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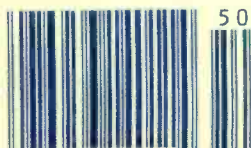
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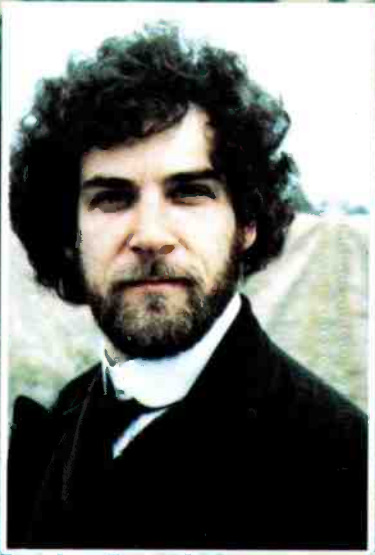
Dec. 10, 1983 • \$3 (U.S.)

The
Legend
Of...

IN
THIS
ISSUE

barbra & treisand







**Columbia Records and
MGM/UA Entertainment Co.
take great pride and pleasure
in their association with “Yentl”
and the incomparable talent
of Barbra Streisand.**

Trade Future To Be Focus Of 14th IMIC

LOS ANGELES—What will be the home entertainment mix in the typical household of the developed countries by the end of the century? Can the so-called "secondary" uses of music be developed to compensate for the contraction of the record/tape market? What are the implications for the home entertainment industry of the digital compact cassette?

These are some of the main questions that will be discussed at Billboard's 14th International Music Industry Conference (IMIC) to be held in the Hotel Europe, Killarney, Ireland, May 13-17 next year.

Announcing plans for the conference, Lee Zhito, Billboard executive editorial director, said: "Once again Billboard's annual summit meeting for the international home entertainment industry will be addressing itself to the vital key issues of the day, and we shall be enlisting the aid of top people from within, and from outside, our industry to discuss and debate these crucial topics."

"With the escalating pace of devel-

(Continued on page 74)

BEST HOLIDAY KICKOFF SINCE '79

Chains Give Thanks For Sales Boom

By JOHN SIPPEL

LOS ANGELES—The strongest Thanksgiving weekend in four years has U.S. record/tape retailers bullish over the holiday sales period. Gains of 5% to 30% were reported by major chains, which generally credited the activity to the flow of strong album releases from many vendors, as well as to both dealer and consumer confidence in the resurgent economy.

Advertising supplements were cited as boosting business in a number of areas. Barrie Bergman, chief of the more than 150 Record Bar outlets, printed over a million insertions, most of which were included in Sunday editions of metro dailies. Prior to this year, the chain had utilized smaller runs of ad circulars for in-store distribution.

Bergman describes the weekend as "an incredible 24% over last year—in fact, the whole week was about as good as we've ever had." A more aggressive posture on the part of store employees, spurred by the ongoing human resources program introduced by Bar president Ron Cruickshank and overseen by Arlene Bergman, has also helped grosses, he

adds.

Record Factory's Bob Tolifson also cites increased advertising as vital to a 35% business hike for the 33-unit San Francisco-based chain. He and Sterling Lanier are "amazed" at the slice of business now being registered in computer hardware and software, pegged at nearly 15% of their gross.

Early in the fourth quarter, Tolifson and Lanier shifted their print ad strategy by increasing layout sizes while reducing frequency, a ploy Tolifson believes has prompted stronger reader response. He prefers junior or other nearly full-page sizes, and contends that inclusion of product from every sector of the chain's inventory selection pays off in greater store traffic.

In Milwaukee, the nine Mainstream stores reported increases of 15% to 20% for Nov. 25-27. More dramatic was the success of the chain's most recent "Record Riot," staged at State Fair Park in West Allis, which did so well that the chain's Carl Faby and Jim Peterson will stage it again just three days before Christmas. The "Record Riot" is

produced as a separately advertised "super-sale" event, previously held at the chain's warehouse but since moved to a larger building at the park.

Faby contends store business was boosted by an eight-page tabloid included as a supplement to the Milwaukee Journal. The piece, composed primarily of label advertising, was developed in conjunction with Radio Doctors, the Milwaukee on-stop that is a primary supplier to the Mainstream stores.

Even the comparatively depressed economy of Michigan was seen as perkling. Larry Biehn of the five Crazy Larry's in Grand Rapids says business was up 15%, while Carl Thom, the dominant Detroit retailer with 16 Harmony Houses there, estimates he was up 20%. "Chrysler,

Ford and General Motors are working overtime," Thom explains. He has Compact Disc in all stores and says he is feeling the surge.

Biehn says he finds his better \$5.98 and \$6.98 items are moving very well, and he urges labels to introduce more strong titles from present \$8.98 catalog early in 1984. He cites Capitol as one label which seems to be reluctant to debut more good \$5.98s.

The seven Apple Tree stores, headquartered in DeKalb, Ill., ranged from 2% to 12% over last year, says Thomas Jones. He cites more sophisticated selling and stocking of good accessories and alternative merchandise, along with the flow of excellent current albums.

"Tv does help us," says Richard Ferris of the four Cheap Thrills

(Continued on page 71)

Agreement On Funds Averts AFM Strike

By IS HOROWITZ

NEW YORK—A strike by the American Federation of Musicians against the recording industry was narrowly averted last Wednesday (30) when agreement was reached on a new three-year pact that retained intact the AFM Special Payments Fund but cut back on future obligations to the Music Performance Trust Fund.

Modest session wage increases were won by the musicians in the deal that now awaits ratification by AFM members, as well as a "substantial" boost in health and welfare payments. The deal will also continue in effect the agreement worked out last May with regard to payments for video clip exploitation.

The Special Payments and Trust Funds, both financed by "contributions" from record companies based on a percentage of sales, were key issues in the negotiations. Efforts by label negotiators to eliminate fund obligations entirely threatened to scuttle the talks and trigger a walkout by musicians.

The AFM, it was learned, had already alerted the International Federation of Musicians (FIM) that a strike possibility was imminent and that it would expect cooperation from the organization. FIM, a confederation of musician unions in 35 countries, requires its affiliates to honor strike actions by member unions by barring attempts to shift struck recording sessions to their jurisdictions.

Prior to the final negotiations, the AFM had already set in motion steps to cope with a strike, says Victor Fuentealba, president of the union. "As of Monday (26) I would have put my money on a strike," he says, in describing the difficulty in reaching an agreement.

The negotiations resumed that Monday following a two-week hiatus in which positions were said to have stiffened. In Nashville, particularly, talk of a strike received wide currency.

Fuentealba says the reports out of Nashville were due to a "misunder-

standing." But another source close to the negotiations says of Nashville union representatives at the talks, "They were hot to trot."

Under the new agreement, the formula for label contributions to the Special Payments Fund remains unchanged. It calls for payment of about 0.5% on suggested list price of all recordings sold which were made under AFM jurisdiction, less certain deductions for promotion and packaging, etc. The fund is used to pro-

(Continued on page 72)

80,000 Attend Computer Show Software, IBM Home Entry In Spotlight At COMDEX

By FAYE ZUCKERMAN

LAS VEGAS—The mushrooming computer software trade and the impact of IBM's entry into the home market via its new PCjr took center stage during the massive fifth Computer Dealer Expo (COMDEX), held here Monday (28) through Friday (2).

Overall growth in the computing industry spurred a record turnout, with more than 80,000 attendees reported by midweek and projections of 100,000 or more by the show's end. Those figures would see COMDEX outpacing virtually every major trade show held here, including the Winter Consumer Electronics Show. Over 1,400 exhibits were mounted during the event.

Dominated in the past by computer hardware firms targeted to the business community, COMDEX this year shifted its attention to the burgeoning software trade, as underlined

by the appearance of software innovator Bill Gates as keynote speaker.

Gates, who stressed the need for improving techniques used in marketing software, is the president of Bellevue, Wash.-based Microsoft, which has been a leader in the productivity and entertainment software field since the microcomputer industry started nearly seven years ago. "Our audience is the end user, and we need to inform them about hardware and software advances," he said.

In his keynote address, Gates also focused on schemes to make quality and easy-to-use software. He called for developers to closely monitor hardware developments and update software packages accordingly.

Later, in an interview, Gates explained that he believed the ailing home computer market resulted from the fact that the hardware was only "semi-useful." He added, "You have

to have a disk-based system. The benchmark will be how much those consumers are willing to spend. That (first) generation of (home) computers was not good."

As for the next generation of home machines, most here believed that IBM's PCjr will become the trendsetter as well as a standard for computers in the home. In fact, a majority of the software, peripheral and accessories companies exhibiting at the show were promoting "IBM compatible" products.

Business software companies including Microsoft, Perfect Software, Ashton-Tate and Pyramid Data are

(Continued on page 72)

Jacksons Get Pepsi Backing For '84 Tour

By NELSON GEORGE

NEW YORK—Pepsi-Cola is the newest consumer products giant to get into tour sponsorship by backing the spring 1984 concert trek by the Jacksons, cost of which is expected to exceed \$6 million. Michael and Jermaine Jackson will be part of the group's lineup for the 18-city, 40-show U.S. itinerary, which kicks off May 1.

An ad campaign featuring the Jacksons, with the slogan "the new Pepsi generation," is part of a major commitment by Pepsi to use music "as part of our strategic concept for the product," according to Allen Rosenshine, chairman and chief executive officer of Pepsi's ad agency, Bat-

(Continued on page 74)

—Inside Billboard—

• **VIDEO CLIP COMPILATIONS** will hit the marketplace early next year, as both Vestron Video and Sony release the first major anthologies of label-produced videos. All the material has been licensed from Picture Music International, formerly EMI Music Video. Page 6.

• **ANOTHER INDEPENDENT LABEL** has joined the ranks of branch distribution. Sugar Hill Records, the rap/dance music label, has signed a pressing and distribution deal with MCA Records. Page 6.

• **VIDEO WHOLESALEERS** are reporting steady national expansion. This growth is being paced by the video inroads made by record/tape chains and by other mass merchandisers who are now augmenting the core retail community of video specialty stores. Page 76.

• **LEISURE MARKET RADIO**, a company formed earlier this year to acquire, run and market stations in resort areas, has hired Philip S. Stout as VP/creative director. Stout is reunited with Robert E. Richer, Leisure Market's president, with whom he worked at Schulke. Radio, page 12.

• **RECORD PRESSING PLANTS**, in light of dramatic increases in the sales of prerecorded cassettes, are expanding their operations to include tape duplication. Some pressers say it's just a matter of time before they're all involved in tape duplication. Page 6.

• **PRICING COMPETITION** in the New York market has led the seven-store Wiz chain to offer selected hit albums at \$3.99. Other retailers have also been pushing current product at low price points in the wake of the reported marriage of the Crazy Eddie and Disc-O-Mat chains. Page 76.

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Clip Compilations Due On Market

Vestron, Sony Ready Release Of EMI Promo Videos

By LAURA FOTI

NEW YORK—Millions watch video music clips on MTV and other television outlets, but are they willing to pay to buy them on videocassette and videodisk? That issue will be put to the test early next year, as Sony and Vestron Video release the first major collections of record label-produced clips, all licensed from Picture Music International (PMI), formerly EMI Music Video.

Vestron Video recently pacted with PMI for an hour-long \$29.95 compilation entitled "Picture Music" featuring the J. Geils Band, Kim Carnes, Thomas Dolby and others (Billboard, Dec. 3). Sony has licensed clips that will result in 15 "Video 45s" and one "Video LP" to be released from January through March.

The success of these titles at retail will provide the industry with an idea of the sales potential of video clips.

To date, clips have had only limited home video exposure, through Sony.

Leading Sony's new batch of PMI-licensed releases is the Video 45 of three David Bowie clips: "Let's Dance," the unexpurgated version of "China Girl" and "Modern Love." Most other artists are represented by four clips on their Video 45s. These include the J. Geils Band, Kajagoogoo, Sheena Easton, Iron Maiden, Naked Eyes, Kim Carnes, Ashford & Simpson, Thomas Dolby, Maze, Phil Collins, Steve Miller and the Motels. In addition, Sony will release a Video 45 of country music clips and "Body Music," an hour long made for video title.

"Picture Music" will be released by Vestron on videocassette in February, and by Pioneer Video on laser-disk and RCA VideoDiscs on the CED format around the same time. Vestron will release "Making Michael Jackson's Thriller" this month, and company president Jon Peisinger says that title has been placed with record rackjobbers. He calls music video "a new product line for record retailers, and a product that will put video retailers squarely in the sales business."

Peisinger adds, "The first reaction from rackjobbers was that their retailers didn't want to rent video software. But when we sat down and explained that this was a \$29.95 price point and a title that would be strongly supported, they picked up on it. 'Picture Music' will be the next beneficiary of that relationship."

"Clearly a demand has been built at the consumer level by exposure on

(Continued on page 70)

RCA To Get Soundstream Digital Editing Equipment

NEW YORK—RCA Records is slated to become the prime U.S. custom resource for Soundstream digital recording and editing under a deal negotiated with the Salt Lake City-based digital recording pioneer.

The Soundstream editing system, which allows for instant access to separate takes, will be installed at RCA studio headquarters here by late January or early February, according to Larry Schnapf, director of recording operations for the label. It is being transferred from Soundstream's former Los Angeles facility on the Paramount lot, which was shuttered in September.

Soundstream will continue to service clients at its Salt Lake City studios, fulfilling all present commitments, says Soundstream president Bob Ingebretsen. But he adds that the service operation will be "scaled down," as the company, a subsidiary of Digital Recording Corp., changes

its direction toward a greater emphasis on research.

RCA has had a Soundstream recorder on its premises for about a year, but until now has not had in-studio access to editing equipment. Schnapf says custom accounts will be charged fees equivalent to those currently asked by Soundstream, with a rate schedule, varying according to two-, four- or eight-track functions, now being prepared.

The company claims to be the only facility that will be able to accommodate every major digital format, with interface equipment that can handle digital tapes from all sources for editing on Soundstream. The only other location in the world where Soundstream editing facilities are available are in West Germany, where Sonopress has the necessary equipment in its Gutersloh plant, near Hanover.

IS HOROWITZ

AS CASSETTE SALES SURGE

Record Pressers Move Into Tape

By RADCLIFFE JOE

NEW YORK—A dramatic increase in the sales of prerecorded audio tapes to the consumer market is forcing traditional record pressing plants to expand their operations to include tape duplication services.

According to the RIAA, shipments of prerecorded audio tapes leaped from \$580 million in 1973, at suggested list prices, to in excess of \$1.4 billion last year, while disk shipments peaked in 1978 at more than \$2.7 billion, dropping to \$2.17 billion in 1982.

The rise in the sales of prerecorded tapes, once considered the ugly duckling of the prerecorded music market, can be linked to the surge in popularity of Walkman-type portable stereo tape playback systems, and to significant breakthroughs in blank tape formulations that have greatly enhanced the sound quality of prerecorded tapes.

Faced with these formidable statistics, an increasing number of traditional record pressing companies are offering tape duplication services. As Al Sherman of Los Angeles-based Alshire International observes, it is probably just a matter of time before all record pressing plants begin offering tape duplicating services.

Sherman, who also heads Alshire Records, discloses that up until about

two years ago his record sales far outstripped his tape sales. However, with the advent of the Sony Walkman, Alshire's tape sales began growing. Today, according to Sherman, his company distributes between 80% and 85% of its product in tape configurations.

The dramatic turnaround prompted Alshire to install its own tape duplicating plant. According to Sherman, his firm put more than \$500,000 into tape duplicating equip-

ment. This includes a Cetec Gauss model 2400 system with 10 slaves, high-speed loaders from King Instrument and direct-to-cassette printers.

With the move to tape duplicating, Alshire also found a lucrative market for custom tape duplication. Today, about 70% of the firm's overall duplication business is in custom work.

Sherman emphasizes that his move into the tape duplication business was not motivated by trendiness, but by a need to survive. However, he

(Continued on page 31)

Sugar Hill Leaves Indies For P&D Deal With MCA

By IRV LICHMAN

NEW YORK—Sugar Hill Records, the rap/dance music label operated by Sylvia and Joe Robinson, officially left the ranks of independent distribution Monday (28) with the launching of a pressing and distribution deal with MCA Records.

According to Joe Robinson, MCA distribution points are expected to begin receiving at least six new 12-inch singles plus two full albums "before the holidays." The 12-inchers include product by the West Street Mob, Kevie Kev, the Treacherous Mob, the Funky Four, Grandmaster Flash and Melle Mel. The full-program albums are by the West Street Mob and Grandmaster Flash.

The MCA arrangement, Robinson adds, also signals a new pricing policy for the Robinsons' Chess/Checker/Cadet line. In essence, three price categories have been established, including an \$8.98 double-album line, a \$6.98 single-album series and a "budget" catalog of \$3.98 albums. Draw-

ing from some 25,000 masters from the label entity created by Phil and Leonard Chess, some 32 new jazz and gospel releases are scheduled for January release, Robinson notes.

Outside of the U.S., Sugar Hill has a distribution deal with Quality in Canada and country-by-country arrangements in other territories.

Rumors of Sugar Hill's move out of the indie distribution orbit began surfacing in August (Billboard, Aug. 13), but were denied then by Robinson and others associated with the label.

For MCA, the deal represents its second major new label association this year; the first was Motown. Sugar Hill's defection from the indie distribution ranks is likely to be the last in a string of 1983 losses. Besides Motown and Sugar Hill, other labels that have left for branch deals include Chrysalis (CBS) and Arista (RCA).



YET ANOTHER HONOR—CBS Records Group president Walter Yetnikoff, will be honored as the T. J. Martell Foundation for Leukemia and Cancer Research's humanitarian of the year. Proceeds from the event will support the Foundation's facilities at Mt. Sinai Medical Center and the Nell Bogart Memorial Laboratory at the Children's Hospital at the Univ. of Southern California. Pictured with Yetnikoff, left, are Floyd Glinert, the Foundation's chairman of the board and executive vice president of Shorewood Packaging, and Tony Martell, right, president of the Foundation and CBS Associated Labels vice president and general manager.

Executive Turntable

Record Companies

In New York, MCA Records has appointed Marcy Drexler East Coast a&r manager and Katie Valk director of publicity and a&r. Drexler was a&r talent coordinator for Arista. Valk was with Solters & Roskin... Cynthia Badie has been named national director of PolyGram's urban/black music publicity, based in New York. She was with RCA in black music field promotion... Jeff Fenster has joined the legal staff at Warner Bros. in Burbank. He was with the law firm of Mitchell, Silberberg & Knupp... Sparrow Records, Canoga Park, Calif., has appointed John Taylor national promotion manager and Harry Beeson director of finance. Taylor had held a similar post with Nashville's Benson Co. Beeson was an audit manager for the accounting firm of Brown, Romberger Inc.

In Hollywood, Allegiance Records has appointed Michael Mathews national promotion director and Scott Bergstein artist development director. Mathews had held the same post for Faulty Products. Bergstein was head of his own artist management firm.

Steve Elkins has been named radio airplay promotion supervisor for the Benson Co. in Nashville. In addition, the company has added Mike Gay as sales manager. Elkins had been involved in songwriting and jingles. Gay was Benson's telephone sales supervisor.

The SWS Organization in New York has appointed Michael Redwine national promotions director. Bent Anderson director of overseas operations and Lee Burgess director of West Coast operations based at SWS West in Los Angeles. Redwine had held a promotion and public relations post with Studio 54 in New York. Anderson was general manager of the Swedish record chain Axlin. Burgess was manager of Kensington Sounds recording studio in Toronto... Mort Drosnes has resigned from his position as senior administrative vice president of Arista Records in New York to pursue a private law practice.

Publishing

The Peer-Southern Organization, New York, has promoted Michael Karnstedt to European director. He was European professional manager... Jimmy Gilmer has been appointed Southern region vice president of CBS Songs Nashville division. He was vice president of United Artists Music... Island Music has appointed Danny Holloway general manager in Los Angeles. He was an independent producer, songwriter and publisher.

Marketing

Kapri International has appointed Vincent Soular racking supervisor of its entire Southern California dealer network based in Sun Valley, Calif. He is one of the partners in the company.

Video/Pro Equipment

At MGM/UA Home Video in New York, Jim Mervis has been promoted to the newly created post of programs and planning vice president. He was programming vice president. In addition, the company has named Benton Levy business affairs vice president, and promoted Donna Bascom to director of business affairs and Jim Tauber to assistant director of business affairs. Levy was business affairs director for MGM/UA Home Entertainment Group. Bascom was assistant director of business affairs, and Tauber was video rights coordinator.

HBO has made two promotions in New York. David Meister has been upped to senior vice president, HBO Enterprises and new channels. He was head of Cinemax operations. Lee de Boer moves up to Cinemax vice president from vice president of Cinemax programming.

RCA's New York VideoDisc division has added Joseph Clayton as consumer sales vice president and Paul Anderson as vice president, consumer sales, operations. Clayton was vice president and general manager of the RCA Distributing Corp.'s Chicago branch. Anderson was senior vice president and general manager of the Rayovac Corp.'s Consumer Products Group... Kent Kjellgren has been named Eastern regional manager for Bell & Howell/Columbia Pictures in New York City. He was sales manager for Turner Engineering.

Due to production difficulties, complete coverage of Billboard's fifth Video Music Conference will run in next week's issue, dated Dec. 17. Coverage will include all panels, exhibits, parties and the First Billboard Video Music Awards, components of the publication's most successful Video Music Conference to date.

Photo News

7



TUNING IN—While in New York for meetings, BMI's Nashville vice president Frances Preston, left, and the organization's writer relations man Phil Graham give a listen to BMI affiliate Fitz's new single "Audio/Video." Fitz, center, awaits a response to the song, which is the title track from his forthcoming EP.



WONDERFUL CAMPAIGN—Phil Stogel, left, president of the Philip Stogel Company, and Tak Koyama, corporate advertising and public relations executive for TDK Electronics, accept the CEBA Award of Excellence for the broadcast portion of their Stevie Wonder advertising campaign.



AUTOGRAPH FACTORY—Shown behind the counter in Manhattan's Record Factory are, from left, Jamaaladeen Tacuma, Pheeroan akLaff, Oliver Lake and Jerome Harris of Lake's Jump Up. The artists are signing copies of their latest Gramavision releases: Tacuma's "Showstopper" album, akLaff's "Fits Like A Glove" EP and Jump Up's "Plug It" album.



SHE WRITES THE SONGS—Songwriter Sue Shifrin, center, discusses the co-publishing agreement between her Sookloozy Music and Rightsong Music, the BMI affiliate for Intersong Music. Shown listening to her new songs at Chappell/Intersong's Los Angeles office are Irwin Robinson, left, president of Chappell/Intersong Music Group, USA, and the company's senior talent acquisition vice president Ira Jaffe.



STRIKING A DEAL—Executives from Landslide Records and DB/Press Records celebrate their pressing and distribution deal at Atlanta's Expressway Lanes, tying in with the bowling motif of the DB label. Pictured from left are Landslide's Michael Rothschild and Tim Coy and DB's Peter Dyer and Danny Beard.



MEMORABLE MATHIS—Columbia recording artist Johnny Mathis gets a surprise from English fans who came to New York for his Radio City Music Hall show and presented the singer with a U.K. gold award for British sales of his recent album tribute to Nat King Cole, "Unforgettable." Pictured backstage from left are English fan Carol White; Mathis: another English fan, Mrs. Jean White; and Joe Senkiewicz, CBS International vice president of artist development and promotion.



SHADY CHARACTERS—Joining the coffee generation are EMI America recording artist Jules Shear, left, and Don Was of Was (Not Was), who are pictured putting the final touches on Shear's upcoming 12-inch single "When Love Surges" at Sweet Sound studios in Detroit.

DECEMBER 10, 1983, BILLBOARD

MOTOWN'S HIT SOUNDTRACK

Oldies Go Digital On 'Chill' Album

By SAM SUTHERLAND

LOS ANGELES—Digital mastering techniques play an unsung role in the current success of Motown's soundtrack package from "The Big Chill," which has already prompted a second major Motown soundtrack, the forthcoming album to the new Stephen King/John Carpenter horror feature, "Christine."

PolyGram Slates Release Of Two Lennon/Ono LPs

NEW YORK—Following Yoko Ono's move earlier this year from Geffen to PolyGram Records, PolyGram is releasing two albums of John Lennon/Yoko Ono material. The release is worldwide and will be backed by a massive merchandising campaign, the company says.

Due Monday (5) is "Heart Play—Unfinished Dialogue," a \$5.98 album featuring 42 minutes of conversations with the Lennons culled from 22 hours of tapes made by David Sheff for Playboy magazine.

In January, PolyGram will release "Milk & Honey," a new album of previously unreleased material containing six songs by Lennon and six by Ono. The cassette version will contain a 12-page lyric/photo booklet insert. The album will be preceded by a single, "Nobody Told Me" by Lennon, backed by "O Sanity" by Ono.

To support these releases, PolyGram has created three different store posters, plus special browser boxes, standup floor displays and a merchandising contest. The campaign will be backed by tv, radio and print ads, both in the U.S. and abroad.

That's the view shared by Roger Nichols, the veteran recording engineer who assembled the "Chill" album using digital gear, and Motown's Steve Barri, who supervised the project. Both contend that use of digital technology to piece together these analog performances allowed a dramatic improvement in quality over conventional album compilations.

Nichols says he was concerned about the tape generation losses usually dictated by repackaged albums. Labels needing to assemble new album masters from an array of tracks on different master tapes have traditionally had to use second generation tape copies, with analog master tapes adding another generation of signal losses and increased noise prior to cassette or disk mastering. That approach can yield additional problems, Nichols notes, when individual tracks are extracted from later generation tapes, such as equalized master copies or production dubs.

For "The Big Chill," however, Nichols worked with Motown and Columbia Pictures, distributor of the film, to find the original master tapes wherever possible. For each individual tape, he then sought the most compatible analog tape machine for optimal playback. Nichols then made separate digital transfers from each of those respective analog decks to create the best possible digital copies; a digital album master was thus created, from which LP masters and tape bin masters were derived.

"With a lot of this material, the original master tape has seldom if ever been used since the initial album release," notes Nichols. "Subsequent album releases came mostly from EQ'd copies, or production dubs."

The sales success of the album led directly to the "Christine" package, Barri adds: "Because of the success of 'The Big Chill,' (Motown presi-

dent) Jay Lasker was approached by Columbia for 'Christine.' He saw a screening and felt that a valid album could be developed."

That movie, due to open in time for the holidays, centers on a demonic '57 Plymouth, its radio appropriately "possessed" by oldies from that era. So Nichols found himself working with even older material to assemble this second project, necessitating greater reliance on material from equalized tape copies of the master tape.

That approach found Nichols diverging from the film's audio record-

(Continued on page 70)



STRAY STRUT—Stray Cat Brian Setzer, left, rants and raves with EMI Liberty president Rupert Perry at a party the label threw for the Cats after one of two shows at the Hollywood Palladium in Los Angeles. Lurking in the background on the far left is Stray Cat Slim Jim Phantom.

Heartland Beat

Local Bands Make Good On The Air

By MOIRA McCORMICK

Local music's been making airwaves of late, which just might be the beginning of a very healthy trend for the all-but-ignored Chicago scene. Several regionally produced artists are currently in regular rotation on Windy City rock stations, and one of them just signed with Atlantic Records.

"There's definitely a trend toward local music on this radio station," affirms Greg Solk, program director of WLUP (The Loop). He adds that his station had stopped airing Chicago-area bands about two years ago due to pressure from consultants, but that the station's current facelift includes a return to homegrown product.

"The kids are out there every week listening to local bands, who regularly play in front of thousands of people," Solk says. "You can do very well playing local bands—WXRT proved that years ago."

Probably the most dramatic local success story at the moment is that of Jump 'n the Saddle, a popular country-swing bar band whose across-the-board-hit single "The Curly Shuffle" on Chicago's Acme label landed them a 10-album, five-year contract with Atlantic.

This affectionate tribute to the Three Stooges sold 40,000 copies locally in three weeks before being picked up by Atlantic, and has sold an additional 165,000 since its Nov. 17 release on that label, according to entertainment attorney Linda Mensch, who negotiated the contract. Nor only did Chicago AOR bastions WLUP, WXRT, WLS-AM-FM and WMET adopt "The Curly Shuffle," it was also aired by AM giant WGN, country AM WMAQ, and even classical WFMT. Mensch adds that the single is set for release in England this week.

Jump 'n the Saddle's debut Atlantic album should be out in January, according to Mensch. It was co-produced by Barney Schwartz, T.C. Furlong and Mike Rasfeld, operator of Acme Studios, where "Curly" was first recorded.

Chicago pop-rockers the Kind can be heard on WLUP, WXRT and WMET via their second full-length album, "Pleasure And Pain" on 360 Records. Its predecessor, "The Kind," released in June, 1982, rode the WLS album charts for five months, peaking at 14. A single culled from that debut release hit 15 on the WLS singles chart as well, with similar longevity. Observers at the time noted that an independent hadn't made such a significant showing in a decade (it's been equalled now by "The Curly Shuffle," still strong in WLS' top 10).

Group manager Mike Scheid says the initial "Pleasure And Pain" inventory of 4,000 is off to a good start, though he notes, "We've got a tough battle to fight with major Christmas releases." MS Distributing, which handles the Kind's product in the Chicago area, is also assisting in setting up national distribution.

Champaign-based Captain Rat & the Blind Rivets are cashing in on the Univ. of Illinois' gridiron success with "Fightin' Illini In Pasadena," which, to the tune of the surf classic "Little Old Lady From" etc., psychs up Illinois fans for their team's appearance in the upcoming Rose Bowl Jan. 2. WLS-AM-FM, WXRT, WKQX and WLUP have all picked up the song, which band booking agent Willa Iglitzen says has sold 600 copies downstate in its first two

weeks of release. The orange vinyl, blue label single (Illinois colors, of course) appears on the Pogo label, and should be available in Chicago-area stores in short order, says Iglitzen.

★ ★ ★

As a result of semantical differences, "the queen of the blues" Koko Taylor's performance was not included in the recent Disney Channel airing of "Chicago On The Good Foot," a special program focusing on black music's history and progression in the Windy City. The problem appeared to be alleged *double entendres* in one of Koko's signature tunes, the Willie Dixon-penned "Wang Dang Doodle."

According to Bruce Iglauer, head of Taylor's label, Alligator Records, a call he made to the Disney Channel two weeks before the program's Nov. 12 airing resulted in his being informed that Koko's segment had been deleted. "I hit the ceiling," he says. "Someone had decided 'Wang Dang Doodle' was obscene." Disney's office of standards and practices had consulted a "Dictionary of

(Continued on page 70)

Chartbeat

Top Dozen Duets Of The Past Decade

By PAUL GREIN

Paul McCartney & Michael Jackson's "Say Say Say" (Columbia) jumps to No. 1 this week, becoming Jackson's third No. 1 hit of the year, following "Billie Jean" and "Beat It." That's the most toppers any act has tallied in one year since 1979, when the Bee Gees and Donna Summer also scored three.

Summer hit No. 1 that year with "Hot Stuff" and "Bad Girls" and then returned at year's end with a No. 1 duet with Barbra Streisand,

"No More Tears (Enough Is Enough)." That smash was analogous to "Say Say Say" in that it teamed the hottest record act of the year with an authentic pop legend. In both cases, both parties benefitted from the duets: McCartney and Streisand were able to coat-tail on their partners' red-hot record popularity; Summer and Jackson drew the legitimacy and prestige that comes from teaming with such pop institutions.

With most of the dozen duets that have climbed to No. 1 in the past de-

cade, both partners have had roughly the same amount of fame and/or commercial clout. That's been the case with Kenny Rogers & Dolly Parton's "Islands In The Stream," Paul McCartney & Stevie Wonder's "Ebony And Ivory" and Barbra Streisand & Neil Diamond's "You Don't Bring Me Flowers." When the two acts are perceived as being plainly unequal—when one appears to be piggybacking on the other's success—it rarely has longterm benefits for the less established act. Case in point: Elton John & Kiki Dee's "Don't Go Breaking My Heart."

That's not to suggest that the less established partner can't capitalize on the success of a smash duet. The No. 1 success of Diana Ross & Lionel Richie's "Endless Love" is clearly what put Richie over the top as a solo artist.

Three of the No. 1 duets of the past decade paired middle-of-the-road superstars with more vital, contemporary acts. Olivia Newton-John's duet with John Travolta, "You're the One That I Want," brought her into the pop/rock mainstream after she'd been drifting towards easy listening. Dionne Warwick's duet with the Spinners, "Then Came You," and Johnny Mathis' hit with Deniece Williams, "Too Much, Too Little, Too Late," served the same purpose,

(Continued on page 70)

NADER MOVING FROM ARENAS

Oldies Acts Head For Hotels

By LEO SACKS

NEW YORK—The rock and soul heroes of the late '50s and early '60s are moving out of the concert halls and into the showrooms of major resort hotels and casinos.

Mounting arena production costs at such venues as Madison Square Garden here, coupled with the changing tastes of the target audience, makes the hotel ambience a more suitable place to stage the revival shows, according to Richard Nader, a top oldies packager.

Nader, who has seen the staging cost of his oldies shows at the Garden

skyrocket "up to 400%" since 1979, says that his Thanksgiving holiday bill at the MGM Grand Hotel in Reno was "a breakthrough" in the promotion of revival acts. The Nov. 25-26 concerts, featuring Rick Nelson, Del Shannon and Lesley Gore in the hotel's Grand Ballroom, drew 3,000 customers. Tickets were priced at \$12.50, and a \$2 discount was offered to Reno residents on the first night of the engagement.

Nader, who has Christmastime oldies bills booked into the Dunes

(Continued on page 33)

Trade Veterans Join Forces In Launch of Label

LOS ANGELES—Music industry veterans Geoff Dunbar, Mike Gusler and Paul Black have formed Marble Records, which will market \$7.98 list albums through independent distribution.

Dave Mason is Marble's first act, with more talent to be announced soon. Mason's album is due before Christmas.

Dunbar, a marketing consultant who worked closely with Waylon Jennings' tours in the late '70s, has also programmed KAFM Dallas. As president, he will base at 3019 Monticello Ave., Dallas, Tex. 75205, with Gusler, a 13-year industry veteran who last worked in artist development for CBS Records in New York and Los Angeles. The phone number is (214)521-3998.

Black, who was last national singles promotion for CBS here and in New York, will be based in LaJolla, Calif. Marble also intends to have a New York office.

Marble's distributor slate includes: Jem, Los Angeles and Dallas; Malverne, New York City; PIKS, Cleveland; MS, Chicago, Atlanta and Miami; and Associated, Phoenix.

LP Sales Down 14% In Germany But Singles, Cassettes Up For First Three Quarters

By WOLFGANG SPAHR

HAMBURG—According to figures from the German national phonographic association, a total of 113.3 million singles, LPs and pre-recorded cassettes were sold in West Germany during the first nine months of this year. The total is roughly the same as that for the first three quarters of 1982.

But a further breakdown of the figures reveals that while singles are well up (by 19%) and maxi-singles are providing a comforting growth area, LP sales are down this year by some 14%. As a result, the monetary turnover, still being finalized, will clearly not match the 1982 return. However, the association reports "encouraging" sales of Compact Discs, with around 500,000 units

sold by member companies following the marketplace launch in March.

The success of singles helps to soak up some of the worst effects of the economic recession. The 19% upturn raised the January-September total here to 39.5 million units. In the third quarter (July-September), sales exceeded those for the same period of 1982 by 2.8 million units.

The emergence of maxi-singles as a market boost for the music business (Billboard, Nov. 26) rates a special mention in the phonograph group's statistical survey. From January to September this year, 3.8 million maxi-singles were sold nationwide, representing almost 10% of total singles sales. This represents an upturn of 137% on 1982, the format having previously experienced an almost constant, stagnant sales level since 1979.

But compared with the first three quarters of 1982, combined sales of LPs and pre-recorded cassettes were down 8% to a total of 73.8 million units. The upturn in cassette sales of approximately one million units, to 28.3 million, did not come close to compensating for the dip in LP sales to 45.5 million units, 7.5 million down on the previous year.

The LP is still seen here as the most significant sound carrier, and its sales cutback was equally evident in pop (down 14% on 1982) and classical (down 15%). In the cassette sector, pop sales were up 38% and classical up 11%. These popularity shifts are being closely pondered by the German industry.

Digging deeper into the LP/cassette area, it's noted that there has been a 7% drop in low-price product compared with the first nine months of 1982, and a 9% drop in standard-price sales. In this latter area, there's been a notable falling off in sales from product promoted on tv and radio. Their share of total turnover in unit terms at standard price dropped to 16.3% in the first three quarters of the year, compared with 20.7% of the total overall market last year.

In total, 6.85 million tv/radio-advertised LPs and cassettes were sold between January and September this year, with pre-recorded cassettes down 23% on the 1982 total and LPs down 31%.

But in that context, says the German record business organization, part of the falloff in sales must be attributed to the bankruptcy here of the Arcade company, whose potential sales couldn't be made up by the survivors.



FRENCH FLASH—The "Flashdance" soundtrack has set fire to yet another country. Pictured in PolyGram's New York offices with platinum awards for French sales of the soundtrack and the single "Flashdance... What A Feeling" are, from left, PolyGram executive vice president Mel Ilberman, Phonogram International's French general manager Jean Paul Commin, PolyGram president and CEO Guenter Hensler, PolyGram International vice president Dan Young and PolyGram executive vice president Jack Kiernan.

YOUNG LISTENERS' TASTES CHANGING

Hong Kong Music Scene In Flux

By HANS EBERT

HONG KONG—Major shifts in consumer attitudes here resulting from what has been called "the Japanesing of local youth" have thrown Hong Kong's record industry into upheaval and broken the chart stranglehold long enjoyed by such leading companies as EMI and PolyGram.

Says Mike Souza of Commercial Radio here: "Two years ago, even an artist like David Bowie would have been considered too outrageous for Hong Kong audiences. But not today. It's almost as if the local kids are trying to make up for lost time. Established MOR acts will always do well, of course, but now there is a mushrooming market for hard rock, new wave, electro-pop and dance-oriented acts."

"There was even a time when promoters shied away from booking

black acts because of racial prejudices here. But today Michael Jackson and Lionel Richie are two of the most popular acts with Chinese youth."

The demand for fresh and original styles of music has made both artists and labels re-think their directions. And while new operations like Con-tec Sound Media (CSM) and Capital Artists have moved aggressively into the marketplace, some of the established majors have been slower to adapt.

PolyGram suffered something of a body blow last year when longtime chief producer and arranger Wallace Chau left to join the fledgling CSM. Shortly afterwards, singer/songwriter Sam Hui, the most popular local artist to emerge since the late Bruce Li, also departed PolyGram for CSM, after 10 years with the company, citing creative differences as the

reason for his decision.

Similar problems have beset EMI. In less than a year, two of the company's biggest selling acts have gone. Singer/songwriter Lam has moved to WEA, and singer Roman Tam has joined Capital Artists.

(Continued on page 64)

U.S. Market Hospitable To Hong Kong Acts

HONG KONG—Visits to the U.S. by Hong Kong artists are on the upsurge. Until recently, "overseas engagements" for such performers meant dates in Singapore, Malaysia or, if the artist was lucky, Japan. Today, it's likely to mean a season in Atlantic City.

One Hong Kong performer who has just returned from there is PolyGram artist Michael Kwan. And he followed in the footsteps of tVB signings Chow Yun Fat and Liza Wang.

Singer/songwriter Sam Hui has also been approached, he says. "There's an important Chinese market waiting to be tapped. It's a well-known fact of life that the Chinese love to gamble, and Atlantic City is where they're basically headed. If the casinos there provide Chinese entertainment, then it is a double incentive for the Chinese tourists to trek there," Hui says.

He describes the fees being offered to Chinese performers as "astronomical," the more so because of the exchange rate of the U.S. dollar against the rapidly sliding Hong Kong currency. Teresa Teng, another PolyGram artist, reportedly reaped rich rewards for a four-day engagement at Caesar's Palace in Las Vegas, and a return visit by the Mandarin singer is set for February, to coincide with the Chinese New Year.

Meanwhile, a special Christmas extravaganza by local singer Teresa Carpio using U.S. expertise is creating widespread interest here. Scenery and lighting for the shows planned for the Hong Kong Coliseum Dec. 24-25 will be handled by Robby Monk, known for his work on Broadway musicals and with such acts as David Bowie and the Rolling Stones.

Carpio's backup band will include Neil Larsen, Alex Acuna, Charles Johnson, Nathan East and Randy Waldman. Others involved include illusionist Charles Reynolds, designer Jules Fisher and Dallas-based special effects firm Showco.

HANS EBERT

German Concert Business Gets Big Corporate Boost

By JIM SAMPSON

MUNICH—Record sales in West Germany continue to stagnate, and competition for the discretionary Deutschmark intensifies, yet the concert business seems as active as ever. One reason is commercial sponsorship.

As recently as two years ago, such sponsorships were the exception. Now, most major artist tours benefit from some form of direct or indirect commercial link.

Sony is presenting classical tenor Peter Hofmann. Alfa Romeo is using a tour of Italian pop stars to introduce a new line of cars. Waylon Jennings is headlining the Marlboro Country Music Festival. The Levis Rock Festival is showcasing such top domestic acts as Nena and Spliff. And BMW is helping to underwrite a major rock arena in Munich.

These companies are not expecting a direct impact on sales through sponsorship, according to Stefan Droeger of CPR Creative Partners in Frankfurt, a concert sponsorship specialist. "They're looking for image transfer, a particular image among concertgoers in a particular age group which rubs off from association with a particular artist or artists. It could be quality, youthfulness, dynamism and so on."

Droeger and partner Gerhard Maurer, both former CBS Frankfurt executives, have helped orchestrate

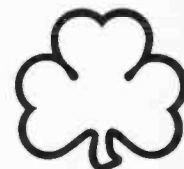
the pioneering Marlboro Country Music Festival for five years. They also paired Sony with Peter Hofmann, who will precede his Sony-sponsored shows next spring with appearances at Sony Compact Disc presentations this winter. In preparation with Mama Concerts are 10 open-air festivals plus a tour by Barclay James Harvest.

Concert promoters here consider such support vital to continued operations. Says Fritz Rau: "These sponsorships are unavoidable, so long as local costs, rent, promotion and other items threaten to explode."

At the same time, Rau acknowledges problems accompanying such sponsorship. "Of course rock musicians must be very careful about what they endorse. They have an impact on their youthful audience when they make positive statements about certain products."

Jim Rakete, manager of several bands, including Nena, agrees. "If advertising is used to make music possible, then okay. With recent losses by the record industry, you can't always depend on labels for support, so if this continues, sponsorship will play an increasingly important role," he says.

But he adds: "An artist who plugs a product outright loses his status. He's then letting himself become a tool of industry."



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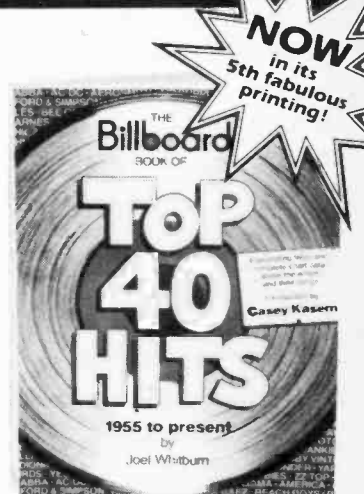
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Vol. 95 No. 50

Commentary

Arranging For A Fair Share

By M. WILLIAM KRASILOVSKY

Are arrangers merely the workhorses of the popular music industry? Is it sufficient for them to get journeyman's pay in the form of AFM scale at negotiated minimums per page and/or instrumental line?

This seems to be the present situation if one were to rely on the listings of the more than 100,000 musical works registered annually in the Copyright Office Catalog of Copyright Entries. This definitive list shows no arrangers of recorded hit songs, only arrangers of educational, amateur and military versions thereof.

A sampling of the popular standards by Richard Rodgers, "My Funny Valentine," "My Romance" and "My Heart Stood Still" (each with dozens if not hundreds of cover records by great bands), shows only 27 arrangements registered for copyright in the entire long life of these works. Further, all of them are of journeyman status, such as "for the Hammond organ," "three-part voice" or "military band with solo clarinet."

What of the great arrangers such as Fletcher Henderson, Nelson Riddle or Gil Evans? Simply stated, they were never employed by music publishers to do amateur or educational versions, and their relationships with artists such as Miles Davis, Frank Sinatra or Tommy Dorsey did not allow for copyright registration.

Yet it was Nelson Riddle who was called upon by Linda Ronstadt for her current hit album of old standards, "What's New,"

Perhaps the fear was that the first arranger of a disco, tango or bassoon solo version of a song would lay claim that others could not treat that same song in that same style.

The late Bob Burton, a former president of BMI, said of the situation that under business practices in the copyright field, the consent of the copyright owner "not only to make but to copyright such an arrangement on behalf of the arranger might be implied..." Unfortunately, Congress made it clear in 1976 that "express" consent was required.

Arrangers thus find themselves being copied without compensation or permission by sound-alike budget recordings. They also find their arrangements used by respectable entities such as Time-Life, which recreate in stereo the authentic sounds of the past, or by filmmakers.

Without copyright in arrangements, they have no control. Only the music publisher gets paid for such uses, and through the publisher the composer. The arranger does not share in royalty revenues.

In England, long considered the mother of U.S. copyright law, the situation is quite different. There, a parallel permission is required before a sound-alike record can be made. The arranger

has the right to control the copying of his original contribution.

A similar, workable situation exists in the U.S. in the anti-dubbing provisions of the Copyright Act which protect record companies in their rendition of a song, but also require a parallel li-



Krasilovsky: "Without copyright in arrangements, they have no control."

'Arrangers find themselves copied without compensation or permission. They do not share in royalty revenue'

because his arranging style could provide the mortar between bricks to give continuity and identification to the songs selected.

The only reason a Nelson Riddle or similar great arranger is not considered an infringer of the publisher's exclusive right to arrange is because of special statutory privilege. The Copyright Act allows arrangements "to the extent necessary to conform it to the style or manner of interpretation of the performance involved... (but) shall not be subject to protection as a derivative work... except with the express consent of the copyright owner."

One eminent copyright authority, the late Federal Judge Leon R. Yankwich, called this a state "in vacuo." He wrote, "Congress did not intend to give recognition to the right of arrangement, dissociated from the work itself, to which the author claims the right. Otherwise a work could be segmented and portions of it could be asserted by persons who do not claim direct ownership... but only certain subsidiary rights."

cense from the music publisher.

In France (through SACEM) and in other Continental countries, the arranger is a recognized member of the domestic performing right society and gets a share of royalties from radio and television performances.

Even in the U.S., arrangers are entitled to register their arrangements in the case of public domain works. An example would be the great jazz arrangement of "Loch Lomond," made and recorded by Maxine Sullivan.

It would be equitable for the AFM and other lobbyists who are trying to secure a long overdue performer's copyright to enlarge their goals to include the arranger.

William Krasilovsky, a prominent New York music attorney, is co-author of the standard reference work, "This Business Of Music."

Letters To The Editor

Forgive Us, Sammy

I am aiming to pass Irving Berlin, who is aiming to pass Eubie Blake. Therefore, your announcement of my passing in the Taco review (Nov.12) is a little premature.

The ever-present Sammy Cahn
New York

Bridging The Racial Gap?

Okay, let's everybody get down on MTV. They aired a clip before radio. Horrors! They don't play enough black music. Ghostly!

MTV is a pioneer in its field. Is it so hard for radio to swallow its pride and admit it is no longer the only real music medium? When television was introduced, radio was afraid for its future. But it survived.

We have the Black Entertainment network, etc. Black companies deserve to be the ones who cater to their own people, and thereby rake in the profits. I do not believe in the division of black and white, but let's face it, we have two very different cultural backgrounds.

Music is doing its share to bridge the gap between the races. So why push? Blacks and whites may have some differences in musical tastes, but they are gradually coming together—on their own. Whites listen to Michael Jackson; blacks listen to David Bowie. Pushing the issue creates problems and divisions.

MTV has made an impact that radio can't ignore. When they back an artist that radio refuses

to play, why shouldn't they get an exclusive after that artist succeeds? In the past, radio gave them an exclusive by their refusal to play certain artists. What's wrong with a thank you?

If everyone would quit bitching, maybe it would all come out in the wash. We are already interdependent. Let's just let the future unfold itself.

Marie King, Studio Manager
Cheshire Sound Studios
Atlanta

More On MTV

I agree with Michael Lewis (Letters, Nov. 26) that MTV should not be forced to play black video clips. Still, it is true that MTV, very much like AOR stations, has neglected the presence of black music. I have worked in retail and can report that the crossover is real, with both black and white customers buying music without regard to color.

It was refreshing to see Lionel Richie's video, but it should not be necessary for a black artist to have the No. 1 song on both the black singles and Hot 100 charts to receive heavy rotation on MTV.

Robin A. Schwartz
New York City

An Answer, Anyone?

I have one simple question. Why can't a serious but unknown songwriter get his song heard by a major recording artist?

I lay my heart out on my sleeve in my song. I polish my song like a prized sports car. I record a clear demo in the studio, trying my best for perfec-

tion and soul. Then I meet the system. Secretaries, clerks, professional managers and self-anointed music experts acting like big shots treat me like a mosquito on their necks. How could someone like me have anything to offer?

Is there a way for a college-educated, sober and dedicated songwriter to simply present his song to Kenny Rogers without groveling away every last ounce of self-respect in front of rude and jaded middlemen? What is the essence of this business, anyway—big egos or big songs?

Randy Starkey
Battle Ground, Wash.

Ignoring College Play

I am proud to be working on a campus radio station, but I am disturbed that trade magazines exclude college stations from playlist reporting. Record companies recognize our influence or they wouldn't service us with product. The FCC considers us official stations, and requires us to fill out almost as much paper as commercial stations.

Even though Arbitron ratings will never show it, some college stations have larger listenerships than commercial stations.

Earl Clark, WKNC
Raleigh, N.C.

Let's Hear It For Jaffe

Regarding Jerry Jaffe's Commentary (Nov. 19) entitled "Horizontal & Vertical Myopia," I have but one comment: Hear, hear!

Leo Golden
Golden Promotions
W. Sacramento, Calif.

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

TOP 30 USA

102 WPIX NEW YORK TOPS "TOP 30 USA" MARKET LIST

New York's WPIX, the radio station that invented "Love Songs—Nothing But Love Songs" has just added RADIORADIO's "TOP 30 USA."

One of the nation's fastest growing A/C's, WPIX New York, brings the No. 1 market into the phenomenal rush of more than 200 stations programming "TOP 30 USA" since it began in July 1983. Here's why:

Three hours weekly.

More music, less talk—and strictly A/C concepts.

Engaging host M.G. Kelly.

Young adult, upscale, upbeat audiences.

The only weekly adult contemporary countUP—with brief, catchy, uptempo features.

"TOP 30 USA" keeps growing bigger in station popularity because it's qualitatively so much better—the top of the class. And transmission is now on satellite, further enhancing ease and flexibility for stations.

To add new advertisers and boost audiences for your station, shouldn't you be the one to carry "TOP 30 USA" in your market? All it takes is a call to Susan Jacobi (212) 975-6917.



BECAUSE WE'RE TWICE AS GOOD!

Radio

Stout Named Leisure Market VP

Firm, Run By Richer, Seeks Outlets In Resort Areas

NEW YORK—Former Schulke VP/creative director Philip S. Stout has assumed that role at Leisure Market Radio Inc., a company founded earlier this year by Robert E. Richer to acquire, run and market radio stations in resort areas.

The relationship between Stout and Richer, president of the company, dates back 14 years to when Richer and Jim Schulke started the "QMI Music Service." Stout was the first employee hired, and when Schulke and Richer divided their interests, with Schulke starting SRP and Richer continuing to run QMI, a rep firm specializing in beautiful music clients, Stout joined Schulke.

Richer later sold QMI to the now-defunct Kaiser Broadcasting Co., which then included San Francisco's KFOG and WJIB Boston as well as several revenue-draining UHF outlets. Since then, he's worked with several major groups, including Greater Media, GAF Corp. and Westinghouse.

The idea behind Leisure Market is to acquire properties in the country's top resort areas. Already owned is Newport, R.I.'s WOTB, and agreements have been reached to acquire WIVI St. Croix and KMTN Jackson Hole, Wyo.

The company's goal, according to Richer, is "to reach the country's most affluent and influential individuals, and the most logical way to reach them is by a programming mix of information and entertainment

while they are relaxing in a favorable environment."

It will be Stout's responsibility to provide that programming. "What we found," says Stout, "is that many of these people frequent many different markets. If they're able to have 'their' station carried through to another market, it's like having an old friend." The approach clearly calls for a great deal of synergy, but beyond that, Stout says he has formulated no immediate plans.

Selling such an idea obviously goes beyond the usual numbers game. "One of the criteria we have in acquisition is that the stations are not in rated markets," says Richer. "They're too small, and the vast majority of people are transients, upscale travelers who wouldn't be reached by traditional ratings, so we're thrilled not to have to deal with that."

But numbers of another kind are crucial to the company's success, admits Richer, who has hired the New York-based Mendelsohn research firm to provide solid backup information. "For the first time we know the habits, income and travel plans for these people. The most surprising result was the median age. It's only 35, and we thought it would be higher."

Listening habits also turned out to be surprisingly high. "It's no different from what they hear at home. More than 50% are listening at least

an hour and a half a day. With no local tv (except cable), radio is the source of weather and local information."

Richer is working to convince major advertisers that "while there are a proliferation of upscale publications, such as yachting or arts-oriented magazines, the only thing all wealthy people have in common is that they like to share time with each other doing something. An interest magazine will only reach one segment. Radio can reach the entire group."

So far the idea has been "extraordinarily well received," says Richer. "We've got promises for '84 budgets and already on the air are Toyota and E.F. Hutton."

ROLLYE BORNSTEIN



DEES-GUSTED—KIIS Los Angeles air personality Rick Dees, left, and actor Grant Goodeve agree on the winner of the station's Ugliest Car contest. The prestigious award went to a listener whose "1984 Zitmobile" entry won him this 1983 Isuzu sports coupe.

Vox Jox

Death Of A Houston Morning Man

By ROLLYE BORNSTEIN

"He was a mild-mannered model of consistency." "If you gave me a list of 10 people who might do this, he'd be at the bottom." "Mr. Nice Guy." Those accolades described John Harmon, KIKK-AM Houston's morning man. But two weeks ago, co-workers began using other words: "paranoid," "schizophrenic." Yet it was still a shock when Harmon went on a rampage Saturday night (26), terrorizing his family and stabbing his wife Cheryl (who is expected to recover fully) before inflicting the two chest wounds which led to his death. On the air a brief, somber announcement ran; off the air, staff members continued in amazement. Harmon, 34 (a/k/a John McGibbons), had been with the station more than seven years, leaving briefly to program Jacksonville's WVOJ.

★ ★ ★

Changes in the air at FM 108, WDMT Cleveland, as nighttime personality Mike Love moves up to afternoon drive. His 7-11 p.m. replacement is WZAK's Len Cannon. L.C. crosses the street from a similar shift. Leaving the afternoon slot is PD Jeffrey B. Kelly, and leaving the station altogether is Eric Faison. He can be reached at (216) 751-5014.

★ ★ ★

Another promotion at Malrite's WLZZ/WZUU Milwaukee, as Brian A. Baumann is upped from the local sales manager to GSM... K-101 San Francisco's local sales manager Ed Krampf replaces the exiting Terry Butler as GSM at KITS across town... And moving up to GM at Century's WAIT Chicago is Allan Wilson, who has been with the company over a decade, first as an account exec at WABX Detroit and eventually VP/GM there until its sale a few years ago. Since then he's been "corporate vice president in charge of special assignments."

Proving even further that Century takes care of its people when it spins off properties, Jack Silver, PD at KSHE St. Louis (which is slated for acquisition by Emmis), has been relocated to the Kamel, replacing KMEL San Francisco PD Bobby Cole.

A couple of new business cards are being printed up this week. KJZZ/KLSY Seattle GM Dana Horner adds VP to his GM title, and WTKN/WWSW Pittsburgh VP/station manager Diane Sutter is upped to VP/GM.

Looking to break into the San

Francisco big time? KKLK (formerly KYA-FM) operations director Rick Sadle has several openings at KLOK's FM. They're dropping talk, opting for music, but other than ruling out punk Hawaiian, Sadle will only admit to a personality-oriented format. If you're interested, send him a tape pronto: P.O. Box 21248, San Jose, Calif. 95151... Across town at KEZR, Ron Sanchez vacates his operations manager post. Danny Lemos is acting out the role for the time being.

★ ★ ★

After more than two decades with the station, WCOL/WXGT Columbus GM Dan Morris is going into ownership. He'll be one of the principals across town at WBBY. Replacing him at the Great Trails stations is KBFM McAllen/Brownsville GM Paul Wachsmith, with WBOW/WZZQ Terre Haute VP/GM Randy Rahe coming on board as WXGT station manager.

Across town at WNCI, they're excited about their midday guy. Mike McCoy joined the station from First Media's KFMV Provo/Salt Lake City... Leaving what we think may be the South's hottest rocker

(WXLK Roanoke) to join what may become the North's hottest rocker, New York's WHTZ (Z-100), is Linda Silver, who'll handle overnights on the Malrite station, where Joey Reynolds did a guest shot with the Z Morning Zoo last week. Turned out Scott Shannon and the gang were having so much fun they extended the zoo hours 'til noon.

When Walter H. Barcus IV joined WDSB in 1975 he was a Dover, Del. high school student. Since that time he's risen through the ranks and emerged as PD/morning drive host. Now he's resigned that post to return to the same high school. This time around he'll be teaching some courses and serving as station manager of WKHS, the school station with 17.5 kw.

Down in Ocean City, Md., WKHI PD Jack Gillen vacates his midday shift at the 50 kw contemporary outlet to take on the role of program consultant to the company's WKRE, a similar facility in Exmore, Va. That's near Norfolk on the Delmarva Peninsula. Actually, at the moment it's still WXEM, but the acquisition will be final around the first of the

(Continued on page 15)

Interference Battle Settled; KITT Vegas Readies Bow

By IRA DAVID STERNBERG

LAS VEGAS—A dispute between KLUC and newly licensed KITT over alleged signal interference (Billboard, Nov. 19), which has kept the latter off the air since Nov. 21, appears to be settled.

KLUC had filed a petition to deny KITT's operating permit because of alleged interference problems discovered by KLUC's chief engineer, Joe Sands. KLUC, at 98.5, has an ERP of 25,000 feet. Its tower, located in the desert, stands at 180 feet. KITT, co-owned with country AM KRAM, is a class C facility at 96.3 located at 1,200 feet on Black Mountain in Henderson, which is the second largest city in Clark County and is adjacent to Las Vegas.

KLUC program director Dave Anthony contends that signal interference was the sole criterion for his station's petition. According to Anthony, Sands "almost guaranteed we'd be totally wiped out in Henderson, and there's a substantial population out there."

But KITT program director Ken Copper claims the move was politi-

cal, an attempt to keep KITT and its new contemporary format from challenging similarly formatted KLUC. "A mutually disinterested party made a test Nov. 28," Copper says.

"They (KLUC) signed off and we signed on. They found out that damn near everybody in town was interfering with everybody else. What it boiled down to is, KOMP and KLUC had a lot to lose by us going on the air."

When it does go on the air, KITT will initially operate on reduced power of 5,000 watts, instead of its licensed power of 100 kw. The station is waiting for the delivery of a second transmitter, which will bring it to full power.

The original air date for KITT to begin operation was Nov. 14, but KITT itself filed for a delay until Nov. 21. Then KLUC filed its petition to deny. Anthony says the dispute hasn't "gone to our corporate level (Western Cities Broadcasting) but will be resolved at the local management level."

MID AMERICA NAMES MELTZER

Havens Leaves WIRE For Composite Post

INDIANAPOLIS—For the first time since WIRE here went country in 1967, Mid America Media, which owns the AM property, is searching for a PD. The opening is a result of Gary Havens' announcement that he'd leave his post as program/research director for the chain to become executive vice president of Composite Communications Inc., a company in which he already is a principal.

Composite was formed in 1979 by Havens, along with WIRE/WXTZ chief engineer Alex Keddle; John Patten, president of Composite's WNUS Belpre, Ohio, and Indianapolis promoter Bruce Hubley. Putting WNUS, which covers Parkersburg, W. Va. and Marietta, Ohio, on the air in 1981, "the company has grown to where it can support me going to full-time for it," says Havens. In addition to country-formatted WNUS, Composite acquired a neighboring AM, an adult contemporary station which adopted the WIKS calls.

"Parkersburg was just a happy accident. We fell into it, and it's been more profitable than stations in markets 10 times the size. It's really an undiscovered area. People there believe in buying radio," notes Havens, who will be overseeing the company's additional acquisitions.

Based at Composite's Indianapolis home office, Havens will continue to consult WIRE, and will work with Mid America on a case-by-case basis concerning its other properties. Additionally, he expects to add "one or two other clients. We're really looking at acquisitions, not becoming the next Burkhardt-Abrams."

Havens, who joined WIRE in 1971 and was elevated to PD in 1978 when Bill Robinson left to form his Nashville based consultancy, Musicworks, sees WIRE's staying power throughout the years of declining shares as "never really hedging on the commitment. We never tried to do it cheap."

Our philosophy has always been to take a very MOR or professional, smooth-sounding approach. It's not hillbilly country. It is a strong commitment to news and sports, a full-service station that happens to play country music."

In addition to WIRE its beautiful music counterpart WXTZ, Mid America also owns WTRX Flint, where VP/GM Jim Meltzer has been appointed director/AM stations, overseeing WTRX, WMRZ Quad Cities and WIRL Peoria. The company's Kankakee outlet, WKAN, as well as the Indianapolis properties, will remain autonomous.

New LP & Tape
Releases, p. 27



This 24-hour video music channel's playlist appears weekly in Billboard, with details of heavy, medium and light rotations, adds and weekend specials, p. 29

Radio

Levy, Schwartz Get New Posts At Shadow Traffic

By ROLLYE BORNSTEIN

NEW YORK—If you've ever been stuck in a traffic jam here—and everybody with a driver's license has—and you turned to the radio for help, you've received assistance from Shadow Traffic. Regardless of what station you sought, other than the two beautiful music outlets, Shadow Traffic—used by 56 metropolitan New York stations—provided the details.

"We're even heard on WQXR, the classical station here," notes Shadow Network Inc. principal Jerry Levy, who has just been named chairman. Succeeding him as president is Roy Schwartz. "That's because he's the real worker," quips Levy, who terms Schwartz "a lucky find. You never know in this business, but Roy's made it work over the last two years. He handles everything." Both have been with the company since its New York inception in 1979.

"The idea was Mike Lenet's. He runs Shadow in Philadelphia. It was a good concept, but he just couldn't market it. He couldn't get the broadcast public to accept it," notes Levy, who owns JL Media, which specializes in broadcast time buying for various clients. Seeing viability in the idea, Levy set to work on turning Lenet's idea into profit, and then started similar operations in Chicago and New York.

"It was successful in Chicago for two years, but absentee management just didn't do well," Levy says. Pulling out of the venture in 1980, Levy—who has always considered Shadow a supplemental business to JL Media, which he still operates—turned his full attention, along with his four partners, to New York.

Covering the vast populace is extremely expensive. The monthly phone bill alone runs \$15,000, and Levy expects the annual overhead to top the million dollar mark next year. Most obvious are the five fixed-wing aircraft, two in New Jersey and one each in Long Island, Westchester and Connecticut. Additionally, Shadow utilized 15 mobile units in the five boroughs, a phone monitoring service that includes calling each local police department every 45 minutes, and 50 "shadow boxes."

A shadow box is a remote controlled CB radio placed at a strategic location and activated by telephone from Shadow's Union, N.J. base on Route 22. Reporters are then able to contact passing motorists as if they were originating from the shadow box location.

All the information is turned into reports delivered by one of six AF-TRA-scale on-air reporters, or available on hard copy every 12 minutes by computer link-up. Stations such as WNEW-FM prefer live reports, while Z-100 (WHTZ) has an in-house reporter deliver hard copy. Most outlets utilizing their own aircraft augment the in-house system

with hard copy, delivered, as in WOR's case, to the helicopter reporter, who then relays the information as part of their airborne report. The system requires 22 full-time employ-

ees and 12 college interns.

As with similar systems, Shadow Traffic charges a nominal fee to the station for the service, and works out an individual barter agreement with

each outlet. "It requires a major commitment by an advertiser," admits Levy, whose sponsors include Getty Oil, Swift, Sears and the New York State lottery. "We're explicit that if

they are buying spot radio, our schedule cannot affect that buy.

"We sell it cost per thousand, but we insure that we are not selling against a station. That's important."

55,000 ways to make money in direct response



This direct response tool is the only place you'll find over 55,000 business and consumer list selections.

And all you need to know about them, updated 6 times a year.

Let's face it — lists are what direct response is all about. The best product, and the best package presenting it, can be wasted on the wrong lists. As any experienced direct marketer will assure you.

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There are over 55,000 list selections in 227 market categories. Each one gives you all you need to know to make an intelligent choice. The list source . . . rental rates . . . quantity . . . commission . . . restrictions . . . test arrangements . . . method of addressing.

So, whether you're planning your own campaign . . . arranging an exchange . . . analyzing the competition . . . trying to beef up response rates . . . or preparing to work with list brokers . . . you'll find the

completeness, the accuracy and the detail of DIRECT MAIL LIST RATES AND DATA invaluable.

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SRDS guarantees all its products. If you're ever dissatisfied with your subscription, you may cancel and receive a pro-rated refund.

Country Broadcasters Seeking Sales Ideas

NASHVILLE—Country Radio Broadcasters is looking for successful radio sales ideas and promotions to present at its 15th annual Country Radio Seminar here, March 1-3. The CRB will award first, second and third prizes to the best entries from small, medium and large markets. Deadline for entries is Dec. 12.

Entrants are asked to send written descriptions of their best sales/promotions efforts to Erica Farber, McGavren Guild Radio, 154 E. 46th St., New York, N.Y. 10017, or to Bob Backman, KWEN-FM, 1502 South Boulder, Tulsa, Okla. 74119.

One-Year License Renewal Attacked By CKLW Brass

NEW YORK—The decision by the Canadian Radio-Television & Telecommunications Commission (CRTC) to grant CKLW Windsor/Detroit a one-year license renewal is seen as a punitive step by the station's sales manager, John Rhein.

"We can't help but feel that the CRTC failed to spend the necessary time to examine our situation in depth," says Rhein, noting that CKLW's market position is "absolutely unique" in the North American broadcasting industry.

Station management, he says, "totally disagrees" with the CRTC's contention that its coverage of Windsor news was unsatisfactory. Citing the impact of the auto industry on the Windsor and Detroit markets, Rhein says that the CRTC is guilty of "a basic misunderstanding of the homogeneity of the two territories." Noting that Ford, Chrysler and General Motors have operations in Windsor, the sales manager says that

"news from Detroit is as relevant to the people in Windsor as anything that might come out of Ottawa (the Canadian capital)."

CKLW news director Tom Bell, music director Rosalie Trombley and Bob Baker, who was replaced by Doug Bassett in October as president of parent company Baton Broadcasting, appeared before the CRTC in Toronto at a hearing in June for a normal license renewal. The short-term renewal runs through Oct. 1 of next year.

Rhein, who says the station will seek to show the CRTC that "Southwestern Ontario, in terms of programming and affairs, is far more homogeneous to Southeastern Michigan than it is to the rest of Canada," adds that CKLW sister CKJY is reviewing the guidelines offered by the CRTC regarding the station's proposed switch to an adult contemporary format from its current big band sound.

LEO SACKS

Radio

Storm Topples Iowa Station's B'cast Tower

NEW YORK—"I've had better weeks," says Cliff Thompson, president and general manager of Foward Broadcasting of Iowa. First KFMW, Foward's hit-oriented property in Waterloo, Iowa, was knocked off the air when a severe ice storm, fueled by winds gusting up to 50 miles per hour, toppled the 2,000-foot broadcast tower owned by KWWL-TV there. Then a chartered plane carrying a production team from one of Foward's television properties (KOSA-TV Odessa, Tex.) crashed at the airport there, killing six members of the station's crew.

"Our tragedy is difficult to handle but nowhere near theirs (KOSA's)," says Thompson. KFMW, which switched to a hit format 11 months ago and scored a 25.1 in the spring Arbitron, was doing a live remote on Nov. 27 from the Unidome in Cedar Falls, where the Police played that evening, when the storm struck the \$3 million tower, which is situated in Raleigh, Iowa, between Waterloo and Cedar Rapids.

Thompson says that the 100,000 watt station, which covers parts of Minnesota, Wisconsin and Illinois, will return to the KWWL tower when it is rebuilt by parent company American Blackhawk Broadcasting of Waterloo. At presstime, he was still looking for a temporary tower and hoped to be back on the air by mid-December.

Noting that AM sister station KWLO Waterloo, an adult contemporary outlet ranked second behind KFMW with a 14.7 share in the spring Arbitron, has picked up some of "FM-108's" advertising, Thompson says that "it certainly won't be enough" to offset his projected holiday revenue loss. Foward's business interruption insurance began 72 hours after the collapse of the tower. The agent is Manson Insurance of Wausau, Wisc.

LEO SACKS

Patrick Named To FCC Post

WASHINGTON—President Reagan appointed Dennis R. Patrick as an FCC Commissioner Wednesday (30), bypassing Senate confirmation hearings.

Patrick, 31, who had worked in the White House's personnel office, was nominated by the President Oct. 14 to fill the Commission slot vacated by former Commissioner Anne Jones, who resigned in May. Under the special Presidential prerogative, Reagan can appoint Patrick while the Congress is away through a so-called "recess appointment."

Unless the Senate confirms Patrick when it returns in January, Patrick is only allowed to serve through the end of the 1984 session of Congress. If they do, however, the Republican attorney will finish out Jones' term, which expires June 30, 1985.



RADIO PROGRAMMING CONVENTION

July 5-8, 1984
L'Enfant Plaza
Washington, D.C.

Billboard RADIO AWARDS RULES

1. All entries must have aired within the eligibility period of Jan. 1, 1983 through Dec. 31, 1983 and must be submitted prior to Jan. 1, 1984.

2. All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.

3. A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.

4. RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:

a) Radio Station Of The Year: A written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included.

b) Program Director Of The Year: A written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.

c) Air Personality Of The Year: Cassette must contain a telescoped aircheck of one complete hour of actual air time.

5. INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.

6. FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.

7. Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.

8. Finalists will be announced no later than June 10, 1984. Awards will be presented at the Billboard Radio Conference July 5-8, 1984, at L'Enfant Plaza, Washington, D.C.

BILLBOARD RADIO AWARDS 1983 ENTRY FORM

NAME: _____
STATION: _____
ADDRESS: _____
CITY STATE ZIP: _____
PHONE: _____

CATEGORY ENTERING: (check one only)

_____ STATION OF THE YEAR
in present format since: mo: _____ yr: _____

_____ PROGRAM DIRECTOR OF THE YEAR
in present position since: mo: _____ yr: _____

_____ PERSONALITY OF THE YEAR
daypart _____ since: mo: _____ yr: _____

_____ INTERNATIONAL PERSONALITY OF THE YEAR
military _____ commercial _____
market: _____ daypart _____

_____ FEATURED PROGRAMMING
station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)

MAJOR 1-30 # _____ market _____
MEDIUM 31-100 # _____ market _____
SMALL 101-over # _____ market _____

(Canadian applicants state market and metro population:

_____ contemporary hit/ _____ AOR
_____ adult contemporary _____ MOR/nostalgia
_____ urban/black _____ other (please describe):
_____ country _____

All entries must be submitted no later than Jan. 1, 1984 to:
Rollye Bornstein Radio Editor
Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

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 "Pink Houses," John Cougar Mellencamp, Riva/Mercury	87	87
2 "Karma Chameleon," Culture Club, Virgin/Epic	52	134
3 "The Sign Of Fire," The Fixx, MCA	34	81
4 "Remember The Night," the Motels, Capitol	31	50
5 "The Curly Shuffle," Jump 'N The Saddle, Atlantic	28	45

BLACK (94 Stations)

1 "Why Me," Irene Cara, Geffen	26	27
2 "Just Let Me Wait," Jennifer Holliday, Geffen	22	37
3 "Encore," Cheryl Lynn, Columbia	19	23
4 "She's Trouble," Musical Youth, MCA	16	18
5 "Let's Go Up," Diana Ross, RCA	15	17

COUNTRY (125 Stations)

1 "Stay Young," Don Williams, MCA	50	105
2 "Woke Up In Love," Exile, Epic	42	78
3 "I Never Quite Got Back (From Loving You)," Syliva, RCA	41	75
4 "Lonely Women Make Good Lovers," Steve Wariner, RCA	40	40
5 "Don't Cheat In Our Hometown," Ricky Skaggs, Epic	35	94

ADULT CONTEMPORARY (84 Stations)

1 "Running With The Night," Lionel Richie, Motown	13	37
2 "Karma Chameleon," Culture Club, Virgin/Epic	13	23
3 "Take A Chance," John Travolta & Olivia Newton-John, MCA	11	48
4 "I Still Can't Get Over Loving You," Ray Parker, Jr., Arista	8	30
5 "Almost Over You," Sheena Easton, EMI America	8	21

• Continued from page 12

year and at that point Gillen will be scrounging for country product. If you'd like to send it to him, or if you're a jock looking for air work, drop off your goodies at P.O. Box 220, Exmore, Va. 23350. Gillen had been looking for a morning man on 'KHI, as Chris O'Brien left to fill Tom Nowiki's and John Leeder's shoes at Baltimore's Q-105 (WQSR), but after spending a weekend in town he retreated to Ocean City, according to Gillen, who feels WQSR PD Waylon Richards may have a choice slot available.

★ ★ ★

"Aries: Today is a good day to combat weight problems. Paint over the window on your bathroom scale." Such sage advice is available from the "Electric Weenie's" Tom Adams. The king of radio comedy services has started another one: "Space(d) Age." For a sample of his strange astrological humor ("Gemini: Don't buy mail order insurance which requires the postman to give you a physical"), drop Tom a line at P.O. Box 25-866, Honolulu, Hawaii 96825... If it's drops you're looking for (and Tom's got plenty of them, too), you might want to call on Terry Moss at the L.A. Air Force, P.O. Box 944, Long Beach, Calif. 90801. For \$35, you get 300 lines on disk, and a phone call gets you a recorded sample: (213) 424-0203.

★ ★ ★

\$3.6 million bought the 2100 Corp. a radio station. Among the principals of 2100 are WSNE Providence station manager Paul Levesque, and the property they're buying is none other than WSNE. Licensed to Taunton, Mass., the class B facility at 93.3 is presently owned by Outlet Broadcasting, but when Outlet is acquired by Rockefeller Center Inc. early next year, they'll no longer be exempt from the FCC's one-to-a-market rule. As RCI plans to keep WJAR-TV there, the sale is mandatory.

NBC may be buying a Dallas property. There are still a lot of details yet to be worked out, but the word is the company is seriously considering KIXX Denton (Dallas metro).

★ ★ ★

Ken Draper and Jim Hampton have gone into business together. Actually, they've been in business together since 1976 as heads of The Creative Factor, but now they've announced the formation of a new company, Draper & Hampton Inc., in which they'll share ownership and "focus on the creation and development of new media ideas while continuing their contribution to the growth of the broadcast industry." Starting lineup of clients for DHI includes Maxell, Activision and Mitsubishi.

From the "it's only a rumor, and totally unconfirmed" department: We hear Inner City's KUTE Glendale will be adopting in the next few weeks the "Quiet Storm" format the company now uses on San Francisco's KBLX... We also hear Gary Berkowitz has left his WROR Boston programming gig.

Looking for work? Pat Martin needs an afternoon guy at WRKR Racine. He's losing Geoff Davis to

Rockford's WZOK. He should be used to it. Davis is the third guy to leave Martin in order to program WZOK. So if that's your goal, or if you'd like to do afternoons in Milwaukee/Racine, drop him a tape today... Moving up to PD at Memphis' Magic 101 (the former KWAM, and with new call letters like KRNB

the format is obvious) is Sherryll Bacon. She replaces Floyd Blackwell, who'll be transferred.

John Diamond moves from overnights into middays at Metroplex's KIX 106 (WPKX) Washington, as Jim Randall comes off the air to devote his full attention to his post as production director... Moving from

Group W's Satellite News Channel to its all-news Los Angeles outlet is James Newman, who joins KFVB as a financial reporter... At Group W's WBZ Boston, Marci Forrest comes on board from WMJX across town as retail sales director.

Schulke has converted KEFM-96. The former Omaha rocker now

sports SRP's easy listening sound... Chuck McCartney moves to Nashville's WSIX. He had been operations director at Meridian's Q-101 (WJDQ)... Bob Neil, PD at Katz's WYYY Syracuse, becomes operations manager for both WYYY and its AM counterpart, WSYR.

(Continued on page 19)

Why Our Cassettes Sound Better.



These photos simulate the effect of better-sounding cassettes on a well-groomed lab technician. The remainder of this ad is not simulated.

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

Here are the *real* reasons why:

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

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

ABOUT DOLBY HX PRO:

Dolby HX Pro is a process which monitors the music being recorded and adjusts tape bias— instantaneously—to suit the material. The result is a dramatic improvement in high-frequency reproduction.

Unlike noise reduction systems, Dolby HX Pro is used only during the recording process. So you get better fidelity and a playback level increase of up to 6 db with any cassette player.

It's a difference you'll hear on every cassette we manufacture, because the difference is in the cassette.



**INTERNATIONAL
MUSIC INDUSTRY
CONFERENCE**

May 13-17, 1984
Killarney, Ireland

WEA Manufacturing: Music Made Better

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

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (11/29/83)

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

Pacific Southwest Region

- TOP ADD ONS
- NAKED EYES—When The Lights Go Out (EMI-America)
- JUMP 'N THE SADDLE—The Curly Shuffle (Atlantic)
- CULTURE CLUB—Karma Chameleon (Virgin/Epic)
- SPANDAU BALLET—Gold (Chrysalis)
- LIONEL RICHIE—Running With The Night (Motown)

KKXX—Bakersfield

- (Dave Kamper—P.D.)
- THE FIXX—The Sign Of Fire
- JOHN COUGAR MELLENCAMP—Pink Houses
- SPANDAU BALLET—Gold
- LIONEL RICHIE—Running With The Night
- GENESIS—That's All
- THE ROMANTICS—Talking In Your Sleep

KIMN—Denver

- (Doug Erickson—P.D.)
- KOOL AND THE GANG—Joanna
- ROBERT PLANT—In The Mood
- MADONNA—Holiday
- THE FIXX—The Sign Of Fire
- DEBORAH ALLEN—Baby I Lied
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- NAKED EYES—When The Lights Go Out
- DEBARGE—Time Will Reveal
- REAL LIFE—Send Me An Angel

Q103FM (KOAQ)—Denver

- (Jack Regan—P.D.)
- BONNIE TYLER—Take Me Back
- JENNIFER HOLLIDAY—I Am Love
- THE MOTELS—Remember The Night
- SHEENA EASTON—Almost Over You
- LIONEL RICHIE—Running With The Night
- SPANDAU BALLET—Gold
- NAKED EYES—When The Lights Go Out
- THE ROLLING STONES—Undercover Of The Night
- DEBORAH ALLEN—Baby I Lied

KLUC—Las Vegas

- (Dave Anthony—P.D.)
- JEFFREY OSBORNE—Stay With Me Tonight
- NAKED EYES—When The Lights Go Out
- CULTURE CLUB—Karma Chameleon
- DOLLY PARTON—Save The Last Dance For Me
- LIONEL RICHIE—Running With The Night
- THE FIXX—The Sign Of Fire
- BONNIE TYLER—Take Me Back
- JOHN COUGAR MELLENCAMP—Pink Houses
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There

KFI—Los Angeles

- (Jhoni Kaye—P.D.)
- NAKED EYES—When The Lights Go Out
- KOOL AND THE GANG—Joanna
- NEIL AND DORIS SEDAKA—Your Precious Love

KIIS—Los Angeles

- (Michael Schaefer—P.D.)
- BARRY MANILOW—Read 'Em And Weep
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- LIONEL RICHIE—Running With The Night
- SHANNON—Let The Music Play
- SPANDAU BALLET—Gold
- ELTON JOHN—I Guess That's Why They Call It The Blues

KIQQ—Los Angeles

- (Robert Moorhead—P.D.)
- KOOL AND THE GANG—Joanna
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- JOHN COUGAR MELLENCAMP—Pink Houses
- TOM ROBINSON—Listen To The Radio

KRTH—Los Angeles

- (Bob Hamilton—P.D.)
- ELTON JOHN—I Guess That's Why They Call It The Blues
- SHANNON—Let The Music Play
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- DOLLY PARTON—Save The Last Dance For Me
- STRAY CATS—I Won't Stand In Your Way
- RICK JAMES—Ebony Eyes

KZZP—Phoenix

- (Charlie Quinn—P.D.)
- MATTHEW WILDER—Break My Stride
- GENESIS—That's All
- CULTURE CLUB—Karma Chameleon
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- THE ROMANTICS—Talking In Your Sleep
- 38 SPECIAL—If I'd Been The One
- KIM CARNES—Invisible Hands

KLRZ—Provo

- (Tony Dee—P.D.)
- CHRISTOPHER CROSS—Think Of Laura

KDZA—Pueblo

- (Rip Avila—P.D.)
- THE ROLLING STONES—Undercover Of The Night
- ELTON JOHN—I Guess That's Why They Call It The Blues
- BARBRA STREISAND—The Way He Makes Me Feel
- YES—Owner Of A Lonely Heart
- DEBORAH ALLEN—Baby I Lied
- BARRY MANILOW—Read 'Em And Weep
- 38 SPECIAL—If I'd Been The One
- LIONEL RICHIE—Running With The Night
- CULTURE CLUB—Karma Chameleon
- GENESIS—That's All
- THE FIXX—The Sign Of Fire
- MADONNA—Holiday
- THE ALAN PARSONS PROJECT—You Don't Believe
- HERB ALPERT—Red Hot
- JOHN COUGAR MELLENCAMP—Pink Houses

KGGI—Riverside

- (John Volpe—P.D.)
- RUFUS AND CHAKA KHAN—Ain't Nobody
- BARRY MANILOW—Read 'Em And Weep
- MIDNIGHT STAR—Wet My Whistle

- CULTURE CLUB—Karma Chameleon
- CHRISTOPHER CROSS—Think Of Laura

KRSP—Salt Lake City

- (Steve Carlson—P.D.)
- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- KOOL AND THE GANG—Joanna

XTRA-AM—San Diego

- (Jim Richards—P.D.)
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- THE POINTER SISTERS—I Need You
- BARRY MANILOW—Read 'Em And Weep
- SPANDAU BALLET—Gold
- SHANNON—Let The Music Play
- NAKED EYES—When The Lights Go Out
- THE FIXX—The Sign Of Fire
- ROBERT PLANT—In The Mood
- DOLLY PARTON—Save The Last Dance For Me

KSLS—San Luis Obispo

- (Joe Collins—P.D.)
- LIONEL RICHIE—Running With The Night
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- NAKED EYES—When The Lights Go Out
- CULTURE CLUB—Karma Chameleon
- THE MOTELS—Suddenly Last Summer
- THE DOORS—Gloria
- NIGHT RANGER—(You Can Still) Rock In America
- DEBORAH ALLEN—Baby I Lied
- RE-FLEX—The Politics Of Dancing

KIST—Santa Barbara

- (Dick Williams—P.D.)
- NAKED EYES—When The Lights Go Out
- JEFFREY OSBORNE—Stay With Me Tonight
- THE MOTELS—Remember The Night
- MADONNA—Holiday
- RE-FLEX—The Politics Of Dancing

13-KHYT—Tucson

- (Sherman Cohen—P.D.)
- THE ROLLING STONES—Undercover Of The Night
- CULTURE CLUB—Karma Chameleon
- IRENE CARA—Why Me?
- ATLANTIC STARR—Touch A Four Leaf Clover
- RICK JAMES—Ebony Eyes
- HERB ALPERT—Red Hot
- CYNDI LAUPER—Girls Just Wanna Have Fun

KRQQ—Tucson

- (Guy Zapellan—P.D.)
- RICK SPRINGFIELD—Souls
- RICK JAMES—Ebony Eyes
- NENA—Lufballons
- REAL LIFE—Send Me An Angel
- IRENE CARA—The Dream
- DEBARGE—Time Will Reveal
- CULTURE CLUB—Karma Chameleon
- STRAY CATS—I Won't Stand In Your Way

Pacific Northwest Region

- TOP ADD ONS

JOHN COUGAR MELLENCAMP—Pink Houses

- (Riva/Mercury)
- CULTURE CLUB—Karma Chameleon (Virgin/Epic)
- GENESIS—That's All (Atlantic)
- LIONEL RICHIE—Running With The Night (Motown)
- THE FIXX—The Sign Of Fire (MCA)

KYYA—Billings

- (Jack Bell—P.D.)
- GENESIS—That's All
- JOHN COUGAR MELLENCAMP—Pink Houses
- NAKED EYES—When The Lights Go Out
- DEBARGE—Time Will Reveal
- SPANDAU BALLET—Gold

KBBK—Boise

- (Tom Evans—P.D.)
- ELTON JOHN—I Guess That's Why They Call It The Blues
- NAKED EYES—When The Lights Go Out
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- JOURNEY—Ask The Lonely
- LINDA RONSTADT—What's New
- JOHN COUGAR MELLENCAMP—Pink Houses
- MADONNA—Holiday
- CULTURE CLUB—Karma Chameleon
- DEBORAH ALLEN—Baby I Lied

KYNO-FM—Fresno

- (John Lee Walker—P.D.)
- CULTURE CLUB—Karma Chameleon
- SHANNON—Let The Music Play

KWSS—Gilroy

- (Dave Van Stone—P.D.)
- GENESIS—That's All
- JEFFREY OSBORNE—Stay With Me Tonight
- LIONEL RICHIE—Running With The Night
- THE FIXX—The Sign Of Fire

KGHO—Hoquiam

- (Steve Larson—P.D.)
- BARBRA STREISAND—The Way He Makes Me Feel
- THE FIXX—The Sign Of Fire
- MADONNA—Holiday
- NENA—Lufballons
- THE MOTELS—Remember The Night
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- CHRISTOPHER CROSS—Think Of Laura
- REAL LIFE—Send Me An Angel

KOZE—Lewiston

- (Jay McCall—P.D.)
- THE ROMANTICS—Talking In Your Sleep
- GENESIS—That's All
- MATTHEW WILDER—Break My Stride
- THE MOODY BLUES—Blue World
- CULTURE CLUB—Karma Chameleon
- BONNIE TYLER—Take Me Back
- THE MOTELS—Remember The Night
- CHRISTOPHER CROSS—Think Of Laura
- NAKED EYES—When The Lights Go Out
- JOHN COUGAR MELLENCAMP—Pink Houses

TOP ADD ONS -NATIONAL

- JOHN COUGAR MELLENCAMP—Pink Houses (Riva/Mercury)
- CULTURE CLUB—Karma Chameleon (Virgin/Epic)
- GENESIS—That's All (Atlantic)
- RAY PARKER, JR.—I Still Can't Get Over Loving You (Arista)

KHOP—Modesto

- (David Allyn Kraham—P.D.)
- SPANDAU BALLET—Gold
- LIONEL RICHIE—Running With The Night
- GENESIS—That's All
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- CULTURE CLUB—Karma Chameleon
- THE MOTELS—Remember The Night
- EDDIE MONEY—Big Crash
- MADONNA—Holiday
- JOHN COUGAR MELLENCAMP—Pink Houses

KIDD—Monterey

- (John Morgan—P.D.)
- CULTURE CLUB—Karma Chameleon
- GENESIS—That's All
- NAKED EYES—When The Lights Go Out
- THE ROMANTICS—Talking In Your Sleep
- SPANDAU BALLET—Gold
- JOHN COUGAR MELLENCAMP—Pink Houses
- IRENE CARA—The Dream
- THE FIXX—The Sign Of Fire
- SHANNON—Let The Music Play

KCNR—Portland

- (Trevisn Holdridge—P.D.)
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- GENESIS—That's All
- LIONEL RICHIE—Running With The Night

KMJK—Portland

- (Jon Barry—P.D.)
- CULTURE CLUB—Karma Chameleon
- GENESIS—That's All
- THE FIXX—The Sign Of Fire
- KOOL AND THE GANG—Joanna
- THE MOTELS—Remember The Night
- JOHN COUGAR MELLENCAMP—Pink Houses
- ROBERT PLANT—In The Mood
- JEFFREY OSBORNE—Stay With Me Tonight

KWOD—Sacramento

- (Tom Chase—P.D.)
- THE POLICE—Synchronicity II
- YES—Owner Of A Lonely Heart
- LIONEL RICHIE—Running With The Night
- 38 SPECIAL—If I'd Been The One
- CULTURE CLUB—Karma Chameleon
- JOHN COUGAR MELLENCAMP—Pink Houses
- MATTHEW WILDER—Break My Stride
- THE FIXX—The Sign Of Fire
- BARRY MANILOW—Read 'Em And Weep

KSKD—Salem

- (Len Mitchell—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- DIANA ROSS—Let's Go Up
- LIONEL RICHIE—Running With The Night
- ROBERT PLANT—In The Mood
- GENESIS—That's All
- THE FIXX—The Sign Of Fire
- TALKING HEADS—This Must Be The Place
- THE MOTELS—Remember The Night
- RICK JAMES—Ebony Eyes
- NENA—Lufballons
- DOLLY PARTON—Save The Last Dance For Me
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There

KFRC—San Francisco

- (Jerry Cagle—P.D.)
- THE ROLLING STONES—Undercover Of The Night
- GENESIS—That's All
- CON FUNK SHUN—Baby I'm Hooked
- JOHN COUGAR MELLENCAMP—Pink Houses
- MUSICAL YOUTH—She's Trouble

KITS—San Francisco

- (Jeff Hunter—P.D.)
- JAMES INGRAM—Party Animal
- LINDA RONSTADT—What's New
- BONNIE TYLER—Total Eclipse Of The Heart
- THE FIXX—One Thing Leads To Another
- AIR SUPPLY—Making Love Out Of Nothing At All
- SHEENA EASTON—Telephone (Long Distance Love Affair)
- PEARO BRYSON/ROBERTA FLACK—Tonight I Celebrate My Love
- MARY JANE GIRLS—Boys
- CON FUNK SHUN—Baby I'm Hooked
- PETER SCHILLING—Major Tom (Coming Home)
- MIDNIGHT STAR—Wet My Whistle
- ANGELA BOFILL—I'm On Your Side
- LIONEL RICHIE—Running With The Night

KUBE—Seattle

- (Bob Case—P.D.)
- CULTURE CLUB—Karma Chameleon
- LIONEL RICHIE—Running With The Night
- DEBARGE—Time Will Reveal
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- NENA—Lufballons
- THE ROMANTICS—Talking In Your Sleep
- BARBRA STREISAND—The Way He Makes Me Feel
- 38 SPECIAL—If I'd Been The One
- MATTHEW WILDER—Break My Stride

KJRB—Spokane

- (John Sherman—P.D.)
- CULTURE CLUB—Karma Chameleon
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- GENESIS—That's All
- DOLLY PARTON—Save The Last Dance For Me

KNBQ—Tacoma

- (Sean Lynch—P.D.)
- LIONEL RICHIE—Running With The Night
- GENESIS—That's All
- RUFUS AND CHAKA KHAN—Ain't Nobody
- DEBARGE—Time Will Reveal
- DEBORAH ALLEN—Baby I Lied
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE FIXX—The Sign Of Fire
- NENA—Lufballons
- THE MOTELS—Remember The Night
- REAL LIFE—Send Me An Angel

North Central Region

- TOP ADD ONS

JOHN COUGAR MELLENCAMP—Pink Houses

- (Riva/Mercury)
- CULTURE CLUB—Karma Chameleon (Virgin/Epic)
- LIONEL RICHIE—Running With The Night (Motown)
- RAY PARKER, JR.—I Still Can't Get Over Loving You (Arista)
- GENESIS—That's All (Atlantic)

WKDD—Akron

- (Matt Patrick—P.D.)
- ELTON JOHN—I Guess That's Why They Call It The Blues
- RE-FLEX—The Politics Of Dancing
- SHEENA EASTON—Almost Over You
- JOHN COUGAR MELLENCAMP—Pink Houses
- MADONNA—Holiday
- BONNIE TYLER—Take Me Back
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- EDDIE MONEY—Big Crash
- BARBRA STREISAND—The Way He Makes Me Feel
- SPANDAU BALLET—Gold

WBWB—Bloomington

- (John Heimann—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- DON FENDER—Bad Girls
- STREETS—If Love Should Go
- DEBORAH ALLEN—Baby I Lied
- DIANA ROSS—Let's Go Up
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- DEBARGE—Time Will Reveal
- THE FIXX—The Sign Of Fire
- LIONEL RICHIE—Running With The Night
- CULTURE CLUB—Karma Chameleon

WCIL—Carbondale

- (Tony Waltekus—P.D.)
- CULTURE CLUB—Karma Chameleon
- BILLY SQUIER—Christmas Is The Time To Say I Love
- CHRISTOPHER CROSS—Think Of Laura
- SHANNON—Let The Music Play
- CYNDI LAUPER—Girls Just Wanna Have Fun
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE KIND—I've Got You

WGCI—Chicago

- (Gram Armstrong—P.D.)
- M.M.C LAREN & THE WORLD'S FAMOUS SUPREME TEAM—World's Famous
- PIECES OF A DREAM—Fo Fi Fo
- GLADYS KNIGHT AND THE PIPS—Hero
- NEW EDITION—Popcorn Love/Jealous Girl
- RON BANKS—Make It Easy On Yourself
- CUBA GOODING—Happiness Is Just Around The Bend

WKQX—Chicago

- (Chuck Morgan—P.D.)
- CULTURE CLUB—Karma Chameleon
- DURAN DURAN—Union Of The Snake
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- 38 SPECIAL—If I'd Been The One
- STRAY CATS—I Won't Stand In Your Way
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- MADONNA—Holiday

WLS-AM-FM—Chicago

- (Steve Casey—P.D.)
- PETER SCHILLING—Major Tom (Coming Home)
- IRENE CARA—Why Me?
- GENESIS—That's All

Q102 (WKRQ)—Cincinnati

- (Tony Galluzzo—P.D.)
- LIONEL RICHIE—Running With The Night
- JOHN COUGAR MELLENCAMP—Pink Houses
- DURAN DURAN—Union Of The Snake
- IRENE CARA—Why Me?

FM108 (WDMT)—Cleveland

- (Bobby Magic—P.D.)
- THE JONES GIRLS—2 Win U Back
- ANITA BAKER—You're The Best Thing Yet
- TAVARES—Words And Music
- DURAN DURAN—Union Of The Snake
- M.M.C LAREN & THE WORLD'S FAMOUS SUPREME TEAM—World's Famous

WGCL—Cleveland

- (Bob Travis—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- CULTURE CLUB—Karma Chameleon
- REAL LIFE—Send Me An Angel
- DEBORAH ALLEN—Baby I Lied
- THE FIXX—The Sign Of Fire
- THE ALAN PARSONS PROJECT—You Don't Believe
- BONNIE TYLER—Take Me Back
- TALKING HEADS—This Must Be The Place
- LIONEL RICHIE—Running With The Night
- NAKED EYES—When The Lights Go Out
- SPANDAU BALLET—Gold
- KOOL AND THE GANG—Joanna
- ROBERT PLANT—In The Mood
- NIGHT RANGER—(You Can Still) Rock In America
- RAY PARKER, JR.—I Still Can't Get Over Loving You

92X (WXGT)—Columbus

- (Adam Cook—P.D.)
- RUFUS AND CHAKA KHAN—Ain't Nobody
- CULTURE CLUB—Karma Chameleon
- 38 SPECIAL—If I'd Been The One
- GENESIS—That's All

WNCI-FM—Columbus

- (Tom Watson—P.D.)
- THE ROMANTICS—Talking In Your Sleep
- PETER SCHILLING—Major Tom (Coming Home)
- YES—Owner Of A Lonely Heart

WABX—Detroit

- (Paul Christy—P.D.)
- TALKING HEADS—This Must Be The Place
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE MOTELS—Remember The Night
- THE FIXX—The Sign Of Fire
- DEBARGE—Time Will Reveal
- CULTURE CLUB—Karma Chameleon
- THE ALAN PARSONS PROJECT—You Don't Believe
- REAL LIFE—Send Me An Angel
- KOOL AND THE GANG—Joanna
- BONNIE TYLER—Take Me Back

WHYT—Detroit

- (Steve Goldstein—P.D.)
- CULTURE CLUB—Karma Chameleon
- JOHN COUGAR MELLENCAMP—Pink Houses
- DEBARGE—Time Will Reveal
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- LIONEL RICHIE—Running With The Night
- NAKED EYES—When The Lights Go Out
- GENESIS—That's All
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- CULTURE CLUB—Church Of The Poison Mind

WZZR—Grand Rapids

- (Max McCann—P.D.)
- TALKING HEADS—This Must Be The Place
- SHANNON—Let The Music Play
- CHRISTOPHER CROSS—Think Of Laura
- IRENE CARA—The Dream
- NENA—Lufballons
- JOHN COUGAR MELLENCAMP—Pink Houses
- JUMP 'N IN THE SADDLE—The Curly Shuffle

WNAP—Indianapolis

- (Larry Mago—P.D.)
- DEBARGE—Time Will Reveal
- BARBRA STREISAND—The Way He Makes Me Feel
- LINDA RONSTADT—What's New
- RAY PARKER, JR.—I Still Can't Get Over Loving You

WZPL—Indianapolis

- (Gary Hoffman—P.D.)
- ROBERTA FLACK—This Side Of Forever
- JOHN COUGAR MELLENCAMP—Crumblin' Down
- REAL LIFE—Send Me An Angel
- DOLLY PARTON—Save The Last Dance For Me
- KOOL AND THE GANG—Joanna
- BARRY MANILOW—Read 'Em And Weep

WZEE—Madison

- (Matt Hudson—P.D.)
- ROBERT PLANT—In The Mood
- JOHN COUGAR MELLENCAMP—Pink Houses
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- LIONEL RICHIE—Running With The Night
- THE FIXX—The Sign Of Fire
- ELTON JOHN—I Guess That's Why They Call It The Blues
- MADONNA—Holiday
- CULTURE CLUB—Karma Chameleon
- SPANDAU BALLET—Gold
- 38 SPECIAL—If I'd Been The One

WKTI—Milwaukee

- (Dallas Cole—P.D.)
- PETER SCHILLING—Major Tom (Coming Home)
- CULTURE CLUB—Karma Chameleon
- OLIVIA NEWTON-JOHN—Twist Of Fate
- JOHN COUGAR MELLENCAMP—Pink Houses
- MATTHEW WILDER—Break My Stride
- THE ROMANTICS—Talking In Your Sleep
- JEFFREY OSBORNE—Stay With Me Tonight

KZ93 (WKZW)—Peoria

- (Mark Maloney—P.D.)
- BIG COUNTRY—In A Big Country
- MATTHEW WILDER—Break My Stride
- PETER SCHILLING—Major Tom (Coming Home)
- GENESIS—That's All

WZOK—Rockford

- (Jeff Davis—P.D.)
- OLIVIA NEWTON-JOHN—Twist Of Fate
- THE ROMANTICS—Talking In Your Sleep

WSPT—Stevens Point

- (Jay Bouley—P.D.)
- CULTURE CLUB—Karma Chameleon
- JOHN COUGAR MELLENCAMP—Pink Houses
- JEFFREY OSBORNE—Stay With Me Tonight
- DEBORAH ALLEN—Baby I Lied
- EDDIE MONEY—Big Crash
- THE ALAN PARSONS PROJECT—You Don't Believe
- LINDA RONSTADT—What's New
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- NAKED EYES—When The Lights Go Out
- BARRY MANILOW—Read 'Em And Weep

Southwest Region

- TOP ADD ONS

JOHN COUGAR MELLENCAMP—Pink Houses

Billboard® Singles Radio Action™

Playlist Top Add Ons

Based on station playlists through Tuesday (11/29/83)

Continued from opposite page

- GENESIS-That's All
- LIONEL RICHIE-Running With The Night
- RICK JAMES-Ebony Eyes

KX104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- THE ROMANTICS-Talking In Your Sleep
- MADONNA-Holiday
- CULTURE CLUB-Karma Chameleon
- JOHN COUGAR MELLENCAMP-Pink Houses
- ROBERT PLANT-In The Mood
- MIDNIGHT STAR-Wet My Whistle
- RICK JAMES-Ebony Eyes

B-97 (WEZB)-New Orleans

- (Nick Bazoo-P.D.)
- CHRISTOPHER CROSS-Think Of Laura
- JOHN COUGAR MELLENCAMP-Pink Houses
- GENESIS-That's All
- MATTHEW WILDER-Break My Stride
- IRENE CARA-The Dream
- SHEENA EASTON-Almost Over You
- KOOL AND THE GANG-Joanna
- LIONEL RICHIE-Running With The Night
- PETER SCHILLING-Major Tom (Coming Home)

WTIX-New Orleans

- (Robert Mitchell-P.D.)
- CULTURE CLUB-Karma Chameleon
- DOLLY PARTON-Save The Last Dance For Me
- CHRISTOPHER CROSS-Think Of Laura
- BOB DYLAN-Sweetheart Like You
- STRAY CATS-I Won't Stand In Your Way
- DIANA ROSS-Let's Go Up
- THE ROMANTICS-Talking In Your Sleep
- NAKED EYES-When The Lights Go Out
- GENESIS-That's All
- ROBERT PLANT-In The Mood
- THE WOODY BLUES-Blue World
- EDDIE MONEY-Big Crash
- LIONEL RICHIE-Running With The Night

KTFM-San Antonio

- (Phil Thorman-P.D.)
- GLADYS KNIGHT AND THE PIPS-Hero
- NENA-Luftballons
- NIGHT RANGER-(You Can Still) Rock In America
- DOLLY PARTON-Save The Last Dance For Me
- SHEENA EASTON-Almost Over You
- K.C.-Give It Up
- CRYSTAL GAYLE-The Sound Of Goodbye
- IRENE CARA-The Dream
- JUMP 'N IN THE SADDLE-The Curly Shuffle

KTSA-San Antonio

- (Joe Nasty-P.D.)
- LIONEL RICHIE-Running With The Night
- CHRISTOPHER CROSS-Think Of Laura
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- DOLLY PARTON-Save The Last Dance For Me
- THE DOORS-Gloria

KROK-Shreveport

- (Peter Stewart-P.D.)
- MADONNA-Holiday
- THE ALAN PARSONS PROJECT-You Don't Believe
- MATTHEW WILDER-Break My Stride
- LINDA RONSTADT-What's New
- ALABAMA-Lady Down On Love
- DEBARGE-Time Will Reveal
- NAKED EYES-When The Lights Go Out
- KOOL AND THE GANG-Joanna
- BONNIE TYLER-Take Me Back
- SHEENA EASTON-Almost Over You

Midwest Region

TOP ADD ONS

- JOHN COUGAR MELLENCAMP-Pink Houses (Riva/Mercury)
- RAY PARKER, JR.-I Still Can't Get Over Loving You (Arista)
- CULTURE CLUB-Karma Chameleon (Virgin/Epic)
- MADONNA-Holiday (Sire)
- GENESIS-That's All (Atlantic)

KFYR-Bismarck

- (Sid Hardt-P.D.)
- ELTON JOHN-I Guess That's Why They Call It The Blues
- LIONEL RICHIE-Running With The Night
- BARBRA STREISAND-The Way He Makes Me Feel
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- 38 SPECIAL-If I'd Been The One
- MADONNA-Holiday
- JUMP 'N IN THE SADDLE-The Curly Shuffle
- SHEENA EASTON-Almost Over You
- IRENE CARA-The Dream

KFMZ-Columbia

- (Kevin Young-P.D.)
- THE FIXX-The Sign Of Fire
- NIGHT RANGER-(You Can Still) Rock In America
- DON FELDER-Bad Girls
- PAUL SIMON-Allergies
- THE DOORS-Gloria
- STREETS-If Love Should Go
- PAUL RODGERS-Cut Loose
- JOHN COUGAR MELLENCAMP-Pink Houses

KIHK-Davenport

- (Charles King-P.D.)
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- DEBORAH ALLEN-Baby I Lied
- 38 SPECIAL-If I'd Been The One
- GENESIS-That's All
- SPANDAU BALLET-Gold
- CULTURE CLUB-Karma Chameleon
- JOHN COUGAR MELLENCAMP-Pink Houses
- REAL LIFE-Send Me An Angel
- ROBERT PLANT-In The Mood
- THE FIXX-The Sign Of Fire

KMGK-Des Moines

- (Jim Roberts-P.D.)
- JOHN COUGAR MELLENCAMP-Pink Houses
- THE MOTELS-Remember The Night
- CULTURE CLUB-Karma Chameleon
- MADONNA-Holiday
- DEBORAH ALLEN-Baby I Lied

WEBC-Duluth

- (Dick Johnson-P.D.)
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- GENESIS-That's All
- YES-Owner Of A Lonely Heart
- DURAN DURAN-Union Of The Snake
- 38 SPECIAL-If I'd Been The One
- RUFUS AND CHAKA KHAN-Ain't Nobody

- PETER SCHILLING-Major Tom (Coming Home)
- THE ROMANTICS-Talking In Your Sleep

KQWB-Fargo

- (Craig Roberts-P.D.)
- NAKED EYES-When The Lights Go Out
- GENESIS-That's All
- LIONEL RICHIE-Running With The Night
- RICK SPRINGFIELD-Souls
- KOOL AND THE GANG-Joanna
- JUMP 'N IN THE SADDLE-The Curly Shuffle
- BARBRA STREISAND-The Way He Makes Me Feel
- PETER SCHILLING-Major Tom (Coming Home)

KKXL-FM-Grand Forks

- (Don Nordine-P.D.)
- CULTURE CLUB-Karma Chameleon
- MADONNA-Holiday
- JUMP 'N IN THE SADDLE-The Curly Shuffle
- KOOL AND THE GANG-Joanna
- GENESIS-That's All
- JOHN COUGAR MELLENCAMP-Crumbin' Down
- THE ROMANTICS-Talking In Your Sleep
- BARRY MANILOW-Read 'Em And Weep
- KISS-Lick It Up
- RAY PARKER, JR.-I Still Can't Get Over Loving You

KRNA-Iowa City

- (Bart Geynsner-P.D.)
- SPANDAU BALLET-Gold
- JOHN COUGAR MELLENCAMP-Pink Houses
- KOOL AND THE GANG-Joanna
- RUFUS AND CHAKA KHAN-Ain't Nobody
- GENESIS-That's All
- MATTHEW WILDER-Break My Stride
- NAKED EYES-When The Lights Go Out

Q104 (KBEQ)-Kansas City

- (Pat McKay-P.D.)
- JOHN COUGAR MELLENCAMP-Pink Houses
- GENESIS-That's All
- RAY PARKER, JR.-I Still Can't Get Over Loving You

WL0L-Minneapolis

- (Tac Hammer-P.D.)
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- SPANDAU BALLET-Gold
- EDDIE MONEY-Big Crash

KJ103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- CULTURE CLUB-Karma Chameleon
- REAL LIFE-Send Me An Angel
- BONNIE TYLER-Take Me Back
- ROBERT PLANT-In The Mood
- KOOL AND THE GANG-Joanna
- MIDNIGHT STAR-Wet My Whistle
- JOHN COUGAR MELLENCAMP-Pink Houses
- IRENE CARA-The Dream
- THE MOTELS-Remember The Night

KQKQ-Omaha

- (Mark Evans-P.D.)
- JOHN COUGAR MELLENCAMP-Pink Houses
- DEBARGE-Time Will Reveal
- NAKED EYES-When The Lights Go Out
- SPANDAU BALLET-Gold

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- MATTHEW WILDER-Break My Stride
- REAL LIFE-Send Me An Angel
- JOHN COUGAR MELLENCAMP-Pink Houses
- EDDIE MONEY-Big Crash
- YES-Owner Of A Lonely Heart
- OLIVIA NEWTON-JOHN-Twist Of Fate
- JACKSON BROWNE-Tender Is The Night
- STRAY CATS-I Won't Stand In Your Way

KKRC-Sioux Falls

- (Dan Killey-P.D.)
- THE ALAN PARSONS PROJECT-You Don't Believe
- NAKED EYES-When The Lights Go Out
- JOURNEY-Ask The Lonely
- JUMP 'N IN THE SADDLE-The Curly Shuffle
- THE FIXX-The Sign Of Fire

KHTR-St. Louis

- (Ed Scarborough-P.D.)
- MADONNA-Holiday
- CULTURE CLUB-Karma Chameleon
- SHANNON-Let The Music Play
- JOHN COUGAR MELLENCAMP-Pink Houses
- STRAY CATS-I Won't Stand In Your Way
- KANSAS-Everybody's My Friend
- MATTHEW WILDER-Break My Stride
- LIONEL RICHIE-Running With The Night

KDVV-Topeka

- (Tony Stewart-P.D.)
- LIONEL RICHIE-Running With The Night
- JOHN COUGAR MELLENCAMP-Pink Houses
- 38 SPECIAL-If I'd Been The One
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- MADONNA-Holiday
- THE ROMANTICS-Talking In Your Sleep

KAYI-Tulsa

- (Phil Williams-P.D.)
- LIONEL RICHIE-Running With The Night
- MADONNA-Holiday
- BONNIE TYLER-Take Me Back
- NIGHT RANGER-(You Can Still) Rock In America
- NENA-Luftballons
- JEFFREY OSBORNE-Stay With Me Tonight
- ROBERT PLANT-In The Mood

KRAV-Tulsa

- (Rick Allen-P.D.)
- KOOL AND THE GANG-Joanna
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- GENESIS-That's All

KFMW-Waterloo

- (Kipper McGee-P.D.)
- CULTURE CLUB-Karma Chameleon
- BARRY MANILOW-Read 'Em And Weep
- DEBARGE-Time Will Reveal
- GENESIS-That's All
- THE ALAN PARSONS PROJECT-You Don't Believe
- THE FIXX-The Sign Of Fire
- MADONNA-Holiday
- JOHN COUGAR MELLENCAMP-Pink Houses
- IRENE CARA-The Dream

KEYN-FM-Wichita

- (Ron Eric Taylor-P.D.)
- CULTURE CLUB-Karma Chameleon
- CHRISTOPHER CROSS-Think Of Laura
- THE FIXX-The Sign Of Fire

Northeast Region

TOP ADD ONS

- JOHN COUGAR MELLENCAMP-Pink Houses (Riva/Mercury)
- BARRY MANILOW-Read 'Em And Weep (Arista)
- GENESIS-That's All (Atlantic)
- REAL LIFE-Send Me An Angel (MCA/Curb)
- CULTURE CLUB-Karma Chameleon (Virgin/Epic)

WFLY-Albany

- (Jack Lawrence-P.D.)
- CHRISTOPHER CROSS-Think Of Laura
- NENA-Luftballons
- JOHN COUGAR MELLENCAMP-Pink Houses
- SPANDAU BALLET-Gold
- EDDIE MONEY-Big Crash
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- CULTURE CLUB-Karma Chameleon

WGUY-Bangor

- (Jim Randall-P.D.)
- BONNIE TYLER-Take Me Back
- JOHN COUGAR MELLENCAMP-Pink Houses
- RICK JAMES-Ebony Eyes
- JAMES INGRAM AND MICHAEL McDONALD-Yah Mo B There
- CULTURE CLUB-Karma Chameleon
- RICK SPRINGFIELD-Souls
- THE POINTER SISTERS-I Need You
- EARTH, WIND & FIRE-Magnetic
- GENESIS-That's All
- HERB ALPERT-Red Hot
- THE FIXX-The Sign Of Fire

WHTT-Boston

- (Rick Peters-P.D.)
- STRAY CATS-I Won't Stand In Your Way
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- THE FIXX-The Sign Of Fire
- THE ALAN PARSONS PROJECT-You Don't Believe
- ROBERT PLANT-In The Mood
- EDDIE MONEY-Big Crash
- BARRY MANILOW-Read 'Em And Weep
- SHANNON-Let The Music Play

WXKS-Boston

- (Geni Donaghey-P.D.)
- GENESIS-That's All
- GLORIA GAYNOR-I Am What I Am
- BARRY MANILOW-Read 'Em And Weep
- MARRY JANE GIRLS-Boys
- LIONEL RICHIE-Running With The Night
- ROBERT PLANT-In The Mood
- REAL LIFE-Send Me An Angel
- MIDNIGHT STAR-Wet My Whistle
- RICK JAMES-Ebony Eyes
- FRANCE JOLI-Blue Eyed Technology
- JOHN COUGAR MELLENCAMP-Pink Houses
- THE MOTELS-Remember The Night

WBEN-FM-Buffalo

- (Bob Wood-P.D.)
- NAKED EYES-When The Lights Go Out
- KOOL AND THE GANG-Joanna

WKBW-Buffalo

- (Sandy Beach-P.D.)
- STRAY CATS-I Won't Stand In Your Way
- BARRY MANILOW-Read 'Em And Weep
- LIONEL RICHIE-Running With The Night
- CULTURE CLUB-Karma Chameleon
- BONNIE TYLER-Take Me Back

WNYS-Buffalo

- (Ray St. James-P.D.)
- LIONEL RICHIE-Running With The Night
- GENESIS-That's All
- DEBARGE-Time Will Reveal
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- EARTH, WIND & FIRE-Magnetic
- REAL LIFE-Send Me An Angel
- THE ROMANTICS-Talking In Your Sleep
- KOOL AND THE GANG-Joanna

WTSN-Dover

- (Jim Sebastian-P.D.)
- DEBORAH ALLEN-Baby I Lied
- JOHN COUGAR MELLENCAMP-Pink Houses
- HERB ALPERT-Red Hot
- CULTURE CLUB-Karma Chameleon
- CHRISTOPHER CROSS-Think Of Laura
- THE WOODY BLUES-Blue World
- THE ROMANTICS-Talking In Your Sleep
- RUFUS AND CHAKA KHAN-Ain't Nobody
- RAY PARKER, JR.-I Still Can't Get Over Loving You

WERZ-Exeter

- (Jack O'Brien-P.D.)
- LIONEL RICHIE-Running With The Night
- BARRY MANILOW-Read 'Em And Weep
- JEFFREY OSBORNE-Stay With Me Tonight
- REAL LIFE-Send Me An Angel
- CULTURE CLUB-Karma Chameleon
- JOHN COUGAR MELLENCAMP-Pink Houses
- LINDA RONSTADT-What's New
- HEADPINS-Just One More Time
- FIREFALL-Runaway Love
- WAS (NOT WAS)-Knocked Down Made Small
- STRAY CATS-I Won't Stand In Your Way

WTIC-FM-Hartford

- (Mike West-P.D.)
- BARRY MANILOW-Read 'Em And Weep
- MATTHEW WILDER-Break My Stride
- ROBERT PLANT-In The Mood
- JOHN COUGAR MELLENCAMP-Pink Houses

13FEA (WFEA)-Manchester

- (Rick Ryder-P.D.)
- RUFUS AND CHAKA KHAN-Ain't Nobody
- JOHN COUGAR MELLENCAMP-Pink Houses
- JOHN WARREN-Advanced Warning

KC101 (WKCI)-New Haven

- (Loo Catz-P.D.D.)
- GENESIS-That's All
- SHANNON-Let The Music Play
- LIONEL RICHIE-Running With The Night
- CULTURE CLUB-Karma Chameleon
- CHRISTOPHER CROSS-Think Of Laura

WCAU-FM-Philadelphia

- (Scott Walker-P.D.)
- JOHN COUGAR MELLENCAMP-Pink Houses
- THE MOTELS-Remember The Night
- THE ALAN PARSONS PROJECT-You Don't Believe
- ROBERT PLANT-In The Mood
- ELO-Rock 'N' Roll Is King
- IRENE CARA-The Dream
- PAUL SIMON-Allergies

- BARRY MANILOW-Read 'Em And Weep
- EDDIE AND THE CRUISERS-On The Dark Side
- LIONEL RICHIE-Running With The Night
- GENESIS-That's All
- SHANNON-Let The Music Play

WJBQ-Portland

- (Brian Phoenix-P.D.)
- DEBARGE-Time Will Reveal
- JUMP 'N IN THE SADDLE-The Curly Shuffle
- SPANDAU BALLET-Gold
- THE MOTELS-Remember The Night
- GLADYS KNIGHT AND THE PIPS-Hero
- LINDA RONSTADT-What's New
- CULTURE CLUB-Karma Chameleon
- JOHN COUGAR MELLENCAMP-Pink Houses
- STRAY CATS-I Won't Stand In Your Way
- RICK SPRINGFIELD-Souls
- FIREFALL-Runaway Love
- JAMES INGRAM AND MICHAEL McDONALD-Yah Mo B There

WSPK-Poughkeepsie

- (Chris Leide-P.D.)
- JOHN COUGAR MELLENCAMP-Pink Houses
- ROBERT PLANT-In The Mood
- LINDA RONSTADT-What's New
- DEBBIE HARRY-Rush Rush
- RE-FLEX-The Politics Of Dancing
- NENA-Luftballons

WPRO-FM-Providence

- (Tom Cuddy-P.D.)
- 38 SPECIAL-If I'd Been The One
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- GENESIS-That's All
- DEBARGE-Time Will Reveal
- STRAY CATS-I Won't Stand In Your Way
- RICK SPRINGFIELD-Souls
- THE FIXX-The Sign Of Fire
- NAKED EYES-When The Lights Go Out

96PXY (WPXY)-Rochester

- (Tom Mitchell-P.D.)
- GENESIS-That's All
- CULTURE CLUB-Karma Chameleon
- THE MOTELS-Remember The Night
- SHANNON-Let The Music Play
- DEBARGE-Time Will Reveal
- PRINCE-Let's Pretend We're Married
- REAL LIFE-Send Me An Angel

WHFM-Rochester

- (Charley Lake-P.D.)
- MADONNA-Holiday
- REAL LIFE-Send Me An Angel
- JOHN COUGAR MELLENCAMP-Pink Houses
- LINDA RONSTADT-What's New
- GENESIS-That's All
- KOOL AND THE GANG-Joanna
- DEBARGE-Time Will Reveal
- ELTON JOHN-I Guess That's Why They Call It The Blues

WGFM-Schenectady

- (Mike Neff-P.D.)
- CHRISTOPHER CROSS-Think Of Laura
- JOHN COUGAR MELLENCAMP-Pink Houses
- THE MOTELS-Remember The Night

WRCK-Utica Rome

- (Jim Rietz-P.D.)
- JOHN COUGAR MELLENCAMP-Pink Houses
- BOB DYLAN-Sweetheart Like You
- RE-FLEX-The Politics Of Dancing
- SHANNON-Let The Music Play
- SONS OF HEROES-Living Outside Your Love
- CULTURE CLUB-Karma Chameleon
- NAKED EYES-When The Lights Go Out
- THE DOORS-Gloria
- TALKING HEADS-This Must Be The Place
- REAL LIFE-Send Me An Angel

Mid-Atlantic Region

TOP ADD ONS

- JOHN COUGAR MELLENCAMP-Pink Houses (Riva/Mercury)
- RAY PARKER, JR.-I Still Can't Get Over Loving You (Arista)
- SHANNON-Let The Music Play (Emergency/Mirage)
- GENESIS-That's All (Atlantic)
- THE MOTELS-Remember The Night (Capitol)

WFBG-Altoona

- (Tony Booth-P.D.)
- MADONNA-Holiday
- KOOL AND THE GANG-Joanna
- KISS-Lick It Up
- DIANA ROSS-Let's Go Up
- RE-FLEX-The Politics Of Dancing
- JUMP 'N IN THE SADDLE-The Curly Shuffle
- SHANNON-Let The Music Play
- JOHN COUGAR MELLENCAMP-Pink Houses

B-104 (WBSB)-Baltimore

- (Jan Jefferies-P.D.)
- SPANDAU BALLET-Gold
- MATTHEW WILDER-Break My Stride
- GENESIS-That's All
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- SHEENA EASTON-Almost Over You

WMAR-FM-Baltimore

- (Gary Franklin-P.D.)
- CULTURE CLUB-Karma Chameleon
- RE-FLEX-The Politics Of Dancing
- THE MOTELS-Remember The Night
- BONNIE TYLER-Take Me Back
- EDDIE MONEY-Big Crash
- TALKING HEADS-This Must Be The Place

WOMP-FM-Bellaire

- (Dwayne Bonds-P.D.)
- RICK JAMES-Ebony Eyes
- GENESIS-That's All
- JUMP 'N IN THE SADDLE-The Curly Shuffle
- REAL LIFE-Send Me An Angel
- CULTURE CLUB-Karma Chameleon
- LIONEL RICHIE-Running With The Night
- ROBERT PLANT-In The Mood

WZYQ-Frederick

- (Kemosabi Joe-P.D.)
- RAY PARKER, JR.-I Still Can't Get Over Loving You
- THE ALAN PARSONS PROJECT-You Don't Believe
- BLACK SABBATH-Trashed
- THE FIXX-The Sign Of Fire

- JOHN COUGAR MELLENCAMP-Pink Houses
- Z.Z. TOP-T.V. Dinners
- DOLLY PARTON-Save The Last Dance For Me
- BONNIE TYLER-Take Me Back

WKEE-Huntington

- (Steve Hayes-P.D.)
- CULTURE CLUB-Karma Chameleon
- JUMP 'N IN THE SADDLE-The Curly Shuffle
- BONNIE TYLER-Take Me Back
- JOHN COUGAR MELLENCAMP-Pink Houses
- DIANA ROSS-Let's Go Up
- LIONEL RICHIE-Running With The Night
- GENESIS-That's All
- MADONNA-Holiday
- HERB ALPERT-Red Hot

WBLI-Long Island

Billboard® Singles Radio Action™

Playlist Top Add Ons •

Based on station playlists through Tuesday (11/29/83)

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- BARRY MANILOW—Read 'Em And Weep
- LIONEL RICHIE—Running With The Night
- CULTURE CLUB—Karma Chameleon
- THE ROMANTICS—Talking In Your Sleep

WFLB—Fayetteville

- (Larry Canon—P.D.)
- YES—Owner Of A Lonely Heart
- IRENE CARA—Why Me?
- SPANDAU BALLET—Gold
- PETER SCHILLING—Major Tom (Coming Home)
- NAKED EYES—When The Lights Go Out
- LIONEL RICHIE—Running With The Night
- RONNIE MILSAP—Show Her
- SHEENA EASTON—Almost Over You
- CULTURE CLUB—Karma Chameleon
- DOLLY PARTON—Save The Last Dance For Me
- THE MOTELS—Remember The Night
- MADONNA—Holiday
- MANHATTAN TRANSFER—American Pop

WFOV—Gainesville

- (Alan DuPriest—P.D.)
- CULTURE CLUB—Karma Chameleon
- RICK SPRINGFIELD—Souls
- JOHN COUGAR MELLENCAMP—Pink Houses
- KOOL AND THE GANG—Joanna
- DIANA ROSS—Let's Go Up

WRQK—Greensboro

- (Pam Conrad—P.D.)
- LIONEL RICHIE—Running With The Night
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- CRYSTAL GAYLE—The Sound Of Goodbye
- GENESIS—That's All
- NAKED EYES—When The Lights Go Out
- BONNIE TYLER—Take Me Back
- IRENE CARA—The Dream
- DIANA ROSS—Let's Go Up
- SHANNON—Let The Music Play
- MIDNIGHT STAR—Wet My Whistle
- JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN—Take A Chance
- THE ALAN PARSONS PROJECT—You Don't Believe
- MADONNA—Holiday

WOKI—Knoxville

- (Doe Fidler—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- BONNIE TYLER—Take Me Back
- JAMES INGRAM AND MICHAEL McDONALD—Yah Mo B There
- DOLLY PARTON—Save The Last Dance For Me
- DEBORAH ALLEN—Baby I Lied
- THE MOTELS—Remember The Night
- IRENE CARA—The Dream

- THE FIXX—The Sign Of Fire
- TALKING HEADS—This Must Be The Place
- BARRY MANILOW—Read 'Em And Weep
- SPANDAU BALLET—Gold
- LIONEL RICHIE—Running With The Night
- CULTURE CLUB—Karma Chameleon
- RE-FLEX—The Politics Of Dancing
- GENESIS—That's All

1-95 (WINZ-FM)—Miami

- (Keith Isley—P.D.)
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- JENNY BURTON—Remember What You Like
- WEST STREET MOB—Break Dancin'—Electric Boogie
- D TRAIN—Something's On Your Mind
- LISA—Rock To Your Heart
- KOOL AND THE GANG—Joanna
- PLANET PATROL—I Didn't Know I Loved You
- BARRY MANILOW—Read 'Em And Weep

Y-100 (WHYI)—Miami

- (Robert Walker—P.D.)
- CULTURE CLUB—Karma Chameleon
- MATTHEW WILDER—Break My Stride
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- KOOL AND THE GANG—Joanna
- GRAND MASTER FLASH AND MELLEMEEL—White Lines (Don't Don't Do It)
- TWILIGHT 22—Electric Kingdom

WKZQ-FM—Myrtle Beach

- (Henry Kaye—P.D.)
- DEBORAH ALLEN—Baby I Lied
- GENESIS—That's All
- TALKING HEADS—This Must Be The Place
- EYE TO EYE—Lucky
- MADONNA—Holiday
- THE DOORS—Gloria
- JOHN COUGAR MELLENCAMP—Pink Houses
- IRENE CARA—The Dream
- DON FELDER—Bad Girls
- EARTH, WIND & FIRE—Magnetic
- JOE GIBSON—She Told Me So
- CHRISTOPHER CROSS—Think Of Laura

WSFL—New Bern

- (Scott Kerr—P.D.)
- EDDIE MONEY—Big Crash
- THE FIXX—The Sign Of Fire
- REAL LIFE—Send Me An Angel
- TALKING HEADS—This Must Be The Place
- OLIVIA NEWTON-JOHN—Twist Of Fate
- JENNIFER HOLLIDAY—I Am Love
- THE POLICE—Synchronicity II
- PAUL SIMON—Allergies
- JOHN COUGAR MELLENCAMP—Pink Houses

WNVZ—Norfolk

- (Steve Kelly—P.D.)
- THE S.O.S. BAND—Tell Me If You Still Care
- TWILIGHT 22—Electric Kingdom
- JEFFREY OSBORNE—Stay With Me Tonight
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- KOOL AND THE GANG—Joanna
- SPANDAU BALLET—True
- ELTON JOHN—I Guess That's Why They Call It The Blues
- 38 SPECIAL—If I'd Been The One
- BARBRA STREISAND—The Way He Makes Me Feel
- STRAY CATS—I Won't Stand In Your Way

WRVQ—Richmond

- (Bob Lewis—P.D.)
- ELTON JOHN—I Guess That's Why They Call It The Blues
- JOHN COUGAR MELLENCAMP—Pink Houses
- SHANNON—Let The Music Play

WXLK—Roanoke

- (Russ Brown—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- THE FIXX—The Sign Of Fire
- CHRISTOPHER CROSS—Think Of Laura
- DEBORAH ALLEN—Baby I Lied

- RAY PARKER, JR.—I Still Can't Get Over Loving You
- CULTURE CLUB—Karma Chameleon
- LIONEL RICHIE—Running With The Night
- GENESIS—That's All
- RE-FLEX—The Politics Of Dancing
- MATTHEW WILDER—Break My Stride

WAEV—Savannah

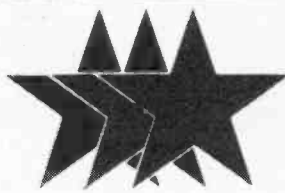
- (J.D. North—P.D.)
- JOHN COUGAR MELLENCAMP—Pink Houses
- BARBRA STREISAND—The Way He Makes Me Feel
- DOLLY PARTON—Save The Last Dance For Me
- MADONNA—Holiday
- KOOL AND THE GANG—Joanna
- 38 SPECIAL—If I'd Been The One
- DURAN DURAN—Union Of The Snake

Z-102 (WZAT)—Savannah

- (Ray Williams—P.D.)
- JUMP 'N IN THE SADDLE—The Curly Shuffle
- RAY PARKER, JR.—I Still Can't Get Over Loving You
- CHRISTOPHER CROSS—Think Of Laura
- SHANNON—Let The Music Play
- JOHN COUGAR MELLENCAMP—Pink Houses

WSEZ—Winston-Salem

- (Bob Mahoney—P.D.)
- MATTHEW WILDER—Break My Stride
- IRENE CARA—Why Me?



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Survey For Week Ending 8/20/83

Billboard® Top 25 Video Games

These are the best selling home video games compiled from retail outlets by the Billboard research department.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	1	11	ENDURO	Activision AX 026
2	2	21	CENTPEDE	Atari CX 2
3	3	25	MS. PAC-MAN	Atari C
4	4	15	KEYSTONE KAPERS	A
5	5	49	FROGGER	Parker Bro

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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.

TITLE	Copyright Owner/Manufacturer, Catalog Number	Price
THE PRISONER OF ZENDA	Peter Sellers, Lynne Frederick, Lionel Jeffries, Elke Sommer, Jeremy Kemp	Beta & VHS MCA Home Video \$39.95
QUICK DOG TRAINING	Barbara Woodhouse	CED Embassy Home Entertainment \$29.95
THE QUIET MAN	John Wayne, Maureen O'Hara	CED RCA VideoDiscs 00304 (2) \$34.98
ROLLING THUNDER	William DeVane	CED Vestron Video No List
SAVANNAH SMILES	Bridgette Anderson, Mark Miller, Donovan Scott, Peter Graves	LV CED Embassy Home Entertainment \$29.95 \$34.95
SLAVE OF THE CANNIBAL GODS	Ursula Andress, Stacey Keach	CED Vestron Video No List
SOPHIE'S CHOICE		No List
MAUSOLEUM	Marjoe Gortner, Bobbie Breese	CED Embassy Home Entertainment \$29.95
MR. MAGOO CARTOONS		CED RCA VideoDiscs 03039 \$19.98
MY TUTOR	Caren Kaye, Matt Lattanzi, Kevin McCarthy, Irene Golonka	Beta & VHS MCA Home Video \$69.95
NFL FILMS	Hog Day Afternoon (Highlights Of Super Bowl XVII)	Beta & VHS NFL Films Video \$39.95

New On The Charts



"THE FINAL COUNTDOWN"
Vestron Video-23

Billboard® Videocassette Top 40™

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SALES				RENTAL			
This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number	This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	7	48 HOURS Paramount Pictures, Paramount Home Video 1139	1	1	6	48 HOURS Paramount Pictures, Paramount Home Video 1139
2	2	65	JANE FONDA'S WORKOUT ▲ (ITA) KVC-RCA, Karl Video Corporation 042	2	5	4	THE VERDICT CBS-Fox Video 1188
3	3	7	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309	3	3	13	FIRST BLOOD Thorn/EMI 1573
4	8	4	THE VERDICT CBS-Fox Video 1188	4	2	6	HIGH ROAD TO CHINA Warner Brothers Pictures, Warner Home Video 11309
5	4	25	AN OFFICER AND A GENTLEMAN ▲ Paramount Pictures, Paramount Home Video 1467	5	4	8	SOPHIE'S CHOICE CBS-Fox Video 9076
6	6	5	MAD MAX Vestron V-4030	6	6	3	MAD MAX Vestron V-4030
7	5	15	AIRPLANE II: THE SEQUEL ● Paramount Pictures, Paramount Home Video 1489	7	7	9	THE TOY RCA/Columbia Pictures, Home Video 10538
8	7	8	ALICE IN WONDERLAND Walt Disney Home Video 36	8	8	8	FRANCES Thorn/EMI 1621
9	11	38	STAR TREK II: THE WRATH OF KHAN (ITA) ▲ Paramount Pictures, Paramount Home Video 1180	9	11	11	BEST FRIENDS Warner Brothers Pictures, Warner Home Video 11265
10	19	4	PLAYBOY'S PLAYMATE REVIEW CBS-Fox Video 6255	10	10	10	MY FAVORITE YEAR MGM/UA Home Video 800188

YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. Top Of the World, Carpenters, A&M
2. Goodbye Yellow Brick Road, Elton John, MCA
3. The Most Beautiful Girl, Charlie Rich, Epic
4. Just You 'N' Me, Chicago, Columbia
5. Photograph, Ringo Starr, Apple
6. Space Race, Billy Preston, A&M
7. The Love I Lost (Part 1), Harold Melvin & the Blue Notes, Philadelphia International
8. Hello It's Me, Todd Rundgren, Bearsville
9. Keep On Truckin', Eddie Kendricks, Tamla
10. Leave Me Alone (Ruby Red Dress), Helen Reddy, Capitol

POP SINGLES—20 Years Ago

1. Dominique, Singing Nun, Philips
2. I'm Leaving It Up To You, Dale & Grace, Montel-Michelle
3. Everybody, Tommy Roe, ABC-Paramount
4. Louie Louie, Kingsmen, Wand
5. She's A Fool, Lesley Gore, Mercury
6. Sugar Shack, Jimmy Gilmer & the Fireballs, Dot
7. You Don't Have To Be A Baby To Cry, Caravellas, Smash
8. Be True To Your School, Beach Boys, Capitol
9. Washington Square, Village Stompers, Epic
10. Walking The Dog, Rufus Thomas, Stax

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

1. The Singing Nun, Philips
2. In The Wind, Peter, Paul & Mary, Warner Bros.
3. The Second Barbra Streisand Album, Columbia
4. Peter, Paul & Mary, Warner Bros.
5. Trini Lopez At PJ's, Reprise
6. Elvis' Golden Records, Vol. 3, RCA Victor
7. West Side Story, Soundtrack, Columbia
8. Sinatra's Sinatra, Frank Sinatra, Reprise
9. The Barbra Streisand Album, Columbia
10. Ingredients In A Recipe For Soul, Ray Charles, ABC-Paramount

COUNTRY SINGLES—10 Years Ago

1. The Most Beautiful Girl, Charlie Rich, Epic
2. Amazing Love, Charley Pride, RCA
3. Sing About Love, Lynn Anderson, Columbia
4. If You Can't Feel It, Freddie Hart, Capitol
5. If We Make It Through December, Merle Haggard, Capitol
6. Sometimes A Memory Ain't Enough, Jerry Lee Lewis, Mercury
7. Little Girl Gone, Donna Fargo, Dot
8. I'll Never Break These Chains, Tommy Overstreet, Dot
9. You Ask Me To, Waylon Jennings, RCA
10. Country Sunshine, Dottie West, RCA

SOUL SINGLES—10 Years Ago

1. If You're Ready Come Go With Me, Staple Singers, Stax
2. Cheaper To Keep Her, Johnnie Taylor, Stax
3. The Love I Lost (Part 1), Harold Melvin & the Blue Notes, Philadelphia International
4. Rockin' Roll Baby, Stylistics, Avco
5. Never Never Gonna Give You Up, Barry White, 20th Century
6. You're A Special Part Of Me, Diana Ross & Marvin Gaye, Motown
7. Some Guys Have All The Luck, Persuaders, Atco
8. Come Get To This, Marvin Gaye, Motown
9. I Wanna Know Your Name, Intruders, Gamble
10. Sweet Understanding Love, Four Tops, Dunhill

• Continued from page 15

Scott Knight, a former general manager of Major Market Radio and most recently VP/operations for Knight Quality Stations, becomes president of the group, which includes WSAR Fall River, WEIM Fitchburg, WSRS Worcester, WGIR-AM-FM Manchester and WHEB-AM-FM Portsmouth. He succeeds Norman Knight, who becomes chairman of the board/CEO.

Jim Sumpter, GM of Corpus Christi's KZFM, figures that if programming a First Media station was good enough for him, it's good enough for his PD. And so it is that WPGC Washington PD Glenn Beck joins KZFM as program director... Mike Taylor, who defected to sales four years ago—and not even radio sales at that—is back at it. Mike now does mornings and Miami's WEZI (the old WYOR). He once held the same post at Hartford's WDRC-FM and KYA-FM San Francisco.

Moving up at Minneapolis' KSTP-AM is GSM Scott Meier, who is now GM at the news/talk station, replac-

ing Al Quarnstrom, who's managing Red Wing, Minn.'s KCUE/KWNG... Moving up in the Katz organization are WSYR/WYYY Syracuse GM Hugh Barr, WDBO Orlando GM Garry Eaves and WKKA Orlando GM Bob Longwell. All add vice president to their titles... Sandy Goldberg moves from his GM post at Susquehanna's WLQR Toledo to "Warm" WRRM Atlanta in the same post. He replaces Jack De Haven, who becomes Susquehanna national sales manager.

★ ★ ★

As Steve Goldstein whips his staff into shape at Detroit's WHYT, the newest addition to the "Hot Hits!" station is a former co-worker from WTIC-FM Hartford. He's Jim Cutler, and he's now doing middays. The former WXLO and WBLI New York personality will also serve as production manager... Across town at WRIF, Gregory Flash leaves a dull corporate job at ABC New York (at least we don't think the "internal audio division" sounds very interesting, although CPAs like Greg might have other ideas) to become business man-

ager for the network's Detroit O & O's WXYZ and 'RIF.

Jim La Marca joins Noble Broadcast Consultants to assist the San Diego-based firm with the "Great Gold" format... Glenn O'Brien has swapped places with Drew Wilder. Glenn, who had been music director at Norwalk's WNLK (which Drew is now programming), comes on board at Drew's former haunt, WLAD Danbury as PD/MD... Doing music at Toledo's WOHO/WWWM is afternoon jock Kevin McKay. Moving up to Kevin's former public service director post is Michael Donofrio.

By now, former KRCK Portland MD Alan Lawson is going into culture shock. After 14 years in Portland radio, much of which was AOR, Lawson is the new PD at WTR Westminister. Westminister is a suburb of Baltimore, and WTR is beautiful music. But as beauty is in the ears of the beholder, a format switch to something—we don't know what—is expected.

Rick Carroll is back in action on line for the time being at L.A.'s KROQ, as former PD Freddie Snakeskin steps down to concentrate on his afternoon shift, and Jed The Fish takes a leave of absence due to illness.

★ ★ ★

Since Mark McEwen's gig with Federal Express has come to an end (the WNEW-FM New York overnigh- ter and standup comic was not

reduced to delivering boxes; in fact he was standing by them in a national commercial), he's seeking fame hawking Lite Beer for Miller. If you see the spot, he's the guy who hands the letter to the quarterback, and fawns all over him for the remaining 27 seconds.

Rolodex update: WFVR Aurora, Ill. is now WKKD-AM. The AC format remains... WCCO-FM is officially WLTE, also AC... "American Top 40" has a new on-air address in New York: "Home Of The Hits" WPLJ, Sundays from 10 a.m. to 2 p.m... If you want to contact Strategic Radio Research, the new address is Park Place, Suite 210, 655 W. Irving, Park Road at Lake Shore Drive, Chicago, Ill. 60613.

SMN's top 40 format "Rock America" slated to debut mid-January is coming together. Signing on as operations manager is WRQC Cleveland programmer Tim Spencer who returns to his hometown of Dallas, where he worked with SMN VP/programming George Williams at KFWO. Unlike other SMN offerings, "Rock America" will uplink from Texas.

Spencer, who also programmed Dallas' Q102 (KTXQ), is not being replaced at 'RQC. Operations manager Scott Hewitt will assume his programming chores. If you're wondering who'll carry the new format, check out Beaumont's KZOM. By the time "Rock America" debuts, they'll be known as KKMY.



VARIETY AWARD—CFOX Vancouver general manager Aldon Diehl, left, accepts the Variety Club's 1983 International Media Award during the Club's annual convention there. Making the presentation is Don Gillin, Variety Club's international ambassador.

GOODPHONE COMMENTARY

Have Advertising Dollars
Been Going Up In Smoke?

By JOE HESLET

Has the U.S. government ever said that radio and television advertising was more effective than newspapers, magazines and billboards? Maybe.

Back in the days when the Surgeon General was first bemoaning the liabilities of cigarette smoking, it was decided that the cigarette companies should be hindered in their ability to influence the consumer to use their products. It was hoped that reducing the public's "top of mind awareness" of cigarette products would result in a reduction in the number of smokers.

We all know that the Surgeon General's office attempted to accomplish this goal by banning their advertisement on all radio and television. However, it did not ban cigarettes from newspapers, magazines or billboards.

Now if newspapers, billboards and magazines have the same influence over the mind as the electronic media, wouldn't cigarette advertising have been removed from the print media also? Or if in fact the print media was the most effective type of advertising, wouldn't cigarette manufacturers have been forbidden to use them and allowed to remain in the electronic media? Think about that.

How many of you still associate the theme from "The Magnificent

Seven" with Marlboro? Or how about "Winston tastes good like a cigarette should." I'll bet most of you can still sing the jingle. Did the print media plant those musical images in your mind? Of course not!

If you're over 30, you can probably name many old slogans and sing lots of old cigarette jingles that you heard on the electronic media. And you don't have to be a smoker to remember.

Think about the fact that it's been well over 10 years since you've heard any cigarette jingles or slogans on radio or tv and the power of the electronic media will be put in the proper perspective.

Oh, cigarettes still advertise. They spend a lot of money in the print media. But even if you can conjure up the picture in your mind of a Newport, Players or Carlton print ad, can you remember a single bit of the copy in that ad? Probably not.

Yet the print media still gets 80 cents of every dollar spent on advertising, and the electronic media gets 20 cents. Does this make sense to you? Not to me! And it isn't making cents for the advertiser.

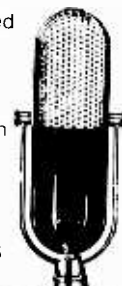
★ ★ ★

Joe Heslet is sales manager of Y-94 (KFYE) Fresno, Calif.

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Current Issue #44 features WBBM-FM/Don Geronimo, KFRC/Dr. Don Rose's 10th Anniversary Show, KIIS/Rick Dees, KPRZ/Gary Owens, KLOS/Shana, Rochester's CHR Battle—WPXY vs. WHFM vs. WMJQ, WLOL-FM/Hines & Bergland, plus KIFM and Seattle's KZOK, 90-minute cassette, \$5.50.
Special Issue #5-24 features Detroit and Kansas City with Detroit's A/Cs WOMC, WNIC, WMJQ, & WCZY, CHR WHYT & WABX, AORs WRIF & WLZ, Urban WDRO & WJLB Kansas City's AOR KYYS, CHR KBEO AND A/Cs WHB, KMBZ & KLSI, 90-minute cassette, \$5.50.
Classic Issue #37 features KRLA/Dick Bondi-1966, KHJ/Charlie Tuna-1978, KMET/Mary Turner-1975, WNBC/Cousin Bruce-1976, KFWB/Roger Christian-1967, KRLA/Art Laboe-1978, KHJ/Robert W. Morgan-1973, plus KCBO/Shotgun Tom Kelly & Rich Brother Robbin-1973. Cassette, \$10.50.
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Billboard®

Survey For Week Ending 12/10/83

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	3	8	GENESIS—Genesis, Atlantic	1	1	5	YES—Owner Of A Lonely Heart, Atco
2	1	5	THE ROLLING STONES—Undercover, Rolling Stones	2	5	5	.38 SPECIAL—If I'd Been The One, A&M
3	5	6	YES—90125, Atco	3	10	6	GENESIS—That's All, Atlantic
4	2	9	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	4	3	5	THE ROLLING STONES—Undercover Of The Night, Rolling Stones
5	6	5	.38 SPECIAL—Tour De Force, A&M	5	11	9	THE ROMANTICS—Talking In Your Sleep, Nipperor
6	4	12	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	6	7	6	DURAN DURAN—Union Of The Snake, Capitol
7	8	12	THE ROMANTICS—In Heat, Nipperor	7	9	7	JOHN COUGAR MELLENCAMP—Pink Houses, Riva/Mercury
8	10	6	DURAN DURAN—Seven And The Ragged Tiger, Capitol	8	2	9	JOHN COUGAR MELLENCAMP—Crumblin' Down, Riva/Mercury
9	9	5	BILLY IDOL—Rebel Yell, Chrysalis	9	25	22	THE POLICE—Synchronicity II, A&M
10	7	7	EDDIE MONEY—Where's The Party?, Columbia	10	29	4	STREETS—If Love Should Go, Atlantic
11	12	6	BLUE OYSTER CULT—The Revolution By Night, Columbia	11	6	11	PAT BENATAR—Love Is A Battlefield, Chrysalis
12	31	3	SOUNDTRACK—Two Of A Kind, MCA	12	4	10	HUEY LEWIS AND THE NEWS—Heart And Soul, Chrysalis
13	18	6	STREETS—1st, Atlantic	13	15	4	THE ROLLING STONES—She Was Hot, Rolling Stones
14	14	6	NIGHT RANGER—Midnight Madness, MCA	14	23	3	BILLY IDOL—Rebel Yell, Chrysalis
15	24	4	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	15	8	14	BIG COUNTRY—In A Big Country, Mercury
16	25	5	BOB DYLAN—Infidels, Columbia	16	12	7	GENESIS—Just A Job To Do, Atlantic
17	36	2	OZZY OSBOURNE—Bark At The Moon, CBS Associated	17	20	2	SOUNDTRACK—Ask The Lonely, MCA
18	11	14	RAINBOW—Bent Out Of Shape, Mercury	18	28	4	DARYL HALL AND JOHN OATES—Say It Isn't So, RCA
19	16	6	PAUL RODGERS—Cut Loose, Atlantic	19	14	8	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
20	13	14	BIG COUNTRY—The Crossing, Mercury	20	17	4	THE ROLLING STONES—Too Tough, Rolling Stones
21	32	3	U-2—Under A Blood Red Sky, Island	21	32	3	EDDIE MONEY—Big Crash, Columbia
22	17	14	PETER SCHILLING—Error In The System, Elektra	22	13	12	RAINBOW—Street Of Dreams, Polydor
23	20	6	DARYL HALL AND JOHN OATES—Rock 'N Soul Part 1, RCA	23	26	12	PETER SCHILLING—Major Tom (Coming Home), Elektra
24	21	25	THE POLICE—Synchronicity, A&M	24	37	4	NIGHT RANGER—(You Can Still) Rock In America, Capitol
25	15	12	PAT BENATAR—Live From Earth, Chrysalis	25	19	6	SAGA—The Flier, Portrait/Epic
26	29	5	Z. Z. TOP—Eliminator, Warner Bros.	26	21	2	YES—It Can Happen To You, Atco
27	19	14	THE MOTELS—Little Robbers, Capitol	27	35	3	PAUL RODGERS—Cut Loose, Atlantic
28	23	32	QUIET RIOT—Metal Health, Pasha	28	22	2	THE ALAN PARSONS PROJECT—You Don't Believe, Arista
29	30	7	CULTURE CLUB—Colour By Numbers, Virgin/Epic	29	18	6	THE DOORS—Gloria, Elektra
30	27	11	ALDO NOVA—Subject, Portrait	30	39	3	YES—Changes, Atco
31	26	9	SAGA—Heads Or Tales, Epic	31	27	10	ALDO NOVA—Monkey On Your Back, Portrait
32	35	21	ROBERT PLANT—The Principle Of Moments, EsPeranza/Atlantic	32	33	7	PAUL McCARTNEY AND MICHAEL JACKSON—Say Say Say, Columbia
33	38	8	MOTLEY CRUE—Shout At The Devil, Elektra	33	31	4	KROKUS—Stayed Awake All Night, Arista
34	22	7	THE DOORS—Alive, She Cried, Elektra	34	NEW ENTRY		DON FELDER—Bad Girls, Elektra
35	39	10	SURVIVOR—Caught In The Game, Scotti Bros.	35	NEW ENTRY		U2—Eleven O'Clock Tick Tock, Island
36	42	3	DON FELDER—Airborne, Elektra	36	24	13	QUIET RIOT—Cum On Feel The Noize, Pasha
37	28	10	KISS—Lick It Up, Mercury	37	NEW ENTRY		OZZY OSBOURNE—Bark At The Moon, CBS Associated
38	34	8	PAUL McCARTNEY—Pipes Of Peace, Columbia	38	NEW ENTRY		Z.Z. TOP—T.V. Dinners, Warner Bros.
39	47	4	SIMON TOWNSHEND—Sweet Sound, 21 Records	39	59	9	DOKKEN—Breaking The Chains, Elektra
40	37	14	MICHAEL STANLEY BAND—You Can't Fight Fashion, EMI-America	40	52	8	THE MOTELS—Little Robbers, Capitol
41	33	2	MANFRED MANN—Somewhere In Afrika, Arista	41	34	5	CULTURE CLUB—Church Of The Poison Mind, Virgin/Epic
42	NEW ENTRY		RE-FLEX—The Politics Of Dancing, Capitol	42	44	3	BLUE OYSTER CULT—Take Me Away, Columbia
43	43	18	ASIA—Alpha, Geffen	43	30	10	GENESIS—It's Gonna Get Better, Atlantic
44	41	22	JACKSON BROWNE—Lawyers In Love, Asylum	44	38	3	AXE—I Think You'll Remember Tonight Atco
45	NEW ENTRY		JUMP 'N THE SADDLE—The Curly Shuffle, Atlantic	45	45	23	THE POLICE—King Of Pain, A&M
46	40	2	HEAVEN—Where Angels Fear To Tread, Columbia	46	54	20	ROBERT PLANT—Big Log, EsPeranza/Atlantic
47	NEW ENTRY		HEADPINS—Line Of Fire, MCA	47	56	16	THE ANIMALS—The Night, I.R.S.
48	48	13	DOKKEN—Breaking The Chains, Elektra	48	40	14	THE MOTELS—Suddenly Last Summer, Capitol
49	44	2	ALCATRAZZ—No Parole From Rock 'N' Roll, Rocshire	49	58	13	HELIX—Heavy Metal Love, Capitol
50	NEW ENTRY		VANDENBERG—Heading For A Storm, Atco	50	41	8	KISS—Lick It Up, Mercury

Top Adds

- RE-FLEX—The Politics Of Dancing, Capitol
- JUMP 'N THE SADDLE—The Curly Shuffle, Atlantic (45)
- OZZY OSBOURNE—Bark At The Moon, CBS Associated
- VANDENBERG—Friday Night, Atco (12 Inch)
- DURAN DURAN—Seven And The Ragged Tiger, Capitol
- U-2—Under A Blood Red Sky, Island
- KIM CARNES—Invisible Hands, EMI-America (45)
- THE FIXX—Reach The Beach, MCA
- BOB DYLAN—Infidels, Columbia
- ABC—That Was Then And This Is Now, 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



UB 40

Although the group takes its name from the number on British unemployment benefit forms, UB 40 has established itself in the American musical work force with its second A&M album, "Labour Of Love," which moves up to 157 on the Top LPs & Tape chart.

When the band assembled in 1978, the eight members were drawn more by a mutual love of reggae than by musical expertise. However, the multi-racial group set to work in a Birmingham, England cellar and landed a gig a year later. At that time the group's lineup was finalized with James Brown, Ali Campbell, Robin Campbell, Earl Falconer, Norman Hassan, Brian Traver, Michael Virtue and Astro, who recorded five albums and several charting singles in their native England before the A&M releases.

The 10 tunes on "Labour Of Love" are a cross section of reggae covers ranging from Lesley Kong's "Sweet Sensation" and Jimmy Cliff's "Many Rivers To Cross" to Neil Diamond's "Red Red Wine."

For more information, contact David Campbell, UB 40 Organization, 92 Faley Street, Birmingham, England B55RD; (021) 643-1321.



SIMON TOWNSHEND

Argue all you want for nepotism, but Simon Townshend will only answer with a "Sweet Sound," his 21/PolyGram debut, which moves up the Top LPs and Tape chart to 181.

The 18-year age gap between Simon and his older brother Pete has kept the two from collaborating until now, and Simon has been working on his own since he started playing guitar and piano at the age of eight. Townshend played in several bands before tiring of the ego conflicts and going solo. The 23-year-old's demo tape features Simon on all instruments and was the catalyst for his musical union with Pete, who offered to produce.

Simon was signed to his label by Fred Haayen, who originally inked the Who to British Polydor, and the brothers went into the studio, where Simon says, "We really got close for the first time."

Not surprisingly, Simon's voice is much like his brother's, and the latter's production influence is reminiscent of the rough-cut melodies on his solo albums. "Sweet Sound" features Visage bassist Steve Barnicle and Big Country drummer Mark Brzezicki, who had played with Simon in earlier bands.

For more information, contact John Wolf, The Who Group, c/o 21 Records, 161 W. 54th St., Suite 401, New York, N.Y. 10019, (212) 644-7900.



CRAIG DILLINGHAM

At the age of 25, Craig Dillingham is a 17-year veteran of the music industry. Yet, although he began his career at the age of eight, his MCA/Curb single "Have You Loved Your Woman Today," at starred 66 on the Hot Country Singles chart, is his first release.

While still in school, Dillingham began playing with singer Ray Price's group in Texas, and after graduating from high school, he became Price's permanent opening act on the road. After three years, however, he decided it was time to concentrate on his own recording and songwriting, so he returned to Texas, where he put together his own group. He also joined the Louisiana Hayride in 1975 and has logged numerous appearances on that popular Shreveport, La. radio program.

In May, Dillingham signed with Los Angeles-based Curb Records, which then affiliated him with MCA in Nashville for his country recording.

For more information, contact David E. Wood, at (213) 478-0243.

Whimpia Moves

NEW YORK—Whimpia Management & Advertising has relocated to 330 W. 58th St., Suite 5P, New York, N.Y. 10019. The advertising phone number remains (212) 757-7770, while the management number changes to (212) 399-4200.

Radio

Featured Programming

"The World Of Elvis Presley" has come tumbling down for Country Sessions Inc. in New York. After 30 shows, partners Morrie Trumble and Neal Weed decided to cancel the series, following the withdrawal of the program's principal sponsor, International Harvester, makers of tractors and trucks, although a six-hour birthday tribute to the King is in the works. Presley was born Jan. 8.

"We were on four or five different formats," says Trumble, who had no trouble convincing programmers at WCBS-FM New York, WMAQ Chi-

cago and KNBR San Francisco of "The World's" worth. "But 110 stations weren't enough to handle the cost of syndication. The idea was to appeal to more than the avid Elvis fan, and I think we did that, so we're pretty disappointed." The company, he notes, "just isn't big enough to pursue PDs all day long."

It's the second cancellation this semester for the firm, which shut down the "Country Sessions" show in September. "Two-and-a-half years ago there was no long-form country com-

(Continued on page 46)

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.

Dec. 4-10, Y&T, BBC Rock Hour, London Wavelength, one hour.

Dec. 4-10, Midnight Oil, OMNI/Penthouse College Rock Concert, London Wavelength, one hour.

Dec. 5, John Cougar, Inner-View, Inner-View Network, one hour.

Dec. 5, Animals, Guest D.J., Rolling Stone Productions, one hour.

Dec. 5, Doors, Rockline, Global Satellite Network, 90 minutes.

Dec. 5-11, Ink Spots, Music Makers, Narwood Productions, one hour.

Dec. 5-11, Johnny Cash, part one, Country Closeup, Narwood Productions, one hour.

Dec. 9-11, John Lennon: A Day On The Radio, The Source, NBC, two hours.

Dec. 9-11, Herbie Mann, Dr. John, Dave Brubeck, Don & Deanna On Blecker Street, Continuum Radio Network, one hour.

Dec. 9-11, Gail Davies, Weekly Country Music Countdown, United Stations, three hours.

Dec. 9-11, Tammy Wynette, Solid Gold Country, United Stations, three hours.

Dec. 9-11, Toni Arden, Great Sounds, United Stations, four hours.

Dec. 9-11, Neil Sedaka, Rock, Roll & Remember, United Stations, four hours.

Dec. 9-11, Fixx, Hot Rocks, United Stations, one hour.

Dec. 9-11, Huey Lewis & the News, Off The Record Special, Westwood One, one hour.

Dec. 9-11, Herbie Hancock, Special Edition, Westwood One, one hour.

Dec. 9-11, Rock Auditions, Rock Chronicles, Westwood One, one hour.

Dec. 10, Michael Martin Murphey, Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 11, Comedy In Rock, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

Dec. 10-11, Dave Clark, Soundtrack Of The 60s, ABC Watermark, three hours.

Dec. 11, Romantics, Nick Heyward, King Biscuit, ABC Rock Radio Network, one hour.

Dec. 11-17, Duran Duran, BBC Rock Hour, London Wavelength, one hour.

Dec. 11-17, Big Country, OMNI/Penthouse College Rock Concert, London Wavelength, one hour.

Dec. 12, Paul Stanley, Guest D.J., Rolling Stone Productions, one hour.

Dec. 12, Genesis, Rockline, Global Satellite Network, 90 minutes.

Dec. 12-18, Nelson Riddle, Music Makers, Narwood Productions, one hour.

Dec. 12-18, Johnny Cash, Country Closeup, Narwood Productions, one hour.

Dec. 16-17, Animals, Billy Idol, House Party, DIR Broadcasting Network, one hour.

Dec. 16-18, Culture Club, The Source, NBC, 90 minutes.

Dec. 16-18, Joan Baez, Pete Seeger, Tom Rush, Donovan, Don & Deanna On Blecker Street, Continuum Radio Network, one hour.

Dec. 16-18, Stevie Nicks, Off The Record Special, Westwood One, one hour.

Dec. 16-18, Kool & the Gang, Special Edition, Westwood One, one hour.

Dec. 16-18, Previous Jobs, Rock Chronicles, Westwood One, one hour.

Dec. 16-18, Men At Work, Hot Rocks, United Stations, one hour.

Dec. 16-18, Junior Walker, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Dec. 16-18, Arthur Prysock, Great Sounds, United Stations, four hours.

Dec. 16-18, Bobby Bare, Solid Gold Country, United Stations, three hours.

Dec. 16-18, T.G. Sheppard, Weekly Country Music Countdown, United Stations, three hours.

Dec. 17, John Anderson, Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 17-18, Beatles, Elvis Presley, Supremes, Soundtrack Of The 60s, ABC Watermark, three hours.

Dec. 18, Dire Straits, King Biscuit, ABC Rock Radio Network, one hour.

Dec. 18, Quarterflash, Spotlight Special, ABC Contemporary Network, 90 minutes.

Dec. 18, Session Men, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

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Billboard®

Survey For Week Ending 12/10/83

TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	
1	3	8	THE WAY HE MAKES ME FEEL Barbra Streisand, Columbia 38-04177 (Ennes/Emanuel/Threesome, ASCAP)
2	2	11	UPTOWN GIRL Billy Joel, Columbia 38-04149 (Joel Songs, BMI)
3	1	12	ALL NIGHT LONG (ALL NIGHT) Lionel Richie, Motown 1698 (Brockman, ASCAP)
4	4	9	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications/Mijac, ASCAP)
5	5	7	WHAT'S NEW Linda Ronstadt, Asylum 7-69780 (Elektra) (Marke/Warner Brothers/Limerick/Reaganesque/Trim-Co, ASCAP)
6	7	10	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)
7	9	4	READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)
8	6	16	ISLANDS IN THE STREAM Kenny Rogers Duet With Dolly Parton, RCA 13615 (Gibb Brothers/Unichappell, BMI)
9	10	6	SAY IT ISN'T SO Daryl Hall & John Oates, RCA 13564 (Hot-Cha/Unichappell, BMI)
10	11	11	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)
11	13	6	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)
12	12	10	HOW MANY TIMES CAN WE SAY GOODBYE Dionne Warwick And Luther Vandross, Arista 1-9073 (Goldrian, ASCAP)
13	15	8	MAKE BELIEVE IT'S YOUR FIRST TIME Carpenters, A&M 2586 (Music City, ASCAP)
14	14	9	TIME WILL REVEAL DeBarge, Gordy 1705 (Motown) (Jobete, ASCAP)
15	17	6	THE SOUND OF GOODBYE Crystal Gayle, Warner Bros. 7-29452 (Parquet/Lawyers Daughter, BMI)
16	24	3	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon, BMI/ASCAP)
17	19	7	I NEED YOU Pointer Sisters, Planet 13639 (RCA) (Porchester/Dale Kawashima/Orcas/Day To Day, ASCAP/Neches River, BMI)
18	8	13	ONLY YOU Commodores, Motown 1694 (Old Fashion, ASCAP)
19	23	7	I JUST CAN'T WALK AWAY Four Tops, Motown 1706 (MCA) (Good Life/Beau Di-O-Do, ASCAP)
20	16	22	TONIGHT I CELEBRATE MY LOVE Peabo Bryson/Roberta Flack, Capitol 5242 (Almo/Prince Street/Screen Gems, EMI, ASCAP/BMI)
21	20	14	SPICE OF LIFE Manhattan Transfer, Atlantic 7-89786 (Rodsongs/DJA/Samusic/Almo, ASCAP)
22	27	4	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)
23	25	4	ALL THE RIGHT MOVES Jennifer Warnes/Chris Thompson Casablanca 814603 (Polygram) (Warner-Tamerlane/Sprockett/WB/Rewind, BMI, ASCAP)
24	22	12	A LITTLE GOOD NEWS Anne Murray, Capitol 5264 (Chappell/Bibo, ASCAP)
25	31	2	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
26	30	3	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)
27	29	6	SEND HER MY LOVE Journey, Columbia 38-04151 (Twist And Shout/Weed High Nightmare/Colegems-EMI, ASCAP)
28	28	5	ALLERGIES Paul Simon, Warner Bros. 7-29453 (Paul Simon, BMI)
29	32	5	ONE PARTICULAR HARBOUR Jimmy Buffett, MCA 52298 (Coral Reefer, BMI)
30	NEW ENTRY		KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)
31	NEW ENTRY		ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
32	34	4	GOLD Spandau Ballet, Chrysalis 42740 (Reformation, ASCAP)
33	33	8	TENDER IS THE NIGHT Jackson Browne, Asylum 7-69791 (Elektra) (Olas/Kortchmar/Night Kitchen, ASCAP)
34	NEW ENTRY		SHOW HER Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP)
35	40	2	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)
36	37	4	DON'T PLAY ANOTHER LOVE SONG Smokey Robinson, Motown 1700 (Chardax, BMI)
37	NEW ENTRY		STRANGER Elo, Jet 4-04208 (Epic) (April, ASCAP)
38	39	2	HERO Gladys Knight & The Pips, Columbia 38-04219 (Warner House Of Gold, BMI/Bobby Goldsboro, ASCAP)
39	NEW ENTRY		WHISTLE DOWN THE WIND Nick Heyward, Arista 1-9072 (Bryan Morrison, ASCAP)
40	21	10	LADY DOWN ON LOVE Alabama, RCA 13590 (Maypop/Buzzherb, BMI)
41	18	10	SUDDENLY LAST SUMMER The Motels, Capitol 5271 (Clean Sheets, BMI)
42	26	17	TRUE Spandau Ballet, Chrysalis 4-42720 (Reformation, ASCAP)
43	35	13	TROUBLE IN PARADISE Jareau, Warner Bros. 7-29501 (Mighty Mathieson/Garden Rake/Slapshot, BMI)
44	38	12	DON'T COUNT THE RAINY DAYS Michael Murphey, Liberty 1505 (Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP)
45	43	15	TOTAL ECLIPSE OF THE HEART Bonnie Tyler, Columbia 38-03906 (E.B. Marks/Lost Boys, BMI)
46	36	20	MAKING LOVE OUT OF NOTHING AT ALL Air Supply, Arista 1-9056 (Lost Boys, BMI)
47	44	6	NO ONE CAN LOVE YOU MORE THAN ME Melissa Manchester, Arista 1-9087 (Chappell, ASCAP)
48	45	13	TELEPHONE (LONG DISTANCE LOVE AFFAIR) Sheena Easton, EMI-America 8172 (Mighty Mathieson/Slapshot, BMI)
49	46	18	LADY LOVE ME George Benson, Warner Bros. 7-29533 (Hudmar, ASCAP/Newton House/Careers, BMI)
50	47	22	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Laura Branigan, Atlantic 7-89805 (April/Is Hot, ASCAP/Blackwood, BMI)

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

Retailing

Heavy Record Factory Video Push Rental At Two Stores Seen Boosting Chain's Image

By EARL PAIGE

LOS ANGELES—Even though Record Factory has committed just two of its 30 units to video rental, the San Francisco chain is promoting the service aggressively. The move, according to marketing vice president Bob Tolifson, points up the importance of video rental for record/tape chains in establishing store image.

In a market where Wherehouse is already entrenched with low movie rental prices, Record Factory wants to be considered competitive as a record/tape chain offering a new, exciting product. Thus, in some advertisements, Tolifson is going with a select few titles at \$1 rental offer.

So far, six months after Record Bar's entry into video rental, Tolifson says he has found ads in metropolitan dailies the most effective means of attracting customers. "We tried a direct mailing to 50,000 households in the general area of our two stores

with video, Menlo Park and Colma," he notes. "We also tried the Sunday pink section, which pulled less than the mailing."

In terms of cost effectiveness, Tolifson admits that Examiner ads at \$2,600 represent a seeming waste in terms of reaching a preponderance of readers too far from the Record Factory stores with movies. However, he says, the metro daily ads are pulling better than localized media. "We want to be a familiar name in our total market as we gradually introduce video rental," he adds.

As still another illustration of how a record/tape chain positions itself in video rental, Tolifson mentions one of the points he is stressing in copy: "We're saying do your one-stop shopping at Record Factory, for movies and also for audio recordings and accessories, blank tape especially."

Further copy strategy includes these lines: "Convenient self service,

no lines, no waiting; uncluttered comprehensive selection; no club, low prices everyday to everyone; and no up-front rental fee, pay after you have enjoyed the movies."

Of the latter point, Tolifson says the chain is offering a guarantee. "We're saying if they do not enjoy the movie, they owe us nothing."

Record Factory thus believes it is being as aggressive as any manufacturer could desire—in an effort, Tolifson adds, to gain maximum ad allowances. He says his only discouragement so far has been the "adamant" refusal by Paramount to co-op on ads where rental is mentioned.

For "Raiders Of The Lost Ark," Record Factory designed two ads. The first encouraged consumers to place initial orders. A second on rental was planned. The chain is also plugging gift certificates for sales as well as rental, the latter in \$5 and \$10 increments.

COLLECTORS TARGETED BY MAIL ORDER WING

Record Bar Division Mines 'Gold'

By JOHN SIPPEL

LOS ANGELES—If the Record Bar's more than 150 stores in the U.S. can't sell a customer, Straight Line Market will "armchair merchandise" him.

In business less than a year, the Durham-based direct mail division of Record Bar has in excess of 1,000 customers with whom it does business regularly. SLM chief Dave Cook started literally from scratch. He left Diso Trading Company, an indepen-

dent direct mail purveyor of disks and tapes, late in 1982 to join the Bergman family mini-conglomerate. He had been general manager of DTC, where he was employed four years.

Cook then built his own mailing lists. He advertised in collector journals and record/tape-oriented consumer periodicals. He also purchased lists of prospective customers.

Then he ransacked the Record Bar warehouses looking for "collectors' gold" among the thousands of feet of shelving. "Buyer Norman Hunter had done a good job. I found a lot of material I thought that collectors would be interested in. Then I contacted U.S. and foreign suppliers that I knew from Disc Trading.

"My first mailed catalog contained from 350 to 400 titles. They ranged from LPs, cassettes, 45s and 12-inch singles to picture disks and novelty-shaped records. In the past I found that Japanese pressings carried prestige for collectors, so I tried to include a number of choice items from there. We printed 10,000 catalogs," Cook states.

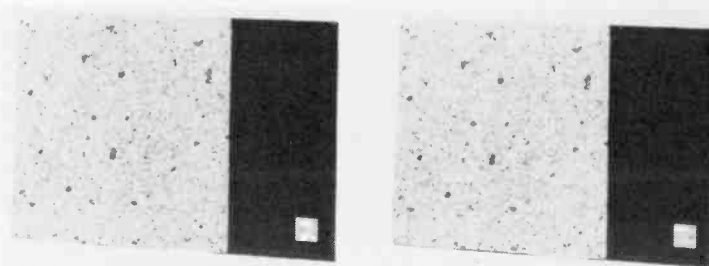
His current 20-page mailer carries recordings from 10 foreign countries and the U.S. Albums range from about \$6.95 to \$29.95 for some boxed sets. Twelve-inch and seven-inch LPs and 45s cost from \$4.95 to \$11.95. Cook has recently added foreign concert tour books and hard-to-get posters.

He says he's found in speaking with his customers that they desire high quality inner and outer protective sleeves for LPs. He's offering Japanese-manufactured sleeves, along with seven- and 12-inch divider cards. He will soon introduce a cassette index card.

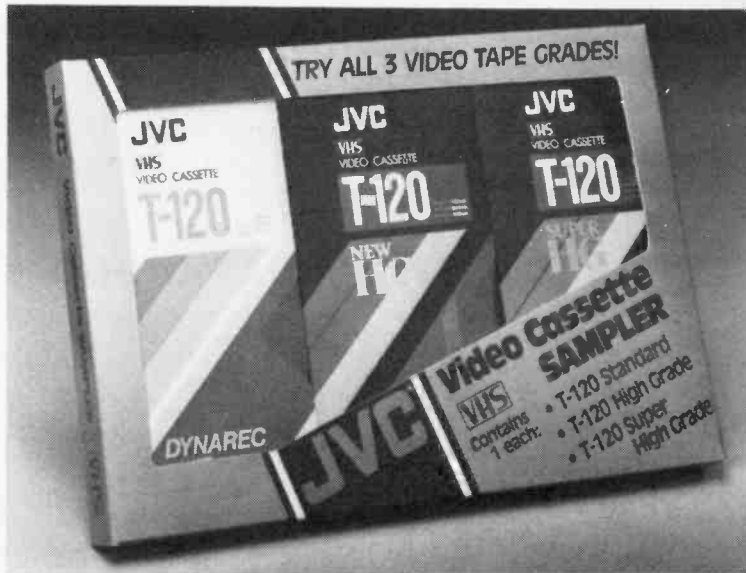
Cook and his one aide, Elizabeth Harrell, find more and more of their orders come by long distance phone, paid for by the customer. They are often alerted to hardcore heavy metal, rock and bizarre new wave music for their collector patrons. Cook is also encouraging record/tape dealers by mailing catalogs to a select list.

He is also in the throes of developing a larger selection of alternative merchandise, and is toying with an original line of T-shirts.

New Products



Pioneer's Decor Panel Speakers can be decorated and hung on a wall. The S-5PG has a removable glass panel for mounting record jackets, photos or anything flat, and the S-5PC has a corkboard that can be used for tacking messages. Each unit is 2½ inches deep with a 5½-inch cone woofer and a 2½-inch tweeter, with a retail price of \$180 per pair.



JVC's Sampler Kit offers consumers a chance to compare three of the company's T-120 videocassettes: the Standard, High Grade and Super High Grade formats. The kits are expected to sell well as Christmas gifts and after-sale items for first-time VCR buyers.



A new Dual turntable designed for use either as a multi-play or single play unit has been introduced by Adcom Inc. The belt driven model 1254 can accommodate up to six records and has a suggested retail price of \$159.95.



MAXELL MAX—Although it looks more like a Consumer Electronics Show, the crowd is really a bunch of Record Bar managers checking out the Maxell booth at the chain's recent convention.

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So if you're wondering how you can boost record sales, maybe you should stock up on the tape that sells in record-breaking numbers.

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Retailing

Demand For Higher Quality Blank Tape Seen Growing

By EARL PAIGE

LOS ANGELES—The success of high-end car stereo, and to a lesser degree the excitement surrounding

the Compact Disc, are increasing consumer demand for higher quality blank audio tape, say key retail and manufacturer sources.

Interestingly, even though con-

sumers are moving up to better grades of tape, blank audio tape continues to be sold like soap in dump bins near store entrances. And the upgrading, reflected in higher dollar

grosses, comes amid continually increasing competition, as more brands fight for store space—as exemplified by Maxell's decision to jump into the rebate arena.

Says Record Factory's Bob Tolifson, "We're getting carried away. Sometimes we're promoting four brands simultaneously." He says the 30-unit San Francisco chain wants more control over promotions next year.

"When you look at the total market size, the average price is going up," says Ronald Swanson of 3M. "Units are increasing 4%–6% a year, but dollars are shooting up 8%–12%."

Like other suppliers who acknowledge that retailers are constantly looking for improvements in p-o-p and display, Swanson says he doesn't see too much of a contradiction in dump bin merchandising. "You have to remember, the same people coming in now for a better grade of tape have been buying out of barrels all along," he notes. "Accounts like Musciand and others tell us, over and over, stack it high and it'll sell."

One reason why blank audio tape is being sold both as a high impulse, mass merchandised item and as a specialty item sought for its quality is fierce competition. Another reason is the retail crossover to video inventory, where blank tape marketing is even more competitive.

In fact, the marketing energy in blank videotape has tended to overshadow developments in audio, says Wally Walstrom, owner of three-unit Saxitone Tape Sales in Washington, which also markets nationally via catalogs, with 80% of its total volume coming in blank tape.

"Audio is not growing as fast (as video), and still there are a lot of aggressive companies competing. What I see is, even where you have strong brand recognition, perhaps from video, it's still difficult for a Sony or a Fuji to get greater shelf exposure. Konica, to mention an entirely new brand, will find it even more difficult," Walstrom says.

Fuji apparently has the only blank audio tape aimed expressly at the car stereo market, but representatives of several competitive manufacturers agree that car stereo is a factor in the trend toward higher quality tape. Fuji has demonstrated the durability of its GT 1 cassette at trade shows by baking it in an oven at 230 degrees. The product is also designed so that the first side can be distinguished from the second by touch.

"People are keeping their cars longer, and they're more willing to invest in high-end car stereo," says Fuji's Tom Shay. He also mentions that the keen interest in Compact Discs is renewing demand for better tape in home systems as well.

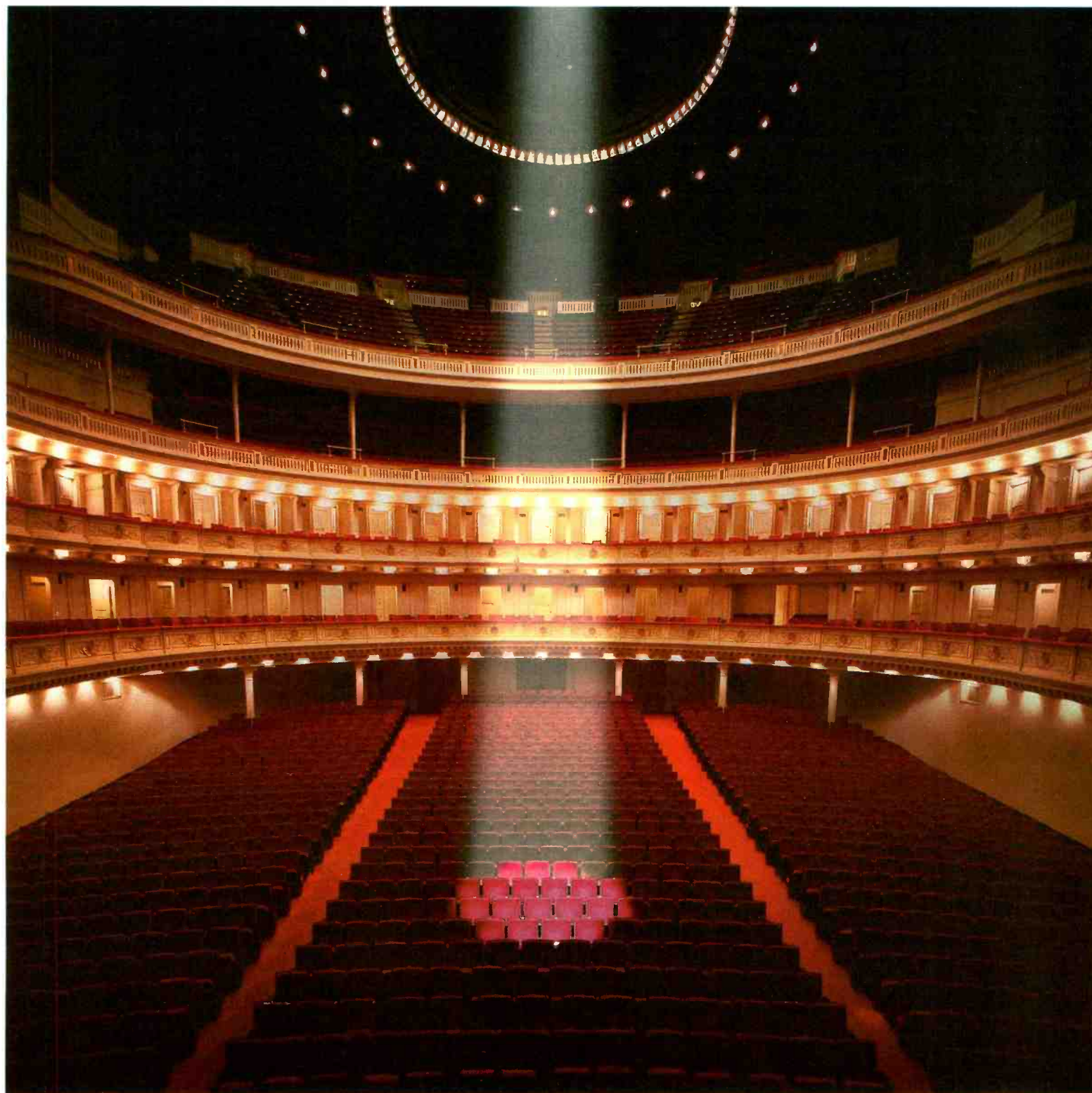
Among retail executives who agree that blank audio tape buyers are upgrading, Camelot's Mike Stephenson points out that the trend can be fully consistent with price incentives. He points to TDK's wrapper offer earning the consumer a step-up quality tape when purchasing multiples.

At the 150-unit chain, Stephenson notes that one way to simplify promotions is to combine audio and video blanks, as was done with a recent BASF campaign. Camelot also combined a promotion around the cash refunds.

"There's the new Maxell rebate, JVC with points earned toward a gift, the rebate still going on with Scotch video, and TDK's," he says. Camelot stocks TDK, Maxell, JVC, Sony, Memorex, Fuji and BASF but selectively picks the lines. In metal tape, which Stephenson and others see picking up steadily, Camelot stocks just JVC and Fuji.

Maxell's Michael Thomas says the firm's decision to go into rebate mar-

(Continued on page 30)



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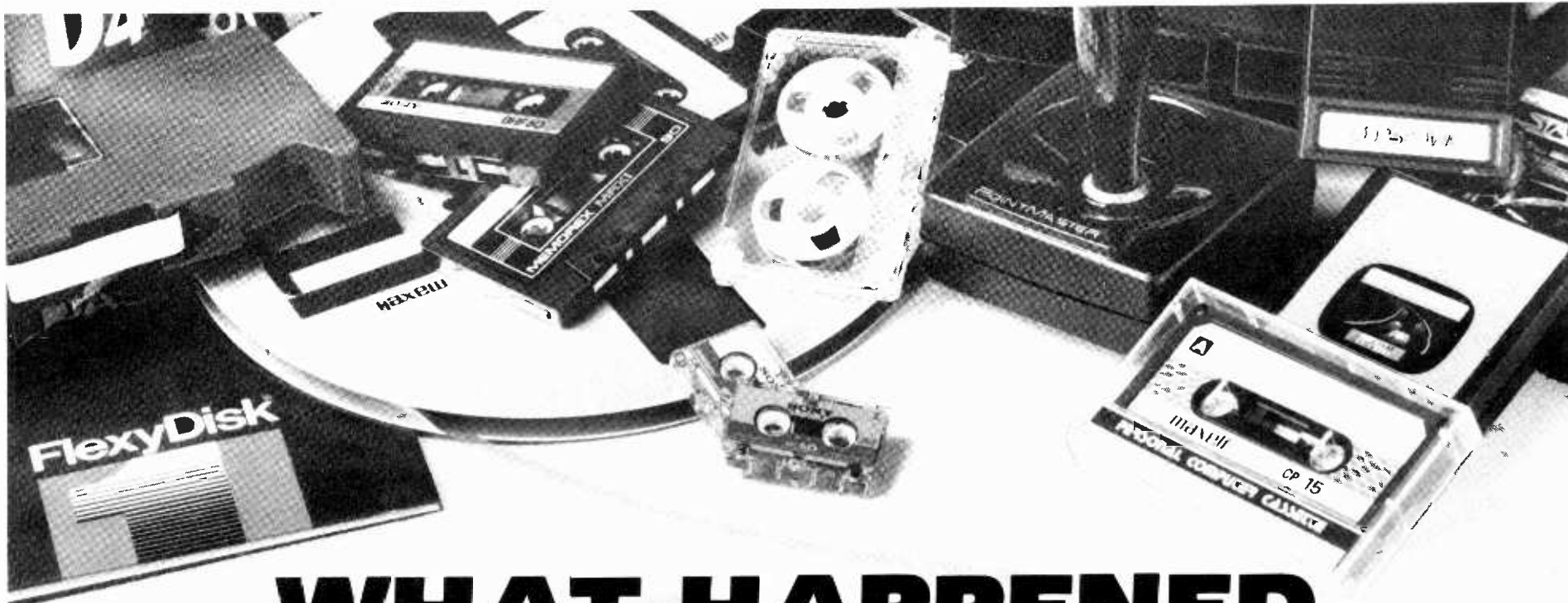
While an ever-expanding library of compact discs lets you listen to your favorite artists as though you, and your armchair, were centered in the spotlight above.

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CBS Electronics® Atari 2600 Ram Plus™ 8K Games
Atari® 5200 Games
Sega® Video Games for Atari 2600 & 5200
Parker Bros.® Video Games for Atari, ColecoVision & Intellivision
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Retailing

AFTER A DECADE OF GROWTH

Army Exchange Sales At Plateau

By JOHN SIPPEL

LOS ANGELES—For the first time in its almost 10 years of existence, the Army & Air Force Exchange Service sees its record and tape sales holding to an extended plateau. This year, sales are expected to match its 1982 album gross, \$65 million, interrupting the service's previously bullish growth.

Steve Fair, head of album distribution activity at the Forest Park, Ga. base, can't put his finger on the reasons for the plateau year. "We've always gone up before. Videocassette sales have jumped from a couple mil-

lion to about \$10 million this year."

The universe of exchange record/tape/video departments served over the past 24 months remains at about 650, half of which are in the Continental U.S. Along with Hawaii and Alaska, the suburban Atlanta headquarters ships records to Italy, Greece, the U.K., Turkey, Germany, Belgium, Japan, Korea, Okinawa, Guam, the Philippines, Puerto Rico and Panama. Shipments go via commercial air carriers to Germany, Korea, Puerto Rico and Hawaii and by military aircraft to the rest of Europe, while packages to the remainder of the Pacific go regular mail.

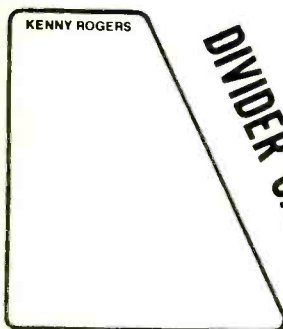
Repertoire preferences have shifted a bit in the last year. Pop/rock now accounts for 37%, taking three points from country, which was at 14%, with an abnormal number of crossover hits up to this year; and black, which was the leader, but dropped points to now share the lead with pop/rock. Jazz is at 3% and miscellaneous at 12%.

The album configuration ratio finds LPs grabbing 55% and cassettes 45%. The exchanges do not get singles from Georgia, with those choosing to handle 45s buying regionally or locally.

Service personnel pay \$4.25 for \$5.98s, \$4.95 for \$6.98s and \$6.50 for \$8.98s. Every four weeks, the exchange departments offer an additional 15% discount on 10 to 15 "very hot" titles, of which three to five might be in the top 10, Fair explains. Pete Clenendon buys new album releases and the top 100 singles based on Billboard's Hot 100.

The average exchange department handles from 100 to 120 titles. The smallest department grosses less than \$10,000 annually, while a number of base departments rack up nearly \$1 million yearly.

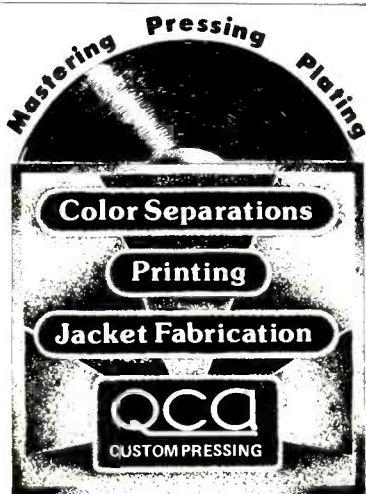
Lou Lord, who is in charge of basic album catalog, also buys videocassettes for sale in the exchanges. Right now, he is implementing a 25-store videodisk sale experiment. The average MX handles 100 videocassette titles for sale. Video software (Continued on page 30)



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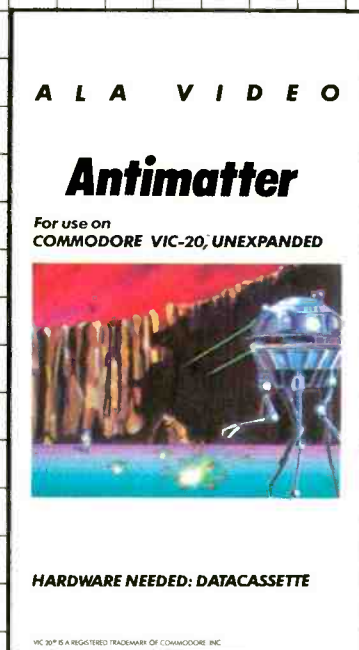
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Retailing

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

BASIL, TONI
Toni Basil
LP Chrysalis FV 41449 (CBS)

BOFILL, ANGELA
Teaser
LP Arista AL 8-8198

CREME SODA
Live Zingers
CA Kiderian/Trinity KCP 3341 LA B

ECHO & THE BUNNYMEN
Echo & The Bunnymen
EP Sire 23987 (Warner Bros.)

ERIKSEN, JOE
Joe Eriksen
EP Formula FA11988J

THE FEARLESS FOUR
Problems Of The World
EP Elektra 66984

THE FIRST THINGS
A Nation Of Employees
EP Hysterical HA-EP001

GRAHAM, NICOLE
Can't You Take It Standing Up?
EP Unicorn UNI 9507

GRIER, CATHY
See Lenore Troia

THE GROCERIES
The Groceries
EP RD3 Records (Top Flight)

THE HUNS
Boyz
LP Kiderian 32402

LET'S ACTIVE
Afoot
EP I.R.S. SP70505 (A&M)

MAGNUM
Hot Nights
EP Allentown International Recording Artists AIRA 101

McLAREN, MALCOLM
D'Ya Like Scratchin'
EP Island 90214

NEWTON-JOHN, OLIVIA
Two Of A Kind (Film Soundtrack)
LP MCA MCA 6127
CA MCA 6127

NOVEMBER GROUP
Persistent Memories
EP Brain Eater BRAIN-1

ROXY MUSIC
The Atlantic Years 1973-80
LP Atco 90122

TROIA, LENORE, & CATHY GRIER
Gut Reaction
LP SRI SR 1202\$6.98
CA SRI202\$7.98

U2
Under A Blood Red Sky
EP Island 90127

VARIOUS ARTISTS
A Kiderian Sampler, Vol. #2
CA Kiderian KCP 3340 LA B

VISAGE
Fade To Grey
LP Polydor 815 347-1 (PolyGram)\$8.98
CA 815 347-4\$8.98

WAYSTED
Vices
LP Chrysalis BFV 41438 (CBS)no list

JAZZ

BLUE WISP BIG BAND
The Smooth One
LP Mopra M-103

MAKOWICZ, ADAM
The Name Is Makowicz
LP Sheffield Lab 21

MONTARROYOS, MARICO
Carioca
LP Columbia FC-38952 (CBS)no list

O'CONNOR, MARK
False Dawn
LP Rounder 0165

RAMSEY LEWIS TRIO
Reunion
LP Columbia FC-39258 (CBS)no list

WAYNE JOHNSON TRIO
Grasshopper
LP ITI JL 005 (Allegiance)

(Continued on page 29)

Korvettes' Rothfeld Back At Members-Only Store

By JOHN SIPPEL

LOS ANGELES—Industry veteran Dave Rothfeld, who generated \$60 million in record/tape volume for 58 Korvettes stores in the '70s, is overseeing 5,000 square feet of a 13,000 square foot Manhattan store run by his former boss, Gene Ferkauf, which opened Thursday (1).

Almost 40% of the first Clubmart of America admission-by-membership-card-only store is devoted to computer, video and audio hardware and prerecorded cassette albums. The move marks a reunion of the Korvettes founder and his audio hardware and software general manager for 22 years.

The three-story store at 37th St. and Broadway will have Rothfeld-supervised departments on every floor. Ria Sanacore, another Korvette alumnus, will oversee the mezzanine area, where audio and video software and accessories will be displayed.

Rothfeld emphasizes that lack of space negated stocking LPs, but anticipates inventorying nearly 20,000 cassette titles. They will be in open display in customized fixtures designed for Clubmart. Video titles, too, will be in the open, both spine and face out, depending upon the saleability of an item, Rothfeld explains.

He anticipates a staff of 12, both part-time and full-time, to work that area. Videocassettes and videodisks will be for sale only, he emphasizes.

On a traffic area on the main floor will be small hardware in display

cases. Selection will range from personal stereo to mini-televisions.

Audio, video and computer hardware and software will be located on the lower floor. Inventory will include VCRs, videodisk players, video cameras and accessories, and home computers, word processors and peripheral equipment. Phil Nilsen is in charge of hardware buying.

(Continued on page 46)

Surplus Video Firm Catering To Distributors

LOS ANGELES—While many of the marketers now crowding into the surplus prerecorded movie field are catering to retail trade, there are firms specializing in wholesale lot quantities, too, says Don Baker of Video Broker in suburban Van Nuys.

In fact, Baker, in business just a year, claims the firm has had to move to larger quarters on Woodman Avenue and now employs three persons. He says Video Broker recently liquidated 17,000 movies for a distributor. The firm also caters to large chains and national video store franchisers.

"We provide a needed service," says Baker, responding to dealer assertions that used movie brokers are parasites (Billboard, Nov. 26). Baker says his firm pegs prices at an average \$29.95 "regardless of its original cost, which can range as high as \$70."

DECEMBER 10, 1983, BILLBOARD

Billboard® Survey For Week Ending 12/10/83

Top 25 Video Games

This Week	Last Position	Weeks on Chart	TITLE	Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	17	Q-BERT	Parker Brothers 5360	•	•	•	•
2	2	17	POLE POSITION	Atari CX 2694	•	•		
3	11	5	POPEYE	Parker Brothers 5370	•	•	•	
4	3	41	MS. PAC-MAN	Atari CX 2675	•			
5	10	21	JUNGLE HUNT	Atari C-2688	•			
6	8	37	CENTIPEDE	Atari CX 2676	•	•		
7	4	65	FROGGER	Parker Brothers 5300	•	•	•	
8	6	27	ENDURO	Activision AX-026	•			
9	7	11	MR. DO!	Coleco 2622	•		•	
10	15	47	RIVER RAID	Activision AX-018	•			•
11	17	23	MINER 2049ER	Tigervision 7008	•			
12	13	63	PITFALL	Activision AX-108	•			•
13	5	23	BURGER TIME	Intellivision 4549	•			•
14	14	15	KANGAROO	Atari CX 2689	•	•		
15	19	9	DEATH STAR BATTLE	Parker Bros. 5060	•			
16	16	5	DIG DUG	Atari CX 2677	•			
17	9	15	DECATHLON	Activision AZ 030	•			
18	18	9	BATTLE ZONE	Atari 2681	•			
19	23	3	JOUST	Atari CX2691	•	•		
20	20	7	TIME PILOT	Coleco 2679	•		•	
21	12	21	ROBOT TANK	Activision AX-028	•			
22	24	39	DONKEY KONG JR.	Coleco 2601	•		•	
23	21	31	KEYSTONE KAPERS	Activision AX 025	•			
24	25	39	ZAXXON	Coleco 2435	•		•	•
25	22	7	SPACE DUNGEONS	Atari CX 5232	•			

*Denotes cartridge availability for play on hardware configuration.

Billboard® Survey For Week Ending 12/10/83

Top 25 Video Games

This Week	Last Position	Weeks on Chart	TITLE	Manufacturer	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	17	Q-BERT	Parker Brothers 5360	•	•	•	•
2	2	17	POLE POSITION	Atari CX 2694	•	•		

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Billboard[®] Computer Software

Survey for Week Ending 12/10/83

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ENTERTAINMENT TOP 20

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

EDUCATION TOP 10

1	1	10	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	10	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	10	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.		•	•	•	•				
4	5	10	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		•	•★	•★	•		•★		
5	4	10	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.		•	◆	◆	•				
6	8	7	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		•							
7	7	9	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		•	•	◆					
8	9	10	ALGEBRA I	Edu-Ware & MSA Co.	Teaches basic definitions, number line operations, sets & equation reduction rules. Part 1 of 6 volume series covering first-year course in Algebra.		•			•				
9	6	10	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.		•	◆	◆	•				
10	NEW ENTRY		MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		•		•	•				

HOME MANAGEMENT TOP 10

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

Now Playing

Apple Offering Free Bytes To Non-Profit Firms

By FAYE ZUCKERMAN

More than 25 non-profit organizations will be receiving some \$159,000 worth of computer equipment from Apple Computer Inc., designed to enable the organizations to be linked together via a massive computer network.

This grant is the fifth in a series of allotments that make up the company's community affairs program. Mark Vermilion, manager of the program for Apple, says that the company started it to bring high technology to organizations that would benefit from computers, but can't afford it. Apple previously gave some 10,000 private and public schools in California free computers. The giveaways are part of an overall scheme by the company to increase computer penetration.

The non-profit groups will each receive an Apple IIe computer, an Apple dot matrix printer and Apple's word processing software, as well as training support. Apple has also provided software from VisiCorp, Software Publishing and Verbatim Corp.

★ ★ ★

More from the laser camp: The latest videodisk advance which is expected to open up the consumer videodisk industry could be games that superimpose the image of a player through a computer and into the game. The player can actually appear inside the game, according to a new study from International Resource Development Inc., based in Norwalk, Conn.

"While the present offerings are somewhat elementary, their success in the marketplace bodes well for the more sophisticated versions that are sure to appear," says Joan de Regt, an IRD staffer. "With the Hollywood-quality images that enhanced laser disk games can offer, this would be like making a movie that stars the player."

★ ★ ★

Kamikaze price wars: Commodore Computer has emerged to maintain nearly 50% of the computer market share, company sources claim. "Commodore's market position has come from a dogfight with Texas Instruments, Atari and Radio Shack," a spokesman says.

The Pennsylvania company's next move will be into the software industry. Sales of software until now have been through the third party vendors. By 1985, the firm predicts, revenue from the sale of software will increase from the current 8% to about 20%.

★ ★ ★

Going public: Arrays Inc., the parent company of Continental Software, maker of the top-selling "Home Accountant," filed a registration statement with the Securities and Exchange Commission for an initial public offering of 1,525,000 shares of common stock.

★ ★ ★

Introducing: Micro Education Corp. of America (MECA) is a newly formed third-party software company that will focus its products on home management and education applications for personal computers.

Initial packages are "Managing Your Money," "The Running Program," and "BASIC Building

(Continued on opposite page)

Video Music Programming

MTV Adds & Rotation

As of 11/21/83

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:

Ashford & Simpson, "It's Much Deeper," Capitol
Adrian Belew, "I'm Down," Island
Blue Oyster Cult, "Shooting Shark," Epic
Bongos, "Number With Wings," RCA
DeBarris/Knight, "Obsession," Gold Mountain/MCA
Don Felder, "Bad Girls," Asylum
Genesis, "That's All," Atlantic
Herbie Hancock, "Autodrive," Columbia
Heaven, "Rock School," Columbia
Joe Perry Project, "Black Velvet Pants," MCA
Robert Plant, "In The Mood," Atlantic
Will Powers, "Kissing With Confidence," Island
Saga, "Catwalk," Portrait
Steppenwolf, "Hot Night In A Cold Town," Jem
Surburbs, "Love Is The Law," PolyGram
Taxxi, "Maybe Someday," Fantasy
U2, "Sunday Bloody Sunday," Island
Monte Video, "Shoop Shoop," Geffen
Bob Welch, "I'll Dance Alone," RCA
Wham! U.K., "Young Girls," Columbia
X, "True Love, Part Two," Elektra.

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, "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
Huey Lewis, "I Want A New Drug," Chrysalis
Paul McCartney & Michael Jackson, "Say Say Say," Columbia
John Cougar Mellencamp, "Crumblin' Down," Riva/PolyGram
Stevie Nicks, "If Anyone Falls," Modern
Aldo Nova, "Monkey On Your Back," Epic
Police, "Synchronicity II," A&M
Rainbow, "Street Dream," Polydor
Romantics, "Talking In Your Sleep," Nemperor/CBS
Lionel Richie, "All Night Long," Motown
Rolling Stones, "Under Cover Of The Night," Rolling Stones
Peter Schilling, "Major Tom," Elektra
Rick Springfield, "Souls," RCA
Stray Cats, "I Won't Stand In Your Way," EMI America
Donna Summer, "Unconditional Love," Mercury
Talking Heads, "Burning Down The House," Sire
.38 Special, "If I'd Been The One," A&M
Yes, "Owner Of A Lonely Heart," Atlantic

MEDIUM ROTATION (maximum 3 plays a day):

ABC, "That Was Then, This Is Now," Mercury
Adam Ant, "Strip," Epic
Jackson Browne, "Tender Is The Night," Elektra
Rodney Dangerfield, "Rappin' Rodney," RCA
Dokken, "Breaking The Chains," Elektra
Bob Dylan, "Sweetheart Like You," Columbia
Eurythmics, "Love Is A Stranger," RCA
Industry, "State Of The Nation," Capitol
JoBoxers, "Just Got Lucky," 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
Mötley Crüe, "Looks That Kill," Epic
Night Ranger, "Rock In America," Camel/MCA
Ozzy Osbourne, "Bark At The Moon," Epic
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal
Saga, "The Flyer," Portrait
Bob Seger, "Old Time Rock 'N' Roll," Capitol
Survivor, "Caught In The Game," Scotti Bros./CBS
The Alarm, "The Stand," IRS

LIGHT ROTATION (maximum 2 plays a day):

AC/DC, "Flick Of The Switch," Atlantic
Alcatraz, "Island In The Sun," Rocshire
Big Country, "Fields Of Fire," Mercury
Black Sabbath, "Trashed," Warner Bros.
Blue Peter, "Don't Walk Past," Ready
Kim Carnes, "Invisible Hand," EMI America
Clarence Clemons, "Woman's Got The Power," Columbia
Crack The Sky, "Mr. D.J.," Criminal
Depeche Mode, "Everything Counts," Sire
Ronnie Dio, "Holy Diver," Warner Bros.
Echo & the Bunnymen, "Never Stop," Sire
Eddie & The Tide, "Running Wild, Running Free," Spin
Enforcers, "Sudden Impact," Viva
Cee Farrow, "Should I Love You," Rocshire
Fastway, "We Become One," Columbia
Randy Fredrix, "The Hunter," Salsoul
Grand Prix, "Shout," Chrysalis
Heart, "Allies," Epic
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
Elton John, "That's Why They Call It," Geffen

(Continued on page 46)

Retailing

SOFTWARE CHART ANALYSIS

Unusual Marketing Works For Electronic Arts

By FAYE ZUCKERMAN

LOS ANGELES—Three entertainment software titles from San Mateo, Calif.-based Electronic Arts have been consistently charting as best-sellers. "Pinball Construction Set," "Hard Hat Mack" and "Archon" are marketed differently from many of the other titles that appear on the entertainment software chart.

Electronic Arts does not use distributors, relying instead on a network of manufacturers' representatives who contact stores and deliver software directly. In June, when the company launched these titles, many industry observers predicted that their sales would dwindle because a distributor was not used, but sales have flourished.

Less obviously, the company is structured more like a record label than a software firm. Its designers are considered artists, and receive freedom from the company to create in whatever manner they choose.

"Pinball Construction Set," a computerized erector set used to build an old-fashioned pinball machine, was created by Bill Budge. Budge, who has a master's degree in computer science from the Univ. of California in Berkeley, runs a software company of his own. It took him nearly a year to design this game, which was originally introduced for IBM computers.

"Archon," a strategic board game

that includes battling forces of light and darkness, has been on the Billboard chart for five weeks. Designed by a group called Free Fall Associates, "Archon" is the end result of collaboration. The team also designed "Murder On The Zinderneuf," another software game.

Finally, "Hard Hat Mack," by Michael Abbot and Matthew Alexander, is themed around a construction site. Mack tries to complete the construction on a building while being taunted by vandals and inspectors. The authors are high school seniors in San Diego.

Abbot and Alexander wrote the idea for the game on paper, before committing it to computer codes. Alexander got the idea for the game while he worked on a construction project in Utah.

Another software title making its way up the Home Management chart is "Dollars And Sense," published by Monogram, a division of Tronix Publishing, which is itself a subsidiary of Softsel, based in Los Angeles. This home financial package is believed to be a direct competitor with "Home Accountant," which has maintained the number one position on this chart for some nine weeks.

Authored by Frank Mullin, an engineer/computer scientist who comes from the aerospace industry, "Dol-

lars And Sense" costs about \$100. Since its entry onto the market nearly eight weeks ago, it has sold "thousands of copies," according to John Reese, president of Tronix.

In essence, "Dollars And Sense" is a database that allows users to do home budgeting, bookkeeping and checkbook tracking. "The home computer is really an appliance. It has become somewhat less 'tech-y' and owners are beginning to find uses for it," Reese explains.

The success of this title has come as a surprise, considering that neither the trade press nor the consumer press has yet to review the program.

Now Playing

• Continued from opposite page

Blocks." The Westport, Conn. company says its products will be available on diskette.

★ ★ ★

New conversions: Electronics Arts has launched Commodore 64 versions of "Pinball Construction Set," "Hard Hat Mack," "M.U.L.E." and "Archon."

"Lode Runner," from Broderbund Software, is now available for Commodore 64. Both programs come on diskette.

Also from Broderbund, look for "Bank Street Speller" this month. It will be available in disk form and priced at \$69.95 suggested retail. The spelling program was made by Sensible Software for Broderbund.

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New LP/Tape Releases

• Continued from page 27

WATANABE, SADA O
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LP Elektra/Musician 60297

COUNTRY

HENDERSON, BRICE
Brice Henderson
LP Union Station STQ 101

STAMPLEY, JOE
Memory Lane
LP Epic FE 38968 (CBS)no list

VARIOUS ARTISTS
All-American Cowboy
LP Kat Family FZ 38126

CLASSICAL

BEETHOVEN, LUDWIG VAN. &
FRANZ LIST
Symphony No. 9 in D Minor
Cyprien Katsaris: Piano
LP Telefunken 6.42956 (London)
CA 4.42956

BRAHMS, JOHANNES
Brahms Sonata No. 3
Radu Lupu
LP London LDR 71061

BRAHMS, JOHANNES
Clarinet Quintet in B Minor
The Fitzwilliam String Quartet
LP London CS 7241

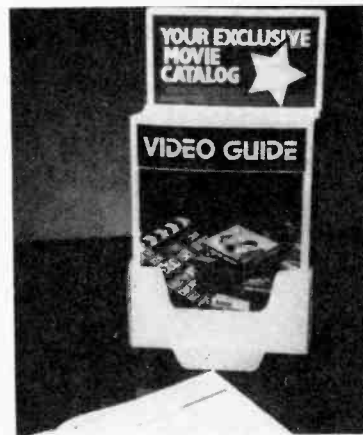
LISZT, FRANZ
Schubert Song Transcriptions
Bolet: piano
LP London LDR 71069
CA LDR 5 71069

PACHELBEL, JOHANN
Pachelbel Organ Music
Peter Hurford
LP Argo ZRDL 1015

SCHUBERT, FRANZ
Schubert Quintet in C
Christopher van Kempen, cello:
Fitzwilliam String Quartet
LP London LDR 71071
CA LDR 5 71070

SULLIVAN
Pineapple Pol
Philharmonic Orch., Sir Charles
Mackerras
LP London LDR 71119
CA LDR 5 71119

To get your company's new album and tape releases listed, either send release sheets or type the information in the above format on your letterhead. Send to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.



THE MOVIE MAZE—The Video Guide, published by Oscars Video Ltd, of Hensall, Ontario, is a biannual publication that offers the reader evaluations of the most popular current and classic video-cassette titles. The listings are divided into eight categories and are compiled from a national survey of video rental outlets.

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Retailing

New Kiosk Display Unit Offers Software Previews

LOS ANGELES—A new kiosk-like point-of-purchase display unit that provides 60-second self-running demonstrations of low-end computer software titles has been introduced here by the newly formed ViMart Corp. of Los Gatos, Calif. The counter-top device allows customers to choose software titles to view.

Each demonstration accurately portrays the sound, graphics and action of a specified educational or entertainment title. The initial showing of the kiosk here was to determine retailer response. Some 100 test market sites have been chosen, and the company says these sites should be receiving units soon.

Representatives of ViMart decline to comment on which retail outlets will receive the kiosk, but company president Matthew L. Sarner notes that record stores, mass merchandisers and discount stores are prime targets for the system, a laser disk-based unit.

The video display unit is controlled by a keypad. It comes with a

corresponding menu which lists the selection on the disks, which may be changed.

The counter kiosk currently features titles for IBM, Apple, Atari and Commodore computers. Software from Spinnaker, Epyx, Broderbund, Synapse and DataSoft appear on the first disk.

"Retailers who resist using computer demonstration units in their stores can use this product to help customers decide on titles, and, importantly, control traffic," Sarner says. So far, he adds, he has received cooperation from the major third party software companies.

The counter kiosk will be offered to retailers in the first quarter of 1984. It will cost about \$5,995, which does not include a \$100 monthly charge for newly updated preview disks and a software directory. The company's five-year leasing plans comes to a charge of \$255 a month which includes that \$100 charge.

FAYE ZUCKERMAN

Print On Print

Hal Leonard Publishing has marketed 11 new folios in various categories, including personality, E-Z Play Today, Vocal, Mixed and Harmonica. "The Eddy Arnold Songbook" (\$8.95) contains 26 favorites by the longtime star, while "Pink Floyd Anthology" (\$10.95) contains 39 songs from the group's major albums. Three E-Z Play Today entries are "The Ricky Skaggs Songbook" (\$6.95), "Merle Haggard's Greatest Hits" (\$5.95) and "Fiddler On The

Roof" (\$3.95), with 11 selections from the classic musical. "Ain't Misbehavin'" (\$8.95) contains 24 selections arranged in standard notation for piano, including full lyrics. A mixed folio is "Blue Grass Gospel" (\$5.95), while three Harmonica Series newcomers are "Neil Diamond's 12 Greatest Hits, Vol. II" (\$3.95), "Country Favorites" (\$5.95) and "Pop Favorites" (\$5.95).

Columbia Pictures Publications has just marketed "Just The Way You Are & Fame Plus 24 Solid Gold Songs" in \$7.95 editions for piano/vocal, easy piano, big note, easy organ and easy guitar. "The Top 50 TV Themes" (\$7.95) is out in an easy piano edition, while "Basic Jazz For Guitar" (\$9.95) is a how-to book by Paul Brelinsky.

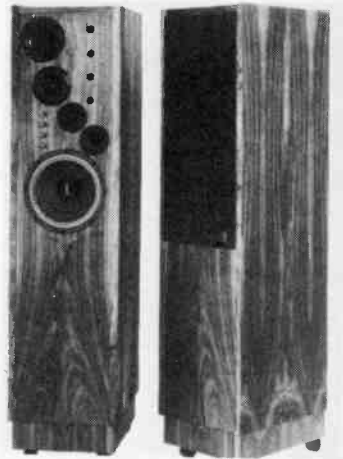
Warner Bros. Publications offers "The Best Of Dan Coates—55 Big Hits" (\$9.95) in Read-Ease arrangements, plus "Great SuperStars Today" (\$12.95) and "Tom Petty & The Heartbreakers Made Easy For Guitar" (\$5.95).



COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE

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New Products



Pfanstiehl's latest entry into the computer market is this space-saving display rack of computer accessories which is compatible with most Pfanstiehl/Pfantone showcases. The board has brightly-colored graphics, and all products are blister-packed.



Kinetic Audio's Trapezium is a five-way speaker system that features Dual Tapered Acoustical Trapezoidal Line, diffractionless baffle and magnetic oil in the air gaps of tweeters, providing high-power handling.

Army Exchange Sales At Plateau

Continued from page 26

generally sells for 15% off list. If MXs wish to rent, they deal with local suppliers.

Fair says he will next research the possibility of stocking Compact Discs and laser videodisks in his departments. He will test CDs at \$15.95 and \$16.95, which he will handle overseas only.

"We urgently need the record/tape suppliers to standardize at either a three- by 12-inch or four- by 12-inch format. We are using the reusable Soma box, but it is unsatisfactory. If labels don't come up with a uniform transparent plastic package, we are working through Dallas to create our own packaging," Fair adds.

Demand Grows For Quality Tape

Continued from page 24

keting is not inconsistent with the trend to better quality demand. He mentions the distinct brand loyalty among audio tape purchasers, which he says is not found in video.

"We've seen an ongoing trend to higher quality blank audio until now more or less confined to a small segment of the marketplace. Now this is broadening," he says, adding that Maxell, through its aggressive rebate offer, hopes to invite brand trial.

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FUJI C90FR1	EACH	\$2.09
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C90 3-PK	per bag	\$1.89
MEMOREX C-120 3PK	per bag	\$7.39
MEMOREX C60 3PK	per bag	\$3.79
BASF CHROME 5PK	w/ case	\$10.99

VIDEO TAPE

MAXELL GOLD T-120		\$11.99
SONY T-120		\$6.99
SONY L-830		\$8.79
SONY L-750		\$6.99
JVC T-120		\$6.89
SONY L750HC		\$8.09
JVC HGT-120		\$9.99
PANASONIC T-120		\$6.69



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NORTONICS QM-312 Pro Splicing Block	\$11.49
NORTONICS VCR-130 VHS Head Cleaner	\$11.89
ALLSOP VHS Cleaner	\$11.39
ALLSOP Cassette Cleaner	\$4.39

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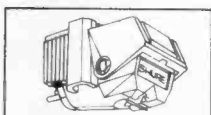
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RCA VJP900	\$887.00
RCA CC017	\$842.00
SHARP VC381	\$388.00
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New Gotham Firm Offers To Coordinate Production

NEW YORK—The Time Capsule, a recording studio time brokerage and production coordinating service, has been formed here by Kip Kaplan. The service is designed to coordinate all pre-production and production activities, thereby freeing an artist to concentrate on the creative aspects of his project.

Kaplan says the most attractive aspect of this service to the artist is that no fee is charged. Time Capsule makes it money by charging a brokerage fee to the recording studio that takes the booking. An estimated 40 studios, including several remotes, are tied in with the service.

Warren Baker, administrator for Time Capsule, says that the company offers such services as studio time bookings, instrument rental arrangements, engineer and musician contracting and budgetary consultations. Although Time Capsule works directly with the artist and/or manager, most of its clients so far have come through record labels.

In order to best serve the needs of the clients, a number of questions are asked before a booking arrangement is consummated. Baker explains that these questions explore scheduling, budgetary, personnel, location, space, technical and musical requirements. "With the help of state-of-the-art office information systems, Time Capsule then compiles a selection of facilities, personnel, scheduling and price to meet the stated requirements," he says.

"After the client makes his choices, we then coordinate all session-related activities. We also visit the studios to insure that every booked session progresses as smoothly as possible."

Kaplan adds, "Producers and artists have enough with which to con-

Nimbus Nine Opens To Public

NEW YORK—Nimbus Nine Recording Studio here is making its facilities available to the general public. The studio had, for years, been a private company catering to in-house music projects and the production of jingles for Messina Enterprises.

Geoff Daking, owner of Nimbus Nine, says the company's decision to make its facilities available to outside clients was based on "the interest and ability of his staff to cater to a wide variety of musical styles and production requirements."

Daking says that projects already negotiated by Nimbus as part of its expansion program include recently released solo album by Clarence Clemons of the E Street Band, a new EP by Julie Budd, a country single by singer/songwriter Randy Goodaum, and rock records produced by Gene Cornish and Dino Danelli, former members of the Rascals.

Recording equipment used at Nimbus Nine includes a Trident Series 80 console, MCI model JH-24 multitrack recorder, JBL model 4430 monitors, EMI tube stereo reverb, AKG two-channel reverb, Lexicon PCM-42s Pultec equalizers, API compressors, A&D compressor/limiters, and SMPTE synchronization for interlocking the multitrack to other audio or video equipment. Other available equipment include Yamaha grand piano, Fender Rhodes electric piano and Ludwig drums. A Linn drum machine and Prophet 5 are available on a rental basis.

cern themselves in preparing for a recording project. Our aim is to concentrate on all the little details and coordination work."

Clients using the services of Time Capsule are not locked into contracts. They can utilize the facility for a single project or for longterm commitments.

Baker defines the services of Time Capsule as being somewhat similar to those offered by a travel agent. "It's a one-stop for all music production needs," he says. **RADCLIFFE JOE**



NELSON'S SONG—Producer Booker T. Jones, right, engineer Larry Greenhill, center, and Denny Purcell, check out the mastering process of Willie Nelson's latest Columbia album, "Without A Song," at Woodland Sound Studios in Nashville.

CCR Video Expands By Acquiring Prime Time Post

NEW YORK—CCR Video Corp., which went public earlier this year, has taken over the operations of Prime Time Post, a Hollywood-based videotape post-production facility. The move is aimed at increasing CCR Video's image on the West Coast, according to the firm's chairman, Louis Tyrell.

Ken Miller will head the Hollywood company, and will retain the staff of Prime Time Post, including Linda Moore, director of operations, and editors John Nielsen, Boeey Kober and John Carroll. Engineering will be supervised by Tom Johnson and Mark Miller. Craig Sexton is the division's director of sales and marketing.

According to Tyrell, the West Coast division has added an ADO to its other features which include three one-inch C-format online edit bays, a three-quarter-inch/one-inch mixed format bay capability, a two-channel and four-channel Squeezezoom, and a CMX off-line bay, complete with



EVERETTE RECORDS—RCA Records artist Leon Everette flashes a satisfied smile as he listens to a finished take.

Record Pressers Move Into Tape

Dip In Record Sales, Jump In Cassettes Prompt Shift

• Continued from page 6

warns other record pressers looking at this end of the business not to cut corners in an effort to save money, as consumers are increasingly demanding quality in prerecorded products.

PRC, which was originally owned by North American Philips, but is now a privately held company, has been upgrading its tape duplicating facilities for some time. According to Ron Boyd of PRC, the Los Angeles-based firm intends "to more aggressively market its audio tape duplicat-

ing facilities in future."

For some time now, PRC's tape duplicating business has been building. The firm works extensively with independent record producers, some of the larger record labels and producers of spoken-word tapes.

Rainbo Record Manufacturers of Los Angeles is not yet experiencing a significant demand for tape duplicating services, but it is closely monitoring developments in this market, according to Steve Sheldon, the firm's production supervisor. Rainbo has a record production capacity of about 50,000 LPs a day, and bills itself as the largest custom pressing plant on the West Coast.

Sheldon says that his firm works mainly with small independent record producers who still realize most of their sales from records. However, he notes that the start-up cost of tape duplicating facilities can be measured in the thousands of dollars, as opposed to millions of dollars for a record pressing plant.

Some large record pressing plants, such as Electrosound, have long been positioning themselves to take advantage of the prerecorded tape boom. Some time ago Electrosound acquired the New York-based Allison

Audio Services, and although Allison continues to maintain autonomy, Electrosound says it is comfortable in the knowledge that it has the facilities and expertise to move, at short notice, from record pressing to tape duplicating.

Despite the inroads that record pressing plants are making into territory long held by traditional tape duplicators, most tape duplicators say they are not worried. Many are themselves expanding into the highly lucrative video duplicating business, and into audiophile cassette duplication.

One such company is New Jersey-based Cassette Productions. Kevin Yatarola, the general manager, states that his firm is not interested in offering mass duplicating services, but prefers to concentrate on high quality ferric oxide and chrome duplications.

Yatarola predicts that a sizeable percentage of the tape duplication market will, in the near future, be in quality cassettes. "We are dealing with a better educated consumer, and better quality playback equipment," he says. "And although almost anyone can put together a tape duplication plant for about \$100,000, it is the quality duplicator that will survive in the long run."

Normandy Sound Attracts Big Names To Small Town

WARREN, R.I.—Tucked away in this quiet little New England town, Normandy Sound Studio is attracting top recording talent with a specially designed control room and a creative recording engineer.

The eight-year-old facility has hosted such artists as Tom Browne, Billy Cobham and Steve Smith. It's currently represented on the charts with Browne's "Rockin' Radio," and Smith's "Vital Information."

Ogden Fell, Normandy Sound's vice president, attributes the success of his operation to a "live-end dead-end control room that provides superior audio response," and to engineer Phil Greene, to whose talent "much of our busy schedule can be attributed."

Normandy's control room features a fully automated MCI model 636 console with parametric equalizers and an MCI model JH-24 master recorder. The studio's half-track recorders include an Ampex model ATR-102 and two Scully's model 280B. A Mitsubishi model X-80 digital two-track is available on request.

Also featured at the facility are Urei model 613-A Time Align monitors mounted into the "dead end" of the control room Yamaha's model NS10M. Auratone supercubes augment the monitoring system.

Normandy Sound's outboard equipment includes Lexicon model

224-X digital reverb, EMT model ST-140 reverb plate, Delta Lab model ADM-1024 digital delay, Eventide model 949H harmonizer, Valley People noise gate, Urei model 1176 LN limiters and model LA 4A compressors, Lexicon Prime Time, and Roger Meyer noise gates.

Microphones used are by Neumann, Sennheiser, AKG Electro-Voice, Sony, Beyer and Shure. The studio also has a variety of musical instruments on hand.

The studio incorporates 1,000 square feet of open space featuring both hard and soft, easily isolated surfaces. Adjacent to the studio is a 2,000 cubic foot drum booth. In the basement is a hard surface acoustic chamber.

According to Fell, the studio's production staff can help in locating musicians and equipment. The studio maintains a working relationship with the Boston Symphony, the New England Conservatory and the Berkeley School of Music.

Normandy also produces limousine service to Warren from a number of nearby cities, and offers an eight-room apartment with full facilities for artists wanting to stay over.

The studio does some advertising, but much of its business is generated through word-of-mouth. Fell and his associates are eyeing video facilities, and are now able to offer audio for film and slides.

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Pro Equipment

Studio Track

By ERIN MORRIS

LOS ANGELES

At KSR Studios, Mark Craig is producing solo albums for Karen Kelley and Johnny Hall, both on Bread 'n Honey Records. Chris Banninger is behind the board, with Tim Robertson assisting... Arthur "Woody" Woods producing an album for Lenard Lidell on Jara, with Michael Perricone engineering... Al Kasha and Joel Hirschhorn are producing the soundtrack for Mel Brooks' next feature film, with Ken Story at the console.

At Group IV Recording, Dave Grusin is scoring the Paramount feature film "Racing With The Moon," starring Sean Penn and Elizabeth McGovern, with engineers Dennis Sands and Andy D'Addario, director Richard Benjamin and producers John Kohn and Alain Bernheim behind the board... Joe Pass and J.J. Johnson are laying tracks for new Pablo LP with producer Norman Granz and engineer D'Addario. Roy Richardson is seconding... Steve Lawrence & Eydie Gorme are cutting vocal tracks for new LP with engineer Sanders.

NEW YORK

Arista recording artist Kenny G. is cutting tracks at Celestial Sounds, with Wayne Brathwaite and Kashif producing. Steve Goldman is engineering, with Ron Banks and Dean Cochren assisting... Epic artist Carl Anderson is working with producers Steve Williams and Skip Anderson. Bill Dooley is at the board, with assistance from Larry DeCarmine and Geoff Keehn.

At Evergreen Recording, Meat Loaf is cutting tracks for his upcoming single on CBS International, with Tom Edmonds engineering... Anton Fier and Bill Laswell are co-producing the next Golden Palominos album, with Rob Stevens engineering.

Danny Hilley is producing and engineering an LP for Larry Lee at Sound Works. Hilley is also producing and engineering a Jerome Carlson album.

ELSEWHERE

In Todd, N.C. at North Star Recording Studio, David Goldflies and Larry Clyman cutting tracks, with Goldflies producing and Carl Rudiffell engineering.

At HMC Studios in Charlotte, N.C., Buddy Rich is recording a new album with producers Alan Kaufman and John La Barbara. David Floyd and Bob Richardson are engineering.

Ed Harrison is cutting single tracks with producer Ardis Maddox at Studio A in Dearborn Heights, Mich. Eric Morgeson is behind the board... Michael Shawel is doing final mixes for his upcoming self-produced single, with Morgeson engineering.

In Redford, Mich. at Multi-Trac Recording Studios, Nucleus is completing single tracks with producer/engineer Nick Canzano... The State is cutting EP tracks for State-ment. Art Tandler is producing, with Breck Watt engineering.

Anthrax is finishing their debut LP for Megaforce at Pyramid Sound in Ithaca, N.Y. Carl



BIG MAC—Mac Davis, right, smiles his satisfaction with the outcome of his latest LP. With Davis are engineer Gary Laney, seated, and producer Garth Fundis. The record, which will be released by PolyGram, was recorded at Sound Emporium studios in Nashville.

Canedy is producing, with Chris Bubach and Alex Perialas engineering.

At Jewel Recording Studios in Cincinnati, Cheyenne is cutting new single tracks with producer Bill Halverson and engineer Jr. Bennett.

At Houston's Inergi Studios, Johnny Nash is laying self-produced tracks, with David Kealey at the control board.

At Streeterville Studios in Chicago, the X-Cleavers are completing a Christmas single with producer/engineer Tim Hale.

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

New Video Facility Opens In Gotham

NEW YORK—LRP Video, a full service production and post-production facility, has been opened here by Lee Rothberg. The firm offers a wide range of services from casting to post-production, and features computer-controlled production and post-production components.

LRP's twin one-inch editing suites feature CMX model 3400 editing system, Yamaha 16-channel audio mixers, half-inch Otari four-channel audio recorders, CDL switchers fitted with Quantel Plus digital effects, and Chyron title generators.

According to Rothberg, a third video suite offers Rank Cintel film-to-tape transfer system with Dubner computerized scene-to-scene color correction. An Interformat suite for half-inch and three-quarter inch to one-inch editing projects is expected to go on-line by January. Other equipment includes eight Ampex VPR-2 one-inch tape machines, a Lexicon Time Compression unit and Grass Valley routing switcher with a stereo audio capacity that allows LRP Video editors to access any signal in the plant, including ongoing video recording in either of the firm's two stages. According to Rothberg, this feature is especially useful during Ultimatte and title recording sessions, and for covering critical match cuts.

LRP Video has a 50- by 35-foot main stage that offers Panacam Cameras adaptable to Panavision lenses. An advanced 24-channel computer programmable dimmer system, designed by Lee Lighting, provides flexible lighting options. Electrical raceways patching directly into the dimmer system are said to reduce cable tangle on the floor. Mole Richardson lights and Matthews grip equipment complete the lighting package.

Rothberg says that his firm's main stage provides a soundproof, broadcast-caliber master control room, as well as separate video and audio control rooms and an announcer's booth. The insert stage features CEI SP cameras and Sonex soundproofing.



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Gospel

Sparrow Tunes Into Video Boom

Sheila Walsh's 'Mystery' Clip Called Sales Booster

NASHVILLE—Sparrow Records has embarked on an ambitious video music campaign that is designed both to support the label's album sales and to create video product that is saleable in its own right. So far, results have been mixed.

A spokesman for the label credits the "Mystery" video clip from Sheila Walsh's "War Of Love" album with helping push sales to 15,000 units within five months of the album's release. Walsh's debut album, he says, sold between 13,000 and 14,000 pieces after being on the shelves for 18 months.

"Mystery" has been slotted not only for in-store play but also for airing on the Christian Broadcasting Network, WTBS, ON TV and the Television Network of New Jersey. ON TV covers markets in Southern California, Phoenix, Chicago and Miami. At WTBS, the clip has been shown on "Night Tracks" and "American Music."

Feedback has been somewhat less encouraging for Sparrow's "The Together Live Video," a 58-minute production being offered through Christian bookstores at a suggested \$59.95 tag. Available in both Beta and VHS formats, the program is compiled from concert footage of 2nd Chapter Of Acts and Michael & Stormy Omartian and based on the double album, "Together Live."

The program premiered nationally in October on the PTL Satellite Net-

work. So far, it has sold "just under a thousand" units in what the Sparrow spokesman calls a "very much untapped market."

Upcoming videos include a full-length Silverwind concert, recorded in Dallas; a Los Angeles concert with John Michael Talbot and Terry Talbot, to be shot in May for a fall release; and a 30-minute documentary, "The Making of 'Singer/Sower,'" which will list for \$39.95 in Beta or VHS. "Singer/Sower" is the new album from 2nd Chapter of Acts. The video includes performance and interview footage and focuses on Michael Omartian and Kerry Livgren, in addition to 2nd Chapter.

As an in-store project, Sparrow produced and distributed a 20-minute video catalog of album highlights on Walsh, Silverwind, 2nd Chapter, the Omartians, John Michael Talbot, Scott Wesley Brown, Michele Pillar and Phil Driscoll. Stores were charged \$25 for the use of the video, \$15 of which was refunded when the

clip was returned. Approximately 200 stores participated in the promotion.

Although it has not been prepared yet, a video accompaniment is being planned for the new Sparrow children's album, "Agapeland At Play." The exercise album introduces a new Agapeland character, Holly Heart, who guides children through the album activities. EDWARD MORRIS

Word's Bullard Honored In L.A.

LOS ANGELES—James Bullard, general manager of Word Records' black music division, was cited by the Los Angeles Urban League and the West Angeles Church of Christ Nov. 19 for his contributions to gospel music.

Performing at the awards ceremony were Al Green, Danniebelle Hall, DeLeon Richards and the West Angeles Mass Choir.

RiverSong Label Back In Action

NASHVILLE—Originally established as the Southern gospel affiliate label of Priority Records, RiverSong Records has been purchased from the now defunct Priority operation by Bill Traylor. Traylor headed the Impact and HeartWarming labels for the Benson Co. before moving to Priority.

Debut releases for the new RiverSong are the Cathedral Quartet's "Voices In Praise: A Cappella" and "Live In Atlanta." The Singing Americans' "Everybody Ought To Praise His Name" and Anthony Burger's "Piano Classics." The "Live In Atlanta" album was first released under the Priority logo. In addition to these artists, the Speer Family has also signed with RiverSong.

Joining Traylor on the RiverSong staff are Lari Goss, creative director and producer; Norman Holland, director of radio promotion; and Cindy Morton, director of press and publicity.

Traylor, who is sole owner of the label, says a board of directors for the company will be announced in January. Zondervan will handle distribution for the label. RiverSong is located at 58 Music Square West, Nashville 37203.

Zondervan Seeks Higher \$ Profile

NASHVILLE—The Zondervan Corp. will begin trading on the NASDAQ National Market System Dec. 20. The move, according to the company, "will provide both current shareholders and potential investors... with greater visibility as well as instantaneous and continuous price information about each transaction in stock during trading hours."

Zondervan, which manufactures and distributes religious books and records, reported record third quarter earnings for 1983.

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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	This Week	Last Week
1	1	74	AGE TO AGE Amy Grant, Myrrh MSB 6897 (Word)	21	16	17	I EXALT THEE Phil Driscoll, Sparrow SPR-1074		
2	2	25	MORE THAN WONDERFUL Sandi Patti, Impact R3818 (Benson)	22	22	5	GOD RULES Undercover, A&S 7107905826 (Word)		
3	3	33	THE MICHAEL SMITH PROJECT Michael Smith, Reunion RRA 002 (Word)	23	25	5	NO LONGER STRANGERS The Talbot Brothers, Sparrow SPR-1075		
4	4	54	MORE POWER TO YA Petra, Star Song SSR 0045 (Word)	24	24	25	PASSING THE FAITH ALONG New Gaither Vocal Band, Dayspring		
5	9	5	SIGNAL Dallas Holm And Praise, Greentree RO 3947 (Benson)	25	15	17	MORE Myron LeFevre and Broken Heart, Myrrh MSB 6753 (Word)		
6	7	5	THE PRODIGAL SON Keith Green, Pretty Good Records PGR 003	26	21	21	WHITEHEART Whiteheart, Myrrh MSB 6735 (Word)		
7	5	17	WALLS OF GLASS Russ Taft, Myrrh MSB 6706 (Word)	27	NEW ENTRY		SINGER SOWER The Second Chapter Of Acts, Sparrow 1071		
8	6	17	COUNT THE COST David Meece, Myrrh MSB 6744 (Word)	28	23	25	FOREVER Cynthia Clawson, Priority BJU 38633		
9	18	5	REIGN ON ME Michelle Pillar, Sparrow SPR-1077	29	NEW ENTRY		MUSIC MACHINE PART 2 Candle, Birdwing BWR 2047 (Sparrow)		
10	17	5	SIDE BY SIDE The Imperials, Day Spring 7014112105 (Word)	30	26	37	EQUATOR Randy Stonehill, Myrrh MSB 6742		
11	8	25	I ONLY WANT TO SEE YOU THERE Keith Green, Sparrow SPR-1066	31	27	70	LIFT UP THE LORD Sandi Patti, Impact R 3799 (Benson)		
12	12	5	DOPPELGANGER Daniel Amos, Alarma ART-01010 (Benson)	32	NEW ENTRY		THE WIND CAME SINGING Wendy And Mary, Birdwing BWR 2045 (Sparrow)		
13	13	66	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	33	20	17	LEGACY Michael Card, Milk & Honey MH 1045		
14	NEW ENTRY		A CHRISTMAS ALBUM Amy Grant, Myrrh MSB 7016768066 (Word)	34	34	58	PRaise 6 (COME AND SING PRAISES) The Maranatha Singers, Maranatha MM 0102 A		
15	14	13	PRESS ON Joe English, Myrrh MSB 6750	35	35	45	CUTTING EDGE The Sweet Comfort Band, Lexicon LS 5807		
16	11	18	LEGACY Benny Hester, Myrrh MSB 6704	36	30	13	THE WEDDING ALBUM Various Artists, Maranatha MM0102A		
17	19	41	KIDS PRAISE III The Maranatha Kids, Maranatha MM092A	37	28	13	PSALMS ALIVE The Maranatha Singers, Maranatha MM0037A		
18	10	25	LIVE EXPERIENCE Leon Patillo, Myrrh MSB 6728 (Word)	38	29	33	LOVE OVERFLOWING Sandi Patti, Impact R3742 (Benson)		
19	NEW ENTRY		THE GIFT GOES ON Sandi Patti, Impact 3874 (Benson)	39	38	37	MICHELLE PILLAR Michelle Pillar, Sparrow SPR 1059		
20	NEW ENTRY		MISSION OF MERCY DeGarmo And Key, Power Disc 1071 (Benson)	40	39	33	SONGS OF WORSHIP John Michael Talbot, Birdwing BWR 7040 (Sparrow)		

Talent & Venues



Photo by Chuck Pulin

BEVERLY VALLI—Joining Frankie Valli, right, at his 21st anniversary show at the Beverly Theatre in Beverly Hills, is partner and former Four Seasons member Bob Gaudio, left, and writer/producer Bob Crewe.

Act-ivities

Barry Manilow has established endowments for music departments in six major universities in the U.S. and Canada to recognize and encourage new musical talent. In each school, faculty and Manilow himself will select a student based on merit and financial considerations. The schools involved are Northwestern Univ., Eastern Michigan Univ., Univ. of Toronto, George Washington Univ., the San Francisco Conservatory of Music and the Univ. of Southern California, Los Angeles.

David Bowie raised \$150,000 when he played a benefit concert last June in London for the Brixton Neighborhood Community Assn. Most of the money is going to go for a new community center building, which will be named after Bowie. . . . The **Red Parrot** in New York is sponsoring a benefit to help Citimeals on Wheels, a non-profit organization that feeds the homebound poor in the city. Hostess is **Gael Greene**, with help from **Maureen McGovern**, **Jan Miner**, **J.P. Morgan**, **Donna Pescow** and others.

Latin teen superstars **Menudo** are scheduled to do 10 shows at Radio City Music Hall in mid-February. If they sell out all the shows, that's 60,000 tickets at \$18 each. . . . **Carmine Appice** is the drummer on the current **Ozzy Osbourne** world tour. . . . Rhino Records is releasing a nine-and-a-half-hour "Dialogues With Floe & Eddie" as a special cassette boxed set, available only through mail order.

ZZ Top, live on stage, are featured

in the new series of "Schlitz Rocks America" tv ads. . . . **Ashford & Simpson** plan to be there at the launch, Jan. 29, when black astronaut Dr. Ronald Meir blasts off in the space shuttle, allegedly taking some of the duo's music into space with him. . . . Warner Bros. has a lot of artists, but for the label's New Year's Eve party, it has reportedly invited **Screaming Jay Hawkins** to play.

The sounds of wolves, whales and **Paul Winter** will again resound through the rafters of the huge Cathedral of St. John the Divine in New York, Dec. 16-17. The concert is titled "The Fourth Annual Winter Consort Winter Solstice Whole Earth Celebration." . . . **Grace Jones** appears in the next Conan the Barbarian film as Zula, the warrior.

Signings: **Billy Durst**, Ex-Thundermug, to CBS Songs worldwide. . . . **Lili Anel** re-signed to From The Tower Productions for management and record production. . . . **Sylvia** to Jim Halsey for bookings. . . . **Debra Richardson** to Tom Collins Music, **Shireen Salyer** to Collins Court Music and **Frank J. Myers** to Collins Court Music.

Highway Chile's LP "Storybook Heros" to Mirus Records and Mirus Music for North America, licensed by Moonshine Records in Holland. . . . **Brent Mason** to Lorenz Creative Services and **Charlie Monk Music**. . . . **Michele Pillar** to Linda Miller for management. . . . **Jane** to New Image public relations.

Benefit Held To Aid Chicago Blues Club

By MOIRA McCORMICK

CHICAGO—The queen of Chicago blues clubs is in distress, and the Earl Of Old Town is riding to the rescue.

Theresa's Lounge at 48th and Indiana is a landmark Chicago blues institution, having operated 35 years under the guidance of 72-year-old Theresa Needham. The tiny South Side club has hosted virtually every Chicago blues great at one time or another, and has continued to serve as the breeding ground for each successive generation of blues musicians.

Until recently, that is. Theresa's has been closed since Nov. 1, as a result of having its liquor license revoked. William Walls Jr., landlord of the building which contains Theresa's, refuses to grant Needham the lease that the law requires before a liquor license can be obtained.

According to reports, Needham had been operating without a lease all this time, but apparently it did not become an issue until Wall decided to rehab the building. Unable to secure a loan on a commercial property, and seemingly unwilling to evict Needham outright, Walls is making it impossible for her to do business.

At presstime, Needham and her lawyers had been appealing for landmark status for the building, but no decisions had been reached. In the meantime, Chicago's venerable folk venue the Earl Of Old Town, having recently joined forces with North Side venue B.L.U.E.S. on Halsted and having redubbed itself B.L.U.E.S. At The Earl, was set to show its support for Theresa's Sunday (4) with a 12-hour benefit featuring Chicago blues artists.

"This is my third club, and I've had landlord problems myself," says Bill Gilmore, who with Rob Hecko co-owns B.L.U.E.S. on Halsted and is partners with the Earl's Earl Pionke. "One was crazy and one was just greedy. . . . I can imagine what it

feels like to lose a place after 35 years. It's a shock—like losing a member of the family."

At \$4 a head, Gilmore was hoping the event would attract around 400 people. Theresa's benefit was set to run from 4 p.m. to 4 a.m. with musical guests including Junior Wells, Jimmy Dawkins, Magic Slim, Sunnyland Slim, Louis Myers, Eddy Clearwater, Big Time Sarah, Bythersmith

(Continued on page 34)



Photo by Chuck Pulin

MAN WITH FISTS—Men Without Hats' Ivan Doroschuck leads the band during a show at Roseland in New York.

Rock'n'Rolling Police's Summers Has Second Career In Focus

By ROMAN KOZAK

Police guitarist **Andy Summers** usually talks about music and the Police. But these days, even though he's on tour with the group, he's got a new topic of conversation: "Throb," a book of his photographs, has recently been published by Quill, a division of William Morrow.

The \$12.95 black and white book shows Summers, his Police-mates, assorted young ladies in various stages of undress, and scenes from last year's Police tour. It is available in both hardback and paperback editions.

"When I took up photography I didn't decide that I would make it a book. That sort of grew," says Summers. "But I found that I really loved it, and once I got into it, I adapted to it. It was very much like music for me, the same sort of intensity of feeling, and I got totally wrapped up in it. It took about three years."



Summers says that once he decided to get seriously involved in photography, he felt that the most natural subject for him would be himself and the world around him as he tours with the Police. "That's mostly what I do all the time, anyway," he notes. "And the whole project became like making a record, really. It was the same kind of involvement. Or at least very similar."

Summers says that he plans to continue with his photography and

(Continued on page 39)

Nader Takes Oldies Bills To Resort Hotels, Casinos

• Continued from page 8

Hotel in Las Vegas, and in Hawaii at the Hilton Hawaii Village in Waikiki and the Marriott Hotel in Maui, observes that the age group that supports these shows is now 12 to 15 years older than when he first began to package them at the Garden in 1969. "People in the 35-45 age group don't feel as comfortable sitting in an arena today," he says. "They'd rather dance in a place where cocktails are served."

Prohibitive production costs no longer justify the return on the oldies package at the arena level, according to the promoter. Excluding talent fees, Nader says that staging can cut into the potential gross by as much as 50%. "Unless an act has exceptional merchandising support, or a label or a sponsor is involved, the arena bills don't make the sense they once did," he says.

Smaller rooms give him a new-found flexibility. "Now I can play markets which I couldn't before, such as Binghamton, N.Y.," he points out. "Plus, I can use three acts at the Sheraton Ballroom in Philadelphia for the same \$12.50 I would get presenting five acts at the Garden."

Nader, who claims that he has to draw at least 8,000 customers to break even at the Garden, has been

producing oldies shows there in exchange for a guarantee and a percentage since 1980. Prior to that, the profits with the Garden were shared. He recalls that in the early '70s, the shows, excluding talent and advertising expenditures, cost about \$16,000 to stage. Now the figure is closer to \$60,000. His most recent show, a Nov. 12 concert at the Garden featuring Chuck Berry, Bo Diddley and Rick Nelson was an artistic success "and little else. I didn't take a bath," he says, "but it sure wasn't a winner."

Under the terms of his pacts with the various hotels, Nader pays for the talent and a percentage of the radio and television advertising. The hotels provide a rent-free showroom, logistical support and housing for the acts, which are making "premium nightclub prices," according to the promoter. "Some are getting the regular club rate, some are working on a percentage, others are getting their normal arena price."

Circuit regulars such as Shannon like the new direction. "Del told me that he prefers this kind of marketing," Nader says. "His fans in their late 30s and early 40s would rather see him in this context than at an alternative club, where they might feel inhibited by the surroundings."

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Talent & Venues

Dance Trax

By BRIAN CHIN

Albums: More artists in the new-music class of '82 are releasing this year's followups, and they are all good ones. Overall, one might observe that they will probably be found more "suitable" for the U.S. market; this is good for the short-term acceptance of developing artists and not so good for the long term if this represents any trend toward standardizing the European music.

Eurythmics' "Touch" album was released in Britain a couple of weeks ago and is scheduled for U.S. shipment in mid-January. The beguilement and humor of their breakthrough "Sweet Dreams" is here, but delivered in a more extrovert manner that's a better reflection of their fine live shows. Picks: all of side one, including "Here Comes The Rain Again," which picks up as it goes; the Caribbean-rock "Right By Your Side," and, on side two, "The First Cut."

ABC's "Beauty Stab" (Mercury) is just as lushly textured as was "The Lexicon of Love," but has a more pointed attack and just a bit less of the new wave crooning that characterized the previous album. In fact, "The Power Of Persuasion" has a definite AOR feel, as does "Unzip." Also: "That Was Then, But This Is Now," and "Love's A Dangerous Language," both of which are good singles, though the latter slackens its dance groove momentarily.

★ ★ ★

Singles in the mainstream: Lionel Richie will probably gather heavy play with another mellow rocker in his new single, "Running With The Night," now available promotionally on Motown 12-inch in its album version with a slightly longer instrumental; we note again the surprisingly driven "Can't Slow Down" from the album... Debbie Harry's "Rush Rush" (Chrysalis 12-inch), mentioned here recently, also comes with a great, crystal-clear instrumental... So does Yes' "Owner Of A Lonely Heart," which has been released in a seven-minute (but very straightforward) instrumental version which is probably what put it on this week's chart... Evelyn King's "Action" (RCA 12-inch) was produced by Leon & Foster Sylvers and Joey Gallo, and has an even more heavy-duty rhythm attack than the melodic chart-topping Kashif productions of the past two years; it shouldn't fail to please the younger crowd.

★ ★ ★

Singles, from left field: We all blew it by letting Johnny Dynell & New York 88's fabulous "Jam Hot" pass by last summer; their new single, "The Big Throwdown" (Acme 12-inch), is another smooth concoction on Latin and street bop. Check the "live wire" mix... November Group's "Persistent Memories" EP (Brain Eater, Island Park, N.Y.; (516) 432-6160) is out enough to please rockers but consistent enough rhythmically for disco clubs. We liked the wave-disco "Put Your Back to It" and "Heart Of A Champion," a good album radio cut.

Crown Of Thorns' "Pictures" (IRS 12-inch) is similarly versatile; it made us think of "Funkytown" with lots of teeth... The World's "Shoo Shoo Wah" (Elektra 12-inch) has the best and fashionability of the English fashion bands, without the mock profundity... Howard Jones' "New Song," a U.K. hit on WEA and soon to be released on Elektra, is in a groove close to "Slang Teacher," though very smooth and radio-oriented. Elektra serviced the import in advance of its U.S. pressing, a strategy that also worked in the breaking of Peter Schilling's "Major Tom." Other majors, take note.

Truth in labeling: The British 12-inch single sleeve of ABC's "That Was Then" notes in bold lettering that the version on that pressing is "exactly the same" as on the seven-inch; buyers can "take your pick."

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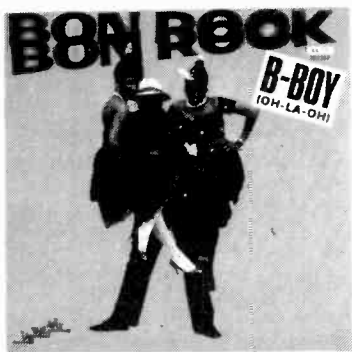
New 12"—Slip (rx), Kelly Marie, Street Angel, Broads, Steve Harvey, Hot Box, Cerrone (new), Chi Chi Liah, Vikki Benson, Trans X (new), Roland Rat, X-Ray Connection (new), Fun Fun (rx), Cascade Orchestra, Eve (rx), School of Love, N.O.I.A., Dance Reaction (rx), Travel Sex, Cless, Dynamic 7, R.I.S., Kelly Jackson (rx), Motion (new), Linda Singer, Suzanne Stevens, Bobby O Medley, Elaine Charles, Tanya Jackson, B-Boys (new), Take 3, Art of Noise, Vera (new), Robert Schroder, Koto (new), Master Genius, Lusti, Nick Straker, Forest (new), Lenny Welch, Electric Power Band, Dee D Jackson, Giorgio (chase), Digital Emotion (new), Stevie B. (Call Me & Midnight Music), Liquid Liquid, Sharon Brown, Soul Kings, Inner Life, Gem, IMPORT LPs—Bobby O, Suzanne Stevens, Hi Fashion Mix Vol. 2, Motion, Scratch Mix, Sound Effects.



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#R&R 1052

Benefit Held For Chicago Blues Club

• Continued from page 33

(longtime Theresa's house band), Aaron Burton, Homesick James, Queen Sylvia, Lovie Lee, Jimmie Rogers and Hip Linkchain.

The 175-capacity venue now called B.L.U.E.S. At The Earl hosted folk music in Chicago for 22 years in its

original incarnation as the Earl Of Old Town. Artists such as John Prine, Steve Goodman and Bonnie Koloc were house regulars. Economic problems had slowed folk patronage to a crawl, however, and Pionke switched over to the more lucrative blues menu at Thanksgiving. There-

sa's benefit was an unexpected kick-off for the club.

Gilmore admitted he didn't expect the benefit "to raise tons of money, but it's a good opportunity for people to show their support, to show they care. Also, with all those people there to exchange information, alternative solutions might be found—other venues that could be used, club owners in need of partners.

Billboard Dance/Disco Top 80

Survey For Week Ending 12/10/83

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	3	6	TALKING IN YOUR SLEEP—The Romantics—Epic (12 Inch) AS 1767	40	41	4	PRESSURE SWAY—Machinations—A&M (12 Inch) SP-12077
2	2	6	ROCKET TO YOUR HEART/MANDATORY LOVE—Lisa—Moby Dick (EP Cuts) BTG 1031	41	31	10	SHOW ME THE WAY—Skiyy—Salsoul (12 Inch) SG 408
3	4	7	SAY SAY SAY—Paul McCartney And Michael Jackson—Columbia (12 Inch) 44-04169	42	40	7	ROCKIN' RADIO—Tom Browne—Arista (12 Inch)
4	1	11	LET THE MUSIC PLAY—Shannon—Emergency (12 Inch) EMDS 6540	43	65	2	FINGER'S ON IT—Robbie Rae—Quality (12 Inch) QUS 049
5	7	5	COLOUR BY NUMBERS—Culture Club—Virgin/Epic (LP-all cuts) QE 39107	44	61	2	CATCH ME—Marcia Raven—Profile (12 Inch) PRO 7034
6	8	6	POP GOES MY LOVE/SCRATCH GOES MY DUB—Freeez—Streetwise (12 Inch) SWRL 2215	45	48	5	'TIL IT ALL FALLS DOWN—Red Rocker—415/Columbia (12 Inch) AS 1732
7	5	7	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie—Motown (12 Inch) 4514 MG	46	51	4	GIRL IN THE 80'S/BLUE EYED TECH/STANDING IN THE SHADOWS—France Joli—Epic (LP Cuts) BFE 38829
8	13	7	IS IT LOVE—Gang Of Four—Warner Bros. (LP Cut) 1-23936 (12 Inch*)	47	47	8	TOUR DE FRANCE—Kraftwerk—Import (12 Inch)
9	10	7	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton—EMI-America (12 Inch) 7814	48	34	6	LOVE GAME—Pure Energy—Prism (12 Inch) PDS 480
10	9	7	ELECTRIC KINGDOM—Twilight 22—Vanguard (12 Inch) SPV 68	49	42	10	ANGEL EYES—Lime—Prism (12 Inch Remix) PDS 475
11	6	9	BABY'S IN THE MOUNTAIN—Peter Godwin—Polydor (12 Inch)	50	66	2	LOVE SENSATION (REMIX)—Loleatta Holloway—Salsoul (12 Inch) SG 415
12	12	8	WHITE LINES (DON'T DO IT)—Grandmaster Flash And Melle Mel—Sugarhill (12 Inch) SH 465	51	53	2	STAY WITH ME TONIGHT—Jeffrey Osborne—A&M (12 Inch) 12080
13	17	4	WHY ME?—Irene Cara—Geffen (12 Inch) 0-20156	52	22	8	99 LUFTBALLONS—Nena—Epic (12 Inch) 49-04109
14	14	7	AUTOMATIC MAN—Michael Sembello—Warner Bros. (12 Inch) 0-20153	53	67	2	AUTODRIVE—Herbie Hancock—Columbia (12 Inch) 44-04200
15	15	6	WET MY WHISTLE—Midnight Star—Solar (7 Inch) 69790 (12 Inch*)	54	60	2	GOT TO GET TO YOU—Charade—Profile (12 Inch) PRO 7032
16	16	6	HAPPINESS IS JUST AROUND THE BEND—Cuba Gooding—Streetwise (12 Inch) SWRL 2214	55	37	6	DESTINY—Gwen Jonae—C&M Records (12 Inch) CML 911
17	18	4	WHERE IS MY MAN?—Eartha Kitt—Streetwise (12 Inch) 2217	56	62	2	TRI-TRA-TRULLALA—Joachim Witt—WEA Int'l/Jem
18	29	2	SAY IT ISN'T SO—Daryl Hall And John Oates—RCA (12 Inch) PD 13679	57	57	4	I'LL NEVER, NEVER GIVE UP—Pattie Labelle—Philadelphia Int'l (12 Inch) 42904176
19	19	5	LUCKY TONIGHT—Sarah Dash—Megatone (12 Inch) MT-112	58	59	3	LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT—Jennifer Holliday—Geffen (LP Cuts) GHS 40144
20	20	4	I'VE BEEN ROBBED—Three Million—Cotillion (12 Inch) 0-96979	59	NEW ENTRY		OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976
21	21	3	UNDERCOVER OF THE NIGHT—The Rolling Stones—Rolling Stones (12 Inch) DMD 685	60	NEW ENTRY		MAGNETIC—Earth, Wind & Fire—Columbia (12 Inch) 44-04211
22	11	9	I AM WHAT I AM—Gloria Gaynor—Silver Blue (12 Inch) SB-220	61	NEW ENTRY		AFTER THE FALL—Kathy Wilson And Kwils—BMD/Columbia (12 Inch) 4W9-04195
23	24	3	EVERYTHING COUNTS—Depeche Mode—Sire (12 Inch) 20165-0A	62	NEW ENTRY		ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS
24	35	3	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	63	NEW ENTRY		OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754
25	25	5	B-BOYS—Nona Hendryx—RCA (12 Inch) PD-13644	64	49	5	WITHOUT YOU—Chaz Jankel—A&M (12 Inch) 12705
26	26	5	RISE UP—Parachute Club—RCA (12 Inch) PD-13655	65	39	11	LOVE IS A STRANGER—Eurythmics—RCA (12 Inch) PW 13629
27	27	5	A NIGHT IN NEW YORK—Elbow Bones And The Racketeers—EMI-America (12 Inch) 7812	66	44	15	PILOT ERROR—Stephanie Mills—Casablanca (12 Inch) 8141681
28	28	5	I NEED YOU—The Pointer Sisters—Planet (12 Inch) PD-13632	67	45	16	HOLIDAY/LUCKY STAR—Madonna—Sire (LP Cuts) 23867
29	33	3	UNISON—Junior—Casablanca (12 Inch) 814725-1	68	56	11	ONE THING LEADS TO ANOTHER—The Fixx—MCA (7 Inch) 42264 (12 Inch*)
30	38	3	THE PARTY STARTS WHEN I'M WITH YOU—Rue Caldwell—Critique (12 Inch) CRI 1203	69	63	13	MAKING MUSIC—Gary's Gang—Radar (12 Inch) RDR 12005
31	30	9	LOVE HOW YOU FEEL—Sharon Redd—Prelude (12 Inch) PRL D667	70	55	6	HEY LITTLE GIRL—Icehouse—Chrysalis (12 Inch) 4V9 42731
32	23	12	LOVE TEMPO—Quando Quando—Factory (12 Inch) OSFY 5	71	54	16	ON A JOURNEY/DANCE SISTER/LOVE KILLS PAIN—New York City Peech Boys—Island (LP Cuts) 90094-1
33	58	2	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686	72	64	9	AND I AM TELLING YOU I'M NOT GOING—Koffie—Pan Disc (12 Inch) RRD 2214
34	52	3	NEED SOMEBODY NEW—Jamaica Girls—Sleeping Bag (12 Inch) SLX-005	73	68	7	LA CAGE AUX FOLLES—Le Jete—Megatone (12 Inch) MT 119
35	36	7	I WANT YOU ALL TONIGHT—Curtis Hairston—Pretty Pearl (12 Inch) P.P. 510	74	69	9	SPICE OF LIFE—Manhattan Transfer—Atlantic (7 Inch) (12 Inch*) 7-89786
36	46	3	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A	75	70	4	PARTY ANIMAL—James Ingram—Qwest (12 Inch)
37	43	2	PLEASURE OF LOVE—Tom Tom Club—Sire (12 Inch) 0-20164	76	71	12	IN A BIG COUNTRY—Big Country—Mercury (LP Cut) 8128701 (12 Inch*)
38	50	3	I WANNA BE WITH YOU—Armenta—Savior Faire (12 Inch) SF 201 PP	77	72	12	I'M NOT YOUR STEPPING STONE—Modern Rocketry—Megatone (12 Inch) MT 110
39	32	8	JUST BECAUSE YOU'LL BE MINE—Instant Funk—Salsoul (12 Inch) SG 410	78	73	9	FIX IT—Teena Marie—Epic (12 Inch) 49-04125
				79	74	14	ONE DAY—APB—Import (12 Inch)
				80	75	12	CRISIS—Rhetta Hughes—Aria (12 Inch) AR 1210

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.

Talent & Venues

NEXT APRIL IN LONDON

Strong Lineup For Country Fest

By TONY BYWORTH

LONDON—The array of artists selected for the 1984 International Country Music Festival, to be promoted here April 21-23 by Mervyn Conn, is one of the strongest yet for Europe. Headliners Slim Whitman and Glen Campbell will be making their debuts in the series, and a third headliner is Emmylou Harris, popular in the U.K. with both country and rock fans.

Among the other acts booked for the three-day stint at the Wembley Arena are Ray Stevens, the Osmonds, Lynn Anderson, B.J. Thomas, the Kendalls and the 1983 Coun-

New Company Getting Serious

NEW YORK—Steve Berkowitz, former East Coast vice president of Lookout Management and director of the Cars-owned Syncro Sound Studio in Boston, has gone out on his own, founding Serious Business, an artist management and production company.

First two clients are Los Angeles-based singer/composer/arranger Bill Gable and Boston-based singer/songwriter Dennis Brennan. However, before embarking on projects with Gable and Brennan, Berkowitz is working on his own project: He fronts T. Blade & the Fabulous Esquires, who have recorded their debut LP at Syncro Sound.

try Music Assn. male vocalist of the year, Lee Greenwood, making his British concert debut. Other first-timers are Con Hunley and David Frizzell & Shelly West, while Grand Ole Opry act Billy Walker returns after a successful debut in the 1983 event.

Major change for 1984 is the renaming of the event as the Silk Cut festival, following the tobacco company's agreement to sponsor it. Says Conn: "It's a matter of pride to my organization that, in a year when Silk Cut has become involved in so many prestigious sporting events, the company chooses our festival for its interest in musical areas."

Silk Cut was previously associated with the 1981 and 1982 Wembley festivals. Last year, the firm gave its name to Conn's first jazz festival.

The sponsorship enables Conn to increase other activities at the festival, notably the staging of "Best Of British" concerts each morning and afternoon at the Wembley Conference Center. An all-British concert was tried two years ago and was considered successful. The 1984 concerts will present not only established names but also new acts worthy of exposure, says Conn. "By presenting these British showcases, we're able to tailor the evening events on the main Wembley stage and allow more time for the major American names," he continues.

Also announced is an expansion of the festival's booth area. Conn says that BBC television and radio will

cull programs from the event.

The artist lineup is as follows: April 21, Slim Whitman, Lynn Anderson, Ronnie Robbins & the Marty Robbins Band, Jim Glaser, Jim & Jesse and Con Hunley; April 22, Emmylou Harris, Ray Stevens, Billy Walker, Donna Fargo, the Kendalls and Vernon Oxford; April 23, Glen Campbell, the Osmonds, Lee Greenwood, B.J. Thomas, David Frizzell & Shelly West and Tom Gribbin & Saltwater Band. Tom and Ted LeGarde, known as Australia, are hosts for all three days. Ticket prices range from \$11.20 to \$26.

New Music Acts On French LP

NEW YORK—"Made In France," a compilation album featuring top French new music acts licensed from five French labels, will be released in January here by Cachalot Records.

Artists featured on the album include: Sapho, Charlie Couture, Bernard Lavilliers, Kas Product, Marc Seberg, Les Civils, Taxi Girl, Etienne Daho, Blanchard, Chagrin d'Amour and others.

The songs, several of them hit singles in France, are being licensed from Island/Phonogram, Virgin/France, RCA/Light, Pathe Marconi EMI and Barclay. The LP is sponsored by the Cultural Services Office of the French Embassy, says Eric Dufaire, president of Cachalot.



Photo by Chuck Pulin

IN THE BIG INNING—Phil Collins, right, takes a break from his drum duties while Mike Rutherford plays along during one of Genesis' two headlining sets at Madison Square Garden in New York.

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CONTROL D / VISION IN THE MIRROR
D.F. PAM / ON THE BEAT
DONNA EYES / GOD KNOWS
MIKE CANNON / VOICES IN THE DARK
CRUSIN' GANG / AFFAIR A GO GO
J.D. JABER / DON'T STOP LOVIN'
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DOCTOR CAT / FEEL THE DRIVE
JANE HILL/RADIO
KOMA / CAVRONES
BARRY MASON / BODY
THE BLACK ANGEL / CHANGE AN ANGEL
HIPNOSIS / PULSTAR
BRAND IMAGE / ARE YOU LOVING?
SKY CRACKERS / YOU SHOULD BE DANCING
BILLY JEAN / I NEED YOU
MANUEL / TANGO
MIRAGE / WOMAN
FAKE / DONNA ROUGE

RALPH RIVER BAND / STRANGE VIBRATION
SILVIE STONE / CHARNING PRINCE
CHEAPS / MOLIENDO CAFE
TOPO / BA BA GO GO
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P. LION / HAPPY CHILDREN
TONY ESPOSITO / JE-NA' / PAGAIA (RE-MIX)
ESAVU / BREAKIN' UP
FUN FUN / HAPPY STATION
ALBERTO CARRARA / DISCO KING
THE NIPS / SUNSHINE REGGAE
ARTEFICIALS / TURN ME ON
MISTER FLAGIO / TAKE A CHANCE
APE / TIME TO CHANGE
HIPNOSIS / OXIGENE
JOCK HATTLE / CRAZY FAMILY
MARK & SPENCER / STAY
CAT GANG / LOCOMOTIVE BREATH
KOMA BAND / NI GHI NA'
MARTINELLI / VOICE
ASSO / DO IT AGAIN
RICHELIE HAVENS / THIS IS THE HOUR
HELICON / YOU SEE
M.B.O. / EWOK CELEBRATION
DIANA EST / LE LOUVRE
KOTO / JAPANAISE WAR GAME

ROBI BONARDI / I WANT YOU BABY I REALLY DO
KLAPTO / MISTER GAME

ITALIAN NEW WAVE

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GATHERED / SAME (COMPILATION) LP
DIAFRAMMA / ALTROVE 12"
FIRST RELATION / V.A. LP
FRIGIDAIRE TANGO / SAME LP
A.T.R.O.X. / NIGHT'S REMAINS LP (WITH TUXEDO MOON)
STEVE PICCOLO / DOMESTIC EXILE LP
STEVE PICCOLO / ADAPTATION LP
LISFRANK / NAN MASK EP12"
NEON / SAME EP12"
BISCA BISCA / SAME EP12"
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Billboard Computer Software

Survey for Week Ending 12/10/83

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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	10	LODE RUNNER	Broderbund	Arcade-Style Game		•	•	◆					
2	3	10	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆	◆					
3	2	10	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
4	5	10	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			••	••					
5	4	10	ZAXXON	Datasoft	Arcade-Style Game		•	••				••		
6	6	10	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
7	7	10	FROGGER	Sierra On-Line	Arcade Game		•	••	••	•				
8	11	10	JUMPMAN	Epyx	Action Strategy Game		•	••	••	•				
9	9	10	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
10	14	3	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
11	13	10	MINER 2049er	Big Five	Arcade Game			◆						
12	8	10	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game		•							
13	10	10	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
14	12	10	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		•	••	••	•				
15	16	10	PLANET FALL	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
16	15	10	HARD HAT MACK	Electronic Arts	Arcade-Style Game		•	•	•					
17	NEW ENTRY		ZORK II	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
18	NEW ENTRY		Q*BERT	Parker Bros.	Arcade Style Game			◆	◆		◆			
19	19	7	STAR LEAGUE BASEBALL	Gamestar	Arcade-Style Game			••						
20	17	4	ENCHANTER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•

EDUCATION TOP 10

1	1	10	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	10	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.	•	•	◆	◆	•				

Talent & Venues

Talent In Action

GARDEN PARTY REUNION Madison Square Garden, New York Tickets: \$11.50, \$14.50

Richard Nader's Original Rock 'N' Roll Show was brought back to the main arena Nov. 12. Billed as a "Garden Party Reunion," the far-from-sold-out event headlined Rick(y) Nelson in his first return to the oldies circuit since 1971, when the previously pre-packaged '50s teen idol tried to sing "Honky Tonk Woman" and lived to tell about the experience in his gently mocking top 10 hit, "Garden Party."

More reliable oldie acts were also featured, led by Chuck Berry, the Shirelles, Bo Diddley, Bobby Rydell and three men purporting to be the Coasters. Though Nelson has theoretically rewritten the rules by his appearance, the qualities of the 3½-hour event remain constant from the mid-'70s heyday of the Nader series. Nader's nostalgic MC chores, the outstanding showmanship of the performers, the prehistoric sound quality, Bobby Comstock's Rock 'N' Roll Band's able backing, all were evident, as was the audience's total participation.

Big winner of the evening proved to be Bo Diddley, a living rhythm machine, who stole the show for keeps, after following the so-called Coasters and lounge lizard Bobby Rydell. On this occasion, Diddley's trademark rectangle guitar was supplemented by a synthesizer that evoked sexy bursts of "Star Wars" effects, which seemed the only updating classics like "Bo Diddley" and "Road Runner" could ever use. Acrobatic, acerbic and witty, Diddley fooled around with the lyrics to "I'm A Man" and came up with "Shut Up Woman"—a brilliant performance.

Chuck Berry's tremendous catalog of hits allows him to keep everything on a roll, as he whimsically plucks tunes from Greatest Hits Volumes I, II and III. His voice is deeper and better suited to rock than ever before, and his guitar playing is especially deft these days. Unfortunately, Berry seemed to be suffering from jet lag and second billing status to Rick Nelson. Although once on stage, he gave it the old graduate school try, jamming with John Doe

Van Halen, duckwalking, and even playing some precious piano, Berry never really lit up the stage that Diddley had already burned down.

The Shirelles seemed ecstatic to be in the Garden for one of several area appearances of their 25th Anniversary show. With three of four original members intact, the second most popular girl group of the '60s ran through their hits with great vigor. However, hand-held bouquets of flowers disrupted their patented routines, such as saluting the audience during "Soldier Boy" and blowing kisses on "Dedicated To The One I Love."

Rick Nelson's appearance did not make him a hypocrite, as the singer came prepared to do the things he wanted to do. Although, to the delight of the audience, he played "Hello Mary Lou," "Travelin' Man," "I'm Walkin'" and even "Garden Party," in addition to more recent tunes, the hits were altered and improved upon by a top-notch band of chug-a-lug Nashville pros. The sound was sometimes reminiscent of Elvis' early days. In fact, the King's ghost was all there, up to the delightful and creative accompaniment of the Jordanaires, his backup singers.

PETER KRASILOVSKY

NEIL SEDAKA DENIECE WILLIAMS

Riviera Hotel, Las Vegas
Dinner Show: \$25; Late Show: \$20

Neil Sedaka, looking thinner than usual, but sounding vocally as familiar as ever, has slowly but surely expanded his choice of performing material beyond the Sedaka catalog. He has added some rock songs by other composers from the '50s and '60s ("Earth Angel," "Come See About Me," "New Orleans") as well as some music from an even older composer, Chopin.

It's hard to fault a Sedaka show, what with the impressive volume and diversity of the material, ranging from the simple and happy "Calendar Girl" to the seemingly autobiographical ballad "Hungry Years." And Sedaka has de-

veloped a stage presence over the last few years, enjoying a rapport with his audience, that audience spanning two generations.

Sedaka (who has co-written most of his hits with either Howard Greenfield or Phillip Cody) has wisely incorporated his backup singer, Jackie Berry, more fully into the show, sharing center stage with her for a duet.

Deniece Williams opened for Sedaka, making her Las Vegas debut, Nov. 10-23, with a strong act and walking that thin line that enables her to appeal to both the national record-buying public and the typical Las Vegas audience. Her dynamic voice and down-to-earth stage personality should assure her of a regular performing slot here.

Williams opened strong with "Heaven In Your Eyes" and "Gonna Take A Miracle," showed her taste for variety with "One Note Samba" and kept the audience going with "Next Dance."

She received solid backing from Bill Neale on guitar (who also served as her conductor), Raymond Pounds on drums, Ray Neapolitan on bass, Andy Howe on keyboards and Juanice Charmaine and Roosevelt Christmas on vocals (with Christmas doing a nice turn with Williams on "Too Much, Too Little, Too Late.")

IRA STERNBERG

THE SEARCHERS THE SORROWS

The Other End, New York
Tickets: \$8

Unlike the Rolling Stones, the Who, the Kinks or even the Animals, the Searchers got lost in the shuffle somewhere along the way. Not that the Liverpool band didn't have its share of hits in the British Invasion years of the '60s. Yet although they never disbanded, the Searchers escaped the notoriety accorded their fellow invaders. Thus, the first American tour by the nearly original quartet in almost 15 years (save for a single gig at a Madison Square Garden revival show in '73) found them at the intimate Other End on Nov. 18 rather than headlining an arena.

That was just as well, because the Searchers—original members John McNally and Mike Pender, late '60s addition Frank Allen and more recent addition Billy Adamson—performed the kind of show that was intended for a handful of loyal fans. Their intricate melodic and harmonic interplay would have been lost in a larger hall, and their between-songs patter about the old days would have been impossible.

Although they divided their set evenly between the oldies and their more recent material (some of it from their last albums on Sire a few years ago), the program flowed evenly; the newer songs worked just fine alongside the classics. The group even eschewed its planned set and stuck in a few obscurities for the hardcore fans shouting out their requests.

Three oldies opened the show: "Have You Ever Loved Somebody," "Don't Throw Your Love Away" and the lesser known "Ain't Gonna Kiss Ya." It became immediately apparent that the Searchers had no intentions of trying to update their sound or image—they looked and sounded just about the same as they did when they appeared on "Shindig" in 1965. Even the newer material—"Little Bit Of Heaven," "Hearts In Her Eyes" and "It's Too Late," from the recent albums—relied on the jangly guitars and ethereal pop harmonies that made "Needles And Pins" and "Love Potion Number Nine" top 10 hits in the mid-'60s.

Opening act the Sorrows, a New York-based pop/new wave band, further illustrated the extent to which the influence of the Searchers has extended. The Sorrows, who have been playing the New York club scene since the early CBGB days, were more than competent, and their arrangements did not fall prey to power pop clichés. Each of their original songs held the audience's attention and was distinctive and danceable.

Although they put on an enjoyable set, one still had the feeling that the Sorrows opening for the Searchers was something like the Rutles opening for the Beatles. Perhaps in their own environment they'd have been accepted more enthusiastically.

JEFF TAMARKIN



Photo by Chuck Pulin

STILL SCREAMING—Veteran rocker Screaming Jay Hawkins puts a spell on his audience at the Bottom Line in New York.

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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. 29.

- **GENESIS—\$624,535, 53,325, \$12.50 & \$10.50**, Electric Factory Concerts, Spectrum, Philadelphia, three sellouts, Nov. 25-27.
- **GENESIS—\$383,058, (\$463,500 Canadian dollars), 31,299, \$15 & \$14**, Concert Productions International, Maple Leaf Gardens, Toronto, Ontario, two sellouts, Nov. 22-23.
- **POLICE, UB40—\$277,500, 18,718 (20,000), \$15**, Contemporary Presentations, Unidome, Cedar Falls, Iowa, Nov. 27.
- **POLICE, KISSING THE PINK—\$202,230, 14,980, \$13.50**, Beaver Prods., Mississippi Gulf Coast Coliseum, Biloxi, sellout, Nov. 1.
- **JIMMY BUFFETT—\$199,922, 14,400, \$14.75**, Cellar Door Prods., Knight Center, Miami, Fla. three sellouts, Nov. 24-26.
- **LOVERBOY, ZEBRA—\$193,746, 15,022 (16,500), \$13.50 & \$11.50**, Ruffino-Vaughn Prods., Nassau Coliseum, Uniondale, N.Y. Nov. 20.
- **LIONEL RICHIE, POINTER SISTERS—\$188,367, 13,129, \$15 & \$12.50**, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Nov. 19.
- **ALABAMA, JUICE NEWTON, THRASHER BROTHERS—\$180,234, 11,859, \$15.50**, Century II Promotions, Expo Hall, Fla., State Fair, Tampa, sellout, Nov. 19.
- **GENESIS—\$179,625, 14,370 (18,787), \$12.50**, Cellar Door Concerts, Capitol Centre, Landover, Md., Nov. 16.
- **RICK JAMES—\$177,726, 13,824 (17,000), \$13.50 & \$12.50**, Evening Star Prods., The Coliseum, Phoenix, Nov. 11.
- **POLICE, KISSING THE PINK—\$175,689, 13,014, \$13.50**, Beaver Prods., LSU Assembly Center, Baton Rouge, La., sellout, Nov. 10.
- **STEVIE NICKS, JOE WALSH—\$155,620, 15,000 (11,855), \$13.50 & \$12.50**, Contemporary Presentations/Scope, Carver Hawkeye Arena, Iowa City, Iowa, Nov. 19.
- **BLACK SABBATH, QUIET RIOT—\$152,595, 11,679 (17,000), \$13.50 & \$11.50**, Ruffino-Vaughn Prods., Nassau Coliseum, Uniondale, N.Y., Oct. 30.
- **AC/DC, FASTWAY—\$146,002, 10,815 (17,017), \$13.50**, Beach Club Concerts/Cellar Door Concerts, Omni, Atlanta, Nov. 21.
- **AC/DC, FASTWAY—\$144,040, 10,954 (15,000), \$13.50 & \$12.50**, Beach Club Concerts/Cellar Door Concerts, Mississippi-Gulf Coast Coliseum, Biloxi, Nov. 23.
- **LIONEL RICHIE, POINTER SISTERS—\$140,145, 9,466, \$15 & \$12.50**, Avalon Attractions, San Diego (Calif.) Sports Arena, sellout, Nov. 18.
- **AC/DC, FASTWAY—\$139,314, 11,285, \$12.50**, Beach Club Concerts, Charlotte (N.C.) Coliseum, sellout, Nov. 20.
- **AC/DC, FASTWAY—\$132,435, 10,000, \$13.50**, Beach Club Concerts, Lakeland (Fla.) Civic Center, sellout, Nov. 26.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$131,413, 10,862 (18,787), \$12.50**, Cellar Door Concerts, Capitol Centre, Landover, Md., Nov. 21.
- **STEVIE NICKS, JOE WALSH—\$128,512, 10,281, \$12.50**, Beach Club Concerts, Charlotte (N.C.) Coliseum, sellout, Nov. 23.
- **RICK JAMES, S.O.S., SLAVE—\$128,452, 10,966 (18,787), \$12 & \$10**, G. Street Express, Capitol Centre, Landover, Md., Nov. 20.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$127,537, 10,203, \$13.50**, Beaver Prods., Carolina Coliseum, Columbia, S.C., sellout, Nov. 12.
- **HEART, KANSAS—\$127,218, 10,337, \$12.50**, Beach Club Concerts, Charlotte (N.C.) Coliseum, sellout, Nov. 25.
- **STEVIE NICKS, JOE WALSH—\$122,985, 9,298 (10,000), \$13.50**, Contemporary Presentations, Hilton Arena, Ames, Iowa, Nov. 20.
- **COMEDY FESTIVAL COMEDIANS—\$122,375, 7,440 (8,679), \$18.50, \$17.50 & \$15.50**, in-house, The Old Globe Theater, San Diego, Calif., 16 shows, Nov. 2-20.
- **RODNEY DANGERFIELD, DENNIS BLAIR—\$113,429, 7,124, \$16**, De-Cesare-Engler Prods., Stanley Theater, Pittsburgh, two sellouts, Nov. 19.
- **MOTLEY CRUE, AXE—\$109,324, 3,500, \$11.75 & \$10.75**, Avalon Attractions, Santa Monica (Calif.) Civic Auditorium, three sellouts, Nov. 15-17.
- **BLACK SABBATH, QUIET RIOT—\$108,112, 9,500, \$11.50**, Ruffino-Vaughn Prods., Cumberland Civic Center, Portland, Maine, sellout, Nov. 6.
- **JIMMY BUFFETT—\$107,237, 8,579 (10,000), \$12.50**, Beach Club Concerts, Orange County Civic Center, Orlando, Fla., Nov. 19.
- **STEVIE NICKS, JOE WALSH—\$106,287, 9,018 (10,860), \$12.50**, Beach Club Concerts, Carolina Coliseum, Columbia, S.C., Nov. 24.
- **STRAY CATS, ROMAN HOLLIDAY, 14 KARAT SOUL—\$105,418, 8,500, \$14 & \$12.50**, Bill Graham Presents, San Francisco Civic Aud., sellout, Nov. 19.
- **BLUE OYSTER CULT, RAINBOW—\$104,843, 8,141 (14,500), \$14 & \$12.50**, Bill Graham Presents, Cow Palace, San Francisco, Nov. 25.
- **LOVERBOY, JOAN JETT & THE BLACKHEARTS—\$103,132, 9,250, \$11.50**, Sunshine Promotions, Freedom Hall, Johnson City, Tenn., sellout, Nov. 16.
- **ELMO & PATSY, MARK O'CONNER, BLUE FLAME—\$97,269, 30,053 (36,000), \$3.75 & \$1.75**, General Expositions, Seattle (Wash.) Coliseum, six shows, Nov. 25-27.
- **AC/DC, FASTWAY—\$96,649, 8,096 (10,000), \$12.50 & \$11.50**, Sunshine Promotions, Roberts Stadium, Evansville, Ind., Nov. 26.
- **JIMMY BUFFETT—\$91,165, 6,753 (8,300), \$13.50**, Beach Club Concerts, St. Petersburg (Fla.) Bay Front Coliseum, Nov. 18.
- **AC/DC, FASTWAY—\$83,241, 6,404 (9,000), \$13.50**, Beach Club Concerts, Carolina Coliseum, Columbia, S.C., Nov. 27.
- **HEART, KANSAS—\$81,325, 6,506 (15,887), \$12.50**, Beach Club Concerts, Greensboro (N.C.) Coliseum, Nov. 25.
- **STRAY CATS, ROMAN HOLLIDAY, 14 KARAT SOUL—\$79,350, 6,289 (8,800), \$13.50 & \$12.50**, Avalon Attractions, Hollywood (Calif.) Paladium, two shows, Nov. 21-22.

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Billboard® TOP LPs & TAPE®

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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	1	5	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	8.98	BLP 1	36	38	19	JEFFREY OSBORNE Slay With Me Tonight A&M SP 4940	RCA	8.98	BLP 4	71	73	5	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA	8.98	BLP 15
2	3	24	THE POLICE Synchronicity A&M SP3735	RCA	8.98		37	39	9	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	8.98		72	134	2	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA	8.98	
3	4	51	MICHAEL JACKSON Thriller Epic QC 38112	CBS		BLP 6	38	40	4	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA	8.98		73	76	10	PETER SCHILLING Error In The System Elektra 60265	WEA	8.98	
4	13	3	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	8.98		39	33	18	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	8.98	BLP 14	74	75	22	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	8.98	BLP 36
5	5	17	BILLY JOEL An Innocent Man Columbia QC 38837	CBS			40	41	56	PRINCE 1999 Warner Bros. 1-23720	WEA	10.98	BLP 37	75	57	7	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA	8.98	BLP 19
6	2	34	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS			41	37	24	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	8.98		76	67	6	EDDIE MONEY Where's The Party Columbia FC 38862	CBS		
7	7	11	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	8.98		42	32	20	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	8.98		77	175	2	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS		
8	6	12	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	8.98	CLP 1	43	42	43	JOURNEY Frontiers Columbia QC 38504	CBS			78	56	19	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	8.98	
9	8	6	CULTURE CLUB Colour By Numbers Virgin/Epic QC 39107	CBS			44	55	2	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS		BLP 17	79	85	49	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS		BLP 30
10	14	4	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	9.98		45	47	4	EDDIE MURPHY Comedian Columbia FC 39005	CBS		BLP 18	80	78	14	AC/DC Flick Of The Switch Atlantic 80100	WEA	8.98	
11	9	7	GENESIS Genesis Atlantic 80116	WEA	8.98		46	NEW ENTRY		OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS			81	86	31	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA	8.98	
12	12	6	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	8.98		47	50	8	THE ROMANTICS In Heat Nemperor 862 3880 (Epic)	CBS			82	79	15	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS		BLP 28
13	10	45	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	8.98		48	48	24	LOVERBOY Keep It Up Columbia QC38703	CBS			83	64	12	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP	8.98	
14	15	34	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	8.98		49	59	2	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	8.98		84	74	14	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL	8.98	
15	28	2	YES 90125 Atco 90125	WEA	8.98		50	36	8	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA	8.98	BLP 8	85	87	13	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP	5.98	
16	17	4	PAUL MCCARTNEY Pipes Of Peace Columbia QC-39149	CBS			51	52	14	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	8.98	BLP 5	86	108	3	WILLIE NELSON Without A Song Columbia FC 39110	CBS		CLP 24
17	11	17	AIR SUPPLY Greatest Hits				52	44	11	RAINBOW Doat Out Of Chains				87	93	3	DAVID SANBORN Backstreet			

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Rock'n' Rolling

• Continued from page 33

hopes to find some way of combining his two favorite media into some sort of unified project. But that, he says, is far off.

"Right now I'm thinking of maybe doing another book," he says. "It takes so long to do one, and it's such a complicated process. The hardest thing about making this book was the editing of the photographs. It was heartbreaking to leave out or throw away all those photographs, but if you make a book it has to have an integrity all of its own. It has to live as an object on its own, and you really have to plan it, and make it have sense. I learned a tremendous amount about books and book editing and sequencing in doing this book, which I never knew. It was a real education, kind of like making a movie."

★ ★ ★

The New York Rocker, the late lamented tabloid chronicling the local new music scene, is going to have a new life as the Rocker, a magazine with a four-color cover that will debut on newsstands no later than February, promises Iman Lababedi, who bought the publication from former owner Andy Schwartz. Schwartz will stay on as a consultant and a regular contributor.

"The Rocker has always stood for integrity, adventure and support for the struggling musician. These are the characteristics that I will retain," says Lababedi, who will be publisher and editor of the new Rocker. "At the same time, Manhattan isn't the dominant center of activity it was in 1976, so editorially we will be shifting from a New York to a more of an American and international perspective."

★ ★ ★

This column has its own point of view, which is readily apparent, we hope, even though it is rarely expressed directly. Rather, we let the artists do the talking.

Sometimes, however, something does come up where we feel we should comment directly. Such was the case with last week's front page story in Billboard about Duran Duran, MTV and the radio stations.

If you missed the story, what happened was that Capitol decided to release the video of Duran Duran's new song, "Union Of The Snake," to MTV a week or so before radio stations got the record.

And boy, are the programmers and consultants spitting mad. One radio heavy called the Duran Duran action "mismanagement," adding the veiled threat that "this can only hurt the group." Another one said he played the record due to public demand and because it would be "unfair" to the group not to play it, but added that he didn't report playing it to the trades thus possibly (and unfairly) hurting the song's chart position.

No matter that MTV played Duran Duran for months before the brave trendsetters in commercial rock radio ever got near the band. Imagine what would happen if Billboard or some other music publication started pulling stuff like this after getting snubbed for a week by some pop band. Our credibility would be dead before we knew it. But this sort of thing appears to be business as usual in radio. We think it stinks.

Talent & Venues

City Council Hops Down; Dallas Club's Frogs Stay

DALLAS—\$25,000 worth of frogs is no croaking matter, as Tango club owner Shannon Wynne and frog creator Bob "Daddy-O" Wade have learned. They were pitted against the newly formed Dallas Sign Control Board for an alleged violation of an obscure sign ordinance.

Wynne commissioned sculptor Wade to create the visuals last spring when the rock venue opened. Six 10 foot tall animated frogs that dance and play musical instruments were the result. But they were ruled a sign under the civic committee appointed by the Dallas City Council. After public outcry and testimony from the curator of the Dallas Museum of Fine Arts that the frogs were indeed art, an appeal was made to overrule the ordinance that forbids signs on top of commercial buildings.

Finally, the city sign ordinance committee backed off on its decision to dismember the 300-pound dancing frogs, thanks to pressure from their overseeing City Council brethren. Several members of the City Council were upset over the

committee's decision. Club owner Wynne says that the new sign board seemed overly eager to exert their new-found power on an innocent business. To clear up the matter, the city now will insist on a safety ruling from Tango's building, located on Lower Greenville Avenue, the heart of Dallas' peak nighttime social scene.

"They're still waiting for the engineer's report," declares Wynne, who does not foresee any more problems. The former bank structure, with six inches of solid concrete, must now undergo a stress test on the roof to make sure the hefty frogs are properly bolted down and unable to blow off. "It's pretty confirmed and expected to pass," Wynne says, adding, "It's a last-ditch effort to save a little face from the City Council."

Daddy-O's frogs will live on as Wade's artistic reputation soars from the national publicity. His other notable creations include the famous Iguana atop New York's Lone Star Cafe, a West Texas bronzed cowboy and armadillo, and giant lizard-skin cowboy boots now housed in Washington, D.C.

Talent In Action

• Continued from page 37

NICK HEYWARD

The Ritz, New York
Tickets: \$11

Haircut 100 is a hard act to follow. As that group's recently departed creative force, Nick Heyward made a gallant and enjoyable effort at the Ritz Nov. 18. His solo act is a natural progression from his Haircut 100 days, moving in a more refined somewhat restrained direction.

Backed by a powerhouse band including two drummers and a three-piece horn section, Heyward performed a predictable set of tunes from his Arista debut album "North Of A Miracle," as well as some favorites from his former band. Breaking occasionally from his preppy pose to blow a whiny harmonica or play guitar, Heyward stood very easily on his own. "Take That Situation" took off from where the big band horns of "Favourite Shirts" left off, and "Two Make It True" represented Heyward's swing toward a more spacious style.

While the new material was well received, the night's delights were clearly "Favourite Shirts" and "Love Plus One." Technically, the songs approached the Haircut 100 versions, but they somehow lacked the charming, all-out abandon of that group.

The 50-minute set was stretched to an hour with "Fantastic Day," the first encore, which inevitably led to a second, catching the group apparently off-guard, as they filtered back on-stage for a nice, wandering instrumental.

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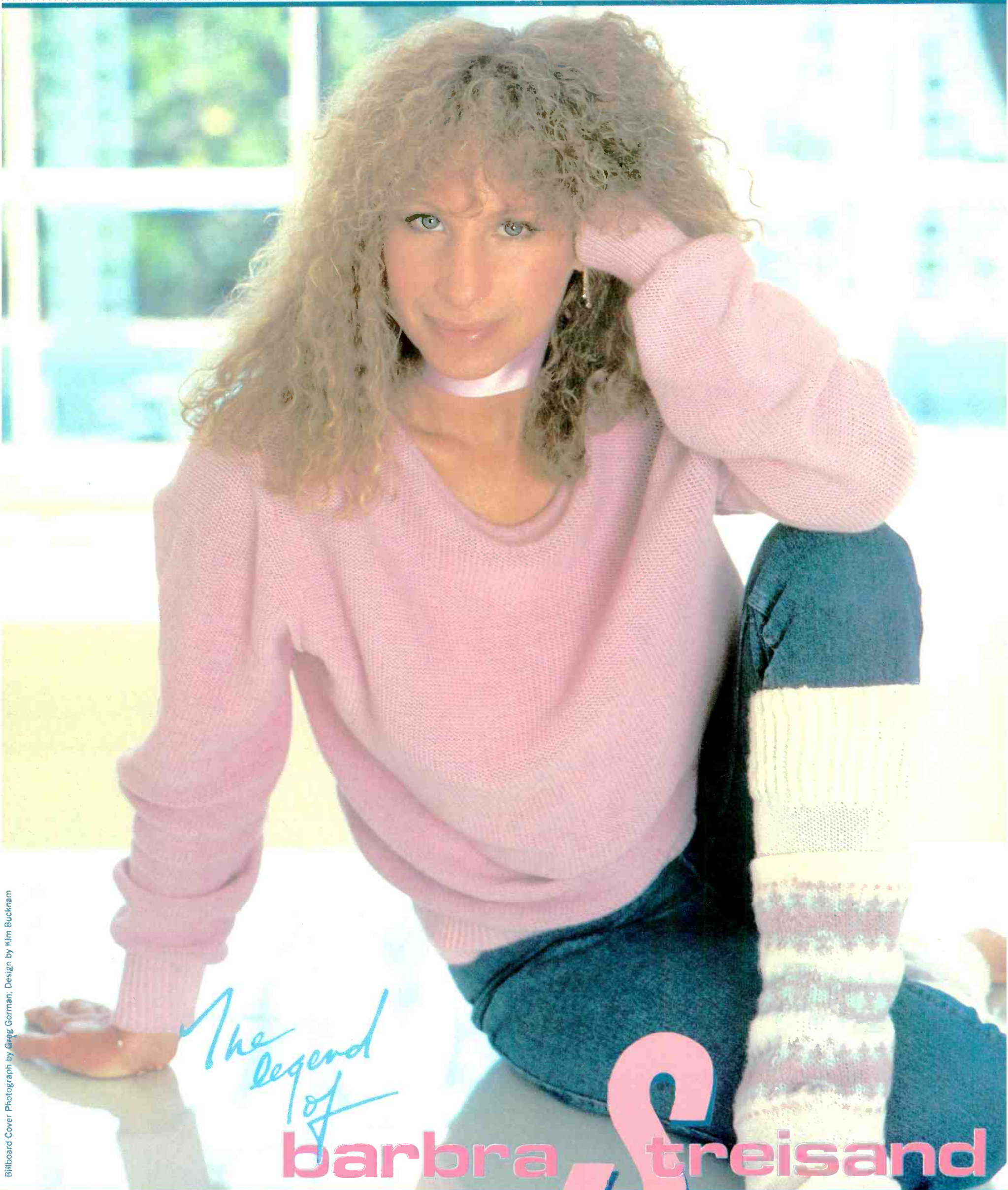
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HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	9	SAY SAY SAY—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson; Columbia 38-04168	34	43	3	THAT'S ALL—Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724	68	70	5	LICK IT UP—Kiss (M. Jackson, G. Simmons), P. Stanley, V. Vincent; Mercury 814-671-7
2	1	13	ALL NIGHT LONG (ALL NIGHT)—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1698(MCA)	35	52	2	KARMA CHAMELEON—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221	69	78	3	THE POLITICS OF DANCING—Re-Flex (John Punter) Fishman; Capitol 5301
3	3	12	UPTOWN GIRL—Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149	36	39	7	I WON'T STAND IN YOUR WAY—Stray Cats (Dave Edmunds) B. Setzer EMI-America 8185	70	76	3	THIS MUST BE THE PLACE—Talking Heads (Talking Heads) D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29451(Warner Bros.)
4	5	7	SAY IT ISN'T SO—Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654	37	34	9	THE SMILE HAS LEFT YOUR EYES—Asia (Mike Stone) Wetton; Geffen 7-29475(Warner Bros.)	71	83	2	(YOU CAN STILL) ROCK 'N' ROLL IN AMERICA—Night Ranger (Pat Glasser), J. Blades, B. Gillis; Camel/MCA 5456
5	6	12	LOVE IS A BATTLEFIELD—Pat Benatar (Neil Gualdo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732	38	31	17	TELEPHONE (LONG DISTANCE LOVE AFFAIR)—Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8172	72	80	3	WET MY WHISTLE—Midnight Star (R. Calloway) R. Calloway; Solar 7-69790(Elektra)
6	4	16	ISLANDS IN THE STREAM—Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615	39	45	7	HOLIDAY—Madonna (John Jellibean Benitez) C. Hudson, L. Stevens Sire 7-29478(Warner Bros.)	73	54	15	DELIRIOUS—Prince (Prince), Prince; Warner Bros. 7-29503
7	11	6	UNION OF THE SNAKE—Duran Duran (Alex Sadkin, Ian Little, Duran Duran) Duran Duran; Capitol 5290	40	41	8	THE WAY HE MAKES ME FEEL—Barbra Streisand (Phil Ramone, Dave Grusin), M. Legrand, A. Bergman, M. Bergman; Columbia 38-04177	74	NEW ENTRY	NEW ENTRY	99 LUFTBALLOONS—Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108
8	7	13	CUM ON FEEL THE NOIZE—Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha/Associated 4-04005(CBS)	41	46	8	WHEN THE LIGHTS GO OUT—Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8183	75	55	14	JUST GOT LUCKY—JoBoxers (Alan Shacklock), Bostock, Wayne; RCA 13601
9	9	9	CRUMBLIN' DOWN—John Cougar Mellencamp (Little Bastard, Don Gehman) J.C. Mellencamp, G. Green; Riva 214(Polygram)	42	26	16	ONE THING LEADS TO ANOTHER—The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52264	76	NEW ENTRY	NEW ENTRY	EBONY EYES—Rick James And Smokey Robinson (Rick James), R. James; Gordy 1714(Motown)
10	10	8	CHURCH OF THE POISON MIND—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-04144	43	47	9	STAY WITH ME TONIGHT—Jeffrey Osborne (George Duke) R. Jones; A&M 2591	77	51	11	MIRROR MAN—The Human League (Martin Rushent, Human League) Oakey, Callis, Burden; A&M 2587
11	14	6	OWNER OF A LONELY HEART—Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco/7-99817	44	50	4	GOLD—Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis VS4 42743	78	NEW ENTRY	NEW ENTRY	SAVE THE LAST DANCE FOR ME—Dolly Parton (Val Garay), D. Pomus, M. Shuman; RCA 13703
12	16	6	TWIST OF FATE—Olivia Newton-John (David Foster), S. Kipner, P. Beckett; MCA 52284	45	NEW ENTRY	NEW ENTRY	PINK HOUSES—John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)	79	NEW ENTRY	NEW ENTRY	THE DREAM—Irene Cara (Giorgio Moroder), Moroder, Cara, Bellotte; Geffen/Network 7-29464(Warner Bros.)
13	13	8	WHY ME?—Irene Cara (Giorgio Moroder), G. Moroder, I. Cara, K. Forsey; Geffen/Network 7-29464(Warner Bros.)	46	60	3	THE SIGN OF FIRE—The Fixx (Rupert Hine) Curnin, Woods, West-Oram, Greenall, Agies; MCA 52316	80	86	2	GLORIA—The Doors (Paul A. Rothchild), V. Morrison; Elektra 7-69770
14	15	5	UNDERCOVER OF THE NIGHT—The Rolling Stones (Glimmer Twins, Chris Kimsey) M. Jagger, K. Richards; Rolling Stones 7-99813(Atco)	47	53	9	BABY I LIED—Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; RCA 13600	81	82	4	STATE OF THE NATION—Industry (Rhett Davies, E.G.), J. Carrin, M. Caronia; Capitol 85268
15	8	14	HEART AND SOUL—Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726	48	56	3	IN THE MOOD—Robert Plant (Robert Plant, Benji Lefevre, Pat Moran), Plant, Blunt, Martinez; Esparanza 7-99820(Atlantic)	82	65	10	HOW MANY TIMES CAN WE SAY GOODBYE—Dionne Warwick And Luther Vandross (Luther Vandross) S. Goldman; Arista 1-9073
16	19	6	SYNCHRONICITY II—The Police	49	28	12	SEND HER MY LOVE—Journey				

n o t h i n g ' s i m p o s s i b l e



The Legend of

barbra & treisand

Billboard Cover Photograph by Greg Gorman; Design by Kim Bucknam



Dear Barbra,
Please don't
feel "guilty", but
"enough is enough".
I'm looking forward
to making more music
with my favorite
girl singer.

Love You,
Chil

'NOTHING'S IMPOSSIBLE'

By JAMES SPADA

"Barbra Streisand's 'Yentl' is a triumph—a personal triumph for Streisand as producer, director, co-author and star, but also a triumphant piece of filmmaking."

—Arthur Knight,
The Hollywood Reporter.

BARBRA STREISAND'S ENTIRE 23-YEAR CAREER IN SHOW business has been a series of triumphs, not only in the sense of successes—although there have been astonishing numbers of those—but in the triumph of will over adversity, of dedication to one's goals despite constant skepticism and denials. Streisand may seem to be a Golden Girl, gilding everything she touches—but her career has been a series of struggles that would have defeated many people without her strength of character. Indeed, to Barbra Streisand "Nothing's impossible."

Her longest and most frustrating struggle early in her career was to get a recording contract. Marty Erlichman, who was her personal manager from 1960 until 1976, remembers that every attempt to land her a contract had the same result: "Everybody said, 'She has a beautiful voice, but it's more Broadway than records, and certainly the voice and the material are not what is being bought at the moment. We don't think she'll sell records.'"

For more than a year, the turndowns continued. But by this time, mid-1961, Barbra Streisand was used to skepticism. Indeed, had she listened to everyone around her back in Brooklyn, she never would have tried to enter show business at all. She was laughed at when she announced her lofty ambition to be an actress—at this point she had given no thought to singing—and even her mother, trying to protect her daughter from pain, told her that she wasn't really pretty enough to be an actress and that there was more security in being a school secretary. It was certainly true at the time that she didn't look the part of a budding movie star. As a teenager, she was skinny, had a prominent nose and slightly crossed eyes. The kids in her neighborhood called her "Big Beak" and Crazy Barbara. "All I heard," says Barbra, was "No, no, can't be done." But I desperately wanted to become an actress. I wanted to express my feelings."

She thought of herself as a misfit: "Whenever I tried to imagine my future, I ran into a blank wall. I couldn't see kids or a husband or a home. I couldn't imagine any of the normal things."

As she would so many times in the future, she rebelled against the negativism she encountered and vowed that she would achieve her desire. She left home, moved to Manhattan, and began making the rounds of auditions. It was a devastating experience. "I was usually abruptly dismissed," Barbra says. "People looked at me as though I were nuts. They wouldn't even let me read. How could they tell anything if they wouldn't let you read?"

After a year of such rejections, even Barbra Streisand's mettle was starting to ebb. She had practically no money.

Although she had not thought of working as a singer, some friends heard her vocalizing around the house and dared her to enter a talent contest at a Greenwich Village bar. When she heard that the winner would get a week's engagement plus free meals, she accepted the challenge. Needless to say, she won the contest.

James Spada is the author of "Streisand: The Woman And The Legend." His latest book, from Doubleday, is "Judy And Liza."

A few months later, in May of 1960, she was appearing at the Bon Soir, a better known Village club, and it was there that Marty Erlichman saw her for the first time. "I had gone to see a comic I represented, who was the closing act of a four-act bill. Barbra was first. She sang five songs—her entire repertoire—and she just mesmerized me. I got chills on all five songs. And everyone in the place was enchanted too—except for the rest of the people at my table, who were industry people. They started talking to each other in the middle of her first song. And one of them, an agent, said to me after the first number, 'Boy, that girl has a lot to learn—you don't open with a ballad!'"

"That was a problem in Barbra's life," Erlichman continues. "and it probably still is. When you initiate, when you're different, most of the world is frightened of it and doesn't understand it."

Starting her set off with a ballad wasn't the only thing that set Barbra Streisand apart. She came out in a variety of "kooky" thrift-shop outfits—feather boas, dangling jewelry, black fish-net stockings, long red fingernails. She sang highly unusual material—from "A Sleepin' Bee" to "Who's Afraid of the Big, Bad Wolf?"

And she sang her songs as if they were three-act plays—complete with grimaces, waving arms, choking sobs. There had never been anyone quite like her. In an age when soulless assembly-line singers were all the rage, Barbra Streisand seemed to many like some one from Mars. But of course, at the base of all of it all was that incredibly beautiful voice.

Erlichman saw tremendous potential in Streisand. Everyone, including her manager at the time, was telling her, as Erlichman puts it, "to change the nose, change the clothes, stop singing those cockamammy songs." When Marty asked her if she needed a manager, she asked him if he thought she should change anything about herself. When he said no, she told him he had a client.

"I wanted to produce her best-selling album, and I accomplished that. But to me, none of the songs on that album match the greatness of some of the songs she's done with the Bergmans, or 'People' or 'Evergreen.' I would love to work with her again. I have a lot of ideas for her, a lot of directions she could go in. I'm waiting for Charles Koppelman to call me."

"I have a message for Barbra: 'Sing proud.' She'll know what I mean."

BARRY GIBB, Producer/Songwriter, "Guilty"

Jeff Harris, who wrote and directed "Another Evening with Harry Stoones," an off-Broadway show in which Barbra was featured in 1961, recalls that "Marty Erlichman treated her, from the first moment I saw both of them, as if she were the biggest star there ever was."

"I always treated Barbra like a star," Erlichman concurs. "not by giving her limousines, but by making decisions for her as if she were a star, not settling, but demanding the best



Barbra Streisand: director, producer, co-writer, star of "Yentl." Photo by Greg Gorman.

treatment for her by everyone."

This unwillingness to settle on the part of Marty and Barbra is one of the most important—and interesting—aspects of her early career.

After she had scored a success on Broadway in her first show "I Can Get It For You Wholesale" in 1962, the recording industry began to take notice of her. "The record people started to come back," Erlichman said. "The first label that wanted to sign her was Atlantic. But that label was basically jazz, and I told them that I thought she had great potential as an album seller, and since Columbia was the best album-producing company, I had my heart set on them. I told Capitol the same thing."

"It was a difficult thing to do, turning down offers after we'd waited so long. And neither of us had much money. But we both thought that it would be better to hold out for the best than to jump at the first offer just because we were hungry."

Goddard Lieberson, head of Columbia Records, had turned Streisand down a year earlier, sending her "a lovely note" explaining that she had a beautiful voice but he just didn't see commercial potential there. He became aware of the attention she was getting in "Wholesale," and worked with her on the Original Cast recording of the show. He went to see her at the Bon Soir and was tremendously impressed by the strong audience reaction to her. "Goddard called me," Erlichman remembers, and said, "It takes a big man to admit a mistake, and I believe I made a mistake. I would like to record Barbra."

So Barbra Streisand, finally, had a recording contract. Not only that, but it was a contract that guaranteed her creative control over her material and also guaranteed that Columbia

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In duet with Judy Garland on Garland's CBS show, 1963. Streisand received an unprecedented Emmy nomination for this guest appearance.



With Louis Armstrong in the film version of "Hello, Dolly!" in 1969.

Backstage at the 1980 Grammy Awards with Neil Diamond after their memorable duet of "You Don't Bring Me Flowers."



Backstage with Frank Sinatra after a performance of "Funny Girl." Sinatra sent her a note: "You were magnificent. I Love You."

THE
LEGEND
OF
barbra streisand

THE LATEST CHAPTER IN THE LEGEND.

FROM THE GREATEST
FEMALE VOCALIST
OF OUR TIME...
"YENTL" THE MOVIE
MUSICAL EVENT
OF THE YEAR.



COLUMBIA RECORDS
takes great pride
in releasing our 32nd
Barbra Streisand album.
We are extremely
honored by this long
association with a
woman of such
remarkable achievement.

Album produced by Barbra Streisand, Alan & Marilyn Bergman.
Associate Producer: Michel Legrand.
Post-production supervised by Phil Ramone.
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NOTHING'S IMPOSSIBLE

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would release as well as record her product. These were rare concessions. How had Streisand managed to obtain such contract points when not too much earlier Columbia didn't even want to sign her?

"You give up something for that," Erlichman says. "You give up the front money. We never took big front money. We were offered a lot more of a guarantee from several of the other companies. But they weren't willing to give us creative control. When you break the mold, you have to make sure you have creative control because they'll try to make you into what they think you should be."

"That's how you show whether you believe in yourself or not. Only if her records sold would she make any money—and she had the final say about what went on her albums, so she was taking all the responsibility for that."

Columbia may not have been able to change anything on a Streisand album contractually, but they certainly tried to "suggest" changes. Peter Matz, the arranger/conductor Barbra brought in for her first album recalls that the going continued to be tough even during the recording sessions. "We had very small combinations, just four or five instruments. That was because Mike Berniker, the producer of the album, said, 'Look, we can't spend a lot of money on this, we don't know if this woman is going to sell records.' And poor Mike, he was walking a tightrope between the upstairs guys, me and Barbra. He would go upstairs and tell them, 'She's doing 'Who's Afraid of the Big, Bad Wolf?' and they would say 'What!' and he would come down to me and say, 'Do you have to do that?' And she'd say, 'Yes, goddammit, it's on the album!' Mike's job was a hard one, but he was very supportive . . . and fought for her to have her way."

"The Barbra Streisand Album," released in February, 1963, was a groundbreaking recording—and, surprisingly to everyone except Marty and Barbra, perhaps—it was groundbreaking not only artistically but commercially as well. Within a few months of its release, it was the biggest selling album by a female artist in the country. It rose into Billboard's Top 10 and remained on the chart an extraordinary 101 weeks. It was chosen as Album of the Year at the 1964 Grammy Awards, and Barbra was named Best Female Vocalist for her startlingly melancholy version of "Happy Days Are Here Again."

Harold Arlen's liner notes for the back of the album proved quite prescient: "I advise you to watch Barbra Streisand's career. This young lady (a mere 20) has a stunning future. Keep listening, keep watching. And please remember, I told you so. . . ."

"That first night I saw her at the Bon Soir," Marty Erlichman recalls, "when I talked to her in her dressing room I told her, 'Barbra, the first time out of the box, you're going to win every award that this business has to offer—the Tony, the Emmy, the Grammy, the Oscar.'" She looked at me and said, 'The Oscar?' and I said, 'That's going to be the biggest one, because you're going to be the biggest movie star of them all.' She giggled and said, 'I think I'm going to be a star too.'"

It wasn't long before the dream came true. But still, the road was never an easy one. Barbra's success in "I Can Get It For You Wholesale" came despite producer David Merrick's doubts about her. The show's director Arthur Laurents remembers that Merrick was unhappy with Barbra and the show's leading man Elliott Gould, whom she later married. "I had a battle every night with Merrick. He wanted to fire them because he thought they were both unattractive, and he didn't think Barbra was funny."

They both remained in the show, and it ran for nine months. All the time, Barbra was also appearing at the Bon Soir—finishing up her "Wholesale" performance at 11:30 and doing a 12:00 show at the club. It was a strategy Marty Erlichman thought was very important—he wanted Barbra to be seen by as many people as possible. One person who saw

With Kris Kristofferson in "A Star Is Born."



As her guitar coach looks on, Streisand composes "Evergreen," the love theme from "A Star Is Born," 1976.

her was Jule Styne, who was, at the time composing the score for "Funny Girl," the David Merrick/Ray Stark Broadway musical based on the life of the Ziegfeld star Fanny Brice. He was as enchanted by Barbra as Erlichman had been, and immediately thought she'd be perfect for the role.

He couldn't get anyone to listen at first. The producers wanted a star—they talked to Mary Martin, Carol Burnett, Ann Bancroft, Eydie Gorme, Shirley MacLaine—but each was wrong for one reason or another. Styne kept pushing for "this girl who sings down at the Bon Soir," and at his urging more and more of the show's creative team went down to see her. Finally, all were convinced—all except David Merrick. He had never seen her act at the Bon Soir, and he thought that she was too young to play the second act of the show, when

"I got a call to write a song for 'A Star Is Born.'"

I had a meeting with Barbra and Jon and we went over the script and I suggested a song at the beginning, and they didn't like it. Then I suggested another one a little further into the script, and they didn't like that. The third suggestion, they liked. Barbra said, 'You're not intimidated by this, are you?' I said 'No.' She said, 'And you're not afraid to have bad ideas along with the good ones. I like that.'

"It was a very difficult time. Barbra was under a lot of pressure. The going got pretty tough at times. But I like to have creative control over my projects, so I understood her. And I was very impressed by her. I think she's a nice lady and I like her."

PAUL WILLIAMS, Lyricist, "Evergreen"

Fanny Brice is an older woman. He was convinced to see her performance at the Bon Soir, and Marty Erlichman recalls that he sat through two shows. "At the end of the second show, he turned around and said, 'Tell Barbra I think she's

With Rupert Holmes during recording of "Lazy Afternoon," 1975. Photo by Sam Emerson.



aged.' " Merrick hired her to play Fanny Brice, although he would shortly bow out of the production.

By the time "Funny Girl" opened on Broadway in March of 1964, it had become one of the most eagerly awaited theatrical events in a long time. Barbra Streisand had had an extraordinarily successful year in 1963, with three Top 10 albums, a sold-out national tour and a thrilling guest stint on the "Judy Garland Show," which won her an Emmy nomination—the first time a guest appearance had been so honored.

"Everyone knew that Barbra Streisand would be a star, and so she is," wrote Walter Kerr in his review of "Funny Girl." Emory Lewis in Cue held nothing back: "Magnificent, sublime, radiant, extraordinary, electric—what puny little adjectives to describe Barbra Streisand."

Barbra's impact in "Funny Girl" can hardly be overstated. As Shana Alexander put it in Life magazine's cover story, "When Barbra opened on Broadway . . . the entire, gorgeous, rattletrap show business Establishment blew sky high. Overnight critics began raving, photographers flipping, flacks yakking and columnists flocking. Thanks to such massive stimulation the American public has now worked itself into a perfect star-is-born swivet."

On Broadway, Barbra Streisand was allowed to be herself. "Funny Girl" went through extensive revisions, most designed to further highlight its electrifying star. And the public was dazzled. Marty Erlichman: "When the public got to see her, they dug her. It was more difficult to get her in front of the public because the people in our industry thought she was too unique, and the cliché that the world doesn't know what it likes but likes what it knows is even more prevalent in our business."

With her incredible success in "Funny Girl" (she made the cover of Time, and the former "misfit" in the thrift-shop clothes was now a national fashion trendsetter), it would have been natural for Barbra to assume that she would no longer have to struggle for the creative control that was so important to her. But she was about to enter an entirely new arena where she would have to fight all over again to be herself: television.

Unlike her recording contract, this one—for 10 CBS specials over 10 years—guaranteed her \$5 million and full creative control. Barbra and Elliott Gould created EilBar productions, and Marty Erlichman served as Executive Producer. Their goal was to make "My Name is Barbra" as unique and groundbreaking as Barbra Streisand herself had been: there would be no guest stars, no comedy skits—just Barbra Streisand singing in various imaginative situations.

Once the show was completed, it was screened for a CBS executive. He called a luncheon meeting with Marty and Barbra's agents, and told them, "You have ruined this girl's career. That show is going to do daytime ratings, is going to be blasted by the critics. Here you have this girl, people aren't even going to be able to pronounce her name, and she comes out and sings for 17 straight minutes before she even says hello to the audience! You should have had guests—Dean Martin and Frank Sinatra! But it's too late—the only thing I can suggest to try to save this show is to put the monologue first, and the opening segment last."

Marty says he ordered three martinis and told the exec he could tear up the contract if he wanted to—"because you're wrong. Daytime numbers? She'll double them. It will be the highest rated variety special this year. And reviews? She'll win every award."

"The morning after the show was aired," Erlichman says, "this same guy called and apologized." The show, of course, won extraordinary ratings and five Emmy Awards. The New York Journal American, the morning after the show's telecast, ran a front-page photo of Streisand with the headline, "Magnificent Barbra."

"My Name is Barbra" brought Streisand, who had been

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NOTHING'S IMPOSSIBLE

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primarily a New York phenomenon, a national following and made her one of the biggest stars in the country. She took "Funny Girl" to London amid a blaze of publicity and praise, presented an equally successful sequel to "My Name Is Barbra," and performed in New York's Central Park before 135,000 people—the largest crowd for a single performer up to that time.

The next step was Hollywood. "When I was a little girl," Barbra has said, "being a star meant being a movie star." And although she was one of the biggest recording and tv stars in the country, there was no guarantee that her talents would flourish across those 40-foot screens. The streets of Hollywood are littered with the bodies of flashes-in-the-pan who tried to conquer the movies and were unable to do it.

"I did her 'Funny Girl' screen test," Herb Ross remembers. "She didn't do a scene, but we spent hours shooting her to test her in different lights, different make-ups, different hairdos. Because nobody knew how she was going to look on camera, including Barbra. I was with her the day she saw the first set of dailies. She was terrified—it was the first time she'd ever seen herself on film. Well, on screen she looked a miracle. How could anyone have known that her skin was going to have that brilliant reflective surface, that she would look radiant—that was just a wonderful plus. She was holding my hand real tightly, and as the tests unreeled, I could feel her relax and start to enjoy herself. And then she turned to me and said, 'This is just like going to the movies, isn't it?'"

Barbra Streisand's film debut in "Funny Girl" was one of the most phenomenal in movie history—she became an immediate movie superstar. And Marty Erlichman's 1960 prediction came true in April 1969, when Barbra won an Academy Award as Best Actress in a tie with Katharine Hepburn. Even had she lost the award, though, she still would have gone on to become the only woman on the Top 10 Box Office list throughout the 1970s. The transformation of the Brooklyn Ugly Duckling into the Hollywood Swan was now complete.

While Streisand's movie career flourished—she received rave notices for "Hello, Dolly," "On a Clear Day You Can See Forever" and the non-musical "The Owl and the Pussycat"—her recording career was in a relative slump. She hadn't had an album in the Top 10 since "Je m'Appelle Barbra" in 1966, and her 1969 release "What About Today"—a half-hearted attempt at contemporary pop—rose no higher than No. 31 and never was certified gold.

"What About Today" indicated that Barbra Streisand wanted to contemporize her musical style, but wasn't quite sure how to go about doing it. Most people thought she was quite a bit older than she was—in 1969 she was just 27, but she was singing the songs of her parents' generation. Record producer Richard Perry wanted to youthen Streisand. "Here was the greatest vocal instrument of our generation not relating at all to popular contemporary music."

Perry convinced her to allow him to produce a truly contemporary album for her. It was another initiation for Streisand, another attempt to break new ground. But this time, it wasn't outside forces who were telling her she couldn't do it—she was unsure, frightened.

Richard Perry: "The night before our first recording session for the album 'Stoney End,' she called me up, freaking out. She said, 'I can't do it. This isn't me. I don't feel it.' So I tried my best to calm her down, I said, 'Trust me you're gonna love it... it's gonna blow your mind as soon as we get into it a little bit.'"

"So the next day, the first song we did was Nilsson's 'Maybe.' All of Barbra's first takes are sheer excitement, listening to her sing the song for the first time with the whole orchestra, right? So, after we did the first take of 'Stoney End' we



With Robert Redford in "The Way We Were."

came in and listened to a playback. And she leaned over and whispered to me, 'You were right and I was wrong. But it's nice to be wrong.' It was certainly one of the thrills of my career."

Streisand's version of "Stoney End," a rocker by Laura Nyro, was terrific—and Columbia scrapped plans for a more traditional album to rush a "Stoney End" LP into release. The single and the album both entered the Top 10 in Billboard, and the single went to No. 1 in Los Angeles. Barbra Streisand was back on top, singing a completely new genre of music.

The public took this "new" Barbra Streisand to its heart, but many of the people who had been her adherents from the beginning were unhappy. Peter Matz was not impressed by the album. "They're all good songs, and it's consistent—'What About Today' wasn't consistent. But I was bothered by the fact that so many of those songs were just duplicates of other people's versions."

"I remember she called me and asked what I thought of the album. I wanted to be diplomatic, so I said, 'Well, it's No. 10 this week.' And she said, 'But how do you like it?' 'I'm thrilled for you, you haven't had a solid hit in a long time.' 'No, no, how do you like it?'"

"Well, I had to answer. 'Well, Barbra, to tell you the truth, I don't care for it very much.' And she said, 'But, Peter, it's No. 10 this week!'"

The success of "Stoney End" revived Barbra's recording career, and she has never since had a slump in record sales. She has sung pop, rock and disco, all with extraordinary success.

But Barbra Streisand is nothing if not restless, searching. Contemporizing her image on vinyl wasn't enough—she wanted to make a movie for and about today's rock scene. She liked the story of "A Star Is Born," and thought that it could be transferred wonderfully from the world of Hollywood to the current rock milieu.

The making of "A Star Is Born" was perhaps the most difficult period of Streisand's life. She and her paramour, Jon Peters, were producing, and Streisand had entered into a "collaborative" agreement with director Frank Pierson. The press ridicule was extraordinary; one magazine featured a painting of a totally bald Streisand along with the headline "A Star Is Shorn." The article mocked Streisand's pretensions to singing rock music and her hiring of her "boyfriend" as producer. Barbra, whose press had been fairly friendly up to this point, was flabbergasted. "So what if Jon was a hairdresser! A lot of producers started off selling dresses in New

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"I always tell Barbra, 'I go to school on you.' I always learn something brand new when I work with her. She's like a little girl who has the brights to always ask, 'Why?' I tend to believe there's nothing she can't do."

"She has become mellower over the years. She's more compassionate about where other people are coming from. But her standards are twice as high. She never settles."

PHIL RAMONE, Producer



Ethel Merman visits Streisand backstage after a performance of "Funny Girl."

Backstage at Hollywood's Studio One after her sister Roslyn Kind's opening, 1979. With her, left to right, are Kind, Carole Bayer Sager, Marvin Hamlisch, Jon Peters and Neil Bogart.



Streisand is congratulated by actors Van Heflin, right, and Eli Wallach after being named Cue magazine's "Entertainer of the Year" on December 27, 1963.

Burt Bacharach and Hal David present Streisand with her second Cue magazine "Entertainer of the Year" award, 1970.



THE
LEGEND
OF

barbra

streisand

ABSENT MINDED ME AFTER THE RAIN ANYPLACE I HANG MY HAT IS HOME BEWITCHED BY MYSELF

COME RAIN OR COME SHINE CRY ME A RIVER DOWN WITH LOVE / FUNNY GIRL —

CORNET MAN DON'T RAIN ON MY PARADE FUNNY GIRL HIS LOVE MAKES ME BEAUTIFUL

I'M THE GREATEST STAR I WANT TO BE SEEN WITH YOU TONIGHT

PEOPLE RAT-TAT-TAT-TAT

SADIE, SADIE THE MUSIC THAT MAKES ME DANCE

WHO ARE YOU NOW? YOU ARE WOMAN, I AM MAN /

GUILTY — GUILTY LIFE STORY

MAKE IT LIKE A MEMORY NEVER GIVE UP PROMISES

RUN WILD THE LOVE INSIDE WHAT KIND OF FOOL

WOMAN IN LOVE / HOW DOES THE WINE TASTE? /

I CAN GET IT FOR YOU WHOLESALE— MISS MARMELSTEIN /

I CAN SEE IT I GOT PLENTY O' NUTTIN'

JOHNNY ONE NOTE JUST IN TIME

LAZY AFTERNOON MAKE THE MAN LOVE ME

MUCH MORE MY FAVORITE THINGS

MY FUNNY VALENTINE MY LORD AND MASTER

NIAGARA / ON A CLEAR DAY YOU CAN SEE FOREVER—

COME BACK TO ME GO TO SLEEP

HE ISN'T YOU HURRY! IT'S LOVELY UP HERE!

LOVE WITH ALL THE TRIMMINGS ON A CLEAR DAY

WHAT DID I HAVE THAT I DON'T HAVE? / PINS AND NEEDLES—

DOING THE REACTIONARY NOBODY MAKES A PASS AT ME

NOT CRICKET TO PICKET SONGBIRD

SOON IT'S GONNA RAIN WHERE OR WHEN

Dear Barbra,
A truly great artist and great songs
are a winning combination.
Thanks for a lot of winners.



The Composers, Lyricists and Staff
of

**chappell** / **intersong** 
Chappell Music (ASCAP) Unichappell Music (BMI) Tr Chappell Music (SESAC) Intersong Music (ASCAP) Rightsong Music (BMI)
music group-usa
PolyGram Companies

Putting A Dream On Film

STREISAND's 15-YEAR QUEST TO MAKE 'YENTL'

By JAMES SPADA

IN 1969, AFTER BARBRA STREISAND HAD PURCHASED the screen rights to Isaac Bashevis Singer's short story, "Yentl, the Yeshiva Boy," her agent David Begelman said to her, "Barbra—for a year now you've been telling us that you want to change your image on screen, that you're tired of playing Jewish girls from Brooklyn. Now, you want to play a Jewish boy!"

Begelman's was a good-natured ribbing. Others in Hollywood were not only skeptical, but derisive and mocking of Barbra's desire to play a young girl in turn-of-the-century Poland who must disguise herself as a boy in order to receive a religious education. By 1979, the film was being referred to as "Barbra's Folly," and cocktail-party chit-chat garnered laughs at her expense: "Have you heard about Streisand's new movie? She's gonna play a *teenage boy*. Should be a bit of a *stretch* for Babs, huh? What's she gonna call it—'Funny Boy'?"

Worse than the jokes were the turn-downs. Every studio in Hollywood said 'No' to Streisand at least once when she went to them with the project, asking not only to star but to produce and direct as well. She faced the greatest struggle of her life with this movie, and the more she was told it would never come off, the more determined she was to make it happen.

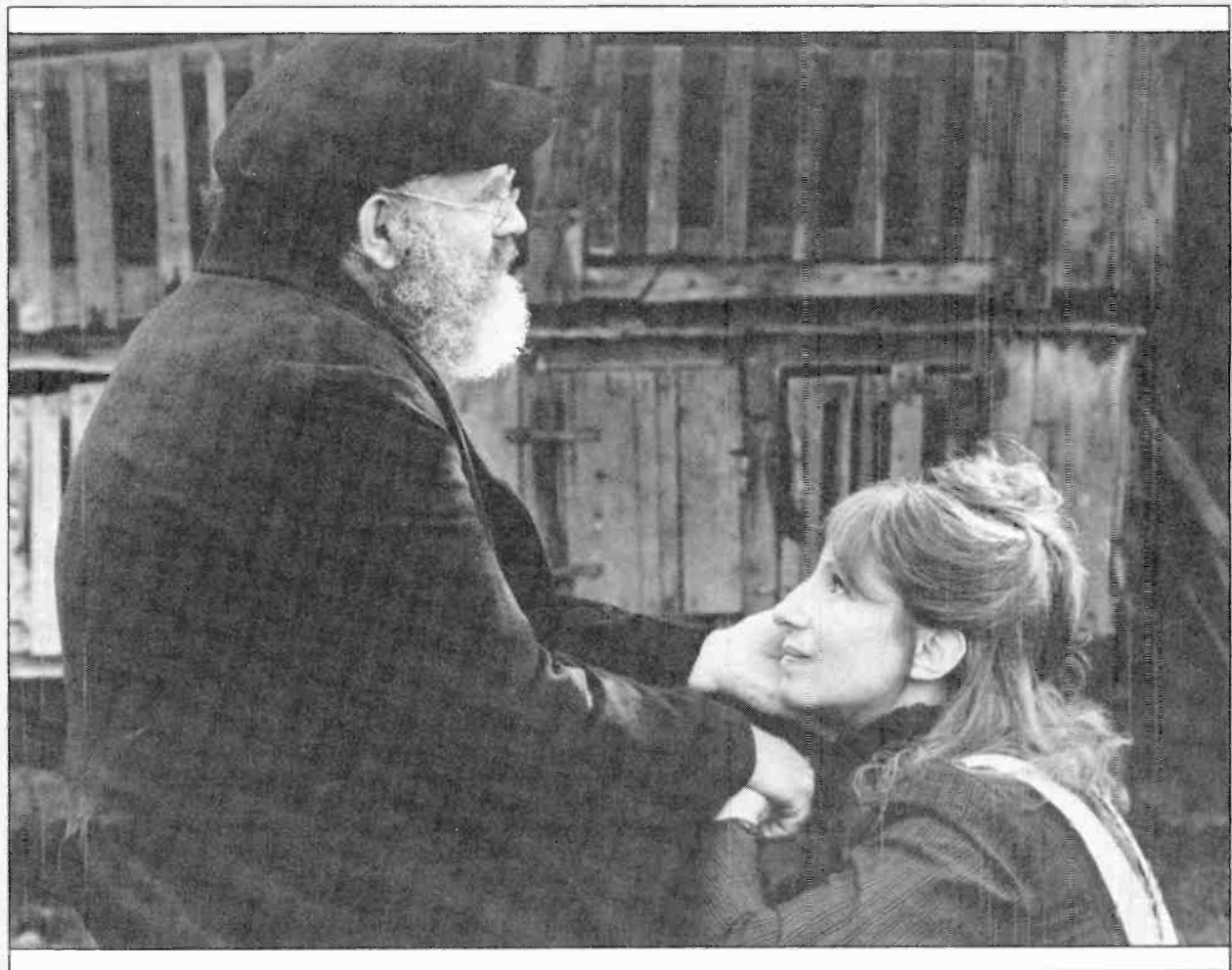
And in a triumph almost awesome in its proportions, Barbra Streisand has not only managed to get "Yentl" onto the screen, but she has created a beautiful, majestic, moving motion picture which is unquestionably the best of her entire career. The movie is surprisingly universal in its romantic appeal, at times funny, at times inspiring. Perhaps the most impressive thing about it is the seamlessness of Streisand's direction; the film seems to flow like a delicate melody, with barely a trace of the editing artifice that tells us a movie is a collection of celluloid strips and not a languid dream.

With all of her talent, few observers expected Barbra Streisand to do a bad job of directing, but the quality and exper-

"I was very impressed by 'Yentl.' It's a terrific twentieth movie by a director, never mind a first movie. It is the work of a mature artist. Usually with novice directors, you can see the wheels turning, see the ideas at work. But Barbra's film is so seamless, so fluid. I don't know whether she would have made this movie this well 13 years ago. She has grown so much, as a person and as an actress. To have all that responsibility, to have so many people—and other actors—depending on you takes a maturity that I'm not sure Barbra had before the last couple of years."

SYDNEY POLLACK, Director,
"The Way We Were"

A courageous young woman at the turn of the century.



Yentl shares a special moment with her father.

tise evident in "Yentl" are extraordinary for a first-time director of any sex, age or reputation. For the first time since "The Way We Were," Streisand is receiving the kind of critical acclaim usually reserved for our most illustrious filmmakers. People magazine commented, "Streisand gives 'Yentl' a heart that sings and a spirit that soars." Time's critic wrote, "With 'Yentl,' Streisand has gone for the emotional goods—to create a sweeping musical drama out of a tiny romantic triangle—and, miracle of miracles, she has delivered them."

Despite the fact that Barbra Streisand had made hundreds of millions of dollars for the studios, and had spent 10 years as the only woman on the Top Ten Box-Office Attractions list, for years she couldn't convince any studio in Hollywood to finance this picture. Not only did the executives feel she couldn't portray the lead character, but she also wanted to direct the picture. Suddenly, Streisand, one of the biggest stars in the world, was back at square one. "I remember having to go into an executive's office to play my tapes and tell the story," Barbra relates. "It was like being 18 again and auditioning for a Broadway show." After one such meeting,

with a woman executive she felt sure would be empathetic, Streisand left the room in tears.

"I was attempting to do what is considered a man's job," Barbra says. "I was fighting for the opportunity to be respected in a man's world, and yet at the same time, trying to maintain my femininity. Maybe as an actress, they thought I wouldn't be responsible for money."

Finally, Streisand was able to get the green light from Orion Pictures, which gave her a \$14 million budget. By this time, Barbra was not only directing, but producing and co-writing the screenplay. She planned to make the film in Poland, then switched to Czechoslovakia when political unrest erupted in Poland. The studio was nervous—a novice director, difficult foreign locations, an iffy project—but they stuck by Streisand.

Until November of 1982. In that fateful month, "Heaven's Gate," director Michael Cimino's \$40 million film, opened. It was a fiasco, and became a *cause celebre* among studio ex-

(Continued on page BS10)

Taking a bold step after the death of her father.

Mandy Patinkin shares a moment of tenderness with Yentl, a young woman who must disguise herself as a man in order to pursue her education.



THE
LEGEND
OF
barbra streisand

***If it's possible, we wish
you even more success
than you've already had.
But then, nothing's impossible!
Congratulations, Barbra, and
continued success from all
your friends at Warner Bros.***

YENTL

• Continued from page BS8

ecutives, an example of what can happen when a director is given *carte blanche*. Orion took a cold, hard look at "Yentl" and decided that it was simply too big a risk: the rug was pulled out from under Barbra.

Barbra's friend and business partner Jon Peters came to the rescue; his PolyGram Pictures agreed to finance and distribute "Yentl." But quickly, there were problems, creative differences. "Barbra and I found ourselves butting heads over the way the film should go," Jon related. "We decided that being friends and working together and living together was too difficult."

So once again, "Yentl" was an orphan. But Streisand never gave up. In an ironic twist, she was able to convince Steven Bond at United Artists to finance "Yentl"—he was the man who had given the O.K. to "Heaven's Gate."

Streisand was given a \$16 million budget and total creative freedom. She hired Mandy Patinkin (of "Evita") and Amy Irving as her co-stars, British scenarist Jack Rosenthal to co-write the script, Michel Legrand and Alan and Marilyn Bergman to write the score, and David Watkin ("Chariots of Fire") to photograph the movie.

In the Spring of 1982, Streisand went to London, then to Czechoslovakia, to make her movie. Barbra admits to being terrified; the first day, she shook hands with a crew member whose hands were sweaty from the nervousness of meeting her. "I said to him, 'Believe me, there's no one more nervous than me. We're all going to make mistakes, especially me. I will make most of them. So I need you.'"

By all reports, Streisand made very few mistakes—not even, as has been rumored so often before on her productions—the mistake of behaving in such a way that her co-workers would resent her. Responding to reports in the British press that there was trouble on the "Yentl" set, the crew took the unprecedented step of sending a letter to the major English newspapers: "Barbra has captivated us all with her dedicated professionalism," the letter said. "We had all



Disguised as a young man in "Yentl," a romantic drama with music.

heard the legendary stories about Barbra being difficult and we feared the worst. But she's given us nothing to complain about. She's a real darling, as good as gold."

Streisand's many hats on the "Yentl" set led her to 18-hour work days. She would awaken at 6:00, have a light breakfast, exercise, and finish up the day's "blocking" of scenes. By 8 a.m., she was at the set, being made-up for the

day's filming. Between 10 and 7, production would take place. Streisand remained, usually until 9:30 or 10:00, preparing for the next day's shooting, polishing up the script, discussing the day's problems. Once back in her temporary home, she would have supper brought in, and continue to work on various details until midnight or later. "Directing a movie is an obsessive act," Streisand says. "It absorbs most of your waking hours. I don't know how I got through it—I certainly wasn't sure that I would."

What was it about "Yentl" that led Barbra Streisand to virtually give up three years of her life to make it? "When I read the first line of the Isaac Bashevis Singer short story, I was grabbed. It said, 'After her father's death—' My father died when I was 15 months old, I was the only kid on my block without a father. All these years I was just looking for a daddy, in a way. It was only through 'Yentl' that I had a chance to make a father. The final credit at the end of the film reads 'This film is dedicated to my father... and to all our fathers.'"

"I'm not surprised that Barbra has become a director. She tried to direct me, and we put a stop to that real quick. But she's got great instincts, and she's fascinated by every little detail. I think one of the reasons she's so popular is that she's a strong, liberated woman in a time when women want to be that way. No one can say Barbra's been anything but her own woman the whole time. I respect her, and I enjoyed working with her. I'd love to work with her again—but I'd have to direct. Unless she wants to use me as an actor, then I'll be as sweet as a pussycat."

PETER BOGDANOVICH, Director,
"What's Up, Doc?"

Amy Irving as Hadassah and Yentl, her confused husband.



Director Streisand studies an upcoming shot during the making of "Yentl."

Other aspects of Yentl's saga appealed to Streisand, too: the absurdity of denying women—or anyone else, for that matter—basic rights; the question of what constitutes "masculine" versus "feminine" behavior; the universality of human emotion regardless of sex, place or time. And Streisand's "Yentl" deals with all these issues in surprising, subtle and satisfying ways.

"I had the pictures in my head and I wanted to see them visualized," Barbra says. "I also wanted to stretch myself as an artist. I was ready to take on more responsibility. The older I get, the more I realize you have to take chances—you have to grow, even if growth means risking failure."

By "risking failure," Barbra Streisand has achieved the greatest success in her 23-year career. Whether it will be a commercial success is unclear and really quite irrelevant: Streisand has succeeded in transferring an obsessive vision into a brilliantly realized, richly textured, deeply moving and rousing inspiring movie of which she should be enormously proud.

PHIL RAMONE

CBS AND STREISAND: 'THE EPITOME OF WHAT WE STAND FOR'

By ED HARRISON

"Our association with Barbra Streisand is the epitome of what Columbia Records stands for. It gives us class."—Walter Yetnikoff, President, CBS Records Group.

WHEN GODDARD LIEBERSON SIGNED A YOUNG SINGER named Barbra Streisand to Columbia Records in 1962, it was the start of a mutually beneficial relationship that would continue to blossom, grow and prosper.

From her 1963 debut Columbia album, "Barbra Streisand," through "Yentl," Streisand has achieved the kind of rare popularity that few artists would ever come to know. Not only has she carved a special niche for herself among fans of all ages, but she continues to gain and hold new fans with each release.

While sheer talent has been the single most driving force behind her brilliant career, Streisand has also benefited from her long standing relationship with her record company. Together, they have produced some 32 albums, 24 of which have reportedly gone gold and six of them platinum.

"Aside from the financial rewards, she adds class and distinction," says Walter Yetnikoff, President of CBS Records. "She's in a class by herself. Her demographic boundaries are endless. They grow by leaps and bounds. 'Guilty' illustrates that. The type of talent she has can stretch from ballads to rock. And now with 'Yentl,' we see her in a totally different vein along with the personal risks she took.

"With 'Yentl' she gives us a whole new dimension. She's actress, producer, director, writer, performer, singer, comedienne and chief cook and bottle washer," continues Yetnikoff. "The music is a whole shift and it's used in an entirely different way.

"'Yentl' was a project her heart dictated to her that she do. That's the meaning of a true artist as opposed to a big record seller. Streisand is an artist in the elevated sense of the term. She put herself on the line because her heart made her do it," Yetnikoff says.

"Her durability and appeal as a record seller is remarkable," notes Al Teller, Columbia Records Senior Vice President and general manager. "Streisand is not only a superstar but one of the greatest talents of our time. There's not much to dispute when I say that she is the finest female voice pop music has heard.

"From a company view, we're enormously proud not only to have a superstar of the first magnitude, but a legend and a one of a kind talent. She's a tremendous calling card on the part of the label and company," says Teller.

"From an internal point of view," continues Teller, "it's terrific for the troops of the company to walk in and present a new Streisand album. It's an intangible benefit. Every employee of CBS Records and CBS Distribution is proud of the relationship and durability of that relationship."

Teller believes that "Guilty" was a major milestone in Streisand's career because of its worldwide success. "You can look at every Streisand LP as a milestone. It's really hard to single one out."

To Yetnikoff, a major turning point in Streisand's career was her involvement in soundtrack albums "even though not

all were on our label." Yetnikoff cites "People" as a "classic for all time," along with "Funny Girl," "The Way We Were" and "A Star Is Born" as other career breakthroughs.

"If I had to sit down and list the criteria of a true superstar," says Teller, "a term often abused, one of the absolute essential requirements to be considered a first rate superstar is the ability to reach a broad demographic, from children to mature adults."

Says Bob Sherwood, Vice President of Marketing, Columbia Records: "It's hard-pressed to find someone who means more to the business. Whenever she gives us music the marketing campaign is real simple. You go anywhere with it. She appeals to the broadest demographic audience.

"If we just do our job by getting the single on radio and inform the public that it is out, then they will flock to the stores to get it."

Sherwood puts her in a revered category with such entertainers as Al Jolson and the Beatles, who have had the kind of musical influence that transcends all barriers.

"Her insecurity stems from the fact that she delivers so much when she performs. The only times I've seen her get uptight is when somebody else's part isn't working. She'll get impatient very quickly, if, for instance, she can't hear her self properly in the headset. But that's because she's operating on a much higher performance level, and energy level and emotional level."

PETER MATZ, Arranger/Conductor

Sherwood says that Streisand has "that extra-recognizability factor" that has come about as a result of hit recordings and hit movies—across-the-board, multi-media appeal. "The impact of Streisand is difficult to evaluate in terms of everyone else."

Not one to rest comfortably on past successes, Streisand follows her creative instincts wherever they may lead. In this case, it's "Yentl." With the release of "Yentl," CBS Records, in conjunction with MGM/UA, the motion picture's distributor, has embarked on perhaps its most all encompassing marketing campaign designed to exploit all retail, radio and video possibilities to the maximum. One thing is for certain: "Yentl" will be the recipient of the same kind of hard work and enthusiasm from a marketing standpoint that Streisand poured into the creative end.

According to Peter Fletcher, West Coast Marketing Director, CBS Records, the record company and movie company will work side by side in maximizing publicity efforts. "Our

Toasting her 1978 re-signing of her Columbia Records contract with CBS Group President, Walter Yetnikoff.

With Barry Gibb at the 1981 Grammys. "I feel like I'm cheating on Neil Diamond," Streisand told the audience.

Streisand and Pau Williams share the 1976 "Best Song" Oscar for "Evergreen," April 1977.



Goddard Lieberson signs Streisand's Columbia Records contract, late 1962.

philosophy is that since the movie company spends a tremendous amount on media, the record company is there to exploit the media buys and publicity push from the movie company. We can't compete with \$5-\$10 million media buys."

Fletcher says that from the record company vantage point, the bulk of the marketing and promotion will be done at the retail level with point of purchase materials, at the radio level with a host of ticket and soundtrack giveaways and at the video level with the first ever video footage of Streisand in performance.

(Continued on page BS18)



Ed Harrison is a former Billboard editor freelancing in Los Angeles.

With record producer Phil Ramone at Lion Share Studios in Los Angeles. Photo by Richard Broun.



Recording "The Barbra Streisand Album," late 1962.



THE
LEGEND
OF

barbra

Streisand

'YENTL': 'THE MOST EXCITING THING WE'VE EVER DONE'

Alan and Marilyn Bergman have written the lyrics to some of our most beautiful motion picture songs, including "Windmills of Your Mind," "What Are You Doing The Rest of Your Life," "The Way We Were" and "How Do You Keep The Music Playing." Most recently, they have written the entire lyrical score to "Yentl."

JAMES SPADA: HOW DID YOU FIRST MEET BARBRA Streisand?

Marilyn Bergman: It was in 1961 or 1962. We were asked to go over to Jule Styne's apartment to talk about a new show there was interest in our getting involved in, and they also wanted us to meet "this girl" they thought would be perfect for the show. We were busy casting something else and were quite disinterested in going. "This girl? Who? What?" Jule said to never mind that and just come over.

We were there a little while and in she walked, and I realize now I must have been struck by her instantly, because I remember everything about her. I remember what she was wearing—she was all in black with pants tucked into boots with a black cossack fur hat. And I remember that she was hungry. Maggie Styne fixed her a chicken sandwich and I'll never forget these long red fingernails of hers holding the white bread of the chicken sandwich against all that black.

She ate through the whole presentation of the show. I didn't even know how much attention she was paying. She was what, 19 years old? When the writers got through telling the story, she said, "That would be terrific for . . ." and she mentioned the name of another star—who was, in fact, the person the show had originally been written for. Barbra would have had no way of knowing that.

Then she described the kind of show she would do when she starred on Broadway. Not "if," mind you, but "when." And later, when "Funny Girl" opened, Alan and I realized that she had come very close to describing "Funny Girl" that day. I remember thinking at the time, "Why doesn't this sound arrogant coming from a 19 year old?" But it didn't. It just sounded like . . . fact.

JS: When did you first hear her sing?



Streisand rehearses a song from "Yentl" with musical collaborators, lyricists Alan and Marilyn Bergman and composer Michel Legrand.

MB: I believe it was that same night. We went down to the Bon Soir to hear her. I was totally unprepared. She started to sing and I remember that my eyes filled up with tears and I couldn't stop crying, I was so overwhelmed. Then we went "backstage," which was a joke because her dressing room was as big as a closet. I just said to her, "You must know how wonderful you are."

JS: What was the first song of yours she ever recorded?"

Alan Bergman: It was "That Face," part of a medley on the "Color Me Barbra" album in 1966. Then she put out a single of "What Are You Doing the Rest of Your Life" from "The Happy Ending" in 1969. She saw the manuscript on our piano, and asked us to sing it for her because she liked the title. Then she offered to sing it in the film. We told her that the director, Richard Brooks, wanted it sung by an anonymous male voice. Barbra said, "I'll sing it anonymously." We weren't sure how to tell Barbra that it would be very difficult for her to sound (A,) Male and (B) Anonymous! So we left it to

Richard to dissuade her. But she did record the first single. JS: You were, I understand, among the first people Barbra approached for advice about "Yentl."

MB: Yes. We felt that it was a wonderful story, that the metaphor of the story was extremely contemporary.

JS: Why do you think she was turned down by so many studios when she tried to get financing?

AB: A lack of imagination. They couldn't conceive of a film like this being done without it being very "ethnic." I don't think they saw the fairy-tale kind of romance, the universality the film has. And they were probably afraid to trust a first-time director—who was a woman and an actress to boot.

JS: At first, Barbra did not see the movie as a musical.

MB No, and we thought about it for a long time before making the suggestion to her. The reason we felt it was a wonderful story for a musical is because it is a character *with a secret*. Throughout the picture, after her father dies, there is nobody to whom she can talk, to whom she can reveal her essential self. And this rich inner life becomes the score.

AB: And once you arrive at this, that dictates other things, like why no one else sings in the movie. That was a decision that was hard to arrive at. Barbra was afraid that it might not be perceived properly, but it became more and more inevitable. She is the musical narrator of the piece. Nobody else is part of that inner music.

MB: It was almost the same way when she tried to create scenes in which Yentl didn't appear, so she could stay behind the camera wearing only her director's hat. But each time that was tried, we felt that the audience wouldn't know how it was privy to the moment if Yentl wasn't there. The picture is told through her perceptions, seen through her eyes.

AB: By the same token, we couldn't stay faithful to the style and have anyone else sing. We tried. Mandy Patinkin was cast, and he sings like an angel—but there was just no way to utilize his gift.

JS: How did some of the songs come about?

THE
LEGEND
OF
barbra streisand



ELSTREE STUDIOS

BILL ROWE AND HIS TEAM
THANK

BARBRA STREISAND

FOR COMPLETING HER POST-PRODUCTION OF
"YENTL" at ELSTREE.

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BARBRA STREISAND ON THE CHARTS

DURING ONE WEEK IN 1964, THERE WERE THREE Barbra Streisand albums in the Top 10 on Billboard's Top 100 albums list. Sixteen years later, Streisand enjoyed her greatest selling success, "Guilty."

This incredible staying power is even more impressive when one realizes that Streisand's first dozen albums were composed of traditional standards by composers such as Harold Arlen, George Gershwin and Jule Styne. She is the only singer in history who has been able to make such a phenomenally successful transition from standards to pop—and even, in several highly successful instances, to disco and rock.

Just a cursory glance at Streisand's chart career reveals a legacy of tremendous accomplishment. Of the 35 albums on which Barbra is featured prominently, 28 have reached the Top 20, 19 have entered the Top 10, six have reached the pinnacle of No. 1, 27 have gone gold (at least once) and seven of those have reached platinum (at least once).

Another clear indication of Streisand's extraordinary adaptability is in the area of singles sales. During the '60s, when she was one of America's most potent musical forces, she had just two bonafide hit singles: "Happy Days Are Here Again" (1963) and "People" (1964). It was six years before she had another hit, and it was her first rocker "Stoney End," which reached No. 10. But it wasn't until 1973 that Streisand had her first No. 1 single, "The Way We Were." Since then, she has been a consistent chart topper, with four No. 1 singles between 1976 ("Evergreen") and 1980 ("Woman in Love").

Barbra Streisand's recordings have received 30 major Grammy nominations, and have won the award 10 times. Barbra was chosen Best Female Vocalist three years in a row between 1964 and 1966, and once in 1976 for "Evergreen." In 1981, she and Barry Gibb won a Grammy for "Best Pop Vocal by a Duo or Group" for the single "Guilty."

With the soundtrack to "Yentl," Barbra Streisand returns with an album of original music after an absence of three years. The incredibly beautiful songs and performances on

the album seem sure to make it another Streisand blockbuster. And with rumors of Streisand collaborations with Quincy Jones, Michael Jackson and/or Stevie Wonder abounding, the best of Streisand may be yet to come.

A discography compiled by James Spada
and Michel Parenteau

On the set of "A Star Is Born," Streisand looks over
the cover art for her album "Classical Barbra," 1976.



On a 1971 Burt Bacharach TV special, Streisand sings
"A House Is Not A Home"/"One Less Bell To Answer."

THE
LEGEND
OF
barbra streisand

Congratulations, Barbra
on Yentl

We're proud to be part of it



Release Date	Title	Highest Chart Position	Weeks on Chart	Certified Gold/ Platinum
Apr 62	I Can Get It For You Wholesale (Original Cast)	125	5	—
May 62	Pins and Needles	—	—	—
Feb 63	The Barbra Streisand Album	8	101	(G) Oct 64
Aug 63	The Second Barbra Streisand Album	2	74	(G) May 64
Feb 64	The Third Album	5	74	(G) Feb 65
Apr 64	Funny Girl (Original Cast)	2	51	(G) Sep 64
Sep 64	People	1	84	(G) Mar 65
May 65	My Name is Barbra	2	68	(G) Dec 65
Oct 65	My Name is Barbra Two	2	48	(G) Jan 66
Mar 66	Color Me Barbra	3	36	(G) Apr 66
Mar 66	Harold Sings Arlen (with Friend)	—	—	—
Oct 66	Je m'Appelle Barbra	5	29	—
Oct 67	Simply Streisand	12	23	—
Oct 67	A Christmas Album	1*	(NA)	(G) Jan 76
Jul 68	Funny Girl (Soundtrack)	12	108	(G) Dec 68
Sep 68	A Happening In Central Park	30	20	—
Jul 69	What About Today	31	40	—
Dec 69	Hello, Dolly! (Soundtrack)	49	33	—
Dec 69	Barbra Streisand's Greatest Hits	32	30	(G) May 71
Jul 70	On A Clear Day (Soundtrack)	108	24	—
Dec 70	The Owl and the Pussycat (Soundtrack)	186	6	—
Feb 71	Stoney End	10	29	(G) Apr 71
Aug 71	Barbra Joan Streisand	11	26	(G) Dec 71
Oct 72	Live Concert At the Forum	19	27	(G) Feb 73
Oct 73	Barbra Streisand And Other Musical Instruments (Soundtrack)	64	16	—
Jan 74	The Way We Were	1	31	(G) Feb 74
Jan 74	The Way We Were (Soundtrack)	20	15	(G) Sep 75
Oct 74	Butterfly	13	21	(G) Jan 75
Mar 75	Funny Lady (Soundtrack)	6	25	(G) Sep 75
Oct 75	Lazy Afternoon	12	20	(G) Apr 76
Feb 76	Classical Barbra	46	14	—
Nov 76	A Star Is Born (Soundtrack)	1	51	(P) Jan 77
Jun 77	Streisand Superman	3	25	(P) Aug 77
May 78	Songbird	12	27	(P) Aug 78
Nov 78	Greatest Hits, Volume Two	1	85	(P) Nov 78
Jun 79	The Main Event (Soundtrack)	20	18	(G) Sep 79
Oct 79	Wet	7	26	(P) Feb 80
Sep 80	Guilty	1	49	(P) Nov 80
Nov 81	Memories	10	70	(P) Jan 82
*Christmas albums were charted separately only during the holiday season at this time				



STREISAND: 'SHE'S AS CLOSE TO PERFECT AS SHE CAN BE'

An Interview With Producer Gary Klein

(Gary Klein has produced the Streisand Albums "Superman," "Songbird" and "Wet.")

JS: HOW DID YOU FIRST BECOME INVOLVED WITH BARBRA?

GK: I was a staff producer for CBS, and Charles Koppelman of the Entertainment Company asked me to talk to Barbra and Jon Peters about "Butterfly," her 1974 album which Jon produced. Both Charles and I didn't think it was up to Barbra's standards, and he wanted me to go out to California, sit down with them and tell them why.

JS: Talk about trial by fire.

GK: Oh, yes! It was *very* difficult to meet her for the first time to criticize an album that her boyfriend—who is sitting right there—had produced. But I went over the album cut by cut, and I was very specific about what I thought was wrong with it, and they knew that I knew what I was talking about, so I gained their respect.

JS: What was the first time you worked with her?

GK: On "Streisand Superman," in 1977. It was her first album since "A Star Is Born," and the concept was to keep Barbra Streisand on the pop charts, not have people think of her as just an MOR artist.

JS: Were you surprised by any aspect of working with her?

GK: I had heard that she was a perfectionist, and brilliant, and you better be on your toes. She puts out 100%, and you better be prepared to do the same. That's exciting, because in a situation like that you push each other. There are times when she does push too hard, but only because she's trying so hard. Once we were working late, until three or four in the morning, and one of the string guys walked out. She felt bad, but it was just her way of working. A lot of people don't want to put out as much as she does. But they lose, because she

can bring out a lot more in a person than anyone else.

She works herself the hardest. Sometimes I have to stop her. She'd say, "I feel fine, my voice is fine," but I could see on the meters that she was losing steam—if she sang for another hour, she'd hurt her voice.

JS: What else impressed you about her?

GK: She doesn't think in terms of conventions. She tries to achieve things in unconventional ways. Sometimes I'd tell her that we could achieve something in a certain way and she wanted to do it a different way, just to try it, to experiment. She has a memory that should be in Guinness. She remembers every vocal on every track—she doesn't write it down. She'd call me and mention track so-and-so and I'd be scrambling for my notes so I'd know what she was talking about.

A lot of people resent her because she's almost always right. And a guy with a big ego, if he's proven wrong, he gets wounded.

JS: Does the fact that she's also an actress affect her singing?

GK: She sees herself as an actress, not a singer. She looks at a lyric as a script. She said to me, "If you give me a great script I'll give you a great performance." And she has a lot to say about lyrics. It's murder to find material good enough for her. I love it when she gets a great song from someone like Marvin Hamlisch, and she listens and makes a suggestion about the lyric and it's so much *better*—a great song improved!

And musically, she's so gifted. She's got an ear that's frightening. She's as close to perfect as she can be. She can hear one violin out of 20 that's out of tune.

JS: But she isn't *always* perfect, is she?

GK: Of course not. And she wants to be *told* when she's not as good as she can be. People are afraid to tell her the truth



Recording the "People" album, 1964.

because she's BARBRA STREISAND. But I never felt intimidated by her, and we got along for that reason. She knew I was never gonna stroke her. But she does have to have an *explanation* when you tell her something. Because she'll give *you* one.

JS: Would you like to work with her again?

GK: Very much so. But she goes from person to person. She likes to stretch and do new things, and utilize other people's talent. She changes with the times without compromising her own identity. They broke the mold they made her. She's the *most* multi-talented person. She's one of a kind.

JIM SPADA

THE
LEGEND
OF
barbra streisand

*"... there are moments you wait for
and dream of all your life..."*

Barbara,

This moment is yours for all you have given to people around the world.

From the heart,

John Moran
Digital Services

Digital Services provided Sony Digital Multitracks for the *Yentl* album.

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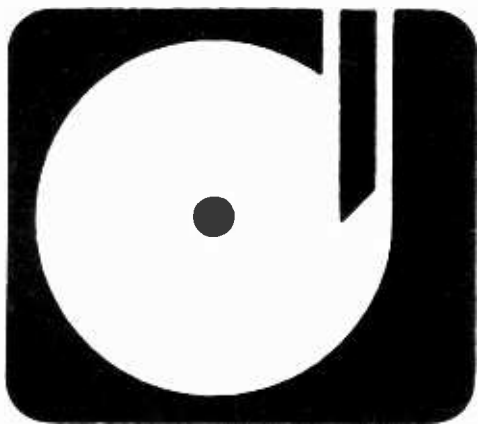
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BARBRA

RAY ELLIS

NOTHING'S IMPOSSIBLE

• Continued from page BS6

York. They said the same kinda thing to me. 'How can she act when she's just a singer?' No one is *just* anything. Who says I'm a singer? Who says I'm an actress? I'm a person. I wear many hats."

"A Star Is Born," upon its release in December of 1976, elicited a tremendous backlash from "establishment" critics who didn't think that Barbra Streisand should be singing this kind of music, making this kind of movie. Rex Reed chose it as the worst picture of the year and called it a "stupid, cacophonous and unnecessary rock and roll remake . . . that drowns in a lot of noise and body odor. Barbra Streisand looked and sounded ridiculous trying to be Grace Slick and Kris Kristofferson looked like the werewolf of London stoned on cocaine and sounded like a dying buffalo. Her clothes looked designed by Lawrence of Poland, her hair looked fried in possum fat, the music was execrable . . . a total disaster, about as contemporary as a 1965 student riot."

Most critics agreed with Reed—but the public didn't. "A Star Is Born" grossed nearly \$100 million at the box office, the soundtrack of the "execrable" music sold eight million copies—the biggest-selling soundtrack until "Saturday Night Fever," and Barbra's "possum fat" hairdo became a fad which swept the country.

Once again, Barbra Streisand was ahead of her time—and if the critics weren't willing to be led, the public was. They weren't going to put any labels on Barbra Streisand—they still, in Marty Erlichman's words, "dug her."

"A Star Is Born" permanently cemented Barbra's position as a major contemporary pop artist. The single "Evergreen" went to No. 1, as did her 1978 duet with Neil Diamond, "You Don't Bring Me Flowers."

But Streisand had always been a balladeer of the first echelon. Pop music was now in the midst of a dramatic shift that would culminate in today's New Music: By 1979, disco was the most potent force in pop. It was still another stretch for Streisand, and one she pulled off magnificently. Her first effort, "The Main Event," rose to No. 3 on Billboard's chart and led the way for one of the most successful disco songs of the era: Barbra's duet with Donna Summer on "Enough Is Enough."

"Main Event" composer Paul Jabara, a longtime Streisand fan, had written Donna Summer's hit "Last Dance," and wanted Donna and Barbra to unite for a new song. He asked Barbra if he could come over and play it for her.

"The day before I went over," Jabara relates, "I asked Donna if she wanted to come with me to Barbra's for lunch. She immediately said, 'I'd love to!' When I called Barbra, her son Jason answered. I told him to ask his mother about bringing Donna to lunch with me. He screamed, 'Donna Summer!' It turns out Jason's the biggest Donna Summer fan in the world! So I owe it all to him."

Charles Koppelman, head of the Entertainment Company, and Gary Klein, the record's producer, put the package together despite the problem of two different record companies. Finally, the day arrived when Barbra and Donna were in the recording studio. Press reports breathlessly anticipated a battle of egos between "dueling divas," but that wasn't the case. Barbra and Donna respected each other a great deal. Donna was two hours late for the session because of a concert the night before. Barbra cracked, "I haven't waited two hours for *anybody*!" But, Donna says, she was "very understanding of it. She wasn't angry, she didn't act nasty, she understood—usually artists do."

Both superstars were nervous about meeting each other. "They were both intimidated," Jabara says, "and each couldn't understand why the other should be intimidated." But when they got down to singing the song, Jabara was enthralled. "There was Streisand, hands flaring, and Donna, throwing her head back—and they're both belting, sparking each other. It was a songwriter's dream. Seeing them on their stools opposite each other was so mind boggling, my head nearly turned 360°, like Linda Blair in "The Exorcist!"

The success of "Enough Is Enough" was mind boggling, too. It went to No. 1 in the U.S., England, Spain and Australia. The 12-inch disco version became the first such disk to go platinum.

In 1981, Barbra released her thirty-sixth album—and it became the most successful in her career. "Guilty" was a collaboration between Streisand and Barry Gibb, with whom she had wanted to work since seeing the Bee Gees in concert at L.A.'s Dodger Stadium.

"I was very nervous at first," Barry Gibb says. "We all had heard stories about how tough she is, and she is this *enormous* star. That's got to intimidate anyone. I didn't want to do it at first, but my wife told me to do it or she'd divorce me! I even called Neil Diamond to ask what it was like to work with her. He had nothing but glowing reports, so I felt a little less scared."

What began as a producing job turned into a total collaboration, with Gibb producing, writing all the songs, and duetting with Barbra on two of them.

"Working with her turned out to be wonderful," Gibb says. "She wanted my ideas and she gave me a lot of leeway—but she also wanted me to listen to her ideas, which I was glad to do. She was perfectly nice—a true lady in every sense of the word."

"And she was a hard worker. She'd work from 7 a.m. until late into the night—and during the breaks, she'd be working the script of "Yentl." But we did have to lock her up when the food came, because she always wanted to eat. We had to keep her away from the food so she'd keep singing!"

The Gibb/Streisand match was made in heaven. As Stephen Holden wrote in Rolling Stone, "One reason that the

Streisand-Gibb team proves to be the most sensational artist-producer duo since Michael Jackson and Quincy Jones created "Off The Wall" is that both principals are basically traditional pop sentimentalists who complement each other in convenient ways. Barbra Streisand's steel-belted soprano gives me dramatic authority to Gibb's chromatic mini-arias that practically any other voice could."

"Guilty" became a phenomenal success, reaching No. 1 in twelve different countries. And for the first time in Barbra's career, there were *three* Top 10 singles from the album—"Woman in Love," "Guilty" and "What Kind of Fool."

From the beginning of her career, Barbra Streisand had consistently met challenge after challenge with unprecedented success. Now, she was embarking on the greatest challenge of all, and putting herself to the ultimate test: she was preparing to produce, direct, write and star in a major motion picture. And even seasoned Streisand watchers weren't sure if she could pull this one off. They story of "Yentl" is covered in-depth in an accompanying article.

If one thing is clear about Barbra Streisand, it is that she is not afraid to take chances, to grow, to push herself to the limit of her creativity and endurance. For more than twenty years, she has consistently surprised and delighted us by using her incredible talents in novel and exciting ways. One thing that may be said about Streisand without fear of contradiction is that she will continue to fascinate for years to come everyone who is thrilled and moved by her extraordinary talents.

CBS AND STREISAND

• Continued from page BS12

The first single from "Yentl," "The Way He Makes Me Feel," shipped in four-color single sleeves. Radio stations received special "collector" dee-jay copies. "The number one priority is the single," says Fletcher. He adds that market radio buys are being made on a weekly basis where the single is gaining strength and in conjunction with MGM. CBS has also produced a promotional four-color picture disk from "Yentl."

Additionally, an interview Streisand did with the BBC on the making of "Yentl," is scheduled to become the focus of a 30-minute syndicated television program that will be broadcast in 120 markets by MGM's television arm. From that interview, MGM and CBS are putting together electronic press kits that will include a Streisand interview along with interviews with Alan and Marilyn Bergman, who wrote the soundtrack's lyrics and Michel Legrand, who composed the music.

Two songs from the film, "The Way He Makes Me Feel" and "No Matter What Happens," have been recut for release as singles and are included as a bonus on the soundtrack. "We discussed with Streisand what had to be done and decided to release slightly different versions of two songs to be released as singles and incorporate them in the soundtrack as a bonus," says Teller. "They were structured more tightly from a radio point of view."

Streisand's first ever video will be in the form of a scene from "Yentl" and will be heavily exploited on broadcast and cable television. Streisand will be seen performing "The Way He Makes Me Feel."

"The radio and video promotion are the keystone of the campaign," notes Fletcher.

BERGMANS

• Continued from page BS13

AB: There were four or five obligatory places for songs, and we would work up a scenario or a title for the song, and Michel Legrand would come up with five or six melodies . . .

MB: —or eight or 12 . . .

AB: He's very prolific. In addition to being a composer, he's a dramatist. The first day he played two melodies out of about eight—one he'd written became "Where Is It Written?" We had talked about that, but he had no idea of that phrase—and yet when he came back with the melody there it was—the key line—"Where is it written what it is I'm meant to be?"

MB: Michel writes such *vocal* music. We always say, there are words on the tips of his notes.

AB: In the case of "Papa, Can You Hear Me?" I know that phrase was never used until those notes were played. And the greatest thing about working on this movie was: where else in the world can you call your director and say, "Come over and sing this song for us?" Barbra would come over and we'd go upstairs and she would sing all day long. And we'd work on the song. She's got great instincts—the four of us would say, "we should do this, we should change that." We'd work late into the night. It was as if there were no outside world. We'd have our food brought up to us, never looking at the clock.

MB: It was a wonderful time, those few months up there . . .

JS: When you hear Barbra singing in your living room, is it just as magical as when we hear her on our turntable?

MB: Maybe more.

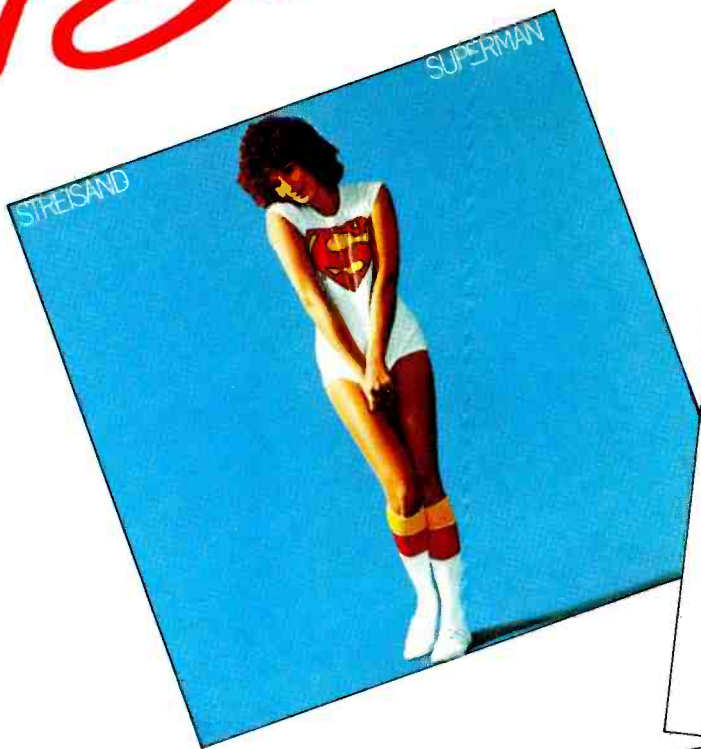
AB: I think the logo for the picture, "Nothing's Impossible," is also what she believes. Whenever you tell her something's impossible, you're just firing her up. And a lot of people don't want to work as hard as she wants to. She works very, very hard.

—JAMES SPADA

Credits

Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Editorial Coordinator, James Spada; Cover photograph by Greg Gorman; Cover design and layout, Kim Bucknam.

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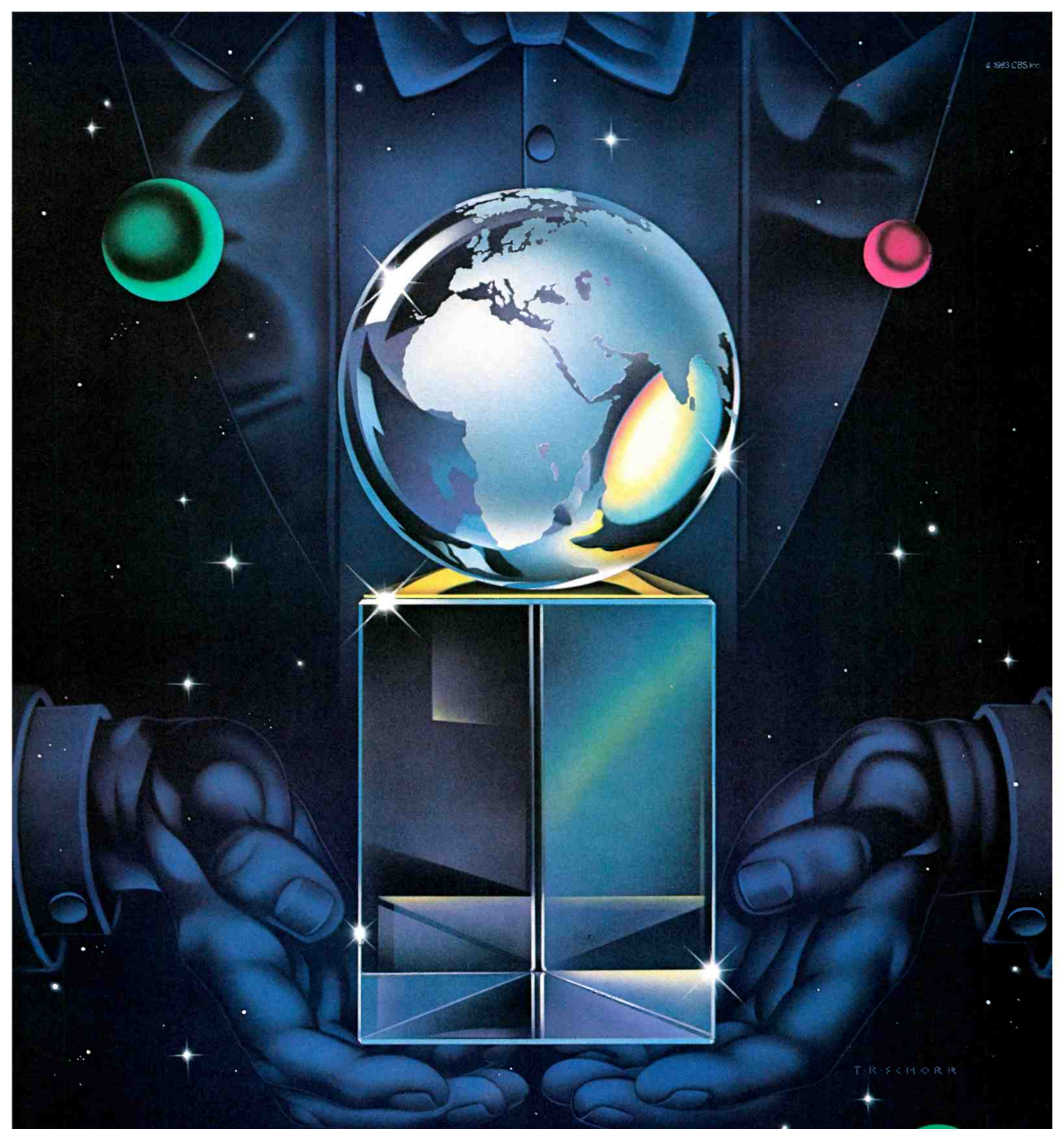


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(17)	17	8	IN A BIG COUNTRY —Big Country (Steve Lillywhite), Big Country; Mercury 814467-7(Polygram)			50	32	12	TENDER IS THE NIGHT —Jackson Browne (Jackson Browne, Greg Ladanyi) R. Kunkel, D. Kortchmar, J. Browne; Asylum 7-69791(Elektra)			(84)	NEW ENTRY	ALMOST OVER YOU —Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186		
(18)	20	12	MAJOR TOM (COMING HOME) —Peter Schilling (Peter Schilling, Armin Sabol/PSP) P. Schilling, D. Lodge; Elektra 7-69811			51	40	9	INVISIBLE HANDS —Kim Carnes (Keith Olsen) M. Page, B. Fairweather; EMI-America 8181			85	87	MEMPHIS —Joe Jackson (Joe Jackson) J. Jackson; A&M 2601		
(19)	27	13	BREAK MY STRIDE —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113(Epic)			(52)	63	5	LET THE MUSIC PLAY —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)			(86)	NEW ENTRY	YAH MO B THERE —James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; Qwest 7-29394(Warner Bros.)		
20	12	10	P.Y.T. (PRETTY YOUNG THING) —Michael Jackson (Quincy Jones) J. Ingram, Q. Jones; Epic 34-04165			53	37	20	MAKING LOVE OUT OF NOTHING AT ALL —Air Supply (Jim Steinman), J. Steinman; Arista 1-9056			87	89	TELL ME IF YOU STILL CARE —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris; Tabu 4-04160(Epic)		
(21)	25	7	I GUESS THAT'S WHY THEY CALL IT THE BLUES —Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone Geffen 7-29460(Warner Bros.)			(54)	66	5	SEND ME AN ANGEL —Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287			88	88	A LITTLE GOOD NEWS —Anne Murray (J.E. Norman), Black, Bourke, Rocco; Capitol 5264		
(22)	22	11	AIN'T NOBODY —Rufus With Chaka Khan (R. Tittleman) H. Wolinski; Warner Bros. 7-29555			(55)	67	2	REMEMBER THE NIGHT —The Motels (Val Garay), M. Davis, S. Thurston; Capitol 5246			89	90	IF LOVE SHOULD GO —Streets (Neil Kernon), Walsh & Slamer, Atlantic 7-89760		
(23)	23	9	SOULS —Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13650			(56)	64	4	YOU DON'T BELIEVE —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista AS1-9108			(90)	NEW ENTRY	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen), H. Prestwood; Warner Bros. 7-29452		
(24)	29	10	TALKING IN YOUR SLEEP —The Romantics (Pete Solley) Marinos, Palmar, Skill, Canler, Solley; Nemperor 4-04135(Epic)			57	57	5	MAGNETIC —Earth, Wind, & Fire (M. White), M. Page; Columbia 38-04210			91	71	I JUST CAN'T WALK AWAY —Four Tops (Holland, Dozier, Holland), E. Holland, Jr., L. Dozier, B. Holland; Motown 1706(MCA)		
25	21	22	TOTAL ECLIPSE OF THE HEART —Bonnie Tyler (Jim Steinman), J. Steinman; Columbia 38-03906			(58)	59	7	WHAT'S NEW —Linda Ronstadt (Peter Asher) J. Burke, B. Haggart Asylum 7-69780(Elektra)			92	96	RAPPIN' RODNEY —Rodney Dangerfield (J.B. Moore, Robert Ford, Jr.), R. Dangerfield, D. Blair, S. Henry, D. Hoyt, J.B. Moore, R. Ford, Jr.; RCA 13656		
(26)	33	9	TIME WILL REVEAL —DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705(Motown)			59	49	8	I AM LOVE —Jennifer Holliday (M. White), M. White, D. Foster, A. Willis; Geffen 7-29525(Warner Bros.)			(93)	NEW ENTRY	TOUCH A FOUR LEAF CLOVER —Atlantic Starr (J.A. Carmichael), D. Lewis, W. Lewis; A&M 2580		
(27)	30	4	READ 'EM AND WEEP —Barry Manilow (Jim Steinman) J. Steinman; Arista AS1-9101			60	61	6	STREET OF DREAMS —Rainbow (Roger Glover), Blackmore, Turner; Mercury 815660-7(Polygram)			94	58	MODERN LOVE —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8177		
28	18	15	SUDDENLY LAST SUMMER —The Motels (Val Garay), M. Davis; Capitol 5271			61	44	6	ALLERGIES —Paul Simon (Paul Simon, Russ Titleman, Roy Halee), P. Simon; Warner Bros. 7-29453			95	79	THE FLYER —Saga (Rupert Hine) J. Crichton, M. Sadler; Portrait 37-04178(Epic)		
(29)	36	5	IF I'D BEEN THE ONE —38 Special (R. Mills), D. Barnes, J. Carusi, D. Van Zant, L. Steele; A&M 2594			62	62	5	BLUE WORLD —Moody Blues (P. Williams), J. Hayward; Threshold 605			96	81	ONLY YOU —The Commodores (M. Williams), M. Williams; Motown 1694		
(30)	35	3	RUNNING WITH THE NIGHT —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710			(63)	84	2	THE CURLY SHUFFLE —Jump 'N The Saddle (T.C. Furlong, B. Schwartz, M. Rasfeld), P. Quinn; Atlantic 7-89718			97	68	LOVE IS A STRANGER —Eurythmics (Stewart, Williams), Lemnox, Stewart; RCA 13618		
(31)	38	6	JOANNA —Kool & The Gang (R. Bell, J. Bonafond, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)			(64)	75	2	TAKE ME BACK —Bonnie Tyler (Jim Steinman), B. Cross; Columbia 38-04246			98	77	BURNING DOWN THE HOUSE —Talking Heads (Talking Heads), D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29565(Warner Bros.)		
(32)	42	5	I STILL CAN'T GET OVER LOVING YOU —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116			65	48	10	I NEED YOU —Pointer Sisters (Richard Perry) N. O'Byrne, R. Feldman, J. Black; Planet 13639(RCA)			99	74	KING OF PAIN —The Police (Hugh Padgham/Police), Sting; A&M 2569		
33	24	23	TONIGHT I CELEBRATE MY LOVE —Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242			(67)	73	4	BIG CRASH —Eddie Money (Tom Dowd), E. Money, D. Hitchings; Columbia 3804199			100	72	IF ANYONE FALLS —Stevie Nicks (Jimmy Iovine), S. Stewart; Modern 7-99832(Atco)		

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Jazz

Fantasy Reissues Get Response Consumer Cards Help Generate Sales For OJC Series

By SAM SUTHERLAND

LOS ANGELES—Fantasy Records' successful Original Jazz Classics reissue series offers a revealing profile of the contemporary jazz consumer base, thanks to a direct response program created to help sell the \$5.98 list priced albums.

With its December release of 20 new OJC titles bringing the first year's offering to 90 albums, label president Ralph Kaffel now expects to continue adding other reactivated recordings, at least through next year. And one valuable tool in gauging the series' success, as well as possible new directions for future releases, is the consumer response card tucked inside each by the Berkeley, Calif. company.

"That list has grown in excess of 20,000 people," Kaffel reports of the response to the cards. "Each time we

set up a new release, we mail a catalog listing the new titles to those consumers first."

The ploy, which Kaffel is first to cite as an old standby for specialized markets, was initially adopted because of the series' need to keep marketing costs low. In the process, however, Kaffel says he has been able to extract a valuable portrait of his consumers.

"If I took all those cards and had them analyzed by computer, I'm confident 90% of them would represent people who've never purchased, or even heard, those records before," Kaffel claims. He agrees that a much younger generation of jazz buyers is driving the series' total sales than might be anticipated from the recordings' vintage. Culled from the Prestige, Riverside, New Jazz and Fantasy catalogs, the bulk of the recordings span the '50s, yet Kaffel

says responses from older jazz collectors is "practically inconsequential."

Despite its penetration of a new jazz market, good reviews and the cachet of offering new accounts an "instant catalog" of important post-war jazz, Kaffel doesn't expect to see the line imitated. "Frankly, I don't see what we're doing as that trend-setting," he confides. "It's a relative success from a volume standpoint—the quantities we're selling won't knock anybody over."

He cites a maximum sales plateau of 10,000 units for the best-selling OJC reissues thus far, adding, "When I can put out 90 titles, and see 5,000 to 10,000 sold on each, then the cumulative effect for us is substantial. But I know these albums, since I distributed them when they were first released, and for us there's virtually no overhead involved in putting them out."

The series does, however, demand "detective work," he cautions. Admitting that Fantasy's own vaults aren't always a sufficient source for audio masters or photo negatives or films for jacket art, Kaffel says he's had to mount searches to track down the necessary components for some of the rarer releases in the series.

The core audience reflected in Kaffel's direct response records has already begun influencing which albums are released in the OJC line, with its distinctive Japanese-style "belly-bands" identifying them as reissues. "I've already released a couple of items, in the second batch of releases, that I normally wouldn't have considered, were I relying solely on my own judgment," says Kaffel, citing albums by Red Rodney and Brew Moore as works that didn't sell impressively when originally issued, yet generated requests from OJC buyers.

With several hundred other albums to choose from, Kaffel plans to release perhaps another 90 OJC albums. As yet undetermined is the series' impact on sales of Fantasy's other historical jazz material, via its 7000 and Twofer anthology series. While Kaffel acknowledges that the \$5.98 line was itself launched in anticipation of further decline for those other lines, label sales chief Phil Jones notes that both are still moving with accounts, suggesting little overlap thus far between consumers for each line of goods.

Spain Plays Host To Top Artists

MADRID—Though jazz music traditionally creates little interest in Spain, an unprecedented lineup of big-name international jazz artists has been here this fall for concerts, linking with domestic musicians in a successful series of promotions in 10 cities nationwide.

Most of the concert action took place in the last week of October and the first days of November. At Madrid's Sports Palace, which seats 15,000, all tickets were sold for what was only the second jazz "festival" of this stature to be staged in the capital.

Among the visiting groups were those of Miles Davis, Wynton Marsalis, Cecil Taylor, Count Basie, Dexter Gordon, Joe Farrell and Max Roach, along with the Modern Jazz Quartet and Gary Burton with Chick Corea. Local musicians involved included pianist Tete Montoliu, singer Pedro Ruy-Blas and saxophonist Jorge Pardo.



Photo by Lona Foote

NEW MUSIC MAVENS—Progressive bassist Jamaaladeen Tacuma, left, relaxes backstage with vocalist Wilhelmenia Fernandez following the duo's collaboration at the New Music America Festival in Washington, where the Gramavision recording artist and Fernandez, best known for her feature film appearance in "Diva," teamed for one number.

Top Acts Promised For Festival In New Orleans

NEW ORLEANS—An "International Jazz Festival Weekend" comprising five concerts by top jazz acts will be produced May 25-27 here as a focal point during the 1984 Louisiana World Exposition. At least 22 major jazz names will be featured, with the event serving as the inauguration for the world fair's 5,500-seat International Amphitheatre, now under construction.

Fair organizers plan three evening and two afternoon concerts, with planned talent drawing from both major area talent and major international jazz draws. Among the acts promised are Count Basie, Lionel Hampton, Maynard Ferguson, Buddy Rich, Woody Herman, Billy Taylor, Dizzy Gillespie, Al Hirt, Wynton Marsalis and Pete Fountain.

Other scheduled performers include Paquito D'Rivera, Art Blakey & the Jazz Messengers, Freddie Hubbard, Mel Torme, Sarah Vaughan, George Shearing, Chris Barber, the Preservation Hall Jazz Band, the Olympia Jazz Band, Ellis Marsalis & the Marsalis Family Band, and the

Dirty Dozen.

The amphitheatre facility is being built as a 12-story structure with a 60-foot proscenium stage utilizing the Mississippi River as its backdrop. The entire 82-acre riverfront site will include 22 stages, with Charles Coron, vice president of entertainment for the exposition, promising over 50,000 hours of entertainment programming during the fair.

The fair, which opens May 12, will also present an array of dance and classical music attractions, as well as "everything from the biggest aquacade since Billy Rose's to ballet, bluegrass and daily Mardi Gras parades," according to Coron. Major orchestras expected to appear will include the London Philharmonic, the Boston Pops, Montreal Symphony Orchestra, National Symphony Orchestra, World Youth Symphony Orchestra and New Orleans Symphony.

Fair planners are projecting a total attendance of more than 11 million visitors during the course of the event's six-month run.

Proliferation Of Festivals Marks Boom In Russia

MOSCOW—Interest in jazz remains very much on the increase in Russia, with festivals and recordings growing in frequency and importance and young musicians quitting rock and pop to concentrate on the more demanding genre.

State-owned record company Melodiya plans a further boost to this trend with a new subscription series for 1984, "Anthology Of Soviet Jazz," covering 60 years of jazz history here. The company has also released the first album by Bumerang, one of the leading young bands now reaching national popularity.

Meanwhile, the Mosfilm studio has premiered "We Are From Jazz," a movie about the early Russian jazz artists of the 1920s, with music by Anatoli Kroll and his band, Sovremennik.

Most internationally noted of national jazz groups is avant-garde outfit the Viatcheslav Ganelin Trio, which has released albums on Melodiya, Supraphon, Polski Nagrania and the U.K.-based Leo label. The group, which has also performed in Italy and West Germany as well as throughout Eastern Europe, recently debuted at the Pori Jazz Festival in Finland and scored a major success.

The main jazz festivals in Russia this year have taken place at Baku, Moscow and Riga. Best received of

the Azerbaijani acts showcased at the new Baku event was pianist/singer Aziza Mustafa-Zadeh, daughter of "the father of Azerbaijani jazz," composer/pianist Vagif Mustafa-Zadeh, who died in 1979 at 39.

The Moscow festival, really a mammoth series of concerts, gathered together the best of the metropolitan jazz names. A similar series is taking place in Leningrad this month to commemorate 25 years of the Leningrad Jazz Club, the Soviet Union's first and longest established.

These developments, with substantial record sales spinoff, have taken place despite the lack of any stimulus from visits by international stars. Concert agency Gosconcert has booked no jazz acts in recent years, with the result that even unofficial visits by foreign artists draw keen fan and media interest.

A case in point was the visit by Gary Burton's band as guests of the U.S. Embassy in Moscow. Burton, in Russia last year with Chick Corea, played dates at the Moscow Composers' House, the U.S. Embassy club, the Leningrad Consulate General and various jazz schools. Expected before the end of the year is Dave Brubeck, who will jam with local jazzmen, also at the invitation of the U.S. ambassador.

Survey For Week Ending 12/10/83									
Billboard® Best Selling Jazz LPs™									
This Week	Last Week	Weeks on Chart	ARTIST	This Week	Last Week	Weeks on Chart	ARTIST		
			Title, Label & Number (Dist. Label)				Title, Label & Number (Dist. Label)		
1	1	23	GEORGE BENSON • 13 Your Eyes, Warner Bros. 1-23744	26	30	5	JAMAALDEEN TACUMA Show Stopper, Gramavision GR 8301 (Polygram)		
2	2	13	HERBIE HANCOCK Future Shock, Columbia FC 38814	27	28	119	AL JARREAU • Breakin' Away, Warner Bros. BSK 3576		
3	3	9	BOB JAMES Foxie, Columbia FC 38801	28	32	3	HUBERT LAWS Make It Last, Columbia FC 38850		
4	4	15	JEAN-LUC PONTY Individual Choice, Atlantic 80098	29	29	27	MILES DAVIS Star People, Columbia FC 38657		
5	6	52	GEORGE WINSTON December, Windham Hill C-1025	30	23	11	HERB ALPERT Blow Your Own Horn, A&M SP-4949		
6	7	33	JARREAU • Jarreau, Warner Bros. 1-23801	31	27	79	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)		
7	22	3	DAVID SANBORN Backstreet, Warner Bros. 23906-1	32	NEW ENTRY		LINDA RONSTADT What's New, Asylum 60260 (Elektra)		
8	8	7	AL DIMEOLA Scenario, Columbia FC 38944	33	31	13	JACO PASTORIUS Invitation, Warner Bros. 23876-1		
9	9	35	GEORGE WINSTON Autumn, Windham Hill C-1012	34	37	3	RANDY CRAWFORD Nightline, Warner Bros. 23976-1		
10	15	5	TOM SCOTT Target, Atlantic 80106	35	NEW ENTRY		STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934		
11	5	17	SPYRO GYRA City Kids, MCA 5431	36	36	159	GROVER WASHINGTON JR. • Winelight, Elektra 6E-305		
12	12	7	MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962	37	34	27	THE YELLOWJACKETS Mirage A Trois, Warner Bros. 23813-1		
13	13	9	SHADOWFAX Shadowdance, Windham Hill WH-1029 (A&M)	38	38	74	DAVID SANBORN As We Speak, Warner Bros. 1-23650		
14	14	23	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)	39	42	5	PAQUITO D'ROVERA Live At The Keystone Korner, Columbia FC 38899		
15	10	10	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1	40	40	33	JOE SAMPLE The Hunter, MCA 5397		
16	17	31	EARL KLUGH Low Ride, Capitol ST-12253	41	41	23	RAMSEY LEWIS Les Fleurs, Columbia FC 38787		
17	20	75	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	42	35	52	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215		
18	11	23	WYNTON MARSALIS Think Of One, Columbia FC 38641	43	39	56	EARL KLUGH/BOB JAMES Two Of A Kind, Capitol ST-12247		
19	19	17	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261	44	33	7	STEVE SMITH Vital Information, Columbia FC 38955		
20	18	7	VARIOUS ARTISTS An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)	45	44	41	DAVE GRUSIN AND THE NEW YORK/ L.A. DREAM BAND Dave Grusin And The New York/ L.A. Dream Band, GRP A 1001		
21	21	7	OREGON Oregon, ECM 1-23796 (Warner Bros.)	46	46	25	TANIA MARIA Come With Me, Concord Jazz CJ 200		
22	16	9	KEITH JARRETT Standards, Vol. 1, ECM 1-23793 (Warner Bros.)	47	49	3	ALBERTA HUNTER Look For The Silver Lining, Columbia FC 38970		
23	24	21	JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Fire & Grace, Columbia FC 38645	48	45	129	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM- 1-1190 (Warner Bros.)		
24	26	17	HIROSHIMA Third Generation, Epic FE 38708	49	43	5	DAVID MURRAY OCTET Murray's Steps, Black Saint BSR 0065 (Polygram)		
25	25	25	LARRY CARLTON Friends, Warner Bros. 1-23834	50	50	106	GEORGE BENSON • The George Benson Collection, Warner Bros. JFW 3577		

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Featured Programming

• Continued from page 21
petition," says Trumble, who developed the show for NBC and left with 235 stations when he founded his firm. "Then six or seven syndicators got in the act, and when we'd lose a station, we'd have trouble replacing the market." Clearing artists, he adds, became more difficult, too, particularly the ones he profiled early in their careers. "We'd go back to them and they'd pass, complaining about overexposure. Short memories, you might say."

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Reggie Jackson has been signed to host a new series called "The Odyssey Of The Black Olympian" for the Weedeck Radio Network in Hollywood. Produced in association with Valentine Entertainment, the show highlights "the positive achievements of the black athlete," according to Weedeck president Lloyd Heaney. It's two-and-a-half minutes in length, and six new programs are distributed on tape each week, with promo spots and call letters personalized by Jackson. "Odyssey" will bow in January and run through August, 1984.

★ ★ ★

"Reggie's a hero first and a black athlete second," says Heaney, who suggests the show, available on a barter basis and exclusive to each market, fills "a serious void" in black programming. "I don't think there would be an Olympics without the black athlete," Heaney, a Blair alumnus, isn't worried that he has neither station nor advertiser support. "Why? Because I know how to give stations what they need." Weedeck also syndicates "Country Report Countdown" and "The Charlie Tuna Show."

★ ★ ★
"Help For Working Parents," a

five-part "In Touch" series produced by CBS RadioRadio News, has won the 45th annual Front Page Award for journalistic excellence from the Newswomen's Club of New York... NBC Radio's newest affiliates are WJBD-AM-FM Salem, Ill. and KQIL Grand Junction, Colo. ... CBS News has reassigned a number of its foreign and domestic correspondents. John Blackstone is moving to Paris; he was based in London. Mark Phillips is moving from London to Moscow, succeeding Don McNeill.

LEO SACKS

Rothfeld Back At New Store

• Continued from page 24
Rothfeld is reluctant to discuss actual pricing. He states only that Clubmart "will be competitive."
Two types of membership cards are being issued by Clubmart. The gold card, which costs \$35 annually, provides its holder with an additional 5% discount on any item in the store. Green cards entitling admission and the right to purchase without the discount are being selectively given out through major firms throughout the New York area.
The original Clubmart store is intended as a prototype for a chain of such marble-floored stores, which stress sophisticated merchandising.



MAD HATTERS—While in New York promoting his latest Epic album, "A Decade Of Hits," Charlie Daniels chats with Narwood Productions' programming vice president Ellen Silver for the company's syndicated "Country Closeup" series.

Video Music Programming

• Continued from page 29
Phil Judd, "Dreamin' Away," MCA
Kansas, "Everybody's My Friend," CBS Associated
Lords Of The New Church, "Dance With Me," IRS
Love Tractor, "Spin Your Partner," DB
Manfred Mann, "Demolition Man," Arista
Brian May, "Star Fleet," Capitol
Men Without Hats, "I Like," Backstreet
Naked Eyes, "When The Lights Go Out," EMI America
Nena, "99 Luftballons," Epic
New Order, "Confusion," Streetwise
Olivia Newton-John, "Twist Of Fate," MCA
9 Ways To Win, "Close To You," Atlantic
Real Life, "Send Me An Angel," MCA
Re-Flex, "The Politics Of Dancing," Capitol
Paul Rodgers, "Cut Loose," Atlantic
Rubinoos, "If I Had You Back," Warner Bros.
Michael Sembello, "Automatic Man," Warner Bros.
Spandau Ballet, "Gold," Chrysalis
Richard Thompson, "Wrong Heartbeat," Hannibal
Tom Tom Club, "Pleasure Of Love," Sire
Simon Townshend, "I'm The Answer," 21/PolyGram
Trio, "Boom Boom," Mercury
Twisted Sister, "You Can't Stop Rock 'N' Roll," Atlantic
Bonnie Tyler, "Faster Than The Speed Of Night," Columbia
Tom Waits, "In The Neighborhood," Island
Wendy & The Rockets, "Play The Game," Oz/A&M
Wildlife, "Somewhere In The Night," Atco
Paul Young, "Wherever I Lay My Hat," Columbia
ZZ Top, "TV Dinners," Warner Bros.

Country

Nashville Scene

Lee Greenwood Says 'Thanks' In A Big Way

By KIP KIRBY

Lee Greenwood could give Hallmark Cards a lesson in overwhelming ways to say thanks. When MCA Records threw a "No. 1 party" two weeks ago to toast Greenwood on his first chart-topper, "Somebody's Gonna Love You," Lee turned the tables amidst the flowing champagne and congratulatory festivities.

First the singer thanked everyone responsible for his success from the record company staff to his producer, his publisher and the song's writers. Then he stunned the entire gathering by pulling out two round trip tickets to Hawaii from his pocket.

Said Lee, "When I first came to MCA Records two years ago, there were two people who really went out of their way and believed in me back then. I told them, 'If I ever have a No. 1 record, I'm going to make sure you get expense-paid vacations in Hawaii.' Well, I'm keeping my promise." Then the singer gave the tickets to Judy Doggett, executive secretary to marketing vice president Chic Doherty, and to Janet Butler, a&r assistant to Ron Chancey.

Needless to say, gestures of this kind are exceptions rather than the rule. But it's typical of Greenwood, and it's one of the reasons why he's become one of country's best-liked performers. He doesn't forget friends, supporters or favors.

★ ★ ★

Some artists refuse to be pigeonholed. Billy Joel is one. Another is Dan Fogelberg. Fogelberg's latest project will once again bring him to Nashville for recording—but it will involve a change in direction for the popular Colorado singer/songwriter. Fogelberg has booked time at the Bennett House in nearby Franklin, Tenn. (owned by Fogelberg's former producer, Norbert Putnam).

What's unusual about the upcoming Fogelberg album? It's bluegrass. From what we've heard, Fogelberg received a copy of Sugar Hill Records' Chris Hillman LP, "Morning Sky." Since Fogelberg wrote "Morning Sky," Sugar Hill wanted him to hear Hillman's version. Then Fogelberg approached Hillman at the annual Telluride Festival to discuss doing a similar project of his own.

The album, to be co-produced by Fogelberg and engineer Marty Lewis, will reportedly feature such guests as Hillman, Herb Pedersen (who's also cut an album for Sugar Hill), David Grisman, Jerry Douglas, Byron Berline, Emory Gordy, Al Perkins, Pat Flynn, Sam Bush, Russ Kunkel and possibly Ricky Skaggs. Fogelberg and friends are due into Bennett House in early January to start work on the recording, which will be released on the Full Moon label.

★ ★ ★

RCA isn't overlooking the trend toward pure acoustic country. The label has signed a mother-daughter duo, the Judds, as its newest artist acquisition. The Judds are from Ken-

(Continued on page 50)



UNEXPECTED DUO—Tanya Tucker invites David Allan Coe to join her for a duet at the recent Entertainment Expo, sponsored by the Nashville Music Assn.

Old Song Brings Success To Audiograph's Clanton

By KIP KIRBY

NASHVILLE—The surprise success of Darrell Clanton's "Lonesome 7-7203" is giving the newcomer instant impact on his debut release. It's also giving independent Audiograph Records its highest chart single yet as the song hits starred 34 this week.

While it's Clanton's first release, "Lonesome 7-7203" is no stranger to country airplay. Written by Ernest Tubb's son Justin years ago, "Lonesome" was a No. 1 record in 1963 for the late Hawkshaw Hawkins, while a Buck Owens-produced version by Tony Booth in 1973 reached number 16.

This is the first time, however, that "Lonesome" has been the subject of a conceptual video. The clip was shot by Nashville Audio Video Productions, which is financed by Indigo Music Corp., parent firm of Audiograph Records. NAVP has also shot a full-length production of Clanton's live Audiograph album, recorded at the Cannery in Nashville.

The current success of "Lonesome 7-7203" has special meaning for Chuck Howard Jr., who produced Clanton's record. Howard, who also

produced "Slowly" by Kippi Brannon, was searching for material to cut on his unknown artist when his father, the late songwriter Chuck Howard, walked in and suggested doing a slow version of "Lonesome." Coincidentally, Howard Jr. had also found the song through Cedarwood Publishing.

The Indianapolis-born singer has just returned from a tour of West Coast radio stations and record outlets. He taped an appearance in Houston on the new Jimmy Dean tv show, performed at the Alabama State Fair, and has opened shows for Lee Greenwood. Clanton himself is a songwriter, with cuts by B.J. Thomas, Charlie Louvin, and Scandinavian artist Bjoro Haaland, who received a Norwegian gold record in his country for Clanton's "What Can I Do To Get Me Back On Your Mind?"

40,000 Attend Concert Series In Las Vegas

LAS VEGAS—The first Sam's Town Star Fest '83 drew almost 40,000 fans to a four-weekend concert series here featuring a combination of country music and rock nostalgia.

The shows were held outdoors in a specially-constructed 6,000-seat arena built by Sam's Town to host the event. Joe Stampley, John Conlee and Ray Charles headlined the Oct. 14 show, followed by Gary Morris, the Kendalls and Dottie West on Oct. 21; Terri Gibbs, Ed Bruce and Lacy J. Dalton on Oct. 28; and Gail Davies, Gene Watson and the Bellamy Brothers on Oct. 28.

Ticket prices were \$12 and \$14 for both the country shows on Friday evenings, and the Saturday oldies performances headlined by such acts as Chuck Berry, the Righteous Brothers, Johnny Tillotson, Rick Nelson, Bobby Rydell, Bobby Vee and Lesley Gore.

Talent coordination for the country shows was handled by Marv Dennis & Associates in Nashville. According to spokesman Rick Runyon, Sam's Town president Bill Boyd is considering extending the event into an annual summer entertainment series and building a permanent outdoor structure to house all performances.



CASHING IN—Rodney Crowell harmonizes with wife Rosanne Cash at the beginning of her set on the recent Entertainment Expo in Nashville.

MDJ Link Brings Atlanta To MCA

NASHVILLE—Through a new affiliation with independent MDJ Records, MCA has signed nine-piece band Atlanta to its roster. The pact calls for MCA to release, promote, market and distribute Atlanta product, including its first album, due in late January.

CABLE, LOCAL ADS

Labels Use More TV On Year-End Product

By ANDREW ROBLIN

NASHVILLE—Like their pop counterparts, country divisions of most major labels are placing greater emphasis on cable and local television advertising this year to spur already-promising sales of Christmas product and other year-end releases.

CBS, RCA and Capitol/EMI America/Liberty have advertised with country-oriented cable newcomer The Nashville Network (TNN), says account executive Steve Saslow, who adds that negotiations are underway with most of the other major labels. Atlanta cable giant WTBS, which features country music video programming on "America's Music Tracks," will carry the RCA campaign, though station executive Scott Sassa notes, "The other labels seem reluctant to pay prime time advertising rates."

CBS, MCA, WEA and PolyGram have also recently undertaken national television efforts using a mix of local and cable outlets to promote new album product from major artists in selected markets.

CBS began an advertising drive Dec. 1, according to its Nashville director of product development, Mary Ann McCready, who asserts that the label has been advertising on cable stations in general and TNN in particular for some time. CBS' campaign supports new releases from Willie Nelson, Merle Haggard, Ricky Skaggs, Janie Fricke, George Jones and Mickey Gilley in a number of urban markets fitting its demographic specifications, including Los Angeles, Chicago and Cleveland.

RCA has likewise targeted 12 to 15 markets in Southern and Midwestern locations for 30-second television

promotional spots, says country music sales manager Dave Wheeler. Artists benefiting from the ads include Deborah Allen, Alabama, Waylon Jennings, Ronnie Milsap and Dolly Parton, whose "Greatest Hits" package is experiencing a resurgence in sales following the multi-format success of her "Islands In The Stream" duet with Kenny Rogers.

To bypass what WEA's Nashville vice president of promotion Nick Hunter describes as country radio's increased resistance to Christmas product, the label's country division began a television mail-order effort at the end of October to market Conway Twitty's "Merry Twismas," a "conceptual fantasy" album. This marks the first time WEA's country division has taken a hand in tv advertising, Hunter says. Previously, television advertising of WEA's country product has been handled by Warner Communications' Special Products division.

PolyGram, too, is exploring what is for most country divisions the suddenly-hot arena of tv advertising. But marketing manager Joe Polidor says the label is moving cautiously and advertising on an "artist by artist" basis.

The label selected Tom Jones for television advertising based on the artist's "instant recognition" and widespread appeal among consumers, Polidor continues. Although the promotional spots for Jones' "Don't Let Our Dreams Die Young" album will air on a number of local and cable tv outlets, PolyGram is still evaluating the effectiveness of advertising on TNN.

Idaho's Braun Brothers: Musical Do-It-Yourselfers

NASHVILLE—Since 1978, Muzie and Gary Braun have been operating a tiny country label from their home base of Clayton, Idaho. The Braun Brothers are the owners, stars, distributors and promoters of Idaho Records. Muzie writes virtually all of the songs; both brothers produce; and last year they established their own recording studio.

The Brauns' newest album is "Born 100 Years Too Late," a title that pretty much summarizes the down-home, keep-it-country outlook of most of their songs. Their other albums are "Old Cowboy Blues" (1978) and "Heart Of Idaho" (1981).

Sales have been around 8,000 each for the first two albums and 3,000 so far for the newest one, according to Gary Braun, who says that Idaho Records distributes directly to "40 to 50" record stores throughout Idaho

and in parts of Oregon. Although the Braun Brothers perform in the Northwest for nine months a year and have opened for such acts as Vassar Clements and Mickey Gilley, they do not rely on the concert income to pay for their records. "The albums support themselves," Gary reports.

In addition to selling through stores and personal appearances, the Brauns will soon be advertising their album series in newspaper ads in Twin Falls, Boise and Moscow, Idaho. The inner sleeve of the "Born 100 Years Too Late" carries an order blank for cassettes or LPs for all three titles, each priced at \$8.98 postpaid.

"We get a lot of airplay on Idaho stations," Gary asserts, even though there have been no singles taken from the albums. EDWARD MORRIS

RECORDING INDUSTRY FACULTY POSITION

The Department of Mass Communications at Middle Tennessee State University seeks a fifth full-time faculty member to teach general recording and music industry courses in the Recording Industry Management program. The tenure track position requires a master's degree in Mass Communications, Music, Music Education, Management, Marketing, Business, Electrical Engineering or related area with college level teaching and industry experience. Instructor/assistant professor tenure track appointment effective August 1, 1984. Ability to teach in a related field desirable. Send resume, three letters of recommendation by January 15, 1984, to: Dr. Geoffrey Hull, Search Committee Chairman, P.O. Box 21, Middle Tennessee State University, Murfreesboro, TN 37132.

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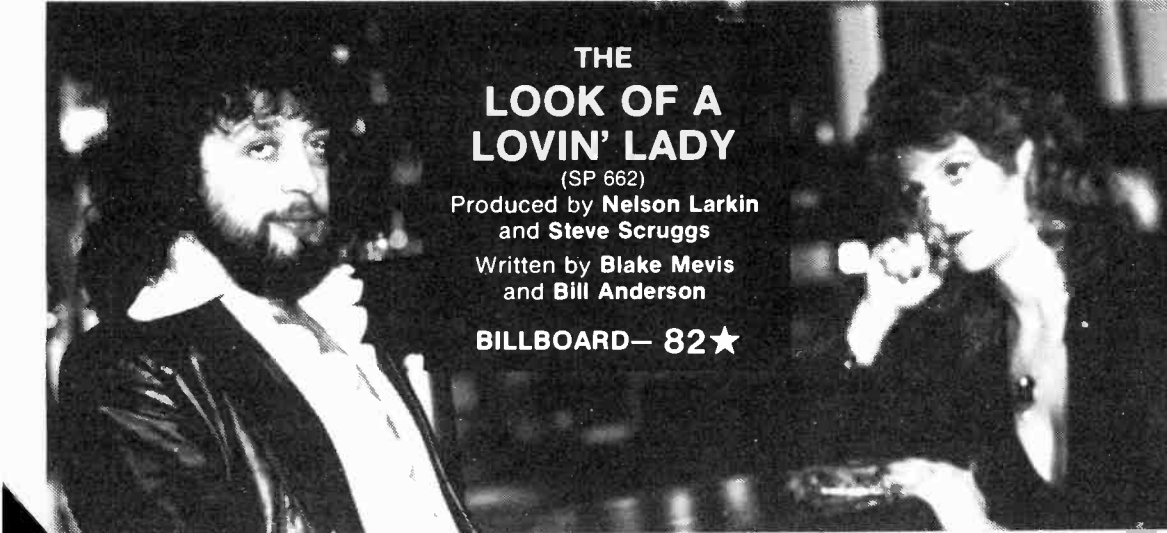
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DECEMBER 10, 1983, BILLBOARD

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	13	TELL ME A LIE—Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins, R. Hall, ASCAP/Fame, BMI, Columbia 38-04091	34	36	9	LONESOME 7-7203—Darrell Clanton (C. Howard) J. Tubb, Cedarwood, BMI, Audiograph 45-474	67	79	3	DON'T TAKE MUCH—Peler Isaacson (S. Tutt) J. Murray, Scott Tutt, BMI, Union Station 1004
2	5	12	BLACK SHEEP—John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman, Al Gallico/Algee/John Anderson, BMI, Warner Bros. 7-29497	35	20	15	ISLANDS IN THE STREAM—Kenny Rogers With Dolly Parton (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb, Gibb Brothers, Unichappell, Admin./ BMI, RCA 13615	68	55	7	SHE MEANT FOREVER WHEN SHE SAID GOODBYE— Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285
3	7	12	HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)— Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield, L. Gatlin) L. Gatlin, Larry Gatlin, BMI, Columbia 38-04105	36	39	6	I CALL IT LOVE—Mel McDaniel (M. McDaniel) B. McDill, Hall-Clement (Welk Group), BMI, Capitol 5298	69	53	10	A MILLION LIGHT BEERS AGO—David Frizzell (S. Garrett, S. Dorff) D. Blackwell, Peso Wallet, BMI, Viva 7-29498
4	1	13	A LITTLE GOOD NEWS—Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP, Capitol 5264	37	42	6	YOU'RE GONNA LOSE HER LIKE THAT—Moe Bandy (R. Baker) P. Forman, W. Forman, Bee Natural, SESAC/Baray, BMI, Columbia 38-04204	70	74	3	IF YOUR HEART'S A ROLLING STONE—Helen Cornelius (B. Mevis) B. Shore, D. Wills, B. Mevis, G.I.D., ASCAP/ Royalhaven, BMI, Ameri-Can 11-1011
5	10	10	YOU LOOK SO GOOD IN LOVE—George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater, Chappell/MCA/Vogue (Welk Music Group), ASCAP/BMI, MCA 52279	38	24	16	ONE OF A KIND PAIR OF FOOLS—Barbara Mandrell (Tom Collins) R.C. Bannon, J. Bettis, Warner-Tamerlane/Three Ships/John Bettis, BMI/ASCAP, MCA 52258	71	88	2	I'D SAY YES—Paulette Carlson (N. Wilson, T. Brown) C. Waters, M. Garvin, T. Shapiro, Tree/D'lyric, BMI, RCA 13599
6	13	9	SLOWBURN—T.G. Sheppard (J.E. Norman) T. Rocco, C. Black, Bibo(Welk Group)/Chappell, ASCAP, Warner/Curb 7-29469	39	46	4	YOU WERE A GOOD FRIEND—Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellington, Almo/ Appian/Quixotic, ASCAP, Liberty 1511	72	83	2	TELL MAMA—Terri Gibbs (R. Hall) C. Carter, W. Terrell, M. Daniel, Fame, BMI, MCA 52308
7	12	11	QUEEN OF MY HEART—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr., Bocephus, BMI, Warner/Curb 7-29500	40	44	8	THE AIR THAT I BREATHE—Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood, April, ASCAP, Moon Shine 3017	73	NEW ENTRY	NEW ENTRY	LOVELY WOMEN MAKE GOOD LOVERS—Steve Wariner (Nora Wilson, Tony Brown) Freddie Weller, Spooner Oldham, Young World Music, BMI, RCA PB 13691 (A)
8	14	10	TAKE IT TO THE LIMIT—Willie Nelson With Waylon Jennings (C. Moman) R. Meisner, D. Henley, G. Frey, Cass County/Red Cloud/Nebraska, ASCAP, Columbia 38-04131	41	26	15	YOUR LOVE SHINES THROUGH—Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson, United Artists/Ideas Of March/Cross Keys (Tree), ASCAP, Epic 34-04018	74	75	4	HOW DO YOU TELL SOMEONE YOU LOVE—Rod Rishard (J. Gibson, J. Payne) J. Payne, J. Swanson, Hitkit, BMI/Sun Belt, ASCAP, Soundwaves 4717 (NSD)
9	6	12	HEARTACHE TONIGHT—Conway Twitty (C. Twitty, J. Bowen) D. Henley, G. Frey, B. Seger, J.D. Souther, Cass County/Red Cloud/Gear/Ice Age, ASCAP, Warner Bros. 7-29505	42	51	3	WHY LADY WHY—Gary Morris (B. Montgomery) G. Morris, E. Setzer, WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI, Warner Bros. 7-29450	75	84	2	LOUISIANA ANNA—The Maines Brothers Band (J. Kennedy, R. Peoples) K. Bell, T. Skinner, J. L. Wallace, Hall-Clement, BMI, Mercury 814-561-7
10	16	9	EV'RY HEART SHOULD HAVE ONE—Charley Pride (N. Wilson) B. Shore, B. Gallimore, Royalhaven, BMI/Dejamus, ASCAP, RCA 52291	43	48	4	DRIVIN' WHEEL—Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan, Black Tent/Bug, BMI, Warner Bros. 7-29443	76	NEW ENTRY	NEW ENTRY	FOOL—Narvel Felts (Johnny Morris) Terry Skinner, Hall-Clement, BMI, Evergreen 1014
11	15	11	DANCE LITTLE JEAN—Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson, Unami, ASCAP, Liberty 1507	44	49	5	MISS UNDERSTANDING—David Willis (B. Mevis) B. Short, D. Wills, B. Mevis, B. Gallimore, G.I.D./Dejamus, ASCAP/Royal Haven, BMI, RCA 13653	77	NEW ENTRY	NEW ENTRY	I'VE BEEN RAINED ON TOO—Tom Jones (Gordon Mills, Steve Popovich) John Philibert, Pulleybone Co./I Love Music/ ASCAP-PRS Polygram 814-8207
12	18	8	OZARK MOUNTAIN JUBILEE—The Oak Ridge Boys (R. Chancey) R. Murrah, S. Anders, Blackwood/Magic Castle, BMI, MCA 52288	45	50	4	BACK ON HER MIND AGAIN—Johnny Rodriguez (R. Albright) J. Rodriguez, Rodriguez, BMI, Epic 34-04205	78	NEW ENTRY	NEW ENTRY	ELIZABETH—Staller Brothers (Jerry Kennedy) Jimmy Fortune, American Cowboy Music/ BMI, Mercury 814-881-7
13	19	9	IN MY EYES—John Conlee (B. Logan) B. Wyrick, Intersong-USA, ASCAP, MCA 52282	46	31	17	SOMEBOY'S GONNA LOVE YOU—Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy, Cross Keys/Unichappell/Van Hoy, ASCAP/BMI, MCA 52257	79	66	19	THE WIND BENEATH MY WINGS—Gary Morris (J. Bowen) L. Henley, J. Silbar, Warner House of Music, BMI/WB Gold, ASCAP, Warner Bros. 7-29532
14	17	11	I WONDER WHERE WE'D BE TONIGHT—Vern Gosdin (B. Mevis) V. Gosdin, J. Sales, Hookit, BMI, Compleat CP-115 (Polygram)	47	61	2	STAY YOUNG—Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle, Rondor, PRS/Irving, BMI, MCA 52310	80	67	5	FAMOUS LAST WORDS OF A FOOL—Dean Dillon (B. Mevis) D. Dillon, R. Huston, Tree/Forrest Hills, BMI, RCA 13628
15	4	14	HOLDING HER & LOVING YOU—Earl Thomas Conley (N. Larkin, E. T. Conley) W. Aldridge, T. Brasfield, Rick Hall, ASCAP, RCA 13596	48	43	8	BRAVE HEART—Thom Schuyler (D. Malloy) T. Schuyler, Deb Dave, Briarpatch, BMI, Capitol 5281	81	54	15	KISS ME DARLING—Stephanie Winslow (R. Ruff) S. Winslow, Checkmate, BMI, MCA/Curb 1060
16	8	17	BABY I LIED—Deborah Allen (C. Calelio) D. Allen, R. Bourke, R. Van Hoy, Posey/Unichappell/Van Hoy, BMI, RCA 13600	49	60	2	DON'T CHEAT IN OUR HOMETOWN—Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum, Ft. Knox, BMI, Epic 34-04245	82	NEW ENTRY	NEW ENTRY	THE LOOK OF A LOVIN' LADY—Wyvon Alexander (Nelson Larkin, Steve Scruggs, Jim Gervasi-Exec. Prod.) Blake Mevis, Bill Anderson, G.I.B. Music Inc./ ASCAP, Gervasi SP 663 (A)
17	22	9	YOU MADE A WANTED MAN OF ME—Ronnie McDowell (B. Killen) J. Crossan, Tree, BMI, Epic 34-04167	50	56	3	DRINKIN' MY WAY BACK HOME—Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas, Vogue/Partner (Welk Group), BMI, MCA 52309	83	NEW ENTRY	NEW ENTRY	TILL YOUR MEMORY'S GONE—Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice, Swallowfork Music, Inc., April Music, Inc./ ASCAP, RCA PB 13692
18	21	7	THE SOUND OF GOODBYE—Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452	51	38	16	THE MAN IN THE MIRROR—Jim Glaser (D. Tolle) T. Arata, Grandison/Hacienda, ASCAP, Noble Vision 103	84	87	2	HEART OF DIXIE—Tommy Overstreet (B. Fisher) B. McDill, Hall-Clement, BMI, AMI 1317
19	3	14	TENNESSEE WHISKEY—George Jones (B. Sherrill) D. Dillon, L. Hargrove, Hall-Clement/Algee, BMI, Epic 34-04082	52	62	3	TWO CAR GARAGE—B. J. Thomas (P. Drake) J. D. Martin, G. Harrison, Music Corp. of America/Dick James, BMI, Cleveland International 38-04237 (CBS)	85	NEW ENTRY	NEW ENTRY	WHERE DID HE GO RIGHT—Roy Head (Don Gant) Walt Aldridge, Tommy Brasfield, Rick Hall Music/ ASCAP, Avion AS 105
20	25	8	THE CONVERSATION—Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr., W. Jennings, R. Albright, Bocephus/Richway, BMI, RCA 13631	53	57	4	YOU REALLY GO FOR THE HEART—Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco, Somebody's/Bibo/Chappell, SESAC/ ASCAP, Liberty 1512	86	65	5	HEART ON THE LINE (OPERATOR, OPERATOR)—Larry Willoughby, (R. Crowell) L. Willoughby, J. Willoughby, Goldline/Granite, ASCAP, Atlantic America 7-99826
21	9	14	DON'T COUNT THE RAINY DAYS—Michael Martin Murphey (J.E. Norman) J. Careaga, W. Holyfield, Tree/Ensign/United Artists/Ideas Of March, BMI/ASCAP, Liberty 1505	54	59	3	DOES HE EVER MENTION MY NAME—Rich & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy, Refuge, ASCAP/Elektra-Asylum, BMI, Warner Bros. 7-29448	87	68	18	YOU'VE GOT A LOVER—Ricky Skaggs (R. Skaggs) S. Russell, Shake Russell/Bug, BMI, Epic 34-04044
22	29	5	SHOW HER—Ronnie Milsap (R. Milsap, T. Collins) M. Reid, Lodge Hall, ASCAP, RCA PB 13658	55	41	15	OUTSIDE LOOKIN' IN—Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox, Stan Cornelius/Hoosier, ASCAP, Warner Bros. 7-29524	88	NEW ENTRY	NEW ENTRY	WHATCHA' GOT COOKIN' IN YOUR OVEN TONIGHT— Thrasher Bros. (Jim Foglesong) Pat McManus, Woody Bormar, Music City Music/ ASCAP, MCA 52297
23	27	9	YOU'RE A HARD DOG(TO KEEP UNDER THE PORCH)—Gail Davies (G. Davies) H. Howard, S. Clark, Tree, BMI/April, ASCAP, Warner Bros. 7-29472	56	52	17	LADY DOWN ON LOVE—Alabama (H. Shedd, Alabama) R. Owen, Maypop/Buzzherb, BMI, RCA 13590	89	NEW ENTRY	NEW ENTRY	WEDDING BELLS—Margo Smith (Andy O'Martino, Brian Fisher) Claude Boone, Morley Music/ ASCAP, Moonshine MS-3019
24	28	7	DOUBLE SHOT (OF MY BABY'S LOVE)—Joe Stampley, (J. Stampley, Lobo) C. Vetter, D. Smith, Windsong Lyresong, BMI, Epic 34-04173	57	72	2	WAKE UP IN LOVE—Exile (B. Killen) J. P. Pennington, Pacific Island, BMI, Epic 34-04247	90	92	2	ONE STEP CLOSER—The Cannons (E. Kilroy) B. Rice, S. Rice, April/Swallowfork, ASCAP, Compleat 116 (Polygram)
25	30	9	WOUNDED HEARTS—Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray, Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP, Columbia 38-04137	58	76	2	I NEVER QUITE GOT BACK (FROM LOVING YOU)— Sylvia (T. Collins) D. Pirimmer, M. Rei, Collins Court/Lodge Hall, ASCAP, RCA 13689	91	71	12	LOVING YOU HURTS—Gus Hardin (R. Hall) A. Aldridge, C. Richardson, Muscle Shoals Sound, BMI, RCA 13597
26	11	14	DIXIE DREAMING—Atlanta (M. Bogdan, L. McBride) J.F. Gilbert, Texas Tunes, BMI, MDJ 4832	59	47	16	MOVIN' TRAIN—The Kendalls (B. Mevis) T. Rocco, C. Black, Bibo (Welk Music)/Chappell, ASCAP, Mercury 195-7	92	63	17	LOVELY BUT ONLY FOR YOU—Sissy Spacek (R. Crowell) R. Bourke, C. Black, K.T. Oslin, Chappell, ASCAP/Tri-Chappell, SESAC, Atlantic America 7-99847
27	32	6	SENTIMENTAL OL' YOU—Charly McClain (Chucko II) P. McManus, B. Dipiero, Combine, BMI/Music City, ASCAP, Epic 34-04172	60	64	4	IT'S ANOTHER SILENT NIGHT—Lane Brody (C. Moman) K. Bell, T. Skinner, Hall-Clement, BMI, Liberty 1509	93	77	7	THIS IS JUST THE FIRST DAY—Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter Sandy-Port, ASCAP/TREE, BMI, RCA 13630
28	40	4	THAT'S THE WAY LOVE GOES—Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell, Acuff-Rose, BMI, Epic 34-04226	61	85	2	THERE AIN'T NO FUTURE IN THIS—Reba McEntire (J. Kennedy) B. Rice, M. S. Rice, Swallowfork/April, ASCAP, Mercury 814-629-7	94	78	15	YOU PUT THE BEAT IN MY HEART—Eddie Rabbitt (D. Malloy) D. Pirimmer, R. Giles, Malven/Cottonpatch/Dajamus, ASCAP, Warner Bros. 7-29512
29	37	6	ANOTHER MOTEL MEMORY—Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco, Chappell/Intersong, ASCAP, Viva 7-29461 (WEA)	62	73	3	THE LADY IN MY LIFE—Tony Joe White (R. Reynolds) T. J. Whie, Tennessee Swamp Fox, ASCAP, Columbia 38-04134	95	70	14	WHEN THE NEW WEARS OFF OUR LOVE—The Whites (R. Skaggs) P. Craft, Black Sheep, BMI, Warner/Curb 7-29513
30	33	10	STREET TALK—Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann, Criterion/Space Case, ASCAP, Mercury 814-375-7	63	69	3	WALKING WITH MY MEMORIES—Loretta Lynn (O. Bradley) F. Koller, M. Pace, Coal Miners/King Coal, BMI/ASCAP, MCA 52289	96	86	16	THE BOY GETS AROUND—Sylvia (T. Collins) R. Fleming, D. Morgan, Tom Collins, BMI, RCA 13589
31	34	6	RUNAWAY HEART—Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs, Warner-Tamerlane/Writers House, BMI, RCA 13649	64	45	14	STRONG WEAKNESS—The Bellamy Brothers (J. Brown, D. Bellamy, H. Bellamy) D. Bellamy, Bellamy Brothers/Famous, ASCAP, Warner/Curb 7-29514	97	82	18	MIDNIGHT FIRE—Steve Wariner (M. Wilson, T. Brown) L. Anderson, D. Gibson, Old Friends/Silverline, BMI, RCA 13588
32	23	10	MY BABY DON'T SLOW DANCE—Johnny Lee (J. Bowen) B. Lamb, P. Wood, Elektra Asylum, BMI, Warner Bros. 7-29486	65	58	5	I'M A SLAVE—Jerry Reed (R. Hall) J. Reed, Guitar Man, BMI, RCA 13663	98	89	10	IT'S ALL IN THE GAME—Merle Haggard (M. Haggard) C. G. Dawes, C. Sigman, L. Spier/Major Songs, ASCAP, MCA 52276
33	35	5	AFTER ALL—Ed Bruce (T. West) E. Bruce, P. Bruce, Gingham, ASCAP, MCA 52295	66	81	2	HAVE YOU LOVED YOUR WOMAN TODAY—Craig Dillingham (M. Sherrill) K. Robbins, D. Wills, Kent Robbins/Jack & Bill, BMI/ASCAP, MCA/Curb 52301	99	80	6	UNDER LOVED & OVER LONELY—Katy Moffatt (J. Crutchfield) M. D. Barnes, K. Westberry, ATV/Bud 'N' Beth, BMI/ASCAP, Permian 82002
								100	91	22	PARADISE TONIGHT—Charly McClain & Mickey Gilley (Chucko Productions) M. Wright, B. Kenner, Unart/Land Of Music/Blue Texas, BMI, Epic 34-04007

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CONGRATULATIONS TO THE JOHN ARNOLD BAND

Winner of the 1983 Wrangler Country Showdown!

A tough year-long competition came to a dramatic finish on the stage of the Grand Ole Opry House in Nashville on Wednesday, November 16, when this sparkling group from Norman, Oklahoma, won the biggest country music contest in the world. The John Arnold Band, sponsored by KVLH country music radio station of Pauls Valley, Oklahoma, was picked by a distinguished set of judges representing the top of the country music industry.

First prize included \$50,000 from Wrangler Jeans, a customized Dodge Ram Tough Van from co-sponsor Dodge Trucks, a one-year recording contract with Compleat Records of Nashville, and a one-year national booking agreement with Top Billing International of Nashville. The ten finalists were picked on Tuesday after a grueling day in which all 51 state winners appeared. The 51 groups and soloists, from 350 U.S. markets, had all won local contests before the state victories that got them to Nashville for this prestigious Showdown.



Live it to the limit in Wrangler

Country Showdown

Billboard® Hot Country LPs™									
Survey For Week Ending 12/10/83									
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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)	This Week	Last Week
1	1	12	KENNY ROGERS Eyes That See In the Dark, RCA AF11-4697 RCA	37	30	60	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193		
2	2	38	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA	38	37	4	DOLLY PARTON Dolly's Greatest Hits, RCA AHL-1-4422		
3	3	37	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403	39	44	3	SHELLY WEST Red Hot, Viva 23983		
4	6	7	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954	40	42	5	GEORGE JONES Jones Country, Epic FE-38978		
5	4	10	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925	41	49	2	JIM GLASER The Man In The Mirror, Noble Vision NV-2001		
6	7	10	GARY MORRIS Why Lady Why, Warner Bros. 23738	42	43	12	JOHNNY RODRIGUEZ For Every Rose, Epic FE-38806		
7	5	21	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL-1-4713	43	46	8	DAN SEALS Rebel Heart, Liberty LT-51149		
8	10	7	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924	44	40	143	ALABAMA ▲ Feels So Right, RCA AHL-1-3930		
9	8	45	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958	45	47	5	JOE WATERS Harvest Moon, New Colony NC-831		
10	11	6	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912	46	64	2	MERLE HAGGARD The Epic Collection (Recorded Live), Epic FE-39159		
11	9	15	BARBARA MANDRELL Spun Gold, MCA 5377	47	41	28	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841		
12	14	12	JOHN CONLEE In My Eyes, MCA 5434	48	45	62	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996		
13	13	9	ANNE MURRAY A Little Good News, Capitol ST12301	49	39	14	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803		
14	15	5	GEORGE STRAIT Right Or Wrong, MCA 5450	50	55	116	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542		
15	24	3	THE OAK RIDGE BOYS Deliver, MCA 5455	51	65	3	GAIL DAVIES What Can I Say, Warner Bros. 23972		
16	22	5	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958	52	32	11	LOUISE MANDRELL Too Hot To Sleep, RCA AHL-1-4820		
17	17	13	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815	53	38	6	DAVID ALLAN COE Hello In There, Columbia FC-38926		
18	16	67	THE BELLAMY BROTHERS Greatest Hits, Warner/Curb 26397-1	54	58	3	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967		
19	21	6	DEBORAH ALLEN Cheat The Night, RCA MHL-1-8514	55	50	24	THE WHITES Old Familiar Feeling, Warner/Curb 23872		
20	19	11	SISSY SPACEK Hangin' Up My Heart, Atlantic/America 7-90100	56	59	2	RONNIE McDOWELL Country Boy's Heart, Epic FE-38981		
21	12	6	WAYLON JENNINGS Waylon & Company, RCA AHL-1-4826	57	51	24	CONWAY TWITTY Lost In The Feeling, Warner Bros. 23869		
22	27	6	JANIE FRICKE Love Lies, Columbia FC-38730	58	61	11	GEORGE STRAIT Strait From The Heart, MCA 5320		
23	25	4	T.G. SHEPPARD Slow Burn, Warner/Curb 23911	59	67	90	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951		
24	36	3	WILLIE NELSON Without A Song, Columbia FC-39110	60	56	11	TERRI GIBBS Over Easy, MCA 5443		
25	28	4	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152	61	66	183	ALABAMA ▲ My Home's In Alabama, RCA AHL-1-3644		
26	26	6	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923	62	63	11	JUICE NEWTON Dirty Looks, Capitol ST-12294		
27	23	30	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562	63	68	51	THE BELLAMY BROTHERS Strong Weakness, Elektra/Curb 60210		
28	18	33	RONNIE MILSAP Keyed Up, RCA AHL-1-4670	64	60	292	WILLIE NELSON ▲ Stardust, Columbia JC 35305		
29	31	21	NITTY GRITTY DIRT BAND Let's Go, Liberty 51146	65	NEW ENTRY		JOHN DENVER It's About Time, RCA AFL-14870		
30	52	31	VERN GOSDIN If You're Gonna Do Me Wrong (Do It Right), Compeat CPL-1-1004	66	57	8	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150		
31	29	32	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406	67	54	164	KENNY ROGERS ▲ Greatest Hits, Liberty L00 1072		
32	34	3	EMMYLOU HARRIS White Shoes, Warner Bros. 23961	68	NEW ENTRY		MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000		
33	20	11	CHARLEY PRIDE Night Games, RCA AHL-1-4820	69	48	12	MARTY ROBBINS A Lifetime Of Song 1951-1982, Columbia C2-38870		
34	35	91	ALABAMA ▲ Mountain Music, RCA AHL-1-4223	70	62	31	CHARLY MCCLAIN Paradise, Epic FE 38584		
35	53	3	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1	71	71	12	LEE GREENWOOD Inside Out, MCA 5304		
36	33	12	THE KENDALLS Movin' Train, Mercury 812-779-1	72	75	32	GEORGE JONES Shine On, Epic FE 38406		
				73	72	110	RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193		
				74	73	27	THE STATLER BROTHERS Today, Mercury 812-184-1		
				75	70	59	JOHN ANDERSON Wild And Blue, Warner Bros. 23721		

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Country

Producer Shedd Branching Out

Working With More Artists, Mulling New Indie Label

By KIP KIRBY

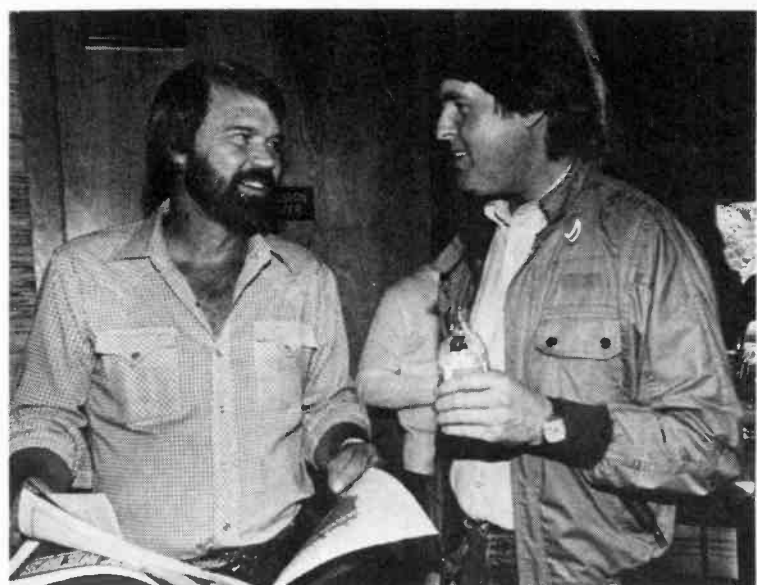
NASHVILLE—Producer Harold Shedd is as low-keyed as his best-known act, Alabama, is visible. But like it or not, Shedd's anonymity is decreasing.

Within the past year, Shedd says he's been approached by numerous artists and labels about production situations; for the most part, he's turned them down. "I'm already working with three legends and a superstar act," he says. "I don't want to get overloaded."

Besides Alabama, Shedd is producing Mel Tillis, has recently finished his first project with Glen Campbell and is now headed into the studio with Roger Miller for their initial sessions.

Shedd came to Nashville 12 years ago to be a producer. He and friend Nelson Larkin worked with Earl Thomas Conley and Price Mitchell. Shedd's association with Alabama began four years ago when the group was about to make its transition from MDJ Records to RCA.

Shedd cut the tracks for Alabama's RCA debut album, "My Home's In Alabama," at his old 16-track Music Mill studios. Eighteen months ago, Shedd opened the doors to his new two-story Music Mill operation featuring twin studio rooms with 24-track Trident boards, an in-house publishing company and Shedd's offices. (Because of its wooden log construction and outdoor water wheel, the facility is sometimes referred to by Music Row wags as "Fort Shedd")



SHEDD-ING TIME—Producer Harold Shedd, right, and artist Glen Campbell take a brief pause during their recent first sessions together at Shedd's Music Mill Studio in Nashville.

or "the house that Alabama built.") Shedd is now experimenting with digital equipment and admits he's considering complete digital upgrading for the studios within the coming year. "It's coming a lot quicker than I anticipated," he says. "We've got a 14-month-old studio here with a \$1.5 million investment, so it's not a decision I'd planned on quite this fast. But if the record companies in Nashville are going that direction, we'll go that direction."

Shedd's own production work accounts for between 50% and 60% of Music Mill's activity. But the facility's design, equipment and reputation are starting to make it in high demand by outside producers as well. Projects cut or mixed at Music Mill lately include albums by Tom Jones, Steve Wariner, John Anderson, the Oak Ridge Boys, Anne Murray, Charly McClain, the Osmonds, Dolly Parton (with Val Garay engineering) and T.G. Sheppard (whose current "Slow Burn" single was recorded at Music Mill).

Shedd is looking in other directions. Besides building his publishing venture, he says he is considering an independent record label with major distribution. "I think there's definitely a place today for a strong, solid independent label that's really serious," he explains. "It takes millions of dollars to launch an independent label properly, and I wouldn't do it otherwise; but we're in negotiations right now and it could well happen in the near future."

Shedd's financial partner in his musical ventures is Kentucky mining executive Donnie Canada. However, Shedd's own quality reputation as a hit producer would be a key factor in such a label launch. Shedd's records are known for crisp, punchy arrangements rather than lavish productions or typical "Nashville-sounding" instrumentation and backgrounds.

Nashville Scene

● Continued from page 47

tucky, and they sing like Appalachian waterfalls: clear, crystal harmonies that bespeak years of listening to mountain folk and country. Both are beautiful and blend their voices in that way that blood relatives do better than almost anyone else.

RCA's excitement about the Judds (mother Naomi, daughter Wynonna) is contagious. They've had them out on the road visiting radio stations, previewing their debut single, "Had A Dream (For The Heart)" and performing a capella versions of songs on the guitar. Naomi and Wynonna dropped by Scene's office last week to hand deliver the single and perform a stunning impromptu rendition of new song of Naomi's, "Mr. Pain."

For those who are—or will be—confused as to which is which: Naomi is the mother, Wynonna is the daughter. We know we've mentioned this twice in the column so far; but trust us, they both look so young, it's not easy to discern.

A lot of artists are afraid to perform under less-than-perfect conditions or without instrumental accompaniment. Not so the Judds: They thrive on the fun of spontaneous vocal performances, with or without Wynonna's acoustic guitar backup. With harmonies like theirs, we can understand why.

Alabama has signed a new recording contract with RCA in Nashville and is in the studio trying hard to finish its next album, "Roll On," under a January release deadline. Alabama is the only Nashville act to score a platinum in 1983 (for "The Closer You Get") and is now winding down its 1983 "Salem Spirit" concert series with Juice Newton.

★ ★ ★
"This Week In Country Music," the Jim Owens Entertainment production formatted along the lines of "Entertainment Tonight," is already being telecast on more than 150 stations, with a total of 160 projected by the first of the year. Hosts for the half-hour segments are Charlie Chase (of WSMV-TV in Nashville) and Lorianne Crook.

★ ★ ★
The Nashville Network plans to premiere its hour-long Loretta Lynn special filmed during her November tour of Germany on Dec. 17, with additional airings slated for Christmas Day. While Lynn traveled with her road show through U.S. Army and Air Force installations for the USO (the most extensive USO tour, by the way, since Bob Hope's in 1972), the Nashville Network was on hand to film more than a dozen of these performances. The cablecast will be entitled "Loretta Lynn's Christmas Card."



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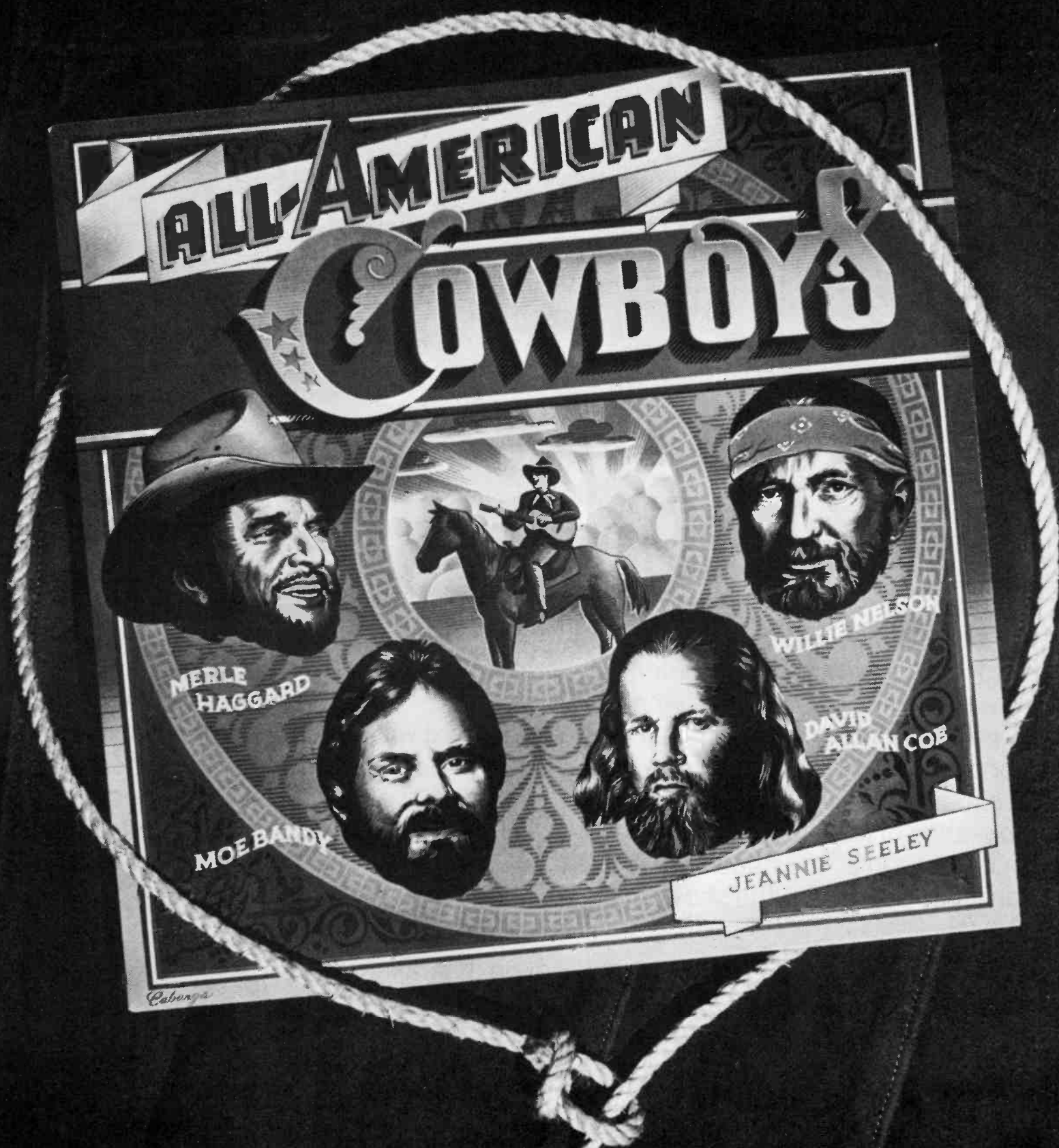


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Willie updated his classic "What Can You Do To Me Now," also for this album. And he joins Jeannie Seely on the never-before-available duet "You've Been Leaving Me For Years."

Moe Bandy and David Allan Coe each contribute two new winners, including Coe's current single "Ride 'Em Cowboy."

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Video

RCA VideoDiscs Restructuring Staff Cut; Records Division To Absorb Programming

By LAURA FOTI

NEW YORK—A major restructuring of RCA VideoDiscs has led to the laying off or transfer of about 200 employees and the anticipated movement of the programming division under the aegis of RCA Records. The changes are being made in a stepped-up effort to meet 1984 financial goals and sales goals of one million players and attendant software.

According to an RCA source, who asked not to be identified, the move is a positive one. Streamlining is necessary for goals to be achieved, he says. "Otherwise, we could still make the numbers and look financially like a wash. On the production side it's a quantum leap in sensibility."

About 150 workers in RCA's Indianapolis plant will be laid off or transferred to other divisions. An estimated 50 people in the company's New York headquarters are also being let go or shuffled, resulting in a total personnel loss of about 100 persons.

RCA as a videodisk label is being phased out. As studios have their movies custom-pressed through RCA

and CBS, RCA VideoDiscs will no longer acquire such product. The newly restructured programming division will function similarly to Picture Music International (formerly EMI Music Video, an arm of Capitol/EMI/America/Liberty Records).

Reportedly, all original programs currently in production at RCA VideoDiscs will transfer over to the new division; none will be cancelled. That division will be responsible for the acquisition of music programming, the only acquisitions planned for 1984, according to the source.

He adds, "There is a healthy budget for production and acquisition of titles," pointing out that production will include interactive and some other non-music titles. In a major change of direction, the RCA programming division will have a mandate to develop audio/visual programs, not only for videodisk, but for all non-network technologies including videocassette and cable.

Sources say the new production unit will be made up of Thomas Kuhn, currently head of the programming division; Arnold Holland,

currently division vice president business affairs; Chuck Mitchell, currently division vice president; and programming personnel Gail Kramer, Richard Klinger, Scott Holtzman, Phil Rosen and Diane Smook, who handles interactive programming. However, interactive programming may move to RCA's Princeton, N.J. lab facility.

According to Jack Sauter, general manager of RCA VideoDisc's hardware operation in Indianapolis, the \$199 price point for the leader-model player seems to be working as a strategy. He points out that sales have increased greatly since a machine was introduced at that price point, and adds that RCA is looking into instituting a program whereby selected hit movies will be available on CED-format disk for \$20 each. "We're discussing this kind of a promotion with the studios," he says.

The \$20 price point—about \$10 below normal pricing—is seen as a move to entice player owners to buy instead of rent. RCA distributors will continue to handle all distribution of players and software.



WORKING FOR FREE—Teeman/Sleppin Enterprises of New York, producers of commercials and industrial films, has offered record companies and management a crew, editing and use of the company's soundstage. The reason: The principals would like to get experience in the area, and some video music product on their presentation reel.

ROCK-ORIENTED SERIES

PBS Plans Sitcom Musical

NEW YORK—"Hip Pocket Musicals," a new series under development by PBS, combines the characteristics of a half-hour situation comedy and a full-blown musical theatre production. A pilot is currently being completed by Imero Fiorentino Associates with author David Misch, songwriters Peggy Black and Bill Burnett, director Joshua White and executive producer Jack Rollins.

The series of musical comedies will probably not air for at least a year, according to Misch. Once the pilot is finished, PBS will attempt to obtain financing for the next three episodes, then air all four as a series.

"We came up with the concept of a half-hour musical comedy series three years ago and mentioned it to PBS," says Misch. "It took a while, but this spring they found the money for they project. It's different from what they usually do, which is to get shows from local independent tv stations and then seek corporate funding."

The project utilizes the same four

principal actors in each episode—although each episode is a completely different story with different music. All are rock-oriented, due to Misch's attempt to create a series that will appeal to a generation now in its 30s. The pilot contains six songs.

Choosing a director for the series was difficult, says Misch, because the person sought was expected to have experience with comedy, pop music and television. White, who had experience in all three areas, says, "So much of the work is in the preparation, and in this case the script and music were both completed when I got involved." White will oversee the seven weeks of actual production for the pilot, as well as for the succeeding episodes.

Japan Firm Ups VCR Production

TOKYO—Nihon Denki Home Electronics (Nichiden HE) is increasing its production of VCRs for home use by some 70% to 60,000 units monthly starting May, 1984, to help meet the still-building demand for video hardware.

The company started production of Beta-format VCRs in April, 1981, and currently manufactures 25,000 units a month at its Odawara plant near Tokyo and a further 10,000 units at its Tokyo factory. But growing domestic and foreign demand has made it virtually certain that production capacity will prove too low.

Due to production difficulties, complete coverage of Billboard's fifth Video Music Conference will run in next week's issue, dated Dec. 17. Coverage will include all panels, exhibits, parties and the first Billboard Video Music Awards, components of the publication's most successful Video Music Conference to date.



WHO HISTORIAN—Sharon Viola poses as the proud winner of the "Test Your 'Who' IQ" rock trivia contest sponsored by CBS/Fox Video and the USA Network. Her prize included a trip to the "Radio 990" studios in New York, where Viola was presented with CBS/Fox's 22-title musical library and a jacket commemorating the Who's 1982 American tour.

Billboard Videodisk Top 20

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Survey For Week Ending 12/10/83

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
2	2	6	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
3	NEW ENTRY		WAR GAMES	United Artists CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	29.98 34.98
4	14	2	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
5	4	6	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
6	3	8	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98
7	NEW ENTRY		BREATHLESS	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
8	11	3	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	CED Laser	34.95 24.98
9	5	4	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95
10	6	10	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Columby Kiki Hunter	1981	R	CED	39.98
11	9	3	THE SECRET OF NIMH •	MGM/UA Home Video MD-100211	Animated	1982	G	CED Laser	29.95 34.95
12	7	3	LONE WOLF McQUADE	Vestron 5019	Chuck Norris David Carradine	1983	PG	CED Laser	29.95 34.95
13	12	10	HIGH ROAD TO CHINA	Warner Bros. Pictures Warner Home Video DC 11309	Tom Selleck Bess Armstrong	1983	PG	CED	39.98
14	13	10	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
15	17	5	THE MAN WITH TWO BRAINS	Warner Bros. Inc. Warner Home Video DC-11319	Steve Martin Kathleen Turner	1983	R	CED	34.98
16	8	7	HALLOWEEN III	Universal City Studios MCA Home Video 16031	Tom Atkins Stacy Nelkin	1983	R	CED	34.98
17	10	7	DR. DETROIT • (ITA)	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	R	CED	29.98
18	15	10	ROAD WARRIOR •	Warner Bros. Pictures Warner Home Video 11181	Mel Gibson	1982	R	CED	29.98
19	16	10	FIRST BLOOD • (ITA)	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
20	19	7	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Home Video 45-16031	Graham Chapman Eric Idle	1983	PG	CED	29.98

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Billboard Videocassette Top 40

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Survey For Week Ending 12/10/83

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	12	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
2	2	83	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	3	5	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
4	13	2	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
5	4	3	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
6	7	1	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
7	6	25	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
8	5	8	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
9	10	5	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
10	12	10	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
11	18	2	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
12	17	2	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
13	14	5	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
14	31	2	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta	No listing
15	15	11	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
16	8	7	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
17	9	43	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
18	29	2	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
19	28	25	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
20	19	2	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
21	21	2	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
22	30	2	YOR, THE HUNTER FROM THE FUTURE	RCA/Columbia Home Video 10573	Reb Brown	1983	PG	VHS Beta	79.95
23	32	4	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
24	27	56	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
25	21	9	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
26	16	4	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
27	11	21	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	49.95
28	28	10	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
29	24	33	AIRPLANE II: THE SEQUEL •	Paramount Pictures Paramount Home Video 1489	Robert Hays Julie Hagerty	1982	PG	VHS Beta	29.95
30	NEW ENTRY		CHAINED HEAT	Vestron V-4071	Linda Blair Sybil Danning	1983	R	VHS Beta	No listing
31	22	6	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta	59.95
32	36	3	BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta	59.98
33	26	4	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta	79.95
34	23	14	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
35	19	10	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
36	33	7	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
37	34	23	MAD MAX • (ITA)	Vestron Video 4030	Mel Gibson	1979	R	VHS Beta	No listing
38	37	17	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta	79.98
39	38	6	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
40	39	41	BLADE RUNNER ▲ (ITA)	Embassy Home Entertainment 1380	Harrison Ford	1982	R	VHS Beta	39.95

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Video

New On The Charts



CHAINED HEAT

Vestron Video-30

From the producer of "The Concrete Jungle," Ernst von Theumer, comes another look at the violence, cruelty and corruption of women in prison. The saga pits Linda Blair, Stella Stevens and Sybil Danning against each other in an explicit clash of wills.

This feature is designed to spotlight titles making their debut on Billboard's Videocassette Top 40.

JAPANESE FIRMS APPROVE

VCR Agreement Is Welcomed

TOKYO—Japanese electronics manufacturers have given a guardedly warm welcome to the new Japan/European Economic Community agreement limiting next year's VCR exports to 5.05 million units.

Akio Tanii, vice president of the giant Matsushita concern, says the deal is satisfactory to both sides and was achieved through mutual understanding of the issues involved. And Shizuo Takano, managing director of JVC, takes a similar line, welcoming the fact that the 1984 ceiling was agreed on by mutual compromise.

Sharp's managing director Taizo Katsura notes that in view of Japan's trade surplus with the EEC countries, the agreement was inevitable and expresses satisfaction that it was so quickly reached. However, he

questions the counting of 1.1 million half-complete kits in the import ceiling, since, unlike finished VCRs, they can contribute to increased employment in the European countries involved. The 1983 kit limit was 600,000 units.

Tadahiro Sekimoto, president of the Electronic Industries Assn. of Japan and of NEC Corp., says that, while in principle the more VCRs Japan can export the better, the country has to pay due attention to the interests of European manufacturers. But he does point out that it was a basis of the original negotiations in February that any agreement should be of no more than three years' duration. The voluntary export controls must therefore be terminated by the end of 1985, he says.

German Distributors Adopt Voluntary Control System

HAMBURG—West German video distributors have implemented a system of voluntary self-control, in a move designed to head off legal restrictions of the kind soon to be introduced in Britain.

Henceforth, all releases from members of the Federal Video Society will carry markings to show they have been appraised by cinema certification body FSK. Categories will read "Original cinema version/FSK approved" covering categories from six, 12 or 16 years of age or, for adult product, "No rent or sale to children or juveniles."

The measure was decided upon at the most recent meeting of FVS in Murnau, following a change in the organization's statutes. It is compulsory for all distributors in the group, whose collective turnover is estimated at around \$370 million annually at retail level, with 90% of revenue coming from feature films.

FVS director Joachim Birr says the new system was made possible only through close cooperation between the video society, West German cinema industry group SPIO and the FSK. The FVS committee believes previous abuses of the video market will disappear as the self-regulatory scheme gets under way and is

keen to show that the video industry can keep within the laws protecting juveniles without the need for government legislation.

At a meeting of video experts in Wiesbaden, the county authorities, under whose mandate the original FSK system of control for local and foreign movies was set up 34 years ago, welcomed the new voluntary self-control system for video software. Indeed, some of West Germany's best known video distributors were already submitting product for FSK approval as early as this summer, before the system came into effect.



COMPUTER SOFTWARE/ VIDEO GAMES CONFERENCE

March 7-9, 1984
Westin St. Francis
San Francisco, California

Video

Atlantic's Cooper Says Clips' Importance Is Growing

NEW YORK—Atlantic Records' commitment to video has been more tentative than other label's. But, according to Perry Cooper, vice president for artist relations and media development, video's importance as a promotional tool is growing at the label.

"I don't think video will ever outweigh radio because of the intensity of radio airplay," Cooper says. "There's still only one place to see most videos. But when MTV does get onto a video, it influences radio programmers who aren't able to see an artist live locally. There are many cases of records being added to radio playlists because of MTV airplay."

Cooper believes video play influences ticket sales—"it turns kids on to see an act. Not that video isn't helping to sell records, as well," he adds. "To break acts you need as much coverage as possible. The only way I get paid is to move records out the door, and the only way to do that is through repetition."

Sometimes getting that coverage can be an expensive and time-consuming proposition. "We have to be careful about who gets our videos, and we have guidelines because we get so many requests," Cooper remarks. Local programs are serviced by local promotion people, while the main Atlantic office handles national cable and commercial television, the club services and some larger clubs directly.

Gila Lewis oversees not only advertising but video production, soliciting producers and directors and making sure budgets are adhered to. Lewis also handles the acquisition of all synchronization licenses.

Once a video is completed it is serviced, with artist relations coordinator Donna Kreiss handling all cable television, including MTV, and the club pools. Tony Mandick covers television placement on the West Coast, and Gila Lewis takes care of distribution to Atlantic's field staff.

"Sometime's it's tough to keep everybody happy," notes Cooper. "Some shows program two weeks in advance, and MTV is at least a week. It's not always easy to tell a manager that an act has to wait for exposure."

He adds, "We've waited four or five weeks to get on MTV, and, after all that, if it's not medium or heavy rotation, there are some serious questions about how much the video is seen. We've also had videos taken out of light rotation, off the air completely, because we weren't getting any reaction to them. It can be a no-win situation."

As for video music in general, Cooper says "Everybody's spending more money, even us. We never charge outlets for our videos, and I don't know if we ever will. That's for

the industry, not me, to decide."

Because of the artist relations part of his job, Cooper gets involved with managers, telling them what MTV is

looking for. Because of the media development part, he oversees video and publicity.

One of Atlantic's most recent pro-

jects is a series of 11 introductions to the new AC/DC video, "Flick Of The Switch." Each one spotlights band members rehearsing, talking,

laughing and so on, and the label is hoping MTV will accept the whole series.

LAURA FOTI

P.O.P. QUIZ #1

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Look for P.O.P. Quiz #2 in this issue.

'84 VSDA Meet Set For Las Vegas

LOS ANGELES—The advisory board of the Video Software Dealers Assn. (VSDA) has announced that the 1984 VSDA convention will be in Las Vegas, Aug. 26-30.

The board has also decided to hold conventions on alternate coasts. A convention site for the East Coast has not yet been determined. The MGM Grand in Las Vegas will host the 1984 convention.

New LP & Tape Releases, p. 27

Billboard Videocassette Top 40

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Survey For Week Ending 12/10/83

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	5	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
2	2	8	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
3	3	11	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
4	19	2	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
5	5	3	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
6	6	24	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
7	4	6	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
8	7	6	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
9	8	4	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
10	13	6	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
11	16	12	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
12	17	7	SOMETHING WICKED THIS WAY COMES	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
13	11	4	SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta
14	22	24	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
15	15	11	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
16	12	9	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
17	9	13	BAD BOYS	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
18	NEW ENTRY		BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta
19	23	18	PORKY'S ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
20	20	6	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta
21	18	9	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
22	27	9	SPRING BREAK	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
23	14	5	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
24	NEW ENTRY		THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
25	21	42	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
26	NEW ENTRY		PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
27	24	3	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta
28	NEW ENTRY		THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
29	10	14	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
30	31	32	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
31	26	8	EATING RAOUL	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
32	38	31	FIRST BLOOD (ITA)	Thorn/EMI 1573	Sylvester Stallone	1982	R	VHS Beta
33	28	12	THE KING OF COMEDY	RCA/Columbia Pictures Home Video 1233	Robert DeNiro Jerry Lewis	1982	PG	VHS Beta
34	34	2	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
35	29	8	WINDWALKER	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	PG	VHS Beta
36	30	22	THE VERDICT	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
37	35	11	MY TUTOR	Crown International Pictures MCA Home Video 80022	Caren Kaye Matt Lattanzi	1983	R	VHS Beta
38	36	26	SOPHIE'S CHOICE (ITA)	CBS-Fox Video 9076	Meryl Streep	1982	R	VHS Beta
39	33	8	WITHOUT A TRACE	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
40	25	8	THE ENTITY	CBS-Fox Video 1234	Barbara Hershey	1982	R	VHS Beta

Video

BY POLYGRAM, VIRGIN

U.K. Music Prices Are Cut

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

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

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

Virgin's low-cost music video series (dealer price \$16.85) includes Heaven 17 and UB 40 "Live", a one-hour concert performance from the Hammer-smith Odeon. On the way is a Culture Club performance, set for taping at Christmas.

Southeast Asian Showcase To Be Held In Hong Kong

By PETER JONES

LONDON—The first Southeast Asian exhibition of video software is being readied for next spring by the recently formed IFPI Hong Kong Video Group.

The showcase, dubbed "Video Expo," runs concurrently with a symposium at which producers and distributors in this turbulent region can talk over mutual problems and plan for the future. Says Garrie Roman, chairman of the IFPI affiliate, in London for trade talks: "This will represent the first really serious effort to organize the video industry in this area, offering a first chance for the operators to meet together in one spot."

He adds: "We're making 'Video Expo' open both to IFPI members and non-members. We'll welcome non-Asian representatives, too. We're after a show of our strength and confidence, built since we set up the group late last year."

Today the Hong Kong Video Group represents virtually all major video producers in that territory. It works closely with the Hong Kong government in tackling industry problems.

Says Roman: "The most urgent hassle is the question of pornography. We're supporting the police department's suggestion that the most practical way of handling this matter is to strengthen the existing Objectionable Publications Ordinance."

"But we're also recommending that importers in the so-called grey area of dubious product should be allowed to seek a rating from the Hong Kong television and licensing authority. That authority would have the power to ban a video outright or, af-

ter imposing cuts, rate it suitable for adults only."

Roman says the group will compile a register of video titles to function as a clearing house for information on rights owners of Southeast Asian films. This service will also be made available to non-members of IFPI.

For The Record

An article in Billboard's Nov. 19 issue entitled "Feature-Oriented Programming Boom" contained certain inaccuracies.

"Rock TV," a syndicated series, is not produced by Monarch Entertainment, but by Lexington Broadcast Services, which packages independently produced one-hour concerts. Monarch produced the first program, featuring Dave Edmunds; later episodes were produced by Gowers Fields & Flattery (Culture Club) and Zomba (A Flock Of Seagulls).

Lexington Broadcast Services also completed the pilot for "Rock Palace," a concert program originating from the Palace in Hollywood, Calif., slated for NBC owned and operated stations in early 1984.

Ellen Rubin is a Home Box Office media representative, not a programming executive as stated in the story. She remarks that the pay service is pursuing a wider range of music programming in coming months.

An additional music-oriented television series not mentioned in the article is "Rockin' America" from Picture Music International. Scheduled for syndication in early 1984, the series uses promotional clips, concert footage and the like.



VIDEO VIRTUOSOS—Pictured at Videxpo '83 in Acapulco are Video/Home Entertainment Marketing seminar panelists, from left, Charles Arnold, Portavideo Entertainment Group sales manager; Video Business managing director Brian Mulligan; KACE International president Christopher Stylianou; Ingram Software assistant vice president Joani Lehman; and McKinley Williams, marketing director, VPA.

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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.

THE BLACK GLOVE
Alex Nicol, Eleanor Summerfield
Beta & VHS Jef Films.....\$39.95

BLUE STEEL
John Wayne
Beta & VHS Jef Films.....\$39.95

MICHAEL JACKSON: MAKING THE THRILLER VIDEO
Beta, VHS, CED & LED Vestron Video.....\$29.95

MISSION TO VENICE
Sean Flynn, Madeleine Robinson
Beta & VHS Jef Films.....\$59.95

NANA
Charles Boyer, Martine Carol
Beta & VHS Jef Films.....\$59.95

NIGHT IS MY FUTURE
Mai Zetterling, Birger Malsten
Beta & VHS Jef Films.....\$59.95

THE PHANTOM THUNDERBOLT
Ken Maynard
Beta & VHS Jef Films.....\$29.95

THE RAGE OF PARIS
Douglas Fairbanks Jr., Danielle Darrieux

Beta & VHS Jef Films.....\$59.95

SNOWBOUND
Robert Newton, Dennis Price, Herbert Lom
Beta & VHS Jef Films.....\$59.95

SPUNKY'S WEIGHT TRAINING & EXERCISE PROGRAM
Bey Chrzanowski
Beta & VHS Quantum Production QPS01.....\$59.95

THE STORK CLUB
Betty Hutton, Robert Benchley, Barry Fitzgerald
Beta & VHS Jef Films.....\$59.95

WAGES OF FEAR
Yves Montand, Charles Vanel
Beta & VHS Jef Films.....\$59.95

YUKON FLIGHT
James Newell
Beta & VHS Jef Films.....\$29.95

To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

Video Reviews

VARIOUS ARTISTS—"Girl Groups: The Story Of A Sound," MGM/UA Home Video 600194. A Delilah Films Production produced by Stephanie Bennett & Steve Alpert, directed by Steve Alpert. Based on the book by Alan Betrock. Stereo, color and black & white, 65 mins.

The Shirelles, Chantels, Marvelettes, Supremes and others are all included in "Girl Groups"—well, not quite. If you are looking for footage of the Shirelles and the Chantels, you will have to continue your search. Stills of these two groups are shown in place of actual footage while hits are played and the girls' careers discussed.

It is the occasional missing footage and the fact that we are not told what happened to these groups after their initial successes that are the only disappointing notes in this otherwise highly watchable and repeatable program.

Mary Wilson of the Supremes, Darlene Love, Ronnie Spector of the Ronettes and Arlene Smith of the Chantels look back on their careers, making this program a great collector's item. Ronnie Spector discussing her former husband and record producer Phil Spector is fascinating.

But the highlights are the "clips," forerunners of today's promotional music videos. There are Martha & the Vandellas singing "Dancing In The Streets" at a Detroit car factory, the Supremes skipping down the streets of London, and the Exciters singing "Tell Him" at a zoo. Overall, the sound and picture quality of the old footage is very good.

The longest and most complete segment is on the Supremes, including four full-length performances and a candid Mary Wilson discussing the group's early years. She describes how, at first, all three girls shared the spotlight and, how, later, Diana Ross was propelled to the front of the group at the expense of Wilson and the late Florence Ballard. Wilson discusses Ballard's inability to deal with Ross' rising star, her departure from the group and her untimely death in 1976.

Without going into detail about what happened to the various groups, "Girl Groups" simply attributes their collective demise to the British Invasion. According to Ronnie Spector, "You couldn't go on because you weren't selling." Maybe so. And maybe the truth about how so many of these women were exploited and ended up broke would not make for good entertainment.

PETER MUSTICH



COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE

March 7-9, 1984
Westin St. Francis
San Francisco, California

P.O.P. QUIZ #2

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Don't miss L.O.P. Quiz #1, it's in this issue!

Billboard® Black LPs

Survey For Week Ending 12/10/83

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	5	LIONEL RICHIE Can't Slow Down, Motown 6059ML (MCA/MCA)	38	30	18	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND
2	3	23	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	39	33	13	ASHFORD & SIMPSON High Rise, Capitol ST 12282 CAP
3	2	15	RICK JAMES Cold Blooded, Gordy 6043GL (Motown) MCA	40	25	19	ARETHA FRANKLIN Get It Right, Arista AL 8-8019 RCA
4	4	18	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	41	36	29	MAZE We Are One, Capitol ST-12262 CAP
5	5	13	GAP BAND Gap Band V-Jammin', T.E. 1-3004 (Polygram) POL	42	42	10	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA
6	7	51	MICHAEL JACKSON Thriller, Epic QE 38112 CBS	43	43	59	LIONEL RICHIE Lionel Richie, Motown 6007ML MCA
7	8	7	DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA	44	34	18	SHALAMAR The Look, Solar 60239 (Elektra) WEA
8	6	8	JENNIFER HOLLIDAY Feel My Love, Gelfen GHS 4014 (Warner Bros.) WEA	45	49	3	SOUNDTRACK The Big Chill, Motown 6062ML MCA
9	9	19	THE S.O.S. BAND On The Rise, Tabu FZ 38527 (Epic) CBS	46	48	3	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934 CBS
10	18	3	TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS	47	50	18	RENE & ANGELA Rise, Capitol ST-12267 CAP
11	11	5	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	48	44	8	MILLIE JACKSON E.S.P. Spring SPR 33-6740 IND
12	10	13	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy, Warner Bros. 23679-1 WEA	49	38	13	LILLO Let Me Be Yours, Capitol ST-12290 CAP
13	13	23	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND	50	47	5	FOUR TOPS Back Where I Belong, Motown 6066ML (MCA) MCA
14	14	17	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	51	53	11	COMMODORES 13, Motown 6054ML MCA
15	15	4	JAMES INGRAM It's Your Night, Quest 23970-1 (Warner Bros.) WEA	52	52	37	WHISPERS Love For Love, Solar 60216 (Elektra) WEA
16	16	30	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA	53	51	25	GEORGE BENSON In Your Eyes, Warner Bros. 1-23744 WEA
17	41	2	EARTH, WIND & FIRE Electric Universe, Columbia QC 38980 CBS	54	54	28	THE ISLEY BROTHERS Between The Sheets, T Neck FZ 38674 (Epic) CBS
18	24	3	EDDIE MURPHY Comedian, Columbia FC 39005 CBS	55	NEW ENTRY		Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
19	19	6	DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL 8-8104 RCA	56	56	36	KASHIF Kashif, Arista AL 9620 RCA
20	12	30	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS	57	55	31	LAKE SIDE Untouchables, Solar 60204-1 (Elektra) WEA
21	17	15	ZAPP Zapp III, Warner Bros. 27875-1 WEA	58	60	2	BERNARD WRIGHT Funky Beat, Arista AL 8-8103 RCA
22	22	5	RICHARD PRYOR Here And Now, Warner Bros. 23981-1 WEA	59	58	32	SOUNDTRACK Flashdance, Casablanca 811492-1 M-1 (Polygram) POL
23	26	3	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram) POL	60	46	5	TYRONE DAVIS Something New, Oceanfront OF 101 IND
24	20	14	STEPHANIE MILLS Merciless, Casablanca 811364-1 M-1 (Polygram) POL	61	57	6	RANDY CRAWFORD Nightline, Warner Bros. 1-23976 WEA
25	27	5	TEENA MARIE Robbery, Epic FE 38882 CBS	62	62	9	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1 WEA
26	21	11	KLIQUE Try It Out, MCA 39008 MCA	63	61	6	THE TEMPTATIONS Back To Basics, Gordy 6085GL (Motown) MCA
27	37	3	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA	64	65	2	PLANET PATROL Planet Patrol, Tommy Boy TBLP 1002 IND
28	31	14	HERBIE HANCOCK Future Shock, Columbia FC 38814 CBS	65	66	30	MTUME Juicy Fruit, Epic FE 38588 CBS
29	29	14	PHILIP BAILEY Continuation, Columbia FC 38725 CBS	66	64	8	BOB JAMES Foxie, Columbia FC 38801 CBS
30	32	4	TOM BROWNE Rockin' Radio, Arista AL 8-8107 RCA	67	72	10	THIRD WORLD All The Way Strong, Columbia FC 38687 CBS
31	35	2	RAY PARKER, JR. Woman Out Of Control, Arista AL 8-8087 RCA	68	67	10	BOBBY NUNN Private Party, Motown 6051ML (MCA) MCA
32	40	3	POINTER SISTERS Break Out, Planet BXL-4705 (RCA) RCA	69	69	19	THE MANHATTANS Forever By Your Side, Columbia FC 38600 CBS
33	NEW ENTRY		KOOL & THE GANG In The Heart, De-Lite DSR 8508 (Polygram) POL	70	70	35	JARREAU Jarreau, Warner Bros. 23801-1 WEA
34	39	2	ANGELA BOFILL Teaser, Arista AL 8-8198 RCA	71	71	61	DE BARGE All This Love, Gordy 6012GL (Motown) MCA
35	45	2	DARYL HALL & JOHN OATES Rock 'N Soul Part I, RCA CPL-1-4858 RCA	72	68	20	ONE WAY Shine On, MCA 5428 MCA
36	23	22	DONNA SUMMER She Works Hard For The Money, Mercury 812265-1 (Polygram) POL	73	63	11	TAVARES Words And Music, RCA AFL-1-4700 RCA
37	28	56	PRINCE 1999, Warner Bros. 23720-1 WEA	74	59	4	THE JONES GIRLS On Target, RCA AFL-1-4817 RCA
				75	75	4	SKYY Skylight, Salsoul SA 8562 (RCA) RCA

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Black

More Music Due From Sheridan Satellite Radio Network To Add Programming, Stations

NEW YORK—The Sheridan Broadcasting Network's "STRZ All Night," the first entertainment programming from the black-owned satellite broadcasting network, will expand on Jan. 1. The nightly live radio feed of adult-oriented black pop music, jazz and special features sees its audience grow from 18 to 33 stations.

In addition, the show, which is on from midnight to six a.m., will expand from six to seven nights a week. And Sheridan will also begin broadcasting a six-hour Sunday morning gospel show and a six-hour all-night jazz program.

The new year will also bring Sheridan into an alliance with a "major syndicator," according to Kevin

Trower, program director of Sheridan's entertainment division. Trower, who declines to name the syndicator, says the agreement will involve the satellite network in the co-production of live concert broadcasts, specials, and a top 100 countdown, all aimed at urban contemporary stations.

The six-month-old all-night music program began when Sheridan noticed that many of the 112 stations subscribing to its news broadcast had trouble with overnight programming. "Our last newscast is at 11 p.m.," says Trower. "But we found many of our stations, especially the smaller ones, weren't making enough billing for the overnight hours. Some were

going off the air from 12 to 6 a.m. This made it difficult for them to build an audience for their morning drive time."

The show is presented at no cost to the stations on a barter basis, with three spots an hour of Sheridan advertising and "plenty of room for local insertion," says Trower. "Stations can use any or all of the programming at any time. Some tape parts of it and use it during the day. The overnight program and the syndicated programming can be tapped into by any station with a satellite dish."

Stations near a cable outlet can tap in via telephone lines. Syndicated programs will also be available through the more traditional means of prerecorded disk or tape.

"STRZ All Night" is aimed at the 18-55 demographic. Musically, it has a definite adult flavor. Artists currently receiving heavy airplay include Anita Baker, Maze featuring Frankie Beverly, Jeffrey Osborne, David Sanborn and Philip Bailey. Every Wednesday at 1:30 a.m. there are artist interviews. In celebration of the Isley Brothers' 25th anniversary, songs from the group's career were recently played throughout the six-hour "STRZ" running time. Mainstream jazz is programmed on "STRZ" as well.

Trower, who is also Sheridan's network director of station relations, says local affiliates are well integrated into the "STRZ" programming decisions. "We have an 800 number where listeners can call us, and we canvass our stations every two weeks to get feedback on the program," he says. **NELSON GEORGE**



Photo by Chuck Pulin

BELAFONTE BEATS IT—Harry Belafonte watches as a group of break dancers audition at the Roxy in New York for the forthcoming film "Beat Street," co-produced by Belafonte, which will be released in the spring.

The Rhythm & The Blues

Songs Edging Out Grooves—For Now

By NELSON GEORGE

The day after Thanksgiving, the manager of several prominent names in black music was contemplating a change in musical direction for his best known vocalist. He said that black music was moving back toward songs, and noted that to cross over, a black group had to have more than groove songs.

The singer's current musical direction, sharply produced synthesizer dance music, was vital in establishing a base with black radio, which in the manager's estimation had flavored uptempo material since the disco era. But thankfully, he suggested, the tide was turning. He noted that fewer black acts with mass appeal had been established since the early '70s than in the previous 10 years. Despite the success his acts had enjoyed with groove records, the manager felt that without a more varied musical base it was hard to build an enduring career.

Certainly a study of the black album and singles charts bears him on. Lionel Richie's "Can't Slow Down," the top black and pop album, even the uptempo material has strong melodies and structure. The same thing can be said of the two uptempo songs, "Don't You Get So Mad" and "Stay With Me Tonight," that have pushed Jeffrey Osborne's album into the black top 10 and near gold. DeBarge has hit No. 1 on the

black singles chart with "Time Will Reveal," showing that sticking with ballads, if they're consistently inventive, can both generate sales and build a easily identifiable image. The S.O.S. Band's "Tell Me If You Still Care," Atlantic Starr's "Touch A Four Leaf Clover," Kool & the Gang's "Joanna" and Con Funk Shun's "Baby I'm Hooked" all suggest the virtues of good songs, good singing and production that supports these elements.

The success of these recordings reveals more than a change in musical direction for black musicians. It shows that both record labels and radio are backing this music with promotion and airplay—at least for the time being.

Whether this return to basics will last is hard to say. This particular manager is going to give it a try, though he's not going to totally abandon groove music. He knows that record labels and radio programmers are a fickle bunch. The priorities of both have little to do with artist development these days. If two more records like "Freak-A-Zoid" hit in early 1984, he laughs, the airwaves will be filled with "Freak-A-Zoid" clones. For the time being, it's back to songs. But he'll keep his ears open.

★ ★ ★

Short Stuff: Allegiance Records, an independent label based in Los Angeles, has two new releases linked by personnel to the great black labels of the 1960s, Motown and Stax. Mary Wells has re-recorded "My Guy" 20 years later with ex-Crusader



LOOKING FOR GIVEAWAYS—Joan Collins, wicked widow on ABC-TV's "Dynasty," gets a freebie from Shalamar's Howard Hewitt during a party to celebrate the actress' tv movie "The Making Of An International Male Model."

EVELYN KING

Champagne

THE
FOLLOW-UP
TO
EVELYN'S
5TH
GOLD RECORD
IS HERE.

FACE TO FACE

FEATURING THE
FIRST SINGLE,

"ACTION"

7" PB-13682

12" PD-13683



AFL1-4725

Cassette AFK1-4725



EVELYN CHAMPAGNE KING.
FACE TO FACE WITH SUCCESS AGAIN!

RCA
Records and Cassettes

Producers: Andre Cymone for Big Shot, Inc. Leon F. Sylvers, III, Foster Sylvers and Joey Gallo for Silverspoon Productions Direction: Bob Schwaid/Sight & Sound Management Ltd.

Billboard Album Reviews

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BILLY JOEL—Cold Spring Harbor, Columbia PC 38984. Producer: Artie Ripp (Reissue). Originally recorded under producer Ripp's Family aegis in 1971, this early solo set by Joel arrives pre-sold by continued radio play for its best cuts. Long out of print, its reappearance thus augurs probable fast sales to Joel's now massive audience, cult-sized when the set was first shipped.

JOAN ARMATRADING—Track Record, A&M SP-4987. Producers: Various. Long a critical favorite for whom broader pop acceptance was predicted, Armatrading could make that cult stature a hidden weapon with this anthology. With 13 consistently strong tracks, including 2 newly released songs, it's a generous sampling of her best rock, pop and ballad performances.

POINTER SISTERS—Break Out, Planet BXL1-4705. Produced by Richard Perry. The Pointers take their sultry pop style squarely into the techno-pop camp here, with help from no less than four songwriting teams who share associate production credit. Amid the electronic percussion and sculpted synthesizer lines, the salty group vocal equation remains unchanged.



EVELYN "CHAMPAGNE" KING—Face To Face, RCA AFL1-4725. Producers: Various. Champagne will flow, as "Action," "Face To Face" and "Shake Down" return up-town funk queen King to chart prominence with wildly danceable dance/rock set. Production split between the team of Sylvers, Sylvers & Gallo and Andre Cymone is the combustible here for creative success.



DAVID GRISMAN'S ACOUSTIC CHRISTMAS, Rounder 0190. Producer: David Grisman. Mandolin mentor Grisman, on loan to Rounder, assembles members of his own quartet as well as that label's best-known "New Acoustic Music" stylists to rework 10 seasonal standards and an appropriate Respighi capsule. Reggae, swing, bluegrass and Celtic music all wink through the mix in a delightful package that could rival George Winston's "December" in drawing long-term interest.



AL GREEN—White Christmas, Myrrh SPCN 7-01-678006-6. Producer: Moses Dillard. One of the great soul singers of this generation has here a top-notch Christmas product. It includes mostly the standard Christmas carols, all transformed by the unique Green treatment.

BOB BAILEY—I'm Walkin', Light LS 5827. Producer: David Digs. Bailey is very pop-oriented, but with a touch of soul of this album. A familiar figure on Christian television, Bailey should pick up more fans with this effort.



IAN ANDERSON—Walk Into the Light, Chrysalis FV 41443. Producer: Ian Anderson. Anderson, of course, is the leader of Jethro Tull, but this is his first solo LP, made with the help of only keyboard player John Vettese. The rest of the instruments are played by Anderson himself, with the heavy use of synthesizers allowing Anderson full play of his orchestral ambitions.

BARBARA HIGBIE/TERESA TRULL—Unexpected, Second Wave LP 22001. Producers: Teresa Trull, Barbara Higbie. First release from this label spinoff of Olivia Records is this atmospheric collaboration between vocalist Trull and Higbie, who brings piano, violin and vocals to the mix. In vocal dynamics, chief singer Trull recalls Rickie Lee Jones, while the settings evoke pop, folk and chamber jazz sources. Commercially risky, but musically impressive.

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). Country albums should be sent to: Kih Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

LORRAINE DUISIT—Hawks and Herons, Flying Fish FF 308. Producer: Paul Reisler. Ethereal vocals, acoustic instruments, and intriguing melodies that mix folk, jazz, pop and other strains may not make for the most commercial package imaginable, but singer/songwriter Duisit sounds like an impressively original talent.

Billboard's Recommended LPs

pop

VARIOUS ARTISTS—This Are Two Tone, Chrysalis FV4 1425 (CBS). Producers: various. This is a compilation LP of some of the brightest ska from the English Two Tone label, featuring such artists as Madness, the Specials, Selector, the English Beat and Rico.

STEVIE WOODS—Attitude, Cotillion 90123. Producers: Jack White, Robbie Buchanan. Crossover crooner Woods aims to keep his name in chartlights by covering Smokey's "Ain't That Peculiar," a good idea not fully capitalized upon.

MICHAEL JOHNSON—Lifetime Guarantee, EMI America ST-17104. Producers: Michael Colina, Ray Bardani, Jeremy Lubbock. Johnson's extremely laid-back vocalizing, mostly about one aspect or another of love, is expertly complemented by a band of session all-stars and produced with great slickness.

YELLO, Elektra 66979. Producer: Yello. (EP) This four-song EP contains extended dance versions of Yello songs, including "Bostich," by this Swiss electronic duo.

VARIOUS ARTISTS—The Rhino Brothers Present The World's Worst Records, Rhino RNLP 809. Producers: Various. Truth in advertising for some truly and hilariously bad novelty rock wax. Comes with airsick bag.

NICK REYNOLDS/JOHN STEWART—Revenge of The Budgie, Takoma TAK-7106 (Allegiance). Producers: The Puppy Bros. Reunion of two former Kingstons Trio stars is a mixed bag, with pop and rock touches underscored by Lindsey Buckingham. Ragged but heartfelt.

ANDY M. STEWART—By The Hush, Green Linnet SIF 3030. Producer: Not listed. Soothing folk vocal stylist renders exquisite versions of Scottish and Irish traditional fare and own originals. Melody Maker's top folk album this year.

JOHN FAHEY—Popular Songs Of Christmas & New Year's, Varrick VR-012. Producer: Terry Robb. Fahey's third strong seasonal outing adds secular seasonal favorites and the second guitar of producer Robb. Chamber folk at its best.

ALETHIA—The Line, Cotton Row 1503. Producers: Niko Lyras, Payton Brown (EP). Intriguing if not always successful marriage of techno-pop and soul. Five tracks. Contact: (901) 274-8518.

VARIOUS ARTISTS—Rhino Teen Magazine, Vol. I, Rhino RNLP 059. Producers: Various. The Ohio Express, the Partridge Family, the Lemon Pipers and other bubble gum stalwarts in anthology form.

VARIOUS ARTISTS—Rhino Teen Magazine, Vol. II, Rhino RNLP 060. Producers: Various. Second edition salutes the 1910 Fruitgum Co., Jaggerz, the Archies and others.

THE UNCLAIMED, Hysteria Records HLP-1300. Producer: The Unclaimed (EP). A garage rock band wants to join the circus, or at least get a comedy spot somewhere. Endearing trash. Contact: P.O. Box 36 B24 4, Los Angeles 90036.

ALCATRAZ—No Parole From Rock'N'Roll, Rocshire Xr22016. Producer: Dennis MacKay. Group sentences listeners to 40 minutes of hard rock, including bone-jarring ride to "General Hospital" (not the soap opera).

FIREFALL—Mirror Of The World, Atlantic 7 80120-1. Produced by Ron & Howard Albert. The group that had a series of hits in the late '70s returns with another set of well-crafted pop and rock tunes.

HOLLY NEAR—Journeys, Redwood RR405, Produced by Jo-Lynne Worley, Holly Near, Joanie Shoemaker. This is a compilation of the best songs from Near's six albums released over the past decade. Two songs were remixed; one features new verses.

black

BROOK BENTON—Beautiful Memories of Christmas, HMC Records HM 830 724. Producer: Duke Hall. A seasonal confection of song and sentiment, this collection makes one wish the warm vocals of Brook Benton were more available throughout the rest of the year. Contact: (800) 642-2504.

HOWARD JOHNSON—Doin' It My Way, A&M SP-4961. Producers: Mic Murphy, David Frank. With producers The System behind him, Johnson taps a jaunty, dance-driven updraft for probable chart gains.

GARY TAYLOR—G.T., A&M SP-4976. Producers: Gary Taylor, Craig Ragland. Gritty dance funk groove spotlights Taylor's vocals and synthesizers, led off by "Down For The Count" in sophistication and drive.

country

BOXCAR WILLIE—Not The Man I Used To Be, Main Street MS-9309. Producers: Jim Martin, Pete Drake. Although this is mostly new material, Boxcar still is as country as a front porch.

VARIOUS ARTISTS—Texas Folk & Outlaw Music, Adelphi AD 4122/23. Producer: Not listed. A double album from the Kerrville Festivals, 1972-76, that features such stalwarts as Willie Nelson, Townes Van Zandt, Steve Fromholz, Guy Clark and Jerry Jeff Walker.

THE BRAUN BROTHERS—Born 100 Years Too Late, Idaho 0003. Producer: Braun Brothers. Simple country themes and instrumentation—both well done. Contact: (208) 883-0869.

jazz/fusion

ROSEMARY CLOONEY & WOODY HERMAN—My Buddy, Concord Jazz CJ226. Producer: Carl E. Jefferson. A happy collaboration by two old-timers. Clooney sings eight tunes competently and the Herman Herd backs flawlessly, with Woody's alto sax contributing beauteous solos. Charts are by John Oddo.

JOHNNY GRIFFIN—Call It Whachawanna, Galaxy GXY 5146. Producers: Griffin, Orrin Keepnews. A three-man rhythm section accompanies the tenor saxist through five titles, two of them Griffin originals. "Lover Man" may be the standout performance.

STEVE NARAHARA—Sierra, Pausa PR7153. Proudcer: Dan Siegel. Tom Scott's saxophone helps spark this impressive album by guitarist Narahara, a virtual unknown but a musician of exceptional promise. Producer Siegel is the star on keyboards.

RUSS VINES & THE CONTEMPORARY MUSIC ENSEMBLE—Gemini, CMS 1001. Producer: Russ Vines & the Contemporary Music Society. Modern big band sounds with a few fresh touches and a few pretentious ones. Contact: (509) 928-0726.

WOODY SHAW—Night Music, Elektra/Musician 60299. Producer: Michael Cuscuna. Companion to last year's label debut finds the daunting trumpeter with perhaps his most evocative band yet.

EARL HINES—At Club Hangover Vol. 5, Storyville SLP4063. Producer: unlisted. Eleven tracks by the pianist and his small combo from a San Francisco bistro in 1955. An album for all Hines fans, with Marty Marsala on trumpet and Darnell Howard's clarinet.

PAUL WINTER—Sun Singer, Living Music Records, LMR-3. Producer: Paul Winter. His ensemble is more compact, but soprano sax stylist continues his lyrical instrumental vision. Contact: Box 72, Litchfield, Conn. 06759.

PAT CLOUD—Higher Power, Flying Fish FF 284. Producers: Harry Orlowe, Pat Cloud. Modern jazz banjo, believe it or not, and once you get past the somewhat jarring sound, Cloud turns out to be a clever, lively stylist.

GRANT GEISSMAN—Put Away Childish Toys, Pausa PR7150. Producer: Geissman. Seven of the eight cuts here are Geissman's own, and he sings as well as he plays guitar. Gordon Goodwin's reeds add class to the production, but the unknown songs are a weakness.

DAVE McKENNA—A Celebration Of Hoagy Carmichael, Concord Jazz CJ227. Producers: Harvey Phillips, Carl E. Jefferson. Eleven beloved, long popular Carmichael songs are pounded out by McKenna at the piano, without accompaniment. It's a strong album, with "One Morning In May" and "Moon Country" included along with the inevitable "Stardust."

GREGORY JAMES—Madagascar, Rogue 1276. Producers: J. Gregory Swendsen, Marn Soper. Vamps, drones and electronics mark this quartet date, led by a promising if not stunningly original jazz-rock guitarist, composer. Contact: 952-A Valjejo St., San Francisco, Calif. 94133.

TIM MAGANS—From The Neck Down, Mopro M-105. Producer: Tim Magans. Young trumpet/flugelhorn stylist, a veteran of big bands here and in Europe, plays with chops and fire but not much personality. Contact: (513) 281-4954.

gospel

MACEO WOODS—A Taste Of Good Gospel, Savoy, SGL 7083. Producer: Milton Biggman. Recorded live, the choir shines as it backs soloists George Jordan, Maggie Bell Childs, Melvin Smothers, Feranda Williamson and others.

THE CHUCKWAGON GANG—Family Tradition, Copperfield ISSU-2. Producer: Jack Eubanks. Old songs sung in an old-time quartet style by the established masters of the form.

movies/theater

ORIGINAL MOTION PICTURE SOUNDTRACK—A Night In Heaven, A&M SP-4966. Producers: Various. Various pop and new rockers, including Bryan Adams, the English Beat, Jan Hammer and funksters Kiddo in dance-oriented package built around the disco-themed feature.

Sing-Along Craze Still Hot In Japan As Sales Surge

TOKYO—Sales of "karaoke" sing-along machines are expected to reach 1.5 million units this year, 15% up on the 1982 total. In October alone, 200,000 hardware units were sold in Japan.

Accompanying the sales boom is an increasing emphasis on sophisticated high-priced units costing up to \$850 and incorporating twin cassette and 8-track decks, equalizers and high output amplifiers. With conventional audio hardware sales remaining stagnant in Japan, major karaoke manufacturers like Clarion and Pioneer are mounting aggressive year-end campaigns in an effort to encourage trading up and boost volumes further.

The karaoke boom has also meant good news for Pioneer's Laser Disc software. In the year through September, sales almost doubled, to 17% of the company's total earnings. Sing-along videodisks were largely responsible for the increase. Over the same period, by contrast, Pioneer's home audio equipment volume dropped by 5%.

Also supplying karaoke software on videodisk is JVC, which in November released two new titles for the medium, priced at \$60 each.

One Roof For Radar Operations

NEW YORK—As of Dec. 1 Radar Records will combine its office and studio facilities under one roof. The address is Radar Entertainment Corp., 31-B Nassau Blvd., West Hempstead, N.Y. 11552.

Billboard Singles Reviews

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Pop picks

BILLY JOEL—An Innocent Man (5:16); producer: Phil Ramone; writer: B. Joel; publisher: Joel, BMI; Columbia 38-04259. Articulate reading of a Latinesque ballad; not specifically retrospective this time.

MOTELS—Remember The Night (3:05); producer: Val Garay; writers: M. Davis, S. Thurston; publisher: Clean Sheets, BMI; Capitol B-5246. Still torchy and dramatic, but the beat is peppier than in "Suddenly Last Summer."

recommended

MICHAEL STANLEY BAND (3:59); producers: Michael Stanley Band, Bob Clearmountain; writer: Kevin Raleigh; publishers: Bema/Kejra, ASCAP; EMI America B-8189. Dance rock, thoughtfully constructed, earnestly delivered.

PETER GODWIN—Baby's In The Mountains (3:54); producer: Georg Kajanus; writer: P. Godwin; publishers: Original/Chappell, ASCAP; Polydor 817 241-7. Eerily atmospheric; a former top 5 Dance chart hit.

also received

JIM BASNIGHT & THE MOBERLYS—I Want To Be Yours (2:30); producer: J. Freeman Gaines; writer: Jim Basnight; publisher: Freeman Gaines, BMI; Precedent (no number). Contact: Windmill Productions, P.O. Box 45430, Seattle, Wash. 98145.

SUZY SAXON & THE ANGLOS—Boys In Dresse (Tonight) (2:16); producer: Barry Gottlieb; writers: S. Peeples, C. Null, S. Hawkins; publisher: Brat, BMI; Brat MDP 91183. Contact: (804) 359-0001.

KIRK BRIK BAND—Fast Car (4:13); producers: Kirk Brik, Tom Miller; writers: Brik, Kelly; publisher: Lane III, ASCAP; Sentry S-310. Contact: (312) 639-0944.

Black picks

RICK JAMES & FRIEND—Ebony Eyes (3:56); producer: Rick James; writer: Rick James; publisher: Stone City, ASCAP; Gordy 1714GF. A gracious ballad, less characteristic of James than of "friend" Smokey Robinson.

HERBIE HANCOCK—Autodrive (4:08); producers: Material, Herbie Hancock; writers: H. Hancock, B. Laswell, M. Beinhorn; publishers: Hancock/OAO, BMI; Columbia 38-04268. 7-inch version of previously reviewed 12-inch, Billboard, Nov. 26, 1983.

recommended

PEABO BRYSON & ROBERTA FLACK—You're Looking Like Love To Me (3:43); producers: Bob Gaudio, Bob Crewe; writers: Crewe, Gaudio, Corbetta; publishers: All Seasons/Corbetta Music Plus/Hearts Delight, ASCAP/BMI; Capitol B-5307. Light, lacy bossa nova.

BOBBY NUNN—Hangin' Out At The Mall (4:10); producers: Winston Monseque, Bobby Nunn; writer: B. Nunn; publisher: Stone Diamond, BMI; Motown 1711MF. A telling slice of '80s Americana; straight, not satire.

SOUTHSIDE JOHNNY & THE JUKES—Get Your Body On The Job (3:32); producer: Nile Rodgers; writer: Billy Rush; publisher: Dangerous, ASCAP; Mirage 7-99802. The crisp Chic funk sound dominates.

PHILIPPE WYNNE—Wait 'Til Tomorrow/Bye Bye Love (6:33); producer: Sigidi; writers: Sigidi, Lee Maxi, F. Bryant, B. Bryant; publishers: Sigidi's/Lee Maxi/House of Bryant, BMI; Fantasy D-221 (12-inch single). Uptempo soul; masterful singing, gutsy but restrained.

WORLD PREMIERE—Share The Night (5:00); producers: Bernard Bullock, Douglas Pittman; writers: Bullock, Pittman; publishers: Musical Properties/Rasaan/Intersong-U.S.A., ASCAP; Easy Street DEZS-R-7506 (12-inch single). Low-key rhythm ballad; high-gloss harmonies.

TROUBLE FUNK—Say What? (timing not listed); producer: Trouble Funk; writers: R. Reed, T. Fisher, J. Avery, H. Morton; publisher: Tisum, ASCAP; D.E.T.T. DT 7-1002 (12-inch version also available, D.E.T.T. DT-1002). Streetcorner energy and a party spirit. Contact: (202) 269-6250.

PICKS—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

HOT, COLD SWEAT—Move Like That (6:40); producer: not listed; writer: C. Fenwick; publisher: Tisum, ASCAP; D.E.T.T. DT-1003 (12-inch single). Tough, aggressive funk. Contact: (202) 269-6250.

JESSE BOYCE—Bluer Than Blue (3:49); producer: Brent Maher; writer: Randy Goodrum; publishers: Springcreek/Let There Be, ASCAP; Compleat CP-119. Attractive remake of the 1978 Michael Johnson hit.

ELBOW BONES & THE RACKETEERS—A Night In New York (3:40); producer: August Darnell; writers: D. Clarkin, R. Rogers; publisher: Perennial August, BMI; EMI America B-8184. 7-inch version of previously reviewed 12-inch, Billboard, Nov. 5, 1983.

JOHNSON & D—Get Ready To Jump (3:27); producers: Eric Johnson, Darrell Anderson; writers: E. Johnson, D. Anderson; publisher: Zee-Kid, BMI; T.T.E.D. TDE 7-3001 (12-inch version also available, T.T.E.D. TDE 3001). Dance-soul with electronic propulsion. Contact: (202) 269-6250.

also received

KEVIN HENDERSON—Sho-Nuff (timing not listed); producer: Kevin Henderson; writer: Kevin Henderson; publisher: not listed; Special K (no number) (12-inch single). Label based in New York.

Country picks

LEE GREENWOOD—Going, Going, Gone (3:19); producer: Jerry Crutchfield; writer: Jan Crutchfield; publishers: Unichappell/Jan Crutchfield, BMI; MCA MCA-52322. This is an emotional tour de force—a stately, tragic, immensely moving performance; more abstract than Crutchfield's debut masterpiece for Greenwood, "It Turns Me Inside Out."

WILLIE NELSON—Without A Song (3:49); producer: Booker T. Jones; writers: W. Rose, E. Eliscu, V. Youmans; publishers: Miller/Intersong, ASCAP; Columbia 38-04263. The title tune and first release from Nelson's sequel to the "Stardust" LP; a highly personal interpretation of a pop standard.

DOLLY PARTON—Save The Last Dance For Me (3:50); producer: Val Garay; writers: Doc Pomus, Mort Shuman; publisher: Rightsong, BMI; RCA PB-13703. Pop whiz Garay's wall-of-sound dynamics update a classic tune that was a top 5 country hit for Emmylou Harris in 1979.

RAY CHARLES & GEORGE JONES—We Didn't See A Thing (2:10); producer: Billy Sherrill; writer: G. Gentry; publisher: Algee, BMI; Columbia 38-04297. With Chet Atkins on guitar, three musical legends join in a lightweight novelty number.

recommended

JOHNNY CASH—Johnny 99 (3:34); producer: Brian Ahern; writer: Bruce Springsteen; publisher: Bruce Springsteen, ASCAP; Columbia 38-04227. A strong story line and funky guitar spark Cash's vocal stylings.

DAVID ALLAN COE—Ride 'Em Cowboy (3:32); producer: Billy Sherrill; writer: P. Davis; publisher: Web IV, BMI; Kat Family ZS4 04258. Ranging from brooding to brisk, this is an effective cover, although it includes a gratuitous verbal swipe at Glen Campbell.

JIM REEVES—The Image Of Me (2:33); producer: David Briggs; writer: Harlan Howard; publisher: Red River, BMI; RCA PB-13693. This is Reeves in his smoothest, politest, most MOR voice.

LEFTY FRIZZELL—This Just Ain't No Good Day For Leavin' (2:36); producer: David Frizzell; writers: S.D. Shafer, D. Frazier; publisher: Acuff-Rose, BMI; Columbia 38-04262. An indirect assertion of devotion, in a whistling-in-the-dark uptempo style.

SUSIE BRADING—Dream Lover (3:42); producer: Joe Osborn; writer: Don Riddle; publisher: Hit House, BMI; Riddle 1010. Not the "Dream Lover" of past charts, but a springy, new number. Brading's vocals are commercially impressive. Label based in Bloomington, Ill.

KIX BROOKS—Make A Little Hay (2:13); producer: Don Gant; writer: Kix Brooks; publisher: Golden Bridge, ASCAP; Avion 106. Downhome, bucolic imagery will probably play best in rural markets where people still know what a combine is. Label based in Nashville.

also received

TABBY CRABB—Anna Belle Lee (3:25); producer: Lobo; writers: B. Aerts, H. Carter, Latham; publishers: Boo/Log Jam, ASCAP; Lobo XIV. Contact: (615) 242-9766.

MIRINDA—A Single Rose (2:48); producer: Johnny Dollar; writer: Jim Staats; publisher: Megahurts, BMI; Stargem SG 2220. Label based in Nashville.

Adult Contemporary

also received

BOBBY & KELLI—Kiss And Run (2:02); producers: Major Bill Smith, Terry Smith; writer: Bobby Skel; publisher: Le Bill, BMI; Le Cam LC-303. Contact: (817) 738-8843.

FOUR NOTES—Come On Dance With Me (2:40); producer: Myron Alford; writer: John Drake, Jr.; publisher: Jemiah, BMI; Samarah UR-4296. Contact: (803) 786-4804.

JEWEL & RENE—A Return To Yesterday (4:04); producers: David Rank, Rene Meave; writer: R. Meave; publisher: Lualytic, ASCAP; Walrus CRS-1011. Contact: Box 114, Parchment, Mich.

Disco/Dance picks

GEORGE KRANZ—Trommeltanz (Din Daa Daa) (6:20); producers: Christoph Franke, George Kranz; writer: George Kranz; publisher: Nordton/Personal, ASCAP; Personal P 49804 (12-inch single). Good-natured electronic nonsense auf Deutsche; zips to 24 on the Dance chart this week.

INNER LIFE—No Way (7:00); producers: Greg Carmichael, Leroy Burgess; writers: L. Burgess, S. Davenport; publisher: Personal, ASCAP; Personal P 49805 (12-inch single). The old possessive-lover story gets a new kick thanks to some startlingly vital harmonies.

recommended

MONYAKA—Reggaematic Funk (7:54); producer: Monyaka; writer: Errol Moore; publishers: Publishing Corp. of America/Hevyaka/Rightsong, BMI; Easy Street DEZS-7505 (12-inch single). Brooklyn-based group effectively merges two cultures; its debut "Go Deh Yaka" was a major U.K. hit. Contact: (212) 838-6565.

GEM—Sweet Temptation (5:28); producer: Richie Vetter; writer: D. Pettit; publishers: Turtle Dove/Rich Pet, BMI; Streetking DJA-1116 (12-inch single). Rock guitar and female vocals supported by an electro-dance throb. Label based in New York.

BON ROCK—B-Boy (5:29); producer: Ed Pavia; writers: Keith Rodgers, Mike Theodore; publishers: Can't Stop/Movin' & Groovin'/Mike Theodore, BMI; In The Mix R & R-1052 (12-inch single). Beat-box pop; raw, youthful enthusiasm adds real charm. Contact: (212) 442-3462.

LINDA CARY—Body Beat (8:02); producer: Peter Rafelson; writers: Peter Rafelson, Mitch Kaplan, Barry Ruff, Renee Ruff; publisher: Silver, BMI; TSOM T'SOM/2380 (12-inch single). Sax-dominated disco fare. Contact: (305) 751-8317.

New & Noteworthy

MELODY BEECHER—Imagine That (6:42); producer: Paul Beecher; writers: J. Boucher, C. Didier; publisher: Tree, BMI; Paul-Mel PM-113 (12-inch single). A highly-accessible middle ground between AC and reggae. Vocalist Beecher has a light, pure voice of much precision and grace.

JUDDS (WYNONNA & NAOMI)—Had A Dream (For The Heart) (3:12); producer: Brent Maher; writer: Dennis Linde; publisher: Combine, BMI; RCA/Curb PB-13673. An exciting acoustic debut from a mother/daughter country duo; replete with torchy delivery, resilient harmonies and a suitably forlorn story line.

Christmas 45s

Following is a list of all new or reissued Christmas singles received by Billboard's review panel this week. Because of the seasonal nature of the music, the records are not rated as to sales potential.

AL JARREAU—The Christmas Song (Chestnuts Roasting On An Open Fire) (4:12); producer: Jay Graydon; writers: Mel Torme, Robert Wells; publisher: Edwin H. Morris, ASCAP; Warner Bros. 7-29446.

DAVE EDMUNDS BAND—Run Rudolph Run (3:35); producer: Dave Edmunds; writers: J. Marks, M. Browdy; publisher: not listed; Columbia 38-03428.

BILLY SQUIER—Christmas Is The Time To Say "I Love You" (2:52); producers: Mack, Billy; writer: Billy Squier; publisher: Songs Of The Knight, BMI; Capitol B-5303.

TEMPTATIONS—Silent Night (6:03); producer: Gil Askey; writer: F. Gruber; publisher: public domain; Gordy 1713GF.

NITTY GRITTY DIRT BAND—Colorado Christmas (3:27); producer: Marshall Morgan; writer: Steve Goodman; publishers: Big Ears/Red Pajamas, ASCAP; Liberty B-1513.

ALABAMA—Christmas In Dixie (3:37); producers: Harold Shedd, Alabama; writers: Randy Owen, Jeff Cook, Teddy Gentry; publisher: Maypop, BMI; RCA PB-13664.

RONNIE MILSAP—It's Christmas (2:58); producers: Ronnie Milsap, Tom Collins; writers: Thomas Cain, Joe Nelson; publishers: Sweet Baby/Combine, BMI; RCA PB-13665.

CHARLEY PRIDE—Let It Snow, Let It Snow, Let It Snow (1:50); producer: Norro Wilson; writers: Sammy Cahn, Jule Styne; publisher: Cahn, ASCAP; RCA PB-13667.

BROOK BENTON—Blue Decorations (3:34); producer: Duke Hall; writer: Jerry Gillespie; publisher: Somebodies, SESAC; HMC 830724. Contact: (704) 536-0424.

TOMMY MERCER—Jingle Bell Night (2:35); producer: Tony Augustine; writers: J.L. Adams, C. Adams, G. Adams; publisher: A.D., ASCAP; Plantation PL 213.

PATSY—"Kid" Santa Claus (3:20); producer: not listed; writer: Patsy Maharam; publisher: Petite Prose, BMI; Roperry PR-2255. Contact: (212) 308-2636.

CLARICE & CHRISTIAN—You Must Believe In Santa Claus (2:58); producer: Elmer Willett; writers: Willett, Labbe, Karter, Karter; publisher: Tom Karter, BMI; JMT TR-108. Label based in Washington, D.C.

DONNA STARK—Christmas Day Is Near (2:20); producer: Ron Carpenter; writers: Mitchell, Pulley, Collier; publisher: Brownleaf, BMI; RCI R 2348. Label based in Elmsford, N.Y.

JOHNNY MAGGARD—Sparky (2:25); producers: Johnny Maggard, Earl Miles; writer: Bobby Wyld; publisher: Woodside, BMI; Chaparral CR-1004. Contact: Redhawk International Dist., Blue Springs, Mo.

EDDIE C. CAMPBELL—Santa's Messin' With The Kid (3:26); producer: not listed; writer: Eddie C. Campbell; publisher: Me & You, BMI; Rooster Blues R 46. Label based in Chicago.

TONY & MACK—Christmas Tree Park (2:12); producer: not listed; writer: Mack Wolfson; publisher: Loop, ASCAP/Neil Kjos; Golden Crest GC 744. Contact: (516) 423-7090.

DON TeBEAUX—Christmas Without You (2:55); producer: Patty Parker; writers: Bob Howard, David Mulcey; publisher: White Cat, ASCAP; Comstock COM 1694. Contact: (913) 631-6060.

Canada

FACTOR Aiding Established Acts

Dan Hill Listed Among Beneficiaries Of Industry Fund

By KIRK LaPOINTE

TORONTO—Some well-established artists with long-standing recording contracts are taking advantage of a Canadian music industry fund created nearly two years ago ostensibly to assist struggling and emerging artists in their quest to secure deals.

Figures released last month by the Foundation to Assist Canadian Talent On Record (FACTOR) indicate that \$532,000 has been disbursed since the fund was established early in 1982. But the recipients include such internationally known acts as Dan Hill, plus perennial bestsellers in Canada like Murray McLauchlan and the Good Brothers.

FACTOR is sponsored by the Performing Rights Organization of Canada, CHUM, Moffat Communications, Composers, Authors & Publishers Assn. of Canada, Rogers Radio Broadcasting, the Canadian Music Publishers Assn., Eastern Sound Studios and Western International Communications. It released a list of some of the recipients Nov. 4.

Many of the artists listed issued debut recordings in the last year, but some had already secured deals when they came to FACTOR for money. That was not an aim of the fund when it was established. However, evidence of the difficult times many

artists now face is surfacing with the release of the FACTOR list.

The established artists have been using the fund as bridge financing, receiving loans from the fund based on their track record and repaying the money with interest of 1% royalties on total record sales.

FACTOR spokesman Mary Quararone says some in the industry have received a mistaken impression that the fund is being used to bolster the bankbooks of well-heeled artists. "That has not been the aim at all. Only those three (Mill, McLauchlan and the Good Brothers) received the bridge financing, and we think we'll be more than amply repaid," she says.

Hill has so far sold an estimated 30,000 copies of his resurgent album, "Love In The Shadows." Recent releases by the Good Brothers and McLauchlan are said to be recouping their investments.

FACTOR lists Hill, who early this year signed with PolyGram, even though he had an international hit with "Sometimes When We Touch" in 1977-78. It lists McLauchlan, who has recorded nearly a dozen disks for True North Records, of which his manager is a co-owner. It lists Martha & the Muffins, who signed a major international agreement earlier this year with RCA through their

own Current label, after three albums on DinDisc through PolyGram in Canada. And it lists the Good Brothers, who record for Solid Gold Records, owned by their managers and distributed by A&M in Canada.

Among the artists who likely used the fund to help launch debut or solo projects were Helix, who were signed internationally to Capitol earlier this year; Michael Waite, who is now an A&M act; Morse Code, signed to CBS; the Front, wigned to WEA through Duke Street; Kilowatt, on RCA-distributed Dallcorte; and Billy Durst, now with A&M.

Others listed include the Killer Dwarfs (now on Attic), Lee Aaron, Skywalk, Ron Mahonin, Beverly Glenn-Copeland, Rita Johns, Timothy Brady, Pierre Germaine, Uncle Wiggly's Hot Shoes Blues Band and Figgly Duff.

Of the 70-plus projects which have so far sprung from FACTOR's help, the fund released a list of only those finished and released. A total of 32 projects have been funded since March.

The fund, which recently added Little Mountain Sound Studios of Vancouver and United Media Studios Ltd. of Toronto to its list of sponsors, is administered by the Canadian Independent Record Production Assn. and is allocated by juries of industry representatives that meet periodically to consider projects.

COMMONS SUBCOMMITTEE HEARING

Radio Sex-Role 'Abuse' Studied

OTTAWA—A controversial House of Commons subcommittee examining how to prevent "sexually abusive" broadcasting has quickly learned the differences of opinion between private and public broadcasters.

At testimony Nov. 24, the presidents of the Canadian Broadcasting Corp. and the Canadian Assn. of Broadcasters agreed that such programming should cease. But they strongly disagreed on how to do it.

CBC president Pierre Juneau, regarded as the architect of the Canadian content system in broadcasting, said Criminal Code and Broadcasting Act changes are needed to crack down on offensive broadcasting. Current federal legislation applies only to abusive programming based on race, religion or creed. The Commons subcommittee is looking at whether to extend that protection based on gender.

Juneau said even those legislative measures may not suffice because "you still have to change people's at-

titudes. You can legislate morality. You can't legislate kindness," he told the group of MPs studying the issue.

But association president Ernest Steele said his industry is committed to clean its act and urged the subcommittee not to impose further regulation on what he described as an overburdened industry.

Steele said self-policing is the best solution. Failing that, he said, the Canadian Radio-Television Telecommunications Commission has ample power to strip licenses and rebuke broadcasters for abusive programming.

The association has recently upgraded its code of ethics following

last year's CRTC report on sex-role stereotyping, which found the broadcast community sorely lacking in safeguards against such offensive programming. The CRTC is expected to announce an official response to the sex-role stereotyping issue soon, in the form of either a new monitoring body or increased regulations.

The subcommittee is expected to make similar recommendations to the federal government in February, after which tightened regulations or revamped legislation is expected to be proposed. The revamping would be part of an omnibus broadcasting bill the federal government needs passed in the new year.

Five Still In The Running For Music Video Channel

HULL, Quebec—The Canadian Radio-Television & Telecommunications Commission has released a final list of applicants for specialty programming licenses, and only five of seven original proposals last August remain in the running for the Canadian equivalent of MTV.

Hearings will commence Jan. 24 for so-called discretionary services, including music, sports, children's, multilingual, health and public affairs channels. And while the music industry has expressed serious concerns about the viability of a Canadian music video channel (Billboard, Dec. 3), the greatest competition for a license will be in that field.

The applicants include CHUM Ltd. of Toronto, which has been deeply involved in the programming of a music video service during the last few years through its television holding, CITY-TV of Toronto. Others in the running include a numbered corporation headed by Montreal concert firm Donald K. Donald Productions, which is believed to have as an involved partner Concert

Productions International of Toronto. Their service is The Music Channel.

Rogers Radio Broadcasting of Toronto and unnamed partners are fronting a bid about which little is known. That firm had not directly been interested in a music video service before, although it had offered to bring in foreign satellite signals, including MTV and ESPN network. Canadian Music Television, a Montreal company backed by Century Energy Corp. of Toronto, and Toronto businessman Michael Sheridan are the other applicants.

The proposals were being printed last week in the Canada Gazette by the CRTC. Details of the bids are expected this week.

Of the original applicants, only Toronto broadcaster Allan Slaight and a joint bid by Selkirk Communications and Quality Records of Canada dropped by the wasteland. The Selkirk bid was simply to distribute, with some Canadian content, the Nashville Network feed.

News/International

STATE NETWORK RULING

Greece Out Of Eurovision

ATHENS—As of next year, Greece will no longer compete in the annual Eurovision Song Contest, by decision of the board of directors of the state-run national radio/tv network ERT-1. The move has caused few ripples in the Greek music business, though it has clearly dismayed individual songwriters and artists.

Says Vasilis Riziotis, a leading member of the 10-man Eurovision entry screening committee: "I personally have been against the Eurovision contest on cultural grounds all along." He adds that he was instrumental in urging the network directors to make the decision.

Pique over Greece's scoring of low marks in recent years is seen as a flimsy excuse by record company executives here, who are inclined to see general public-service inertia and lack of morale as the real reasons behind the Eurovision pull-out.

Says one executive, asking not to be named: "It's a stupid decision. Why can't they just pick better songs instead of cancelling participation outright?"

But others, while publicly critical of the ERT-1 decision, privately seem relieved because, they say, the companies will now be free of the "burden" of grooming and promoting Eurovision participants and launching their material in a special blitz, hit or miss. With ways being urgently sought for slashing costs, executives believe the absence of Greek Eurovision participation in the future won't affect the wider fortunes of the country's record business.

Dutch Executive Opening African Music Consultancy

AMSTERDAM—After five and a half years working in the record industry in Nigeria, Robert Oeges, former managing director of Decca West Africa, is setting up his own business in his native Holland as a consultant on African music.

Oeges, who during his time in Africa also studied the markets in Ghana, Togo, Benin and Cameroon, believes that the international potential of black African music is very substantial. He is currently in discussions with record and publishing companies in a number of territories that have shown an interest in African music.

"The demand for African music is growing continually, but there are many complex problems involved in dealing with the different African territories. It's my intention to act as an intermediary in this connection in order to achieve wider international dissemination of the music from black Africa," Oeges says.

He says his departure from Lagos was dictated by the worsening Nige-

rian economic situation. But he claims that in contrast to the business difficulties, the creative energy of African artists is increasingly abundant.

"There's extensive piracy in Africa," Oeges acknowledges, "and there are many major economic problems. But things are developing fast in the music business itself, and there's a tremendous amount of talent in African territories."

Oeges has 28 years of experience in the music industry, having also been managing director of Polydor Holland and of Negram in this country before joining with Decca.

Music Changing In Hong Kong

• Continued from page 9

Both CSM and Capital have adopted a highly competitive and professional approach, with few expenses spared in promotion and recording. CSM, for instance, is believed to have spent over \$200,000 promoting its first release, "Album Of Love Songs" by Paula Tsui, an artist lured away from CBS/Sony. The label also sent Tsui to Los Angeles to record her vocals at Kendun, while the backing tracks were cut in Japan.

The gamble paid off, with the album going triple platinum (150,000 units) within a month of release. CSM's second release, also by Tsui, has sold over 120,000 units.

John Chu, general manager of CSM, which is rumored to be on the point of signing up PolyGram's top artist Michael Kwan, remarks: "The local recording industry is healthier than it has been for the last five years, and consumers have become a great deal more discriminating in what they purchase. Previously they cared only about the song, usually a cover version at that, but today it's the total package that matters: original material, clever arrangement, new production techniques, imaginative cover designs."

Capital Artists has the resources to make an equal or stronger impact on the Hong Kong scene. As an offshoot of the powerful Television Broadcasts Ltd. (TVB), it can secure television exposure for its acts, while as the region's leading concert promoter it is able to draw on its relationship with international artists, an aspect underlined recently when Paul Anka submitted three original numbers to be recorded by anyone on Capital Artists' roster.

Persian Gulf Electronics Show Set For March

BERLIN—Audio Video '84, the second annual consumer electronics show for the Persian Gulf states, is set for March 26-30 in Abu Dhabi, capital of the United Arab Emirates.

AMK Berlin, organizers of the Berlin Trade Fair, and GAME (Gulf Arab Marketing & Exhibition Company) say they are continuing their cooperation on the event in response to "the massive demand that exists in the Gulf area for new equipment and products from the entire field of consumer electronics."

As before, venue for the show will be the Abu Dhabi exhibition grounds, which comprises 6,000 square meters of floor space and 20,000 square meters of open space. Emphasis in the 1984 show will be on video hi fi equipment, home computers and television. Exhibitors are signing on from the U.S., Europe, Japan and the Far East.

Last year's debut event attracted some 40 exhibitors from Europe and overseas and was attended by 8,000 trade visitors from the whole Gulf area. The 1984 show will be open to the trade only each morning and to the general public in the afternoon.

Rockbill Set For Move Northward

TORONTO—Aaronson Powers Weir & Associates will serve as middleman in the expansion into Canada of Rockbill magazine, luring corporate sponsors for artist tours and lining up domestic acts for Canadian tours under the wide-ranging music conglomerate.

The consultancy firm, formed last summer by three former CBS Records Canada executives, has announced that Rockbill will expand into the Canadian market with a special edition that will be about 40% Canadian-written. It will maintain its U.S. base.

The move effectively links a merchandised product, corporation and management-agent services in a way most observers feel will greatly benefit the Canadian industry.

CAPITOL EMI-CANADA and BALMUR LTD.

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BRITAIN

(Courtesy of Music & Video Week)
As of 12/3/83

SINGLES

This Week	Last Week	
1	1	UPTOWN GIRL, Billy Joel, CBS
2	5	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
3	2	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
4	9	CALLING YOUR NAME, Marilyn, Mercury
5	14	HOLD ME NOW, Thompson Twins, Arista
6	4	NEVER NEVER, Assembly, Mute
7	16	LET'S STAY TOGETHER, Tina Turner, Capitol
8	3	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
9	NEW	ONLY YOU, Flying Pickets, 10 Records
10	15	RIGHT BY YOUR SIDE, Eurythmics, RCA
11	10	THRILLER, Michael Jackson, Epic
12	11	A SOLID BOND IN YOUR HEART, Style Council, Polydor
13	25	WATERFRONT, Simple Minds, Virgin
14	8	THE LOVE CATS, Cure, Fiction
15	36	MY OH MY, Slade, RCA
16	6	ALL NIGHT LONG, Lionel Richie, Motown
17	7	THE SUN AND THE RAIN, Madness, Stiff
18	20	OBLIVIOUS, Aztec Camera, WEA
19	13	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones
20	34	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI
21	NEW	MOVE OVER DARLING, Tracey Ullman, Stiff
22	12	PUSSEY BOOTS, Adam Ant, CBS
23	23	THAT'S ALL, Genesis, Charisma
24	32	BARK AT THE MOON, Ozzy Osbourne, Epic
25	30	THIS CHARMING MAN, Smiths, Rough Trade
26	35	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
27	17	ONLY FOR LOVE, Limahl, EMI
28	29	OWNER OF A LONELY HEART, Yes, Atco
29	18	KARMA CHAMELEON, Culture Club, Virgin
30	NEW	CLUB FANTASTIC MEGAMIX, Wham!, Innervision
31	NEW	WHAT IS LOVE, Howard Jones, WEA
32	19	THE SAFETY DANCE, Men Without Hats, Statik
33	37	RAT RAPPING, Roland Rat, Magnet
34	33	THANK YOU FOR THE MUSIC, Abba, Epic
35	21	LOVE WILL TEAR US APART, Joy Division, Factory
36	26	REILLY, Olympic Orchestra, Red Bus
37	22	UNCONDITIONAL LOVE, Donna Summer, Mercury
38	NEW	THAT'S LOVE THAT IT IS, Blancmange, London
39	40	LISTEN TO THE RADIO: ATMOSPHERICS, Tom Robinson, Panik
40	NEW	THE WAY YOU ARE, Tears For Fears, Mercury

ALBUMS

1	NEW	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
2	NEW	U2 LIVE "UNDER A BLOOD RED SKY", Island
3	1	COLOUR BY NUMBERS, Culture Club, Virgin
4	4	STAGES, Elaine Paige, K-tel
5	7	NO PARLEZ, Paul Young, CBS
6	3	THRILLER, Michael Jackson, Epic
7	6	CHART HITS '83 VOL.1/2, Various, K-tel
8	2	CAN'T SLOW DOWN, Lionel Richie, Motown
9	NEW	BACK TO BACK, Status Quo, Vertigo
10	10	FANTASTIC, Wham!, Inner Vision
11	8	TOUCH, Eurythmics, RCA
12	14	THE HIT SQUAD-HITS OF '83, Various, Ronco
13	11	GENESIS, Charisma
14	9	AN INNOCENT MAN, Billy Joel, CBS
15	5	UNDERCOVER, Rolling Stones, Rolling Stones
16	23	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
17	28	THANK YOU FOR THE MUSIC, Abba, Epic
18	31	CHAS 'N' DAVE'S KNEES UP, Rockney
19	19	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
20	18	VOICE OF THE HEART, Carpenters, A&M
21	22	SNAP!, Jam, Polydor
22	30	SUPERCHART 83, Various, Telstar
23	21	THE BOP WON'T STOP, Shakin' Stevens, Epic
24	20	TOO LOW FOR ZERO, Elton John, Rocket

25	13	LABOUR OF LOVE, UB40, Dep International
26	25	IMAGINATIONS, Various, CBS
27	26	GREATEST HITS, Marvin Gaye, Telstar
28	16	90125, Yes, Atco
29	NEW	NOCTURNE, Siouxsie & Banshees, Wonderland
30	15	PIPES OF PEACE, Paul McCartney, Parlophone
31	NEW	TRACK RECORD, Joan Armatrading, A&M
32	27	LET'S DANCE, David Bowie, EMI America
33	12	BEAUTY STAB, ABC, Neutron
34	24	IN YOUR EYES, George Benson, Warner Bros.
35	33	SILVER, Cliff Richard, EMI
36	17	THE TWO OF US, Various, K-tel
37	NEW	THE MUSIC OF RICHARD CLAYDERMAN, PolyStar
38	38	THE CROSSING, Big Country, Mercury
39	NEW	GREATEST HITS, Bucks Fizz, RCA
40	36	ORIGINAL SOUNDTRACK-YENTL, Barbra Streisand, CBS

CANADA

(Courtesy of The Record)
As of 12/12/83

SINGLES

This Week	Last Week	
1	1	ISLANDS IN THE STREAM, Rogers & Parton, RCA
2	2	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown/Quality
3	5	SAY, SAY, SAY, McCartney & Jackson, Columbia/CBS
4	4	UPTOWN GIRL, Billy Joel, CBS
5	3	TRUE, Spandau Ballet, Chrysalis/MCA
6	4	TONIGHT I CELEBRATE MY LOVE, Bryson & Flack, Capitol
7	8	IN A BIG COUNTRY, Big Country, Vertigo/PolyGram
8	10	TELEPHONE, Sheena Easton, Capitol
9	16	CUM ON FEEL THE NOIZE, Quiet Riot, Portrait/CBS
10	19	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/MCA
11	7	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, PolyGram
12	13	CHURCH OF THE POISON MIND, Culture Club, Virgin/PolyGram
13	14	UNION OF THE SNAKE, Duran Duran, Capitol
14	11	MAJOR TOM (COMING HOME), Peter Schilling, WEA
15	NEW	TWIST OF FATE, Olivia Newton-John, MCA
16	NEW	OWNER OF A LONELY HEART, Yes, WEA
17	12	CRUMBLIN' DOWN, John Cougar Mellencamp, Riva/PolyGram
18	9	MODERN LOVE, David Bowie, Liberty/Capitol
19	NEW	HEART & SOUL, Huey Lewis, Chrysalis/MCA
20	NEW	UNDER COVER OF THE NIGHT, Rolling Stones, Rolling Stone/WEA

ALBUMS

1	1	SYNCHRONICITY, Police, A&M
2	4	UNDER COVER, Rolling Stones, Rolling Stone/WEA
3	2	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
4	3	THRILLER, Michael Jackson, Epic/CBS
5	5	GENESIS, Genesis, Atlantic/WEA
6	7	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
7	11	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
8	9	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
9	6	THE CROSSING, Big Country, Vertigo/PolyGram
10	8	LET'S DANCE, David Bowie, Liberty/Capitol
11	10	PYROMANIA, Def Leppard, PolyGram
12	12	FLASHDANCE, Soundtrack, Casablanca/PolyGram
13	12	METAL HEALTH, Quiet Riot, Epic/CBS
14	NEW	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
15	17	GREATEST HITS, Air Supply, Big Time/PolyGram
16	16	ROCK 'N' SOUL, Hall & Oates, RCA
17	19	ELIMINATOR, ZZ Top, WEA
18	NEW	90125, Yes, WEA
19	NEW	AN INNOCENT MAN, Billy Joel, Columbia/CBS
20	15	FASTER THAN THE SPEED OF NIGHT, Bonnie Tyler, CBS

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/5/83

SINGLES

This Week	Last Week	
1	1	COME BACK AND STAY, Paul Young, CBS
2	6	ALL NIGHT LONG, Lionel Richie, Motown

3	2	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
4	5	SHADOW ON THE WALL, Mike Oldfield, Virgin
5	3	KARMA CHAMELEON, Culture Club, Virgin
6	4	MAMA, Genesis, Vertigo/Phonogram
7	7	ROCKIT, Herbie Hancock, CBS
8	8	25 YEARS, Catch, Metronome
9	9	ONLY FOR LOVE, Limahl, EMI
10	NEW	GUARDIAN ANGEL, Masquerade, Metronome
11	18	PULSTAR, Hypnosis, ZYX/Mikulski
12	10	YOU, Boytronic, Mercury/Phonogram
13	11	FAR FROM OVER, Frank Stallone, RSO/DGG
14	NEW	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
15	13	SUNSHINE REGGAE, Laid Back, Metronome
16	12	RED RED WINE, UB 40, Virgin
17	NEW	THIS IS NOT A LOVE SONG, Public Image, Virgin
18	15	HERZ IST TRUMPF, Trio, Mercury/Phonogram
19	NEW	DOLCE VITA, Ryan Paris, Carrere/DGG
20	20	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones/EMI

ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	2	FLASHDANCE, Soundtrack, Casablanca/Phonogram
3	3	GENESIS, Vertigo/Phonogram
4	4	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones/EMI
5	13	HILFE OTTO KOMMT, Otto, Ruessl/EMI
6	5	CRISES, Mike Oldfield, Virgin
7	6	AUS BOEHMEN KOMMT DIE MUSIK, Peter Alexander, Ariola
8	9	COLOUR BY NUMBERS, Culture Club, Virgin
9	8	STAYING ALIVE, Soundtrack, RSO/DGG
10	7	MELODIEN, DIE MAN NIE VERGISST, Bert Kaempfert, Polydor/DGG
11	18	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
12	17	MADE IN ITALY, Ricci & Poveri, Baby/EMI
13	11	GAZEBO, Baby/EMI
14	10	HEADS OR TAILS, Saga, Polydor/DGG
15	16	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
16	15	LIEDER DER MEERE, Heino, EMI
17	12	TABALUGA, Peter Maffay, Metronome
18	14	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute/Intercord
19	NEW	THE BEST OF THE ALAN PARSONS PROJECT, Arista/Ariola
20	20	TRUE, Spandau Ballet, Chrysalis/Ariola

JAPAN

(Courtesy Music Labo)
As of 12/5/83

SINGLES

This Week	Last Week	
1	1	LOVING, Toshiko Tahara, Canyon/Johnny's
2	2	HITOMI WA DIAMOND, Seiko Matsuda, CBS-Sony/Sun
3	3	ADESUGATA NAMIDA MUSUME, Kyoko Kozumi/Burning
4	6	LOVE IS OVER, Ouyun Fifi, Polydor/Burning-JVK
5	5	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
6	4	ROYAL STRAIGHT FLASH, Masahiko Kondo, RVC/Johnny's
7	7	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFMP TV Asahi Sound 1
8	9	PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
9	8	ANOKO, Miyuki Nakajima, Canyon/Yamaha
10	NEW	STARDUST TRAIN, Hidemichi Ishikawa, RVC/Geiei-TV Asahi
11	10	GOOD-BYE SEISHUN, Tsuyoshi Nagabuchi, Toshiba-EMI
12	NEW	TOKINI AIWA, Iyo Matsumoto, Victor/Nichion-Bond
13	NEW	LAST CHRISTMAS EVE, Eikichi Yazawa, Warner-Pioneer/Sunrise
14	16	NAICHITCHI MY HEART, Shingo Kazami, For Life/Burning
15	15	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun
16	NEW	MIZUIRONO LOVE LETTER, Sayuri Iwai, King/Crazy Rider-Burning
17	14	SONNA HIROSHINI DAMASARETE, Mizue Takada, Teichiku/PMP-Amuse
18	12	CHOUHATSU MUGENDAI, Shibusagita, CBS-Sony/Johnny's
19	17	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
20	11	CAT'S EYE, Anri, For Life/NTV

ALBUMS		
1	NEW	COLOUR BY NUMBERS, Culture Club, Victor
2	1	SEIKO PLAZA, Seiko Matsuda, CBS-Sony
3	NEW	MISS YOKOHAMADULT, Yuko Hara, Victor
4	NEW	LOVE MUGENDAI, Shibusagita, CBS-Sony
5	2	NEMURENAI JIDAI, Chiharu Matsuyama, News
6	3	YES-YES-YES, Off Course, Toshiba-EMI
7	NEW	COLORFUL BOX, You Hayami, Taurus
8	6	AN INNOCENT MAN, Billy Joel, CBS-Sony
9	4	FLASHDANCE, Soundtrack, PolyStar
10	10	CAN'T SLOW DOWN, Lionel Richie, Victor
11	NEW	HANDS UP, Mods, Epic-Sony
12	8	BODIES AND SOULS, Manhattan Transfer, Warner-Pioneer
13	9	GREATEST HITS, Air Supply, Nippon Phonogram
14	NEW	ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RVC
15	NEW	TURNING POINT, Shouko Sawada, Nippon Phonogram
16	5	SOUL VACATION, Ratsstar, Epic-Sony
17	NEW	THE BIG GIG, Kai Band, Toshiba-EMI
18	NEW	DRAMATIC ROAD, Toru Watanabe, Epic-Sony
19	7	FRIDAY TROUBLE, Singo Kazami, For Life
20	19	STAYIN' ALIVE, Soundtrack, Polydor

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/5/83

SINGLES

This Week	Last Week	
1	2	UPTOWN GIRL, Billy Joel CBS
2	4	RED RED WINE, UB40, DEP International
3	1	RECKLESS, Australian Crawl, EMI
4	5	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
5	8	SAY SAY SAY, Paul McCartney, Michael Jackson, Parlophone
6	3	KARMA CHAMELEON, Culture Club, Virgin
7	6	GIVE IT UP, KC & Sunshine Band, Epic
8	11	ALL NIGHT LONG, Lionel Richie, Motown
9	7	UNION OF THE SNAKE, Duran Duran, EMI
10	9	MODERN LOVE, David Bowie, EMI America
11	10	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
12	19	CHANGE IN MOOD, Kids In The Kitchen, White
13	14	CRYSTAL, Elton John, Rocket
14	12	BOP GIRL, Pat Wilson, WEA
15	17	HOLD ME TIGHT, Cold Chisel, WEA
16	16	I HEAR MOTION, Models, Mushroom
17	13	GOLD, Spandau Ballet, Chrysalis
18	15	SAFETY DANCE, Men Without Hats, Big Time
19	NEW	SOLDIER OF FORTUNE, John Paul Young, ICDU
20	NEW	MONTEGO BAY, Allniters, Powderworks

ALBUMS

1	1	1983...SUMMER BREAKS, Various, EMI
2	5	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
3	2	COLOUR BY NUMBERS, Culture Club, Virgin
4	4	LET'S DANCE, David Bowie, EMI America
5	3	UNDERCOVER, Rolling Stones, Rolling Stones
6	6	AN INNOCENT MAN, Billy Joel, CBS
7	9	INFIDELS, Bob Dylan, CBS
8	7	TOO LOW FOR ZERO, Elton John, Rocket
9	8	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
10	11	PIPES OF PEACE, Paul McCartney, Parlophone
11	NEW	THE BRITISH POP COLLECTION, Various, EMI
12	10	TRUE, Spandau Ballet, Chrysalis
13	13	WHAT'S NEW, Linda Ronstadt, Asylum
14	18	LABOUR OF LOVE, UB40, DEP International
15	16	THRILLER, Michael Jackson, Epic
16	15	PLEASURE OF YOUR COMPANY, Models, Mushroom
17	14	GREATEST HITS, Air Supply, Big Time
18	20	JUST ONE..., Renee & Renato, RCA
19	17	SYNCHRONICITY, Police, A&M
20	19	BLUES BROTHERS, Original, Atlantic

SPAIN

(Courtesy El Gran Musical)
As of 11/26/83

SINGLES

This Week	Last Week	
1	1	I LIKE CHOPIN, Gazebo, CBS
2	2	FLASHDANCE, Irene Cara, Fonogram
3	NEW	KARMA CHAMELEON, Culture Club, Ariola
4	3	MANIAC, Michael Sembello, Fonogram
5	4	SWEET DREAMS, Eurythmics, RCA
6	9	VICTIMAS DEL DESAMOR, Video, Zafiro
7	NEW	CODO, Tauchen Prokopetz, Ariola
8	5	WRAPPED AROUND YOUR FINGER, Police, Epic
9	6	WOMAN IN YOU, Bee Gees, Polydor
10	10	QUIEN PIENSA EN TI, Gonzalo, Hispavox

ALBUMS

1	1	FLASHDANCE, Banda Sonora Original Pelicula, Fonogram
2	3	TRUE, Spandau Ballet, RCA
3	2	SYNCHRONICITY, Police, Epic
4	8	CABALLO DE BATALLA, Juan Pardo, Hispavox
5	4	ME ENAMORE, Jose Feliciano, RCA
6	6	CADA LOCO CON SU TEMA, Joan Manuel Serrat, Ariola
7	5	HOOKED ON CLASSICS 3, Luis Clark & Royal Philharmonic Orchestra, Edigsa
8	7	STAYING ALIVE, Banda Sonora Original Pelicula, Polydor
9	9	CRISES, Mike Oldfield, Ariola
10	NEW	PRIVATE COLLECTION, Jon & Vangelis, Polydor

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 12/3/83

SINGLES

This Week	Last Week	
1	1	HEY YOU ROCK STEADY, Crew, Virgin
2	3	COME BACK AND STAY, Paul Young, CBS
3	7	OWNER OF A LONELY HEART, Yes, Aico
4	6	MANHATTAN, G'Race, Ya Ya
5	5	UNDERCOVER OF THE NIGHT, Rolling Stones, EMI
6	2	ALL NIGHT LONG, Lionel Richie, Motown
7	10	HAPPY STATION, Fun Fun, Dureco
8	9	UPTOWN GIRL, Billy Joel, CBS
9	4	SUZANNE, V.O.F. de Kunst, CBS
10	NEW	SHADOW ON THE WALL, Mike Oldfield, Virgin

ALBUMS

1	1	CAN'T SLOW DOWN, Lionel Richie, VIP
2	3	UNDERCOVER, Rolling Stones, Rolling Stones
3	6	KINDEREN VOOR KINDEREN DL.4, Turning Point
4	2	COLOUR BY NUMBERS, Culture Club, Virgin
5	4	DESIRE, BZN, Mercury
6	8	PIPES OF PIECE, Paul McCartney, EMI
7	7	LABOUR OF LOVE, UB 40, Virgin
8	5	TRUE, Spandau Ballet, Chrysalis
9	10	NO PARLEZ, Paul Young, CBS
10	NEW	VOOR JOU, Andre Hazes, EMI

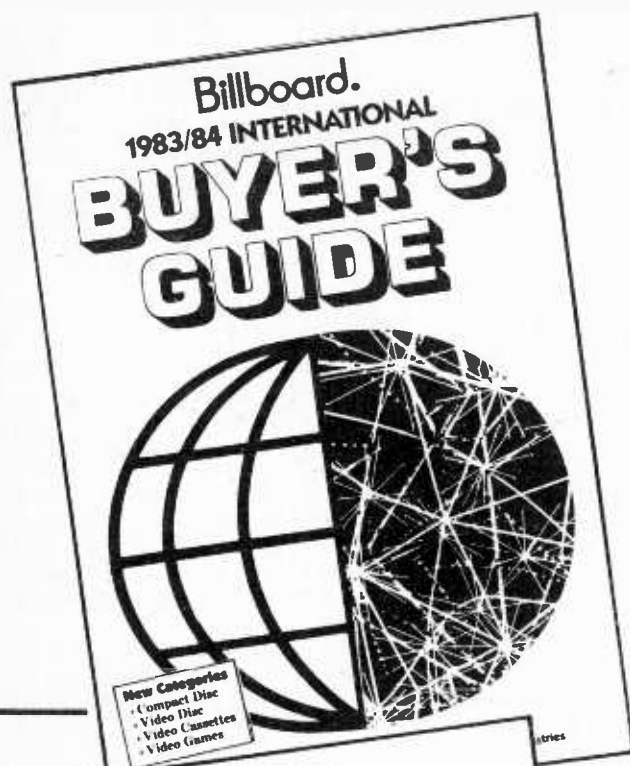
ITALY

(Courtesy Germano Ruscitto)
As of 11/28/83

ALBUMS

This Week	Last Week	
1	1	FLASHDANCE, Irene Cara, PolyGram
2	15	STAYING ALIVE, Various, PolyGram
3	NEW	UNDERCOVER, ROLLING STONES, EMI
4	3	E ARRIVATO UN BASTIMENTO, Edoardo Bennato, Ricordi
5	4	MOONLIGHT SHADOW, Mike Oldfield, Virgin
6	2	TROPICO NORD, Pooh, CGD-MM
7	5	GENESIS, PolyGram
8	NEW	INFIDELS, Bob Dylan, CBS
9	NEW	PIPES OF PEACE, Paul McCartney, EMI
10	7	JAZZ, Loredana Berte, CBS
11	6	BOLLICINE, Vasco Rossi, Carosello/Ricordi
12	NEW	VENEZIA 2000, Rondo Veneziano, Baby
13	9	STUDIO 54, No.6, Various, COM/CGD-MM
14	12	SYNCHRONICITY, Police, CBS
15	10	CALYPSO, Ron, RCA
16	11	MIXAGE, Various, Baby/CGD-MM
17	18	I GRANDI SUCCESSI DI ELVIS PRESLEY, Siglaquattro/RCA
18	13	BANDIERA GIALLA, Ivan Cattaneo, CGD-MM

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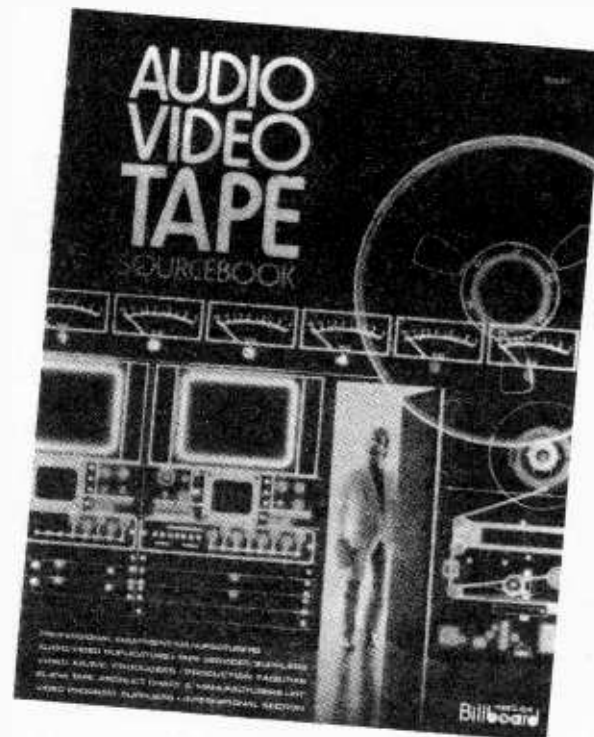


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20% RISE IN \$\$ VOLUME REPORTED

Disneyland: Best Sales Year Yet

LOS ANGELES—Disneyland Records is claiming its best sales year to date. The company reports a 20% increase in gross dollar volume during fiscal 1983, ending Sept. 30.

Dramatizing that growth, contend label executives, were awards of 20 RIAA gold certifications, primarily on seven-inch product from Disney and Disney-distributed projects. Older titles figured prominently in the RIAA boom, but the traditionally catalog-oriented line also earned certification for several current releases.

Because the record division, as part of the Disney Enterprises empire, does not report financial performance, no total net or gross sales figures are being disclosed. But Stephen McBeth, manager of marketing, cites both ambitious Disneyland promotion campaigns and a general economic upturn as contributing to the performance of the division.

'Big Chill' Album

• Continued from page 8

ists, who in some instances relied on later tape generations than Nichols: "When we had a mono master and a later, simulated stereo copy, I opted for the mono, even if the film's soundtrack used the stereo."

Barri allows that the "Christine" album could face a tougher sell than "The Big Chill," since he expects the newer film to attract a young public unfamiliar with the original songs. But the Motown creative vice president remains enthusiastic over the technical gains digital mastering can bring with older analog material.

Focal points for the year included the June launch of its most extensive marketing campaign to date, prepared for 17 different "Star Wars" and "Return Of The Jedi" titles via the Buena Vista label. Disneyland says sales to date on these products exceed three million units, earning one of its gold certifications for its "Return Of The Jedi" story record. The label also earned gold with an "E.T." package.

Cassette sales growth was also noted, with McBeth acknowledging that until this year sales of record players for children substantially outstripped cassette players sold for that market. "Interestingly enough, we're hearing that dealers are still selling as many children's record players as cassette players," McBeth notes, saying that his market forecast now calls for tape/disk parity within the next year.

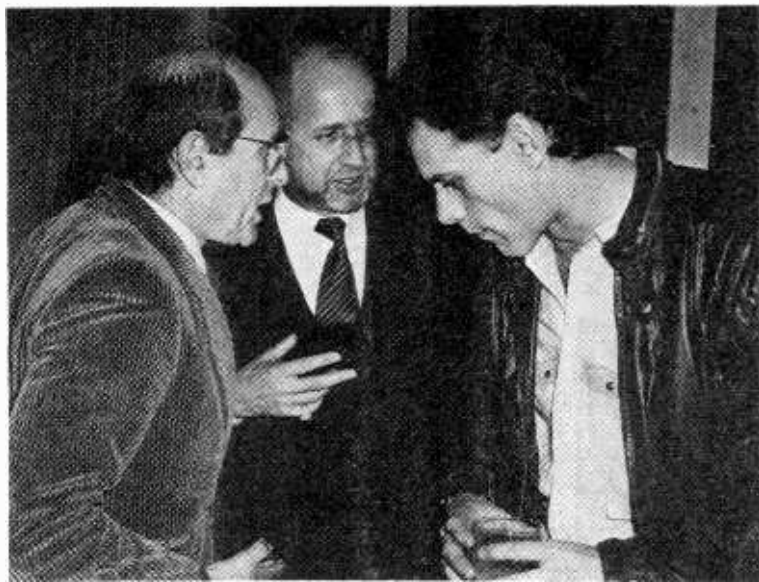
All told, cassette sales jumped 80% for Disneyland, which McBeth says is consistent with the configuration's overall market penetration. The increases were spread evenly across the line's different cassette price points, which show cassette products selling at suggested list prices of \$3.98, \$5.98 and \$6.98 depending on program and packaging.

McBeth is upbeat about the new sales year. "I can tell you we're having the best fall and early Christmas sales season in years, which I understand is the case for most labels," he reports. Expected to buttress that strength is the Dec. 16 theatrical release for the first all-new Mickey Mouse featurette in three decades,

"Mickey's Christmas Carol," which will be accompanied by the rollout for both a story record and a 12-inch story/song picture disk package.

Anticipation for that release (on a bill with a rereleased Disney feature, "The Rescuers," which will likewise spawn a new record/tape push) was already high last year, when an animators' strike delayed release in time for the 1982 holidays. McBeth says theatre owners are getting into the action via plans for lobby displays of disks and tapes during the initial box-office release.

Meanwhile, Disneyland is also aiming to repeat its success with kiddie market pop spinoffs such as its "Mickey Mouse Disco" and "Mousercise" packages via the recently released "Splashdance" package.



CALLING THE PLAYS—At a party in New York celebrating the birth of Meca Records, Mace Lipman, left, of Mace Lipman Marketing, label president Richard Osias, center, and Meca's first artist, KC, formerly of KC & The Sunshine Band, huddle with their game plan.

Heartland Beat

• Continued from page 8

Slang & Euphemism"—written by a professor at Northwestern Univ. here—and found that the terms "wang" and "doodle" can be interpreted as synonymous with the male organ.

In actuality, the phrase is an old Southern black expression that refers to merrymaking. "Hey, everybody knows 'wang dang doodle' means pitching a party," said the song's author Dixon when informed of the questionable interpretation.

Even the slang dictionary's compiler, Prof. Richard Spears, appeared surprised at the decision, according to Iglauer. In fact, says Iglauer, "He thought it was hilarious."

"Chicago On The Good Foot" director Terrence Stegner's reaction to the decision was also "surprise," he says. But he adds, "Disney has their own reasons, and I haven't questioned them... I think it's admirable

Vid Compilations Due On Market

• Continued from page 6

MTV, 'Friday Night Videos' and others. Consumers are expressing a desire to own video clips, and this presents us with an opportunity to go into non-traditional video outlets where titles can be successfully cross-marketed with records and tapes."

Peisinger adds that Vestron is "quite interested in broadening our inventory in music. As we have aggressively pursued our current agreements, we are pursuing other relationships with equal vigor."

Mark Levinson, president of PMI, notes that "Picture Music" will be supported with advertising on MTV and in print. All previous PMI releases have been marketed through sister company Thorn-EMI video. But Levinson remarks, "Picture Music" is a unique product, and we need to explore all avenues for release and support."

Sony's Video 45s will not be cross-promoted with Vestron, although head of software operations John O'Donnell says he would be happy to discuss such an arrangement. Through an agreement with PMI, the titles will be promoted on MTV, with 30- and 60-second spots on each month's releases designed for overlay on Sony's current daily ad schedule.

Sony also will be promoting the titles through tie-ins with clubs and through dealer point-of-purchase materials. All Betamax hardware sold will also include a full-line catalog.

that they made a film on a subject so seldom delved into in the first place."

The Disney Channel's director of public relations, Harvey Kahn, admits, "We wanted to play it very safe." He adds that the channel has responsibilities to subscribers who expect only the most irreproachable family entertainment.

"It was our understanding, based on books that we have here, that there was a connotation in the song that was not (acceptable)," continues Kahn. "We're not in the business of being able to take chances."

"Contractually, Disney wasn't obliged to use the footage or inform us that they wouldn't," Iglauer acknowledges. "But I felt that my artist had been indirectly slandered by being accused of singing an obscene song, without any discussion on their part at all."

★ ★ ★

Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, Ill. 60606.

Chartbeat

• Continued from page 8

though their longterm effects weren't nearly as lasting.

While most of these No. 1 duets have involved superstars, two of the more recent top-charted pairings featured middle-level or even developing acts. Those records, respectively: Joe Cocker & Jennifer Warnes' "Up Where We Belong" and Patti Austin & James Ingram's "Baby, Come To Me."

Before we close this section, we should note that "Say Say Say" is the 10th career No. 1 for Michael Jackson (counting four records with the Jackson Five) and the 29th career No. 1 for Paul McCartney. This includes 20 hits with the Beatles and six with Wings, plus three duets: "Uncle Albert/Admiral Halsey" with Linda McCartney, "Ebony And Ivory" with Stevie Wonder and now "Say Say Say" with Jackson.

Finally, by hitting No. 1 with "Say Say Say," McCartney and Jackson avenge their near-miss from January, when "The Girl Is Mine" peaked at number two.

★ ★ ★

Fast Facts: Besides holding in the top 10 on the pop chart for the seventh straight week, Linda Ronstadt's "What's New" (Asylum) this week jumps onto the jazz chart at number 32. It's the first jazz chart appearance for Ronstadt, who has already made inroads on quite a few of Billboard's key music surveys. With 1978's "Ooh Baby Baby" alone, she hit the pop, black, country and adult contemporary charts.

While new acts have had a field day on the pop charts this year, it's worth noting that a number of '60s stalwarts are more than holding their own on this week's album survey. The Rolling Stones surge to number four, Paul McCartney jumps to 16, Bob Dylan holds at 20, Barbra Strei-

sand vaults to 21, the Doors hold at 23 and Paul Simon jumps to 38. And this doesn't even count Kenny Rogers and Robert Plant, who emerged from groups that broke at the end of the '60s, or "The Big Chill" soundtrack, which is dominated by hits from that decade.

DeBarge's "Time Will Reveal" (Gordy) jumps to No. 1 on this week's black singles chart, giving the group the No. 1 black hit they've been looking for all year. "I Like It" peaked at number two on the black chart in March; "All This Love" reached number five in June.

The Romantics' "Talking In Your Sleep" (Epic) jumps to No. 1 on the dance/disco chart, demonstrating the continuing popularity on that survey of mainstream pop/rock titles. Preceding the record at No. 1 this year have been such pop-oriented hits as the Greg Kihn Band's "Jeopardy" and David Bowie's "Let's Dance."

And, as Rob Waldman of our New York chart department points out, Nena's "99 Luftballons" (Epic) is only the third record with all-German lyrics to crack Billboard's Hot 100. The record, which debuts this week at number 74, follows the Beatles' "Sie Liebt Dich" and Kraftwerk's "Autobahn." Waldman points out that Deodato's "Also Sprach Zarathustra" had a German title, but no lyrics.

★ ★ ★

We Get Letters: Eric Fader of Bay-side, N.Y. and Don Beckman of Spokane wrote in to suggest that when Michael Jackson's "One Day In Your Life" peaked at number 55 in 1981, that broke his string of consecutive top 10 hits. But since that was a from-the-vaults release on Motown, we don't feel it should be counted against his CBS streak.

Christopher Cross Single Gets 'Hospital' Treatment

LOS ANGELES—The same television love affair that spawned a left-field single hit for Patti Austin and James Ingram is now reheating another single, this one by Christopher Cross.

Cross' "Think Of Laura," released by Warner Bros. last spring, made little impact when first pulled from the performer's "Another Page" album. But when the producers of ABC-TV's hit soap opera, "General Hospital," added the song as musical counterpoint to the return of one of its most popular characters, Laura, Warner began fielding phone calls from radio programmers and fans.

"I wasn't here when the single was released," explains Rich Fitzgerald, newly appointed vice president of promotion at the label (Billboard, Nov. 26). "But from what I've been told, 'Think Of Laura' met with mixed reactions as soon as it was released. It was the third single from

the album, and it met with a terrible fate when the label first released it."

So, he adds, did Austin and Ingram's "Baby Come To Me," the Qwest single that made a daunting recovery after the same show selected the song to underscore the new romance between Luke, Laura's old flame, and his new love interest. Now that Laura has returned for a five-week run of episodes, the Cross record appears to be enjoying a similar second chance.

"I came to work my first day here on the phones," continues Fitzgerald, who moved over from a top promotion post at Geffen. "We began getting calls from stations asking about the record, and soon found that the television stations carrying the show were getting the same kind of calls. We talked to one Dallas station that had already logged 1,000 calls about the single."

As was the case with the Qwest single, Warner has found itself literally forced to reissue the records. "We're finding that the stations are promoting our people on the record," Fitzgerald claims. "There's a radio station in virtually every town that's contacted us about this single. The first day out on reorders, we got orders for 20,000 pieces."

One built-in limitation does face Cross' record. Unlike the Austin/Ingram disk, which was able to garner exposure throughout Luke's new soap opera romance, "Think Of Laura" is likely to be aired only so long as the character is back in the center of the show's action. And current plans call for her return to last only five weeks. That leaves Warner Bros. with less than four weeks left to plug the rekindled hit—unless the series decides to extend Laura's stay.

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News

Chains Give Thanks For Best Holiday Sales Since '79

• Continued from page 5

stores in San Luis Obispo, Calif. Like Joe Voynow of Big One-Stop, Charlotte and Steve Libman of Nova Distributing, Atlanta, Ferris reports that downtown stores generally did well, but that those near malls were hurt by the dramatic pull of the huge shopping centers this holiday. He describes product as about equal to last year, but conjectures that people were less hesitant about buying gifts. Ferris expects schlock video game titles to fortify his-Christmas business. Careful buying of overstocks has enabled him to offer some titles as low as \$2.97 and a great many under \$5, which he says draws traffic and correlative sales.

The four Laury's stores in Chicago count on CD to make it a profitable Christmas. John Schulman says the mini-disks account for a \$10,000 weekly gross, and that amount could balloon as local audio specialty retailers like Teddy Schwartz of Musicraft advertise players as low as \$499. Reports from United Audio Center, another local chain, he says, showed good movement in the \$1,500 list Sony 701 CD unit.

Advertising and a more complete selection of merchandise have business up 10% to 20% in the three Miami-area Q Record Stores, Ned Berndt avers. The chain had a major fire before the 1982 holiday, which stalemated stocking properly. Berndt, too, says he has increased advertising.

Registers showed 15% increases at the four Rolling Stone outlets in Phoenix, Jeff Lake notes. A boost in radio advertising and a free hot-air-balloon promotion in conjunction with KDKB on Nov. 26 helped business considerably at the chain's newest store.

Poor phone communications in the upper Midwest made it impossible to reach Mother's Records, the five stores out of Moorhead, Minn. John Conroy of Midland Records, based in the Twin Cities, says he had an 11% upturn for his 14 locations across the country.

The 150 Camelot stores were up 26%, reports executive vice president Jim Bonk. "Cassettes were exceptionally strong," he says, echoing a number of his peers. He found accessories, especially blank video tape, going well over the three days.

"Television has helped us with new acts and with establishing superstars, and, perhaps most importantly, stretching longevity of albums," says John Grandoni of the 13 Caves' stores, Buffalo, citing a 30% rise. He says he started running full print pages in October and then went to double trucks in November. He found the larger portable Sanyo portable cassette players did especially well recently. At present, he says Caves is running 100 spots weekly over FM stations and has recently gone on MTV regionally.

The over 100 Western Merchandisers retail units showed about a 10% increase for the holiday, John Marmaduke reports. Roy Imber of the more than 50 TSS and Record World stores based on Long Island estimate he was up 5% to 6%.

PolyGram Classics Settles In At HQ

NEW YORK—PolyGram Classics completes its move to label headquarters here Monday (5), after several years in a separate location on W. 55th St. About 25 people are involved in the move to 810 Seventh Avenue. All telephone numbers remain the same.

Record & Tape Ltd., which made front page news last year by taking out a 13-page advertising supplement in the regional edition of Time, has done it again this year by running a

10-page insert in the "Weekender" section of the Nov. 25 Washington Post, which claims a readership of more than 700,000 people on Fridays.

Sheldon Michelson, buyer for the four-store chain, says the insert, which cost \$54,000, was "100% co-op—it didn't cost us a thing." Michelson says the response to the

maxi-ad, which was divided into 90% records and tapes and 10% books, "has been fantastic." Labels participating were WEA, CBS, Moss, MCA, RCA and PolyGram.

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Hot 100 1940-82, Bubbling Under The Hot 100 1959-82, Best Bets For Christmas 1963-73, Adult Contemporary 1961-82, Hot Country Singles 1948-82, Black Singles 1948-82, Best Selling Childrens Records 1948-52. Note: Chart names used here are most current. All Single charts are combined into one listing.

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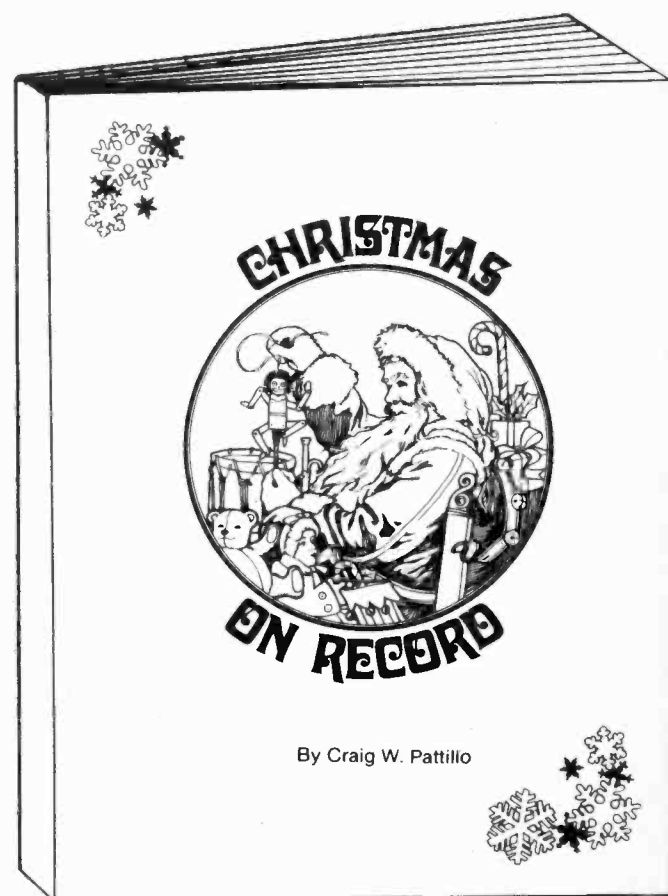
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News

PERFORMANCE FUND CUT

Contract Averts AFM Strike

• Continued from page 5

vide "royalties" to sidemen according to the number of sessions they participated in during the preceding five years.

The Music Performance Trust Fund will, however, suffer contraction due to a reduction in contribution obligations under the new pact. The new formula, as well as other contract specifics, will not be made public until after members have voted on its terms. For fiscal 1983, this fund earned about \$10.76 million from record labels. The new provisions will apply only to recordings produced after Dec. 1, 1983, the effective date of the new contract.

The negotiating teams of both the union and labels are now refining the terms agreed upon, and these will be submitted to some 7,000 AFM members for ratification. Only members who have earned \$1,000 or more from recording sessions during the past year are entitled to vote.

The video clause, which is slated to remain in effect until the end of the

three-year pact, calls for payment of musicians belonging to self-contained groups to receive special payments only after their clips have returned \$60,000 in revenues to the label that originally recorded the material. At that point, 1% of additional earnings will be forwarded to the AFM for distribution.

If sidemen are called in to participate in the recording, they will receive \$120 each, whether the clips are used commercially or not. Where clips are used purely for promotion, no additional fees are paid self-contained groups.

Ratification ballots will be distributed in about two weeks, says Fuen-tealba. They are to be returned by Jan. 6 for tabulation. Fuentealba says he was pleased with the terms arrived at, and expresses particular satisfaction at retention of the Music Performance Trust Fund, which provides for sponsorship of live performances of music at union scale.

The contract covers Canada and Puerto Rico, in addition to the United States.

Software, IBM Entry In Computer Show's Spotlight

• Continued from page 5

planning to make their top-selling packages for the IBM PC compatible for the PCjr. Noted Robert H. Glidden, president of Berkeley-based Perfect Software, "The conversions are a very easy process, not as simple as making a cassette from a record, but close."

IBM, which rolled out the PCjr here, displayed software, accessories and peripherals for the new machine. It was widely speculated that IBM has reneged on its original scheme to sell the home machine through mass merchandisers.

Since the company debuted PCjr here rather than at CES, it is believed that computer stores will be the primary marketers of the low-cost machine. A company spokesman was quick to point out that the technology, price and performance of the new machine differed from the IBM PC. "They are not and will not be competing machines," he stressed.

Further evidence of the software industry's growing dominance appeared here in the number of educational and home management/productivity firms commanding prominent exhibits at the convention. That area not only encompassed the Convention Center hall, but sprawled throughout the newly constructed West Hall and the Las Vegas Hilton, Riviera and Sahara hotels. Monogram, Avant-Garde Creations, Edu-Ware Services Inc., Peachtree Soft-

ware, Bruce & James, Xerox and other firms displayed and discussed the developing home computer market for disk-based software.

Clearly, the show-stopper was Toshiba's and Mitsubishi's color printers, which demonstrated color-photograph quality printing. A hand-held word processor, which uses a six-pad keyboard to type traditional written English, also drew record crowds. The manufacturer, Microcomputer Inc. of New York, had only marketed the product in the U.K.

Also attracting attention was a three-minute music video clip produced by Lotus Software, reportedly costing about \$150,000. The piece featured a confused office scene until someone discovers the company's Lotus 123 software package. The professionally produced video's music was pop-jazz in flavor.

Finally, computer distributors Micro D and Soft Kat introduced best-seller lists which, like Softsel's Hot List, are based on the number of titles each company ships to retail outlets.

The five-day event culminated with Softsel, the largest software distributor, giving out awards to vendors whose products have shipped the largest volumes. Datasoft's "Zaxxon" won in the category of most popular title. Other third party software makers receiving awards were Infocom, Datamost and Lotus. Comedian David Steinberg was the master of ceremonies.

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TOP LPs & TAPE

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		5	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	WEEKS AT #1 2	8.98	BLP 1	36	38	19	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 4	71	73	5	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 15
2	3	24	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		37	39	9	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA		8.98		72	134	2	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA		9.98	
3	4	51	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 6	38	40	4	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA		8.98		73	76	10	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98	
4	13	3	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA		8.98		39	33	18	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 14	74	75	22	DONNA SUMMER She Works Hard For The Money Mercury 81265-1 (Polygram)	POL	●	8.98	BLP 36
5	5	17	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			40	41	56	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 37	75	57	7	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 19
6	2	34	QUIET RIOT Metal Health Pasha/CBS BF2 38443	CBS	▲			41	37	24	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		76	67	6	EDDIE MONEY Where's The Party Columbia FC 38862	CBS			
7	7	11	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	●	8.98		42	32	20	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98		77	175	2	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS			
8	6	12	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1	43	42	43	JOURNEY Frontiers Columbia QC 38504	CBS	▲			78	56	19	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98	
9	8	6	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS				44	55	2	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 17	79	85	49	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		BLP 30
10	14	4	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA		9.98		45	47	4	EDDIE MURPHY Comedian Columbia FC-39005	CBS			BLP 18	80	78	14	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
11	9	7	GENESIS Genesis Atlantic 80116	WEA		8.98		46	NEW ENTRY	8	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS				81	86	31	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	
12	12	6	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL		8.98		47	50	8	THE ROMANTICS In Heat Nemperor B62 3880 (Epic)	CBS				82	79	15	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 28
13	10	45	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		48	48	24	LOVERBOY Keep It Up Columbia QC38703	CBS	▲			83	64	12	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP		8.98	
14	15	34	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		49	59	2	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA		8.98		84	74	14	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98	
15	28	2	YES 90125 Atco 90125	WEA		8.98		50	36	8	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 8	85	87	13	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98	
16	17	4	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	●			51	52	14	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 5	86	108	3	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 24
17	11	17	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		52	44	11	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98		87	93	3	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 27
18	18	8	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA		8.98	BLP 45	53	43	21	SPANDAU BALLET True Chrysalis BGV-41403	CBS				88	89	9	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 13
19	16	9	PAT BENATAR Live From Earth Chrysalis FV41444	CBS				54	58	5	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98		89	91	10	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	
20	20	4	BOB DYLAN Infidels Columbia QC-38819	CBS				55	69	4	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98		90	90	5	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ 4862	RCA		11.98	
21	35	3	BARBRA STREISAND Yentl Columbia JS 39152	CBS				56	51	17	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98		91	88	62	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
22	21	12	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98		57	62	4	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98		92	96	39	U2 War Island 90067 (Atco)	WEA	●	8.98	
23	23	6	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98		58	60	60	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 43	93	NEW ENTRY	3	ADAM ANT Strip Epic FE 39108	CBS			
24	24	10	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS				59	49	16	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 3	94	123	3	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 31
25	19	19	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲			60	63	15	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 12	95	98	15	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 42
26	22	33	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 59	61	65	4	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA	●	8.98		96	95	16	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98	
27	25	29	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98		62	53	14	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP		8.98		97	82	32	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
28	31	5	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP		9.98	CLP 25	63	46	29	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98		98	102	4	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
29	26	33	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		64	66	8	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 7	99	114	81	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
30	NEW ENTRY		DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP		8.98		65	45	38	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2	100	77	8	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98	
31	34	20	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 2	66	61	33	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98		101	72	9	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS			
32	27	9	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98		67	68	16	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 9	102	80	9	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BF2-38929 (Epic)	CBS			
33	30	9	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98		68	NEW ENTRY		U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		8.98		103	99	27	IRON MAIDEN Piece Of Mind Capitol ST 12274	CAP	●	8.98	
34	29	25	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98		69	54	13	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		104	81	18	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS			
35	84	2	38 SPECIAL Tour De Force A&M SP-4971	RCA		8.98		70	70	9	JOBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98		105	71	5	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 22
																106	110	76	MEN AT WORK Business As Usual Columbia ARC 37978	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).

Market Quotations

As of closing, Nov. 29, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69%	48%	ABC	10	1269	55%	54%	55%	unch
49	30%	American Can	4	209	48%	48%	48½	- ½
17%	8½	Armstrong Int'l	11	15	11%	11½	11½	- ½
81%	55	CBS	11	882	67%	67	67	- ½
65	16	Coleco	7	19227	24%	23	23%	+ 1%
9%	6½	Craig Corporation	—	5	7%	7%	7%	+ ¼
84%	47½	Disney, Walt	17	1513	48%	47%	48%	+ ¾
6%	3%	Electrosound Group	—	1	5%	5%	5%	unch
30½	16½	Gulf + Western	—	6158	28%	28	28½	+ ½
38	18	Handelman	17	193	37%	36½	37%	+ 1%
12½	6	K-Tel	—	—	—	7½	—	unch
78½	47%	Matsushita Electronics	18	385	77½	76½	77½	- ½
16%	5%	Mattel	—	884	6%	6	6%	unch
42½	32½	MCA	11	488	39%	38%	39%	+ ¼
90½	72%	3M	15	1350	87	86	86½	- ¼
150	82	Motorola	26	1673	142%	138%	142%	+ 3%
79%	47	No. American Phillips	12	24	78½	77½	78%	+ 1%
15%	2½	Orrox Corporation	—	54	3%	3	3%	- ¼
27½	18	Pioneer Electronics	—	7	26%	26%	26%	- ½
36½	13%	RCA	20	9509	37%	35%	37%	+ 1%
16%	12%	Sony	30	4355	13%	13%	13½	unch
34½	25%	Storer Broadcasting	—	499	32%	31½	31%	- ½
6%	2%	Superscope	—	66	4%	4%	4%	- ¼
57	38	Taft Broadcasting	14	91	49½	48%	49½	+ 1
35%	19%	Warner Communications	—	2894	23%	22%	22%	unch
16%	8%	Wherehouse Entertain.	18	143	17%	16½	16%	+ ½

OVER THE COUNTER

	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	1½	Josephson Int'l	9000	14	14%
Certron Corp.	10700	3½	3½/16	Recoton	4000	8½	8%
Data Packaging	500	6½	7½	Schwartz Bros.	—	2%	3½
Koss Corp.	1900	3%	4%				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Boy, Franco Charles, to Marsha and Peter Vlassic, Nov. 16 in New York. She is vice president of American Talent International Ltd. there.

★ ★ ★

Girl, Chloe, to Allen and Judy Rothstein, Nov. 16 in New York. Grandfather is Ira Rothstein, promotional director of Record World and TSS Record Shops there.

★ ★ ★

Boy, Matthew David, to Marge and David Bartlebaugh, Nov. 9 in Sarasota, Fla. He is with Exclusive Entertainment there.

Marriages

Larry McBride to Edie McCrosky, Nov. 27 in Las Vegas. He is founder and president of Atlanta-based MDJ Records. She is MDJ's vice president.

Deaths

Johnny "Scat" Davis, 73, Nov. 25 of a heart attack in Pecos, Tex. A singer, trumpeter and actor, Davis was a star with Fred Waring's Pennsylvanians, appeared in 14 films and led a dance band on the West Coast for several years. He is survived by his widow, a son and two daughters.

New Companies

Glen Cove Music, a publishing firm, formed by Dennis Beiker and Tommy Treadway. P.O. Box 110269, Nashville, Tenn. 37222: (615) 793-9655.

★ ★ ★

Miracle Concerts, a full service booking agency, formed by Trod Nossel Artists and TNA Records. 10 George Street, Wallingford, Conn. 06492; (203) 265-0010.

Fast Pace Productions, a music video production company, formed by Rudy and Jeanine Moni. 527 Central Ave., Jersey City, N.J. 07307: (201) 798-3010.

★ ★ ★

In The Mix, formed by Henry Belolo and Jacques Morali of Can't Stop Productions. First release is the single "B-Boy" by Bon Rock. 575 Madison Ave., Suite 600, New York, N.Y. 10022: (212) 751-6177.

★ ★ ★

Brown Bonnet Sound, a publishing and production firm, formed by Walter and Richard Hansome. First release is the single "Radiation Tune." P.O. Box 047, Brooklyn, N.Y. 11225.

★ ★ ★

Fame Country, a musical instrument outlet with guitar instruction, seminars and band coaching. 3313 Ingersoll, Des Moines, Iowa 50312: (515) 279-8500.

★ ★ ★

Bismieux Production, a business management and video music production firm, formed by Ray Benson. First client is Asleep At The Wheel. P.O. Box 463, Austin, Tex. 78704: (512) 444-9885.



Photo by Chuck Pulin

HIGH POWERED PRESS CONFERENCE—Promoter Don King is electrified by the presence of the Jacksons, including Michael, right, at the New York press conference revealing details of the group's upcoming tour, to be sponsored by Pepsi-Cola.

'84 Jacksons Tour Gets Backing From Pepsi-Cola

• Continued from page 5

ton, Barton, Durstine & Osborn. Previous corporate sponsors of major music tours have included Canada Dry (Hall & Oates) and Jovan (the Rolling Stones).

The Jacksons' excursion, revealed at a Manhattan press conference Wednesday (30), is being promoted by boxing entrepreneur Don King and Joe Jackson via a new enterprise, Don King/Joe Jackson Productions.

The ad campaign will be screened here Feb. 26 at a gathering of Pepsi-Cola distributors at Lincoln Center. The ads will debut on the Grammy Awards telecast, also in February. The commercials will be shot in January and may be directed by director Bob Giraldi, who shot Michael Jackson's "Beat It" clip. King gave few specifics about the tour at the press conference, stating, "no dates will be announced until the Jacksons' album

is finished." The album is due in January.

To the consternation of some of the press, King said that details of the tour will be given "at another press conference." When asked about the extent of Pepsi's commitment to the tour, King declared, "Anywhere from \$5 to \$25 million."

Industry veteran Larry Larson will serve as tour coordinator supervising a production/promotion group of 12 dubbed by King the "K-Team."

King's negotiations with the Jacksons for the tour began last summer and grew into a partnership. According to King, this is "an expansion into the entertainment industry" for him, not an abandonment of sports.

A key player in connecting the Jacksons, King and Pepsi is Rockbill. The company, which pioneered the corporate sponsorship of rock tours, was contacted by King after he secured the Jacksons' tour. Rockbill vice president Joshua Simons says the firm then acted as a liaison between King and several corporations before Pepsi made its commitment. Simons claims this is "the biggest tie in between Madison Ave. and the music industry yet."

Tickets for all tour dates are being printed at one time and will be marked with a special code to inhibit counterfeiting. Pepsi's name will appear prominently on each ticket.

There has been talk about an international Jacksons tour in the fall of 1984. As to whether Pepsi would underwrite that as well, Rosenshine said, "There has been talk about it, but nothing has been solidified."

Bubbling Under The Top LPs

- 201—THE JAM, Snap, Polydor 8-155371 (PolyGram)
- 202—Z.Z. HILL, I'm A Blues Man, Malaco 7415
- 203—ABC, Beauty Stab, Mercury 814661-1 (PolyGram)
- 204—ECHO & THE BUNNYMEN, Echo & The Bunnymen, Sire 1-23987 (Warner Bros.)
- 205—SOUNDTRACK, Rumblefish, I.R.S. SP-6-4983 (A&M)
- 206—MELBA MOORE, Never Say Never, Capitol ST-12305
- 207—THE TEMPTATIONS, Back To Basics, Gordy 6085 GL (Motown)
- 208—THE FOUR TOPS, Back Where I Belong, Motown 6066 ML
- 209—MUSICAL YOUTH, Different Style, MCA 5454
- 210—MIDNIGHT OIL, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, Columbia BFC 38996

For the Record

The telephone number of Amherst Records is (716) 883-9520. It was listed incorrectly on last week's Singles Review page.

Industry Events

Dec. 6-8, Institute for Graphic Communication Videotex & Teletext conference, Andover Inn, Andover, Mass.

Dec. 9-10, eighth annual UCLA Entertainment Symposium, Dickson Auditorium, University of California at Los Angeles.

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, Palais Des Festivals, Cannes.

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, National Assn. Of Recording Arts & Sciences 26th annual Grammy Awards show, Shrine Auditorium, Los Angeles.

Feb. 28-Mar. 2, Amusement Trades Exhibition International, Grand Hall Olympia, London.

Bubbling Under The HOT 100

- 101—MAKE BELIEVE IT'S YOUR FIRST TIME, The Carpenters, A&M 2585
- 102—CUT LOOSE, Paul Rodgers, Atlantic 7-89749
- 103—BOYS, Mary Jane Girls, Gordy 1704 (Motown)
- 104—HERO, Gladys Knight & The Pips, Columbia 38-04219
- 105—RUNAWAY LOVE, Firefall, Atlantic 7-89755
- 106—WHITE LINES (DON'T DO IT), Grandmaster Flash & Melle Mel, Sugar Hill 465
- 107—ALWAYS BE MINE, Aldo Nova, Portrait 37-04207 (Epic)
- 108—BAD GIRLS, Don Felder, Elektra 7-69784
- 109—ELECTRIC KINGDOM, Twilight 22, Vanguard 68
- 110—BABY I'M HOOKED, Con Funk Shun, Mercury 81458-7 (PolyGram)

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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP/ Country LP Chart
107	129	3	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 34
108	100	26	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA		8.98	BLP 53
109	107	34	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS			
110	83	13	HEART Passionworks Epic QE-38800	CBS			
111	94	25	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
112	118	3	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 32
113	97	39	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA		8.98	
114	115	92	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL		8.98	
115	116	21	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
116	101	9	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98	
117	120	43	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98	
118	92	10	KLIQUE Try It Out MCA 39008	MCA		8.98	BLP 26
119	135	3	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS			
120	117	87	THE POLICE Ghost In The Machine A&M SP-3730	RCA		8.98	
121	126	4	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 11
122	125	4	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
123	124	4	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 15
124			IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	
125	105	10	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
126	130	4	BRIAN MAY & FRIENDS Starfleet Project Capitol ST-15014	CAP		5.98	
127	103	43	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA		8.98	
128	132	4	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 32
129	131	122	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		6.98	
130	104	19	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
131	106	10	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	BLP 69
132	136	80	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
133	113	35	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
134	111	21	TACO After Eight RCA AFL1-4818	RCA		8.98	
135	142	2	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 23
136	138	31	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 16

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

AC/DC	80
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Anita Baker	139
Pat Benatar	19
George Benson	108
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Tom Browne	151
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Zapp	156
38 Special	35

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units

WIZ HAS \$3.99 SALE

Lowballing Fever Hits Gotham Mart

By LEO SACKS

NEW YORK—A week-long sale of current albums by the Police, Kenny Rogers, Angela Boffill and Ray Parker Jr. for \$3.99 cost the Wiz chain here close to \$10,000. But general manager Barry Bordin insists that the expense to the seven-store web was more than worth it.

"We're just trying to create a little holiday excitement," says Bordin, who claims that the Wiz offset "an absolute loss" on the product with gains in the chain's record, video and electronics departments on the strength of a double-truck spread in the Nov. 27 edition of the Sunday Daily News.

"There was no secret deal, no fairy sending me money from heaven," he explains. "We took a bath, but it was a calculated gamble, like going to Las Vegas." While he didn't sell the quantities he expected on the \$3.99 items, Bordin says he was pleased with the performance of such \$4.99 sellers as the new Hall & Oates, Culture Club, Eddie Murphy, Teddy Pendergrass and Earth, Wind & Fire releases. Other specials at \$5.99 included the latest Capitol releases by Melba Moore, Lillo Thomas, Rene & Angela and Peabo Bryson & Roberta Flack.

Meanwhile, at the Jimmy's Music World store on Fifth Ave. here, new titles by the Rolling Stones, Lionel Richie and Culture Club were selling for \$4.99, while the new Hall & Oates and the "Yentl" and "Flashdance" soundtracks were retailing for \$5.99. The product, advertised in the Dec. 1 New York Post, also featured a \$1

sale on such prestigious cutouts as the Bee Gee's "Spirits Having Flown," Diana Ross's "Diana," "Pope John Paul 2" and the "Sgt. Pepper" soundtrack.

Record Explosion, the four-store inner city chain here, affirmed that the reported marriage of the Crazy Eddie and Disc-O-Mat chains has affected pricing competition in the New York market (Billboard, Nov. 26) with its Dec. 1 ad in the Daily News.

The chain featured a variety of new releases sale priced at \$4.99, including the latest from Rogers, the Pointer Sisters, Rodney Dangerfield, Jeffrey Osborne, Atlantic Starr, Howard Johnson, Sheena Easton and Duran Duran. The Hall & Oates album and the "La Cage Aux Folles" cast album were priced at \$5.99.

Bordin, who says that Bob Rifici, RCA's Eastern regional director of sales, "hit the roof" when he saw the \$3.99 listing, calls the price point a one-time experiment. "We've never gone that low," he says, "and we're not out to start a lowballing war. We just wanted to get the stores jumping."

The Crazy Eddie and Disc-O-Mat stores, he points out, are "urban" outlets, while the Wiz properties are "inner city." "I don't see customers comparing ads and taking the bus across town to save a dollar," Bordin says, adding: "The families are friendly." He jokes that Wiz principal Douglas Jamel frequents the same gym as Eddie Anton, chief of Crazy Eddie.

Good Notices In Parliament For BPI Home Taping Case

By MIKE HENNESSEY

LONDON—There has been "a very positive reaction" among members of Parliament to recommendations made by the British Phonographic Industry for provisions in new British copyright legislation to achieve compensation for home taping.

Following a special visual presentation and question-and-answer session staged by the BPI here Nov. 23, director general John Deacon says that many of the 28 MPs who attended have expressed sympathy with the BPI case, and that some have called for further showings of the presentation at the House of Commons to back bench committees on trade and industry and on the arts.

The half-hour presentation, titled "The Future Of Music," was made at the Odyssey Recording Studio. It was followed by questions to a BPI panel of Deacon, chairman Maurice Oberstein, legal adviser Patrick Isherwood and Chris Wright.

The BPI outline urged the need for a new copyright act to be introduced in the 1984-85 parliamentary session and quoted the Information Technology Advisory Panel as saying that "the next copyright act must take into account current and foreseeable technological developments." The commentary outlined the ways in which the record industry helps sustain other industries and quoted the wide use of recorded music in radio, films, television, theatres, restaurants and discotheques.

"Many industries have a vested interest in a healthy record business,

but the audio hardware manufacturers provide the very means by which the recorded music industry might be destroyed. They sell machines custom-made for the infringement of copyright," says the BPI.

"The U.K. industry has been sensitive to the home taping problem for 12 years, and an extensive effort has been made to persuade the government that action must be taken to prevent the irrevocable contraction of an industry which generates an impressive amount of world trade."

Backing up its case statistically, the BPI points out that Britain has 6% (\$660 million) of the world record and tape market of \$10.9 billion (at retail value). The U.S. has about a third of the total (\$3.6 billion). Yet 35% of the U.S. share (about \$800 million retail) is accounted for by British talent. "Last month, 30 acts in the Billboard top 100 were British," the presentation revealed.

Also instanced was the 32.8% decline in British LP sales between 1978 (87 million) and 1982 (57.8 million). Acknowledging that the general economic recession accounts for some of the decline, the BPI nevertheless points out that the demand for music has never been greater, the quality of recordings never better and the cost never cheaper, in real terms.

The BPI adds: "Between 1973 and 1979, record industry sales increased from the equivalent of 106 million LPs to 116 million LPs. In the same period, privately acquired copies—in the same LP terms—rose from 103 million to 226 million."

Inside Track

Pivotal retailer Camelot Enterprises is going to a 4-by-12 format with its own generic cassette box in a decision announced by operations topper Larry Mundorf for the more than 150-store chain. . . . Rose Colored Goggles: The stock market reflects the industry's optimism, with Hand-lemann stock over 35 and Warehouse Entertainment over 17 when the Dow Jones hit an alltime crest at 1,287 Tuesday (29). Both stocks have shown big gains recently. . . . Kenny Rogers' "The Gambler II," which aired Monday and Tuesday (28-29), racked up a 29.6 Nielsen and a 45 share, topped in 1983 by only "The Day After," the all-time tv flick high, and "AfterMASH."

Watch for a surge from Steve Popovich's Cleveland International now that B.J. Thomas and Tom Jones are clicking. Popovich's mentor, Frank Yankovic, 69, the polka king with whom he started more than two decades ago on string bass, is back one-nighting in Florida less than two weeks after triple-bypass surgery. . . . Longtime Buck Owens manager Jack McFadden has opened the Nashville office of International Creative Management, with former Halsey International agent George Mallard assisting. . . . Jheryl Busby is the latest to defect for MCA. The VP of black music at A&M Records takes along George Lakes, his aide-de-camp, to Universal City, where talk is he is being given four projects of his own annually to weld into recording acts.

Anti-Copying Caucus: Print music community members who clock travel time will personally gather evidence of infringement at the dealer level. A Nov. 30 Gotham "Infringement Alert," called by NMPA, the Church Music Publishers Assn. and the MPA, closed to the press, agreed choral and single sheet music copying was siphoning off \$25 million yearly. One dealer told the three-hour confab, attended by more than 100, that "if photocopying stopped tomorrow, the industry's business would double." NMPA's Leonard Feist characterized the meeting as "not one of crisis, but of crunch." Chairman was Arnold Broido, who heads NMPA's print committee.

The New Wave Music Showcase hopes to grow from several free concerts for collegiates on spring break in its first year, 1982, to a possible 20 concerts at three al fresco venues in Florida between March 3 and 31. Newcomers who made it big at the first beach gigs include A Flock of Seagulls, the Thompson Twins, Berlin, Scandal and the English Beat. Venues will be on Fort Lauderdale Beach, the Daytona Beach bandshell and the Plaza Hotel, Daytona Beach, where a special pool plaza is available. Crowds of over 20,000 can be handled. Rolling Stone, Plaza presi-

dent Alan Cohen and Jim Sarles of Metacorp, which is booking the events, are co-sponsors.

The Assn. of Independent Music Publishers' founder/president emeritus Mickey Goldsen is bolting the six-year old organization. Goldsen feels the original intent of the organization, to band together independent publishers, has been discarded. He points to the imminent announcement that Warner Bros. Music's Evan Meadow will be the new president and that meetings now feature speakers who are employed by conglomerate publishers. Case in point is the Wednesday (7) luncheon at Gio's Hollywood, where MCA Music's Leeds Levy, Screen Gems/EMI's Lester Sill and Jay Lowy of Jobete Music share the dais to discuss a year-end review and forecast of the industry. Phone Anita at (213) 463-1151 for reservations.

Chairman of the VSDA convention at the MGM Grand, Las Vegas, Aug. 26-30 will be Jim George of San Francisco Home Video. . . . WEA slipped in a week-long discount sale, ending Friday (2), with approximately 13 pop/rock chart albums and 13 hot black music titles at 15%, while Atlantic's Streets and Paul Rodgers packages were 10% and no dating. . . . Clever Casting: Singer Grace Jones and Wilt Chamberlain will star in "King Of The Barbarians," second Conan flick. . . . Like many other PBS radio stations, WBGO-FM Newark, N.J. seeks public contributions of \$50,000 to supplement a \$30,000 federal grant for a new transmitter.

Ahmet and Nesuhi Ertegun are out of the ailing Cosmos management team at WCI, but Sheldon Vogel of Atlantic Records serves on the board of the pro soccer team. Ahmet was chairman since the team's formation in 1971. . . . Look for a switch of print rights by a major publisher shortly after Dec. 31. . . . Popular Russian singer/songwriter Anatoly Gross, who emigrated to the U.S. four years ago, records "How Are You America?" at Media-sound, New York, produced by Mikie Harris and Media-max. A label is being sought. . . . Mike Wilkenson, whose Disconet recording service produces high-quality vinyl product for discos, is putting out a new LP, "Two Sisters," on his Sugarscoop label on Teldec vinyl along with Walkman-type car stereo cassette formulation.

Queen has signed with Capitol Records in the U.S. and Canada, ending a 10-year association with Elektra/Asylum. The band's first Capitol album, "The Works," is due Jan. 21, to be preceded by a single, "Radio Ga Ga." Queen continues to be associated with EMI Music worldwide.

Edited by JOHN SIPPEL

MANY EXPANDING NATIONALLY

Vid Distribs See Steady Growth

By EARL PAIGE

LOS ANGELES—Video wholesalers see steady national expansion in their business, a growth pattern paced by the video inroads made by record/tape chains and other mass merchandisers who now augment the core retail community of video specialty stores.

"Happily, there's more expansion than retrenching," says Jack Silverman, head of 11-branch Des Moines-based Commtron Corp. Commtron and six-branch Sound Video Unlimited, based in Chicago, are leading the rush of wholesalers to national expansion.

Not surprisingly, wholesalers are often guarded about their plans. At East Texas Periodicals in Houston, which recently opened its second branch in Phoenix, president Ron Eisenberg says the firm has no immediate plans to open in the East, but adds, "At some point we hope to have representation there."

The latest wholesaler to hint at plans for national expansion is Coast Distributing's Gilberto Padilla. "We will go where the market is," says the director of 500-unit Video Station and its wholesale division, which services stores outside the chain.

The great degree of movement and expansion at the wholesale level is indicative of the video industry's rapid evolution. Coast Distributing, for example, developed from the need to centrally supply the burgeoning chain founded by George Atkinson. And New York-based distributor Metro is an outgrowth of the Video Shack retail chain.

National franchise chains typically

stock centrally. At Video Connection, for example, president Bert Tenzer says the 200-store network is now supplied out of a warehouse in Teterboro, N.J., even though the chain has moved to Malibu. Video Connection was originally supplied out of Las Vegas, Tenzer says.

At National Video, president Ron Berger says the 200-store franchise chain is nominally supplied from its Portland, Ore. headquarters. Franchise stores are not limited to purchases from the franchiser, he notes.

As the largest franchised network, though not organized as a franchiser, Video Station is part of the tremendous growth that has at times backfired on companies, Padilla says. "It was our aggressive growth, with corresponding accounting inaccuracies that can baffle any public company, that led to our reorganization," Padilla explains. "But it did not put us out of contention."

Padilla says he is aware that both New York's Metro and ZBS out of Cleveland have opened sales offices in Santa Monica, where Video Station is headquartered. Coast services around 2,400 stores outside the Video Station network, Padilla estimates, helping to make Southern California a hotbed of video wholesale competition. Sound Video Unlimited recently enlarged and moved into new local Sun Valley facilities.

In the wider periphery of Southern California, East Texas Periodicals' entry into Phoenix has added to the concentration of wholesalers. Still more concentration comes via Major Video in suburban San Diego, now linked with Indianapolis-based ADI,

a subsidiary of Mayflower. When that acquisition took place, a second Major Video outlet was opened in Indianapolis.

Commtron, Major Video and more recently Video One Video of Bellevue, Wash. constitute what wholesalers view as a nascent trend: the acquisition of distributors by large corporations. Commtron is owned by pharmaceutical giant Bergen Brunswig, and Video One Video has been acquired by Dewald Northwest.

"A lot of larger companies are obviously looking at video distribution as an investment in the future," says wholesaler Bob Skidmore of Media Concepts, St. Petersburg, typifying the single-unit distributor not directed at geographical expansion. Skidmore nevertheless sees more and more wholesalers opening multiple branches, particularly as national grocery, drug and record/tape chains move further into video.

On the other hand, wholesalers are not guaranteed that national chains will buy from one distributor exclusively. At Camelot Enterprises, which has video sections in eight of its 150 units and plans to be in 20 early next year, video retailing regional director Kevin Kilroy says the chain is already purchasing from three distributors.

Similarly, 7-Eleven, testing video in 20 Dallas units with SVU as a supplier, earlier tested two in Denver through Minneapolis grocery broker R.H. Williams (Billboard, Nov. 19). Locally, Vons is testing video in 10 units with product supplied by SVU but servicing by two different grocery brokers.

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