreet
49	45	19	FASTWAY—Fastway, Columbia	49	23	2	BONNIE TYLER—Total Eclipse Of The Heart, Columbia
50			DOKKEN—Breaking The Chains, Elektra	50	38	15	THE EURYTHMICS—Sweet Dreams (Are Made Of This), RCA

## Top Adds

1	GENESIS—Mama, Atlantic (12 Inch)
2	RAINBOW—Rainbow, Polydor
3	BIG COUNTRY—The Crossing, Mercury
4	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI/America
5	PETER SCHILLING—Error In The System, Elektra
6	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis (45)
7	SOUTHSIDE JOHNNY AND THE JUKES—Trash It Up, Mirage
8	THE KINKS—State Of Confusion, Arista
9	STRAY CATS—Rant 'N' Rave With The Stray Cats, EMI-America
10	BOYS' BRIGADE—Boys' Brigade, Capitol

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

# Radio

## Good On-Air Promo Involves Listeners

SAN FRANCISCO—The key to effective on-air promotions is taking an emotional rather than an intellectual or cerebral approach to communication, says consultant Chuck Blore of Hollywood's Chuck Blore & Don Richman Inc.

Blore's two-hour forum, "The Basics: On-Air Promotion & Station Production," was sprinkled with examples of what to do—and what not to do—all guided by the premise that "you should stretch your emotions and make the audience feel something magnetic about the station itself."

"Your goal should be to make the person on the other end of the dial smile and say, 'Yeah, I've been there,'" Blore said. "You can do this by employing little sayings that make people feel good about themselves, or just good to be alive."

"The key is to be entertaining and provocative, but never ordinary. Never say something you can hear on the station across the street," Blore added. "I believe effective communication is the name of the game, and to communicate totally, you have to touch upon the listener's emotion and be memorable. The best form of on-air promotion is basically an extension of the programming that literally involves the listener with the station. And involvement equals loyalty equals larger cumes."

A similar philosophy, Blore said, should guide the actual production of those promotions. Too many stations do not devote enough time, or experienced personnel, to their productions, and that presents a real problem.

"I believe good production can add to a station's overall sound," Blore said, "and I also hold that nothing can diminish from that sound as much as poor production." Hints on improving productions, he explained, include going out on the street and interviewing people "to involve the public and carry through with that emotional appeal," using simple, basic, conversational English; and using children whenever possible.

"There's just something about kids," he said. "Everyone of us has a favorite kid in our lives—either we have a kid, we know a kid, or we were a kid. And whenever we hear a kid's voice on the radio, we put that favorite kid's voice in its place. People react to kids in a very positive way."

Good promotions, coupled with good production, will only help a station's reputation, "and you cannot reject reputation," Blore said. "Radio is really such an amazing weapon," he added, "and 'weapon' is a good word for it, because when the writing is good and the production is sharp, the listener can't help but get involved. It's just irresistible." (TKA)

## ANIMATED CONFRONTATION

### 'Friends' Meet 'Foes' For MTV Skirmish

SAN FRANCISCO—The only real conclusion reached at the animated "MTV: Friend Or Foe?" clinic Aug. 29 was that its billing, from a radio programming perspective, is an oversimplification of the issue.

## RPC Reports

The "friends" on the panel were Les Garland, vice president of programming for the Warner Amex music channel, who said that he had come to the convention "to give radio a kick in the rump," and John Lander, program director of KKBQ Houston, whose nightly "MTV Hour" from 10-11 p.m. is designed to "mirror the image" of the cable channel. The adversaries, to varying degrees, were consultants John Sebastian, who said that MTV was "a brilliant idea that's eroding our audience," and Jeff Pollack, who said that he sees the potential for "considerable (audience) sharing."

"You can join them, rather than beat them," said Pollack, "because they're probably here to stay. On the other hand, they'll eat away at your core because teens are their prime demos. Why should you do a simulcast with them and raise their cume? It's your pick."

The issue is more clear-cut to Sebastian. "Peaceful competitiveness is fine, but peaceful coexistence is not possible," he stated. "Jeff and Lee Abrams are nice guys, but there's no way I would do anything to help them. We have a real battle here, not only in terms of AOR fragmentation but also for the formats of the future."

Some programmers, said Pollack,

"believe that MTV really is cooling the competitive thing. They test records which radio might not need. And they take some of the pressure off having to play the new Oingo Boingo record with their 'exclusives.' Now, if they had a new Police record for a week, that would bother me."

MTV, claimed Sebastian, is "vastly overblown in its importance to the record community." Major labels, he went on, have "overreacted to MTV's impact on record sales. Radio is still a far more significant factor, which the companies seem to have forgotten. And they're giving favors to MTV that aren't really fair."

The consultant said he believes that as MTV faces more competition, "their strength and power will erode." With a note of braggadocio, he added, "If anyone had the money for a hybrid rock'n'roll cable station with a sound that's similar to the ones Jeff or I program, it would cut deeply into MTV. It could beat MTV."

Lander maintained that the impetus for his "MTV Hour" was his feeling that he would rather switch than fight. "We don't promote television watching, and it's not a run-away hour," he explained. "The music is familiar, and I think that it's helped our image, especially at nighttime."

Garland, in a prepared address, said that "there will always be radio—you can't take tv to the beach or watch it in the car," but that MTV is here to stay. "I can't blame radio programmers for feeling paranoid," he said. "They just have to learn from our example—don't fall into a bland trap." (LS)