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Atlantic Price Increase Enrages Retailers

By JOHN SIPPEL

LOS ANGELES—Major accounts hope other manufacturers don't follow the lead set by Atlantic Records in raising three top albums by $1 to $9.98 list. They were told via a WEA directive of the price hike, effective Monday (12), on the current titles by the Rolling Stones, Genesis and Yes.

Sterling Lanier of the 36 Record Factory stores in San Francisco, is representative. "I surely hope this time the $1 increase is not a trend, as it always has been before," he says. "We're just getting the consumer in again. We seem to be going the wrong way. Can I sell at $5.98, as we hoped in our holiday advertising, after getting the increase?"

Barrie Bergman of the 150-plus Record Bars says, "We won't sell them. We think it's a consumer gouge. It's unprincipled. Anybody with feeling would have waited till after Christmas."

Doug Severson, who operates seven Boogie and Full Moon stores in Michigan, states, "Just when we start to see a ray of light down the road after a long wait, this had to happen. I'm going to put out fliers, telling the customer about who raised the price."

"It's real dumb" is the way Howard Applebaum of Kemp Mills Records describes the WEA move. "Do acts get that much royalty? Will the label put the money back in advertising and marketing? We've spent a lot of time convincing record buyers that we are offering a bargain. We don't want our customers buying just twice a year the way they would a sports jacket. That 18-to-24 age group has still not benefited from the growing recovery."

"This will take important customers out of the market," Al Franklin of the two Music World stores says. "This further complicates our billing. Here's another price classification. We have enough trouble now trying to decipher prices when we get our invoices."

"I'm ready to put up signs in my stores telling my customers to call Atlantic Records, WCI and the local WEA branch about this $1 increase,"

(Continued on page 94)

WEA, MCA Pact Globally; Motown, RCA Extend Ties

This story was prepared by Paul Grein in Los Angeles and Peter Jones in London.

LOS ANGELES—MCA Records and Motown Records disclosed new and separate international deals last week, with WEA International and RCA respectively.

• The wider agreement finds WEA International set to begin distributing MCA in many key territories as of Jan. 1, with an eye toward assuming distribution in all global markets outside North America (excluding the U.K. and Ireland). "This is the first step towards MCA getting back in the international record business," says Irv Azoff, president of the MCA Records Group.

• The Motown/RCA deal extends existing ties between the two companies in Europe. It renews RCA's two-and-a-half-year relationship with Motown for manufacturing, sales and distribution in the U.K. and expands it to include Germany, Austria, Switzerland, France, Benelux and Scandinavia. RCA already holds licensing rights for Spain and Portugal. In Italy, Motown continues with Dischi Ricordi of Milan.

Though it kicks off Jan. 1 in some markets, the MCA/WEA International arrangement becomes effective later in others. Key territories ex-

(Continued on page 89)

Spotlight On ITALY In This Issue

TEST FOR NEW PRICE POINT?

Droz Defends Atlantic's Move

By LEO SACKS

NEW YORK—WEA Distributing president Henry Droz, standing behind Atlantic Records' decision to up the list price of the new Rolling Stones, Genesis and Yes albums to $9.98, says that accounts that "intelligently projected their holiday needs" should not suffer from the new price point.

And to make sure that stock stays strong on those titles, WEA this week is offering a 10% discount off the new $9.98 wholesale price on the albums. The "My One And Only" cast record, which was increased to $10.98 in a notice to dealers last week, is not included in the one-time program, which runs through Dec. 29.

Droz, acknowledging that reaction to the WEA/Atlantic move has been negative, declines to discuss the potential impact of the new price point. But most industry observers believe that other major labels will similarly test the $9.98 level with selected hit product if consumers continue to buy the Atlantic titles at the new mark.

"Most retailers were not aware of the price increases when they made their sales reports last week," says Marty Feely, Billboard's associate publisher and director of research.

(Continued on page 94)

–Inside Billboard–

• **THE STRONG BUSINESS UPTURN** noted over the Thanksgiving weekend is continuing, with Michael Jackson's "Thriller" and other hit album product dominating sales. A survey of dealers and one-stops indicates that most of them remain convinced this could be the best holiday selling season in four years. Page 5.

• **VIDEO GAME CONSOLE SALES** are experiencing an unexpected surge. Console manufacturers, attributing the upturn to low prices and consumer uncertainty over home computer systems, predict that hardware dealers will run out of machines before the end of the holiday season. Page 5.

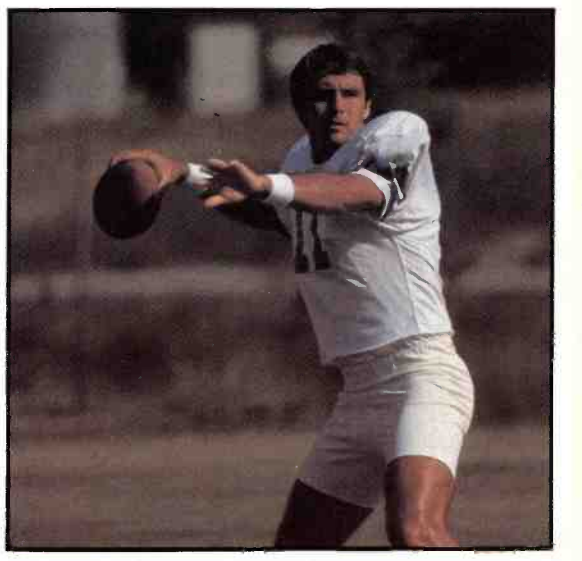
• **SAN FRANCISCO'S KSFO** has changed hands, from Golden West to King Broadcasting, and the station is intent on reviving its glory days of the '50s and '60s, with an on-air lineup strong on name value and an MOR sound aimed at the 35-54 demographic. Radio, page 14.

• **RADIO STATIONS AND RETAILERS** will be joining forces with Compact Disc hardware manufacturers and PolyGram Records in a series of promotions aimed at stimulating consumer CD consciousness. The campaign will see PolyGram collaborate with Sony and Technics in a number of key markets. Page 5.

• **RECORD SALES IN THE U.K.** were up for the past six months, according to figures just released by the British Phonographic Industry. LP and cassette sales improved markedly over last year, with only the singles market remaining flat. Page 11.

• **CED VIDEODISK PRICES** are dropping. CBS/Fox Video has reduced the suggested list price of over 225 CED catalog prices from $29.98 to $19.98. And RCA VideoDiscs has informed its distributors that it will reduce 30 CED titles to the same price point in January. Page 5.

Thundering out of Holland comes **HIGHWAY CHILE.** Their debut album is raw and metallic, intensely performed, versatility isn't sacrificed for volume. The headbanging brigade will soon be forced to sit up and take notice. **"HIGHWAY CHILE IS COMIN' TO GET YA"** Distributed in the United States through independent distributors by Mirus Music, Inc. (Advertisement)



"COUNTRY (COW)BOY" BY DANNY WHITE (QB of the Dallas Cowboys) **ON GRAND PRIX RECORDS** (GP-II), offers a variety of songs for your listening pleasure. After charting his first record with label mate Linda Nail, a revised version of his solo effort on **"THEN YOU CAN TELL ME GOODBYE"** will ship December 21st, watch for it!!! Nat'l Dist. By Fischer & Lucus, Inc. 615-329-2278.

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QUEEN WORKS WITH CAPITOL—Members of Queen relax with Capitol Records executives after signing their new contract with the label. The photo was taken at the Record Plant Studio in Los Angeles, where Queen has completed its new album, "The Works," which ships in January. In the back row from left are tour manager Gerry Stickells; Capitol marketing vice president Walter Lee; business manager Jim Beach; label promotion vice president Bruce Wendell, and Paul Prenter, personal manager. In the middle row from left are Queen's Freddie Mercury; label president Jim Mazza; and the group's co-producer Mack. In the bottom row from left are label business affairs vice president Bob Young and Queen's Brian May, Roger Taylor and John Deacon.

PolyGram Maps CD Awareness Campaign

By IS HOROWITZ

NEW YORK—PolyGram Records has laid the groundwork for a series of promotional drives to stimulate consumer consciousness of the Compact Disc in a program that will involve hardware firms and radio as well as retailers.

The campaign, which will see the label collaborate with Sony and Technics in a number of key markets across the country, comes on the heels of a three-day push in the Chicago area involving three of the Laury's stores. That chain has pioneered the new format in its territory.

The latter effort, mounted jointly with the WEA family of labels, resulted in the sale of about 1,000 CDs over the Dec. 9-11 weekend. It also brought into its promotional orbit the United Audio Centers, high-end hardware dealers who provided CD players for demonstration in the Laury's shops.

For the run of the campaign, Laury's offered all its CDs at 10% off normal store prices, regardless of label, although radio promotion stressed PolyGram and WEA merchandise. Spots calling attention to what its sponsors tagged a "CD Spectacular" were aired on classical station WFMT and AOR station WXRT.

Normal CD shelf price in the Laury's web is $19.98 for WEA product, $19.98 for PolyGram pops and $21.98 for its classics, with $20.98 the consumer price for CBS titles. Laury's claims to have sold more than 10,000 CDs since it began stock-

(Continued on page 86)

To Our Readers

This is a year-end double issue of Billboard, combining the weeks of Dec. 24 and Dec. 31 to accommodate holiday printing schedules. Our next regular issue will appear the week of Jan. 2; that issue will be dated Jan. 7.

Dealers, One-Stops Report Sales Maintaining Hot Thanksgiving Pace

By JOHN SIPPEL

LOS ANGELES—The strong business upturn noted over the strategic Thanksgiving weekend (Billboard, Dec. 10) continues, with hit product dominating.

Buoying a persistent feeling that this could be the best Yuletide since 1979 is the meteoric resurgence of Michael Jackson's "Thriller" to No. 1 on the Billboard album chart. Dealers and one-stops report the LP and cassette moving out at a pace even stronger, in many cases, than in its early release history a year ago (separate story, page 6).

"People are coming in and staying in the front of the store," says Joe Andrules of Spec's, the Florida chain, describing how patrons purchase hit product in his stores. Spec's is up an estimated 10%-15%. Business was beefed up by "a couple hundred generic tv spots. We got little help from the labels. We began tv in 1980, went heavier last year and this year it's the key."

James Bennett of Bennett's, Jackson, Miss., one-stop, feels his individual dealer customers are better. "Those who are now left are stronger. The true dealers move out more soul. There are many good albums selling. We are moving more accessories, especially blank tape, than in the last couple of years."

Jeff Boyd of Vinyl Vendors, Kalamazoo, Mich., also says his customer base is strengthened. An aggressive program to enlist new stores was conducted over the past year. He finds he is getting more business from established chains like Crazy Larry's, Believe In Music and even Chicago's Rolling Stone stores.

Seventy percent of pre-Christmas business has been hit albums, says Bob Giglio of Arc Distributing, Cin-

(Continued on page 91)

Dan Davis Steps Down As NARM VP

NEW YORK—Dan Davis has resigned his post as executive vice president of the National Assn. of Recording Merchandisers (NARM) and its sister group, the Video Software Dealers Assn. (VSDA).

Davis, who assumed the post a year ago from Joe Cohen, now a consultant to NARM, says he will leave his post late in January. He plans to return to California, where he spent over 18 years at Capitol Records before assuming his NARM assignment.

Davis, who officially resigned Dec. 8, cites "personal reasons" for his departure. He adds that he desired to work once again within "the bottom-line business community."

Davis' action apparently nullifies for the time being a contemplated move of NARM offices to Los Angeles from Cherry Hill, N.J., although this matter is likely to be raised at a special NARM board meeting to take place in Chicago on Dec. 29. That move was due to be made shortly following the 1984 NARM convention in March. Joe Cohen will be among those attending the Chicago gathering. **IRV LICHTMAN**

CED Vidisk Prices Tumble; CBS/Fox Leads The Way

By LEO SACKS

NEW YORK—CBS/Fox Video, in a move to stimulate sales of CED videodisks, has reduced the suggested list price of over 225 catalog titles to $19.98 from $29.98.

Len White, senior vice president of North American sales and marketing, said at a press conference here Dec. 9 that the price reduction was timed to "salvage" the holiday selling season. "We've seen CED rentals increase rapidly, and this is a move to slow that development," White said, noting that the company will have sold between eight million and 10 million CEDs by the end of 1983.

In a related development, RCA VideoDiscs has informed its distributors that the company will reduce 30 titles in the CED format to $19.98 from $29.98 in January. The new price point, tied to the marketing of the company's leader-player model for $199 (Billboard, Dec. 10), will be supported with a national advertising campaign in over 22 newspapers. Among the titles affected by the move are "Jaws," "War Games," "Blue Thunder," "Animal House," "On Golden Pond" and "Chariots Of Fire."

The new CBS/Fox price point is seen as a "significant" step in establishing consumer "collectability" of the CED format, according to Gene Silverman, president of Video Trend Inc. in Farmington Hills, Mich. "The promise of CED was that it would be simpler and cheaper than tape," he says. "Well, now it's cheaper."

Silverman, whose firm services 350 retail accounts, says that CBS/Fox offered him "approximately" 178 musical and theatrical titles in the CED format below his new distributor cost to equalize the value of his existing inventory. "They weren't necessarily the best selections," he says, noting that he would have preferred the company credit him with the difference between what he paid for the product and what his new cost amounts to.

Still, Silverman is pleased with the timing of the move and expects the strategy to have considerable impact on other studios. He notes, for example, that Paramount Home Video will hit the street with a "Staying Alive" CED at $19.95, a rollback from the $29.95 price point originally announced to distributors.

Vidgame Console Sales Post Surprising Jump

By FAYE ZUCKERMAN

LOS ANGELES—Low pricing and consumer uncertainty over which home computer system to purchase have prompted an unexpected surge in video game console sales during this year's holiday selling season. The upswing offers further evidence of how susceptible to quick reversals the video game hardware industry has become.

Video game console makers, surprised over this resurgence, predict that hardware retailers will run out of machines before the selling season comes to a close. Calling the unexpected VCS boom an "incredible" turn of events, Bruce Entin, vice president of corporate communications for Atari, comments that retailers will likely have trouble getting the company's 2600 game machines.

Entin estimates that some 3.5 million game units will sell this holiday season. "People were all ready to write the obituary for this industry," he adds.

Mattel Intellivision and Coleco's video game hardware, ColecoVision, have also attracted increased sales. Mattel, which recently posted net losses of $46 million, evinced surprise over the renewed popularity of its machine.

A spokeswoman for Coleco attributes its healthy sales to the fact that its VCS can upgrade to a computer via the company's Adam home computer system. She notes, "There are some consumers who simply want a game machine. Other consumers cannot afford a computer. They bought the VCS planning to upgrade to a computer later."

Many retailers speculate that low pricing on the machines wooed customers. Says John Chase of the Child World chain of stores, "Computer hardware has been in insufficient supply this year." He too was surprised to find how well the VCS machines are selling at his stores,

Six-figure sales come as a pleasant surprise to most of the third party video game makers, whose software sales plummeted throughout 1983. Now they hope that the glut of heavily discounted, poor quality games clogging the retail pipeline will push through, and allow for higher quality, regularly priced titles to get placement on retail shelves.

Activision's Jim Levy, placing video game hardware penetration at some 14 million, predicts that the excess product will work its way through next year, and that retailer stocks will be nearly balanced after Christmas.

Video game software maker Parker Bros. attributes increased VCS games to consumer hesitation about home computers and to the low prices.

Tom Dusenberry, manager of consumer electronics sales for Parker Bros., observes that first-time video game owners tend to purchase the discounted, low ticket games first. "Then they rapidly become dissatisfied with the quality of those games, and purchase the premium titles," he says.

Meanwhile, home computer companies including Apple and Commodore have also reported increased sales. They predict that computer penetration will have increasd by more than two million by year's end.

Retailers charge, however, that computer companies have not shipped adequate numbers of computers. Many believe that home com-

(Continued on page 89)

Billboard (ISSN 0006-2510) Vol. 95 No. 52 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. $135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. **Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.**

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News

"He's making a list/Checking it twice/Gonna find out who's naughty or nice."

Santa Claus came to town a bit ahead of schedule this year and judged Linda Ronstadt to be very nice indeed, and Paul McCartney, the Rolling Stones, Paul Simon and Earth, Wind & Fire to be naughty as hell.

How else do you explain the fact that Ronstadt's album "What's New" streaks into the top three this week, while new releases by McCartney and the Stones are already heading down the charts? Or that the latest by Simon is apparently peaking at 37? Or that the new Earth, Wind & Fire is struggling just to hit the top 40?

You could explain it by saying that that's the nature of the business: Hit streaks will inevitably be broken, just as there will always be albums that come out of left field to score big.

Second Half Of '83 Yields Bumper Crop Of Hits, Misses

By PAUL GREIN

Here are some key albums from the past six months that have done significantly better or worse than expected.

Bad news first. The disappointments:

1. "Pipes Of Peace," Paul McCartney, Columbia. This album drops from its number 15 peak to 19 this week, becoming McCartney's first regular studio album to miss the top 10 in his 20-year chart career. This despite having the No. 1 single for the third straight week in "Say Say Say."

2. "Hearts And Bones," Paul Simon, Warner Bros. By peaking at number 37, this becomes the lowest-charting album of Simon's career, with or without Art Garfunkel. Even 1974's "Live Rhymin' " managed to hit 33. Simon's last regular studio set, "Still Crazy After All These Years," reached No. 1—but that was more than eight years ago.

3. "Undercover," Rolling Stones, Rolling Stones. While McCartney's album has been savaged by most critics, the Stones' latest has drawn generally laudatory reviews. That makes this album's slippage from number four to number five this week all the more surprising. The album could just be experiencing a temporary lull, but that in itself is unusual for the Stones: The group's last eight studio albums shot straight to No. 1.

4. "Electric Universe," Earth, Wind & Fire, Columbia. This album inches up one notch this week to number 41. It's likely to become the group's first Columbia album to fall short of the top 30 since their label debut, "Last Days And Time," in 1972.

5. "Alpha," Asia, Geffen. Asia's debut album logged nine weeks at No. 1 and more than six months in the top 10. But this followup wasn't even able to crack the top five: It peaked at number six in September. It just goes to show how hard it is to follow a monster album.

6. "Flick Of The Switch," AC/DC, Atlantic. AC/DC's last four albums went platinum; its last three reached the top five. But this album stopped at gold and peaked at number 15 in September. One possible problem: the rise of new heavy metal favorites like Def Leppard and Quiet Riot.

7. "Rant'n'Rave With The Stray Cats," EMI America. The Strays' debut album logged 15 weeks at number two, but this followup couldn't climb higher than number 14. The band may have simply fallen victim to the sophomore jinx that also afflicted A Flock Of Seagulls, Quarterflash, Aldo Nova and Saga.

8. "Album," Joan Jett & the Blackhearts, Blackheart/MCA. Jett's last album, "I Love Rock'N' Roll," climbed to number two and produced back-to-back top 10 single

(Continued on page 88)

'Thriller' Album Returns To Top

LOS ANGELES—Michael Jackson, at least, is having a merry Christmas. His smash Epic album "Thriller" jumps back to No. 1 this week as it begins its second year on the pop chart. And his Vestron video, "Making 'Michael Jackson's Thriller,' " has shipped a reported 100,000 units—the highest initial shipment in history for an original non-theatrical video program.

The resurgence of the "Thriller" album is due to two main factors: the exposure received by the "Thriller" video and the arrival of the holiday gift-giving season. According to CBS, the album has now topped the 12 million mark in the U.S., and is selling at a clip of more than 600,000 a week. It reportedly sold 225,000 copies last Monday (12) alone.

"We went into the holidays with a forecast of moving over a million albums," says a top CBS official. "We had our fingers crossed, but felt that with all that was happening, the album had that kind of potential. We quickly upped that projection to a million and a half, and we've already gone through all of those."

The executive sees several reasons for the resurgence. "The Thanksgiving weekend was an explosive one for records generally, and coincident with that weekend was the announcement of the 'Thriller' video and the announcement of the Jacksons' concert tour. Each element of the exposure has contributed because each attracts a different audience."

A spot check of top chains confirms the resurgence of the album. Lou Fogelman of Music Plus notes that the album became that chain's No. 1 seller again last week. "I guess the biggest factor is the play the video's been getting," he says, "plus all the media hype."

Lee Cohen of Licorice Pizza cites another factor. "The big record of the year traditionally has a stong resurgence at the holiday season. 'Thriller' is obviously the album of the year, so it's what people are buying as Christmas gifts."

Rick Giering of Budget Tapes & Records in Denver says it's mainly the video. "It went on MTV, and all of a sudden we started selling mass quantities of the album again. Just when it starts to peter out he'll do something like this and it will take off all over again. As long as he keeps coming up with new ways of merchandising the album, I think it will just keep on selling."

The success of the Vestron video, which lists for a low $29.95, is equally significant. One King Karol store in midtown Manhattan sold 60 copies of the video Thursday (15), after receiving 240 copies earlier that day. The store expected a shipment of 400 more copies the following day.

PAUL GREIN

1983 Christmas Hits

This chart was compiled from retail sales reports by the Billboard Research Department.

SINGLES

	TITLE	ARTIST	LABEL	YEAR RELEASED
1.	GRANDMA GOT RUN OVER BY A REINDEER	Elmo N' Patsy	Soundwaves	1979
2.	WHITE CHRISTMAS	Bing Crosby	MCA	1942
3.	BLUE CHRISTMAS	Elvis Presley	RCA	1964
4.	CHRISTMAS IN DIXIE	Alabama	RCA	1982
5.	THE CHRISTMAS SONG	Nat King Cole	Capitol	1946
6.	HAPPY XMAS (War Is Over)	John Lennon	Capitol	1971
7.	JINGLE BELL ROCK	Bobby Helms	MCA	1957
8.	JINGLE BELLS	Singing Dogs	RCA	1955
9.	ROCKIN' AROUND THE CHRISTMAS TREE	Brenda Lee	MCA	1960
10.	MERRY CHRISTMAS DARLING	The Carpenters	A&M	1970

ALBUMS

	ARTIST	TITLE	LABEL	YEAR RELEASED
1.	KENNY ROGERS	Kenny Rogers' Christmas Album	Liberty	1981
2.	BARBRA STREISAND	Christmas Album	Columbia	1967
3.	BING CROSBY	Merry Christmas	MCA	1945
4.	ANNE MURRAY	Christmas Wishes	Capitol	1981
5.	THE CARPENTERS	Christmas Portrait	A&M	1978
6.	NAT KING COLE	Christmas Song	Capitol	1963
7.	LUCIANO PAVAROTTI	O Holy Night	London	1976
8.	THE TEMPTATIONS	Give Love At Christmas	Motown	1980
9.	WILLIE NELSON	Pretty Paper	Columbia	1979
10.	THE CHIPMUNKS	Chipmunk Christmas	RCA	1962

Consumers Report Problems With Adam Computer

By FAYE ZUCKERMAN

LOS ANGELES—Merchandisers of Coleco's Adam home computer system are now warning purchasers to test the system at home immediately, following retailer reports that an increasing number of defective systems are being returned. Dealers fear an onslaught of dissatisfied Adam owners after Christmas.

A spokeswoman for Coleco says that the company is doing exchanges with retailers. Coleco's switchboard, she adds, has been lighting up "like a Christmas tree" with consumers reporting problems with their Adam systems.

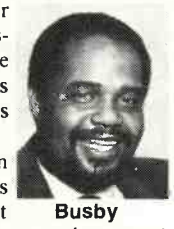
The Hartford-based company, which is said to be monitoring retail sales closely, places the defective rate at 10%, which is standard. Coleco attributes the defects to "consumer misuse," charging that first-time us-

(Continued on page 88)

Executive Turntable

Record Companies

Jheryl Busby has been appointed vice president of black music for MCA Records in Los Angeles. He was A&M's vice president of r&b promotion and marketing . . . EMI/Liberty, Los Angeles, ups **Don Wasley** to national album promotion director. He was AOR regional promotion director for the labels in Dallas . . . **Rick Wietsma** is promoted to vice president of production for Warner Bros., based in Burbank. He was director of production . . . In Hollywood, A&M Records promotes **Valerie Pack** to a&r product coordinator. She was assistant to the promotion director.



Busby

Maureen Kinnevy is promoted to financial administration manager for PolyGram Special Projects in New York. She was senior accounting analyst with the label's finance department . . . Capitol Records, New York, moves **Doreen D'Agostino** to a newly created post as national progressive promotion manager. She was East Coast press and artist development manager.

Three appointments have been made in conjunction with Atlantic/Elektra's restructuring of its packaging and pre-production department. **Marilu Windvand** is upped to pre-production and product research manager; **Robyn Frey Kove** is named album packaging manager; and **David Fleming** is appointed album and tape pre-production coordinator. Windvand was assistant to Atlantic's director of packaging and pre-production. Kove was operations manager for Narwood Productions. Fleming was supervisor at Dittler Brothers, a printing firm in Atlanta . . . **Sheldon Tirk** is promoted to executive vice president of Muppet Music. He was vice president of sales and marketing for Kid Stuff Records.

Publishing

Katherine Pace is named partner and general manager of Terrace Music Group in Nashville. She was involved in catalog administrations and copyright management for the company . . . Warner Bros. Publications, New York, has added two to its New York staff. **Jeanne Fong** is appointed manager of the copyright department, and **Valeria Giannini** joins as a sales representative. Fong was with Chappell & Co., and Giannini was a buyer for Schirmer Music . . . **Maryellen Benenati** is promoted to manager of Chappell/Intersong International in New York. She was an archivist and professional liaison.

Video/Pro Equipment

Michael Lambert joins HBO Enterprises in New York as senior vice president. He was senior vice president for pay television at Viacom Enterprises . . . In Hollywood, Paramount Home Video has made the following appointments: **Sandra Forney** is upped to director of creative services from manager of creative services, **Rose Marie Forbes** moves up to sales coordinator and **Carol Jean De Simio** is upped to sales service representative. Forbes was with Glendale Federal Savings & Loan. DeSimio was at Complete Post Productions.

Marilynn Blend has been hired by VCA Teletronics in New York as a sales account executive. She was national account sales manager for IBM . . . Sony Video Software Operations, New York, has made the following appointments in its sales department: **Andrew Schofer** is named marketing manager and **Duncan Fredericks** field sales manager, both for Sony Video Software Operations in New York. Schofer was with Sony's Industrial Video department. Fredericks was a video specialist for Sony in Dallas.

Blackbourn Inc. of Eden Prairie, Minn. promotes **Phil Sykes** to marketing vice president. He was manager of the packaging company's marketing video products division.

Related Fields

Reid Boates has been appointed vice president of Warner Software and editorial director of Warner Software/Warner Books, the company's New York-based computer book publishing division. He was Warner Books' senior editor . . . **Jack Smith** is named national sales manager for Micro Software International in New York. He was national sales manager for the Advent & Phase Linear division of Jensen Sound Laboratories . . . **William Warner** joins the San Francisco-based ERLA Group as executive vice president, consulting services. He was with the Bell System and is founder and chairman of the Warner Whitney Group.

Continental Recordings, Boston, ups **Kenneth Zambello** to assistant music director. He has been with the music production house for three years . . . **Rob Lavery** is appointed art director for Peter Pan Industries in Newark, N.J. He was vice president of Pro-Arts Screen Graphics .

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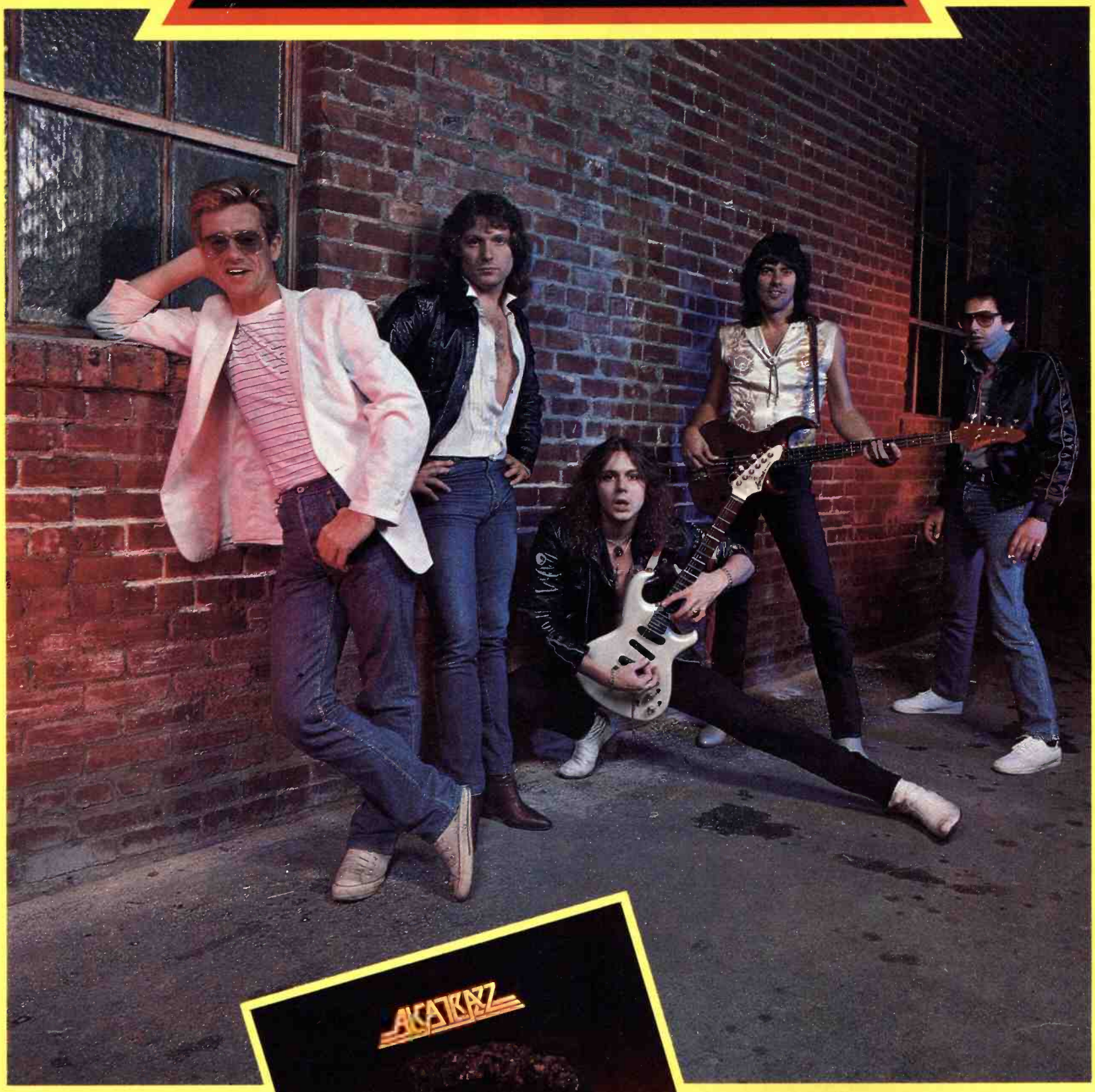

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Heinz HOLLIGER, oboe

C37-7003 MOZART STRING QUARTET
NO. 17 in B Flat Major, KV 458 "HUNTING"
NO. 15 in D Minor, KV 421
SMETANA QUARTET

C37-7004 DIE GROSSE SILBERMANNORGEL
DES DOMES ZU FRIEBERG
J.S. BACH
Hans OTTO, organ

38C37-7011 BEETHOVEN: SYMPHONY NO. 3
"EROICA" in E Flat Major, Op. 55
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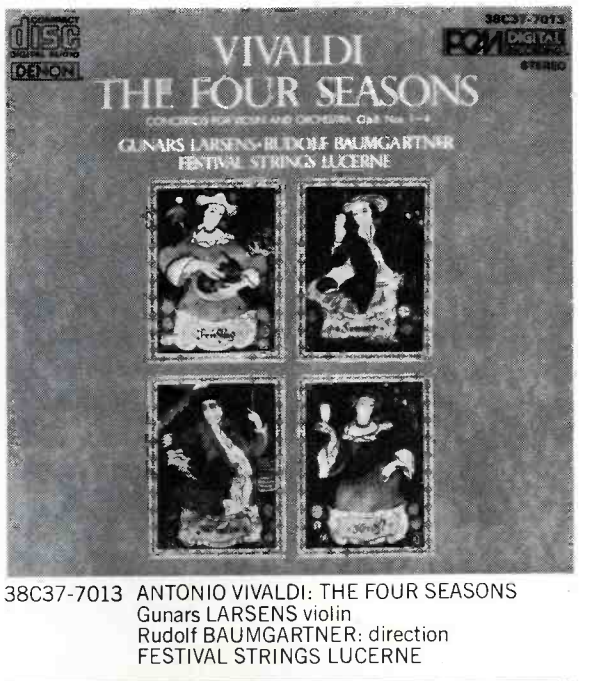

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Gunars LARSENS violin
Rudolf BAUMGARTNER: direction
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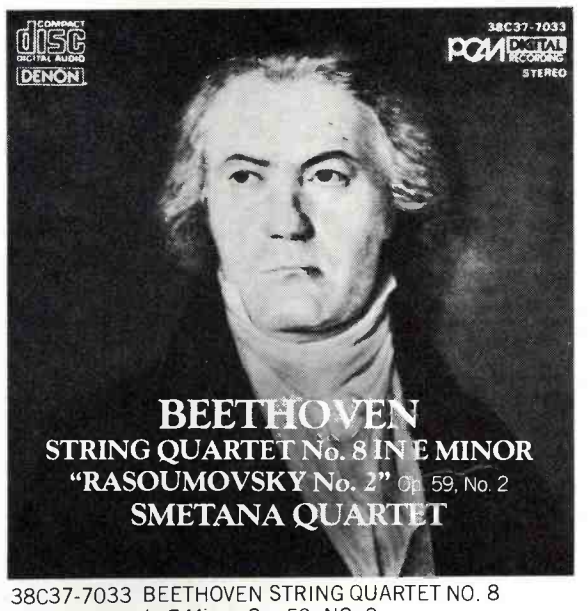

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News/International

Four Daily Hours Of Music Slated For U.K. Channel

LONDON—Cable homes in three regions of the U.K. will start receiving the English-language service of Satellite TV early next year, the first stage of what is hoped will be genuinely pan-European coverage by the pioneering DBS company, now owned by Rupert Murdoch's News International. By April, 50% of the service's broadcast hours will consist of music programming.

The advertising-supported entertainment service, whose format relies heavily on music, feature movies and sports, has been renamed Sky Channel. Programming will be boosted from three to five hours daily as of Jan. 16, increasing to eight hours daily by April. Broadcasting has just been transferred from the OTS satellite to the new ECS-1 European Communications Satellite, on which Satellite TV has been allocated one of 12 transponders.

By April, the music programming will consist of two hours of pop-oriented material in the morning and two further hours in the evening with more of an MOR slant. The daily "Cable Countdown" program, coproduced with Virgin's Cable Music, will be dropped after Jan. 1 and replaced with a similarly formatted coproduction with Thorn EMI's rival Music Box. Satellite TV insists that relations with Virgin are still good, however, and one-off acquisitions will continue.

Also scheduled is "Live From London," a weekly show featuring live concerts from the capital's Marquee Club rock venue, produced as a joint venture with Trilion Pictures and hosted by disk jockey Nicky Horne.

Since it began transmitting in 1982, Satellite TV has built up a viewership of some 500,000 cable homes and hotel rooms, chiefly in Finland, Norway and Switzerland. By the end of 1984, it plans to add up to half a dozen further territories, including Sweden, Denmark, Holland and Morocco. In Britain, Radio Rentals (Swindon), Greenwich Cablevision (southeast London) and SelecTV (Milton Keynes) have agreed to start re-transmissions in January.

In West Germany, the Ludwigshafen network will take the service at about the same time, with Munich following in late spring.

DESTINATION CALIFORNIA—"Little Willy" is the official Australian mascot for the 1984 Olympic Games, and he's apparently been persuaded by Fable Records to pose with a copy of the label's recent release, "Where There's A Will There's A Way" by the Little Willy Band. Part of the proceeds from the disk will go towards sending Australian athletes to the Olympics.

BPI Figures Paint Bright Picture: Labels' Six-Month Turnover Up

By PETER JONES

LONDON — In the past six months, turnover for record companies in the U.K. has gone up by around 10%, with LP sales levelling out, prerecorded cassettes gaining more and more popularity, and only the singles sector remaining flat.

That's the picture to emerge from an enthusiastically optimistic report from John Deacon, director general of the British Phonographic Industry (BPI), national IFPI group, as a result of a survey of U.K. trade deliveries covering the third quarter this year.

"Record companies are now well poised to take advantage of the usual Christmas upsurge in sales," Deacon says. "During the middle of this year, a base has been developed which will allow the industry to exploit the seasonal peak to the full."

Deacon points to the uplifting statistic that retail activity in all industries in Britain has increased by 5% in the past 12 months. He adds that this is mirrored in deliveries of records and prerecorded tapes to the retail trade.

He continues: "Most encouraging is the fact that in the past half year, turnover for record companies has gone up by over 10%. The ratio of tape to LP sales is now four to three, and the rate of album sales (on tape and disk together) has gone up 12% since March. Early signs are that demand will not slacken in the last quarter."

Deacon admits that singles sales, down 11.6% in the third quarter compared with the same period of 1982, represent a "flat spot." "But value was only slightly down due to the increasing proportion of 12-inch singles purchased, for they are now nearly 30% of sales in this sector," he adds.

"In the view of the BPI statistics committee, lower sales can be attributed to some extent to the slightly smaller number of new acts attractive to the 15-19 age group. This group in itself seems to be becoming less dominant in the fashion market (it is declining proportionately), and fashion impetus may be moving to the album market.

"Even so, LP sales have not gone up as much as could reasonably have been expected, due as ever to the pernicious habit of home taping, though also coupled with the high level of unemployment among young people."

Deacon adds: "In summary, the

(Continued on page 83)

Sony Develops Half-Size Digital Tape

TOKYO—A half-size digital audiocassette offering three hours of playing time has been developed here by Sony. The format uses helical scan technology as employed in video recorders, combined with 16-bit digital signal encoding.

Dimensions of the cassette are two-and-a-half inches by two inches, while the accompanying recorder measures roughly six inches by five inches by two inches. No prices have been set for the new system, which Sony now hopes to see adopted as a world standard for digital cassettes.

If the company is successful in this aim, there will clearly be implications for sales of Compact Disc systems, just as analog cassettes, when launched, affected conventional vinyl volume.

CBS Greatly Increases Share Of German Charts

By JIM SAMPSON

MUNICH—Propelled by platinum product from Michael Jackson and local group Nena, CBS significantly improved its share of the German sales charts in 1983. According to trade magazine Musikmarkt, CBS cornered nearly one quarter of the album action this year and finished second to Ariola in the singles sector.

All record companies in Germany trimmed their release schedules this year, some cutting back by half. Among music publishers, CBS Songs had more than twice as much action in the singles chart as number two company Melodie der Welt.

In its first full year of operations, Virgin Germany grabbed over 7% of the German singles chart and nearly 5% of the albums. WEA improved its share of both charts.

The year's biggest losers were domestic artists, who saw last year's chart gains quickly evaporate. And EMI Electrola, leader of both charts in 1982, saw its singles share nearly cut in half while falling to third place in the album list.

The year's biggest singles hits in Germany were both familiar to international listeners: Peter Schilling's "Major Tom" (WEA) and Nena's "99 Luftballoons" (CBS), followed by Mike Oldfield's "Moonlight Shadow" (Virgin/Ariola). The only artist with two singles among Germany's hottest 30 for the year was Michael Jackson (Epic), with "Billie Jean" and "Beat It."

Ariola regained the singles leadership it had held for five of the past six years, boasting nearly 19% of the official German charts. CBS bettered its share from 12.3% to 17%, followed by EMI (12.5%), DG/Polydor (10.3%), WEA (9.5%), Phonogram (8.8%), Teldec (7.6%), Metronome (5.1%), RCA (4.3%), Intercord (3.8%), Bellaphon (1.1%) and new indie Rough Trade (1%). Nena's CBS debut "Nena" was Germany's most charted album in 1983, according to statistics culled from charts through mid-December. The group outpointed "Thriller," with Mike Oldfield again in third place with the album "Crises."

For the first time, CBS captured leadership of a year-end German chart ranking breakdown, dominating albums with 24.1%, followed by Ariola (16.9%), EMI (14.6%), DG/Polydor (12.5%), WEA (9.4%), Phonogram (6.7%), K-tel (6.1%), Teldec (3.8%), Intercord (2.2%), Metronome (1.6%) and RCA (also 1.6%), with the others well under the 1% mark.

Antitrust lawyers, probably more concerned with actual market share than chart performance figures, will

(Continued on page 83)

PRS CASE SETS PRECEDENT

British Composer Guilty Of Fraud

LONDON—A composer member of the Performing Right Society (PRS) here pleaded guilty in a North London Crown Court, Dec. 9 to four charges of fraud and falsification of accounting relating to information given by him on program returns of live public performances of his music in two venues.

Guitarist Roger Scarrott, 39, professionally known as Roger James, was handed a sentence of 15 months in jail on each charge, to run concurrently, but suspended for two years under a supervision order. He was also ordered to pay PRS $3,600.

This was the first prosecution of its kind in the 69-year history of PRS. Following Scarrott's guilty plea, a society representative said, "He sought to secure royalties from the society to which he was not entitled, by making false information claims on return forms for live performances.

"It was as a result of the vigilance of society staff concerned with the processing of program returns on live performances that there might exist a very small minority of members prepared to influence royalty distribution for their personal advantage by the supply of program returns containing false information as to the performance of their music."

The society then started a major review of its method of acceptance and processing of program returns. This, in turn, led to the successful prosecution of Scarrott, who had claimed his works had been regularly performed at the Connaught Rooms in London and at Pilgrims Wine Bar in Barnet, North London.

The PRS, noting that Scarrott's offenses date back some two years, says, "The PRS has a record as one of the most efficient and cost-effective rights societies in the world. It is our duty and commitment to preserve this high reputation.

"This is a non-profit-making membership organization. A fraud by one member is therefore a fraud against other members. In view of our obligations to the membership, and our responsibilities to music users, we'll refer any similar cases to the authorities."

The charges relating to Scarrott included two of false accounting. He was also accused of "dishonestly procuring the execution by PRS of a check for 4,182 pounds (roughly $6,300) by falsely representing that program returns compiled by him during 1981 were true and accurate records of the programs described."

The fourth charge related to 1982, when he agreed he had attempted to procure a check for 19,842 pounds (roughly $30,000). The Scarrott case concerned only program returns for live U.K. public performances, not broadcasting returns. The PRS has said that "very few" of its members would make 4,000 pounds a year from composing royalties for live public performances.

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Vol. 95 No. 52

DECEMBER 24, 1983, BILLBOARD

Commentary

EDITORIAL

A Hit Is A Hit Is A Hit

Do our eyes and ears deceive us, or is the MTV playlist becoming a shade more liberal? The addition of such video clips as Ashford & Simpson's "It's Much Deeper," Earth, Wind & Fire's "Magnetic" and Andre Cymone's "What Are We Doing Here" brings to mind the recent, provocative memorandum by radio consultant Dwight Douglas. In it, he observed that the nation has turned "extremely horizontal" in its musical tastes, and that to become hits, records must reach at least three demographic groups.

MTV's Les Garland has been quoted as saying that the playlisting of the above clips does not represent a change from its basic rock'n'roll programming philosophy. The channel's John Sykes took a similar position at the recent Billboard Video Music Conference. He reiterated the rock commitment, but used the deliciously vague phrase "new music" in response to a question from the audience.

Obviously that "new music" has to be compatible with the tastes of MTV's targeted demographic, but it's good news that Les, John and their colleagues now believe that acts such as Ashford & Simpson and Earth, Wind & Fire are capable of that compatibility.

How has this come about? In part, we believe, it's the Crossover Principle at work: The mass appeal of performers like Michael Jackson and Lionel Richie is so great that programmers—in video or in radio, for that matter—ignore the implications at their own risk.

Les Garland is on record as saying that more black acts are beginning to fit "the MTV sound." If the "MTV sound" extends to "Magnetic" and "All Night Long," as now it does, hurrah!

This turn of events is not without irony. It was MTV's willingness, early on, to program new artists and music that brought many in radio (especially AOR programmers) to the recognition that their conservatism was not sufficiently in tune with the public mood. The switch of many AOR stations to top 40 has intensified the public's appetite for hits—which, in turn, may be influencing MTV to tilt just a tad more "horizontal."

Billboard welcomes the development. Multi-format hits, the kind that trample underfoot every programming barrier, are good for the music business, in creative as well as commercial terms. They reach the broadest possible universe of consumers, and excite their taste buds for more. A hit is a hit is a hit, as people are fond of saying.

Oligopoly Is Not A Dirty Word

By IRWIN H. STEINBERG

In a speech at Billboard's International Music Industry Conference (IMIC) in Holland in 1978 I stated the belief that the record industry in the U.S., out of necessity, would have to move toward oligopoly. It was there that I discovered how inflammatory the word "oligopoly" was. You would have thought by the reaction that I was accusing the industry of having structural herpes.

Steinberg: "Some even suggested that I be barred from the Stage Delicatessen."

Would you believe that a special meeting was called at IMIC to tar and feather me, at least symbolically? Some even suggested that I be barred from the Stage Delicatessen, others that my Studio 54 dancing shoes be hung upside down.

Who were these people who reacted so violently? They were not the people in the major record companies. They were primarily independent producers, small label owners, their artists, lawyers and managers. And this reaction came after I expressed the thought that at the nucleus of this possible direction there existed a springboard for creative activity such as never existed before; that oligopoly would create unsated demand, and therein lay the opportunity for those on the periphery of the oligopoly.

I was so surprised by the violent reaction that I quickly conferred with Daniel Webster. Webster advised me that oligopoly defined the market situation in which a few companies strongly affect, but do not wholly control, the marketplace; or alternately, a market situation in which a few producers control the demand from many buyers.

So what the hell was everybody so violent about? I can't believe that they preferred a placebo to a possible cure. I had to conclude that fear was obscuring vision.

In the 1950s, shortly after Mercury's founding, there were 1,200 active labels, many separately owned and staffed and selling through independent distributors who controlled both radio and retail in their respective markets. A few companies were stronger than others, but one might have to examine 25 to locate 85% of the industry's volume.

Discounting and home taping were unknown. Independent promotion and its costs were as remote as Pluto to Earth.

Let's observe this data, by corporate participant, now. January to December, 1982 Billboard chart action revealed that five corporations "affect," as Webster euphemistically would have it, the 85%. And this proportion will be skewed further via the RCA liaison with Arista and, similarly, MCA's with Motown.

At the very least, I think my Studio 54 dancing shoes should be returned and my right to once again be nourished by the Stage Delicatessen restored.

What are the underlying causes of this change in the industry? In talks I gave before industry groups in 1980, I concluded that a record company with an artist roster of 50 and a total staff of 165 (not including distribution personnel in branch-owned distribution) needed $100 million to break even. Costs which escalated three to six times over a period of 10 years—vinyl, independent promotion, local advertising, interest, royalty rates—as well as inelastic retail prices and undercapitalized retailers in a growing market—were the prime causes.

How many such companies in the record industry had such volume? Very few! And if company-owned distribution was factored in, the volume requirement might approach $200 million.

Now let's look at oligopoly, or concentration. In the record industry, I contend that as the number of competing firms declines, so does the number of hit records, so that fewer hits are being released by fewer producers. I further contend that if this is not treated as antithetical to industrywide success, then all participants in the industry suffer. In this contention, we will find the opportunity.

Prof. John W. Dimmick of Ohio State Univ., in an article entitled "Popular Music: Concentration & Diversity in the Record Industry, 1974-1980," published in the Journal of Communications (Winter '82), wrote as follows:

"In many of the industries of mass communication, concentration is a fact of life; a few firms dominate the production and distribution of cultural products. While on the surface, the competitive structure of mass media industries might seem of interest only to economists or lawyers in the antitrust field, the level of concentration directly affects the choices offered to media consumers. Concentration in cultural industries, as in other sectors of the economy, leads to an increasing homogenization or lack of diversity in cultural products."

Prof. Dimmick went on to argue and support his contention with data which proved that a pattern of increasing concentration is accompanied by a decline in the diversity of music. Similarly, Dimmick showed that diversity is further limited during such periods when the number of producers declines as record companies tend to rely more heavily on producers with proven track records.

Researchers Peterson and Berger, using data similar to the Dimmick Tables in an article in the American Sociological Review, suggest that in periods of high concentration the consequent homogeneity of the product results in unsated demand. The lack of diversity in the musical product, they hypothesize, leaves the tastes of some consumers unsatisfied. As a result, recording sales fall from their previous levels. They show that in periods of very high concentration, recording sales fall; in periods of lower concentration, sales increase.

'In periods of very high concentration, record sales fall; in periods of lower concentration, sales increase'

I agree with these conclusions, although economic conditions and shifting age groups can also be a factor. But why catalyze the later two factors by failing to encourage diversity?

This brings us face-to-face with the opportunity, one that must be developed by the outside creator, and by the companies which are the oligopolists providing marvelous machinery for financing, reaching the audience, and for maximizing retail exposure.

However, the data clearly shows that those very companies tend to dampen or limit creativity. The antidote is to open more doors to independent labels and producers who, historically, have been the trend makers, rather than trend followers.

There is an essential symbiosis here, the remaining corporations providing overhead of sales and administration which need not be replicated by others, and the creative people who are not part of these corporations encouraged to discover and add to the diversity of the industry.

(Continued on page 88)

Irwin Steinberg, a founder of Mercury Records and former chairman of PolyGram Record Operations, is chairman of Compleat Entertainment Corp. in Nashville, and president of Domilin Films in New York. He is also an adjunct professor at Columbia College of the Arts in Chicago.

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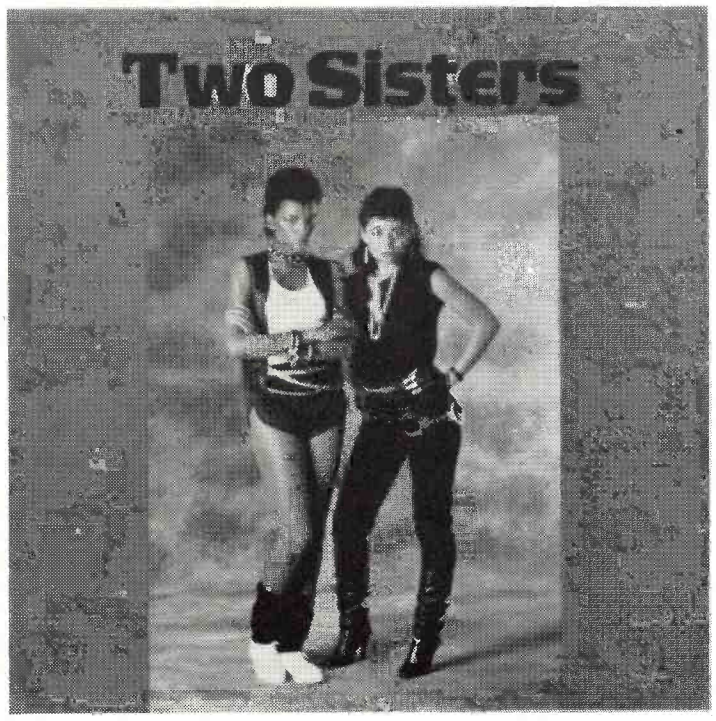

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KING TAKES OVER IN SAN FRANCISCO

KSFO Eyes Return To Past Glory

SAN FRANCISCO—At 12:01 a.m. Tuesday (13), months of preparation became reality as King Broadcasting acquired KSFO here from Golden West.

The name value of the "new" staff alone merits publicity. Former KYA and KSFO morning personality Gene Nelson again does mornings, followed by Russ (The Moose) Syracuse. Syracuse first emerged in this area as PD of KYA in 1962, moving to KSFO 12 years ago in the same midday shift he now occupies.

Local personality Sam VanZandt does noon to 3, followed by Carter B. Smith, a KSFO mainstay in the Don Sherwood days of the late '50s, who has continually been a factor in the market, coming from rival KNBR. Following sports talk and an hour of radio drama, which also dominates the 2-6 a.m. block, is Al Jazzbeaux Collins, who returns to the market doing 10-2 a.m. Collins most recently hosted the "Milkman's Matinee" on New York's WNEW-AM.

Even Dan Sorkin is back. Sorkin, a morning institution on Chicago's WCFL, is known as one of America's most irreverent radio wits. He came to the Bay Area in the '60s, abandoning radio after a stint at KSFO to become heavily involved with the anti-drug group Synanon. Still currently associated with that organization, Sorkin can be heard this week (and for many weeks, due to a liberal vacation allowance) filling in for morning man Nelson.

The on-air support staff includes the city's first airborne traffic reporter, Hap Harper ("He went up one morning to do a news story while he was working with Don Sherwood," notes KSFO's current program manager Ken Dennis. "While he was en route, he reported traffic conditions. It was so successful it became a feature." With a large news and sports department as well, the station is intent on reviving the glory days. Backed with King's resources, the details have been worked out—even to the re-hiring of Hugh Heller, the man responsible for KSFO's recognizable music ID packages in the '50s and '60s.

But the decision to return to the past isn't based on emotional desire or even the gut reactions vital to its initial growth. "We're attacking a void that our research has pinpointed in the market," says Dennis. "We're not attacking any one station. We're positioned between KNBR and (the big band sound) KSFO was recently doing."

The word "research" would have Don Sherwood turning over in his grave. But Dennis does not plan to program by numbers. "We have weekly music meetings involving all the airstaff. Collectively, their local experience is astounding, and they have input into what we play."

While the bulk of the day is preprogrammed, consisting of an 80% mix of oldies leaning towards the MOR standards (Sinatra, Bennett, Streisand, Diamond), the late night hours belong to Jazzbeaux. "He has free reign to program his own music. That's how he works best, and that's O.K. with us," says Dennis.

Aimed at the 35-54 demographic, the company is launching a major outdoor and tv mix built around the slogan "We've got personalities." The campaign will run continuously through February.

At the time of the changeover, "all we did was change the phone lines," says Dennis, who also remains program director of KYA-FM. KYA-AM has been spun off to Bonneville.

RODNEY ON THE STREET—Rodney Dangerfield, left, raps with WKQX Chicago's "Murphy In The Morning" host Robert Murphy about his single "Rappin' Rodney," which is currently getting some respect on Billboard's Hot 100.

Three Partners Buy FairWest From Fairbanks

DALLAS—Consultant George Johns, former Fairbanks Broadcasting controller Bill Yde and FairWest head Jim West, as equal partners, have purchased FairWest from Fairbanks Broadcasting.

The company offers a wide variety of services to radio, including the syndication of Al Ham's "Music Of Your Life" and George Johns' Adult Contemporary format. It will remain in Dallas, moving to new headquarters here at 2007 North Collins Blvd., Suite 501, in early January. FairWest will also open a San Diego branch.

West remains in Dallas as president, with Yde joining him there as VP/controller. Creative VP Johns continues his association with Southwestern Broadcasters in San Diego, where operations VP Reg Johns will also be headquartered.

Vox Jox

Barrett Out At Doubleday's WAVA

By ROLLYE BORNSTEIN

The format is in but the GM is out at Washington's WAVA. **David J. Barrett**—who also served as Doubleday Broadcasting's executive VP, overseeing the chain's WAPP New York—has exited the Washington top 40 outlet. No replacement has been named as yet.

★ ★ ★

Les Tracy is out at KOME San Francisco, and promotion director **Pat Evans** moves into his PD slot at the Infinity station. Pat, who was MD at Chicago's WMET under **Tripp Reeb**, formerly served as PD at ABC's KSFX San Francisco, where she also worked with consultant **Jeff Pollack**.

And at Infinity's WIVY Jacksonville, **Robert John's** PD post has been filled. Joining the company from Greater Media's WHND/WMGC Detroit, where he served as music director, is **Michael Fuszner.**

★ ★ ★

Back in Detroit, CKLW Windsor has a new PD in the form of former WCZY program director **Dave Shafer**. Dave's no newcomer to the "Big 8." He did mornings there twice, from 1964-69 and again from 1971-74.

★ ★ ★

John Long, PD of several legends including WROR Boston, KRUX Phoenix, B-100 (KFMB-FM) San Diego, The Big Ape (WAPE Jacksonville), Memphis' WHBQ, and most recently Minneapolis' WCCO-FM, joins Houston-based Bill Young Productions, heading the company's new video division. Young has been producing radio spots for the concert and touring industry for the past 12 years, and due to new competition in the form of MTV, "Friday Night Videos" and the like, he's formed the new division.

★ ★ ★

Broad Street Communications has undergone some staff restructuring with WELI New Haven VP/GM **Larry Getz** becoming senior VP/cable program development for the company. Moving up to station manager is GSM **Stanley M. Shields**, and PD **Chuck Gross** becomes operations manager.

Moving up to GSM at Unity's KATZ/WZEN St. Louis is account exec **Thomas Roper**. . . **Carol Ford** gets a new morning partner on her FM 108 (WDMT Cleveland) morning show in the form of PD **Jeffrey B. Kelly**. . . **Bill Wise's** promotion director post at 96 Rock (WKLS Atlanta) has been filled by 97 Rock (KSRR Houston, where WLKS PD Alan Sneed formerly worked) promotions assistant **Larry Schuster** . . . Joining WMYM New York as advertising and promotion coordinator is NBC-TV's **Maggie Day.**

Speaking of New York, WCBS-FM has released its list of the top 500 of all time, and all's well with the world."In The Still Of The Night" by the Five Satins is up there at No 1, followed by "Earth Angel," "Will You Love Me Tomorrow," "My Way," and "Tonight Tonight" by the Mello-Kings. Coming in at 500 is Creedence Clearwater Revival's "Proud Mary" . . . Meanwhile, across town at country-formatted WKHK, **Rosemary Young** returns from Long Island's WGBB. This time around she'll do 8 p.m.-midnight . . . Joining the WABC talk lineup is clinical psychiatrist **David Viscott**. He'll appear Friday afternoons.

★ ★ ★

Dancer Fitzgerald Sample's new AIM (Audience Image Marketing) division, headed by **Mike Davison**, has signed its first client. Outlet's KIQQ Los Angeles will be the first benefactor of this new total positioning approach . . . If you've been trying to call the L.A. Air Force to hear the prerecorded drop-ins, and all you got was an irate old lady, she's not one of them. She's the lady who has the phone number you dialed. The company's release had a typo, and you should be dialing (213) 434-0203.

The KDKA Pittsburgh "K-Team" has gone through a slight overhaul. **Marvin "Goose" Goslin** joins the morning merriment from all-news KQV there, replacing **Nellie King**, who goes back to his assistant athletic director position at Duquesne Univ. . . . Speaking of sports, **Myron Cope** of Pittsburgh's WTAE has been immortalized in song.

(Continued on page 29)

Clayton Webster Is Sued Over 'Rarities' Program

By MAURIE H. ORODENKER

PHILADELPHIA—A breach of contract involving the syndicated "Rarities" radio show has been filed by Monumental Blunders Inc. of New York and Dave Herman, radio personality on WNEW-FM New York, against Clayton Webster Corp. of St. Louis. The action, calling for a jury trial and seeking damages exceeding $10,000 exclusive of costs and interest, was filed Dec. 1 by Steven M. Kramer, local attorney long active in the rock music industry, in the U.S. District Court for the Southern District of New York.

"Rarities," a five-minute segment syndicated nationally five days a week since November, 1981, is narrated by Herman. The unique program features a different recording artist and a rarely heard song of that artist daily. Clayton Webster is a radio program syndicator, marketing such programs nationally.

Clayton Webster is also charged with unlawful appropriation of Monumental Blunders' property rights. It is alleged that on or about Dec. 27, 1982, there was a written agreement for Monumental Blunders to produce "Rarities," the agreement to run until Dec. 31, 1983. During that period, Monumental Blunders was to provide a taped "Rarities" program each month, and Clayton Webster was to syndicate, distribute and promote the taped program to radio stations across the country.

The program contained a commercial for Anheuser-Busch. Monumental Blunders and Herman were to receive from Clayton Webster, depending on the number of stations buying the program; a monthly payment of from $6,650 to $9,200. The alleged breach of contract was a letter sent to Monumental Blunders and Herman on Nov. 4, 1983.

Clayton Webster's reasons for cancellation were poor program quality, despite repeated requests made for the plaintiffs to improve the show and the allegation that material used on "Rarities" may have been made available by the plaintiff company to other rock music syndicated shows. A question was also raised about the plaintiffs obtaining all the necessary releases for material used.

Plaintiffs also claim that the monthly payments for October-November have been refused and are seeking $19,950 from Clayton Webster. They also charge that they have been refused documentation showing the number of stations airing the program. Monumental Blunders is also seeking return of all the master tapes and disks of the show held by Clayton Webster.

Charge is also made of unfair competition. It is claimed that Clayton Webster has now put out a program called "Rare Trax," using the same format, concept and other characteristics of "Rarities," even using Herman's voice.

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Washington Roundup

By BILL HOLLAND

The FCC now says it plans no "freeze" on applications and petitions for assignments from broadcasters eager to file for the proposed new commercial FM stations to be added to the dial as a result of the Commission's Docket 80-90.

However, there will be guidelines to deal with the procedural free-for-all. Basically, if broadcasters had filed before Friday (16), the filings would be entered into the FM data base, and won't be precluded by any proposals in the upcoming omnibus rule making. After that date, those not in conflict with any channel assignment in the omnibus, or any counterproposal, will be processed "in the normal course of business." Those late filings that are in conflict will be consolidated into the rule-making process, which means waiting a longer period of time.

Broadcasters also should know, says the Commission, that only counterproposals will be accepted during the comment period.

Last May, the FCC okayed in principle Docket 80-90, which will add nearly 600 allocations for new Class B1, C1 or C2 stations, as well as opportunities for owners of Class A stations to upgrade their facilities to Class B or Class C channels.

★ ★ ★

President Reagan gave the Corporation for Public Broadcasting (CPB) "a most wonderful holiday present," according to CPB President Ed Pfister. He signed H.B. 2755, the FCC Authorization Bill, which contains the CPB funds to be distributed to public tv and radio. Congress approved, and Reagan okayed a 5.6% increase: up to $145 million for fiscal 1984, $153 million for fiscal 1985, and $162 million for fiscal 1986. Reagan signed the bill Dec. 8.

★ ★ ★

Will Fowler deregulate the ponies? That's the question the National Assn. of Broadcasters (NAB) is asking after urging the FCC on Dec. 9 to drop policies that "unduly restrict the broadcasting of horse race information."

The policies go back to a 1964 policy statement designed to prohibit broadcasting of information that could be used by tipsters and gamblers. NAB says that the FCC's jurisdiction in this area is "questionable" and that there's no public benefit to offset the unwarranted costs on the Commission and licensees.

★ ★ ★

Good Lord! That's the general message of statistics to be published in the 1984 Directory of Religious Broadcasting, which point out a 10.2% increase in religious broadcasting in the U.S. during 1983, according to the National Religious Broadcasters (NRB).

★ ★ ★

AM-FM format duplication does not equal inferior service—that's the judgment of the U.S. Appeals Court here, which ruled last month in favor of the recent FCC decision to renew the license of WABZ in Albemare, N.C. The station was simulcasting its programming on its FMer, and a challenger objected, but the Commission still found the stations' performance superior.

★ ★ ★

Expect hearings in late January or early February in the Senate Communications subcommittee on Sen. Robert Packwood's "Freedom of Expression Act," S. 1917, which would give broadcast media the same protection and freedom from regulation as print media. The bill, supported by the major broadcast organizations, would repeal the Fairness Doctrine and Equal Opportunity provisions of the Communications Act, and prohibit the FCC from regulating electronic journalism. Packwood introduced the bill in October, but there wasn't time to work on the proposed legislation.

★ ★ ★

And a decision is "imminent," according to an FCC source, on the problems surrounding porn king Larry Flynt's attempts to decorate his Presidential campaign broadcast ads and interviews with hardcore sex. Expect an item on the agenda at the next FCC open meeting Wednesday

★ ★ ★

Members of the Radio Advertising Bureau (RAB) might already have heard, but the RAB published its comprehensive radio co-op source book this month. The semi-annual publication lists 3,500 sources of co-op dollars, and, according to RAB President Bill Stakelin, is a "bonanza for radio salespeople."

The first volume lists 666 individual co-op sources representing 51 product and service categories as offering 100% co-op programs. Additional copies of the book are available to RAB members for $5.00 a pop (c/o RAB, 485 Lexington Ave., New York, N.Y. 10017)

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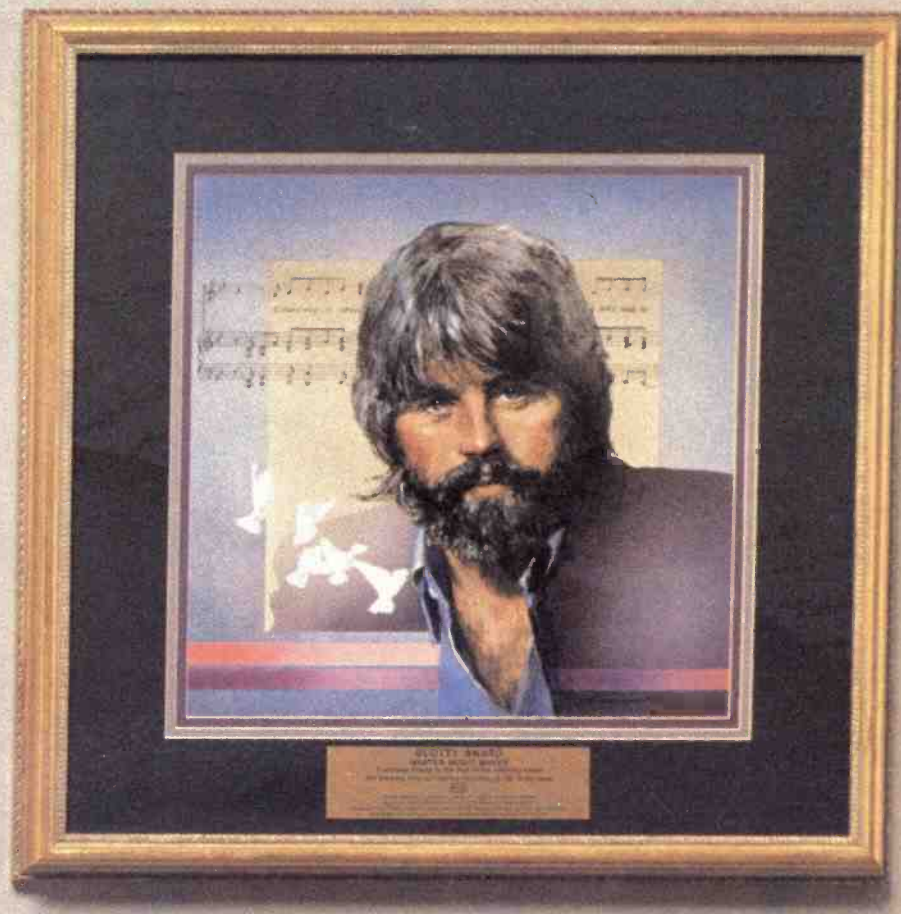

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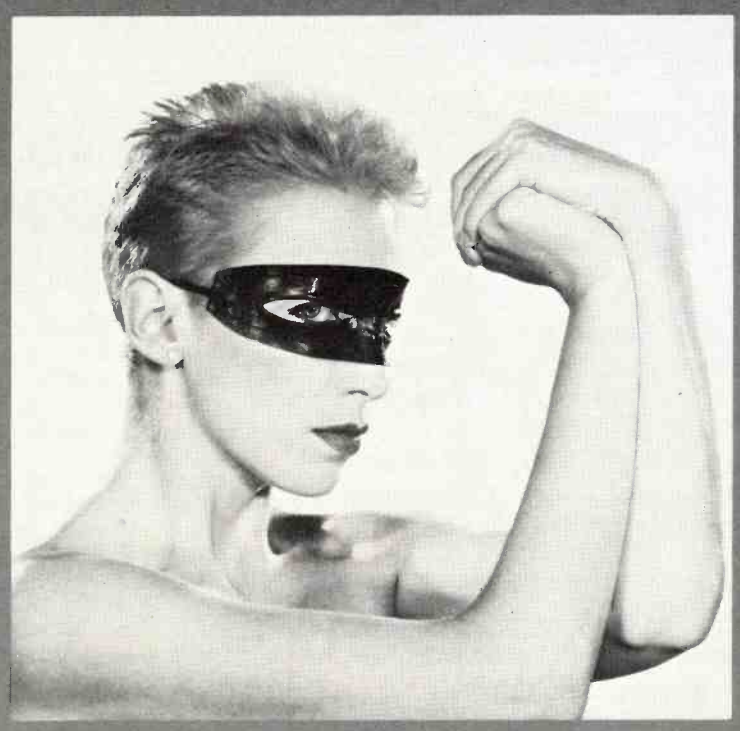

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AT ALL-WOMAN WWMN

'Female' Format Flying In Flint

By LEO SACKS

NEW YORK—Linda Lanci was not eligible to win WWMN's "woman of the year" listener award when the station, located in Flint, Mich., made it selection last week following a month-long promotion. But Lanci, the station manager and program director of the nation's lone "female contemporary" outlet, certainly laid claim to the title in spirit.

The concept of all-female radio certainly isn't new: Sun Records pioneer Sam Phillips used female jocks to lure male listeners at his properties in Memphis (WHER) and West Palm Beach (WLIZ) about 20 years ago. It was also tested by program director Bob Herpe of WOMN New Haven, and at WSDM Chicago (billed as " Smack Dab In The Middle" before its call letter change to WLUP) and WNEW-FM here (where Allison Steele got her start).

WWMN, however, gears its programming to a female audience, and when the station in the state's third largest city celebrates its second anniversary on Jan. 1, Lanci says that the AM daytimer will have "beaten the odds."

"No one, quite frankly, ever thought we'd last this long," says the programmer, who handles the midday shift and doubles as music director and weekend air personality at AOR "brother" station WWCK. "But we've given it our all, and it's starting to pay off." Response from listeners on the phones and through the mail leads her to believe that "Flint's New Woman" will cop a 2 share in the winter Arbitron, up from the .9 registered in the spring book.

The sound, targeted to the 18-40 age group, is described by Lanci as "beautiful, hit-oriented soft rock." The narrowcasting concept does not exclude male performers, however. Her adds last week included the latest singles by Lionel Richie and Culture Club, augmenting a rotation highlighted by Jeffrey Osborne, Billy Joel, Elton John, Dionne Warwick, the Motels, Crystal Gayle and the Carpenters.

"People ask me why we're doing this in Flint," Lanci says, "and my response is, 'Why not?' This is a town that needs something. Don't forget, we had the highest unemployment in the nation at 25% not too long ago."

The station, which reaches some of Lansing and Detroit, used to program three hours of talk each day. The plan was shelved when Lanci replaced Marsha Kloor as station manager, and since then listenership has improved, according to Lanci.

Her team, which consists of Diane Brewer (mornings), music director Sally Ryann (afternoons) and news director Susie Essex, works out of a studio decorated with newspaper and magazine clippings, hanging plants and a stained glass window emblazoned with the "Flint's New Woman" monicker. "It's a homey kind of atmosphere," says Lanci. "When you're on the air, you want to be as up as possible."

5,000-WATT COUNTRY AM

Fire Destroys WNAX Yankton

NEW YORK—Paul Shay and his family got a "bird's eye view" of the blaze that gutted the office and studio of WNAX Yankton, S.D.

Shay, the music director of the AM country outlet, known as "Your Big Friend In The Midwest" for its five-state reach, lives across the street from the three-story brick building which housed the station. A fire of undetermined origin swept through the structure just after midnight on Dec. 9, causing over $1 million in damage, according to Shay. "Everything was destroyed—records, equipment, production gear, everything," he says.

Two employees, in the building at the time of the fire, escaped unharmed and ran three blocks to a fire station, he says. Firefighters, hampered by zero-degree weather, battled the blaze for 24 hours and remained on the scene for another 12 hours. A Yankton fire marshall was quoted as saying that over one million gallons of water was pumped by his men, notes Shay, adding that an investigation into the cause of the fire began Dec. 12.

The country station, whose 5,000-watt signal at 570 on the dial covers the Dakotas, Minnesota, Iowa and Nebraska, was back on the air five hours after the blaze, broadcasting from a makeshift studio at the side of the WNAX transmitter in Mission Hill, S.D., three miles northeast of Yankton. Two local stations, adult contemporary-oriented KYNT and AOR-formatted KQHU, have assisted the station with news and weather copy and equipment during its hour of need.

LEO SACKS

KKGO To Build New AM Facility

LOS ANGELES—KKGO, this city's highly regarded jazz outlet, has been granted permission to construct an AM facility licensed to Hesperia, Calif. according to KKGO president Saul Levine.

The 5,000-watt daytimer at a frequency of 540, lying northeast of the metropolitan area, will, with its southwest directional pattern, cover Los Angeles, San Bernardino, Riverside and Orange County.

According to Levine, once the engineering study was complete and the application filed for, no competing applicants came forth. Currently under construction, target air date is July 1, with the call letters KKAR applied for.

While an all-news and information format has been decided upon, no staff as yet have been hired or considered. The company has agreed to become the exclusive CNN news affiliate for the Southern California area and plans a mix of 60% CNN features, 40% local origin.

THIS SHIP AIN'T SINKING—Pictured during the final episodes of KABC Los Angeles' live broadcast of Ringo Starr's "Yellow Submarine" are, clockwise from top, ABC Watermark president and "Yellow Submarine" producer Tom Rounds; Corrine Baldassano, director of programming for the ABC Contemporary and FM radio networks; Starr; and Gary Owens.

KEYI Austin Circumvents Jock's Non-Compete Clause

AUSTIN—When Dave Jarrott, this city's most popular morning man, left his four-year shift at K-98 (KHFI) Oct. 15 at the end of his contract to join forces with its AC competition, Key-103 (KEYI), K-98 was granted a temporary injunction preventing Jarrott's new employer from using his name or likeness on the air until his 90-day non-compete clause expires Jan. 16.

Key-103 took the issue to trial, and the outcome was mixed. "I could not go on the air live for 90 days within a 70-mile radius of Austin, but I could do prerecorded commercials," says Jarrott. With that flexibility, the station devised a plan whereby Jarrott took to the studio each morning at Key-103 and taped the commercials live, incorporating his breaks on either side, just minutes before playing them back on the air.

The tie-in, which provides Key-103 listeners with much the same material Jarrott presented on K-98, provides sponsors with the real advantage. For a 60-second rate, they get billboarded spots. "We're sold out through December," says Jarrott. "We increased the morning drive rate after two weeks of this."

At K-98, PD Roger W. Garrett has unsuccessfully filled the morning drive slot once, with former Key-103 personality Ray Lincoln, who departed recently. Regarding Jarrott, he says, "We took the man for his legal word. Dave was just testing the non-compete clause."

Counters Jarrott, "They've had seven months' notice. As early as last March I told them I would not renew my contract."

KATY BEE

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "So Bad," Paul McCartney, Columbia	84	84
2 "Nightbird," Stevie Nicks, Modern	51	97
3 "Yah Mo B There," James Ingram with Michael McDonald, Qwest	50	81
4 "An Innocent Man," Billy Joel, Columbia	44	113
5 "Middle Of The Road," Pretenders, Sire	36	110
BLACK (94 Stations)		
1 "Action," Evelyn "Champagne" King, RCA	24	55
2 "Running With The Night," Lionel Richie, Motown	21	76
3 "Yah Mo B There," James Ingram with Michael McDonald, Qwest	18	66
4 "Encore," Cheryl Lynn, Columbia	18	63
5 "Something's On Your Mind," D Train, Prelude	17	77
COUNTRY (125 Stations)		
1 "Save The Last Dance For Me," Dolly Parton, RCA	48	48
2 "We Didn't See A Thing," Ray Charles & George Jones, Columbia	39	76
3 "Nothing Like Falling In Love," Eddie Rabbitt, Warner Bros.	38	83
4 "Goin, Goin, Gone," Lee Greenwood, MCA	36	88
5 "Three Times A Lady," Conway Twitty, Warner Bros.	35	40
ADULT CONTEMPORARY (84 Stations)		
1 "Think Of Laura," Christopher Cross, Warner Bros.	18	31
2 "An Innocent Man," Billy Joel, Columbia	15	27
3 "Almost Over You," Sheena Easton, EMI America	13	40
4 "Save The Last Dance For Me," Dolly Parton, RCA	13	23
5 "Your Precious Love," Neil Sedaka & Dara Sedaka, Warner/Curb	10	40

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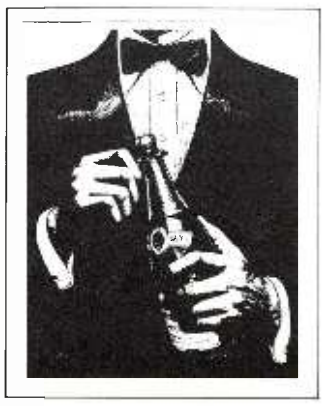

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Pro-Motions

STATION: WVLK Lexington (AC) and others
CONTACT: Tom Richards, production director
CONCEPT: Cabbage Patch Dolls
EXECUTION: By far the biggest gift demand this season is the Cabbage Patch Doll. Sensing the publicity such a giveaway would generate, several outlets around the country have secured one or two of these dolls, but 'VLK happened upon more than they could handle. The only consideration (other than a lot of money) was a promise that the station would use them as on-air promotional items exclusively. In this case, 'VLK awarded a doll to a specified caller, who phoned the station after a sequence of five artists (any song, even Christmas selections) were aired in order. By not limiting the artists to a particular song, the station was able to use the same five image artists throughout the promotion.

In the case of New York's WHN, the dolls arrived in a Brinks truck to be given away to the 50th caller each time a Dolly Parton song is played ... Across town at WKHK, the morning team has "Dougie Rick" up for adoption in a cash and prizes contest where listeners are asked to count the number of songs aired ... WHWH Princeton is keeping little "Gilda Maggie" in the vault of a client bank, and she will be awarded to the person who comes closest to guessing the exact date Gilda emerged from the cabbage patch ... Many other variations on a theme have occurred, but perhaps the best is occurring on KUBE Seattle. That station is seeking qualified adoptive parents by asking listeners to write in describing why their family would make a good home for a loveable, lonely cabbage patch kid. Over 100 letters a day have been received, ranging from desperate to humorous. Each winner must appear at the station, sign the adoption papers and recite the "parents' oath."

★ ★ ★

STATION: 98 Rock (WIYY) Baltimore (AOR)
CONTACT: Richard D. Byrd, director of creative projects
CONCEPT: Thanksgiving on the Mayflower
EXECUTION: Several outlets around the country, such as Denver's AC, KHOW, tied into this non-format-specific jewel with Mayflower Moving & Storage. Tongue-in-cheek on-air promos advertised the chance to win a traditional Thanksgiving dinner on the "Mayflower." In Baltimore, the feast included a full-course meal with the morning team. Denver offered wine, candlelight and dinner music along with the tuxedo-clad air staff. The bottom line was that winners never got whisked off to New England, didn't even see much water, but had a great time on a fully decked out 10-ton moving van. The winning WIYY listener was a hippopotamus keeper at the local zoo who thought she deserved the meal with the morning team because "I spend five days a week slinging hippo manure, so it's only fitting that I spend Thanksgiving with the two biggest manure slingers in broadcasting."

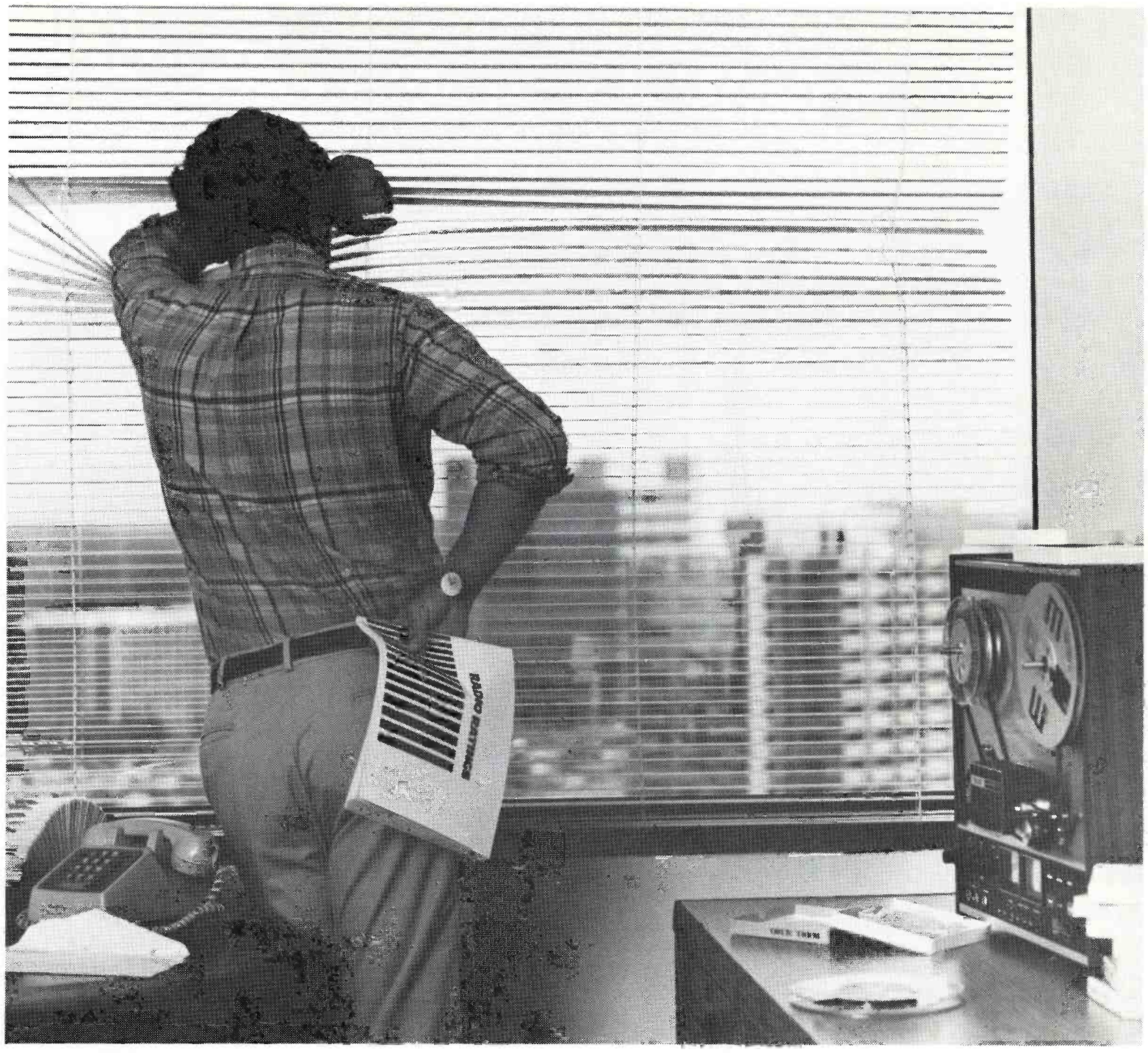
★ ★ ★

STATION: KSJO San Jose (AOR)
CONTACT: John Cotter
CONCEPT: contest entry
EXECUTION: Since many on-air contests require nothing more than registration, KSJO has instituted a hotline connected to an automatic answering device that lets listeners register for various giveaways. On the air, the 90-minute cassette is stopped at random intervals, netting the appropriate amount of winners. Listener response has been higher than it was when previous methods were used: 3,400 entries were recorded over a one-week period, and listeners to this format are more likely to participate by phone than by traditional mail-in methods.

FCC Approves U.S.-Canada AM Agreement

WASHINGTON—A new U.S.-Canada AM broadcasting agreement, two years in the making, has been approved by the FCC, with noteworthy features that will permit pre-sunrise and post-sunset operation for U.S. stations near the Canadian border as long as protection is given to co-channel Canadian stations, and an elimination of former barriers forbidding assignment of new clear channel stations within 650 miles of the border.

The new agreement, announced by the Commission Nov. 18, replaces the North American Regional Broadcasting Agreement (NARBA). It incorporates an agreed plan of all the AM assignments the U.S. and Canada have recorded, notified and accepted under the old agreement, plus additional assignments agreed on at the Regional Administrative Radio Conference held in Rio de Janeiro in 1981.



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Psychic Predicts Good Grosses, Emphasis Programming

By ROLLYE BORNSTEIN

LOS ANGELES—Spot rates will go up as commercial loads go down, sales of stations will make some owners overnight millionaires, beautiful music will hold its own and AOR will continue to decline in 1984, predicts nationally known psychic Page Bryant.

Bryant, one of the first psychics to hold a full-time radio shift, started her on-air career in 1974 at Tampa's WDAE and WLCY-TV, moving to Ft. Lauderdale's WFTL prior to relocating in Flagstaff. From her Arizona base, she became a daily part of Gary Owens' afternoon show on KMPC Los Angeles, is a regular KTAR Phoenix feature and is currently heard three times a week on WTKN Pittsburgh's Scott Cassidy show. Her perspective on radio is limited to her on-air experiences, and the following predictions reflect her psychic impressions:

"I think you're going to find as far as networks are concerned that there'll be more of them popping up in '84, and a lot more of them going down. A few will be outstanding and doing well, but for the most part it will be a shakedown." Regarding one network steeped in talk, Bryant says, "I think they'll go downhill severely in '84, and go out totally in '85, or at least change direction dramatically." Of another similarly-formatted venture, she says, "I feel good with that. I see a major management change making the difference. They'll become very innovative, very strong.

"Sales of radio stations will increase a lot. You won't start really seeing the trend till late in the year; it will continue heavily through '85, but in '86 a lot of people are going to find out they're stuck with a lot of garbage and no way out. Look for sales in Tampa, Miami, Pittsburgh, Omaha, New York, Los Angeles, Dallas and Houston, probably in that order, and probably in the second half of the year.

"1984 is a '4' year in terms of numerology. Four is a hard-work number, a keep your nose to the grindstone effect. Finances will improve in all facets, but the real emphasis will be on programming. There will be more concern with formats than sales, more innovation. You'll see general managers more interested in programming than they have been.

"You'll also see a great deal of changeover of personnel, more of a turnover than we've seen in any one year, and that trend will increase further in 1985. You'll find top level execs constantly looking over their shoulders. The role of consultant will start to change. Jobs there will be less plentiful, and duration of contracts shorter."

Arbitron, too, will face some challenges, according to the lecturer and author. "They'll continue to be steady, but faced with new competition. Birch will continue to make great inroads—look to autumn of this year as a positive turning point for Birch. But a new company will come up, possibly in '85 at the latest, and the combination of Birch and that company will have Arbitron making some changes. I also see a new system, possibly a phone-in system like the 800 numbers where people can call in and report what they're listening to.

"FM will show good steady income, but will start showing many format changes in '84; in fact, there will be more FM switches than AM changes then. You'll start seeing talk and information playing a part on FM. AM will continue in that talk direction, and financially make a comeback. At least it will stabilize in '84, but stations will continue to change hands.

"Country will continue its leveling-off process. Big AM stations that changed to the format a few years ago will look for alternatives, and start playing 'gold country.' You'll see nostalgia in general on the upswing, but not the big-band format, more of the early rock or the Sinatra-Como era.

"Urban will fairly well hold its own, leveling off also in '85, but a big fad will come out of urban in '84. It's this 'scratch music.' It will be very big but totally gone by '85.

"I see specialty shows on the increase, both on networks and locally, dealing with survival, planning, growing-type features. I see stations offering college courses like tv now does, and, strange as it sounds, I see an all-weather format coming up."

Getting more specific, Bryant sees Gannett selling some radio properties, purchasing others. "Something will occur in June that will boost their earnings tremendously. They'll be down until the middle of the year, then up.

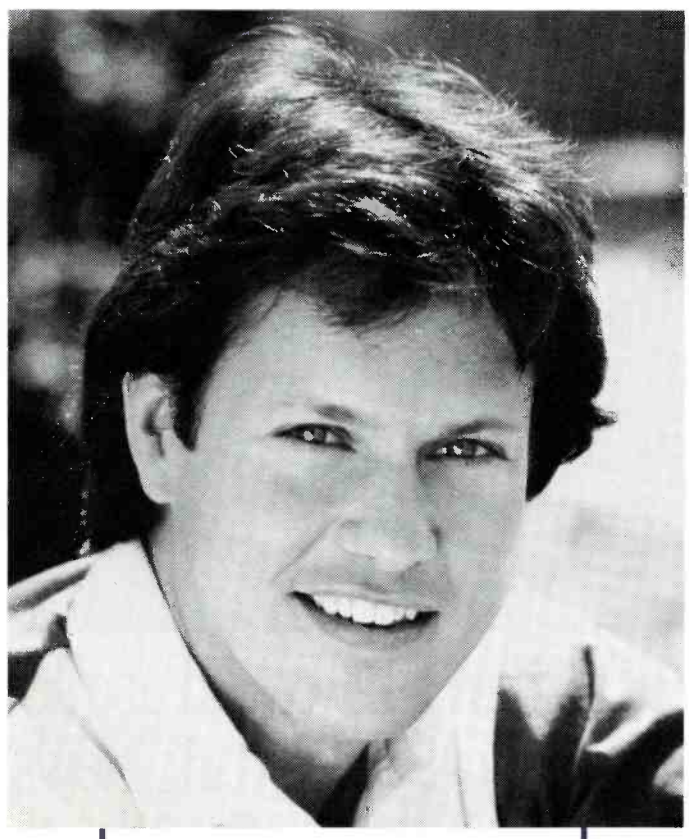
"Doubleday is solid financially, more so than most companies. Format-wise, they'll make some moves, and personnel-wise as well, but Gary Stevel will remain. If he were to make a move, it would be of his own choosing."

As for Malrite, Bryant sees them selling one or two radio stations and going more heavily into tv. Marty Greenberg and Duffy "are in a solid position. You'll see slow, careful growth. They'll do fairly well in '84, and emerge in '85." While seeing the CBS FM Group as strong, Bryant does predict "a major management change in '84."

Bryant also predicts that a major trade association will be faced with some problems: "I see people moving away from them into a new organization that will be discussed in '84 and formed in '85.

"On the whole it will be a good year for radio. The dollar won't buy as much as it did for the advertisers in the past, but as for gross revenue, you'll see an increase."

Rick DEES' WEEKLY TOP 40



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RKO's Dick Bartley Prospects For More 'Solid Gold'

By ROLLYE BORNSTEIN

LOS ANGELES—"I'm still missing a true stereo copy of Shelley Fabares' 'Johnny Angel' ", muses Dick Bartley, host of RKO's popular "Solid Gold Saturday Night." "It's on the 'Here's Shelley' LP, and there aren't many around in stereo. I could also use a clean stereo version of Gene Chandler's 'Duke of Earl.' "

While the original hit master is mandatory, Bartley, unlike most collectors, quickly passes up an original label, the first 45 pressing or an early 78, in favor of quality. The music may come from analog days (the show concentrates on 1956-72) but Bartley's thinking is clearly digital. "There are probably a lot of people with a bigger collection, but I can't imagine there's anyone with a better one."

Self-described as "a stereo detective," Bartley boasts of rarities including "the original stereo jukebox single of Paul Anka's 'Put Your Head On My Shoulder' ". But he quickly adds, "we've got to move on CD. There's just no comparison.

" 'He's A Rebel,' 'Da Do Ron Ron,' 'Surfin' USA,' 'Town Without Pity'—those were the first singles I bought—New York, East Coast top 40." (Bartley lived in Schenectady and Syracuse before moving with his family to Lynchburg, Va. while in junior high.) "Those weren't oldies; they were, and are, just good songs. 'Rubber Soul' was the album that got me into collecting albums. Before that I bought singles, but this was an album that spoke to me."

It was Bartley's first job, at WWOD in Lynchburg while he was still in high school, that got him involved with oldies. "We had to play the top 30 hits, like the long version of 'Inna Gadda Da Vida' (I still play the short version on the national show). The station had a tremendous oldies collection, and the one format rule they did have was two oldies to one current, so I was exposed to a lot of products."

Through college radio (his degree is in English lit) and a full-time job at Charlottesville's WELK, Bartley's career "never left me time to decide if this is what I wanted to do," Jumping to Chicago in 1975, first at WBBM-FM and then WFYR three years later, Bartley became PD in 1980, a post he held until early '82 when he opted to concentrate full-time on his midday shift and new network show.

The idea for a weekly oldies show started during PD Dave Martin's tenure. "I said, 'Let's play the Crystals, Creedence, Motown; people will go nuts for it.' So Dave started doing it himself in May 1980 and gave it to me in July.

"I learned a lot from that show—about chart positions not meaning anything in terms of what people want to hear. Good-time fun party records with good memories associated with them—Dion, Motown, girl groups, specific Beatles titles like 'Twist and Shout' ".

While Bartley's local offering was bringing in number-one ratings, RKO Radio Networks "ran some research asking PDs and GMs what they wanted," remembers Bartley. "Third on the list was a weekend oldies show." The choice was a natural one, and in January, 1982, "Solid Gold Saturday Night" was born.

What differentiates Bartley's show from previous efforts is the "live" approach. It's broadcast via satellite from 6 to 11 p.m. central time on Saturday, and Bartley himself mans the 13 request lines and eight toll-free numbers. "My theory is that not everybody wants to participate, but for those who do for those for whom the promise is real—they're investing an enormous amount of time getting through to make that request, and they really ought to talk to someone who can play it. It also helps me keep a pulse on what's going on," he says.

What Bartley has discovered from the phones is "that there are definite regional pockets of interest in the way rock'n'roll is perceived. 'Beach music' for instance, is big in the southeast. Not like Jan & Dean, but relatively obscure r&b oldies of the '50s and '60s that peaked between 30 and 70 nationally. Chicagoans aren't into that. What 'Solid Gold Saturday Night' is challenged to do is to find the highest common denominator

(Continued on page 31)

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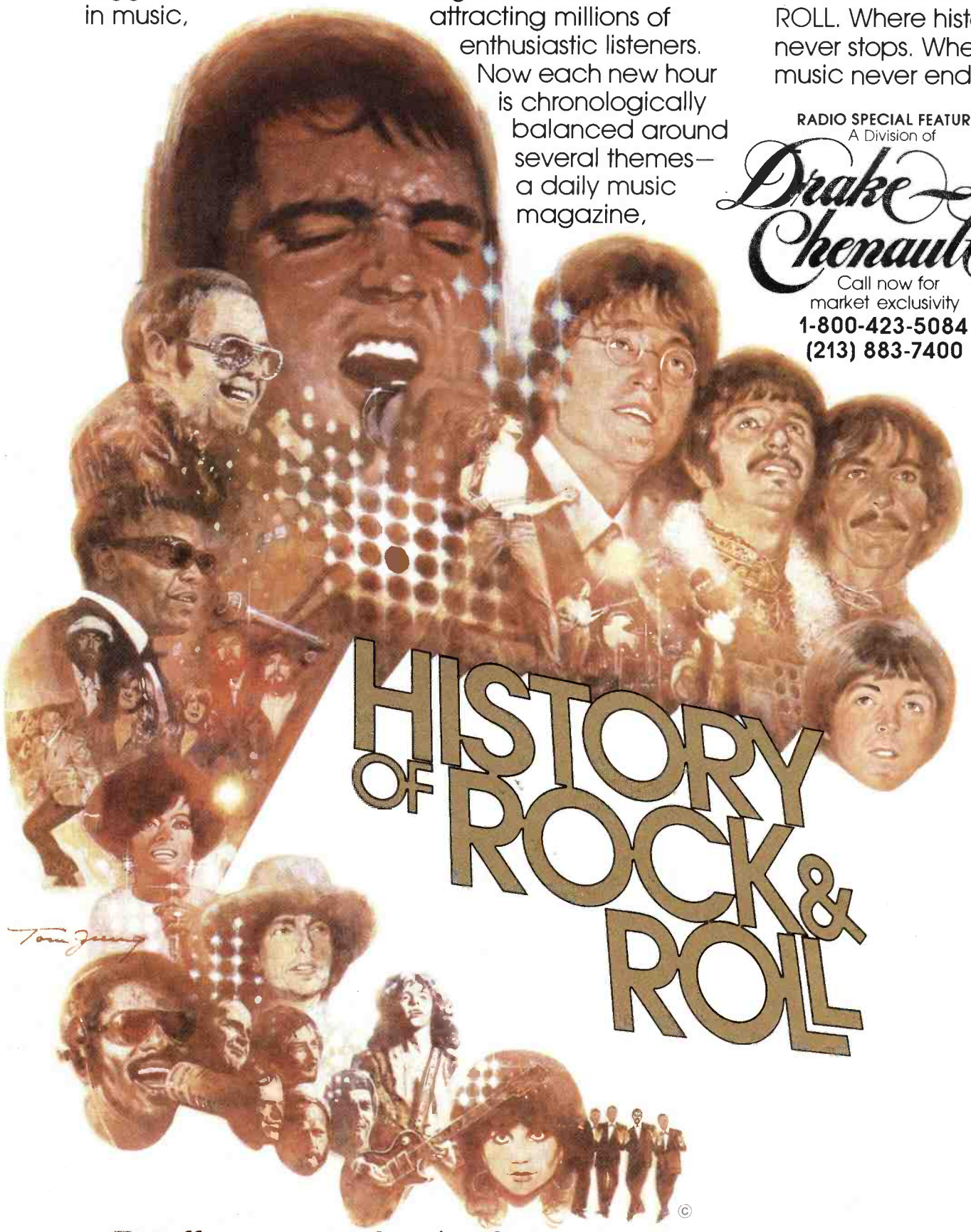

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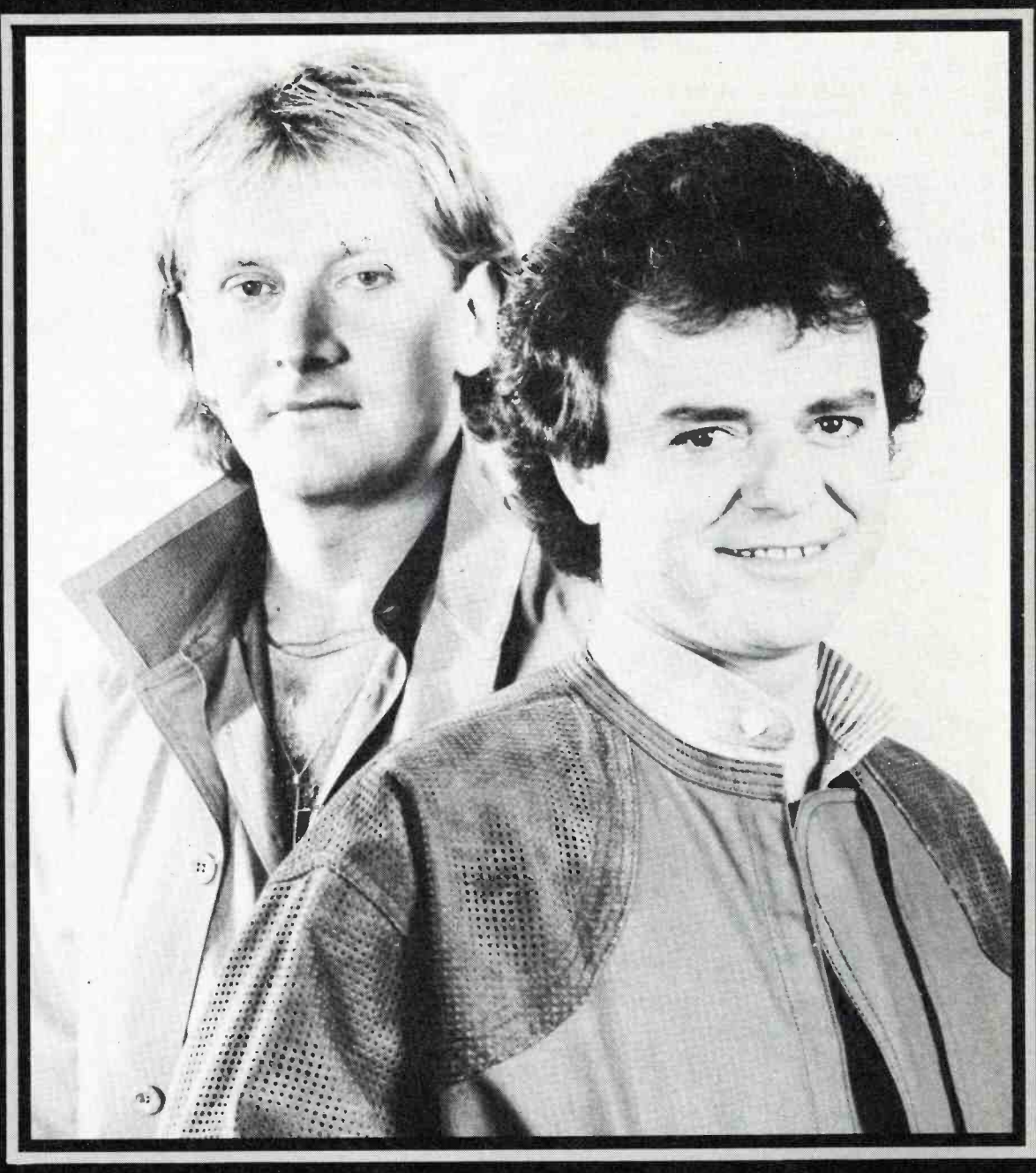

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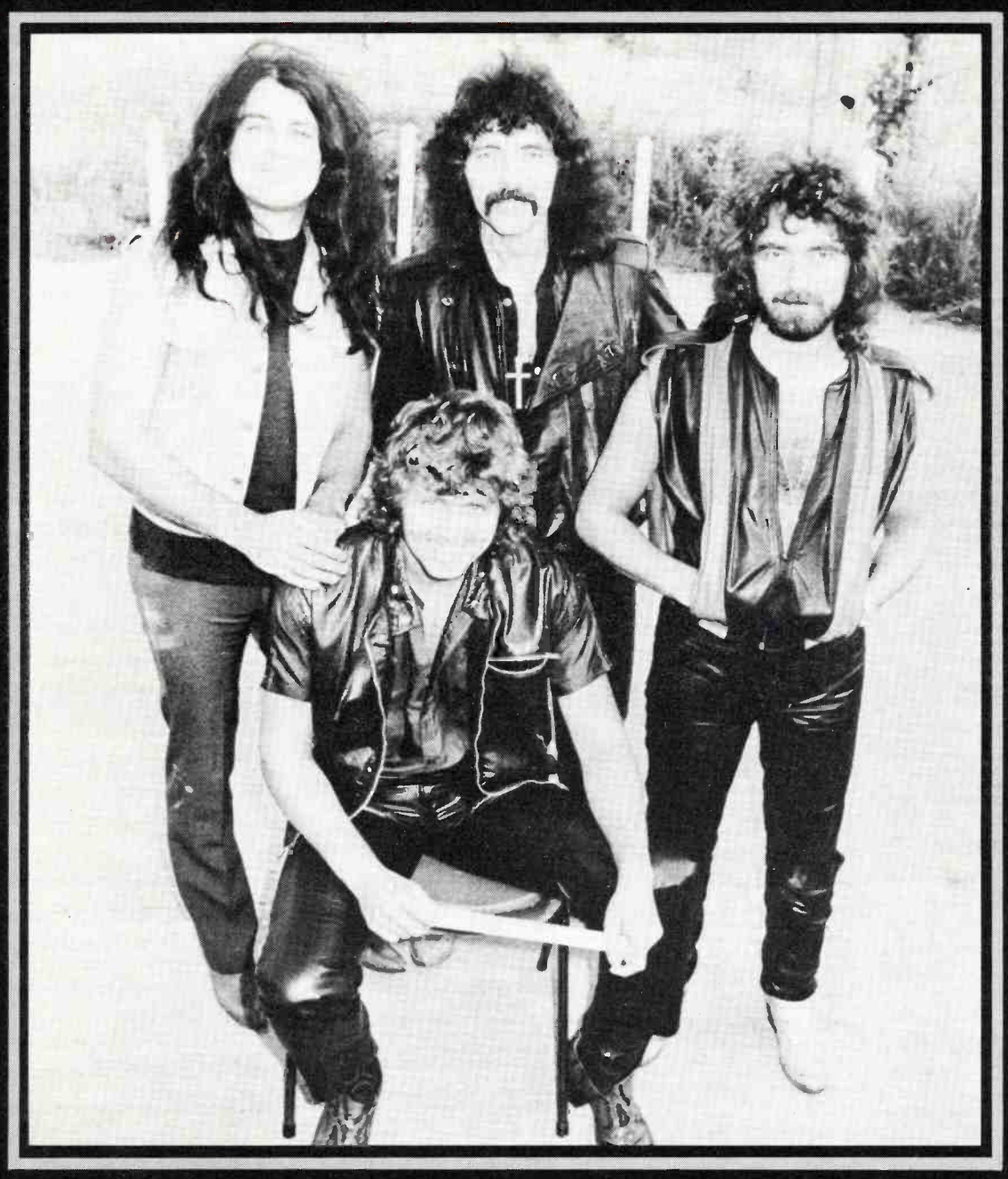

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1-19	VANCOUVER
1-20	SEATTLE
1-23	PORTLAND
1-25	SAN FRANCISCO
1-26	LONG BEACH
1-29	SALT LAKE CITY
1-31	DENVER

FEBRUARY

2-1	AMARILLO
2-2	TBA
2-4	SAN ANTONIO
2-6	HOUSTON
2-8	DALLAS
2-10	BEAUMONT
2-11	LITTLE ROCK
2-12	NEW ORLEANS
2-14	BIRMINGHAM
2-15	JACKSONVILLE
2-17	LAKELAND
2-18	MIAMI
2-20	ATLANTA
2-22	ST. LOUIS
2-24	DAYTON, OHIO
2-25	TBA
2-26	TOLEDO, OHIO

JET STAFF L.A.

PAT SICILIANO
LORA COLVARD
LARRY ROSS
SANDY HAMBLETON
RUTH McCARTNEY

JET STAFF U.K.

ARTHUR SHARP
LINDSAY WILLIAMS
HARRY MOHAN

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Playlist Top Add Ons •

Based on station playlists through Tuesday (12/13/83)

••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

TOP ADD ONS –NATIONAL

PAUL McCARTNEY–So Bad (Columbia)
BILLY JOEL–An Innocent Man (Columbia)
STEVIE NICKS–Nightbird (Modern)
JAMES INGRAM WITH MICHAEL McDONALD–Yah Mo B There (Qwest)

Northeast Region

TOP ADD ONS

PAUL McCARTNEY–So Bad (Columbia)
K.C.–Give It Up (Meca)
BILLY JOEL–An Innocent Man (Columbia)
CYNDI LAUPER–Girls Just Want To Have Fun (Portrait)
SHEENA EASTON–Almost Over You (EMI-America)

WFLY–Albany
(Jack Lawrence–P.D.)
•• PAUL McCARTNEY–So Bad
•• K.C. AND THE SUNSHINE BAND–Give It Up
• THE MOTELS–Remember The Night
• THE PRETENDERS–Middle Of The Road
• ROBERT PLANT–In The Mood
• DEBORAH ALLEN–Baby I Lied

WGUY–Bangor
(Jim Randall–P.D.)
•• IRENE CARA–The Dream
•• NIGHT RANGER–(You Can Still) Rock In America
• THE PRETENDERS–Middle Of The Road
• CHRISTOPHER CROSS–Think Of Laura
• GLORIA GAYNOR–I Am What I Am
• MIDNIGHT STAR–Wet My Whistle
• JOHN COUGAR MELLENCAMP–Pink Houses
• BONNIE TYLER–Take Me Back
• NAKED EYES–When The Lights Go Out
• BARRY MANILOW–Read 'Em And Weep
• DEBORAH ALLEN–Baby I Lied
• 38 SPECIAL–If I'd Been The One
• PAUL McCARTNEY–So Bad
• K.C. AND THE SUNSHINE BAND–Give It Up
• THE ALAN PARSONS PROJECT–You Don't Believe

WHTT–Boston
(Rick Peters–P.D.)
•• JUMP 'N THE SADDLE–The Curly Shuffle
•• RE-FLEX–The Politics Of Dancing
• IRENE CARA–The Dream
• CHRISTOPHER CROSS–Think Of Laura
• RICK SPRINGFIELD–Souls
• KOOL AND THE GANG–Joanna

WXKS–Boston
(Geni Donaghey–P.D.)
•• K.C. AND THE SUNSHINE BAND–Give It Up
•• MUSICAL YOUTH–She's Trouble
• DONNA SUMMER–Love Has A Mind Of Its Own
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• JUMP 'N THE SADDLE–The Curly Shuffle
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• PAUL McCARTNEY–So Bad
• THE S.O.S. BAND–Tell Me If You Still Care
• NENA–99 Luftballons
• PATTI LABELLE–If Only You Knew

WKBW–Buffalo
(Sandy Beach–P.D.)
•• STEVIE NICKS–Nightbird
• PAUL McCARTNEY–So Bad

WNYS–Buffalo
(Ray St. James–P.D.)
• JUMP 'N THE SADDLE–The Curly Shuffle
• KOOL AND THE GANG–Joanna
• DEBORAH ALLEN–Baby I Lied
• CHRISTOPHER CROSS–Think Of Laura
• MADONNA–Holiday
• RICK JAMES–Ebony Eyes
• K.C. AND THE SUNSHINE BAND–Give It Up
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• STEVIE NICKS–Nightbird
• PAUL McCARTNEY–So Bad
• SHANNON–Let The Music Play
• ELTON JOHN–I Guess That's Why They Call It The Blues

WTSN–Dover
(Jim Sebastian–P.D.)
•• DOLLY PARTON–Save The Last Dance For Me
•• PAUL McCARTNEY–So Bad
• ROBERT PLANT–In The Mood
• THE FIXX–The Sign Of Fire
• SPANDAU BALLET–Gold
• MADONNA–Holiday
• REAL LIFE–Send Me An Angel
• BILLY JOEL–An Innocent Man
• CYNDI LAUPER–Girls Just Wanna Have Fun

WERZ–Exeter
(Jack O'Brien–P.D.)
• JUMP 'N THE SADDLE–The Curly Shuffle
• NATIVE–Take A Chance On Love
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• K.C. AND THE SUNSHINE BAND–Give It Up
• PAUL McCARTNEY–So Bad
• U2–I Will Follow
• U2–I Will Follow
• SHEENA EASTON–Almost Over You
• MICHAEL STANLEY BAND–Someone Like You
• RICK JAMES–Ebony Eyes

WTIC-FM–Hartford
(Mike West–P.D.)
•• CHRISTOPHER CROSS–Think Of Laura
•• NENA–99 Luftballons
• BILLY JOEL–An Innocent Man
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• JUMP 'N THE SADDLE–The Curly Shuffle

13FEA (WFEA)–Manchester
(Rick Ryder–P.D.)
•• K.C. AND THE SUNSHINE BAND–Give It Up
•• PAUL McCARTNEY–So Bad
• YES–Owner Of A Lonely Heart
• LIONEL RICHIE–Running With The Night
• NATIVE–Take A Chance On Love
• RICK JAMES–Ebony Eyes
• JOHN COUGAR MELLENCAMP–Pink Houses
• STEVIE NICKS–Nightbird
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• ROBERT PLANT–In The Mood

KC101 (WKCI)–New Haven
(Loo Catz–P.D.)
•• K.C. AND THE SUNSHINE BAND–Give It Up
•• CYNDI LAUPER–Girls Just Wanna Have Fun
• 38 SPECIAL–If I'd Been The One
• THE PRETENDERS–Middle Of The Road
• PAUL McCARTNEY–So Bad
• THE MOTELS–Remember The Night
• CHRISTOPHER CROSS–Think Of Laura
• KOOL AND THE GANG–Joanna

WCAU-FM–Philadelphia
(Scott Walker–P.D.)
•• RICK JAMES–Ebony Eyes
•• DOLLY PARTON–Save The Last Dance For Me
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• SHEENA EASTON–Almost Over You
• PAUL McCARTNEY–So Bad
• K.C. AND THE SUNSHINE BAND–Give It Up
• THE PRETENDERS–Middle Of The Road
• JOHN COUGAR MELLENCAMP–Pink Houses
• EDDIE MONEY–Big Crash
• IRENE CARA–The Dream
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• THE FIXX–The Sign Of Fire

WJBQ–Portland
(Brian Phoenix–P.D.)
•• K.C. AND THE SUNSHINE BAND–Give It Up
•• PAUL McCARTNEY–So Bad
• NATIVE–Take A Chance On Love
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• CHRISTOPHER CROSS–Think Of Laura
• THE PRETENDERS–Middle Of The Road
• CYNDI LAUPER–Girls Just Wanna Have Fun
• BILLY JOEL–An Innocent Man

WPRO-FM–Providence
(Tom Cuddy–P.D.)
• BILLY JOEL–An Innocent Man
• JOHN COUGAR MELLENCAMP–Pink Houses
• JEFFREY OSBORNE–Stay With Me Tonight
• SPANDAU BALLET–Gold
• CHRISTOPHER CROSS–Think Of Laura
• DEBORAH ALLEN–Baby I Lied
• PAUL McCARTNEY–So Bad
• IRENE CARA–The Dream
• STEVIE NICKS–Nightbird
• ROBERT PLANT–In The Mood
• K.C. AND THE SUNSHINE BAND–Give It Up
• MIDNIGHT STAR–Wet My Whistle
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There

98PXY (WPXY)–Rochester
(Tom Mitchell–P.D.)
•• JUMP 'N THE SADDLE–The Curly Shuffle
•• BILLY JOEL–An Innocent Man
• K.C. AND THE SUNSHINE BAND–Give It Up
• MICHAEL JACKSON–Thriller
• ROBERT PLANT–In The Mood
• THE PRETENDERS–Middle Of The Road
• STEVIE NICKS–Nightbird

WHFM–Rochester
(Charley Lake–P.D.)
•• KISS–Lick It Up
•• K.C. AND THE SUNSHINE BAND–Give It Up
• LIONEL RICHIE–Running With The Night
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• STEVIE NICKS–Nightbird
• JEFFREY OSBORNE–Stay With Me Tonight
• THE PRETENDERS–Middle Of The Road
• TONI BASIL–Over My Head

WRCK–Utica Rome
(Jim Rietz–P.D.)
•• HUEY LEWIS–I Want A New Drug
•• PAUL McCARTNEY–So Bad
• THE PRETENDERS–Middle Of The Road
• RE-FLEX–The Politics Of Dancing
• SHANNON–Let The Music Play
• STEVIE NICKS–Nightbird
• U2–I Will Follow
• CYNDI LAUPER–Girls Just Wanna Have Fun
• K.C. AND THE SUNSHINE BAND–Give It Up

Mid-Atlantic Region

TOP ADD ONS

PAUL McCARTNEY–So Bad (Columbia)
STEVIE NICKS–Nightbird (Modern)
JAMES INGRAM WITH MICHAEL McDONALD–Yah Mo B There (Qwest)
THE PRETENDERS–Middle Of The Road (Sire)
SHEENA EASTON–Almost Over You (EMI-America)

WFBG–Altoona
(Tony Booth–P.D.)
•• PAUL McCARTNEY–So Bad
•• K.C. AND THE SUNSHINE BAND–Give It Up
• SHEENA EASTON–Almost Over You
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• NIGHT RANGER–(You Can Still) Rock In America
• CHRISTOPHER CROSS–Think Of Laura
• THE PRETENDERS–Middle Of The Road
• U2–I Will Follow

B-104 (WBSB)–Baltimore
(Jan Jefferies–P.D.)
•• CHRISTOPHER CROSS–Think Of Laura
•• BILLY JOEL–An Innocent Man
• THE ROMANTICS–Talking In Your Sleep
• CULTURE CLUB–Karma Chameleon
• THE PRETENDERS–Middle Of The Road
• IRENE CARA–The Dream
• JOHN COUGAR MELLENCAMP–Pink Houses
• SHANNON–Let The Music Play

WMAR-FM–Baltimore
(Gary Franklin–P.D.)
• THE PRETENDERS–Middle Of The Road
• BILLY JOEL–An Innocent Man
• STEVIE NICKS–Nightbird
• CYNDI LAUPER–Girls Just Wanna Have Fun
• NENA–99 Luftballons
• IRENE CARA–The Dream
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There

WOMP-FM–Bellaire
(Dwayne Bonds–P.D.)
•• PAUL McCARTNEY–So Bad
•• STEVIE NICKS–Nightbird
• DOLLY PARTON–Save The Last Dance For Me
• TONI BASIL–Over My Head
• PRINCE–Let's Pretend We're Married
• REAL LIFE–Send Me An Angel
• JOHN COUGAR MELLENCAMP–Pink Houses

V-100 (WVAF)–Charleston
(Bob Spence–P.D.)
•• CHRISTOPHER CROSS–Think Of Laura
•• JUMP 'N THE SADDLE–The Curly Shuffle
• SPANDAU BALLET–Gold
• THE FOUR TOPS–I Just Can't Walk Away
• SHEENA EASTON–Almost Over You
• MICK HEYWARD–Whistle Down The Wind
• NAKED EYES–When The Lights Go Out

WZYQ–Frederick
(Kemosabi Joe–P.D.)
•• KISS–Lick It Up
•• STEVIE NICKS–Nightbird
• THE PRETENDERS–Middle Of The Road
• REAL LIFE–Send Me An Angel
• EDDIE MONEY–Big Crash
• RODNEY DANGERFIELD–Rappin' Rodney
• MATTHEW WILDER–Break My Stride
• JUMP 'N THE SADDLE–The Curly Shuffle
• GENESIS–That's All
• THE FIXX–The Sign Of Fire
• DOLLY PARTON–Save The Last Dance For Me
• THE MOTELS–Remember The Night

WKEE–Huntington
(Steve Hayes–P.D.)
•• PAUL McCARTNEY–So Bad
•• STEVIE NICKS–Nightbird
• SHEENA EASTON–Almost Over You
• DOLLY PARTON–Save The Last Dance For Me
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• MICHAEL STANLEY BAND–Someone Like You
• RICK JAMES–Ebony Eyes
• ROBERT PLANT–In The Mood
• DEBORAH ALLEN–Baby I Lied
• THE MOTELS–Remember The Night
• BILLY JOEL–An Innocent Man
• JUMP 'N THE SADDLE–The Curly Shuffle

WBLI–Long Island
(Bill Terry–P.D.)
•• CHRISTOPHER CROSS–Think Of Laura
•• BILLY JOEL–An Innocent Man
• JEFFREY OSBORNE–Stay With Me Tonight
• STEVIE NICKS–Nightbird
• GENESIS–That's All
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• CULTURE CLUB–Karma Chameleon
• ROBERT PLANT–In The Mood
• RICK JAMES–Ebony Eyes

WBLS-FM–New York
(Frankie Crocker–P.D.)
• BARBARA MASON–Another Man
• JENNIFER HOLLIDAY–Just Let Me Wait
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There

Z-100 (WHTZ)–New York
(Scott Shannon–P.D.)
•• D TRAIN–Something's On Your Mind
•• OLIVIA NEWTON-JOHN–Twist Of Fate
• CULTURE CLUB–Karma Chameleon
• MATTHEW WILDER–Break My Stride
• THE ROMANTICS–Talking In Your Sleep
• JUMP 'N THE SADDLE–The Curly Shuffle
• CHRISTOPHER CROSS–Think Of Laura
• K.C. AND THE SUNSHINE BAND–Give It Up

WKTU–New York City
(Frankie Blue–P.D.)
•• CHERYL LYNN–Encore
• SPOONIE GEE–The Big Beat
• ART OF NOISE–Beat Box
• THE ROLLING STONES–Undercover Of The Night
• TONI BASIL–Over My Head
• WARP 9–Beat Wave
• CON FUNK SHUN–Baby I'm Hooked
• TWO SISTERS–B-Boy Beware
• THE PUPPETS–The Way Of Life
• LAID BACK–White Horse
• TOM BROWNE–Cruisin'

WKHI–Ocean City
(Jack Gillen–P.D.)
•• PAUL McCARTNEY–So Bad
•• IRENE CARA–The Dream
• STEVIE NICKS–Nightbird
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• SHEENA EASTON–Almost Over You
• THE S.O.S. BAND–Tell Me If You Still Care
• ROBERT PLANT–In The Mood
• REAL LIFE–Send Me An Angel
• RE-FLEX–The Politics Of Dancing
• THE PRETENDERS–Middle Of The Road
• JEFFREY OSBORNE–Stay With Me Tonight
• THE MOTELS–Remember The Night

B-94 (WBZZ)–Pittsburgh
(Steve Kingston–P.D.)
•• THE PRETENDERS–Middle Of The Road
•• DEBORAH ALLEN–Baby I Lied
• THE S.O.S. BAND–Tell Me If You Still Care
• 38 SPECIAL–If I'd Been The One
• ELTON JOHN–I Guess That's Why They Call It The Blues

WHTX–Pittsburgh
(Keith Abrams–P.D.)
• THE S.O.S. BAND–Tell Me If You Still Care
• 38 SPECIAL–If I'd Been The One
• BILLY JOEL–An Innocent Man
• RICK JAMES–Ebony Eyes
• KOOL AND THE GANG–Joanna
• PAUL McCARTNEY–So Bad
• THE PRETENDERS–Middle Of The Road
• REAL LIFE–Send Me An Angel
• JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN–Take A Chance

WHYW–Pittsburgh
(Jay Cresswell–P.D.)
• CHRISTOPHER CROSS–Think Of Laura
• CULTURE CLUB–Karma Chameleon

WPST–Trenton
(Tom Taylor–P.D.)
•• NENA–99 Luftballons
•• REAL LIFE–Send Me An Angel
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• PAUL McCARTNEY–So Bad
• RE-FLEX–The Politics Of Dancing
• THE FIXX–The Sign Of Fire
• BILLY JOEL–An Innocent Man
• DOLLY PARTON–Save The Last Dance For Me
• STEVIE NICKS–Nightbird
• THE PRETENDERS–Middle Of The Road

Q107 (WRQX)–Washington
(Allen Burns–P.D.)
• JEFFREY OSBORNE–Stay With Me Tonight
• GENESIS–That's All
• JOHN COUGAR MELLENCAMP–Pink Houses
• CULTURE CLUB–Karma Chameleon
• KOOL AND THE GANG–Joanna
• BILLY JOEL–An Innocent Man
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• CHRISTOPHER CROSS–Think Of Laura

WILK–Wilkes Barre
(Joe Montione–P.D.)
•• ELTON JOHN–I Guess That's Why They Call It The Blues
•• THE PRETENDERS–Middle Of The Road
• CYNDI LAUPER–Girls Just Wanna Have Fun
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• THE TALKING HEADS–This Must Be The Place
• ANNE MURRAY–A Little Good News

WKRZ–Wilkes-Barre
(Jim Rising–P.D.)
• MANHATTAN TRANSFER–American Pop
• THE PRETENDERS–Middle Of The Road
• RE-FLEX–The Politics Of Dancing
• DEBORAH ALLEN–Baby I Lied
• SHEENA EASTON–Almost Over You
• HERB ALPERT–Red Hot
• PAUL McCARTNEY–So Bad
• STEVIE NICKS–Nightbird
• K.C. AND THE SUNSHINE BAND–Give It Up
• CYNDI LAUPER–Girls Just Wanna Have Fun
• LIONEL RICHIE–Running With The Night
• SHANNON–Let The Music Play
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• THE MOTELS–Remember The Night
• DOLLY PARTON–Save The Last Dance For Me
• BONNIE TYLER–Take Me Back
• PAUL SIMON–Allergies

Q106 (WQXA)–York
(Dan Steele–P.D.)
•• YES–Owner Of A Lonely Heart
•• REAL LIFE–Send Me An Angel
• DEBORAH ALLEN–Baby I Lied
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• SHANNON–Let The Music Play
• DEBARGE–Time Will Reveal
• THE ROMANTICS–Talking In Your Sleep
• THE MOTELS–Remember The Night

WYCR–York
(J.J. Randolph–P.D.)
• SHANNON–Let The Music Play
• THE PRETENDERS–Middle Of The Road
• CHRISTOPHER CROSS–Think Of Laura
• THE FIXX–The Sign Of Fire
• THE MOTELS–Remember The Night
• CYNDI LAUPER–Girls Just Wanna Have Fun
• STEVIE NICKS–Nightbird
• PAUL McCARTNEY–So Bad
• BONNIE TYLER–Take Me Back
• SHEENA EASTON–Almost Over You
• RICK JAMES–Ebony Eyes
• IRENE CARA–The Dream
• BOB DYLAN–Sweetheart Like You

Southeast Region

TOP ADD ONS

PAUL McCARTNEY–So Bad (Columbia)
STEVIE NICKS–Nightbird (Modern)
BILLY JOEL–An Innocent Man (Columbia)
SHEENA EASTON–Almost Over You (EMI-America)
JAMES INGRAM WITH MICHAEL McDONALD–Yah Mo B There (Qwest)

WANS–Anderson/Greenville
(Rod Metts–P.D.)
•• PAUL McCARTNEY–So Bad
•• SHEENA EASTON–Almost Over You
• NENA–99 Luftballons
• STEVIE NICKS–Nightbird
• SHANNON–Let The Music Play
• BONNIE TYLER–Take Me Back
• BILLY JOEL–An Innocent Man
• THE PRETENDERS–Middle Of The Road
• THE MOTELS–Remember The Night
• CHRISTOPHER CROSS–Think Of Laura

WISE–Asheville
(John Stevens–P.D.)
•• PAUL McCARTNEY–So Bad
•• RICK JAMES–Ebony Eyes
• SHEENA EASTON–Almost Over You
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• K.C. AND THE SUNSHINE BAND–Give It Up
• IRENE CARA–The Dream
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• REAL LIFE–Send Me An Angel
• THE FIXX–The Sign Of Fire
• THE MOTELS–Remember The Night
• CULTURE CLUB–Karma Chameleon
• JOHN COUGAR MELLENCAMP–Pink Houses
• CHRISTOPHER CROSS–Think Of Laura

94-Q (WQXI-FM)–Atlanta
(Jim Morrison–P.D.)
• THE ROMANTICS–Talking In Your Sleep
• KOOL AND THE GANG–Joanna
• CHRISTOPHER CROSS–Think Of Laura
• THE FIXX–The Sign Of Fire
• PAUL McCARTNEY–So Bad
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• IRENE CARA–The Dream

V-103 (WVEE)–Atlanta
(Al Parks–P.D.)
• PHILIPPE WYNNE–Wait Till Tomorrow
• WOMAEK & WOMAEK–Love Wars
• LOVE BUG STARSKI–You Gotta Believe
• PLANET PATROL–I Didn't Know I Loved You
• TONI BASIL–Over My Head
• DAZZ BAND–Joystick
• GRANDMIXER D.ST.–Crazy Cuts
• SOUTHSIDE JOHNNY AND THE JUKES–Get Your Body On The Job
• INDEEP–The Record Keeps On Spinning
• EARTHA KITT–Where Is My Man
• SYLVESTER–Too Late
• THE JONES GIRLS–2 Win U Back

Z-93 (WZGC)–Atlanta
(Chris Thomas–P.D.)
•• PAUL McCARTNEY–So Bad
•• STEVIE NICKS–Nightbird
• NENA–99 Luftballons
• IRENE CARA–The Dream
• K.C. AND THE SUNSHINE BAND–Give It Up
• BILLY JOEL–An Innocent Man
• RICK JAMES–Ebony Eyes
• THE PRETENDERS–Middle Of The Road
• THE FIXX–The Sign Of Fire
• CHRISTOPHER CROSS–Think Of Laura

WBBQ-FM–Augusta
(Harley Drew–P.D.)
•• PAUL McCARTNEY–So Bad
•• STEVIE NICKS–Nightbird
• IRENE CARA–The Dream
• DOLLY PARTON–Save The Last Dance For Me
• NENA–99 Luftballons
• K.C. AND THE SUNSHINE BAND–Give It Up
• NIGHT RANGER–(You Can Still) Rock In America
• SHEENA EASTON–Almost Over You
• BILLY JOEL–An Innocent Man
• RICK JAMES–Ebony Eyes
• THE PRETENDERS–Middle Of The Road

WSSX–Charleston
(Bill Martin–P.D.)
•• STEVIE NICKS–Nightbird
•• NENA–99 Luftballons
• THE DOORS–Gloria
• BONNIE TYLER–Take Me Back
• THE ALAN PARSONS PROJECT–You Don't Believe
• REAL LIFE–Send Me An Angel
• BILLY JOEL–An Innocent Man

CK101 (WCKS)–Cocoa Beach
(Mike Lowe–P.D.)
•• PAUL McCARTNEY–So Bad
•• JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN–Take A Chance
• SHEENA EASTON–Almost Over You
• BILLY JOEL–An Innocent Man

WNOK-FM–Columbia
(Jeff Clark–P.D.)
•• PAUL McCARTNEY–So Bad
•• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• NENA–99 Luftballons
• IRENE CARA–The Dream
• MICHAEL STANLEY BAND–Someone Like You
• THE PRETENDERS–Middle Of The Road
• THE MOTELS–Remember The Night
• LIONEL RICHIE–Running With The Night
• STEVIE NICKS–Nightbird
• REAL LIFE–Send Me An Angel
• EDDIE MONEY–Big Crash
• SHANNON–Let The Music Play
• JEFFREY OSBORNE–Stay With Me Tonight
• KISS–Lick It Up
• ROBERT PLANT–In The Mood
• SPANDAU BALLET–Gold

WNFI–Daytona Beach
(Brian Douglas–P.D.)
• STEVIE NICKS–Nightbird
• RODNEY DANGERFIELD–Rappin' Rodney
• 38 SPECIAL–If I'd Been The One
• PAUL McCARTNEY–So Bad

WDCG–Durham
(Rick Freeman–P.D.)
•• BILLY JOEL–An Innocent Man
•• STEVIE NICKS–Nightbird
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• NIGHT RANGER–(You Can Still) Rock In America
• CHRISTOPHER CROSS–Think Of Laura

WFLB–Fayetteville
(Larry Canon–P.D.)
•• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
•• THE PRETENDERS–Middle Of The Road
• JUMP 'N THE SADDLE–The Curly Shuffle
• BILLY JOEL–An Innocent Man
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• NEIL SEDAKA AND DARA SEDEKA–Your Precious Love
• MADONNA–Holiday
• REAL LIFE–Send Me An Angel

WFOX-FM–Gainesville
(Alan DuPriest–P.D.)
• REAL LIFE–Send Me An Angel
• THE PRETENDERS–Middle Of The Road
• RICK JAMES–Ebony Eyes
• PAUL McCARTNEY–So Bad

WRQK–Greensboro
(Pam Conrad–P.D.)
•• CULTURE CLUB–Karma Chameleon
•• JOHN COUGAR MELLENCAMP–Pink Houses
• THE DOORS–Gloria
• PAUL McCARTNEY–So Bad
• THE ROMANTICS–Talking In Your Sleep
• ROBERT PLANT–In The Mood
• CHRISTOPHER CROSS–Think Of Laura
• THE MOTELS–Remember The Night
• MICHAEL STANLEY BAND–Someone Like You
• HEADPINS–Just One More Time
• SHEENA EASTON–Almost Over You

WOKI–Knoxville
(Doe Fidley–P.D.)
•• PAUL McCARTNEY–So Bad
•• CHRISTOPHER CROSS–Think Of Laura
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• SHEENA EASTON–Almost Over You
• K.C. AND THE SUNSHINE BAND–Give It Up
• NENA–99 Luftballons
• MUSICAL YOUTH–She's Trouble
• THE MOTELS–Remember The Night
• JUMP 'N THE SADDLE–The Curly Shuffle
• BONNIE TYLER–Take Me Back
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• DOLLY PARTON–Save The Last Dance For Me
• STEVIE NICKS–Nightbird

1-95 (WINZ-FM)–Miami
(Keith Isley–P.D.)
•• MATTHEW WILDER–Break My Stride
•• DEELE–Body Talk
• JENNY BURTON–Remember What You Like
• KOOL AND THE GANG–Joanna
• MICHAEL JACKSON–Thriller
• NENA–99 Luftballons
• EVELYN "CHAMPAGNE" KING–Action
• CUBA GOODING–Happiness Is Just Around The Bend
• REAL LIFE–Send Me An Angel
• EARTHA KITT–Where Is My Man

Y-100 (WHYI)–Miami
(Robert Walker–P.D.)
•• PAUL McCARTNEY–So Bad
• MATTHEW WILDER–Break My Stride
• KOOL AND THE GANG–Joanna
• GENESIS–That's All
• THE S.O.S. BAND–Tell Me If You Still Care

WKZQ-FM–Myrtle Beach
(Henry Kaye–P.D.)
•• PRINCE–Let's Pretend We're Married
•• GEORGE THOROGOOD AND THE DESTROYERS–Rock 'N' Roll Is King
• THE S.O.S. BAND–Tell Me If You Still Care
• STEVIE NICKS–Nightbird
• DOLLY PARTON–Save The Last Dance For Me
• BARBRA STREISAND–The Way He Makes Me Feel
• EVELYN "CHAMPAGNE" KING–Action
• BOB DYLAN–Sweetheart Like You
• MIDNIGHT STAR–Wet My Whistle
• JOHN COUGAR MELLENCAMP–Pink Houses

WSFL–New Bern
(Scott Kerr–P.D.)
•• BILLY JOEL–An Innocent Man
•• PAUL McCARTNEY–So Bad
• DOLLY PARTON–Save The Last Dance For Me
• RICK JAMES–Ebony Eyes
• RE-FLEX–The Politics Of Dancing
• SHEENA EASTON–Almost Over You

WNVZ–Norfolk
(Steve Kelly–P.D.)
•• CULTURE CLUB–Karma Chameleon
•• JUMP 'N THE SADDLE–The Curly Shuffle
• RODNEY DANGERFIELD–Rappin' Rodney
• MADONNA–Holiday
• LINDA RONSTADT–What's New
• ATLANTIC STARR–Touch A Four Leaf Clover

WRVQ–Richmond
(Bob Lewis–P.D.)
•• BILLY JOEL–An Innocent Man
•• PAUL McCARTNEY–So Bad
• REAL LIFE–Send Me An Angel
• CHRISTOPHER CROSS–Think Of Laura

WXLK–Roanoke
(Russ Brown–P.D.)
•• NENA–99 Luftballons
•• PAUL McCARTNEY–So Bad
• MADONNA–Holiday
• THE MOTELS–Remember The Night
• STEVIE NICKS–Nightbird
• THE PRETENDERS–Middle Of The Road
• EDDIE MONEY–Big Crash
• BILLY JOEL–An Innocent Man
• ROBERT PLANT–In The Mood
• RAY PARKER, JR.–I Still Can't Get Over Loving You

WAEV–Savannah
(J.D. North–P.D.)
•• THE MOTELS–Remember The Night
•• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• PAUL McCARTNEY–So Bad
• BONNIE TYLER–Take Me Back
• CHRISTOPHER CROSS–Think Of Laura
• DEBORAH ALLEN–Baby I Lied
• JUMP 'N THE SADDLE–The Curly Shuffle
• BERTIE HIGGINS–Whenever You Fall In Love

Z-102 (WZAT)–Savannah
(Ray Williams–P.D.)
•• PAUL McCARTNEY–So Bad
•• BILLY JOEL–An Innocent Man
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• STEVIE NICKS–Nightbird
• CYNDI LAUPER–Girls Just Wanna Have Fun

WSEZ–Winston-Salem
(Bob Mahoney–P.D.)
•• OLIVIA NEWTON-JOHN–Twist Of Fate
•• THE ROMANTICS–Talking In Your Sleep

(Continued on next page)

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Billboard® Singles Radio Action™

Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/13/83)

● *Continued from previous page*

North Central Region

● TOP ADD ONS

PAUL McCARTNEY–So Bad (Columbia)
JAMES INGRAM WITH MICHAEL McDONALD–Yah Mo B There (Qwest)
MADONNA–Holiday (Sire)
BILLY JOEL–An Innocent Man (Columbia)
STEVIE NICKS–Nightbird (Modern)

WKDD–Akron
(Matt Pattrick–P.D.)
•• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
•• THE MOTELS–Remember The Night
• STEVIE NICKS–Nightbird
• NENA–99 Luftballons
• THE PRETENDERS–Middle Of The Road
• MICHAEL STANLEY BAND–Someone Like You
• SHEENA EASTON–Almost Over You
• MADONNA–Holiday
• ROBERT PLANT–In The Mood
• BONNIE TYLER–Take Me Back
• BILLY JOEL–An Innocent Man

WBWB–Bloomington
(John Heimann–P.D.)
•• PAUL McCARTNEY–So Bad
•• BILLY JOEL–An Innocent Man
• SHANNON–Let The Music Play
• K.C. AND THE SUNSHINE BAND–Give It Up
• KISS–Lick It Up
• BOB DYLAN–Sweetheart Like You
• THE MOTELS–Remember The Night
• THE PRETENDERS–Middle Of The Road

WCIL–Carbondale
(Tony Waitekus–P.D.)
•• THE OAK RIDGE BOYS–Santas' Song
•• AL JARREAU–The Christmas Song
• PAUL McCARTNEY–So Bad
• LIONEL RICHIE–Running With The Night
• STEVIE WOODS–Ain't That Peculiar
• THE WEATHER GIRLS–Dear Santa
• BILLY SQUIER–Christmas Is The Time To Say I Love
• GENESIS–That's All
• JOHN COUGAR MELLENCAMP–Pink Houses
• THE PRETENDERS–Middle Of The Road
• BILLY JOEL–An Innocent Man

WGCI–Chicago
(Gram Armstrong–P.D.)
• KOOL AND THE GANG–Home Is Where The Heart Is
• HERBIE HANCOCK–Autodrive

WLS-AM-FM–Chicago
(Steve Casey–P.D.)
•• CULTURE CLUB–Karma Chameleon
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There

Q102 (WKRQ)–Cincinnati
(Tony Galluzzo–P.D.)
•• PETER SCHILLING–Major Tom (Coming Home)
•• ELTON JOHN–I Guess That's Why They Call It The Blues

FM108 (WDMT)–Cleveland
(Bobby Magic–P.D.)
• CHIC–Give Me The Lovin'
• STEVIE WOODS–Ain't That Peculiar
• PIECES OF A DREAM–Fo-Fi-Fo
• O'BRYAN–Soul Train's A Comin'
• JEFFREY OSBORNE–Stay With Me Tonight
• J.BLACKFOOT–Taxi
• ROYAL CASH–Radio Activity
• DONNA SUMMER–Love Has A Mind Of Its Own
• GRANDMIXER D.ST.–Crazy Cuts
• CHERYL LYNN–Encore
• EVELYN "CHAMPAGNE" KING–Action
• MIDNIGHT STAR–Wet My Whistle
• NONA HENDRYX–B-Boys
• TAVARES–Words And Music
• SPOONIE GEE–The Big Beat
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• THE JONES GIRLS–2 Win U Back

WGCL–Cleveland
(Bob Travis–P.D.)
•• THE PRETENDERS–Middle Of The Road
•• CHRISTOPHER CROSS–Think Of Laura
• JEFFREY OSBORNE–Stay With Me Tonight
• THE MOTELS–Remember The Night
• STEVIE NICKS–Nightbird
• REAL LIFE–Send Me An Angel
• PAUL McCARTNEY–So Bad
• MICHAEL STANLEY BAND–Someone Like You
• SHANNON–Let The Music Play
• IRENE CARA–The Dream
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• RICK JAMES–Ebony Eyes

92X (WXGT)–Columbus
(Adam Cook–P.D.)
•• MATTHEW WILDER–Break My Stride
•• LIONEL RICHIE–Running With The Night
• MICHAEL JACKSON–Thriller

WNCI-FM–Columbus
(Tom Watson–P.D.)
•• RUFUS AND CHAKA KHAN–Ain't Nobody
•• LIONEL RICHIE–Running With The Night
• MATTHEW WILDER–Break My Stride
• BARRY MANILOW–Read 'Em And Weep

WABX–Detroit
(Paul Christy–P.D.)
•• U2–I Will Follow
•• PAUL McCARTNEY–So Bad
• DIANA ROSS–Let's Go Up
• BOB DYLAN–Sweetheart Like You
• STEVIE NICKS–Nightbird
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• ROBERT PLANT–In The Mood

WDRQ–Detroit
(Brian White–P.D.)
• THE FALBACK–Up Against The Wall
• FELIX & JARVIS–Jam The House
• MELBA MOORE–Living For Your Love
• TEENA MARIE–Midnight Magnet
• ANITA BAKER–You're The Best Thing Yet
• HERBIE HANCOCK–Autodrive
• BARBARA MASON–Another Man

WHYT–Detroit
(Steve Goldstein–P.D.)
•• KOOL AND THE GANG–Joanna
•• THE PRETENDERS–Middle Of The Road
• STEVIE NICKS–Nightbird
• CHRISTOPHER CROSS–Think Of Laura
• JOHN COUGAR MELLENCAMP–Pink Houses
• MADONNA–Holiday

WZZR–Grand Rapids
(Max McCann–P.D.)
•• RICK JAMES–Ebony Eyes
•• PAUL McCARTNEY–So Bad
• MICHAEL STANLEY BAND–Someone Like You
• JEFFREY OSBORNE–Stay With Me Tonight
• BONNIE TYLER–Take Me Back
• NENA–99 Luftballons
• IRENE CARA–The Dream

WNAP–Indianapolis
(Larry Mago–P.D.)
•• CULTURE CLUB–Karma Chameleon
•• CHRISTOPHER CROSS–Think Of Laura

WZPL–Indianapolis
(Gary Hoffman–P.D.)
•• PAUL McCARTNEY–So Bad
•• RE-FLEX–The Politics Of Dancing
• SHANNON–Let The Music Play
• RICK JAMES–Ebony Eyes
• BOB DYLAN–Sweetheart Like You
• MICHAEL STANLEY BAND–Someone Like You
• CYNDI LAUPER–Girls Just Wanna Have Fun
• EDDIE MONEY–Big Crash
• CHRISTOPHER CROSS–Think Of Laura
• RUFUS AND CHAKA KHAN–Ain't Nobody
• IRENE CARA–The Dream
• MADONNA–Holiday

WKTI–Milwaukee
(Dallas Cole–P.D.)
• JUMP 'N THE SADDLE–The Curly Shuffle
• BILLY JOEL–An Innocent Man
• SHANNON–Let The Music Play
• PAUL McCARTNEY–So Bad
• KOOL AND THE GANG–Joanna
• THE PRETENDERS–Middle Of The Road

KZ93 (WKZW)–Peoria
(Mark Maloney–P.D.)
•• ROBERT PLANT–In The Mood

WZOK–Rockford
(Jeff Davis–P.D.)
•• JOHN COUGAR MELLENCAMP–Pink Houses
•• MADONNA–Holiday
• THE PRETENDERS–Middle Of The Road

WSPT–Stevens Point
(Jay Bouley–P.D.)
•• BILLY JOEL–An Innocent Man
•• PAUL McCARTNEY–So Bad
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• MADONNA–Holiday
• SHEENA EASTON–Almost Over You
• JUMP 'N THE SADDLE–The Curly Shuffle
• LIONEL RICHIE–Running With The Night
• BONNIE TYLER–Take Me Back
• JEFFREY OSBORNE–Stay With Me Tonight

Midwest Region

● TOP ADD ONS

BILLY JOEL–An Innocent Man (Columbia)
STEVIE NICKS–Nightbird (Modern)
KOOL AND THE GANG–Joanna (De-Lite)
JUMP 'N THE SADDLE–The Curly Shuffle (Atlantic)
PAUL McCARTNEY–So Bad (Columbia)

KFYR–Bismarck
(Sid Hardt–P.D.)
• JOHN COUGAR MELLENCAMP–Pink Houses
• YES–Owner Of A Lonely Heart
• BILLY JOEL–An Innocent Man
• THE PRETENDERS–Middle Of The Road
• PAUL McCARTNEY–So Bad

KFMZ–Columbia
(Kevin Young–P.D.)
• THE PRETENDERS–Middle Of The Road
• THE MOTELS–Remember The Night
• BILLY JOEL–An Innocent Man
• STEVIE NICKS–Nightbird
• PAUL McCARTNEY–So Bad

KIIK–Davenport
(Jim O'Hara–P.D.)
•• JEFFREY OSBORNE–Stay With Me Tonight
•• PAUL McCARTNEY–So Bad
• THE ALAN PARSONS PROJECT–You Don't Believe
• THE MOTELS–Remember The Night
• THE PRETENDERS–Middle Of The Road
• DOLLY PARTON–Save The Last Dance For Me
• CHRISTOPHER CROSS–Think Of Laura
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• SHEENA EASTON–Almost Over You
• JUMP 'N THE SADDLE–The Curly Shuffle

KMGK–Des Moines
(Jim Roberts–P.D.)
•• PAUL McCARTNEY–So Bad
•• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• DOLLY PARTON–Save The Last Dance For Me
• REAL LIFE–Send Me An Angel
• JEFFREY OSBORNE–Stay With Me Tonight
• DEBORAH ALLEN–Baby I Lied
• STEVIE NICKS–Nightbird

WEBC–Duluth
(Dick Johnson–P.D.)
•• BILLY JOEL–An Innocent Man
•• DEBARGE–Time Will Reveal
• JEFFREY OSBORNE–Stay With Me Tonight
• JUMP 'N THE SADDLE–The Curly Shuffle
• KOOL AND THE GANG–Joanna
• STEVIE NICKS–Nightbird
• JOHN COUGAR MELLENCAMP–Pink Houses
• SPANDAU BALLET–Gold

KQWB–Fargo
(Craig Roberts–P.D.)
•• BILLY JOEL–An Innocent Man
•• MADONNA–Holiday

KKXL-FM–Grand Forks
(Don Nordine–P.D.)
• CHRISTOPHER CROSS–Think Of Laura
• JOHN COUGAR MELLENCAMP–Pink Houses
• MADONNA–Holiday
• THE PRETENDERS–Middle Of The Road
• ROBERT PLANT–In The Mood
• BILLY JOEL–An Innocent Man
• REAL LIFE–Send Me An Angel
• THE MOTELS–Remember The Night
• DOLLY PARTON–Save The Last Dance For Me
• NENA–99 Luftballons

KRNA–Iowa City
(Bart Goynshor–P.D.)
•• BILLY JOEL–An Innocent Man
•• JACKSON BROWNE–For A Rocker
• ROBERT PLANT–In The Mood
• LIONEL RICHIE–Running With The Night
• THE PRETENDERS–Middle Of The Road
• THE MOTELS–Remember The Night
• SPANDAU BALLET–Gold

Q104 (KBEQ)–Kansas City
(Pat McKay–P.D.)
• JUMP 'N THE SADDLE–The Curly Shuffle
• KOOL AND THE GANG–Joanna
• THE MOTELS–Remember The Night
• STEVIE NICKS–Nightbird
• JACKSON BROWNE–For A Rocker

WLOL–Minneapolis
(Tac Hammer–P.D.)
•• CHRISTOPHER CROSS–Think Of Laura
•• THE POLICE–Wrapped Around Your Finger
• KOOL AND THE GANG–Joanna
• JOURNEY–Ask The Lonely
• JACKSON BROWNE–For A Rocker
• ROBERT PLANT–In The Mood

KJ103 (KJYO)–Oklahoma City
(Dan Wilson–P.D.)
• NIGHT RANGER–(You Can Still) Rock In America
• THE PRETENDERS–Middle Of The Road
• CHRISTOPHER CROSS–Think Of Laura
• BILLY JOEL–An Innocent Man
• STEVIE NICKS–Nightbird
• PAUL McCARTNEY–So Bad

KQKQ–Omaha
(Jerry Dean–P.D.)
•• JEFFREY OSBORNE–Stay With Me Tonight
•• THE FIXX–The Sign Of Fire
• STEVIE NICKS–Nightbird
• BILLY JOEL–An Innocent Man

KKLS-FM–Rapid City
(Randy Sherwyn–P.D.)
• DURAN DURAN–Union Of The Snake
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• LIONEL RICHIE–Running With The Night
• GENESIS–That's All
• MADONNA–Holiday
• KOOL AND THE GANG–Joanna
• BOB DYLAN–Sweetheart Like You

KKRC–Sioux Falls
(Dan Kiley–P.D.)
•• BILLY JOEL–An Innocent Man
•• THE PRETENDERS–Middle Of The Road
• STEVIE NICKS–Nightbird
• ROBERT PLANT–In The Mood
• THE MOTELS–Remember The Night
• DEBORAH ALLEN–Baby I Lied
• REAL LIFE–Send Me An Angel
• JOHN COUGAR MELLENCAMP–Pink Houses
• CULTURE CLUB–Karma Chameleon
• CHRISTOPHER CROSS–Think Of Laura
• NIGHT RANGER–(You Can Still) Rock In America
• SPANDAU BALLET–Gold

KHTR–St. Louis
(Ed Scarborough–P.D.)
•• NAKED EYES–When The Lights Go Out
•• THE ALAN PARSONS PROJECT–You Don't Believe
• NIGHT RANGER–(You Can Still) Rock In America
• PAUL McCARTNEY–So Bad
• THE PRETENDERS–Middle Of The Road
• ROBERT PLANT–In The Mood
• GENESIS–That's All
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• JOHN COUGAR MELLENCAMP–Pink Houses
• DEBARGE–Time Will Reveal
• THE FIXX–The Sign Of Fire

KDVV–Topeka
(Tony Stewart–P.D.)
•• CHRISTOPHER CROSS–Think Of Laura
•• THE MOTELS–Remember The Night
• BONNIE TYLER–Take Me Back
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• JUMP 'N THE SADDLE–The Curly Shuffle
• KISS–Lick It Up
• MADONNA–Holiday
• THE PRETENDERS–Middle Of The Road
• STEVIE NICKS–Nightbird
• REAL LIFE–Send Me An Angel

KAYI–Tulsa
(Phil Williams–P.D.)
• IRENE CARA–The Dream
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• CHRISTOPHER CROSS–Think Of Laura
• NIGHT RANGER–(You Can Still) Rock In America

KRAV–Tulsa
(Rick Allan West–P.D.)
• LIONEL RICHIE–Running With The Night
• GENESIS–That's All
• CHRISTOPHER CROSS–Think Of Laura
• BILLY JOEL–An Innocent Man

KFMW–Waterloo
(Kipper MaGee–P.D.)
• KOOL AND THE GANG–Joanna
• MADONNA–Holiday
• JOHN COUGAR MELLENCAMP–Pink Houses
• THE FIXX–The Sign Of Fire
• REAL LIFE–Send Me An Angel
• ROBERT PLANT–In The Mood
• PAUL McCARTNEY–So Bad
• NENA–99 Luftballons
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• THE PRETENDERS–Middle Of The Road

KEYN-FM–Wichita
(Ron Eric Taylor–P.D.)
•• PAUL McCARTNEY–So Bad
•• STEVIE NICKS–Nightbird
• BILLY JOEL–An Innocent Man
• THE PRETENDERS–Middle Of The Road

Southwest Region

● TOP ADD ONS

PAUL McCARTNEY–So Bad (Columbia)
JAMES INGRAM WITH MICHAEL McDONALD–Yah Mo Be There (Qwest)
STEVIE NICKS–Nightbird (Modern)
DOLLY PARTON–Save The Last Dance For Me (RCA)
BILLY JOEL–An Innocent Man (Columbia)

WFMF–Baton Rouge
(Randy Rice–P.D.)
• THE ROMANTICS–Talking In Your Sleep
• SPANDAU BALLET–Gold

WQID–Biloxi
(Kurt Cliatt–P.D.)
•• THE MOTELS–Remember The Night a
• DOLLY PARTON–Save The Last Dance For Me
• IRENE CARA–The Dream
• BILLY JOEL–An Innocent Man
• PAUL McCARTNEY–So Bad
• RICK JAMES–Ebony Eyes
• BONNIE TYLER–Take Me Back

KXX106 (WKXX)–Birmingham
(Kevin McCarthy–P.D.)
• CULTURE CLUB–Karma Chameleon
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• THE FIXX–The Sign Of Fire
• SPANDAU BALLET–Gold
• DEBORAH ALLEN–Baby I Lied
• BARRY MANILOW–Read 'Em And Weep
• STEVIE NICKS–Nightbird
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• RICK JAMES–Ebony Eyes

KITE–Corpus Christi
(Jim Zippo–P.D.)
•• JEFFREY OSBORNE–Stay With Me Tonight
•• STEVIE NICKS–Nightbird
• THE PRETENDERS–Middle Of The Road
• BILLY JOEL–An Innocent Man
• PAUL McCARTNEY–So Bad
• REAL LIFE–Send Me An Angel

KZFM–Corpus Christi
(John Steele–P.D.)
•• LIONEL RICHIE–Running With The Night

KAFM–Dallas
(John Shamby–P.D.)
•• STEVIE NICKS–Nightbird
•• SHANNON–Let The Music Play
• THE MOTELS–Remember The Night
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• PAUL McCARTNEY–So Bad
• REAL LIFE–Send Me An Angel
• JUMP 'N THE SADDLE–The Curly Shuffle
• MADONNA–Holiday
• KOOL AND THE GANG–Joanna
• MICHAEL JACKSON–Thriller

KAMZ–El Paso
(Bob West–P.D.)
•• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
•• STEVIE NICKS–Nightbird
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• LINDA RONSTADT–What's New

KSET–El Paso
(Cat Simon–P.D.)
•• JOHN COUGAR MELLENCAMP–Pink Houses
•• STEVIE NICKS–Nightbird
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• BARRY MANILOW–Read 'Em And Weep
• IRENE CARA–The Dream
• ROBERT PLANT–In The Mood
• THE MOTELS–Remember The Night
• BILLY JOEL–An Innocent Man

KISR–Fort Smith
(Rick Hayes–P.D.)
•• STEVIE NICKS–Nightbird
•• CHRISTOPHER CROSS–Think Of Laura
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• KOOL AND THE GANG–Joanna
• SPANDAU BALLET–Gold
• JUMP 'N THE SADDLE–The Curly Shuffle
• BERTIE HIGGINS–Whenever You Fall In Love
• REAL LIFE–Send Me An Angel
• DOLLY PARTON–Save The Last Dance For Me
• BILLY JOEL–An Innocent Man
• HEADPINS–Just One More Time
• DEBARGE–Time Will Reveal
• SHEENA EASTON–Almost Over You

Q104 (WQEN)–Gadsden
(Roger Gaither–P.D.)
•• PAUL McCARTNEY–So Bad
•• RICK JAMES–Ebony Eyes
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• IRENE CARA–The Dream
• BILLY JOEL–An Innocent Man
• STEVIE NICKS–Nightbird
• THE PRETENDERS–Middle Of The Road
• KOOL AND THE GANG–Joanna
• SHEENA EASTON–Almost Over You
• MUSICAL YOUTH–She's Trouble

KILE–Galveston
(Scott Taylor–P.D.)
•• PAUL McCARTNEY–So Bad
•• DOLLY PARTON–Save The Last Dance For Me
• NENA–99 Luftballons
• SHEENA EASTON–Almost Over You
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• THE MOTELS–Remember The Night
• THE PRETENDERS–Middle Of The Road
• STEVIE NICKS–Nightbird
• ROBERT PLANT–In The Mood

94TYX (WTYX)–Jackson
(Jim Chick–P.D.)
•• STEVIE NICKS–Nightbird
•• THE PRETENDERS–Middle Of The Road
• BILLY JOEL–An Innocent Man
• LINDA RONSTADT–What's New
• GENESIS–That's All
• MATTHEW WILDER–Break My Stride
• ROBERT PLANT–In The Mood
• THE FIXX–The Sign Of Fire
• THE MOTELS–Remember The Night
• JOHN COUGAR MELLENCAMP–Pink Houses
• DEBORAH ALLEN–Baby I Lied

KKYK–Little Rock
(Ron White–P.D.)
• YES–Owner Of A Lonely Heart
• ELTON JOHN–I Guess That's Why They Call It The Blues

KBFM–McAllen/Brownsville
(Bob Mitchell–P.D.)
• REAL LIFE–Send Me An Angel
• THE MOTELS–Remember The Night
• BILLY JOEL–An Innocent Man
• THE PRETENDERS–Middle Of The Road
• PAUL McCARTNEY–So Bad

FM100 (WMC-FM)–Memphis
(Tom Prestigiacomo–P.D.)
• CHRISTOPHER CROSS–Think Of Laura
• BILLY JOEL–An Innocent Man

WABB-FM–Mobile
(Leslie Fran–P.D.)
•• CHRISTOPHER CROSS–Think Of Laura
•• REAL LIFE–Send Me An Angel
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• DEBORAH ALLEN–Baby I Lied
• BILLY JOEL–An Innocent Man

WHHY-FM–Montgomery
(Mark St. John–P.D.)
•• STEVIE NICKS–Nightbird
•• PAUL McCARTNEY–So Bad
• NENA–99 Luftballons
• IRENE CARA–The Dream
• BONNIE TYLER–Take Me Back
• CHRISTOPHER CROSS–Think Of Laura
• MADONNA–Holiday
• THE ROMANTICS–Talking In Your Sleep
• 38 SPECIAL–If I'd Been The One

KX104 (WWKX)–Nashville
(Michael St. John–P.D.)
•• PAUL McCARTNEY–So Bad
•• JEFFREY OSBORNE–Stay With Me Tonight
• IRENE CARA–The Dream
• K.C. AND THE SUNSHINE BAND–Give It Up
• CYNDI LAUPER–Girls Just Wanna Have Fun
• BILLY JOEL–An Innocent Man
• RICK JAMES–Ebony Eyes
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There

B-97 (WEZB)–New Orleans
(Nick Bazoo–P.D.)
•• 38 SPECIAL–If I'd Been The One
•• STEVIE NICKS–Nightbird
• SHANNON–Let The Music Play
• PAUL McCARTNEY–So Bad
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• THE PRETENDERS–Middle Of The Road
• GENESIS–That's All
• MATTHEW WILDER–Break My Stride
• BILLY JOEL–An Innocent Man
• THE ROMANTICS–Talking In Your Sleep
• JOHN COUGAR MELLENCAMP–Pink Houses
• IRENE CARA–The Dream
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• DEBORAH ALLEN–Baby I Lied

WTIX–New Orleans
(Robert Mitchell–P.D.)
•• PAUL McCARTNEY–So Bad
•• THE PRETENDERS–Middle Of The Road
• JUMP 'N THE SADDLE–The Curly Shuffle
• MADONNA–Holiday
• JOHN COUGAR MELLENCAMP–Pink Houses
• BILLY JOEL–An Innocent Man
• CHRISTOPHER CROSS–Think Of Laura
• STEVIE NICKS–Nightbird
• IRENE CARA–The Dream
• DIANA ROSS–Let's Go Up
• SIMON TOWNSHEND–I'm The Answer

KTFM–San Antonio
(Phil Thorman–P.D.)
•• CYNDI LAUPER–Girls Just Wanna Have Fun
•• U2–I Will Follow
• PAUL McCARTNEY–So Bad
• BILLY JOEL–An Innocent Man
• LUTHER VANDROSS–I'll Let You Slide
• STEVIE NICKS–Nightbird

KTSA–San Antonio
(Joe Nasty–P.D.)
•• THE ROMANTICS–Talking In Your Sleep
•• KOOL AND THE GANG–Joanna
• CULTURE CLUB–Karma Chameleon
• 38 SPECIAL–If I'd Been The One
• GLADYS KNIGHT AND THE PIPS–Hero
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• STEVIE NICKS–Nightbird
• JEFFREY OSBORNE–Stay With Me Tonight

KROK–Shreveport
(Peter Stewart–P.D.)
•• JOHN COUGAR MELLENCAMP–Pink Houses
•• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• PAUL McCARTNEY–So Bad
• MADONNA–Holiday
• REAL LIFE–Send Me An Angel
• SHEENA EASTON–Almost Over You

Pacific Southwest Region

● TOP ADD ONS

CHRISTOPHER CROSS–Think Of Laura (Warner Bros.)
PAUL McCARTNEY–So Bad (Columbia)
BILLY JOEL–An Innocent Man (Columbia)
DEBORAH ALLEN–Baby I Lied (RCA)
STEVIE NICKS–Nightbird (Modern)

KKXX–Bakersfield
(Dave Kamper–P.D.)
•• NENA–99 Luftballons
•• JUMP 'N THE SADDLE–The Curly Shuffle
• THE PRETENDERS–Middle Of The Road
• PAUL McCARTNEY–So Bad
• KOOL AND THE GANG–Joanna
• JOHN COUGAR MELLENCAMP–Pink Houses
• BILLY JOEL–An Innocent Man

KIMN–Denver
(Doug Erickson–P.D.)
•• JEFFREY OSBORNE–Stay With Me Tonight
•• PAUL McCARTNEY–So Bad
• STEVIE NICKS–Nightbird
• BILLY JOEL–An Innocent Man
• DOLLY PARTON–Save The Last Dance For Me
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• THE PRETENDERS–Middle Of The Road
• MADONNA–Holiday
• THE FIXX–The Sign Of Fire
• ROBERT PLANT–In The Mood
• THE MOTELS–Remember The Night
• DEBORAH ALLEN–Baby I Lied

KPKE–Denver
(Mark Bolke–P.D.)
• THE POLICE–Synchronicity II
• MATTHEW WILDER–Break My Stride
• CULTURE CLUB–Karma Chameleon

Q103FM (KOAQ)–Denver
(Jack Regan–P.D.)
•• CULTURE CLUB–Karma Chameleon
•• IRENE CARA–The Dream
• CHRISTOPHER CROSS–Think Of Laura
• JOHN COUGAR MELLENCAMP–Pink Houses
• PAUL McCARTNEY–So Bad
• DOLLY PARTON–Save The Last Dance For Me
• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• THE PRETENDERS–Middle Of The Road

KLUC–Las Vegas
(Dave Anthony–P.D.)
•• PAUL McCARTNEY–So Bad
•• MICHAEL STANLEY BAND–Someone Like You
• RE-FLEX–The Politics Of Dancing
• NIGHT RANGER–(You Can Still) Rock In America
• SHANNON–Let The Music Play

KFI–Los Angeles
(Jhani Kaye–P.D.)
• MADONNA–Holiday

KIIS–Los Angeles
(Michael Schaefer–P.D.)
•• BILLY JOEL–An Innocent Man
•• RE-FLEX–The Politics Of Dancing
• CHRISTOPHER CROSS–Think Of Laura
• THE MOTELS–Remember The Night
• THE FIXX–The Sign Of Fire
• JOHN COUGAR MELLENCAMP–Pink Houses

KIQQ–Los Angeles
(Paula Matthews–P.D.)
• THE S.D.S. BAND–Tell Me If You Still Care
• CHRISTOPHER CROSS–Think Of Laura
• THE TALKING HEADS–This Must Be The Place
• HEADPINS–Just One More Time
• QUIET RIOT–Metal Health
• MIDNIGHT STAR–Wet My Whistle
• RICK JAMES–Ebony Eyes
• THE PRETENDERS–Middle Of The Road
• THE SUGAR PLUM GANG–Christmas Rap
• HARD CHOIR LINE–All Right

KRTH–Los Angeles
(Bob Hamilton–P.D.)
•• GENESIS–That's All
•• MIDNIGHT STAR–Wet My Whistle
• PAUL McCARTNEY–So Bad
• DEBORAH ALLEN–Baby I Lied
• ELTON JOHN–I Guess That's Why They Call It The Blues
• SHANNON–Let The Music Play
• BILLY JOEL–An Innocent Man
• THE PRETENDERS–Middle Of The Road

KOPA–Phoenix
(Art Morales–P.D.)
• DEBORAH ALLEN–Baby I Lied
• THE FIXX–The Sign Of Fire
• CHRISTOPHER CROSS–Think Of Laura
• NENA–99 Luftballons
• JEFFREY OSBORNE–Stay With Me Tonight

KZZP–Phoenix
(Charlie Quinn–P.D.)
•• JOHN COUGAR MELLENCAMP–Pink Houses
•• THE PRETENDERS–Middle Of The Road
• THE MOTELS–Remember The Night
• CULTURE CLUB–Karma Chameleon
• GENESIS–That's All
• RAY PARKER, JR.–I Still Can't Get Over Loving You
• KOOL AND THE GANG–Joanna

K96 (KFMY)–Provo
(Keith Greer–P.D.)
• RUFUS AND CHAKA KHAN–Ain't Nobody
• JEFFREY OSBORNE–Stay With Me Tonight
• STEVIE NICKS–Nightbird
• DEBORAH ALLEN–Baby I Lied

KDZA–Pueblo
(Rip Avila–P.D.)
• REAL LIFE–Send Me An Angel
• LIONEL RICHIE–Running With The Night
• MADONNA–Holiday
• JUMP 'N THE SADDLE–The Curly Shuffle
• IRENE CARA–The Dream
• SHANNON–Let The Music Play
• DOLLY PARTON–Save The Last Dance For Me
• JAMES INGRAM AND MICHAEL McDONALD–Yah Mo B There
• NIGHT RANGER–(You Can Still) Rock In America
• RICK JAMES–Ebony Eyes
• CYNDI LAUPER–Girls Just Wanna Have Fun
• PAUL McCARTNEY–So Bad

KGGI–Riverside
(John Valpe–P.D.)
•• GLADYS KNIGHT AND THE PIPS–Hero
•• PEABO BRYSON/ROBERTA FLACK–You're Looking Like Love To Me
• DEBORAH ALLEN–Baby I Lied
• RICK JAMES–Ebony Eyes

KRSP–Salt Lake City
(Steve Garlson–P.D.)
•• THE PRETENDERS–Middle Of The Road
•• BILLY JOEL–An Innocent Man
• REAL LIFE–Send Me An Angel
• CHRISTOPHER CROSS–Think Of Laura
• DEBORAH ALLEN–Baby I Lied
• JUMP 'N THE SADDLE–The Curly Shuffle

KS103 (KSDO-FM)–San Diego
(Mike Preston–P.D.)
•• DEBARGE–Time Will Reveal
•• REAL LIFE–Send Me An Angel
• SHANNON–Let The Music Play
• SPANDAU BALLET–Gold
• NAKED EYES–When The Lights Go Out
• BARRY MANILOW–Read 'Em And Weep
• JOHN COUGAR MELLENCAMP–Pink Houses
• CHRISTOPHER CROSS–Think Of Laura
• THE MOTELS–Remember The Night
• THE PRETENDERS–Middle Of The Road
• PAUL McCARTNEY–So Bad

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Billboard®

Survey For Week Ending 12/24/83

Rock Albums & Top Tracks™

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Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	8	**YES**–90125, Atco — WEEKS AT #1: 1
2	1	10	**GENESIS**–Genesis, Atlantic
3	3	7	**THE ROLLING STONES**–Undercover, Rolling Stones
4	5	7	**38 SPECIAL**–Tour De Force, A&M
5	6	11	**JOHN COUGAR MELLENCAMP**–Uh-Huh, Riva/Mercury
6	4	14	**THE ROMANTICS**–In Heat, Nemperor
7	8	5	**SOUNDTRACK**–Two Of A Kind, MCA
8	7	14	**HUEY LEWIS AND THE NEWS**–Sports, Chrysalis
9	10	7	**BILLY IDOL**–Rebel Yell, Chrysalis
10	11	8	**DURAN DURAN**–Seven And The Ragged Tiger, Capitol
11	9	9	**EDDIE MONEY**–Where's The Party?, Columbia
12	12	4	**OZZY OSBOURNE**–Bark At The Moon, CBS Associated
13	13	8	**BLUE OYSTER CULT**–The Revolution By Night, Columbia
14	14	8	**NIGHT RANGER**–Midnight Madness, MCA
15	17	6	**THE ALAN PARSONS PROJECT**–The Best Of The Alan Parsons Project, Arista
16	15	2	**THE PRETENDERS**–Learning to Crawl, Sire
17	16	7	**BOB DYLAN**–Infidels, Columbia
18	20	8	**PAUL RODGERS**–Cut Loose, Atlantic
19	19	5	**U-2**–Under A Blood Red Sky, Island
20	18	8	**STREETS**–1st, Atlantic
21	26	10	**MOTLEY CRUE**–Shout At The Devil, Elektra
22	27	16	**BIG COUNTRY**–The Crossing, Mercury
23	21	16	**RAINBOW**–Bent Out Of Shape, Mercury
24	22	27	**THE POLICE**–Synchronicity, A&M
25	28	16	**THE MOTELS**–Little Robbers, Capitol
26	24	7	**Z. Z. TOP**–Eliminator, Warner Bros.
27	32	3	**RE-FLEX**–The Politics Of Dancing, Capitol
28	35	23	**ROBERT PLANT**–The Principle Of Moments, EsPeranza/Atlantic
29	23	16	**PETER SCHILLING**–Error In The System, Elektra
30	25	8	**DARYL HALL AND JOHN OATES**–Rock 'N Soul Part 1, RCA
31	31	9	**CULTURE CLUB**–Colour By Numbers, Virgin/Epic
32	40	3	**HEADPINS**–Line Of Fire, MCA
33	37	4	**MANFRED MANN**–Somewhere In Afrika, Arista
34	38	12	**KISS**–Lick It Up, Mercury
35	41	3	**VANDENBERG**–Heading For A Storm, Atco
36	34	5	**DON FELDER**–Airborne, Elektra
37	30	13	**ALDO NOVA**–Subject, Portrait
38	49	2	**ABC**–Beauty Stab, Mercury
39	43	4	**HEAVEN**–Where Angels Fear To Tread, Columbia
40	42	9	**THE DOORS**–Alive, She Cried, Elektra
41	29	14	**PAT BENATAR**–Live From Earth, Chrysalis
42	45	2	**CYNDI LAUPER**–She's So Unusual, Portrait
43	36	10	**PAUL McCARTNEY**–Pipes Of Peace, Columbia
44	44	6	**SIMON TOWNSHEND**–Sweet Sound, 21 Records
45	48	3	**JUMP 'N THE SADDLE**–The Curly Shuffle, Atlantic
46	NEW ENTRY		**THE FIXX**–Reach The Beach, MCA
47	47	4	**ALCATRAZZ**–No Parole From Rock 'N' Roll, Rocshire
48	50	2	**GIRLSCHOOL**,–Play Dirty Mercury
49	NEW ENTRY		**REAL LIFE**–Heartland, MCA/Curb
50	46	15	**DOKKEN**–Breaking The Chains, Elektra

Top Adds

1	**GEORGE THOROGOOD**–Rock 'N Roll Christmas, EMI/America (45)
2	**THE PAYOLA$**–Hammer On A Drum, A&M
3	**ABC**–Beauty Stab, Mercury
4	**STEVIE NICKS**–Nightbird Modern (45)
5	**THE MOTELS**–Little Robbers, Capitol
6	**HEADPINS**,–Line Of Fire, MCA/Solid Gold
7	**PREVIEW**–Preview, Geffen
8	**THE ENGLISH BEAT**–Best Friends, IRS (12 Inch)
9	**IAN ANDERSON**–Walk Into Light, Chrysalis
10	**RE-FLEX**–The Politics Of Dancing, Capitol

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	7	**38 SPECIAL**–If I'd Been The One, A&M — WEEKS AT #1: 1
2	3	11	**THE ROMANTICS**–Talking In Your Sleep, Nemperor
3	1	7	**YES**–Owner Of A Lonely Heart, Atco
4	5	9	**JOHN COUGAR MELLENCAMP**–Pink Houses, Riva/Mercury
5	8	8	**DURAN DURAN**–Union Of The Snake, Capitol
6	4	8	**GENESIS**–That's All, Atlantic
7	10	6	**THE ROLLING STONES**–She Was Hot, Rolling Stones
8	6	7	**THE ROLLING STONES**–Undercover Of The Night, Rolling Stones
9	9	4	**SOUNDTRACK**–Ask The Lonely, MCA
10	7	10	**HUEY LEWIS AND THE NEWS**–I Want A New Drug, Chrysalis
11	16	5	**BLUE OYSTER CULT**–Take Me Away, Columbia
12	20	4	**THE ALAN PARSONS PROJECT**–You Don't Believe, Arista
13	22	6	**STREETS**–If Love Should Go, Atlantic
14	27	4	**YES**–It Can Happen To You, Atco
15	21	3	**OZZY OSBOURNE**–Bark At The Moon, CBS Associated
16	11	9	**GENESIS**–Just A Job To Do, Atlantic
17	23	5	**EDDIE MONEY**–Big Crash, Columbia
18	17	24	**THE POLICE**–Synchronicity II, A&M
19	18	16	**BIG COUNTRY**–In A Big Country, Mercury
20	14	5	**BILLY IDOL**–Rebel Yell, Chrysalis
21	19	5	**PAUL RODGERS**–Cut Loose, Atlantic
22	26	5	**YES**–Changes, Atco
23	NEW ENTRY		**THE PRETENDERS**–Middle Of The Road, Sire
24	30	12	**ALDO NOVA**–Monkey On Your Back, Portrait
25	15	6	**NIGHT RANGER**–(You Can Still) Rock In America, Capitol
26	36	2	**38 SPECIAL**–Back Where You Belong, A&M
27	13	12	**HUEY LEWIS AND THE NEWS**–Heart And Soul, Chrysalis
28	12	11	**JOHN COUGAR MELLENCAMP**–Crumblin' Down, Riva/Mercury
29	NEW ENTRY		**VANDENBERG**–Friday Night, Atco
30	33	14	**PETER SCHILLING**–Major Tom (Coming Home), Elektra
31	25	6	**THE ROLLING STONES**–Too Tough, Rolling Stones
32	59	4	**BLUE OYSTER CULT**–Shooting Shark, Columbia
33	40	3	**U2**–Eleven O'Clock Tick Tock, Island
34	37	2	**MOTLEY CRUE**–If Looks Could Kill, Elektra
35	24	6	**DARYL HALL AND JOHN OATES**–Say It Isn't So, RCA
36	34	3	**DON FELDER**–Bad Girls, Elektra
37	29	14	**RAINBOW**–Street Of Dreams, Polydor
38	48	10	**THE MOTELS**–Little Robbers, Capitol
39	28	8	**SAGA**–The Flier, Portrait/Epic
40	39	8	**GENESIS**–Illegal Alien, Atlantic
41	31	6	**KROKUS**–Stayed Awake All Night, Arista
42	42	3	**Z.Z. TOP**–T.V. Dinners, Warner Bros.
43	32	15	**QUIET RIOT**–Cum On Feel The Noize, Pasha
44	35	13	**PAT BENATAR**–Love Is A Battlefield, Chrysalis
45	53	22	**ROBERT PLANT**–Big Log, EsPeranza/Atlantic
46	46	16	**THE MOTELS**–Suddenly Last Summer, Capitol
47	47	12	**GENESIS**–It's Gonna Get Better, Atlantic
48	50	9	**PAUL McCARTNEY AND MICHAEL JACKSON**–Say Say Say, Columbia
49	51	8	**THE DOORS**–Gloria, Elektra
50	38	2	**THE ROLLING STONES**–Too Much Blood, Rolling Stones
51	41	2	**CYNDI LAUPER**–Time After Time, Portrait
52	43	2	**BOB DYLAN**–Neighborhood Bully, Columbia
53	49	10	**KISS**–Lick It Up, Mercury
54	55	9	**ASIA**–The Smile Has Left Your Eyes, Geffen
55	45	7	**CULTURE CLUB**–Church Of The Poison Mind, Virgin/Epic
56	44	2	**RIOT**–Born In America, Quality
57	54	25	**THE POLICE**–King Of Pain, A&M
58	57	11	**DOKKEN**–Breaking The Chains, Elektra
59	52	5	**AXE**,–I Think You'll Remember Tonight Atco
60	56	15	**HELIX**–Heavy Metal Love, Capitol

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

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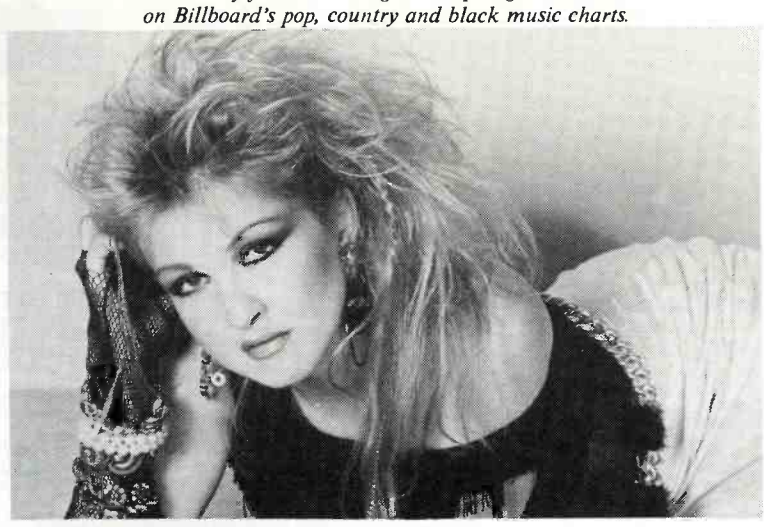
Radio

New On The Charts

This weekly feature is designed to spotlight new artists on Billboard's pop, country and black music charts.



CYNDI LAUPER

Preceded by lots of positive press, Cyndi Lauper's Portrait debut "She's So Unusual" has spawned its first charting single, "Girls Just Want To Have Fun," which moves up to 69 in its second week on the Hot 100.

An example of truth in advertising, everything about the singer is unusual, from her modern gypsy dress to her high-strung vocals. A Brooklyn native, Lauper began playing guitar at the age of 12 and during college discovered some harmonics in her voice. "It's kind of like whistle notes, and you can hear them on this album," she says.

In 1977, Lauper joined saxophonist/keyboardist John Turi to form Blue Angel, which released a critically acclaimed album for Polydor three years later.

Although Lauper doesn't like singing other people's material, "She's So Unusual" contains some unique covers that she says "enabled me to keep my integrity and meant something to me." A Robert Hazard tune, "Girls Just Want To Have Fun" epitomizes Lauper's rambunctious and witty style and sets the tone for the album, which also includes Prince's classic "When You Were Mine" and a lovely Lauper/Rob Hyman original entitled "Time After Time."

For more information, contact David Wolff & Josepnh Zynczak, 65 W. 55th St., New York, N.Y. 10019; (212) 977-9340.

DREAMBOY

Formerly known as Foreplay, the new moniker Dreamboy seems more appropriate for the Detroit quintet, whose electrified funk has taken them from high school talent shows to the Black LP chart, where their self-titled Qwest EP moves up to 63.

The Dreamboys are lead singer/songwriter Jeff Stanton, guitarist Jeff Bass, keyboardist Jimmy Hunt, bassist Paul Stewart Jr., and drummer George Twymon. A good-looking and flamboyant group, Dreamboy's goal from the beginning was "to be something that males and females could relate to," says Stanton. At the same time the group is interested in creating a mystique and subsequently has only made one live appearance for a benefit at Detroit's Roostertail. "When a band goes through the bar scene, everybody gets so used to seeing them that they burn out before they really get started," Stanton says.

Stylistically, Dreamboy falls in with the likes of Prince and the Time, although Stanton asserts, "The only thing we want to label it is the sound of the '80s. We admire Prince as a genius, and he's opened up a whole new block of music. Now we've just moved our house to that same block."

For more information, contact Ed Eckstine, Qwest Records, 7250 Beverly Blvd., Suite 207, Los Angeles, Calif. 90036; (213) 934-4711.

GRANDMIXER D. ST.

Grandmixer D. St. has emerged from the New York hip-hop scene to the Black Singles chart, where his Celluloid/Island debut "Crazy Cuts" moves up to 58.

His name is taken from New York's Delancey St., famous for its immigrant groups and ethnic mixes that have created a vast array of cultures surrounding the street in Manhattan's Lower East Side. But it was on the West Side that Grandmixer got his start as a disk jockey at the Roxy.

The club was once the hub of hip-hop, and working there, Grandmixer not only helped popularize the genre but also became one of the first hip-hop artists to write and produce his own records. His first release was last Feburary's "Cuts It Up," which garnered significant airplay in New York but eluded the charts.

With his group the Infinity Rappers, Grandmixer has toured the world, getting especially warm receptions in France and England. In addition, he has worked with the Gotham-based avant-garde funk group Material, including a gig with them at the Montreux Jazz Festival and an appearance on their last single. His latest collaboration was with Herbie Hancock on the latter's "Rockit" single.

For more information contact Jean Karakos, c/o Celluloid Records, (212) 730-7911, or Ruben Rodriquez, Island Records, (212) 477-8000.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES–10 Years Ago

1. **The Most Beautiful Girl,** Charlie Rich, **Epic**
2. **Goodbye Yellow Brick Road,** Elton John, **MCA**
3. **Time In A Bottle,** Jim Croce, **ABC**
4. **Leave Me Alone (Ruby Red Dress),** Helen Reddy, **Capitol**
5. **Hello It's Me,** Todd Rundgren, **Bearsville**
6. **The Joker,** Steve Miller Band, **Capitol**
7. **Top Of The World,** Carpenters, **A&M**
8. **Just You 'N' Me,** Chicago, **Columbia**
9. **If You're Ready Come Go With Me,** Staple Singers, **Stax**
10. **Never, Never Gonna Give You Up,** Barry White, **20th Century**

POP SINGLES–20 Years Ago

1. **Dominique,** Singing Nun, **Philips**
2. **Louie Louie,** Kingsmen, **Wand**
3. **You Don't Have To Be A Baby To Cry,** Caravelles, **Smash**
4. **There! I've Said It Again,** Bobby Vinton, **Epic**
5. **Since I Fell For You,** Lenny Welch, **Cadence**
6. **Be True To Your School,** Beach Boys, **Capitol**
7. **Drip Drop,** Dion DiMucci, **Columbia**
8. **I'm Leaving It Up To You,** Dale & Grace, **Montel-Michelle**
9. **Everybody,** Tommy Roe, **ABC-Paramount**
10. **Popsicles And Icicles,** Mermaids, **Chattaheechee**

TOP LPs–10 Years Ago

1. **Goodbye Yellow Brick Road,** Elton John, **MCA**
2. **The Joker,** Steve Miller Band, **Capitol**
3. **Ringo,** Ringo Starr, **Apple**
4. **Jonathan Livingston Seagull,** Neil Diamond, **Columbia**
5. **Quadrophenia,** The Who, **MCA**
6. **The Singles, 1969-1973,** Carpenters, **A&M**
7. **You Don't Mess Around With Jim,** Jim Croce, **ABC**
8. **Life & Times,** Jim Croce, **ABC**
9. **Mind Games,** John Lennon, **Apple**
10. **Imagination,** Gladys Knight & the Pips, **Buddah**

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. **Trini Lopez At PJ's, Reprise**
5. **Elvis' Golden Records, Vol. 3, RCA Victor**
6. **Peter, Paul & Mary, Warner Bros.**
7. **Washington Square,** Village Stompers, **Epic**
8. **Surfer Girl,** Beach Boys, **Capitol**
9. **Ingredients In A Recipe For Soul,** Ray Charles, **ABC-Paramount**
10. **Joan Baez In Concert, Vanguard**

COUNTRY SINGLES–10 Years Ago

1. **If We Make It Through December,** Merle Haggard, **Capitol**
2. **Amazing Love,** Charley Pride, **RCA**
3. **If You Can't Feel It,** Freddie Hart, **Capitol**
4. **Somewhere Between Love & Tomorrow,** Roy Clark, **Dot**
5. **The Most Beautiful Girl,** Charlie Rich, **Epic**
6. **Last Love Song,** Hank Williams Jr., **MGM**
7. **Let Me Be There,** Olivia Newton-John, **MCA**
8. **Love,** Tom T. Hall, **Mercury**
9. **Love Me/Crawlin' On My Knees,** Marty Robbins, **MCA**
10. **You Ask Me To,** Waylon Jennings, **RCA**

SOUL SINGLES–10 Years Ago

1. **If You're Ready Come Go With Me,** Staple Singers, **Stax**
2. **Never, Never Gona Give You Up,** Barry White, **20th Century**
3. **Living For The City,** Stevie Wonder, **Tamla**
4. **Come Get To This,** Marvin Gaye, **Tamla**
5. **Rockin' Roll Baby,** Stylistics, **Avco**
6. **River,** Joe Simon, **Spring**
7. **Until You Come Back To Me,** Aretha Franklin, **Atlantic**
8. **Cheaper To Keep Her,** Johnnie Taylor, **Stax**
9. **The Love I Lost, part one,** Harold Melvin & the Blue Notes, **Philadelphia International**
10. **This Time I'm Gone For Good,** Bobby Blue Bland, **Dunhill**

Vox Jox

• *Continued from page 14*

"Chipped Chopped Ham And Myron" by the Flyboys is getting a lot of play on the station. Over the instrumental riffs, members of the band shout Cope's favorite expressions, which include "yoy" and "okle-dokle" . . . Not to be outdone, B-94 (WBZZ Pittsburgh) morning guy **Banana Don Jefferson** and afternoon jock **Bruce Kelly**, in the true Buchanan & Goodman tradition, have come up with "Cabbage Patch Fever."

★ ★ ★

Cousin Brucie's 92K (WKGL Middletown, N.Y.) has a new lineup now that PD **Ken Windheim's** on board. No major changes, just rearrangement, as Windheim now does mornings, **Gary Manheim** middays, **Bob Weil** afternoons and **Matt Paulson** nights. Staff and company expansion have Windheim looking for talent, so you may want to send him a tape . . . Moving up to PD at Asheboro's WGWR/WCSE is **Penny S. Nance**, who retains her music director title . . . **Rocky Leonard** leaves Uniontown, Pa.'s WPQR to join up with former 'PQR cohort **Jerry Gyurke** at country-formatted WASP in Brownsville, Pa.

What do former Oakland A's announcers do? Well, one of them, **Monte Moore**, owns a radio station, KTIP Porterville, Calif., and new to the AM/FM combo is afternoon drive jock and music director **George Feola** from Lakeport, Calif.'s KBLC. He replaces **Jeff Cotta.** Moving up into **Dave Stephons'** night shift is **Eldon K** . . . **Bertram D. Ashe** moves from middays to mornings, picking up an MD title along the way, at Boyce, La.'s WBCE. Former overnighter **Wade Hampton** fills the midday slot, with **David Metoyer** coming in doing all nights . . . In Tyler, Tex. at Big Thicket's KTYL, **Pat O'Briant** leaves the FM side to do mornings and program the AM. Moving up from overnights into the 10-2 FM shift, and picking up O'Briant's music director chores, is **Joel Davis. Sabra** moves into full-time overnights, and **Janet Drake** moves into sales. Morning co-host **Bobbie Kerns** takes over Drake's former news and operations duties.

★ ★ ★

WCSY-AM-FM South Haven, Mich. picks up KalaMusic's "Lite Contemporary" format . . . Fairbanks' WKOX Framingham (Boston) takes advantage of new daytime hours, extending its broadcast day to pre- and post-sunrise hours.

'83 NRBA Survey Finds AC Still The Top Format

WASHINGTON—The National Radio Broadcasters Assn. (NRBA) tabulated the results of its new 1983 programming survey last Wednesday (14), and initial conclusions show that once again the adult contemporary format is the most popular for AM and FM stations nationwide, although country music is gaining ground.

Twenty-nine percent of the stations reporting were AC. Country stations accounted for 28%.

There was also a change in the percentage of reporting stations' market size. This year, 48% were medium market, 27.5% small market and 24.5% large market. Last year half of the stations reporting were small market, 35.5% medium and only 14.5% large market.

Some of the changes, NRBA says, are due to the surprising jump in responses to the survey. Last year, 1,900 stations responded (27%), but this year, there were 3,351 (44%). An NRBA staffer says the increase makes the new survey "more accurate" in spotting nationwide trends.

Four different types of stations were surveyed this year; FM, AM, AM daytimer and AM/FM simulcast. Top FM formats were AC, country and top 40, which edged out beautiful music for the number three spot this year. Top AM formats were AC, country and news talk, which took the number three spot from religious. Oldies jumped from number five to four.

Top five AM/FM simulcast formats were country, AC, hit, AOR and religious. Top five AM daytime formats were country, AC, religious, oldies and news/talk.

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Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/13/83)

● *Continued from previous page*

XTRA-AM–San Diego
(Jim Richards–P.D.)
- •• **PAUL McCARTNEY**–So Bad
- •• **RE-FLEX**–The Politics Of Dancing
- • **THE FIXX**–The Sign Of Fire
- • **ROBERT PLANT**–In The Mood
- • **ELTON JOHN**–I Guess That's Why They Call It The Blues

KSLY–San Luis Obispo
(Joe Collins–P.D.)
- • **THE PRETENDERS**–Middle Of The Road
- • **THE DOORS**–Gloria
- • **REAL LIFE**–Send Me An Angel
- • **ROBERT PLANT**–In The Mood
- • **EDDIE MONEY**–Big Crash
- • **NENA**–99 Luftballons
- • **CHRISTOPHER CROSS**–Think Of Laura
- • **STEVIE NICKS**–Nightbird
- • **BOB DYLAN**–Sweetheart Like You
- • **PEABO BRYSON/ROBERTA FLACK**–You're Looking Like Love To Me
- • **IRENE CARA**–The Dream
- • **SHEENA EASTON**–Almost Over You
- • **K.C. AND THE SUNSHINE BAND**–Give It Up
- • **MICHAEL STANLEY BAND**–Someone Like You

KIST–Santa Barbara
(Dick Williams–P.D.)
- • **K.C. AND THE SUNSHINE BAND**–Give It Up
- • **STEVIE NICKS**–Nightbird
- • **IRENE CARA**–The Dream

13-KHYT–Tucson
(Sherman Cohen–P.D.)
- •• **PAUL McCARTNEY**–So Bad
- •• **BARRY MANILOW**–Read 'Em And Weep
- • **STEVIE NICKS**–Nightbird
- • **SHEENA EASTON**–Almost Over You
- • **K.C. AND THE SUNSHINE BAND**–Give It Up
- • **HEADPINS**–Just One More Time
- • **NENA**–99 Luftballons
- • **DEBORAH ALLEN**–Baby I Lied
- • **BILLY JOEL**–An Innocent Man
- • **JAMES INGRAM AND MICHAEL McDONALD**–Yah Mo B There

KRQQ–Tucson
(Guy Zapolian–P.D.)
- •• **JOHN COUGAR MELLENCAMP**–Pink Houses
- •• **PAUL McCARTNEY**–So Bad
- • **K.C. AND THE SUNSHINE BAND**–Give It Up
- • **DEBORAH ALLEN**–Baby I Lied
- • **GENESIS**–That's All
- • **SPANDAU BALLET**–Gold
- • **CHRISTOPHER CROSS**–Think Of Laura

Pacific Northwest Region

TOP ADD ONS

PAUL McCARTNEY–So Bad (Columbia)
BILLY JOEL–An Innocent Man (Columbia)
SHANNON–Let The Music Play (Emergency/Mirage)
STEVIE NICKS–Nightbird (Modern)
CHRISTOPHER CROSS–Think Of Laura (Warner Bros.)

KYYA–Billings
(Jack Bell–P.D.)
- •• **STEVIE NICKS**–Nightbird
- •• **PAUL McCARTNEY**–So Bad
- • **THE PRETENDERS**–Middle Of The Road
- • **BILLY JOEL**–An Innocent Man
- • **REAL LIFE**–Send Me An Angel
- • **THE ROMANTICS**–Talking In Your Sleep
- • **JOHN COUGAR MELLENCAMP**–Pink Houses
- • **GENESIS**–That's All
- • **NAKED EYES**–When The Lights Go Out
- • **MICHAEL MURPHY**–Don't Count The Rainy Days
- • **CHRISTOPHER CROSS**–Think Of Laura

KBBK–Boise
(Tom Evans–P.D.)
- •• **PAUL McCARTNEY**–So Bad
- •• **IRENE CARA**–The Dream
- • **DOLLY PARTON**–Save The Last Dance For Me
- • **JAMES INGRAM AND MICHAEL McDONALD**–Yah Mo B There
- • **REAL LIFE**–Send Me An Angel
- • **LIONEL RICHIE**–Running With The Night
- • **SPANDAU BALLET**–Gold
- • **KOOL AND THE GANG**–Joanna
- • **MADONNA**–Holiday

KYNO-FM–Fresno
(John Lee Walker–P.D.)
- • **IRENE CARA**–The Dream
- • **DEBORAH ALLEN**–Baby I Lied
- • **LIONEL RICHIE**–Running With The Night
- • **BARBRA STREISAND**–The Way He Makes Me Feel

KWSS–Gilroy
(Dave Van Stone–P.D.)
- • **JAMES INGRAM AND MICHAEL McDONALD**–Yah Mo B There
- • **DEBARGE**–Time Will Reveal
- • **CULTURE CLUB**–Karma Chameleon
- • **JOHN COUGAR MELLENCAMP**–Pink Houses
- • **CHRISTOPHER CROSS**–Think Of Laura
- • **THE MOTELS**–Remember The Night
- • **KOOL AND THE GANG**–Joanna
- • **RAY PARKER, JR.**–I Still Can't Get Over Loving You
- • **THE PRETENDERS**–Middle Of The Road
- • **STEVIE NICKS**–Nightbird

KGHO–Hoquaim
(Steve Larson–P.D.)
- •• **IRENE CARA**–The Dream
- •• **JUMP 'N THE SADDLE**–The Curly Shuffle
- • **JOHN COUGAR MELLENCAMP**–Pink Houses
- • **NENA**–99 Luftballons
- • **CHRISTOPHER CROSS**–Think Of Laura
- • **THE MOTELS**–Remember The Night
- • **REAL LIFE**–Send Me An Angel

KHOP–Modesto
(David Allyn Kraham–P.D.)
- •• **BILLY JOEL**–An Innocent Man
- •• **JUMP 'N THE SADDLE**–The Curly Shuffle
- • **DOLLY PARTON**–Save The Last Dance For Me
- • **PAUL McCARTNEY**–So Bad
- • **LINDA RONSTADT**–What's New
- • **RE-FLEX**–The Politics Of Dancing
- • **JOHN COUGAR MELLENCAMP**–Pink Houses
- • **REAL LIFE**–Send Me An Angel
- • **38 SPECIAL**–If I'd Been The One
- • **THE PRETENDERS**–Middle Of The Road

KCNR–Portland
(Trevlyn Holdridge–P.D.)
- •• **JOHN COUGAR MELLENCAMP**–Pink Houses
- •• **ROBERT PLANT**–In The Mood
- • **NAKED EYES**–When The Lights Go Out
- • **STRAY CATS**–I Won't Stand In Your Way

KMJK–Portland
(Jon Barry–P.D.)
- • **THE PRETENDERS**–Middle Of The Road
- • **BILLY JOEL**–An Innocent Man
- • **JEFFREY OSBORNE**–Stay With Me Tonight
- • **CHRISTOPHER CROSS**–Think Of Laura
- • **NENA**–99 Luftballons

KWOD–Sacramento
(Tom Chase–P.D.)
- • **THE ROMANTICS**–Talking In Your Sleep
- • **BILLY JOEL**–An Innocent Man
- • **MICHAEL JACKSON**–Thriller
- • **STEVIE NICKS**–Nightbird
- • **SHANNON**–Let The Music Play

KSKD–Salem
(Len Mitchell–P.D.)
- •• **PAUL McCARTNEY**–So Bad
- •• **CHRISTOPHER CROSS**–Think Of Laura
- • **THE PRETENDERS**–Middle Of The Road
- • **BILLY JOEL**–An Innocent Man
- • **KISS**–Lick It Up
- • **SHANNON**–Let The Music Play
- • **NIGHT RANGER**–(You Can Still) Rock In America
- • **CYNDI LAUPER**–Girls Just Wanna Have Fun
- • **U2**–I Will Follow
- • **BOB DYLAN**–Sweetheart Like You
- • **IRENE CARA**–The Dream
- • **MICHAEL STANLEY BAND**–Someone Like You

KFRC–San Francisco
(Jerry Cagle–P.D.)
- •• **JAMES INGRAM AND MICHAEL McDONALD**–Yah Mo B There
- •• **EVELYN "CHAMPAGNE" KING**–Action
- • **ATLANTIC STARR**–Touch A Four Leaf Clover
- • **WHAM U.K.**–Young Guns (Go For It)
- • **PAUL McCARTNEY**–So Bad

KITS–San Francisco
(Jeff Hunter–P.D.)
- •• **JOHN COUGAR MELLENCAMP**–Pink Houses
- •• **ROBERT PLANT**–In The Mood
- • **THE TALKING HEADS**–This Must Be The Place
- • **DOLLY PARTON**–Save The Last Dance For Me
- • **BONNIE TYLER**–Take Me Back
- • **IRENE CARA**–The Dream
- • **STEVIE NICKS**–Nightbird
- • **PAUL McCARTNEY**–So Bad
- • **STEVIE WONDER**–Happy Birthday
- • **EARTH, WIND & FIRE**–Magnetic
- • **NAKED EYES**–When The Lights Go Out
- • **THE FIXX**–The Sign Of Fire
- • **SHANNON**–Let The Music Play
- • **THE PRETENDERS**–Middle Of The Road

KUBE–Seattle
(Bob Case–P.D.)
- •• **BILLY JOEL**–An Innocent Man
- •• **THE PRETENDERS**–Middle Of The Road
- • **CHRISTOPHER CROSS**–Think Of Laura
- • **JOHN COUGAR MELLENCAMP**–Pink Houses
- • **GENESIS**–That's All
- • **NAKED EYES**–When The Lights Go Out
- • **SPANDAU BALLET**–Gold
- • **THE FIXX**–The Sign Of Fire

KJRB–Spokane
(John Sherman–P.D.)
- • **CHRISTOPHER CROSS**–Think Of Laura
- • **SHEENA EASTON**–Almost Over You
- • **NEIL SEDAKA AND DARA SEDEKA**–Your Precious Love
- • **PAUL McCARTNEY**–So Bad
- • **JAMES INGRAM AND MICHAEL McDONALD**–Yah Mo B There
- • **BILLY JOEL**–An Innocent Man

KNBQ–Tacoma
(Sean Lynch–P.D.)
- • **NENA**–99 Luftballons
- • **JOHN COUGAR MELLENCAMP**–Pink Houses
- • **BILLY JOEL**–An Innocent Man
- • **THE PRETENDERS**–Middle Of The Road
- • **THE ALAN PARSONS PROJECT**–You Don't Believe
- • **PAUL McCARTNEY**–So Bad
- • **CHRISTOPHER CROSS**–Think Of Laura
- • **BONNIE TYLER**–Take Me Back
- • **IRENE CARA**–The Dream
- • **DOLLY PARTON**–Save The Last Dance For Me
- • **JAMES INGRAM AND MICHAEL McDONALD**–Yah Mo B There
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- Top Ten Country Singles, 1948-1982
- Top Country Singles Of The Year, 1946-1982
- Number One Country Albums, 1964-1982
- Top Ten Country Albums, 1964-1982
- Top Country Albums Of The Year, 1965-1982

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Camelot Pushing Video Rentals

Variety of Promotions Utilizes Computerized Roster

By EARL PAIGE

LOS ANGELES—Camelot Enterprises is targeting its video rental club membership in a series of promotions, led by the chain's "Join A Friend" push, which encourages present members to recruit new ones, says Kevin Kilro, video department director working out of the Port Richey, Fla. unit.

Utilizing the membership roster of 6,000 maintained on computer at Camelot's North Canton, Ohio headquarters as a resource, other promotions are rolling out, including a mail order offer. Here, in conjunction with MGM/UA, Camelot is offering "The Wall" free for any order of "The Compleat Beatles" at $69.95.

Camelot even sent each of its club members a Christmas present, the $9.95 list book "Rating The Movies." "That'll pay off," says Kilroy. "It gets people into the product, and it's great for catalog volume."

Another ploy for "cloning" members is the gift certificate program. Kilroy emphasizes that club members enjoy an automatic 10% discount on everything, including the gift certificate. Because lifetime memberships are $50, the club member saves $5.

In the works is a promotion built around "Thriller" that Camelot has still to firm up. "We're beginning to see what prerecorded music video products can do," says Kilroy. He says "Flashdance" was a prime indicator.

But nothing currently tops "Join A Friend," conceived by vice president Joe Bresi. For getting a friend to join, the present member earns five free movie rentals, each worth $3. The grand prize in the promotion is a trip for two to Los Angeles, offering five nights and four days including a tour of Universal Studios and $400 in pocket money. Second prize is 50 free movie rentals, and third prize is a case of T-120 blank videotapes.

As might be anticipated, Camelot believes rental of video is here to stay—pending, of course, the outcome of federal legislation. In fact, after only a brief test in two Florida units, Camelot is now renting CED videodisks throughout the nine full-line video departments.

What has helped accelerate rental is the vast sophistication in transaction time at the counter, Kilroy says. Camelot has gone to the quick-rental card and has installed night drops in several units despite being mall oriented. "The night drop here at Port Richey has been phenomenal," he says.

Because of mall regulations and because some customers live a long distance from a Camelot store, night drops have proven difficult to line up, Kilroy says, but not impossible.

Kilroy does not wax philosophical about the future of rental or why people will go on renting. "We're selling home entertainment excitement," he says flatly, "whether it's via rental or sale. We're offering what we believe the consumer wants to respond to. We're creating excitement."

AT TUCSON'S SOUND BARRIER

Video Growth Affects Music Sales

LOS ANGELES—For record/tape retail veteran Ed Hardy, explosive growth for home video sales is already eclipsing his original inventory base in recorded music. Owner of the single-unit Sound Barrier in Tucson, Hardy reports that video sales now account for 70% of his total dollar volume.

One effect of adding video in April has been a greater focus on the categories of records/tapes that turn more often, says Hardy, who ended up in Arizona with Record Bar and also had stints with Leonard Silver, Pickwick and King Carol. He opened Sound Barrier two years ago.

Being "full-line" in both music and video becomes too capital intensive, Hardy indicates, and space is also a consideration—Sound Barrier is 2,600 square feet. "We carry basically the top 200 LPs (and cassettes) along with some catalog pop and easy listening. We have little demand for classical or country."

As an indication that Sound Barrier isn't going to drop music altogether, the store does stock singles, and Hardy is "just starting to get into Compact Disc." LP pricing on new releases runs $6.99 with catalog at $7.49 and singles at $1.59. "We also feature sales regularly at $5.98 on LPs," he says.

Hardy's decision to jump into video came when he realized there was no competition "for miles around and it (video) was growing like mad." Sound Barrier's location in northwest Tucson also spurred Hardy on. He's situated next door to a high-traffic Super Cuts and near a pizza restaurant in a strip that has "the highest grossing Safeway in Arizona."

While acknowledging that Safeway and other grocery chains are jumping into video rental, Hardy says, "They (Safeway) only have a small rack of records so far." He says his big competition is probably Wherehouse, the giant West Coast-based chain that has paced video rental for several years. Wherehouse has three Tucson units.

"We went in at $1, $2, and $2.50 a day on movies because we saw what Wherehouse was doing. The thing with their $1 movies is, try to find them once you're in there. We've also cut back on our $1 and $2 movie selection because this is where the market is going."

Hardy says he has never had a movie club. "We are, however, renting machines. Our deal is a machine and three movies for $10.95, Monday through Thursday." As is becoming a trend with record/tape stores entering video, Sound Barrier's hours are unusually long: 9 a.m. to 11 p.m. Monday to Thursday, extended to midnight Friday and Saturday; and

Hardy says his video library is growing so fast "I can barely estimate it, especially with 'Raiders' like it is now. I'd say 2,000 titles is about where we are." Sound Barrier has never ventured into videodisk or video games either dedicated cartridge or computer.

EARL PAIGE

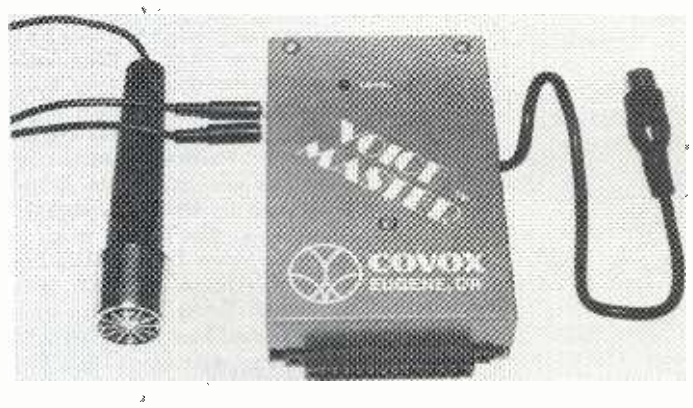
Federated Opens Audio 'Superstore'

LOS ANGELES — Federated Group is taking the audio store concept to the supersize level with its newest store here in Carson, a two-level, 24,300 square foot outlet that includes a component furniture section. The emphasis on audio now finds Federated's 17 units carrying Compact Disc players from six manufacturers, says store spokesman Gary Wolfson.

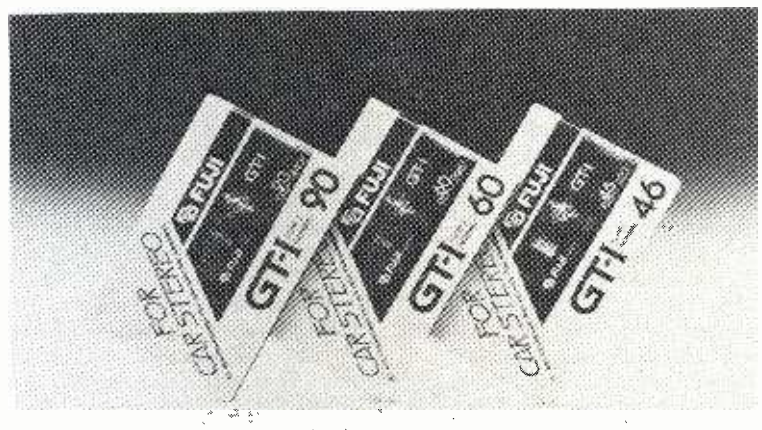
Federated continues to pace the market here in video rental, advertising "Raiders Of The Lost Ark" plus eight other titles at 98 cents per day. Ad copy plugs "hundreds of titles."

New Products

Adcom of East Brunswick, N.J. introduces its first new line of Dual turntables since its distributorship deal with the West German company. Both the 500 and 600 series feature sophisticated suspension systems with tonearm, platter and complete drive system isolated from the base by four independent shock absorbers.



The Covox Co. of Eugene, Ore. introduces the Voice Master, a digital speech recording device that allows Commodore 64 owners to enter individual words or phrases through a microphone and play them back in any order with simple BASIC instructions. Each word requires about 400 bytes, and the addressable vocabulary size is limited only by available memory. Voice Masters for other popular computers will be on the market soon.



To overcome heat damage sustained by cassettes in car sound systems, Fuji has introduced the GT-I series. The cassettes feature heat resistant shells and heavy-duty base and binders. The tapes can endure temperatures up to 230 degrees.

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Retailing

Second-Hand Disks Pay Off For San Francisco Chain

By EARL PAIGE

LOS ANGELES—Principals of decade-old Used Record Shoppe see the trade-in and second-hand side of the record business continuing to grow and gain respectability. Used records, in fact, have allowed the three-unit San Francisco chain to enlarge its new product offerings.

One element not often considered as crucial for conventional record/tape store location is that of locating used record outlets near major traffic arteries.

"Our philosophy has been to stay near Highway 101 as we add stores, because in the used record business you have to make it extra convenient in that customers are bringing records to you," says Tom Strange, manager at the chain's nine-month-old Mill Valley unit.

Used Record Shoppe has a unique history in store location in that founders Jim Throckmorton and Marty Arbunich originally opened at 701 Irving in San Francisco on a balcony of a Record Factory unit, in 1973. Three years later, when the 30-unit Record Factory opened a unit in San Rafael, Used Record Shoppe was invited to lease next door.

The proximity to Record Factory is no accident, according to Ernie DeLisle, the San Rafael manager, who has been with Throckmorton and Arbunich from the start. He notes that each store generates its own traffic, but that they are totally complementary.

Noting the first departure from the cozy relationship with the chain, Strange says the move to Mill Valley in May did not involve an adjacent Record Factory. "Also, Record Factory is moving about four blocks away in San Rafael and we're staying." This means, say Strange and DeLisle, that more new records and tapes will be carried. "We're 50% new product in Mill Valley," Strange says, "but in San Rafael we did not want to compete that much with Record Factory."

On the question of adding more stores, the three managers are reserved. The company is not just in retail. Arbunich, an avid private collector, launched Solid Smoke Records as a label featuring '50s music and then shuttered it. Now he's launched a new label, Double Dare.

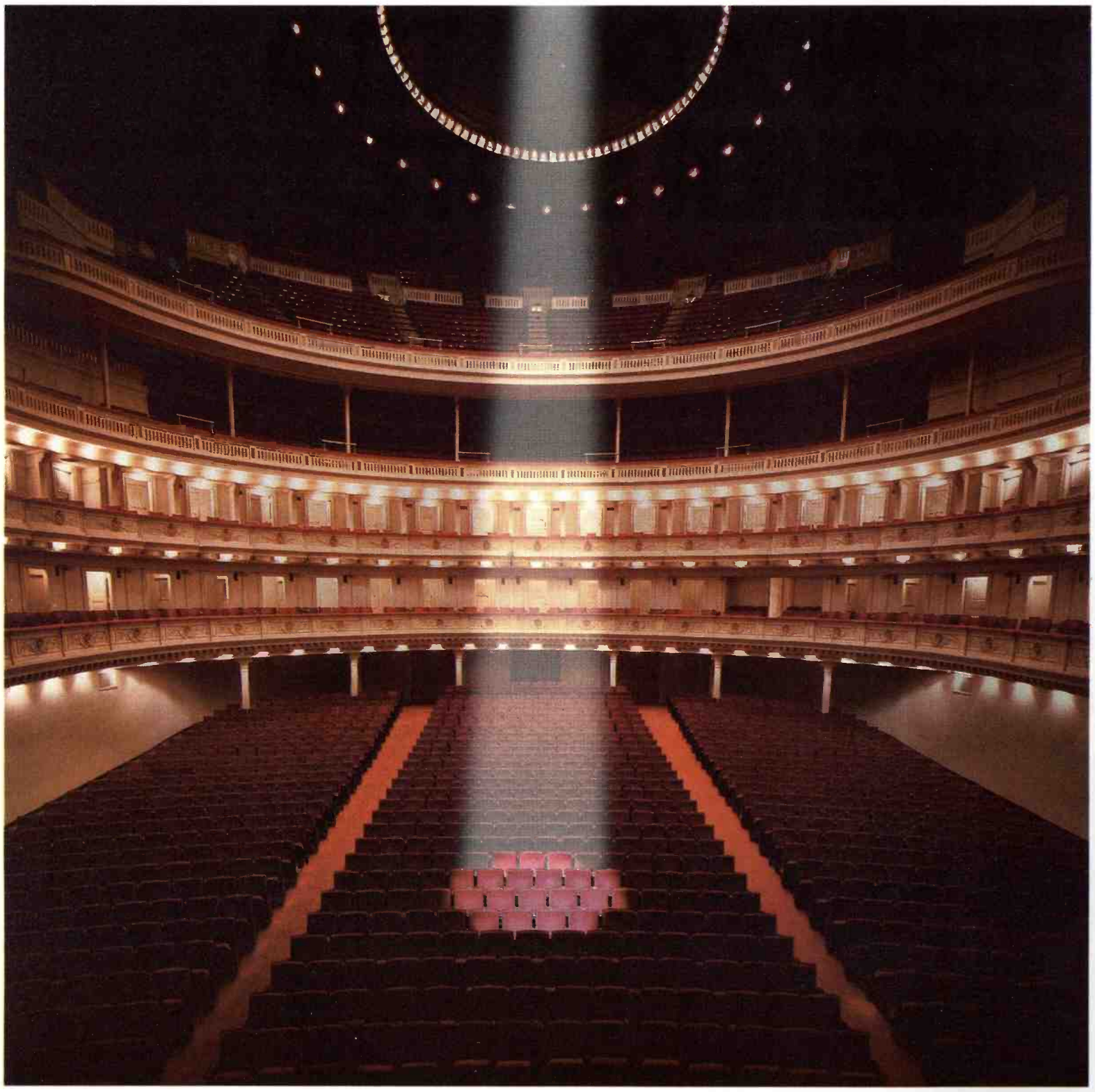
Strange and DeLisle indicate that Arbunich felt Solid Smoke was taking too much of his time. The co-owner for the past year or so has directed more attention to the stores. Strange, DeLisle and White, all industry veterans in their 30s, offer a combined experience that finds all three units operating comparatively autonomously.

All buy separately. Co-owner Throckmorton, whose specialty is bookkeeping, is the glue that holds the operation on course. The chain employs 15 people.

Over the years, Used Record Shoppe's very name has at times worried management. "We're playing up just the 'Record Shoppe' part of the name in our logo," says Strange. He says the chain has a strict policy of discouraging home taping and has never rented.

Moreover, a policy of high-quality used disks, along with a practice of offering test play in the store as well as a guarantee, finds Used Record Shoppe enjoying a reputation that has spread internationally. "We get people in here from Europe, and they go wild when they find they can try out records," says Strange.

(Continued on page 36)



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Retailing

Store Branches Out Into Video Rental & More

LOS ANGELES—While many record/tape stores are diversifying into video rental, few have branched out as much as DJ's Music & Video. The store—located in Temecula, between here and San Diego—has adjuncts ranging from musical instruments and lessons to a video arcade next door with 33 machines.

Managing all this demands a sophistication that is being supplied by a Star Tracer computer. Cheryl Dublino, one of four co-owners, says that getting a handle on the complexity of video rental was a first priority. Volume runs 200-300 movies daily, jumping to 500-700 on weekends. The solution was bar coding the membership card to match the bar coded library folder.

"If six people dump movies all at once on Monday morning and one is broken," Dublino says, "we can instantly match the bar coding and identify the customer." She says that computerization has streamlined the whole video rental process.

Opening in 1979 in just 1,200 square feet, the store went to video early this year in a new 2,300 square foot location. The size accommodated the musical instrument department and the burgeoning video hardware section. Four music teachers are employed.

The growth in video rental has been explosive, Dublino says. "We started with just 40 movies. Now we have 1,400 and more every day."

There is no audio hardware, but this might be the next product expansion. The four owners, brothers Jim and Dom Dublino and their wives Cheryl and Marie, all in their 30s, are intrigued by the Compact Disc.

Then there's the arcade. Now situated in a shopping center, DJ's operates an annex arcade with 33 video games handled by a supplier/contractor. The arcade idea evolved as a way for music students waiting for lessons to entertain themselves. It's now a profit center, too.

It all adds up to a lively location. There's a Slater Bros. grocery on one side of DJ's and the Winchester movie theatre and a fast food restaurant, Naugles, on the other side.

Despite the arcade, the Dublinos have never carried video games in the store. "We just touched on it, and it was so changeable, so hard to handle," Cheryl says. They likewise may take a pass on computer software, not wanting to go too far in diversification. However, because the store revolves around its own computer, Cheryl isn't ruling out computers yet.

DJ's involvement in musical instruments and lessons derives from Jim's and Dom's early career as musicians in a club act called Fun Factory. In fact, DJ's was initially called DJ's Music Factory. "They still keep their hand in, doing parties for friends and so on," says Cheryl. The two couples were Orange County residents. "We took a drive and fell in love with the area," she says, describing it as "semi-rural, with minimum developments of an acre."

Happily, DJ's has no nearby competition. "It's 35 minutes to Wherehouse, Licorice Pizza and the other chains (nearer San Diego)." All the same, LPs and tapes are discounted to $7.98. In addition, the store stocks a plentiful offering of midline and regularly features sale prices.

In music, Cheryl says the inventory is full-line except classical. "We feel that if we can't offer a more complete selection we will special order it." Singles are maintained only on a top 20 basis; here, too, special ordering is involved.

Acknowledging that the store opened in the depths of the record industry slump, Cheryl says, "All our friends warned us. We never knew the good times." But there was the benefit of having a lock on the burgeoning community of Temecula, plus the video.

So far, DJ's has not felt the competitive thrust of Licorice Pizza and Wherehouse in video rental, with their $2 pricing, because DJ's was always at that price: "We used to drive around Orange County and be amazed at the prices dealers were getting for rental." DJ's does offer every seventh movie rental free. Club membership is $25 yearly or $75 for lifetime. While all video inventory initially was VHS, Beta is now making a comeback. "We bought out a competitor (video store) and that brought up our Beta ratio," Cheryl says. DJ's never experimented with videodisks.

Describing DJ's as a "mini K-mart" for all its diversification, Cheryl Dublino says there is a cross-pollenation between record/tape and movie customers, "especially in product like 'Flashdance.' In fact, we initially saw adding video in terms of prerecorded video concerts."

Giant $39.95 hits like "Raiders Of The Lost Ark" will revolutionize the video retail business, the Dublinos think. In terms of total transactions, not volume, rental is still 80%. The store is signing on with the Video Software Dealers Assn. to join in the First Sale Doctrine battle.

Cheryl says 70 copies of "Raiders" sold out immediately. "I wish we had 'Star Wars' at $39.95 instead of $69.95," she adds. **EARL PAIGE**

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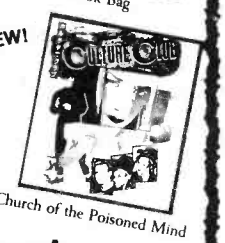

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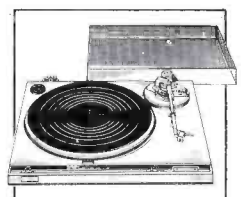
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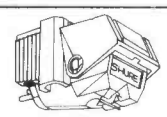
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FOUR STORES SET FOR REMODELING

JR's Chain Continues Expansion

By MOIRA McCORMICK

CHICAGO—The JR's Music Shop chain here continues to grow, having recently opened new outlets in Milwaukee and downstate Illinois, with another pair of stores set to debut early next year at unspecified locations. In addition, says president Bob Kennedy, at least four of the chain's 22 existing outlets are to undergo remodeling to the tune of $50,000 each with completion set for next June.

Kennedy says that the unusual holiday openings of the Milwaukee and Washington, Ill. locations were necessary because of lease arrangements. "Rather than waiting till next year, we chose to open now," he explains, adding that "a lot of nights and weekends," were devoted to the projects. The Milwaukee outlet opened in early November, the Washington store Dec. 1. Kennedy says he prefers not to reveal the locations of the two stores set for opening in March, 1984, due to incomplete leases.

The four JR's Music Shops scheduled for remodeling include the flagship store at the Yorktown Mall in suburban Lombard, as well as those located in Peoria, North Riverside, and Ford City in Southern Chicago. Kennedy says the remodeling will update these stores' look to that found in the newest JR's outlets, with "gray, modernistic, neon-lit" interiors.

In addition to new openings and remodeling, JR's continues to centralize its administration and inventory in a new 8,000 square foot central office/warehouse in suburban Rolling Meadows. Computerization of those procedures has been under way since last August, according to Kennedy, and is "complete in all areas save inventory control, which will be implemented completely by February."

Previously, Kennedy says, administration and warehousing had been headquartered in three separate buildings, including the back of the Rolling Meadows store.

Another innovation expected for the first of the year is the test addition of video software to the Rolling Meadows outlet of JR's budget branch, Oranges. Video titles will be sold outright or rented at $3-5 per 48-hour period, according to Kennedy.

Mickey Mouse Dealer Offer From Disney Vid

LOS ANGELES—Walt Disney Home Video will launch a new dealer promotion starting Jan. 1 whereby dealers ordering 12 qualifying videocassette titles from the company's new catalog will receive a free men's or women's Mickey Mouse watch.

Over 50 Disney feature films and cartoon titles may be applied towards the watch offer, including "Tex," "The Love Bug," "Mary Poppins" and "Something Wicked This Way Comes." Disney titles scheduled to be removed from the market as of Jan. 31 also apply to this promotion. These include ITA Golden Videocassette Award winners "Pete's Dragon," "Alice In Wonderland," "Bedknobs And Broomsticks," "The Many Adventures Of Winnie The Pooh" and six cartoon collections.

The seven titles offered in Walt Disney's "Wrapped And Ready To Give" Christmas promotion, all Muppet Home Video titles, and Bill Burrud's "Amazing Animal World" titles do not qualify. The offer ends Jan. 31.

Used Record Shoppe Chain

• *Continued from page 34*

Used records are not shrink-wrapped but are integrated with new copies in alphabetized sections. New product remains sealed. One turntable is available in each store. "We have a 10-minute limit unless we're not crowded," notes Strange, adding that all three units are in high-traffic locations.

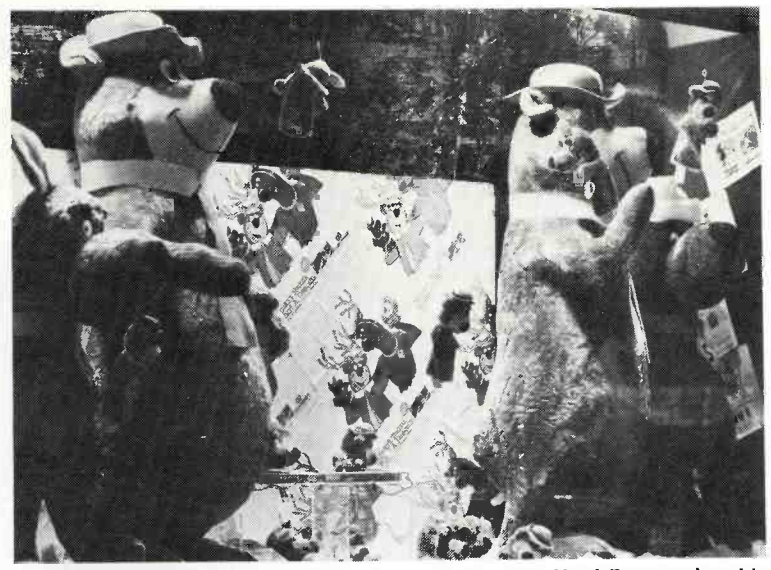
Prices paid for used LPs range from 50 cents to $2. If the record was originally purchased from the store, Used Record Shoppe will offer a customer $2.50. However, $3 in trade value is offered. In fact, the trade value allows the stores to sell new product at $7.99, a comfortable list in highly competitive San Francisco.

While day-in, day-out collectors come in with three or four used records, the chain also buys whole lots. The stock of a mail-order record marketer recently swelled inventory by 10,000 titles.

Used Record Shoppe got into emphasizing quality years ago, say DeLisle and Strange, because San Francisco is a center for used record stores. What causes most damage to disks, according to Strange, is just plain carelessness.

"Kids just don't think. They take out an LP and slap it around. Then they bring it in for trade and the cover is often perfect but it's all nicked. They paid $8 for it, but we just won't bother with anything that is going to be a problem."

The Used Record Shoppe managers note that while second-hand recordings remain an integral part of the chain's success, emphasis is growing in the area of cutouts and import product.



YOGI'S ON THE GO—Worldvision Home Video star Yogi Bear makes his debut at New York's Thanksgiving Day Parade before making an in-store appearance with his pal Scooby Doo at the Video Shack there. The two are working hard to promote the Worldvision videocassettes "Yogi's First Christmas" and "Scooby & Scrappy Doo."

Billboard®

Survey For Week Ending 12/24/83

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 Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	19	Q-BERT–Parker Brothers 5360 (WEEKS AT #1: 15)	•	•	•	•
2	2	19	POLE POSITION–Atari CX 2694	•	•		
3	3	7	POPEYE–Parker Brothers 5370	•	•	•	
4	4	43	MS. PAC-MAN–Atari CX 2675	•			
5	7	67	FROGGER–Parker Brothers 5300	•	•	•	
6	6	39	CENTIPEDE–Atari CX 2676	•	•		
7	16	7	DIG DUG–Atari CX 2677	•			
8	9	13	MR. DO!–Coleco 2622	•		•	
9	5	23	JUNGLE HUNT–Atari C-2688	•			
10	14	17	KANGAROO–Atari CX 2689	•	•		
11	10	49	RIVER RAID–Activision AX-018	•		•	
12	13	25	BURGER TIME–Intellivision 4549	•		•	
13	12	65	PITFALL–Activision AX-108	•		•	
14	8	29	ENDURO–Activision AX-026	•			
15	11	25	MINER 2049ER–Tigervision 7008	•			
16	17	17	DECATHLON–Activision AZ 030	•			
17	22	41	DONKEY KONG JR.–Coleco 2601	•		•	
18	20	9	TIME PILOT–Coleco 2679	•		•	
19	24	41	ZAXXON–Coleco 2435	•		•	•
20	23	33	KEYSTONE KAPERS–Activision AX 025	•			
21	21	23	ROBOT TANK–Activision AX-028	•			
22	19	5	JOUST–Atari CX2691	•	•		
23	NEW ENTRY		SPACE SHUTTLE–Activision AX 033	•			
24	NEW ENTRY		DONKEY KONG–Coleco 2451	•		•	•
25	15	11	DEATH STAR BATTLE–Parker Bros. 5060	•			

•Denotes cartridge availability for play on hardware configuration.

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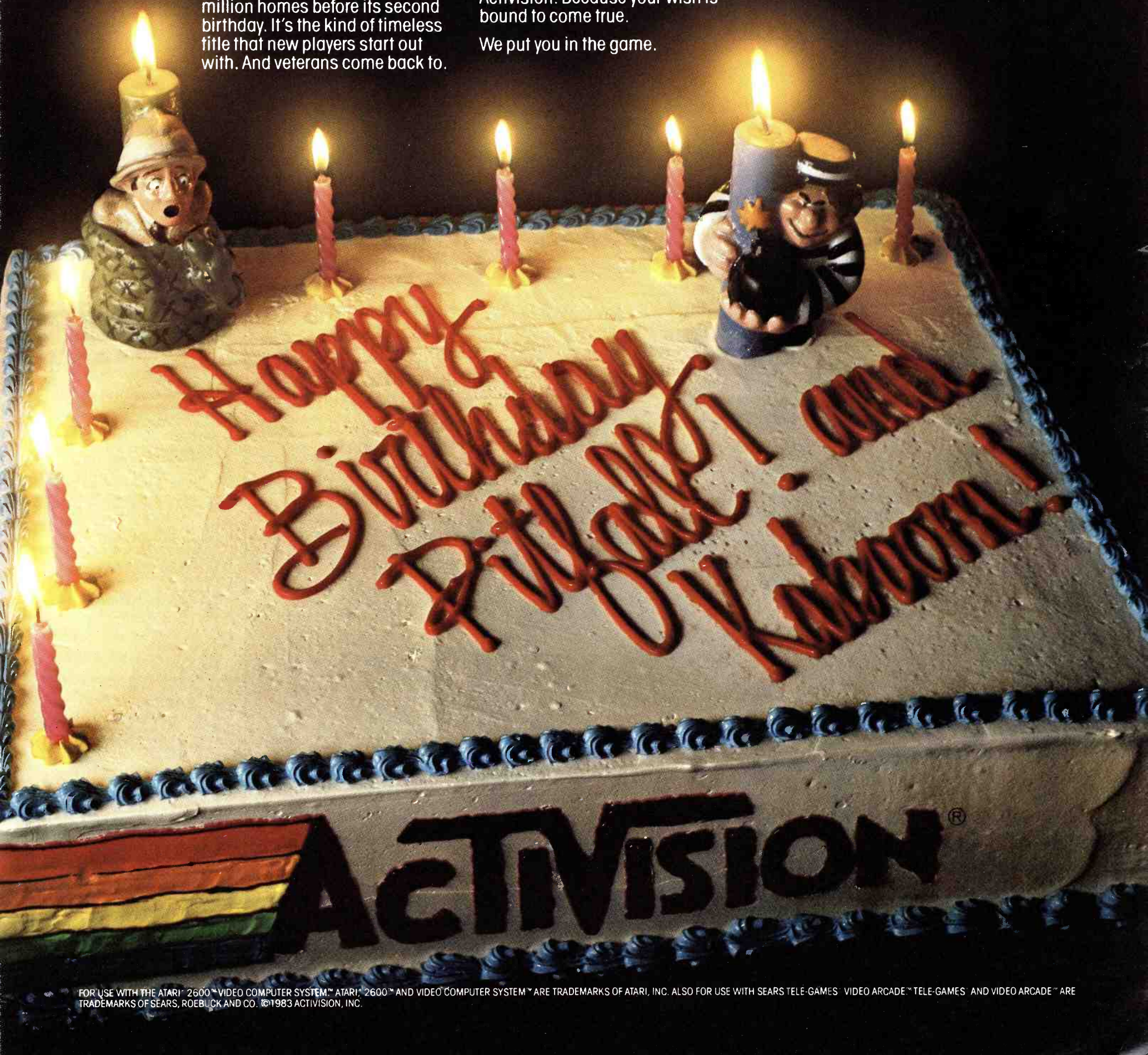

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New LP/Tape Releases

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

POPULAR ARTISTS

CAMPBELL, ROYCE
Solo Guitar
LP RedBud RB1012 ..... $8.98

MAGNUM
Hot Nights
LP Allentown International Recording Artists AIRA 101 ..... $5.98
CA AIRA 3001 ..... $5.98

MAXWELL
Juvenile Junk
EP P.G.T. Productions (Rough Trade).no list

VARIOUS ARTISTS
Christine (Motown Picture Soundtrack)
LP Motown 6086ML (MCA) $8.98
CA 6086MC $8.98

CLASSICAL

ARRIAGA
Symphony in D Minor
English Chamber Orch., Lopez Cobos
LP Fidelio FL 3332 (Qualiton) $7.98

BARTOK
Piano Works
Robert Hagopian
LP Etcetera ETC 1012 (Qualiton) $12.98
CA ETC XTC 1012 ..... $12.98

BEETHOVEN
Symphony No. 6 Pastorale
Budapest Symphony, Charles Munch
LP Fidelio FL 3352 (Qualiton) $7.98

BEETHOVEN
Sonatas For Cello & Piano, Nos. 1 & 2
Variations on Magic Flute
Rattai, Bogunia
LP Calliope CAL 1693 (Qualiton) $10.98
CA CAL 4693 ..... $10.98

Sonatas for Cello & Piano Vol. 2
Nos. 3-5
12 Variations on Judas Maccabaeus
LP Calliope CAL 1694 ..... $10.98
CA CAL 4694 ..... $10.98

BERLIOZ
Symphony Fantastique
Budapest Symphony, Charles Munch
LP Fidelio FL 3349 (Qualiton) $7.98

BOCCHERINI
Quintets for Strings, Night Music of Madrid
Boccherini Quintet
LP Fidelio FL 3229/30 (Qualiton) $7.98

BRAHMS
Symphony No. 3, Academic Overture
Budapest Symphony, Tamas Pal
LP Fidelio FL 3350 (Qualiton) $7.98

CARULLI, FERDINANDO
Six Serenades for flute & guitar
Peter Ludas Graf, flute; Konrad Ragossnig, guitar
LP Claves D 8304 (Qualiton) $12.98

CLEMENTI
Three Sonatas for Piano
Agnes Gillieron
LP Calliope CAL 1660 (Qualiton) $10.98
CA C-4660 ..... $10.98

HAMARI, JULIA
Operatic Recital
La Clemenza di Tito, Marriage of Figaro
LP Hungaroton 12321 (Qualiton) $9.98

HANDEL
Two Italian Cantatas
Magda Kalmar, Franz Liszt Orch.
LP Fidelio FL 3346 (Qualiton) $7.98

HAYDN
Two Violin Concerti (C maj. & A maj.)
Alberto Lysy, Camerata Lysy
LP Claves D 8303 (Qualiton) $12.98

MARTON, EVA
Scenes & Arias
La Forza Del Destino; Tristan Und Isolde
LP Hungaraton SLPX 12454 (Qualiton) $9.98

MOZART
Trio Sonatas for Violin & Piano
Petr-Messiereur, Stanislave Bogunia
LP Calliope CAL 1664 (Qualiton) $10.98
CA CAL C 4664 ..... $10.98
Trio Sonatas for Violin & Piano, Vol. 2
Petr Messiereur, Stanislav Bogunia
LP Calliope CAL 1665 (Qualiton) $10.98
CA CAL C 4665 ..... $10.98

MOZART
String Quartets, Nos. 18 & 19
The Talich Quartet
LP Calliope CAL 1243 (Qualiton) $10.98
CA CAL 4243 ..... $10.98

MOZART
String Quartets, K 421 & K 465
The Bartok Quartet
LP Fidelio FL 3332 (Qualiton) $7.98

MOZART & BEETHOVEN
Quintets for Piano & Winds
Sandor Falvai Quintet
LP Fidelio FL 3347 (Qualiton) $7.98

SATIE, ERIK
Music For Piano Duet
Wyneke Jordans & Leo Van Doeselaar
LP Etcetera ETC 1015 (Qualiton) $12.98
CA ETC XTC 1015 ..... $12.98

SCOTTO, RENATA
Live In Paris
Ivan Davis, piano
LP Etcetera 2002 (Qualiton) $12.98
CA ETC XTC $12.98

SCHUMANN
Requiem Op. 148 (Requiem for Mignon)
Budapest Choir, Hungarian State Orchestra; Forrai
LP Fidelio FL 3348 (Qualiton) $7.98

STREICH, RITA, & MAUREEN FORRESTER
Vocal Duos by Schumann, Mendelssohn, Brahms
LP Etcetera ETC 1010 (Qualiton) $12.98
CA ETC XTC 1010 ..... $12.98

UITTENBOSCH, ANNEKE
C.P.E. Bach
The Prussian Sonatas for Harpsichord
LP Etcetera ETC 1011 (Qualiton) $12.98
CA ETC XTC 1011 ..... $12.98

VARIOUS ARTISTS
Melodies Japonaises for Cello & Piano
Andre Navarra, Annie d'Arco
LP Calliope CAL 1674 (Qualiton) $10.98
CA CAL C 4674 ..... $10.98

VARIOUS COMPOSERS
Romantic Piano Transcriptions
Rian De Waal
LP Etcetera ETC 1016 (Qualiton) $12.98
CA ETC XTC 1016 ..... $12.98

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

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For the next two years, *Musician* built its credibility by delivering the most in-depth interviews with the most interesting and influential artists, providing information that serviced the music professional while satisfying the active music consumer.

In 1979, we caught the interest and imagination of the entire music industry when we published a very special Paul McCartney interview that broke his long silence on the Beatle years, and produced it on record in cooperation with CBS Records. After the album's second pressing, *Musician* became the first publication ever to be recognized by the National Academy of Recording Arts & Sciences (NARAS) with a Grammy nomination.

Since then, we have continued to strengthen our position and impact on the market. In 1981, *Musician* was bought by Billboard Publications to continue publishing as the leading consumer music magazine. We consistently upgraded our look and improved upon a format that had already become the new standard for other magazines to follow – *Musician* has won fifteen art and design awards from both the Art Directors Club and Society of Publication Designers. And just this past October, *Musician* was voted "Magazine of the Year," 1983, by 4,000 executives from the fields of recording, radio, video and publishing at the New Music Awards in New York City.

Now, as 1984 begins, we find ourselves with over 400,000 readers, with the typical reader being anything but typical: writers, producers, programmers, engineers, record executives, artist management and, of course, the largest and most accomplished musician audience around. The story continues but we believe the moral has been told. Whether your involvement with music is for profit or pleasure, you owe it to yourself to subscribe to *Musician* today.

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YOUNG CONSTITUENTS—Mercury/PolyGram recording artists Big Country draw a fair crowd during an in-store at Tower Records in Sherman Oaks, Calif. Shown from left signing copies of their debut album, "The Crossing," are Stuart Adamson, Mark Brzezicki, Bruce Watson and Tony Butler.

Softwaire Centres Stages Long Beach Opening

By FAYE ZUCKERMAN

LONG BEACH, Calif.—Softwaire Centres International recently opened a store here via grand opening festivities that included free giveaways and demonstrations by manufacturer representatives. Bill Budge, who authored "Pinball Construction Set," was there showing prospective customers some tricks and gimmicks for his popular program.

Ashton-Tate's West Coast representative explained "dBase II" to a crowd that numbered about 75. Continental Software set up self-running demonstrations for its "Ultra File" package on the store's two IBM display units.

The store, which measures 3,000 square feet, opened for business nearly six weeks ago. Computer software is displayed face forward along the walls. Educational software is separated out and labeled. Due to its cost, business/home management software is strategically placed behind the main counter.

Some 2,000 software packages are sold there, explain Rod Ohlwiler and Jack McDonald, the store owners. Nearly 20% of the store's sales are entertainment software titles, with Broderbund and Electronic Arts titles the top sellers, they say.

The business/home management area makes up the bulk of their sales, "about 50%," says McDonald. Educational software sales are about 15%.

"A big draw is our books," Ohlwiler comments. The store's book displays appear in rows down the center of the store. Some 100 different computer book titles are offered. Off to the side, computer magazines are on sale.

Customers, generally students, come into the store to browse its book selection. "Usually, a person who is contemplating buying a computer will purchase an introductory book and read about the industry before making a buying decision," says McDonald. But, adds Ohlwiler, "We get a group of technically-oriented customers who want to buy books."

A common scene at their store, they say, is a youngster dragging his or her parents into the store to investigate software. "Many times people analyze software offerings for various computer systems before making a hardware purchase," Ohlwiler notes.

Additionally, a number of their repeat customers are first-time computer owners who have bought software from a mass merchandiser and then come by the store to learn how to use it.

SALE/RENTAL AT PATHMARK

Grocery Video Trial A Success

LOS ANGELES — Pathmark Stores has informed Win Records and Video, Long Island City, N.Y., that the trial phase of an experiment in the sale and rental of prerecorded video in its supermarkets is a success.

Sam Weiss of Win set up the $50,000 trial department in a preselected Pathmark outlet several months ago. Fixturing, Weiss says, was a joint effort. Weiss says he feels that all 80 of the Pathmark stores in the East will eventually have video departments.

An atmosphere of open merchandising was created, with Win taking all prerecorded Beta and VHS packages, breaking them open and inserting a Styrofoam block into the empty carton and re-shrinkbagging it. These dummy containers are placed out in stock. All videocassettes are maintained behind the counter in storage boxes.

The Pathmark stores will not have a video club. Customers pay a deposit and rent for $3 per day, Weiss said. Pathmark departments will also sell videocassettes. Thus far, no videodisks are being stocked or rented.

Weiss worked out the stocking arrangement with Jack Futterman of Pathmark. JOHN SIPPEL

Tower Favorable Toward Romox Software Units

LOS ANGELES—Response to Romox electronic software distribution units has been favorable among Tower Records stores, which were included in the company's test market. "The unit saves us having to do stock balancing," says Mike Joy, manager of the Concorde Tower Records in California.

The only complaint retailers have about the unit is that it doesn't offer most of the top-selling software titles. "It only offers a limited number of titles," Joy says.

The positive response to the Romox system by Tower Records is welcomed by the chain, whose vice president of sales Stan Goman admits that Tower has had a difficult time dealing with computer software. "Initially, we failed miserably at selling such products," he says.

Meanwhile, company chairman Paul Terrell reports that the machine has been updated to include self-running demonstrations of the game. He plans to offer third-party vendors commercial time on the unit for a fee.

Romox has currently signed 32 vendors and offers 117 titles. Terminals have been placed in bookstores as well. It is believed that select Wherehouse record stores will begin to carry the units.

In addition to offering the terminals in America, Terrell has investigated the foreign market and will start to distribute software electronically in Canada, Germany, France and the U.K.

Some feel that Romox might do well in foreign markets where software imported from the U.S. is nearly double the price. "The cost is only that of an international telephone call while the game is being downloaded," Terrell notes.

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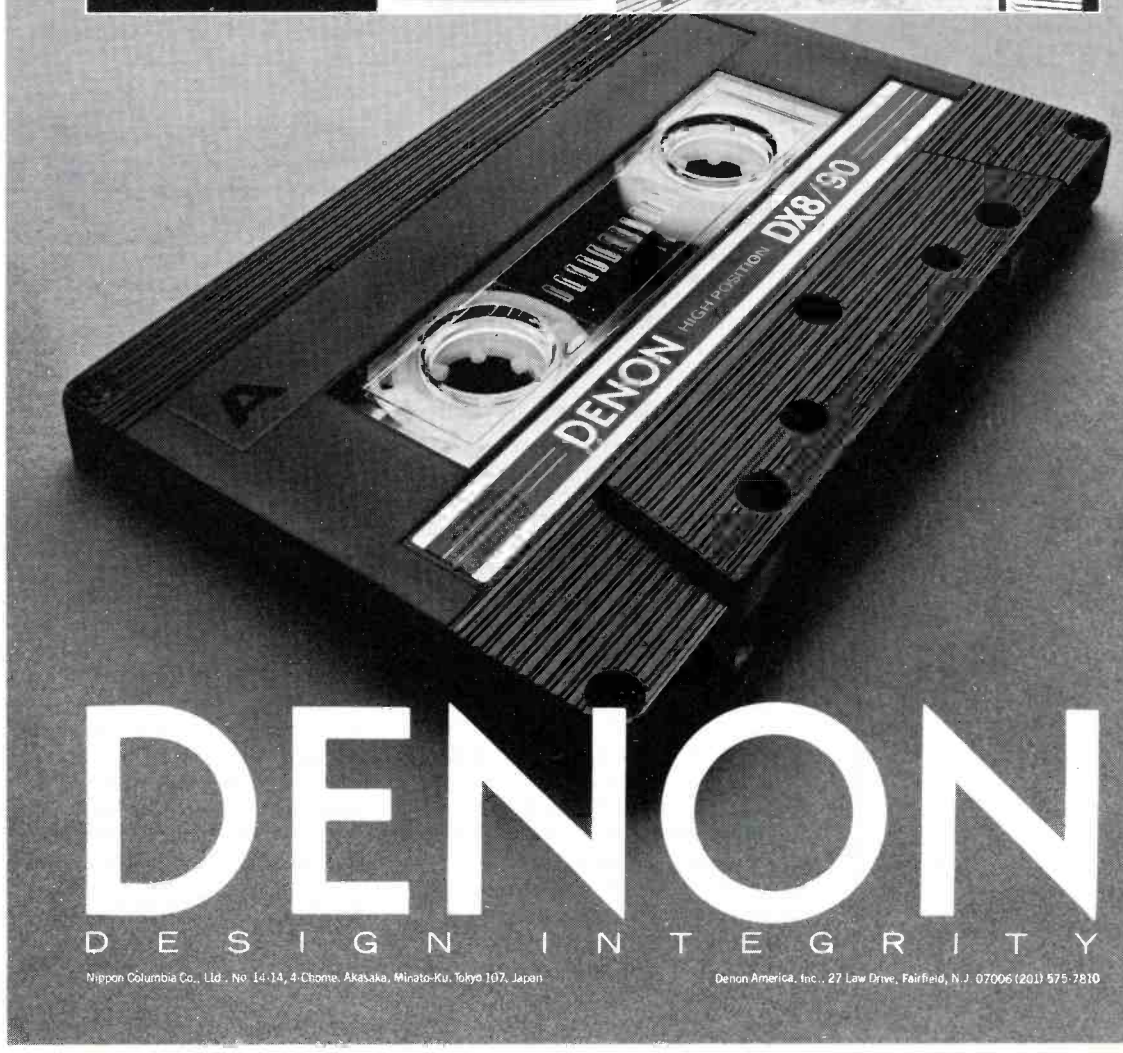

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The talk of the industry's been on Datasoft's ZAXXON.

Billboard Computer Software

Survey for Week Ending 12/24/83

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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	12	LODE RUNNER	Broderbund	Arcade-Style Game		●	●	●◆					
2	2	12	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
3	7	11	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
4	6	12	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
5	3	12	CHOPLIFTER	Broderbund	Arcade-Style Game		●	●◆	◆					
6	5	12	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
7	4	12	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
8	11	3	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
9	18	8	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
10	9	12	FROGGER	Sierra On-Line	Arcade Game		●	●★	●★	●				
11	13	12	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game		●	●★	●★	●				
12	15	12	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
13	8	12	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			●★	●★					
14	16	12	HARD HAT MACK	Electronic Arts	Arcade-Style Game		●	●	●					
15	20	2	PITSTOP	Epyx	Action Strategy Game			●	●					●
16	NEW ENTRY		POLE POSITION	Atari	Arcade-Style Game			◆						
17	NEW ENTRY		FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
18	12	12	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game		●							
19	17	9	STAR LEAGUE BASEBALL	Gamestar	Arcade-Style Game			●★						
20	10	12	JUMPMAN	Epyx	Action Strategy Game		●	●★	●★	●				

EDUCATION TOP 10

1	1	12	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	12	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	12	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	6	12	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.		●	●◆	●◆	●				
5	5	12	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	4	12	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	●★	●★	●		●★		
7	8	12	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.		●			●				
8	7	9	TYPING TUTOR	Microsoft	Interactive educational typing program designed for ages 7 to adult.		●							
9	NEW ENTRY		SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.		●	●	●	●				
10	10	3	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	12	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	2	12	PFS:FILE	Software Publishing	Information Management System		●			●	●			
3	3	12	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
4	4	4	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
5	5	12	PFS:REPORT	Software Publishing	Information Management System		●			●	●			
6	6	12	PFS:WRITE	Software Publishing	Word Processing Package		●			●				
7	9	2	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
8	10	3	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
9	NEW ENTRY		THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
10	NEW ENTRY		QUICK BROWN FOX	Quick Brown Fox Co.	Word Processing Program				●★					

● Disk ◆ Cartridge ★—Cassette

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Retailing

SOFTWARE CHART ANALYSIS

Arcade Games Maintain Momentum

By FAYE ZUCKERMAN

Conversions of popular arcade video games to computer media continue to show "hit" qualities, just as they did when they were first converted to be played on video game machines. The marked movement of "Q-Bert," which jumps from number 11 to number 8 this week on the entertainment software chart, underlines the fact that classic arcade titles consistently command healthy sales.

"Zaxxon" and "Frogger," two other arcade conversions, have maintained top positions on the entertainment chart for nearly 11 weeks. "Zaxxon" moved into the No. 1 position for two weeks seven weeks ago.

This week's new entry, "Pole Position," is a top arcade game that has also enjoyed healthy sales as a video game. This week, the title, which enters the chart at number 16, is said to be Atari's second-best seller on the 2600 game system.

"Pole Position" entered the arcades in January, 1983. Atari licensed the rights to the game from Namco, and its arcade division took charge of the game's distribution. It was an overnight success in the arcades.

Game action entails driving in the yearly Japanese grand prix at the Fuji racetrack. As in the Japanese race, gamesters need to qualify for a race or pole position. Once qualified, players drive against eight other cars.

The home computer version of the title shipped in early November. It is offered only as a cartridge for Atari computers.

Another new entry onto the Billboard computer charts is the 1983 version of "Tax Advantage," published by Continental Software. It enters the chart at number 9, and is said to have sold some 9,000 copies the first week it entered the marketplace. The IBM version goes into distribution this week.

Authored by the programming team of Harry Koons and Henry Hilton, the tax program prepares and can print information directly onto 1983's tax forms. It also integrates with the company's "Home Accountant." Hence, one's financial information can be transformed onto a "Tax Advantage" diskette, put into "tax" form, and then printed out onto the appropriate IRS form.

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Now Playing

Apple Software Offers Course In Music Theory

By FAYE ZUCKERMAN

A Sherman Oaks, Calif. company that until now was primarily concerned with publishing music instruction books and sheet music has launched the only music theory computer software instruction package for **Apple** computers. Developed by composer/arranger/author **Sandy Feldstein,** the package includes three volumes accompanied by supplemental textbooks and diskettes.

The package, entitled "Practical Theory Of Music," sequentially takes the user through a series of tasks which must be successfully completed before moving up a level. The user is reinforced not only visually, but aurally.

Alfred Publishing Co. Inc. spearheaded the introduction. The entire package will cost $199.95 suggested retail, or $79.95 for each volume and two diskettes when sold seperately.

★ ★ ★

And now for more music: A new entry in the teach-yourself-music-at-home field comes from a joint venture between **Hal Leonard Publishing** and **Syntauri Corp.** of Los Altos, Calif. Leonard's music teaching books, "Medley Way For Piano" and Syntauri's "Simply Music," a software package for Apple computers, have been combined to form a music learning package.

The first course takes the learner through introductory keyboard exercises to some advanced classical se-

(Continued on page 42)

Video Music Programming

MTV Adds & Rotation

As of 12/14/83

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:

Bluebells, "Cath," Sire
Irene Cara, "The Dream," Network
Jimmy Cliff, "Reggae Nights," Columbia
Elvis Costello, "Let Them Talk," Columbia
End Games, "Love Cares," Virgin/MCA
Europeans, "Animal Song," A&M
Firefall, "Runaway Love," Atlantic
Girlschool, "Play Dirty," Mercury
Headpins, "Just One More Time," Solid Gold/MCA
Hilary, "Kinetic," MCA
Hyts, "Backstabber," Gold Mountain/A&M
Jimmy The Hoover, "Tantalize," Columbia
Danny Johnson, "Love Thang," Lipstick
Kraut, "All Twisted," Faulty/Cabbage
Let's Active, "Every Word Means No," IRS
Police, "Wrapped Around Your Finger," A&M
Lionel Richie, "Running With The Night," Motown
Carly Simon, "Hello Big Man," Warner Bros.
Sparks, "All You Ever Think About Is Sex," Atlantic
Bill Wyman, "New Fashion," A&M

HEAVY ROTATION (maximum 4 plays a day):

Asia, "The Smile Has Left Your Eyes," Geffen
Big Country, "In A Big Country," Mercury
Culture Club, "Karma Chameleon," Virgin/Epic
Doors, "Gloria," Elektra
Duran Duran, "Union Of The Snake," Capitol
Genesis, "That's All," Atlantic
Heaven, "Rock School," Columbia
Journey, "Send Her My Love," Columbia
Daryl Hall & John Oates, "Say It Isn't So," RCA
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
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram
Stevie Nicks, "If Anyone Falls," Modern
Night Ranger, "Rock In America," Camel/MCA
Aldo Nova, "Monkey On Your Back," Epic
Robert Plant, "In The Mood," Atlantic
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
Rick Springfield, "Souls," RCA
Stray Cats, "I Won't Stand In Your Way," EMI America
.38 Special, "If I'd Been The One," A&M
U2, "Sunday Bloody Sunday," Island
Yes, "Owner Of A Lonely Heart," Atlantic
ZZ Top, "TV Dinners," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

ABC, "That Was Then, This Is Now," Mercury
Alcatrazz, "Island In The Sun," Rocshire
Adam Ant, "Strip," Epic
Blue Oyster Cult, "Shooting Shark," Columbia
Jackson Browne, "Tender Is The Night," Asylum
Irene Cara, "Why Me," Geffen
Rodney Dangerfield, "Rappin' Rodney," RCA
Dokken, "Breaking The Chains," Asylum
Bob Dylan, "Sweetheart Like You," Columbia
Don Felder, "Bad Girls," Asylum
Fixx, "Sign Of Fire," MCA
Daryl Hall & John Oates, "Jingle Bell Rock," RCA
Industry, "State Of The Nation," Capitol
Elton John, "That's Why They Call It," Geffen
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
Lords Of The New Church, "Dance With Me," IRS
Midnight Oil, "Power And The Passion," Columbia
Eddie Money, "The Big Crash," Columbia
Motley Crue, "Looks That Kill," Elektra
Ozzy Osbourne, "Bark At The Moon," Epic
Stan Ridgeway & Stewart Copeland, "Don't Box Me In," Universal
Spandau Ballet, "Gold," Chrysalis
Billy Squier, "Christmas Is The Time To Say I Love You," Capitol
Survivor, "Caught In The Game," Scotti Bros./CBS
The Alarm, "The Stand," IRS
George Thorogood, "Rock And Roll Christmas," Capitol
X, "True Love, Part Two," Elektra

LIGHT ROTATION (maximum 2 plays a day):

AC/DC, "Flick Of The Switch," Atlantic
Ashford & Simpson, "It's Much Deeper," Capitol
Adrian Belew, "I'm Down," Island
Big Country, "Fields Of Fire," Mercury
Black Sabbath, "Trashed," Warner Bros.
Blasters, "Red Rose," Sire
Blue Peter, "Don't Walk Past," Ready
Bongos, "Numbers With Wings," RCA
Kim Carnes, "Invisible Hands," EMI America
Clarence Clemons, "Woman's Got The Power," Columbia
Comateens, "Late Mistake," Virgin/Mercury
Crack The Sky, "Mr. D.J.," Criminal
Andre Cymone, "What Are You Doing Here," Columbia
DeBarris/Knight, "Obsession," Gold Mountain
Depeche Mode, "Everything Counts," Sire
Ronnie Dio, "Holy Diver," Warner Bros.
Earth, Wind & Fire, "Magnetic," Columbia
Echo & the Bunnymen, "Never Stop," Sire
Eddie & the Tide, "Running Wild, Running Free," Spin
Enforcers, "Sudden Impact," Viva

(Continued on page 47)

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Retailing

STANDING TALL—NBA star Tree Rollins of the Atlanta Hawks poses with fan Dorothy Rosenblum during a Turtles' recent in-store promotion to mark the opening of the chain's 29th store in Atlanta. A sidewalk sale of $2 albums tripped up several pedestrians.

Now Playing

• *Continued from page 41*

lection. The beginning level encompasses Leonard's first four books and costs $99. As for Syntauri, its "Simply Music" consists of four- or five-octave keyboard, software with a self-demonstration portion and a sound synthesizer.

★ ★ ★

Two on one: Boston Celtic Larry Bird and Philadelphia 76er Julius "Dr. J" Erving have teamed up with **Electronic Arts** programmer Eric Hammond to create a basketball simulation game.

The game reproduces seemingly real-life images of players moving about a basketball court. To make real-life graphics, Hammond studied films of Bird and Erving, who go one-on-one in the game, says company president Trip Hawkins.

Entitled "One-On-One," the game is only available on Apple computers at a $40 suggested retail price. Atari and Commodore versions are slated for 1984 launches. In the game, look for a 24-second-shot clock, a scoreboard and a backboard which shatters if a player makes a forceful dunk.

★ ★ ★

Retailer casualty: Although unavailable for comment, the **Intellectrix** store chain, based in San Antonio, reportedly liquidated its computer wares and closed up its estimated 15 stores. The retail outlet sold **Texas Instruments, Atari** and **Commodore** products only. It was a victim of 1983's severe price slashing and the resulting glut of heavily discounted product during the market's shakeout.

Mitchell H. Kaliff, the chain's buyer, noted in an interview earlier this year that the stores' sales were higher than expected. He said that other local retailers used Intellectrix stores as a model to scheme their way into the computer business. After nearly four years, one of the oldest computer store chains appears to have permanenlty posted the "closed" sign in its windows.

★ ★ ★

New conversions: Carol Shaw-created "River Raid" now plays on **Intellivision** systems. It will cost $34.95. On the Intellivision, River Raiders can start at more advanced levels, the software's publisher **Activision** notes.

Look for **Broderbund** to roll out "Drol" on diskette for Commodore 64 and Atari computers. In game play, users are expected to save a little girl and her beanied brother, who have wandered off. It will cost $34.95.

THE COMPUTER GENERATION—Art Linkletter previews the computer version of his non-fiction book, "Kids Say The Darndest Things," at Home-Computer Software's Sunnyvale, Calif. headquarters. The game is called "Kids Say The Darndest Things To Computers" and will premiere at the Consumer Electronics Show in January.

Music Plus Plans CES Trip

LOS ANGELES—Perhaps the best informed group of store managers on 1984 home electronics and accessories will be the 29 Music Plus and two Videon store bosses who take their second annual junket to the Consumer Electronics Show, Jan. 7-8.

In conjunction with Maxell and its Southern California rep, Jack Carter & Associates, Music Plus toppers Lou Fogelman and Dave Berkowitz will shepherd the 31 managers, along with accessories buyers Shelly Tucker and Dave Bradley, chief buyer Mitch Perlis and creative services director Alan Schwartz.

The Music Plus entourage assembles in Pasadena, where buses will transport them to Las Vegas. There they will visit the Convention Center show base starting at noon on Saturday.

Fogelman says that managers and six assistant managers on the trip will be asked to make written recommendations to purchasing as to which new products they viewed at CES should be introduced in their stores.

Print On Print

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

Hal Leonard Publishing has made an exclusive print representation agreement with Neil Diamond's publishing companies, calling for Hal Leonard to represent Diamond's songs in all areas of print, including matching folios to all albums by the superstar. First project under the deal is a matching piano/vocal folio of "Classics—The Early Years." Prior to the agreement, Hal Leonard produced several Diamond publications on a project-by-project basis. Also at Hal Leonard, the company and Syntauri Corp. have joined forces to offer a new learning program for beginning keyboard students. Deal combines Hal Leonard's "Medley Way For Piano" teaching method books with Syntauri's "Simply Music"Apple II-based computer music system.

Newcomers from **Warner Bros. Music Publications** include "An American In Paris Plus 43 Creative Piano Solos," compiled and edited by Dan Coates ($8.95), "Elvis Costello's Everyday I Write The Book" ($14.95) and Dan Coates' "The Best In Pops—Piano Solo Arrangements" ($5.95).

Cherry Lane Music has marketed the first collection of Def Leppard Music—appropriately called "Def Leppard" ($9.95), and part of Cherry Lane's "Play It Like It Is" series of guitar books.

Columbia Pictures Publications' new entries include "Theme From Ice Castle Plus 15 Pop Classics" ($6.95); "I'd Rather Be Playing . . . Book 3," a series of $4.95 publications with a dozen songs for piano/vocal, easy piano, Big Note piano, easy organ and guitar; and, from Big 3, "50 Easy Clarinet Solos" ($9.95).

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Jazz

DIZZY DAY—Jazz legend Dizzy Gillespie is honored at Blues Alley in Washington, where Nov. 16 was proclaimed Dizzy Gillespie Day. Joining the trumpeter are Mildred Bautista, Mayor Marion Berry's cultural advisor, and Blues Alley VP Jeff Lettes.

CDs Due From Windham Hill

LOS ANGELES—Windham Hill leaps into the Compact Disc market this month with five CD titles and plans for five more early in 1984.

Label founder (and first artist) William Ackerman had signaled the small Northern California label's intention of transferring its masters to the new laser-read format early. Windham Hill was the first company to contract with Virginia-based Digital Images for CD production.

But Digital Images failed to meet its original schedule of CD manufacturing by late 1983. David Steffen, A&M's sales vice president, says Windham Hill's early start on its CD catalog made it practical to give some of A&M's existing CD capacity to permit manufacturing of the distributed label's product.

Steffen adds that the label's longstanding audiophile image augurs well for Windham Hill's CDs, which also influenced A&M's readiness to give some of its capacity over. Suppliers included Nippon Columbia.

Windham Hill's initial offering includes Ackerman's "Passages," "Solid Colors" by Liz Story, George Winston's "December," "Shadow Dances" by Shadowfax, and the label's 1982 sampler album of various roster acts. Another five are expected to ship sometime during the first two months of 1984.

ALBUM SERIES REVIEW

'Philharmonic' Series Has Something For Everyone

LOS ANGELES—PolyGram's generous release of 10 LPs embracing the best of the "Jazz At The Philharmonic" concerts shapes up as one of the two or three most entertaining series of 1983.

There's not a bomb in the batch, although some of the music is repetitious, and there probably are too many long cuts devoted to ad-libbed blues solos. Still, there's something on all 10 albums for everyone devoted to jazz.

"Bird & Prez At Carnegie Hall 1949" will attract the most attention. Saxophone titans Charlie Parker and Lester Young blow feverishly on four tracks, including two blues, "Lester Leaps In" and "Embraceable You." Roy Eldridge, Buddy Rich and Flip Phillips are also audible.

"The Coleman Hawkins Set" displays the Bean's tenor on seven titles with small combo backing. "Stuffy," "Time On My Hands" and "Yesterdays" are included. The sessions track back to 1950-57.

"The Rarest Concerts" offers Hawkins, Young, Eldridge, Charlie Shavers, Bill Harris, Buck Clayton, Benny Carter, Willie Smith, Ben Webster, Gene Krupa and other stellar jazzmen romping through three cuts, a 22-minute blues bash from 1953 the standout. Dizzy Gillespie is heard soloing 1954 style on "The Challengers," with Eldridge, Phillips, Harris and Webster contributing valuably to Diz' imaginative trumpet tooting.

"The Challenges" (a subtle difference in LP titles) also showcases Diz, with the same group, while "The Ella Fitzgerald Set" comprises 12 evergreens—all tasty—sung by the First Lady. Charlie Parker appears on her frenetic version of "Flyin' Home."

The Canadian piano virtuoso Oscar Peterson is heard on two albums, "One O'Clock Jump 1953" and "Blues In Chicago 1955." The first offers three tracks, "Jump" running 14:52 with a sterling lineup of Shavers, Eldridge, Harris, Carter, Phillips, Webster, Young, Herb Ellis, Ray Brown and J.C. Heard. "Blues" has Peterson's piano, Illinois Jacquet, Ellis, Rich, Gillespie and other stalwarts collaborating cohesively.

"Norgran Blues 1950" teams Young, Phillips, Rich, Harry Edison, Hank Jones and others on four titles taped at Carnegie Hall, and the 10th set is titled "Gene Krupa & Buddy Rich: The Drum Battle." Lionel Hampton, Barney Kessel and Buddy DeFranco all pop up as soloists, effecting relief from the noisy, boring preponderance of percussion.

The quality of sound varies throughout the series. Some is poor, some is acceptable and some is good. Credit promoter/producer Norman Granz for assembling so many jazz giants of the 20th century. Graphics, and annotation by Bob Porter, are of average quality. Barry Feldman is the executive producer, and Steve Baldwin competently engineered the entire release.

DAVE DEXTER JR.

Thiele To Release Ellington Product

NEW YORK—Two albums by Duke Ellington's orchestra will be issued every year on the Doctor Jazz label here as a result of a contract signed last week by the late bandleader's son, Mercer Ellington, and Doctor Jazz president Bob Thiele.

All masters offered in the coming series will be previously unreleased performances by Ellington's big band and his various small groups.

CABLE PROJECT FOR DISNEY CHANNEL

Steve Allen Opens 'Music Room'

By SAM SUTHERLAND

LOS ANGELES—Classic jazz performers play key roles in a new cable music project helmed by Steve Allen, and it's hardly an accident: "Steve Allen's Music Room," a series of six one-hour music specials slated for airing over the Disney Channel next year, actually stems from a cable jazz series planned by the veteran entertainer.

"The original concept was something I devised for a company called UTV," explains Allen. "It was just to be limited to jazz. We'd take an hour, book all the great orchestras and musicians, and that was it."

Instead, Allen says, the prospective cable partner went under, a victim of the financial vulnerability of the cable marketplace. Then, a new outlet materialized via overtures from Disney's Jim Jimirro.

Allen and Jimirro agreed to shift the focus beyond jazz, with the projected host and producer supplying a new, broader goal. "The criteria were simply that it should be very good music," Allen recalls.

Thus, the six shows taped here over the past two weeks offer a mix of traditional pop stylists and veteran jazz and big band artists, a mix which somewhat underscores the degree to which pre-rock pop is now directly adjacent to "straight-ahead" acoustic jazz. Artist pairings include Sarah Vaughan with Henry Mancini, Rosemary Clooney with Lou Rawls and Joe Williams with Paul Williams. Steve Lawrence and Eydie Gorme and a package offering Burt Bacharach, Carole Bayer Sager and Anthony Newley complete the first six shows, with Allen's wife, Jayne Meadows, featured on two of the programs.

Allen himself is hardly apologetic about the musical mix, his own disinterest in modern rock and pop (an attitude he evinced in rock's infancy) unchanged. "If the sound of people throwing up could sell, you could be confident that someone would be most eager to record it," he says.

On a more serious note, however, Allen contends that older jazz and pop performers may have a reach little understood by the industry's mainstream. Arguing that there's "a counter-movement to the record business as it's existed in recent years," he suggests there's a younger adult market for traditional fare, one he's witnessed during his own live concerts and lecture tours.

Thus, while he expects that the show's initial appeal will be to older adults who've followed Allen since his emergence during television's "golden age" in the '50s, the prolific composer, comedian, pianist and writer clearly hopes he'll pull younger viewers raised on rock but ready for jazz and classic pop.

The show's format, he notes, is itself rooted in the straightforward live format of '50s television. "It was very much like slipping into the groove of those nights on the old 'Tonight' show when we'd specialize in music," he observes.

In those less structured days, the presence of a major performer could easily yield spontaneous changes in plans to accommodate longer sets or impromptu collaborations with Allen or other guests. Toward that end, the "Music Room" taping was conducted without tight scripting. Allen encouraged band members to speak up, "as they would in rehearsal," a form of exchange shared with his past variety series.

Less obviously, Allen's own kinship with musicians and his respect for strong playing has inspired some unusual elements to the new series. With a blue chip big band assembled from such musical strongholds as Terry Gibbs' big band and the current "Tonight" orchestra, Allen insisted on keeping the players on camera throughout much of the taping. "When we had them do solos, we superimposed their names every time," he says. "I feel very strongly about that kind of identification."

Given his bandstand support, Allen can hardly be blamed. Among the 17 members of the core band assembled for the tapings are such veterans as Gibbs, Frank Capp, Alan Broadbent, Pete and Conte Candoli, Med Flory, Plas Johnson, Jerome Richardson, Dick Hyde and Tommy Tedesco.

With the initial six shows finished, Allen says the fate of the project rests with the Disney Channel and its audience. But if viewer response is strong enough, he hopes to create future shows around unknown new talent. Another concept close to Allen's heart—and one familiar from his early days in television—would be the development of theme shows around single composers or styles.

Allen's producing the show through his own Meadowlane Productions, and his experiences in creating for cable point up one problem area critical for music. Legal clearances and cable usage fees posed snags for the initial shows, as when last minute problems over certain Bacharach copyrights arose.

Allen contends that publishers seeking the highest fees for cable usage may be pricing their songwriting and composing clients out of the market. "I think it would be smart for music publishers at this point to be cooperative in clearing music for the medium," he argues.

Survey For Week Ending 12/24/83

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	25	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744 (WEEKS AT #1: 15)
2	2	15	HERBIE HANCOCK Future Shock, Columbia FC 38814
3	3	11	BOB JAMES Foxie, Columbia FC 38801
4	7	5	DAVID SANBORN Backstreet, Warner Bros 23906-1
5	5	54	GEORGE WINSTON December, Windham Hill C-1025
6	4	17	JEAN-LUC PONTY Individual Choice, Atlantic 80098
7	6	35	JARREAU ● Jarreau, Warner Bros. 1-23801
8	8	9	AL DIMEOLA Scenario, Columbia FC 38944
9	10	7	TOM SCOTT Target, Atlantic 80106
10	12	9	MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962
11	9	37	GEORGE WINSTON Autumn, Windham Hill C-1012
12	14	25	PAT METHENY GROUP Travels, ECM 23791-1 (Warner Bros.)
13	16	33	EARL KLUGH Low Ride, Capitol ST-12253
14	17	77	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019
15	11	19	SPYRO GYRA City Kids, MCA 5431
16	13	11	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)
17	15	12	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1
18	32	3	LINDA RONSTADT What's New, Asylum 60260 (Elektra)
19	18	25	WYNTON MARSALIS Think Of One, Columbia FC 38641
20	19	19	RONNIE LAWS Mr. Nice Guy, Capitol ST-12261
21	24	19	HIROSHIMA Third Generation, Epic FE 38708
22	20	9	VARIOUS ARTISTS An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)
23	35	3	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II, Epic FE 38934
24	21	9	OREGON Oregon, ECM 1-23796 (Warner Bros.)
25	34	5	RANDY CRAWFORD Nightline, Warner Bros 23976-1
26	26	7	JAMAALADEEN TACUMA Show Stopper, Gramavision GR 8301 (Polygram)
27	27	121	AL JARREAU ▲ Breakin' Away, Warner Bros. BSK 3576
28	28	5	HUBERT LAWS Make It Last, Columbia FC 38850
29	29	29	MILES DAVIS Star People, Columbia FC 38657
30	30	13	HERB ALPERT Blow Your Own Horn, A&M SP-4949
31	NEW ENTRY		SADAO WATANABE Fill Up The Night, Musician 60297 (Elektra)
32	23	23	JOHN MCLAUGHLIN, AL DIMEOLA, PACO DELUCIA Passion, Fire & Grace, Columbia FC 38645
33	25	27	LARRY CARLTON Friends, Warner Bros. 1-23834
34	36	161	GROVER WASHINGTON JR. ▲ Winelight, Elektra 6E-305
35	22	11	KEITH JARRETT Standards, Vol. I, ECM 1-23793 (Warner Bros.)
36	31	81	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)
37	43	58	EARL KLUGH/BOB JAMES Two Of a Kind, Capitol ST-12247
38	38	76	DAVID SANBORN As We Speak, Warner Bros. 1-23650
39	NEW ENTRY		FREDDIE HUBBARD Sweet Return, Atlantic 80108-1
40	42	54	GROVER WASHINGTON JR. The Best Is Yet To Come, Elektra 60215
41	41	25	RAMSEY LEWIS Les Fleurs, Columbia FC 38787
42	NEW ENTRY		JIMMY SMITH Keep On Comin' Vol. One, Musician 60300 (Elektra)
43	NEW ENTRY		WILL ACKERMAN Past Light, Windham Hill WH-1028 (A&M)
44	44	9	STEVE SMITH Vital Information, Columbia FC 38955
45	45	43	DAVE GRUSIN AND THE NEW YORK/ L.A. DREAM BAND Dave Grusin And The New York/ L.A. Dream Band, GRP A 1001
46	46	27	TANIA MARIA Come With Me, Concord Jazz CJ 200
47	50	108	GEORGE BENSON ● The George Benson Collection, Warner Bros. 2HW 3577
48	48	131	PAT METHENY & LYLE MAYS As Falls Wichita So Falls Wichita Falls, ECM- 1-1190 (Warner Bros.)
49	39	7	PAQUITO D'ROVERA Live At The Keystone Korner, Columbia FC 38899
50	33	15	JACO PASTORIUS Invitation, Warner Bros 23876-1

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	**SAY SAY SAY**—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson; Columbia 38-04168 — WEEKS AT #1: 3
2	2	9	**SAY IT ISN'T SO**—Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654
3	5	8	**UNION OF THE SNAKE**—Duran Duran (Alex Sadkin, Ian Little, Duran Duran) Duran Duran; Capitol 5290
4	7	8	**OWNER OF A LONELY HEART**—Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco7-99817
5	3	15	**ALL NIGHT LONG (ALL NIGHT)**—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1698(MCA)
6	4	14	**UPTOWN GIRL**—Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149
7	6	14	**LOVE IS A BATTLEFIELD**—Pat Benatar (Neil Geraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732
8	9	8	**TWIST OF FATE**—Olivia Newton-John (David Foster), S. Kipner, P. Beckett; MCA 52284
9	11	7	**UNDERCOVER OF THE NIGHT**—The Rolling Stones (Glimmer Twins, Chris Kimsey) M. Jaggar, K. Richards; Rolling Stones 7-99813(Atco)
10	18	15	**BREAK MY STRIDE**—Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113(Epic)
11	19	9	**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.)
12	20	12	**TALKING IN YOUR SLEEP**—The Romantics (Pete Solley) Marinos, Palmar, Skill, Canler, Solley; Nemperor 4-04135(Epic)
13	10	10	**CHURCH OF THE POISON MIND**—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-04144
14	15	14	**MAJOR TOM (COMING HOME)**—Peter Schilling (Peter Schilling, Armin Sabol,PSP) P. Schilling, D. Lodge; Elektra 7-69811
15	12	15	**CUM ON FEEL THE NOIZE**—Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha/Associated 4-04005(CBS)
16	16	8	**SYNCHRONICITY II**—The Police
34	37	6	**GOLD**—Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis VS4 42743
35	38	5	**THE SIGN OF FIRE**—The Fixx (Rupert Hine) Curnin, Woods, West-Oram, Greenall, Agies; MCA 52316
36	21	16	**HEART AND SOUL**—Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726
37	39	10	**WHEN THE LIGHTS GO OUT**—Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8183
38	47	3	**THINK OF LAURA**—Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29658
39	41	11	**BABY I LIED**—Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; RCA 13600
40	43	5	**IN THE MOOD**—Robert Plant (Robert Plant, Benji Lefevre, Pat Moran), Plant, Blunt, Martinez; Esparanza 7-99820(Atlantic)
41	23	11	**SOULS**—Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13650
42	45	7	**LET THE MUSIC PLAY**—Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)
43	50	2	**MIDDLE OF THE ROAD**—The Pretenders (Chris Thomas), C. Hynde; Sire 7-29444(Warner Bros.)
44	51	2	**AN INNOCENT MAN**—Billy Joel (Phil Ramone), B. Joel; Columbia 38-04259
45	48	4	**REMEMBER THE NIGHT**—The Motels (Val Garay), M. Davis, S. Thurston; Capitol 5246
46	49	7	**SEND ME AN ANGEL**—Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287
47	36	12	**P.Y.T. (PRETTY YOUNG THING)**—Michael Jackson (Quincy Jones) J. Ingram, Q. Jones; Epic 34-04165
48	63	2	**NIGHTBIRD**—Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99799(Atco)
49	NEW ENTRY		**SO BAD**—Paul McCartney (George Martin) McCartney; Columbia 38-04296
67	NEW ENTRY		**GIVE IT UP**—K.C. H.W. Casey, R. Finch), H.W. Casey, D. Carter; Meca 51001
68	42	24	**TOTAL ECLIPSE OF THE HEART**—Bonnie Tyler ● (Jim Steinman), J. Steinman; Columbia 38-03906
69	80	2	**GIRLS JUST WANT TO HAVE FUN**—Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)
70	46	25	**TONIGHT I CELEBRATE MY LOVE**—Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242
71	55	19	**TELEFONE (LONG DISTANCE LOVE AFFAIR)**—Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8172
72	52	17	**SUDDENLY LAST SUMMER**—The Motels (Val Garay), M. Davis; Capitol 5271
73	74	4	**GLORIA**—The Doors (Paul A. Rothchild), V. Morrison; Elektra 7-69770
74	NEW ENTRY		**YOU'RE LOOKING LIKE LOVE TO ME**—Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe), Crewe, Gaudio, Corbetta; Capitol 5307
75	60	8	**STREET OF DREAMS**—Rainbow (Roger Glover), Blackmore, Turner; Mercury 815660-7(Polygram)
76	59	14	**TENDER IS THE NIGHT**—Jackson Browne (Jackson Browne, Greg Ladanyi) R. Kunkel, D. Kortchmar, J. Browne; Asylum 7-69791(Elektra)
77	78	3	**RED HOT**—Herb Alpert (Herb Alpert, Randy Badazz, Andy Armer), H. Massey; A&M 2593
78	58	11	**THE SMILE HAS LEFT YOUR EYES**—Asia (Mike Stone) Wetton; Geffen 7-29475(Warner Bros.)
79	84	5	**TELL ME IF YOU STILL CARE**—The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris; Tabu 4-04160(Epic)
80	71	22	**MAKING LOVE OUT OF NOTHING AT ALL**—Air Supply (Jim Steinman), J. Steinman; Arista 1-9056
81	NEW ENTRY		**SOMEONE LIKE YOU**—Michael Stanley Band (Michael Stanley Band, Bob Clearmountain), K. Raleigh; EMI-America 8189
82	91	2	**LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE**

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○ Bullets are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot).
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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
1	2	53	MICHAEL JACKSON Thriller Epic QE 38112 CBS WEEKS AT #1 21	▲	BLP 6	
2	1	7	LIONEL RICHIE Can't Slow Down Motown 6059 ML MCA		8.98	BLP 1
3	5	13	LINDA RONSTADT What's New Asylum 60260 (Elektra) WEA	●	8.98	
4	3	26	THE POLICE Synchronicity A&M SP3735 RCA	▲	8.98	
5	4	5	ROLLING STONES Undercover Rolling Stones 90120 (Atco) WEA		8.98	
6	6	36	QUIET RIOT Metal Health Pasha/CBS BFZ 38443 CBS	▲		
7	13	4	YES 90125 Atco 90125 WEA		8.98	
8	9	19	BILLY JOEL An Innocent Man Columbia QC 38837 CBS	▲		
9	8	8	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS			
10	10	6	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858 RCA		9.98	
11	7	14	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697 RCA	▲	8.98	CLP 1
12	17	3	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310 CAP		8.98	
13	11	9	GENESIS Genesis Atlantic 80116 WEA		8.98	
14	19	5	BARBRA STREISAND Yentl Columbia JS 39152 CBS			
15	12	8	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) POL		8.98	
16	16	36	ZZ TOP Eliminator Warner Bros. 1-23774 WEA	▲	8.98	
17	14	47	DEF LEPPARD Pyromania Mercury 8103081 (Polygram) POL	▲	8.98	
36	50	7	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869 RCA		8.98	
37	37	6	PAUL SIMON Hearts & Bones Warner Bros. 1-23942 WEA		8.98	
38	38	58	PRINCE 1999 Warner Bros. 1-23720 WEA	▲	10.98	BLP 35
39	40	10	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic) CBS			
40	34	21	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RCA		8.98	BLP 3
41	42	4	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980 CBS			BLP 8
42	44	6	EDDIE MURPHY Comedian Columbia FC-39005 CBS			BLP 16
43	35	27	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.) WEA	●	8.98	
44	46	3	U2 Under A Blood Red Sky Island 90127 (Atco) WEA		8.98	
45	45	45	JOURNEY Frontiers Columbia QC 38504 CBS	▲		
46	36	11	MOTLEY CRUE Shout At The Devil Elektra 60289 WEA		8.98	
47	48	11	KISS Lick It Up Mercury 814297-1 (Polygram) POL		8.98	
48	47	11	THE MOTELS Little Robbers Capitol ST-12288 CAP		8.98	
49	49	6	THE CARPENTERS Voice Of The Heart A&M SP-4954 RCA		8.98	
50	41	22	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic) WEA	●	8.98	
51	74	3	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram) POL		8.98	BLP 13
52	55	6	NIGHT RANGER Midnight Madness Camel/MCA 5456 MCA		8.98	
53	53	6	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons			
72	82	5	WILLIE NELSON Without A Song Columbia FC 39110 CBS			CLP 13
73	120	29	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.) WEA		8.98	
74	83	11	ANNE MURRAY A Little Good News Capitol ST-12301 CAP		8.98	CLP 13
75	76	8	EDDIE MONEY Where's The Party Columbia FC 38862 CBS			
76	79	5	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA) RCA		8.98	BLP 29
77	86	2	ABC Beauty Stab Mercury 814661-1 (Polygram) POL		8.98	
78	62	31	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681 RCA	●	8.98	
79	80	64	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347 MCA	▲	8.98	
80	95	83	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 CBS	▲		
81	81	16	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram) POL		8.98	
82	85	5	DAVID SANBORN Backstreet Warner Bros. 1-23906 WEA		8.98	BLP 25
83	87	17	MADONNA Madonna Sire 1-23867 (Warner Bros.) WEA		8.98	BLP 46
84	58	10	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.) WEA		8.98	BLP 12
85	56	26	LOVERBOY Keep It Up Columbia QC38703 CBS	▲		
86	88	12	JIMMY BUFFETT One Particular Harbour MCA 5447 MCA		8.98	
87	75	51	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 CBS	▲		
88	72	16	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102 CAP	●	8.98	

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English Beat, "Best Friends," IRS
Randy Fredrix, "The Hunter," Salsoul
Freur, "Doot Doot," Epic
Grand Prix, "Shout," Chrysalis
Herbie Hancock, "Autodrive," Columbia
Heart, "Allies," Epic
Nick Heyward, "Whistle Down The Wind," Arista
Hunters And Collectors, "Talking To A Stranger," Oz/A&M
Howard Jones, "New Song," Elektra
Phil Judd, "Dreamin' Away," MCA
Kansas, "Everybody's My Friend," CBS Associated
Love Tractor, "Spin Your Partner," DB
Machinations, "Pressure Sway," Oz/A&M
Jack Mack & the Heart Attack, "Can I Get A Witness," No Label
Manfred Mann, "Demolition Man," Arista
Brian May, "Star Fleet," Capitol
Naked Eyes, "When The Lights Go Out," EMI America
Nena, "99 Luftballoons," Epic
New Order, "Confusion," Streetwise
Olivia Newton-John, "Twist Of Fate," MCA
Norm Norman, "You're A Zombie," Rocshire
Parachute Club, "Rise Up," RCA
Joe Perry Project, "Black Velvet Pants," MCA
Pool, "Dance It Down," Moment
Will Powers, "Kissing With Confidence," Island
Real Life, "Send Me An Angel," MCA
Paul Rodgers, "Cut Loose," Atlantic
Rubinoos, "If I Had You Back," Warner Bros.
Saga, "Catwalk," Portrait
Sons Of Heros, "Living Outside Your Love," MCA
John Kay & Steppenwolf, "Hot Night In A Cold Town," Allegiance
Suburbs, "Love Is The Law," Mercury
Talking Heads, "This Must Be The Place/Naive," Sire
Taxxi, "Maybe Someday," Fantasy
Tom Tom Club, "Pleasure Of Love," Sire
Simon Townshend, "I'm The Answer," 21/PolyGram
Trio, "Boom Boom," Mercury
Tommy Tutone, "Get Around Girl," Columbia
Twisted Sister, "You Can't Stop Rock 'N' Roll," Atlantic
Monte Video, "Shoop Shoop," Geffen
Tom Waits, "In The Neighborhood," Island
Bob Welch, "I'll Dance Alone," RCA
Wendy & the Rockets, "Play The Game," Oz/A&M

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Billboard
Computer Software
Survey for Week Ending 12/24/83

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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	12	LODE RUNNER	Broderbund	Arcade-Style Game	●	●	●◆					
2	2	12	ZORK I	Infocom	Text Adventure Game	●	●	●	●	●	●	●	●
3	7	11	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	●							
4	6	12	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	●							
5	3	12	CHOPLIFTER	Broderbund	Arcade-Style Game	●	●◆	◆					
6	5	12	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	●	●	●					
7	4	12	ZAXXON	Datasoft	Arcade-Style Game	●	●★				●★		
8	11	3	Q*BERT	Parker Bros.	Arcade-Style Game		◆	◆		◆			
9	18	8	ARCHON	Electronic Arts	Strategy Arcade Game		●	●					
10	9	12	FROGGER	Sierra On-Line	Arcade Game	●	●★	●★	●				
11	13	12	TEMPLE OF APSHAI	Epyx	Fantasy Role-Playing Game	●	●★	●★	●				
12	15	12	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	●	●						
13	8	12	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game		●★	●★					
14	16	12	HARD HAT MACK	Electronic Arts	Arcade-Style Game	●	●	●					
15	20	2	PITSTOP	Epyx	Action Strategy Game		●	●					●
16	NEW ENTRY		POLE POSITION	Atari	Arcade-Style Game		◆						
17	NEW ENTRY		FLIGHT SIMULATOR	Microsoft	Simulation Package				●				
18	12	12	LEGACY OF THE LLYLGAMYN	Sir-Tech	Adventure Game	●							
19	17	9	STAR LEAGUE BASEBALL	Gamestar	Arcade-Style Game		●★						
20	10	12	JUMPMAN	Epyx	Action Strategy Game	●	●★	●★	●				

EDUCATION TOP 10

1	1	12	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	12	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	12	IN SEARCH OF THE MOST	Spinnaker	Learning adventure that encourages problem-solving								

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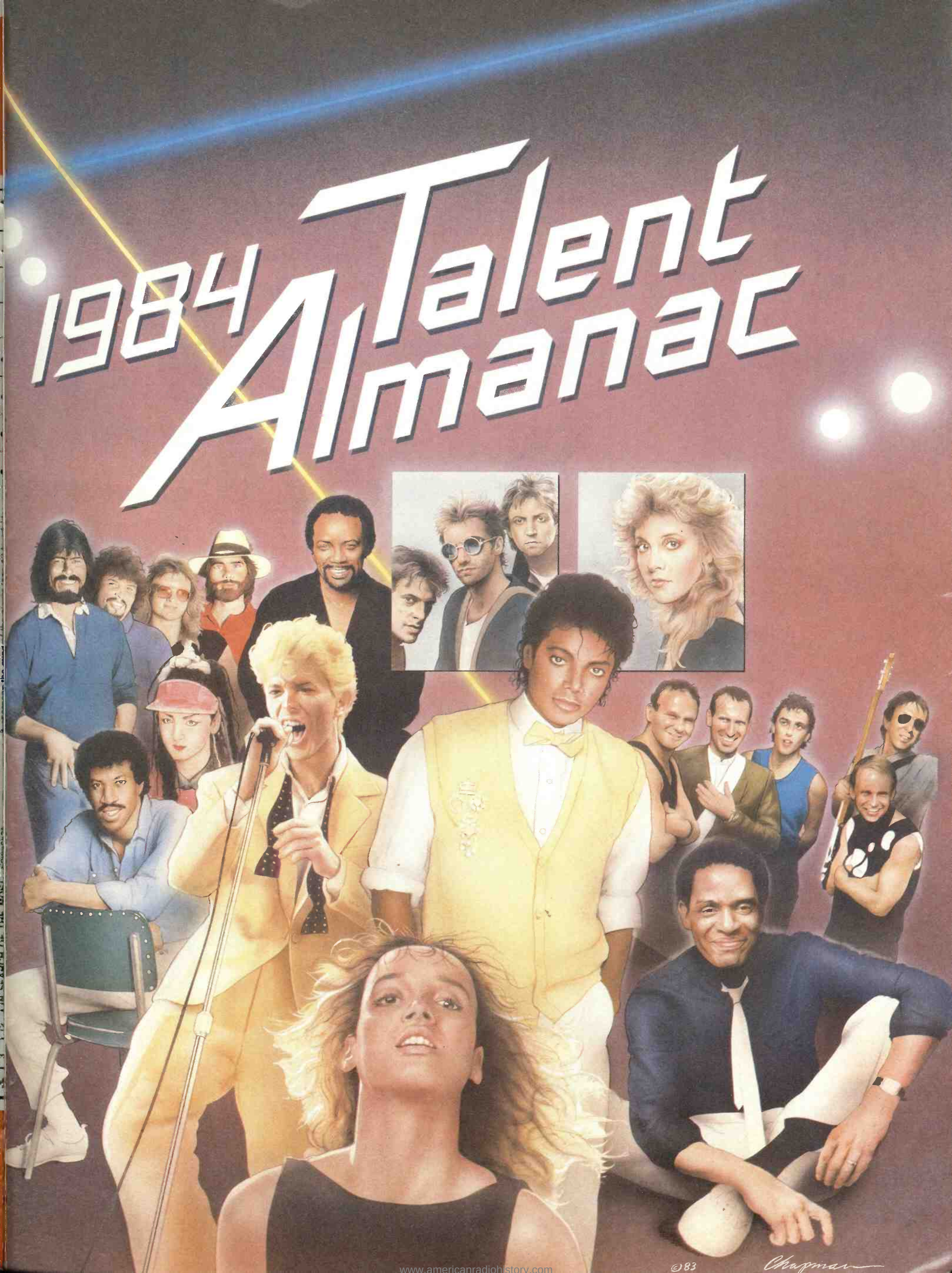
1984 Talent Almanac



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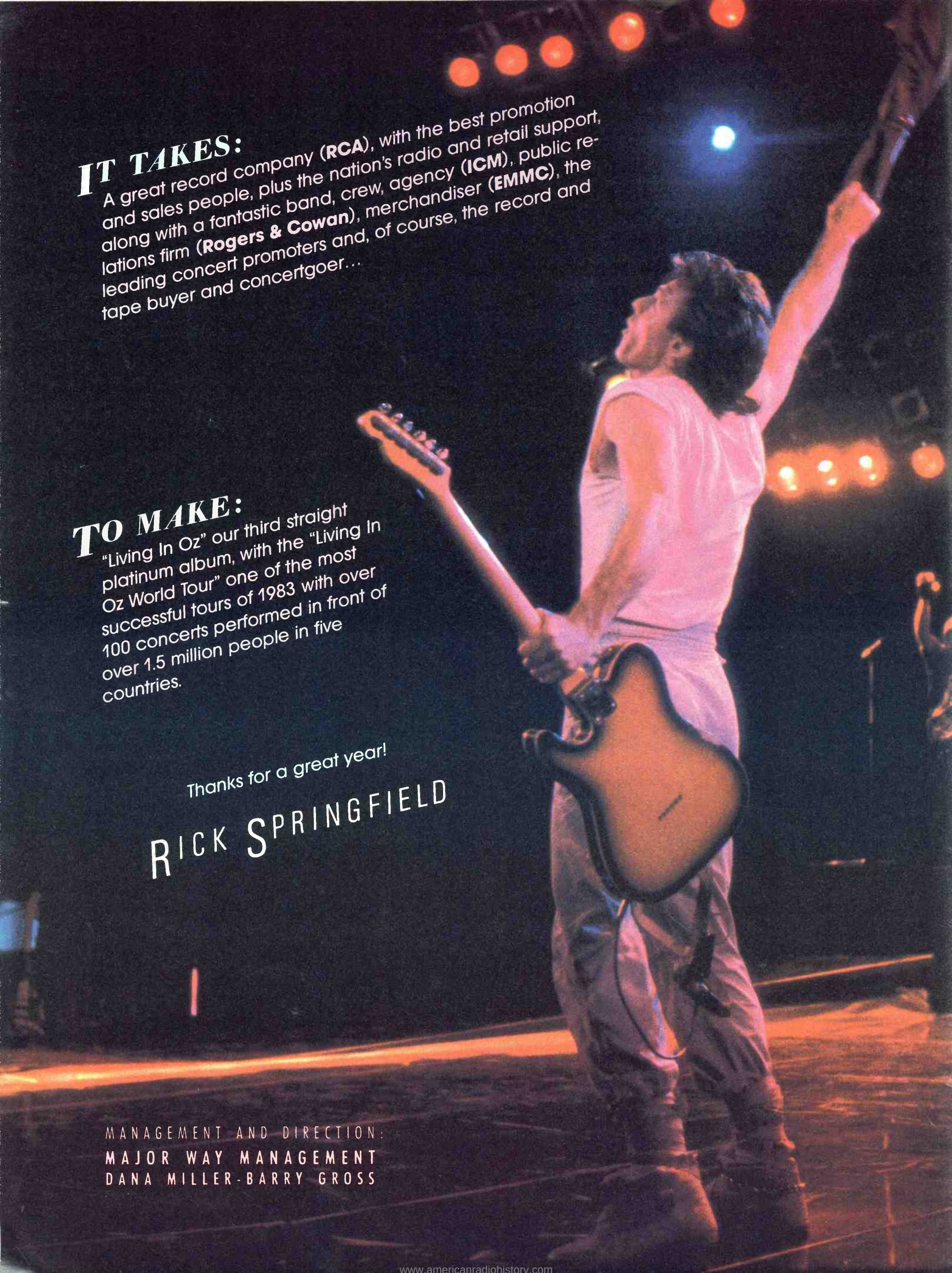

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Talent Almanac 1984

Nineteen eighty three was the year in which the music industry, in the United States at least, could feel good again about being the music industry. And to paraphrase the title of one of the albums responsible . . . what a feeling!

Blockbusters by Michael Jackson, the Police, Def Leppard and David Bowie, plus the "Flashdance" soundtrack, generated domestic sales of close to 30 million units, and lifted both spirits and profitability. The success of these releases and of tours by Bowie and the Police, coupled with consumer enthusiasm for video music and Compact Disc, also precipitated extensive media coverage that was in sharp contrast to the gloomy tales which accompanied the industry's post-1978 decline.

Comprehensive reports of that decline's arrest and reversal appeared throughout the year in Billboard, and this special issue is designed to provide both a 12-month recap with charts and editorial, and analyses of what the New Year holds in store. Two mini-directories also appear herein, the first tabulating top recording and performing artists, personal managers, booking agents and related contacts; the second listing leading video producers, production facilities and suppliers.

These reference sources correlate with two of the factors most responsible for helping the music business regain its self-esteem and self-confidence in '83. The way in which artists, both new and established, joined with record companies to fulfill the potential of video music in general, and of MTV in particular, translated into increased sales of records and tapes—and offered new horizons hardly dreamed about the year before.

Visual images have historically lent dimension and excitement to the best artists, of course, but never have these images been so effectively purveyed, so freely available, as they were this past year. Sales of the "Thriller" album represent just one example of video music's promotional power, and Michael Jackson's "Beat It" and "Billie Jean" clips may have become the most-seen "soap operas" in the history of television.

Video music's growth was also significant for radio. Not all broadcasters viewed it as a threat, but the willingness of MTV to program new rock acts threw into sharp relief the conservatism of many AOR programmers. This occured as the format grappled with other challenges, including the resurgence of mass appeal radio, a trend starkly documented in the summer Arbitrons.

On a broader scale, the industry trend towards consolidation accelerated dramatically in 1983, sparked by the separate decisions of two German giants, Bertelsmann and Siemens, to reduce their music industry holdings in Arista Records and PolyGram, respectively. The result was the acquisition by RCA of a reported 50% stake in Arista (plus domestic distribution rights) and the beginning of the complex negotiations by which Warner Communications would acquire 80% of PolyGram's U.S. recorded music operations, and 50% of its international music interests.

Hardest hit by the RCA/Bertelsmann deal were independent distributors in the U.S., for whom the loss of Arista came only a short time after Chrysalis' switch to CBS. A third blow occurred in July, when Motown went branch at the hands of MCA—an early coup for the major's new chief, Irv Azoff. All three exits from the indie ranks generated legal activity. Acrimony among independent labels also attended the departure of Pickwick from distribution in the spring.

Meanwhile, the Warner/PolyGram proposal incensed CBS Records' Walter Yetnikoff, who declared his opposition to the merger on anti-trust grounds, and who then set about lobbying international governments to halt it. He also extended an invitation to other labels who might be interested in merging with CBS, should PolyWarner become a reality.

The prospect of real and "invited" mergers on the international scene was set against a backdrop of generally depressed sales. The U.S. upturn had few parallels in other major markets, with the exception of West Germany and Canada, and the problem was compounded abroad for American-based multinationals by the strength of the dollar.

So it was that these and other developments underscored the industry's ongoing need to change and adapt, to meet the challenges of creativity, efficiency and profitability. The cassette's move to parity with disk in the U.S. was seen as encouraging, while merchandisers began to expand into other product areas. Home video was the generally preferred option, spurred by an active rental market and signs of stronger sales. Lower-priced product such as "An Officer And A Gentleman" and "Flashdance" was partly responsible for the latter trend. A number of record/tape chains also moved into computer software, although the decline of the video game market as well as computer hardware price upheavals lent an air of uncertainty to the field.

As to the year ahead, indicators are positive on most fronts. Industryites generally believe that business will continue its most tangible upswing, even as it faces such knotty problems as home taping (audio and video) and proposed repeal of the First Sale Doctrine. Perhaps if Michael Jackson would star in a movie (also available on home video, of course) with guest performances by Sting and David Bowie, and a Giorgio Moroder-produced soundtrack written by Def Leppard . . .

ADAM WHITE
Editor

INTRODUCTION TO YEAR END CHARTS

The 1983 Year End charts are compiled by computer from Billboard's weekly, bi-weekly and monthly charts during the eligibility period of Nov. 1, 1982 through Oct. 31, 1983.

Final Year End chart positioning is based upon a point system. Points for each record (single or album) are awarded equally to:

—the artist
—the producer
—the label
—the publisher (singles only)
—the record itself

Points are awarded based on the chart position of a record for every week it is on the chart. The points it accumulates are based on an inverse relationship between the chart position and the number 100. For example, if a record is at number 100, the artist, the producer, the label, the publisher and the record each receives one point. When a record reaches No. 1, it receives 100 points and also receives bonus points.

The Year End charts represent the accumulation of all points respective artists, labels, publishers, etc. have received for all their charted records during Nov. 1, 1982 through Oct. 31, 1983.

The U.K. singles and albums charts are compiled by Gallup, based on data from Jan. 1, 1983 through Oct. 29, 1983.

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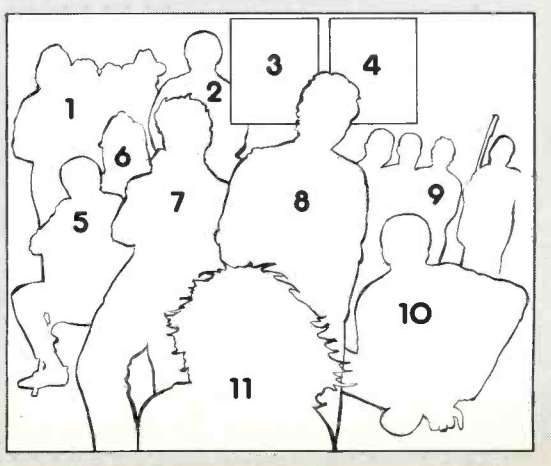
CREDITS: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All charts under the direction of Martin R. Feely, Director of Research; Year End Art Director, J. Daniel Chapman.

COVER KEY: 1. Alabama; 2. Quincy Jones; 3. The Police; 4. Stevie Nicks; 5. Lionel Richie; 6. Boy George of Culture Club; 7. David Bowie; 8. Michael Jackson; 9. Men At Work; 10. Jarreau; 11. Jennifer Beals.



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OVERVIEW

Charts '83

The fact that Michael Jackson dominates Billboard's year-end chart awards is hardly a surprise, but what is striking is the magnitude of his sweep. Jackson is the year's top artist in pop, black music and dance/disco, and has the No. 1 pop and black album of the year with "Thriller."

What's more, the first five singles released from "Thriller" are all listed among the year's top 100 pop hits, with "Billie Jean" second only to the Police's "Every Breath You Take." "Billie Jean" is also ranked second on the black chart, behind Marvin Gaye's "Sexual Healing." But "Billie Jean" and "Beat It" combine to take the top spot in dance/disco.

Jackson's strong showing is all the more noteworthy because it runs counter to two of the year's prevailing pop trends—the dominance of new acts and international acts.

More than half of the year's top 100 pop hits are by acts that first cracked the Hot 100 in the '80s. And half of the top 10 is taken up by acts that broke through in this decade: Irene Cara, Men At Work, Patti Austin with James Ingram, Michael Sembello and Eurythmics.

Sembello and Eurythmics both entered the Hot 100 for the first time in 1983, as did a dozen other acts with singles on the year-end top 100: Dexys Midnight Runners, Thomas Dolby, After The Fire, Taco, Men Without Hats, Naked Eyes, Kajagoogoo, Madness, DeBarge, Def Leppard, Spandau Ballet and Frank Stallone.

The year's other major music trend was the popularity of international acts. Nearly half of the year's top 100 pop singles are by acts that hail from outside the U.S. The U.K. accounts for a commanding 31 of the top 100 hits, and that doesn't even count three split-nationality duets by Kenny Rogers & Sheena Easton, Joe Cocker & Jennifer Warnes and Michael Jackson & Paul McCartney.

Australia follows with seven of the top 100 singles—three by Men At Work, plus single entries by Rick Springfield, Little River Band, Air Supply and Moving Pictures. Canada is represented with hits by three acts: Men Without Hats, Bryan Adams and Loverboy. Holland has two: Golden Earring and Taco. Countries with a single entry are Brazil (Sergio Mendes), Norway (Frida) and Guyana (Eddy Grant).

Another key development this year has been the popularity of dance-oriented music. No fewer than 14 of the year's top 50 pop singles are also listed among the top 50 dance hits. These dual pop/dance smashes include new music-oriented hits like Eurythmics' "Sweet Dreams" and Thomas Dolby's "She Blinded Me With Science," black music hits like Donna Summer's "She Works Hard For The Money" and mainstream pop/rock records like David Bowie's "Let's Dance" and the Greg Kihn Band's "Jeopardy."

But the year's biggest multi-format hit is Irene Cara's "Flashdance . . . What A Feeling," which is in the top 20 on four of Billboard's year-end charts. It's number three on the pop chart, number seven on the dance chart and number 15 black and number 17 adult contemporary.

1983 marks the third time in the past five years that the No. 1 single of the year has been by an act that grew out of the new wave. The Police's "Every Breath You Take" follows the Knack's "My Sharona," Billboard's No. 1 single of 1979, and Blondie's "Call Me," the top single of '80.

Jackson's sweep, combined with the strong showing of Patti Austin & James Ingram's "Baby, Come To Me" (the year's number eight single), made Quincy Jones the No. 1 producer of the year for the second time in four years. Jones also took the prize in 1980. Only two other producers have managed to top Billboard's year-end producer's poll more than once since its introduction in the mid-'60s: Norman Whitfield was the top pop producer in both 1969 and '70; Thom Bell was No. 1 in both '73 and '74.

CBS had an extraordinary year, with Jackson's blitz augmented by a strong showing by Men At Work and Marvin Gaye. In fact, CBS sweeps all of the year-end black and dance/disco awards. And in the pop field the only awards to elude CBS are those to the Police on A&M, Irene Cara and the "Flashdance" soundtrack on Casablanca and Stevie Nicks on Modern.

But RCA maintains its customary lock on the country awards, with the big prizes shared by Alabama and Charley Pride.

Lionel Richie dominated the year in adult contemporary, with his first solo singles all placing in the top five for the year. If that's one sign of crossover, so is the fact that Culture Club, Daryl Hall & John Oates and Paul McCartney all finish among the year's top acts on the black charts.

But the major area of crossover in 1983 wasn't between the pop and black charts, but between the American and global music markets; between radio, the dance floor and the video channel.

In these respects, at least, the year was as vital and dynamic as at any point since the Beatles emergence nearly 20 years ago.

PAUL GREIN
Music Research Editor

Rock '83

1983 was the year new wave peaked commercially, heavy metal overwhelmed its critics, AOR radio went through a crisis of confidence, a new English invasion swept into America, and Boy George became an international superstar.

In terms of No. 1 LPs, there were only three that mattered: "Business As Usual" by Men At Work in the beginning of the year, followed by Michael Jackson's "Thriller" and the Police's "Synchronicity."

"Business As Usual" fell out of the top 10 by the summer and its followup didn't do nearly as well. Nor were there any more giant groups popping out of Australia, indicating that the musical flood from Down Under has abated at least for the time being, though not for want of trying. To introduce Midnight Oil to this country the Rogers & Cowen public relations agency sent along a file an inch thick on their newest raves, but whether it was its weight or that of the group itself,

(Photo by Chuck Pulin)

Stevie Ray Vaughan shows some fancy guitar licks to David Bowie and producer Nile Rodgers at the Power Station. Vaughan played on Bowie's "Let's Dance" album, but pulled out of the tour at the last minute, claiming that he wasn't getting enough money.

at year's end Midnight Oil was still struggling to take off.

The same could not be said for either Michael Jackson or the Police, certainly the year's two megastars. Jackson was significant in the world of rock in that he more than anybody broke the color barrier in both AOR radio (thanks, too, to a guitar solo by Eddie Van Halen) and MTV (thanks to widely reported pressure by CBS that allegedly threatened to boycott the video cable station unless it did play Jackson's videos).

Nothing speaks as loudly or sounds as good in the record and music business as the ring of busy cash registers, and as the sales of "Thriller" and its array of singles, went past two, three, four, five, six, seven and beyond million, suddenly two things became very clear: people were still buying a lot of records so making predictions about the demise of the record business at best a bit premature; and, as it has been historically true in the history of rock'n'roll, white folks will buy black music if they are exposed to it.

Twenty five years after Chuck Berry, Little Richard, and the Drifters, let alone the civil rights revolution in the real world, that would seem to be an odd statement. Yet in the insulated world of album oriented radio, and its video clone, MTV, that became a big shock, especially at AOR radio, which found itself losing its audience to contemporary hit radio, or CHR, son of once despised top 40, which was actually playing hipper and more exciting music than that being dredged up from the AOR dinosaurs, even with a few new wave acts grudgingly thrown in.

If AOR finally lurched into playing new wave music after the 1982 New Music Seminar, then after the "biggest-ever-one" in 1983 it was being pushed by its gurus (i.e. consultants) into playing "horizontal" music, which is to say playing more hits, including most pointedly black hits by no longer little Michael Jackson.

In fact, if there is any one event that marks the time when new wave/new music (started circa 1975) finally began showing its age, it was at that same self-congratulatory New Music seminar, which cheered keynoter Miles Copeland's call to be ever on the lookout for new musical trends while at the same time blithely forgetting that it was the same Copeland who had recently closed down his Faulty Products operation, at least briefly stifling independent punk and new wave distribution on the West Coast. If new wave/new music was ever an alternative to the established business, that ended right there.

But it's hard to be very alternative when your band is sitting atop the charts and it's playing Shea Stadium to boot. Indeed the Police, and David Bowie, whose record $17 million deal with EMI was soon overshadowed by the $25 million plus offering to the Rolling Stones by CBS, were only the most visible and elder representatives of a new wavish English invasion that also saw acts like Flock Of Seagulls, Duran Duran, Dexys Midnight Runners, U2, Adam Ant, Musical Youth, and most unlikely, Culture Club come into their own in the U.S.

Yet if they came, they did not conquer, and such homegrown acts as Journey, Toto, Pat Benatar, Missing Persons, Berlin, Hall & Oates, Lionel Richie, Prince, Stray Cats, Laura Branigan, and ZZ Top could not complain about their year.

Also not complaining has been a new generation of heavy metal bands, acts such as Def Leppard, Quiet Riot, Iron Maiden, Judas Priest, and others, who proved themselves the mainstay of the live concert business and who sold a ton of records as well. It has been speculated, in fact, that nothing helped these acts so much as when AOR radio turned away from them and began playing more new music. It's said that in order to hear them after that, their legion of young, mostly male fans, had no other choice but to buy the record and see the show.

ROMAN KOZAK
Rock Editor

Country '83

Country continued to make it look easy, while the rest of the music industry coped with the problems of economic recovery. Country just kept on keeping on, expanding what's now become a substantial share of the market.

Nashville labels cast a wary eye on their bottom line receipts, of course; but since country never has been known for lavish budgets, extravagant signings or overblown promotions, things remained more or less status quo for 1983.

There were exceptions. Elektra/Asylum decided to withdraw from the country field, merging its Nashville division with Warner Bros., under the direction of Jimmy Bowen. Epic, Columbia and RCA went heavier into video. Kenny Rogers and Juice Newton left the Capitol/Liberty fold for RCA. PolyGram looked closer at country in Nashville, installed

President Ronald Reagan greets Ray Charles during the Country Music Assn.'s 25th anniversary festivities in Washington.

Frank Jones as chief and signed several unknowns, one of whom—Kathy Mattea—scored very well on her debut single, "Street Talk." Irving Azoff gave MCA Nashville the green light for expansion and the label suddenly escalated its activity, adding both newcomers and established names like Reba McEntire and Larry Gatlin, while rumors hinted at enlarged staff and office space in the not-distant future. Monument Records kicked into high gear—then faltered and went into Chapter XI for most of the year.

1983 found Ray Charles, Dan Seals, Bob Seger, Exile and Jose Feliciano on the country charts. It saw international star

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Julio Iglesias cutting a duet with Willie Nelson. It sprung John Anderson onto the pop charts with a '50s-sounding dance tune called "Swingin'," country's only gold single of the year. And it continued to see an exodus of country releases flowing over into rock and pop, through the efforts of Kenny Rogers, Alabama, Willie Nelson, Eddie Rabbitt, Dolly Parton, Crystal Gayle and Ronnie Milsap, among others.

There were no show-stopping surprises in 1983 for country music—unless you count its rock-solid steady growth in an otherwise shakily-recovering economy. Perhaps in the final analysis, that's as show-stopping as anything.

KIP KIRBY
Country Music Editor

Concerts '83

From all indications the 1983 live concert business wasn't as bad as some of the previous years, but nobody was celebrating yet the return of the good old days of the middle '70s.

Of course, it depended on who you were. If you were the Police or David Bowie or Simon & Garfunkel, you did just fine, even if you didn't sell out every set in every venue. If you were Styx or Men At Work or Asia or Stevie Nicks, you had your ups and downs, but mostly you made it through okay, or else you just got off the road and headed for Tokyo for an MTV special.

If you were heavy metal, life was pretty good, too, for such acts as Van Halen, Def Leppard, Quiet Riot, Judas Priest, Iron Maiden, or even Journey or Loverboy, because as far as the concert scene went, 1983 was the year of heavy metal, its overblown presentation and gestures just perfect for the arena crowds.

It was a tribute to heavy metal's drawing power that the largest crowd at the largest concert event of the year was the day devoted to heavy metal at the 83 US Festival when over 300,000 fans braved over 90 degree temperatures to see Van Halen, Judas Priest, Triumph, and the like.

The US Festival itself, which drew about a half million fans and some 2,000 reporters, managing to infuriate the latter, if not the former, was deemed a bust at year's end, losing

Quiet Riot (Photo by Ethlie Ann Vare)

U2's Bono greets the crowd at the US Festival

some $10 million, despite being later rebroadcast on Showtime. All of it that is, except David Bowie, who apparently won his game of one-upmanship with Van Halen, who said they wouldn't appear unless they got as much money as Bowie (about $1.5 million). Van Halen got it, too, but Bowie got to keep his video. Either way the US Festival turned out to be an overheated failure, and nothing has been set for 1984, though who knows in 1985?

It's hard to say who played to more fans and who made more money this year: the Police or David Bowie as at the time of this writing both were still out on the road on worldwide tours that began before summer. Nevertheless it could be said that after this year, neither act need ever work again.

The concert year pretty much goes as well as the peak summer season, and this year agents and promoters say that Bowie and Police megatours may have done so well that they took a lot of the concert dollars that might have otherwise gone to intermediate acts. And, say many in the business, there may just have been too many acts out on the road this summer, which did nobody any good.

Coincidentally or not, when the fall rolled around, concert traffic slowed down, which created a vacuum of sorts, notes Ian Copeland of Frontier Booking International, who has a whole slew of acts out there on the road, until the snows.

Copeland says the new wave acts he represents are doing well, if not better, than they ever did which is probably true. But if there were two categories of acts that saw a real if unpublicized resurgence it was the adult contemporary and urban contemporary acts playing such adult oriented venues as Radio City in New York and the Universal Amphitheatre in Los Angeles. These venues normally charge a higher ticket price and attract an older audience that is willing to pay the premium for seeing an act in a venue more comfortable than a basketball game.

On the club side, at least in New York, the year's end saw the emergence of a number of new places: the Limelight, Cats, Be Bopp, and Rags, but it was a measure of the stability of the situation that there were still only three major club venues to see live entertainments: the Ritz, the Peppermint Lounge and Danceteria, though the Red Parrot and Roseland were beginning to show more activities. Ron Delsener's Palladium, which closed, and was to reopen as a giant ballroom, remained dark into the winter.

Inside these clubs the big influence, as everywhere else, was the influx of black music. But points out Frank Roccio of the Peppermint Lounge, that wasn't the only crossover. Acts that before would never be played in a dance club, like ZZ Top or Quiet Riot, were now becoming part of the mix. Which, in a way, made it all the more exciting.

ROMAN KOZAK
Talent & Venues Editor

Black '83

This was the year of Michael Jackson. No question about that. Simply put, no black singer has ever sold as many copies of a single album as he has of "Thriller." Ignoring his videos, his charisma, and the strength of the music, that fact alone makes this 25-year old the reigning prince (oops), I mean king of black music.

But Jackson was far from the only success story in black music. Marvin Gaye and George Clinton, two of the most important figures in the history of black music, made came back from years of artistic and financial turmoil. For Gaye the vehicle was "Sexual Healing," the "Let's Get It On" of the '80s that re-established Gaye as an innovative musician and supremely sensual singer. Clinton, his P-Funk army on the decline, wrapped his weirdness in a synthesized package and walked his "Atomic Dog" back to the top of the black chart.

Other veterans showing impressive staying power were Gladys Knight & the Pips with their fine "Visions" album and the Isley Brothers with "Between The Sheets." James Mtume, who with partner Reggie Lucas had a string of hits producing for Stephanie Mills, had his first major hit as an artist with "Juicy Fruit." Meanwhile, the Gap Band with three strong singles ("Early In The Morning," "You Dropped A Bomb On Me," "Outstanding"), Rick James with "Cold Blooded," the album and single, and the Whispers maintained their position as three of black music's most consistent record sellers.

Of the youngbloods, producer-writer turned performer Kashif, Janet Jackson, and the Mary Jane Girls all started their careers impressively. However, of all the industry's good young acts it was DeBarge, who've been teen magazine pin ups for years before having a significant hit, made the most progress. Two excellent singles, "I Like It" and "All This Love," and an appearance on the "Motown 25" special gave DeBarge a major black and crossover sales.

Two of the most interesting stories of the year involve artists who are musically worlds apart, Z.Z. Hill and Prince. With his "The Rhythm And The Blues" and before that with "Down Home," nearing 100 weeks on the black album chart, Hill and all the folks at Jackson, Mississippi's Malaco records have shown there is a lot of spunk left in good old rhythm & blues.

Meanwhile, the uncrowned Prince of black music had the audacity, in the midst of a recession and widespread unemployment, to release a double album, "1999." A risky move? Definitely. But as he has done again and again in his short, but remarkable career, Prince made it work. His reward was a platinum album. In addition, he served notice on Michael Jackson that he wasn't the only royalty on the scene today.

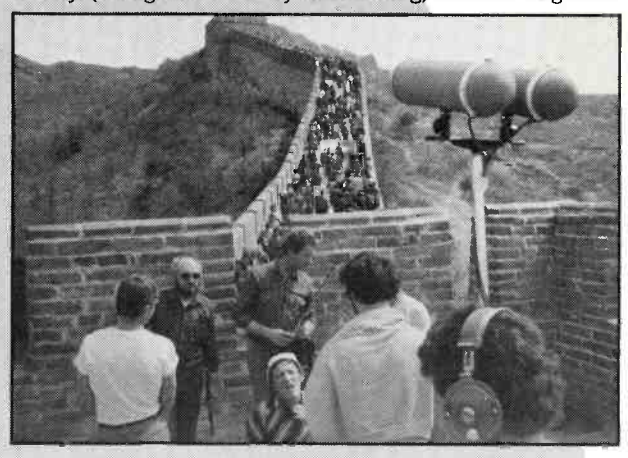
NELSON GEORGE
Black Music Editor

International '83

The year 1983 could well go down in popular music history as a watershed chapter when geographical boundaries were finally swept aside by a tidal wave of multinational talents, trends and productions.

For the cautious observer, maybe it's still early days to be fully convinced but the foundations of true worldwide free trade in pop have surely been laid.

While the U.S. and U.K. continued producing the usual steady (though numerically diminishing) flow of mega-sell-



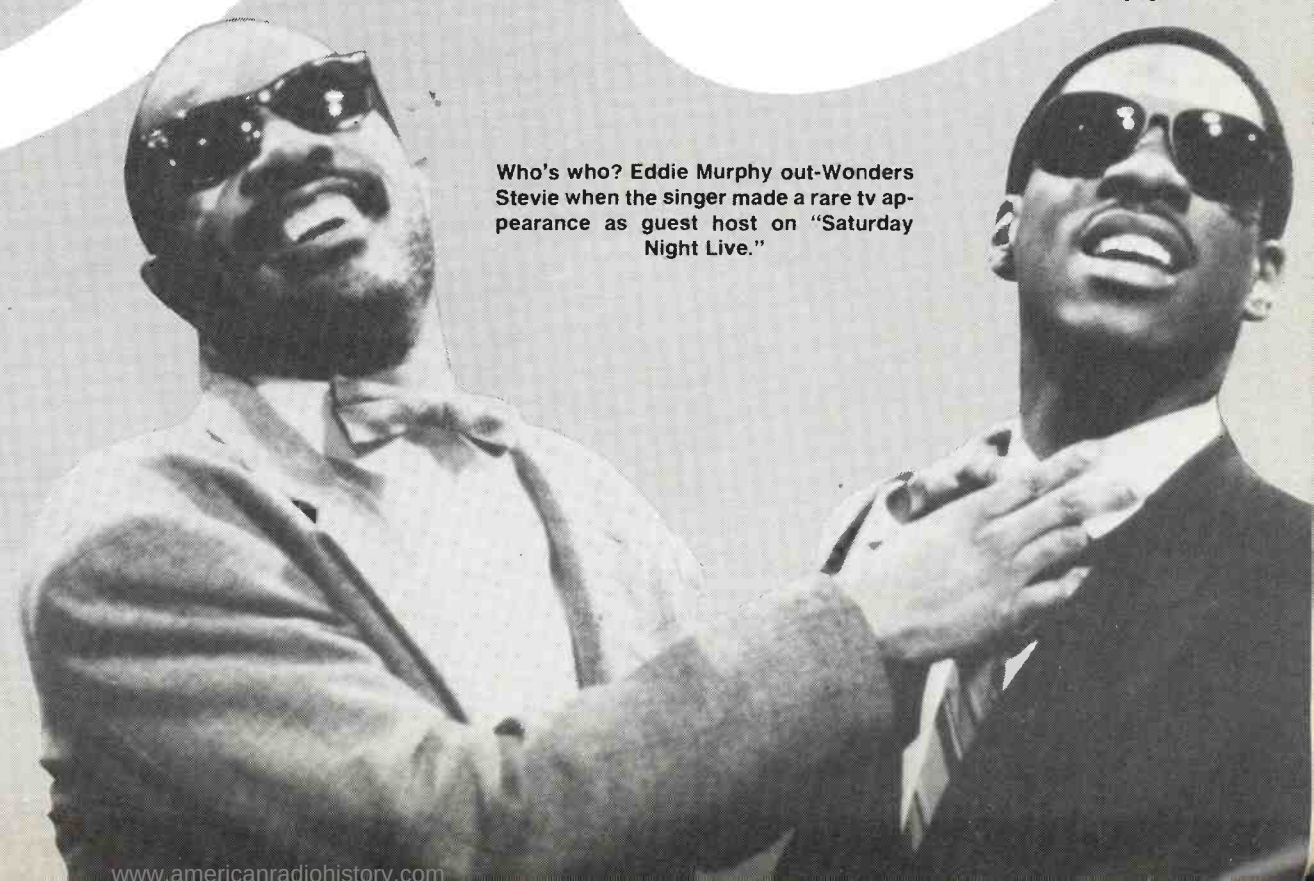
Irish group the Chieftains journey to the Great Wall of China

ers, with Michael Jackson and David Bowie respectively out front in most territories, other countries, even as small as Denmark (population four million), are grabbing increasingly larger shares of the action.

The Australian music business (Men At Work brand leaders, but hotly challenged by a dozen others) has earned a top five slot, surely, in terms of international approbation and sales.

In the unceasing U.S. versus U.K. supremacy battle, the latter has seldom had it so good. Suffice it just to list some of the outstanding acts which have charted regularly in the U.S. this year: Duran Duran, the Police, Culture Club, Def Leppard, Dexys Midnight Runners, the Thompson Twins, ABC, Phil Collins, Sheena Easton, Spandau Ballet, Bonnie Tyler, Thomas Dolby, the Eurythmics, Heaven 17.

(Continued on page TA-35)



Who's who? Eddie Murphy out-Wonders Stevie when the singer made a rare tv appearance as guest host on "Saturday Night Live."

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BOTH A 'THRILLER' AND A CHILLER

THE IMPACT OF VISUAL MUSIC

By SAM SUTHERLAND

George Clinton's "Atomic Dog"

No single trend in popular music proved more pervasive during 1983 than visual musical programming. The success for musical video clips over cable systems spawned the proliferation of new music video shows for network and local television, while long form musical programs for the home video market notched major sales and rental successes.

That pattern was underscored by the level of clip production, not only at major record labels but at the grass roots level. As symbolized by MTV's Basement Tapes, young bands increasingly employed self-produced video pieces as vehicles for career advancement; to many performers trying to break into recording contracts, the music video clip became a more potent tool than conventional demo tapes, affording a link not only to prospective record companies, but to the public at large.

Spurring the market's growth were a number of factors. Apart from the ongoing expansion of cable television services, the consumer electronics industry made significant progress in mating audio and video technology in a host of new products: component television, providing more sophisticated monitors, tuners and audio systems, as well as the market launch for Sony's Beta Hi-Fi videocassette recorder (and the inevitable rush to market by competitors with their own improved stereo VCRs), dramatized the evolution of home entertainment as a marriage between high-performance audio and video gear. That scenario in turn made the appeal of visual music focal to home video programmers seeking to exploit the new technical horizons at hand.

As for visual music itself, however, the mushrooming quantity of programming was offset by a central paradox. With record companies still the primary financiers for clips, the issue of payment loomed ever larger. Because music clips remained promotional tools rather than profit-earning programs, the form increasingly represented a Catch 22 for music marketers. Rising production costs were amplified by the growing demand for video production assurances from performers; with video thus a major negotiating issue, labels found themselves forced to underwrite video clips for more artists than ever.

That, in turn, drove total investments in video programming ever upward for record companies, affecting their ability to carry other marketing costs. A number of major labels did seek fees from cable users and clubs to defray duplication costs, but recouping the actual production investment remained a point of conjecture. While acknowledging visual music's impact on on a new generation of record and tape consumers, most industry executives privately questioned the long-term wisdom of creating a mini-industry in which program users reaped profits while producers continued to spend without any clear guarantee of reimbursment.

Less obviously, that cycle trapped music clips in a creative cul de sac. With labels intent on curbing production costs, the visual vocabulary for music clips was itself restricted in its growth. And while the nation of young music video enthusiasts didn't complain, musicians, directors and producers often seemed trapped on a treadmill where the same images, effects and symbolic conceits were repeated time and again.

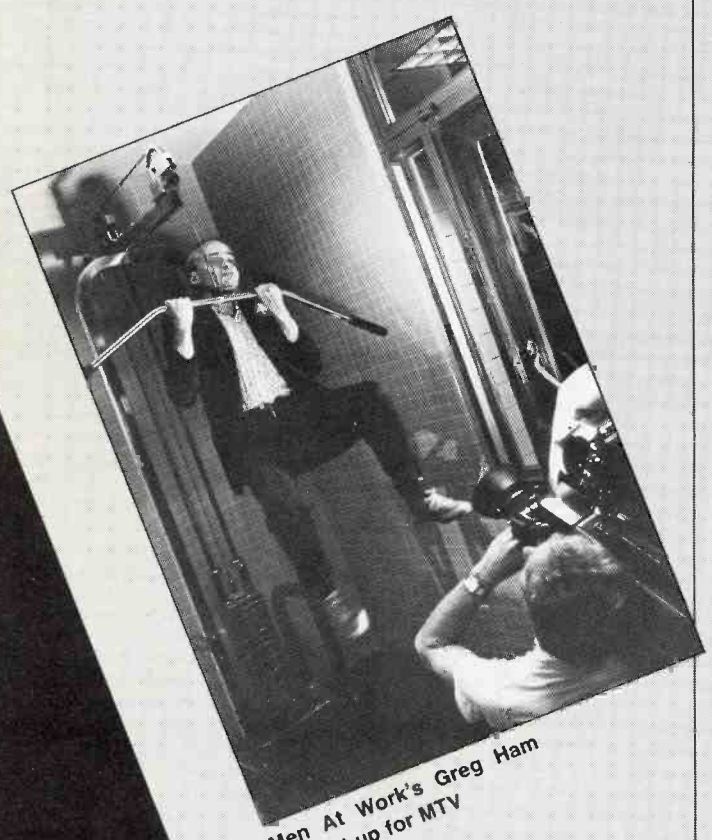
If the rank and file of visual music clips thus hosted their own cliches, the best clips did open up fertile new ground. Dance was rediscovered as a natural visual counterpart to music, with a number of ambitious clips employing elaborate choreography. Computer graphics and animation, while economically daunting for more modest productions, likewise provided inventive alternatives to the usual litany of camera moves and visual images.

The popularity for visual music clips also attracted established filmmakers to the new form. Top commercial directors like Bob Giraldi began testing the video music waters, while two of the year's most publicized clips were the work of motion picture directors: Bob Rafelson worked with Lionel Richie on Richie's video for "All Night Long," while John Landis reportedly set a new record in clip production costs with his short piece on the title song from Michael Jackson's "Thriller," the year's blockbuster album hit.

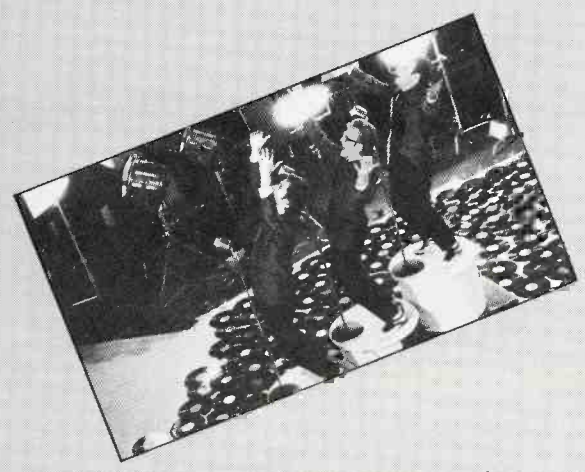
The Thriller clips also signaled possible new avenues for clip exposure. In order to qualify the film for the Academy Awards, "Thriller" was screened in a limited engagement in movie theaters; in Los Angeles, the piece was appropriately added to a re-release of Walt Disney's "Fantasia," itself a landmark in visual music. And "Thriller," in addition to its cable and broadcast tv airings, was also used as the centerpiece for a Vestron Videocassette, "Making Michael Jackson's 'Thriller.'" Such ancillary uses made Landis' reported seven figure budget seem less perilous.

Among the musical idioms addressed by film and video directors, rock remained by far the most visible. But despite more limited avenues for exposure, black and country performers were showcased in their own video clips, and video club operators began exploring the potential for alternative programming that could reach audiences other than the young rock constituency wooed by MTV, "Night Flight," "Friday Night Videos" and other music video programs.

In the realm of long form visual music programs, filmed and videotaped concerts remained the most frequent source for home video programs and cable specials. But successful documentary programs tailored for the home video market, along with video "albums" devoted to conceptual clips, signalled new diversity in this still fledgling area. Equally important, the creation of programs for sale to the home market, while less dramatic than the boom in cable and broadcast usage for music video, served as heartening proof that visual music can grow into a legitimate industry where program producers can profit along with their cable and broadcast users.



Men At Work's Greg Ham hams it up for MTV



Kiss appears makeup-less for the first time on MTV

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AFFAIR OF THE HEART

AFRICA

ALL NIGHT LONG

ALL RIGHT

ALL THIS LOVE

ALWAYS SOMETHING THERE TO REMIND ME

BABY, COME TO ME

BABY JANE

BREAKING US IN TWO

BURNING DOWN THE HOUSE

CHURCH OF THE POISONED MIND

COME DANCING

COME ON EILEEN

CRUMBLIN' DOWN

CUM ON FEEL THE NOIZE

DEAD GIVEAWAY

DELIRIOUS

DER KOMMISSAR

DIRTY LAUNDRY

DO YOU REALLY WANT TO HURT ME

DON'T CRY

DON'T LET IT END

ELECTRIC AVENUE

EVEN NOW

FALL IN LOVE WITH ME

FAR FROM OVER

(KEEP FEELING) FASCINATION

FAITHFULLY

FLASHDANCE

GOODY TWO SHOES

HEART TO HEART

HOW AM I SUPPOSED TO LIVE WITHOUT YOU

HUMAN NATURE

HUNGRY LIKE THE WOLF

I KNOW THERE'S SOMETHING GOING ON

I WON'T HOLD YOU BACK

IF ANYONE FALLS IN LOVE

I'LL TUMBLE 4 YA

I'M STILL STANDING

IN A BIG COUNTRY

IS THERE SOMETHING I SHOULD KNOW

IT MIGHT BE YOU

IT'S A MISTAKE

I'VE GOT A ROCK & ROLL HEART

ASCAP HAS 3 MORE REASONS TO CELEBRATE 1983:

1. ASCAP Songs Captured 70% of Billboard's Year End Top Pop Singles Chart.

2. ASCAP Songs Captured 70% of Cashbox's Year End Top Pop Singles Chart.

3. ASCAP Songs Captured 66% of Radio & Records' Year End Top Pop Singles Chart.

What a Wonderful Way to Usher in Our 70th Anniversary Year.

WE'VE GOT THE SONGS

JEOPARDY

LAWYERS IN LOVE

LITTLE RED CORVETTE

LOVE IS A BATTLEFIELD

MANIAC

MR. ROBOTO

MY LOVE

1999

ONE THING LEADS TO ANOTHER

OUR HOUSE

OVERKILL

PASS THE DUTCHIE

PHOTOGRAPH

PROMISES, PROMISES

PUTTIN' ON THE RITZ

P.Y.T.

RIO

ROCK THE CASBAH

SAY SAY SAY

SEPARATE WAYS

SEXUAL HEALING

SHAME ON THE MOON

SHE BLINDED ME WITH SCIENCE

SHE WORKS HARD FOR THE MONEY

SHE'S A BEAUTY

SOLITAIRE

STEPPIN' OUT

SWEET DREAMS (ARE MADE OF THIS)

TAKE ME TO HEART

THE GIRL IS MINE

TIME

TONIGHT I CELEBRATE MY LOVE

TOO SHY

TRULY

TRUE

TWILIGHT ZONE

TWIST OF FATE

UNION OF THE SNAKE

UP WHERE WE BELONG

WE'VE GOT TONIGHT

YOU AND I

YOU ARE

YOU GOT LUCKY

YOUR LOVE IS DRIVING ME CRAZY

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The Year's Top Stories

JANUARY

• **MECHANICAL RATE RISES** from four cents to 4.25 for all recordings (1/8).

• **CBS RECORDS** sets pricing parity for rack jobbers, one-stops and retail chains. Previously, retail paid a higher price (1/15).

• **ELEKTRA/ASYLUM RECORDS** shifts its headquarters to New York in the wake of Joe Smith's resignation to assume a post at WCI in the sports area. Bob Krasnow is appointed chairman and Bruce Lundvall president (1/22).

• **POLYGRAM RECORDS** mulls 6-by-12 inch CD box with a fixture (and lock) feature, showcasing the augmented package at RIAA meetings (1/29). (The concept eventually became industry standard for augmented CD packaging.)

FEBRUARY

• **BURKHART/ABRAMS/MICHAELS/DOUGLAS** and Associates order up more new music for AOR at "SuperStars" strategy session. AOR's pressing need to evolve was also the focus of Billboard's Radio Programming Convention, which drew more than 500 registrants (2/5).

• **CBS RECORDS** institutes contract clause forbidding the use of video clips on broadcasts advertising or promoting blank tape and recording equipment (2/12).

MARCH

• **CBS RECORDS** Claims in its battle against parallel imports, that, according to the 1976 Copyright Act, it has exclusive rights in the U.S. to recordings released by its subsidiaries abroad (3/5).

• **TOTO TAKES FIVE GRAMMIES,** matching previous achievements by Quincy Jones and Christopher Cross. The awards included those for record, album and producer of the year (3/5).

• **E.B. MARKS MUSIC,** one of the few remaining oldline music publishers owned by descendants of the original founders, is acquired by publisher Freddy Bienstock and Hammerstein Music and Theatre Co., via a partnership deal (3/12).

• **CBS INC.** is planning the sale of 50% of its recently acquired United Artists Music Catalog. The sale would leave CBS as a general partner (3/26).

APRIL

• **ARISTA DEFECTS** to branch distribution, following RCA's acquisition of a reported 50% interest in the company from its German parent, Bertelsmann. Following on the heels of Chrysalis' move to the CBS branch network, the change is seen as impetus to legal action by independent distributors (4/2 & 4/9).

• **RIAA FIGURES** show a decline for the fourth consecutive year of manufacturer net shipments of recordings in both units and dollars at suggested retail list price (4/16).

• **PICKWICK DISTRIBUTING** is no longer viable, following the defection of Chrysalis, Arista and Motown from indie ranks, says topper Jim Moran at the NARM convention. The firm has shuttered branches and announced stringent new credit policies (4/9, 4/16 & 4/23).

• **SCHWARTZ BROS. INC.** slaps Arista Records & RCA with a $5 million breach of contract suit, claiming fraudulent conduct, unfair competition, contractual interference and conspiracy (4/23).

• **THE VIDEO GAME** trade's rapid evolution and continued volatility are spotlighted at Billboard's first Video Game Conference, co-sponsored with Video Marketing Game Letter (4/30).

MAY

• **IRVING AZOFF,** newly appointed president of the MCA Records Group, is looking beyond records to all facets of home entertainment—"from records to cable to music publishing to merchandising to home video" (5/7).

• **CD SALES** will match those of the conventional LP in 1989, and will supersede it a few years later, predicts PolyGram president Jan Timmer. His remarks came at Billboard's International Music Industry Conference (IMIC) (5/14).

JUNE

• **SENATE SUBCOMMITTEE** marks up and reports to the full Senate Judiciary Committee the audio rental bill, which requires the permission of sound recording copyright owners before rental can be lawfully authorized (6/4).

• **BMI SEEKS CANCELLATION** of music performance licenses for CBS owned and operated television stations (6/4).

• **THE AMERICAN FEDERATION OF MUSICIANS** (AFM) and label representatives reach agreement on royalty payments for the commercial use of promotional video clips, pending ratification by AFM members (6/11).

• **COMPACT DISCS** begin moving out to U.S. record and tape retailers, but quantities will be severely limited. Initially, most labels will not tag their CDs with a suggested retail price, allowing for wholesale price adjustments (6/18).

• **MTV TESTS** its concert promotion power by linking up with A&M Records and Frontier Booking Int'l for the Police's national tour (6/18).

• **TOWER RECORDS,** Russ Solomon's Los Angeles-based retail chain, opens a New York superstore with a $250,000 ad blitz to promote the 28,000 square foot site (6/25).

JULY

• **PRESLEY LAWSUITS SETTLED,** with an 'amicable' pact reached between Col. Tom Parker and RCA Records (7/2).

• **WARNER COMMUNICATIONS AND POLYGRAM** disclose that they are in discussions for a joint venture in which Warners would acquire an 80% stake in PolyGram U.S. and 50% in the company abroad (7/9).

• **PROMOTERS JOHN SCHER** and Cedric Kushner are indicted by a federal grand jury in Trenton, N.J. on charges of violating Section 1 of the Sherman Antitrust Act (7/9).

• **MOTOWN RECORDS** and the MCA Records Group near a new distribution link, dealing independent distributors their third major label loss this year (7/9).

• **THE SUPREME COURT** postpones a decision on the Betamax home video recording issue until the fall session (7/16).

AUGUST

• **ARIOLA** is expected to handle European distribution for computer software and video games made by four major U.S. manufacturers (8/6).

• **MOTOWN DISTRIBUTION VIA MCA BARRED** by a Maryland judge in the mid-Atlantic territory formerly handled by Schwartz Bros. (8/6).

• **CBS RECORDS SCORES** against parallel imports, winning its suit against New York retailer Jimmy's Music World for importing and selling copies of Michael Jackson's "Thriller" and any other CBS product (8/6).

• **BIG STATE DISTRIBUTING** in Dallas seeks $450,000 in annual damages for an "indeterminate" period from Motown, following its switch to the MCA branch system. The suit follows Schwartz Bros. Inc.'s $5 million suit against Motown and MCA (8/13).

• **WARNER PUBLISHING's** newly formed Warner Software division seeks entry into the computer software industry via major acquisition offers, with DataSoft said to be close to an equity agreement where Warner Software would purchase 50% of the company (8/20).

• **THIRD SUIT AGAINST MOTOWN** filed by Associated Distributors of Phoenix. The suit follows those filed by Schwartz Bros. and Big State, over Motown's defection from indie ranks to MCA for distributing (8/20).

• **THE ROLLING STONES** prepare to ink with CBS for $25 million for four albums after leaving Atlantic (8/27).

• **SCHWARTZ BROS. SETTLES** Motown and MCA suit out of court (8/27).

SEPTEMBER

• **VSDA PANEL DEBATES** spark discussion over proposed repeal of the First Sales Doctrine, home taping, piracy and formats at the second annual Video Software Dealers Assn.'s conference (9/10).

• **WEA DROPS CD PREPACK** title allocations, enabling accounts to select product by title (9/17).

• **WHEREHOUSE ENTERTAINMENT** has purchased hundreds of thousands of dollars worth of computer software and is believed to be planning to set up software centers virtually overnight in its Wherehouse Records stores (9/24).

• **WEA, POLYGRAM AND SONY** plan to unite in a major CD promotion slanted toward the youth market, with digital promotion galas in the U.S. next month. Also participating is High Fidelity magazine (9/24).

• **'FLASHDANCE' VIDEO,** listed at $39.95, is poised to become the best-selling home video program to date, with the order level soaring to 177,629 units after one week at retail (9/24).

OCTOBER

• **CHAPPELL MUSIC** and its associated companies are put up for sale by the PolyGram Group for an estimated $150 million (10/8).

• **TOP 40** dominates four major markets—Houston, Cleveland, Boston and Los Angeles—in the summer Arbitron (10/15).

• **'BLACK FRIDAY',** a two-hour shutdown of organized video dealers in Arizona, Minnesota and California, is planned to

(Continued on page TA-38)

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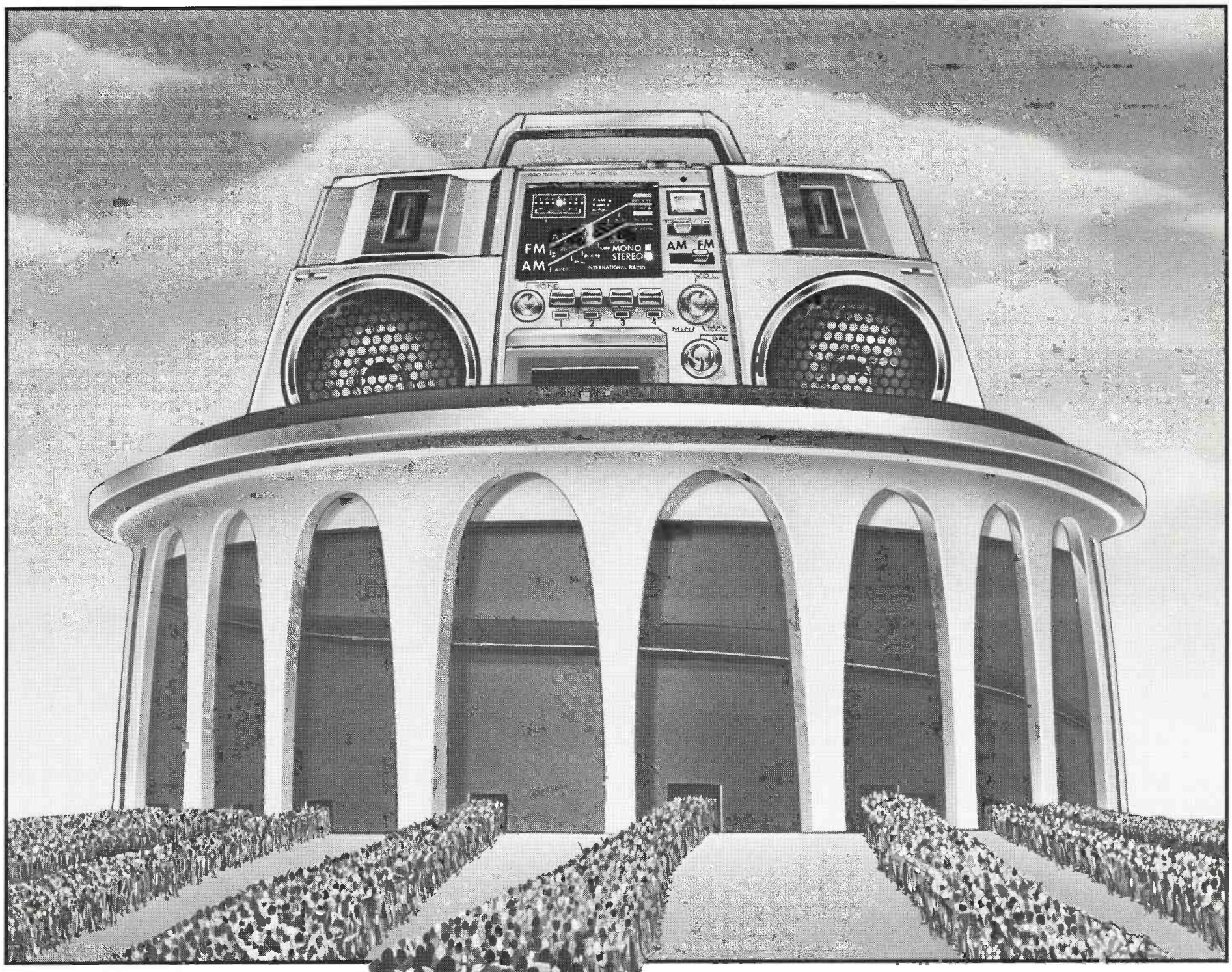
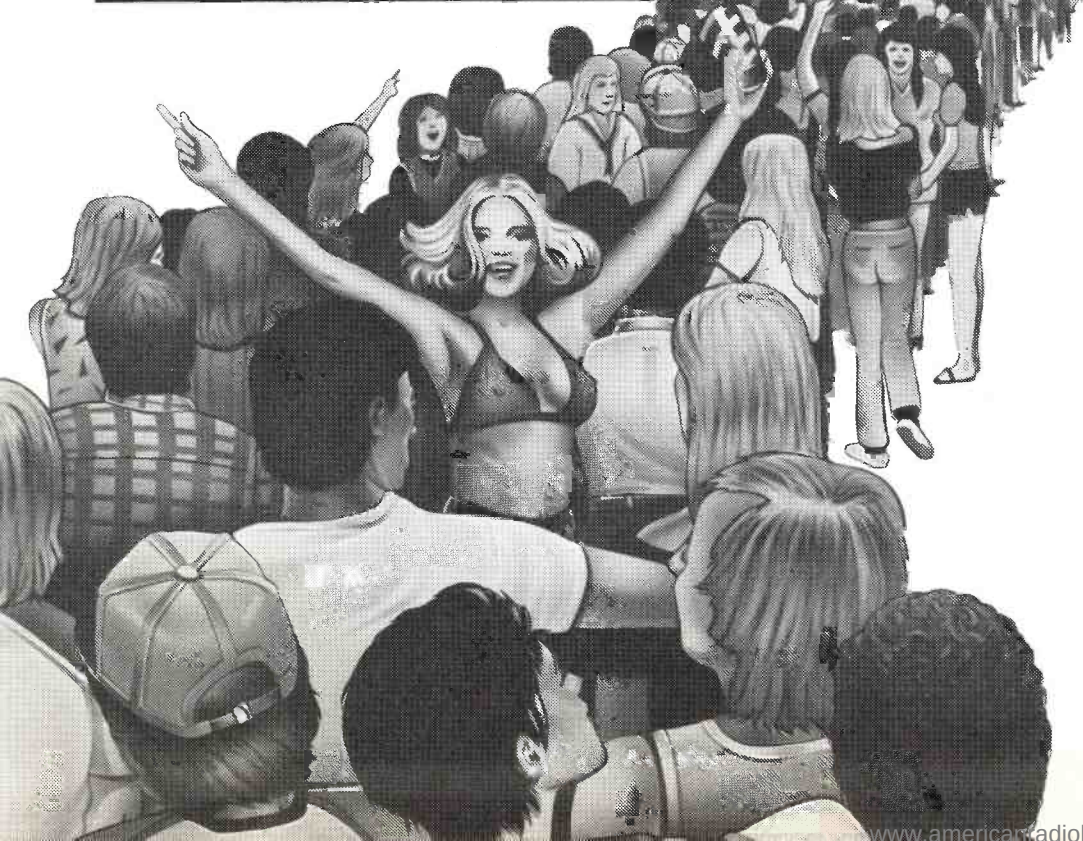
BIG EVENTS





BARBRA STREISAND in her first national radio interview of the '80s, ASIA live from Tokyo, the US FESTIVAL '83, HBO Simulcasts with KENNY ROGERS, DOLLY PARTON, OLIVIA NEWTON-JOHN, HALL & OATES, WILLIE NELSON and BILLY JOEL, 1984 concert exclusives with STEVIE NICKS, MICHAEL McDONALD, THE PRETENDERS, CHRISTOPHER CROSS, JOURNEY, JOHN COUGAR, CHRISTINE McVIE and ASIA, the RONNIE LANE BENEFIT CONCERT from London, the exclusive NARAS GRAMMY AWARDS SPECIAL...all from America's largest producer and distributor of nationally sponsored radio programs, concerts and specials. Over 3,000 U.S. radio stations carry our events and programs...programs like LIVE FROM GILLEY'S, OFF THE RECORD WITH MARY TURNER, THE ROCK ALBUM COUNTDOWN, EARTH NEWS, THE PLAYBOY ADVISOR, SPECIAL EDITION, DR. DEMENTO, and the SUPERSTAR CONCERT SERIES. Our big events and big programs cover every major radio format and they're all brought to you free of charge on a barter basis. For the biggest audiences in national radio, it's WESTWOOD ONE...and only!

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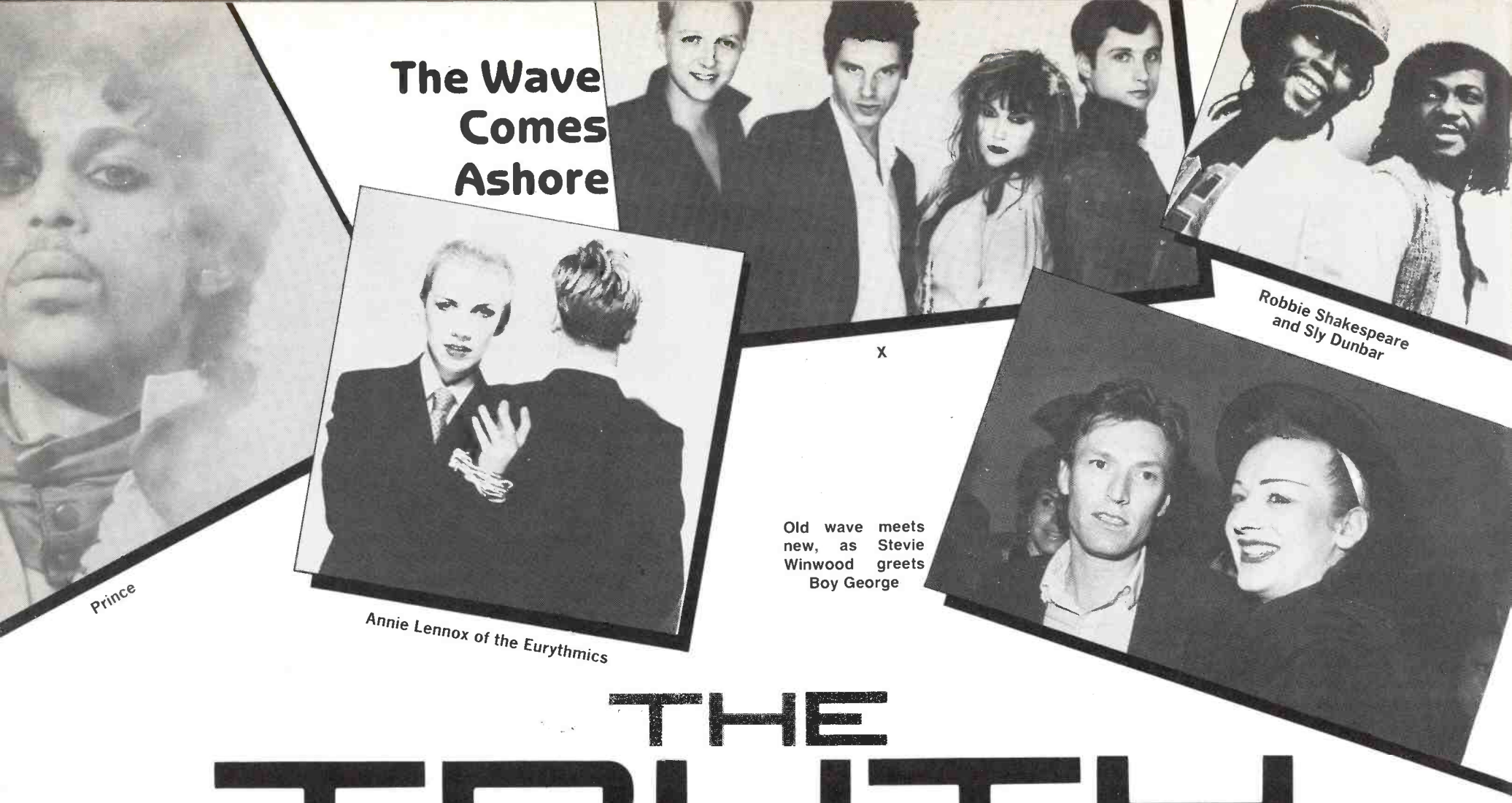

THE TRUTH ABOUT NEW MUSIC

By BRIAN CHIN

Has the new wave arrived or what? In its welter of white dreadlocks, conceptual video and contradictions, 1983 was the year when record labels, radio stations and fans of music jumped at the term "new music."

"New music" is a fittingly vague term, with several crucial challenges built right in. Most of all, it forces everyone, whether consumer, musician or businessperson, to be more of a *fan*. The reason: to be able to judge or even recognize what is "new" demands involvement in what has preceded the new.

That's why interviews with the foremost British "new music" invaders so often turn into passionate discussions of recent pop, rock, soul and disco history. The affection with which Eurythmics' Annie Lennox speaks of Sam and Dave and the defiance with which Culture Club's Boy George calls himself a "plagiarist" bespeak the pride that any fan of music has in being part of that following. They also slag their peers for perceived failings as freely as any fan disappointed with a new record, or skeptical of an artist's intentions.

New music represents in large part the return of the cult, the aficionado, the social aspect of sharing music for its own sake.

And when the music itself is the point—when there is no pervasive political context by which to judge the correctness of music (which is what '60s nostalgists seem to miss)—all kinds of interesting things start happening.

A British man in powder and dreadlocks starts singing soul ballads to a rock audience and is called the most commercial voice of the year . . . A rock club posts a "No Disco!" placard at the door while video clips by such uncompromising rockers as Michael Jackson, David Bowie, and Prince play inside and the all-electronic featured band sings, "Yes, it's safe to dance" . . . Top 40 and alternative radio outmaneuver both AOR and urban contemporary radio by daring to expose music from both categories to listeners who have all along been interested in and buying in both categories . . . It becomes common to hear rock DJs play an entire evening of Arthur Baker/Tommy Boy music to a crowd of the fashionably punk. In other words, standards and formats start crumbling.

Making sense of all the influences and ironies that exist within the new music is about as hard as untying the mythical Gordian knot. New music—or the new music listener—refuses to be logical or predictable, and tolerates the bafflingly avant-garde as well as the crassly commercial.

It has shown the most fascinating capacity for turning on itself and making what was "out" suddenly "in" again—witness the smash success of the disco-disco "Blue Monday" by New Order, and the increasing pervasiveness of music that's basically inspired by mainstream black music (Talking Heads, Madonna, Duran Duran, Adele Bertei, Thompson Twins, Greg Kihn Band). Formerly dirty words like "disco" and "Top 40" have turned out to be critical in the emergence of new music as a noticeable trend.

And when radical music of any sort arrives on the scene—rap, hiphop, ethnic, foreign-language—there is a genuine championing of its potential to widen the horizons of the audience, resulting in phenomena like the second surprise from New Order, their hiphop "Confusion," Falco's German rap funk, and the exchange of the scratch hits "Buffalo Gals" and "Rockit" from a rock audience to the street-funk crowd, and vice versa.

All of this explains why the term "new music" sends more people in the music business running for cover than any other, except, perhaps, "payola." The implicit demand of new music is that it be listened to in the here-and-now, with immediate gut reaction—this is partly because of the strong dance-club influence and partly because the fashion influence makes everything about it highly self-conscious.

Recognizing a sincere homage, an inside joke, a put-on or put-down, or a case of simple exploitation takes an instinct that's quite apart from the necessary business and marketing framework. That's the instinct of the listener. Few in the music industry identify enough with the fan to have confidence in judging with first-person authority what is substantial or the insubstantial in the genre.

Example: even after radio consultants were discredited in their transformation of AOR into a heavy-metal oldies format, they found themselves able to speak with surprising credibility about "new music" because radio programmers were hoping that the consultants would also be able to feed correct information to them on this new manifestation—somehow, it didn't occur to them to investigate their own tastes, or the tastes of local listeners.

That's something that goes exactly counter to the meaning of the last four years of "new wave" turning into "new music." The far-flung sounds and fashions of the new music are more indicative of an environment or a system than of the development of a specific style. It's an environment in which musicians and fans alike are allowed to experiment seriously or jokingly, to delve faithfully into the past or indulge the present.

The "new music" is a variety of music led by a vanguard of artists who dared to pick up rejected music and polish it into something challenging and unique. It's followed by a heterogeneous crowd that's even more open than it realizes.

After all, the new wave was a rejection of the commercial pop-rock and pop-disco of the time. In four short years, much to the benefit of radio and the music business, the new music following has taught itself to appreciate song and production craft so much that its many-faceted products have found their way into every part of the musical spectrum.

New music is not merely colorful, shocking, weird, rude, arrogant and/or unusual. It's open to a greater degree than pop music has been in years, and all-inclusive of the whims and fancies of both musician and fan. It's now up to the industry at large to get closer to this group, which cared about music enough to create a new genre and continue evolving with it.

The Fixx

Spandau Ballet

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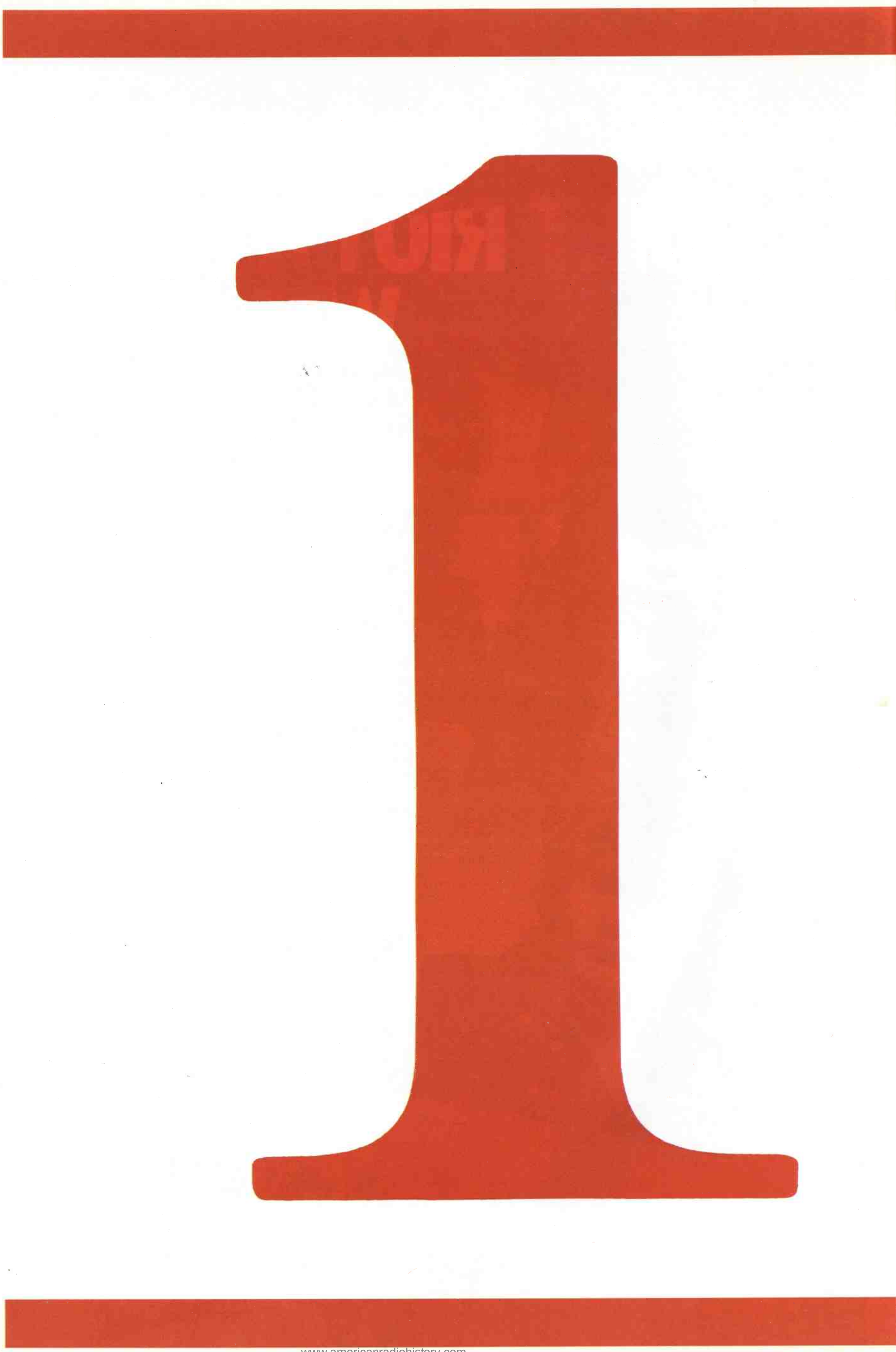

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Thanks to the #1 artists in the world, we are the #1 record label of the year.

#1 TOP POP LABEL:
COLUMBIA RECORDS

#1 POP SINGLES LABEL:
COLUMBIA RECORDS

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#1 BLACK SINGLES LABEL:
COLUMBIA RECORDS

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Top **POP ARTISTS** of the Year

COMBINED LPs & SINGLES

Pos. ARTIST
(No. of Charted Singles & Albums) Label

1. **MICHAEL JACKSON** (7) Epic
2. **MEN AT WORK** (7) Columbia
3. **THE POLICE** (7) A&M
4. **DURAN DURAN** (6) Capitol
5. **DEF LEPPARD** (6) Mercury
6. **JOURNEY** (6) Columbia
7. **DARYL HALL & JOHN OATES** (6) RCA
8. **ALABAMA** (6) RCA
9. **LIONEL RICHIE** (5) Motown
10. **PRINCE** (4) Warner Bros.
11. **CULTURE CLUB** (5) Virgin/Epic
12. **LOVERBOY** (5) Columbia
13. **STRAY CATS** (6) EMI-America
14. **BILLY JOEL** (7) Columbia
15. **LAURA BRANIGAN** (5) Atlantic
16. **TOTO** (4) Columbia
17. **BOB SEGER & THE SILVER BULLET BAND** (7) Capitol
18. **THOMAS DOLBY** (4) Capitol
19. **WILLIE NELSON** (3) Columbia
20. **PINK FLOYD** (1) Capitol (2) Columbia (1) Harvest
21. **STEVIE NICKS** (4) Modern
22. **DAVID BOWIE** (4) EMI-America (1) RCA
23. **THE FIXX** (5) MCA
24. **PAT BENATAR** (6) Chrysalis
25. **BRYAN ADAMS** (4) A&M
26. **OLIVIA NEWTON-JOHN** (4) MCA
27. **STYX** (4) A&M
28. **KENNY ROGERS** (7) Liberty (1) RCA
29. **PHIL COLLINS** (5) Atlantic
30. **JANE FONDA** (2) Columbia
31. **A FLOCK OF SEAGULLS** (5) Jive/Arista
32. **LITTLE RIVER BAND** (5) Capitol
33. **JOE JACKSON** (3) A&M
34. **MISSING PERSONS** (5) Capitol
35. **DONNA SUMMER** (3) Geffen (3)Mercury
36. **NEIL DIAMOND** (1) Capitol (6) Columbia
37. **RICK SPRINGFIELD** (7) RCA
38. **DIANA ROSS** (1) Motown (5) RCA
39. **JOHN COUGAR MELLENCAMP** (5) Riva/Mercury
40. **DEBARGE** (5) Gordy
41. **BILLY SQUIER** (4) Capitol
42. **THE CLASH** (3) Epic
43. **KENNY LOGGINS** (3) Columbia
44. **JARREAU** (5) Warner Bros.
45. **TOM PETTY & THE HEARTBREAKERS** (3) Backstreet
46. **ABC** (3) Mercury
47. **NAKED EYES** (4) EMI-America
48. **ADAM ANT** (3) Epic
49. **SAMMY HAGAR** (1) Capitol (3) Geffen
50. **MARVIN GAYE** (2) Columbia (1) Motown

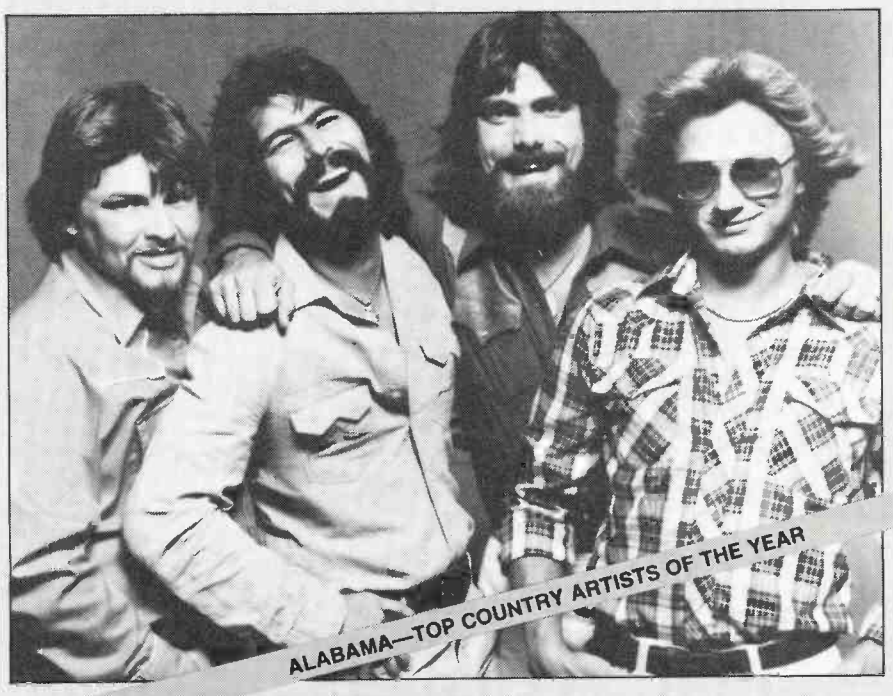
MICHAEL JACKSON—TOP POP & BLACK ARTIST OF THE YEAR

Top **BLACK ARTISTS** of the Year

COMBINED LPs & SINGLES

Pos. ARTIST
(No. of Charted Singles & Albums) Label

1. **MICHAEL JACKSON** (6) Epic
2. **MARVIN GAYE** (4) Columbia
3. **LIONEL RICHIE** (5) Motown
4. **MTUME** (3) Epic
5. **RICK JAMES** (5) Gordy
6. **DEBARGE** (6) Gordy
7. **GEORGE CLINTON** (4) Capitol
8. **PRINCE** (4) Warner Bros.
9. **THE GAP BAND** (5) Total Experience
10. **LUTHER VANDROSS** (5) Epic
11. **DONNA SUMMER** (3) Geffen (3) Mercury
12. **JANET JACKSON** (4) A&M
13. **GLADYS KNIGHT & THE PIPS** (3) Columbia
14. **THE WHISPERS** (4) Solar
15. **THE ISLEY BROTHERS** (6) T-Neck
16. **ANGELA BOFILL** (3) Arista
17. **ARETHA FRANKLIN** (7) Arista
18. **KASHIF** (4) Arista
19. **JARREAU** (5) Warner Bros.
20. **THE SOS BAND** (6) Tabu
21. **DIANA ROSS** (1) Motown (6) RCA
22. **JEFFREY OSBORNE** (5) A&M
23. **EVELYN KING** (4) RCA
24. **CON FUNK SHUN** (5) Mercury
25. **O'BRYAN** (3) Capitol
26. **MARY JANE GIRLS** (4) Gordy
27. **EARTH, WIND & FIRE** (4) Columbia
28. **ONE WAY** (7) MCA
29. **LAKESIDE** (4) Solar
30. **MELBA MOORE** (3) Capitol (2) EMI-America
31. **ZAPP** (5) Warner Bros.
32. **JONZUN CREW** (5) Tommy Boy
33. **GEORGE BENSON** (3) Warner Bros.
34. **Z.Z. HILL** (2) Malaco
35. **NEW EDITION** (3) Streetwise
36. **CHAMPAIGN** (3) Columbia
37. **THE BAR-KAYS** (2) Mercury
38. **CHAKA KHAN** (3) Warner Bros.
39. **DENIECE WILLIAMS** (4) Arc/Columbia
40. **RAY PARKER JR.** (5) Arista
41. **STEPHANIE MILLS** (5) Casablanca
42. **PEABO BRYSON** (4) Capitol
43. **THE COMMODORES** (5) Motown
44. **MIDNIGHT STAR** (5) Solar
45. **EDDY GRANT** (2) Portrait/Ice
46. **TYRONE DAVIS** (3) Highrise (1) Ocean Front
47. **THE CHI-LITES** (3) Larc
48. **SMOKEY ROBINSON** (4) Tamla
49. **STEVE ARRINGTON'S HALL OF FAME** (3) Atlantic (1) Konglather
50. **CULTURE CLUB** (4) Virgin/Epic



ALABAMA—TOP COUNTRY ARTISTS OF THE YEAR

Top **COUNTRY ARTISTS** of the Year

COMBINED LPs & SINGLES

Pos. ARTIST
(No. of Charted Singles & LPs) Label

1. **ALABAMA** (8) RCA
2. **WILLIE NELSON** (8) Columbia
3. **RICKY SKAGGS** (6) Epic (1) Sugar Hill/Epic
4. **HANK WILLIAMS JR.** (11) Elektra/Curb (3) Warner/Curb
5. **THE BELLAMY BROTHERS** (1) Elektra/Curb (5) Warner/Curb
6. **MERLE HAGGARD** (7) Epic (2) MCA
7. **CONWAY TWITTY** (6) Elektra (3) MCA (3) Warner Bros.
8. **KENNY ROGERS** (6) Liberty (1) RCA
9. **THE OAK RIDGE BOYS** (9) MCA
10. **JANIE FRICKE** (6) Columbia
11. **RONNIE MILSAP** (7) RCA
12. **EARL THOMAS CONLEY** (6) RCA
13. **LEE GREENWOOD** (6) MCA
14. **JOHN ANDERSON** (5) Warner Bros.
15. **CRYSTAL GAYLE** (3) Columbia (2) Elektra (3) Warner Bros.
16. **GEORGE JONES** (7) Epic
17. **SYLVIA** (6) RCA
18. **JOHN CONLEE** (7) MCA
19. **DON WILLIAMS** (6) MCA
20. **MICKEY GILLEY** (7) Epic
21. **WILLIE NELSON & MERLE HAGGARD** (2) Epic
22. **DOLLY PARTON** (5) RCA
23. **CHARLEY PRIDE** (8) RCA
24. **REBA McENTIRE** (4) Mercury
25. **SHELLY WEST** (1) Viva (2) Warner/Viva
26. **RONNIE McDOWELL** (5) Epic
27. **MARTY ROBBINS** (7) Columbia (1) Warner/Viva
28. **EDDIE RABBITT** (1) Elektra (3) Warner Bros.
29. **GEORGE STRAIT** (6) MCA
30. **B.J. THOMAS** (2) Cleveland Int'l/Epic (1) Columbia
31. **VERN GOSDIN** (2) AMI (4) Compleat
32. **THE STATLER BROTHERS** (5) Mercury
33. **T.G. SHEPPARD** (5) Warner/Curb
34. **JERRY REED** (6) RCA
35. **EMMYLOU HARRIS** (4) Warner Bros.
36. **JOHNNY LEE** (4) Full Moon/Asylum (1) Full Moon/Warner Bros.
37. **THE WHITES** (2) Elektra/Curb (3) Warner/Curb
38. **WAYLON JENNINGS** (5) RCA
39. **LOUISE MANDRELL** (5) RCA
40. **DAVID FRIZZELL** (3) Viva (2) Warner/Viva
41. **TOM JONES** (4) Mercury
42. **GARY MORRIS** (4) Warner Bros.
43. **MICHAEL MURPHEY** (6) Liberty
44. **CHARLY McCLAIN** (6) Epic
45. **LARRY GATLIN & THE GATLIN BROTHERS BAND** (6) Columbia
46. **LEON EVERETTE** (5) RCA
47. **LACY J. DALTON** (5) Columbia
48. **DAVID ALLAN COE** (4) Columbia
49. **ED BRUCE** (5) MCA
50. **BARBARA MANDRELL** (3) Columbia

Talent Almanac 1984

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Talent Almanac 1984

CULTURE CLUB—NEW POP ARTISTS OF THE YEAR

NEW POP ARTISTS
COMBINED LPs & SINGLES

Pos. ARTIST
(No. of Charted LPs & Singles) Label

1. **CULTURE CLUB** (5) Virgin/Epic
2. **THOMAS DOLBY** (4) Capitol
3. **THE FIXX** (5) MCA
4. **DEBARGE** (5) Gordy
5. **ABC** (3) Mercury
6. **NAKED EYES** (4) EMI-America
7. **EDDY GRANT** (3) Portrait/Ice
8. **EURYTHMICS** (3) RCA
9. **DEXYS MIDNIGHT RUNNERS** (3) Mercury
10. **MADNESS** (3) Geffen

Top POP LABELS
COMBINED LPs & SINGLES

Pos. LABEL
(No. of Charted Singles & LPs)

1. **COLUMBIA** (133)
2. **CAPITOL** (86)
3. **WARNER BROS.** (108)
4. **A&M** (66)
5. **EPIC** (48)
6. **RCA** (85)
7. **ATLANTIC** (62)
8. **ARISTA** (54)
9. **GEFFEN** (52)
10. **MERCURY** (38)
11. **EMI-AMERICA** (51)
12. **MCA** (37)
13. **MOTOWN** (24)
14. **ELEKTRA** (26)
15. **ASYLUM** (16)

COLUMBIA—TOP POP LABEL OF THE YEAR

Columbia

DEBARGE—NEW BLACK ARTISTS OF THE YEAR

New BLACK ARTISTS
COMBINED LPs & SINGLES

Pos. ARTIST
(No. of Charted LPs & Singles) Label

1. **DEBARGE** (6) Gordy
2. **JANET JACKSON** (4) A&M
3. **KASHIF** (4) Arista
4. **MARY JANE GIRLS** (4) Gordy
5. **JONZUN CREW** (5) Tommy Boy
6. **NEW EDITION** (3) Streetwise
7. **EDDY GRANT** (2) Portrait/Ice
8. **STEVE ARRINGTON'S HALL OF FAME** (3) Atlantic
   (1) Konglather
9. **CULTURE CLUB** (4) Virgin/Epic
10. **TYRONE BRUNSON** (2) Believe In A Dream

Top BLACK LABELS
COMBINED LPs & SINGLES

Pos. LABEL
(No. of Charted Singles & LPs)

1. **EPIC** (29)
2. **COLUMBIA** (53)
3. **WARNER BROS.** (49)
4. **CAPITOL** (45)
5. **ARISTA** (33)
6. **RCA** (43)
7. **MOTOWN** (38)
8. **GORDY** (24)
9. **A&M** (25)
10. **MERCURY** (21)
11. **SOLAR** (19)
12. **MCA** (34)
13. **LARC** (17)
14. **TOTAL EXPERIENCE** (10)
15. **CASABLANCA** (14)

EPIC—TOP BLACK LABEL OF THE YEAR

Epic

GUS HARDIN—NEW COUNTRY ARTIST OF THE YEAR

New COUNTRY ARTISTS
COMBINED LPs & SINGLES

Pos. ARTIST
(No. of Charted LPs & Singles) Label

1. **GUS HARDIN** (4) RCA
2. **RAY CHARLES** (4) Columbia
3. **DAN SEALS** (3) Liberty
4. **ATLANTA** (2) MDJ
5. **LANE BRODY** (1) Liberty
6. **MARK GRAY** (2) Columbia
7. **DELIA BELL** (3) Warner Bros.
8. **DEAN MARTIN** (2) Warner Bros.
9. **EXILE** (1) Epic
10. **BRICE HENDERSON** (3) Union Station

Top COUNTRY LABELS
COMBINED LPs & SINGLES

Pos. LABEL
(No. of Charted Singles & LPs)

1. **RCA** (116)
2. **EPIC** (75)
3. **MCA** (88)
4. **COLUMBIA** (71)
5. **WARNER BROS.** (53)
6. **ELEKTRA** (22)
7. **LIBERTY** (32)
8. **MERCURY** (23)
9. **WARNER/VIVA** (19)
10. **WARNER/CURB** (13)
11. **CAPITOL** (22)
12. **ELEKTRA/CURB** (14)
13. **MONUMENT** (6)
14. **VIVA** (7)
15. **CLEVELAND INT'L/EPIC** (2)

RCA—TOP COUNTRY LABEL OF THE YEAR

RCA Records and Cassettes

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Talent Almanac 1984

COLUMBIA—TOP POP ALBUM LABEL

MICHAEL JACKSON—TOP POP ALBUM

MEN AT WORK—TOP POP ALBUM ARTISTS—DUOS/GROUPS

Columbia

Top Pop Album **LABELS**

Pos. LABEL
(No. of Charted LPs)

1. **COLUMBIA** (79)
2. **WARNER BROS.** (81)
3. **CAPITOL** (49)
4. **EPIC** (30)
5. **A&M** (43)
6. **RCA** (50)
7. **ATLANTIC** (35)
8. **ARISTA** (29)
9. **GEFFEN** (25)
10. **MERCURY** (24)
11. **EMI-AMERICA** (22)
12. **MCA** (25)
13. **MOTOWN** (21)
14. **ELEKTRA** (24)
15. **ISLAND** (8)

Top **POP ALBUMS**

Pos. TITLE—Artist—Label

1. **THRILLER**—Michael Jackson—Epic
2. **BUSINESS AS USUAL**—Men At Work—Columbia
3. **SYNCHRONICITY**—The Police—A&M
4. **H2O**—Daryl Hall & John Oates—RCA
5. **1999**—Prince—Warner Bros.
6. **LIONEL RICHIE**—Lionel Richie—Motown
7. **JANE FONDA'S WORKOUT RECORD**—Jane Fonda—Columbia
8. **PYROMANIA**—Def Leppard—Mercury
9. **KISSING TO BE CLEVER**—Culture Club—Virgin/Epic
10. **OLIVIA'S GREATEST HITS, VOL. 2**—Olivia Newton-John—MCA
11. **TOTO IV**—Toto—Columbia
12. **FRONTIERS**—Journey—Columbia
13. **RIO**—Duran Duran—Capitol
14. **BUILT FOR SPEED**—Stray Cats—EMI-America
15. **CUTS LIKE A KNIFE**—Bryan Adams—A&M
16. **GET NERVOUS**—Pat Benatar—Chrysalis
17. **THE DISTANCE**—Bob Seger & The Silver Bullet Band—Capitol
18. **GET LUCKY**—Loverboy—Columbia
19. **MOUNTAIN MUSIC**—Alabama—RCA
20. **FLASHDANCE**—Soundtrack—Casablanca
21. **HELLO, I MUST BE GOING**—Phil Collins—Atlantic
22. **NIGHT AND DAY**—Joe Jackson—A&M
23. **SPRING SESSION M**—Missing Persons—Capitol
24. **KILROY WAS HERE**—Styx—A&M
25. **WAR**—U2—Island
26. **DURAN DURAN**—Duran Duran—Capitol
27. **ALWAYS ON MY MIND**—Willie Nelson—Columbia
28. **LET'S DANCE**—David Bowie—EMI-America
29. **THE CLOSER YOU GET**—Alabama—RCA
30. **COMBAT ROCK**—The Clash—Epic
31. **ELIMINATOR**—ZZ Top—Warner Bros.
32. **AMERICAN FOOL**—John Cougar—Riva/Mercury
33. **THE NYLON CURTAIN**—Billy Joel—Columbia
34. **ESCAPE**—Journey—Columbia
35. **HIGH AND DRY**—Def Leppard—Mercury
36. **HIGH ADVENTURE**—Kenny Loggins—Columbia
37. **LONG AFTER DARK**—Tom Petty & The Heartbreakers—Backstreet
38. **PANCHO & LEFTY**—Willie Nelson & Merle Haggard—Epic
39. **CARGO**—Men At Work—Columbia
40. **SPECIAL BEAT SERVICE**—The English Beat—I.R.S.
41. **FRIEND AND FOE**—Adam Ant—Epic
42. **THE LEXICON OF LOVE**—ABC—Mercury
43. **ALL THIS LOVE**—DeBarge—Gordy
44. **LIVING IN OZ**—Rick Springfield—RCA
45. **MIDNIGHT LOVE**—Marvin Gaye—Columbia
46. **THREE LOCK BOX**—Sammy Hagar—Geffen
47. **GREATEST HITS**—Dan Fogelberg—Full Moon/Epic
48. **JARREAU**—Jarreau—Warner Bros.
49. **EMOTIONS IN MOTION**—Billy Squier—Capitol
50. **OUTSIDE/INSIDE**—The Tubes—Capitol
51. **KILLER ON THE RAMPAGE**—Eddy Grant—Portrait/Ice
52. **WORLDS APART**—Saga—Portrait
53. **FOREVER, FOR ALWAYS, FOR LOVE**—Luther Vandross—Epic
54. **FAMOUS LAST WORDS**—Supertramp—A&M
55. **BLINDED BY SCIENCE**—Thomas Dolby—Capitol
56. **REACH THE BEACH**—The Fixx—MCA
57. **METAL HEALTH**—Quiet Riot—Pasha
58. **HEARTLIGHT**—Neil Diamond—Columbia
59. **THE GOLDEN AGE OF WIRELESS**—Thomas Dolby—Capitol
60. **BRANIGAN II**—Laura Branigan—Atlantic
61. **BELLA DONNA**—Stevie Nicks—Modern
62. **NAKED EYES**—Naked Eyes—EMI-America
63. **HEADHUNTER**—Krokus—Arista
64. **WINDS OF CHANGE**—Jefferson Starship—Grunt
65. **NEVER SURRENDER**—Triumph—RCA
66. **PLEASURE VICTIM**—Berlin—Enigma
67. **CUT**—Golden Earring—21 Records
68. **SCREAMING FOR VENGEANCE**—Judas Priest—Columbia
69. **TOO TOUGH**—Angela Bofill—Arista
70. **RECORDS**—Foreigner—Atlantic
71. **HEARTBREAKER**—Dionne Warwick—Arista
72. **SWEET DREAMS (ARE MADE OF THIS)**—Eurythmics—RCA
73. **I CAN'T STAND STILL**—Don Henley—Asylum
74. **GREATEST HITS**—Little River Band—Capitol
75. **VISIONS**—Gladys Knight & The Pips—Columbia
76. **SCANDAL**—Scandal—Columbia
77. **TOO-RYE-AY**—Dexys Midnight Runners—Mercury
78. **PIECE OF MIND**—Iron Maiden—Capitol
79. **JULIO**—Julio Iglesias—Columbia
80. **THE WILD HEART**—Stevie Nicks—Modern
81. **FOREVER NOW**—Psychedelic Furs—Columbia
82. **SPEAKING IN TONGUES**—The Talking Heads—Sire
83. **DAWN PATROL**—Night Ranger—Boardwalk
84. **KEEP IT UP**—Loverboy—Columbia
85. **STATE OF CONFUSION**—The Kinks—Arista
86. **DAYLIGHT AGAIN**—Crosby, Stills & Nash—Atlantic
87. **SERGIO MENDES**—Sergio Mendes—A&M
88. **MIRAGE**—Fleetwood Mac—Warner Bros.
89. **LOVE FOR LOVE**—The Whispers—Solar
90. **KIHNSPIRACY**—The Greg Kihn Band—Beserkley
91. **HERE COMES THE NIGHT**—Barry Manilow—Arista
92. **IN YOUR EYES**—George Benson—Warner Bros.
93. **MADNESS**—Madness—Geffen
94. **A FLOCK OF SEAGULLS**—A Flock Of Seagulls—Jive/Arista
95. **DARK SIDE OF THE MOON**—Pink Floyd—Harvest
96. **GAP BAND IV**—The Gap Band—Total Experience
97. **WE'VE GOT TONIGHT**—Kenny Rogers—Liberty
98. **EVERY HOME SHOULD HAVE ONE**—Patti Austin—Qwest
99. **THE NIGHTFLY**—Donald Fagen—Warner Bros.
100. **WORD OF MOUTH**—Toni Basil—Chrysalis

Top Pop Album **ARTISTS-DUOS/GROUPS**

Pos. ARTIST
(No. of Charted LPs) Label

1. **MEN AT WORK** (2) Columbia
2. **THE POLICE** (5) A&M
3. **ALABAMA** (3) RCA
4. **DEF LEPPARD** (3) Mercury
5. **DURAN DURAN** (3) Capitol
6. **JOURNEY** (2) Columbia
7. **LOVERBOY** (3) Columbia
8. **DARYL HALL & JOHN OATES** (2) RCA
9. **PINK FLOYD** (1) Capitol
   (2) Columbia
   (1) Harvest
10. **STRAY CATS** (2) EMI-America
11. **CULTURE CLUB** (1) Virgin/Epic
12. **TOTO** (1) Columbia
13. **THE FIXX** (2) MCA
14. **MISSING PERSONS** (2) Capitol
15. **BOB SEGER & THE SILVER BULLET BAND** (4) Capitol
16. **A FLOCK OF SEAGULLS** (2) Jive/Arista
17. **LITTLE RIVER BAND** (2) Capitol
18. **STYX** (1) A&M
19. **U2** (1) Island
20. **THE CLASH** (1) Epic
21. **ZZ TOP** (1) Warner Bros.
22. **IRON MAIDEN** (2) Capitol
23. **TOM PETTY & THE HEARTBREAKERS** (1) Backstreet
24. **WILLIE NELSON & MERLE HAGGARD** (1) Epic
25. **DEBARGE** (2) Gordy

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Talent Almanac 1984

Top POP ALBUM ARTISTS

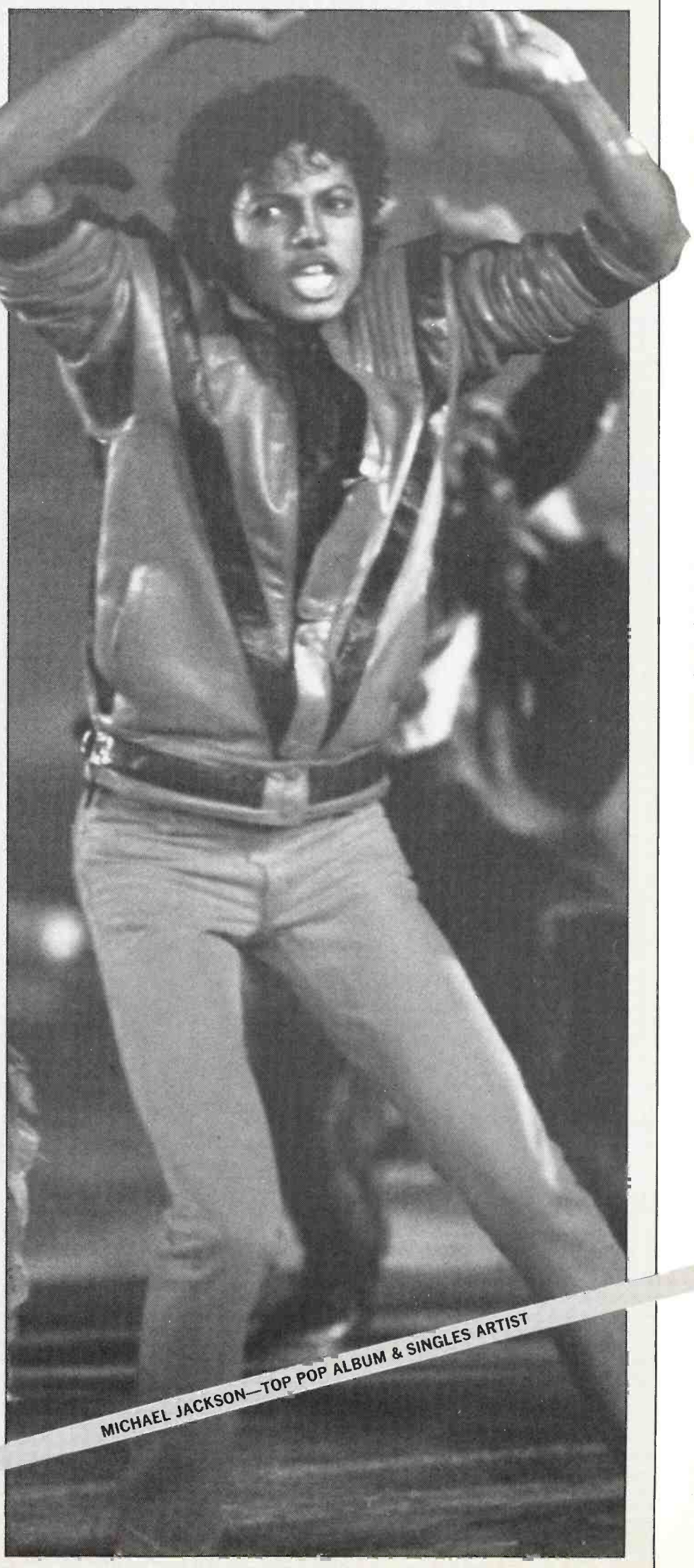
Pos. ARTIST (No. of Charted LPs) Label

1. MICHAEL JACKSON (2) Epic
2. MEN AT WORK (2) Columbia
3. THE POLICE (5) A&M
4. ALABAMA (3) RCA
5. DEF LEPPARD (3) Mercury
6. DURAN DURAN (3) Capitol
7. JOURNEY (2) Columbia
8. LOVERBOY (3) Columbia
9. DARYL HALL & JOHN OATES (2) RCA
10. WILLIE NELSON (3) Columbia
11. PINK FLOYD (1) Capitol
    (2) Columbia
    (1) Harvest
12. PRINCE (1) Warner Bros.
13. LIONEL RICHIE (1) Motown
14. STRAY CATS (2) EMI-America
15. JANE FONDA (2) Columbia
16. THOMAS DOLBY (2) Capitol
17. KENNY ROGERS (4) Liberty
    (1) RCA
18. STEVIE NICKS (2) Modern
19. OLIVIA NEWTON-JOHN (2) MCA
20. CULTURE CLUB (1) Virgin/Epic
21. TOTO (1) Columbia
22. BILLY JOEL (2) Columbia
23. THE FIXX (2) MCA
24. MISSING PERSONS (2) Capitol
25. LAURA BRANIGAN (2) Atlantic
26. BOB SEGER & THE SILVER BULLET BAND (4) Capitol
27. PAT BENATAR (2) Chrysalis
28. PHIL COLLINS (2) Atlantic
29. BRYAN ADAMS (1) A&M
30. BILLY SQUIER (2) Capitol
31. A FLOCK OF SEAGULLS (2) Jive/Arista
32. NEIL DIAMOND (1) Capitol
    (3) Columbia
33. DAVID BOWIE (1) EMI-America
    (1) RCA
34. JARREAU (2) Warner Bros.
35. JOE JACKSON (1) A&M
36. DIANA ROSS (1) Motown
    (2) RCA
37. LITTLE RIVER BAND (2) Capitol
38. STYX (1) A&M
39. JOHN COUGAR MELLENCAMP (2) Riva/Mercury
40. U2 (1) Island
41. THE CLASH (1) Epic
42. ZZ TOP (1) Warner Bros.
43. IRON MAIDEN (2) Capitol
44. RICK SPRINGFIELD (3) RCA
45. OZZY OSBOURNE (4) Jet
46. KENNY LOGGINS (1) Columbia
47. TOM PETTY & THE HEARTBREAKERS (1) Backstreet
48. WILLIE NELSON & MERLE HAGGARD (1) Epic
49. DEBARGE (2) Gordy
50. PETER GABRIEL (2) Geffen
51. THE ENGLISH BEAT (1) I.R.S.
52. ADAM ANT (1) Epic
53. ABC (1) Mercury
54. SAMMY HAGAR (1) Capitol
    (1) Geffen
55. CROSBY,STILLS & NASH (2) Atlantic
56. MARVIN GAYE (1) Columbia
    (1) Motown
57. DONNA SUMMER (1) Geffen
    (1) Mercury
58. ASIA (2) Geffen
59. DIRE STRAITS (2) Warner Bros.
60. DAN FOGELBERG (2) Full Moon/Epic
61. THE GAP BAND (2) Total Experience
62. SUPERTRAMP (2) A&M
63. THE TUBES (1) Capitol
64. SAGA (2) Portrait
65. EDDY GRANT (1) Portrait/Ice
66. LUTHER VANDROSS (1) Epic
67. QUIET RIOT (1) Pasha
68. FOREIGNER (2) Atlantic
69. HANK WILLIAMS JR. (1) Elektra/Curb
    (1) Warner/Curb
70. ROD STEWART (2) Warner Bros.
71. JEFFREY OSBORNE (2) A&M
72. BILLY IDOL (3) Chrysalis
73. ROBERT PLANT (2) Swan Song
74. NAKED EYES (1) EMI-America
75. JOAN JETT & THE BLACKHEARTS (1) Blackheart/MCA
    (2) Boardwalk
76. KROKUS (1) Arista
77. JEFFERSON STARSHIP (1) Grunt
78. TRIUMPH (1) RCA
79. BERLIN (1) Enigma
80. GOLDEN EARRING (1) 21 Records
81. ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK (2) RCA
82. NEIL YOUNG (2) Geffen
83. JUDAS PRIEST (1) Columbia
84. ANGELA BOFILL (1) Arista
85. DIONNE WARWICK (2) Arista
86. EURYTHMICS (1) RCA
87. HEAVEN 17 (2) Arista
88. DON HENLEY (1) Asylum
89. GLADYS NIGHT & THE PIPS (1) Columbia
90. SCANDAL (1) Columbia
91. THE WHO (1) MCA
    (1) Warner Bros.
92. DEXYS MIDNIGHT RUNNERS (1) Mercury
93. JULIO IGLESIAS (1) Columbia
94. PSYCHEDELIC FURS (1) Columbia
95. LINDA RONSTADT (2) Asylum
96. THE TALKING HEADS (1) Sire
97. NIGHT RANGER (1) Boardwalk
98. BARRY MANILOW (2) Arista
99. THE COMMODORES (3) Motown
100. THE KINKS (1) Arista

Top POP SINGLES ARTISTS

Pos. ARTIST
(No. of Charted Singles) Label

1. MICHAEL JACKSON (5) Epic
2. THE POLICE (2) A&M
3. MEN AT WORK (5) Columbia
4. DARYL HALL & JOHN OATES (4) RCA
5. LIONEL RICHIE (4) Motown
6. CULTURE CLUB (4) Virgin/Epic
7. IRENE CARA (1) Casablanca
   (1) Geffen/Network
8. BILLY JOEL (5) Columbia
9. DURAN DURAN (3) Capitol
10. LAURA BRANIGAN (3) Atlantic
11. PRINCE (3) Warner Bros.
12. JOURNEY (4) Columbia
13. STRAY CATS (4) EMI-America
14. DAVID BOWIE (3) EMI-America
15. BOB SEGER & THE SILVER BULLET BAND (3) Capitol
16. STYX (3) A&M
17. DONNA SUMMER (2) Geffen
    (2) Mercury
18. TOTO (3) Columbia
19. NAKED EYES (3) EMI-America
20. BRYAN ADAMS (3) A&M
21. DEF LEPPARD (3) Mercury
22. RICK SPRINGFIELD (4) RCA
23. PAT BENATAR (4) Chrysalis
24. LITTLE RIVER BAND (3) Capitol
25. EURYTHMICS (2) RCA
26. BONNIE TYLER (1) Columbia
27. MICHAEL SEMBELLO (1) Casablanca
    (1) Warner Bros.
28. PATTI AUSTIN WITH JAMES INGRAM (1) Qwest
29. DEBARGE (3) Gordy
30. JOE JACKSON (2) A&M
31. PHIL COLLINS (3) Atlantic
32. SERGIO MENDES (2) A&M
33. STEVIE NICKS (2) Modern
34. ELTON JOHN (4) Geffen
35. KENNY LOGGINS (2) Columbia
36. MADNESS (2) Geffen
37. THE FIXX (3) MCA
38. DIANA ROSS (3) RCA
39. EDDY GRANT (2) Portrait/Ice
40. ABC (2) Mercury
41. AIR SUPPLY (3) Arista
42. THE GREG KIHN BAND (2) Beserkley
43. EDDIE RABBITT WITH CRYSTAL GAYLE (1) Elektra
44. A FLOCK OF SEAGULLS (3) Jive/Arista
45. DEXYS MIDNIGHT RUNNERS (2) Mercury
46. TOM PETTY & THE HEARTBREAKERS (2) Backstreet
47. DON HENLEY (2) Asylum
48. THE KINKS (2) Arista
49. GOLDEN EARRING (2) 21 Records
50. JUICE NEWTON (3) Capitol
51. THOMAS DOLBY (2) Capitol
52. DIONNE WARWICK (2) Arista
53. THE HUMAN LEAGUE (2) A&M
54. CHRISTOPHER CROSS (2) Warner Bros.
55. JOHN COUGAR MELLENCAMP (3) Riva/Mercury
56. THE CLASH (2) Epic
57. FRIDA (1) Atlantic
58. THE TUBES (3) Capitol
59. JEFFREY OSBORNE (4) A&M
60. THE PRETENDERS (1) Sire
61. JACKSON BROWNE (3) Asylum
62. JOE COCKER & JENNIFER WARNES (1) Island
63. AFTER THE FIRE (2) Epic
64. ROD STEWART (2) Warner Bros.
65. TONI BASIL (2) Chrysalis
66. LOVERBOY (2) Columbia
67. SUPERTRAMP (2) A&M
68. ADAM ANT (2) Epic
69. TACO (1) RCA
70. DAN FOGELBERG (2) Full Moon/Epic
71. MARVIN GAYE (1) Columbia
72. AMERICA (3) Capitol
73. SAMMY HAGAR (2) Geffen
74. MEN WITHOUT HATS (1) Backstreet
75. NEIL DIAMOND (3) Columbia
76. KENNY ROGERS & SHEENA EASTON (1) Liberty
77. KAJAGOOGOO (2) EMI-America
78. BARRY MANILOW (2) Arista
79. MICHAEL JACKSON & PAUL McCARTNEY (1) Epic
80. QUARTERFLASH (2) Geffen
81. OLIVIA NEWTON-JOHN (2) MCA
82. ASIA (2) Geffen
83. STEEL BREEZE (2) RCA
84. LINDA RONSTADT (4) Asylum
85. THOMPSON TWINS (2) Arista
86. RONNIE MILSAP (2) RCA
87. SAGA (2) Portrait
88. CROSBY, STILLS & NASH (3) Atlantic
89. JEFFERSON STARSHIP (2) Grunt
90. GEORGE BENSON (2) Warner Bros.
91. CHAMPAIGN (1) Columbia
92. SHALAMAR (1) Solar
93. MOVING PICTURES (1) Network
94. EARTH, WIND & FIRE (2) Columbia
95. MUSICAL YOUTH (1) MCA
96. SPANDAU BALLET (1) Chrysalis
97. JARREAU (3) Warner Bros.
98. FRANK STALLONE (1) RSO
99. ERIC CLAPTON (1) Duck/Warner Bros.
100. STEPHEN BISHOP (1) Warner Bros.



MICHAEL JACKSON—TOP POP ALBUM & SINGLES ARTIST

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Talent Almanac 1984

Top **POP SINGLES**

Pos. TITLE—Artist—Label

1. **EVERY BREATH YOU TAKE**—The Police—A&M
2. **BILLIE JEAN**—Michael Jackson—Epic
3. **FLASHDANCE—WHAT A FEELING**—Irene Cara—Casablanca
4. **DOWN UNDER**—Men At Work—Columbia
5. **BEAT IT**—Michael Jackson—Epic
6. **TOTAL ECLIPSE OF THE HEART**—Bonnie Tyler—Columbia
7. **MANEATER**—Daryl Hall & John Oates—RCA
8. **BABY COME TO ME**—Patti Austin with James Ingram—Quest
9. **MANIAC**—Michael Sembello—Casablanca
10. **SWEET DREAMS (ARE MADE OF THIS)**—Eurythmics—RCA
11. **DO YOU REALLY WANT TO HURT ME**—Culture Club—Virgin/Epic
12. **YOU AND I**—Eddie Rabbitt with Crystal Gayle—Elektra
13. **COME ON EILEEN**—Dexys Midnight Runners—Mercury
14. **SHAME ON THE MOON**—Bob Seger & The Silver Bullet Band—Capitol
15. **SHE WORKS HARD FOR THE MONEY**—Donna Summer—Mercury
16. **NEVER GONNA LET YOU GO**—Sergio Mendes—A&M
17. **HUNGRY LIKE THE WOLF**—Duran Duran—Capitol
18. **LET'S DANCE**—David Bowie—EMI-America
19. **TWILIGHT ZONE**—Golden Earring—21 Records
20. **I KNOW THERE'S SOMETHING GOING ON**—Frida—Atlantic
21. **JEOPARDY**—The Greg Kihn Band—Beserkley
22. **ELECTRIC AVENUE**—Eddy Grant—Portrait/Ice
23. **SHE BLINDED ME WITH SCIENCE**—Thomas Dolby—Capitol
24. **AFRICA**—Toto—Columbia
25. **LITTLE RED CORVETTE**—Prince—Warner Bros.
26. **BACK ON THE CHAIN GANG**—The Pretenders—Sire
27. **UP WHERE WE BELONG**—Joe Cocker & Jennifer Warnes—Island
28. **MR. ROBOTO**—Styx—A&M
29. **YOU ARE**—Lionel Richie—Motown
30. **DER KOMMISAR**—After The Fire—Epic
31. **PUTTIN' ON THE RITZ**—Taco—RCA
32. **SEXUAL HEALING**—Marvin Gaye—Columbia
33. **(KEEP FEELING) FASCINATION**—The Human League—A&M
34. **TIME**—Culture Club—Virgin/Epic
35. **THE SAFETY DANCE**—Men Without Hats—Backstreet
36. **MICKEY**—Toni Basil—Chrysalis
37. **YOU CAN'T HURRY LOVE**—Phil Collins—Atlantic
38. **SEPARATE WAYS**—Journey—Columbia
39. **ONE ON ONE**—Daryl Hall & John Oates—RCA
40. **WE'VE GOT TONIGHT**—Kenny Rogers & Sheena Easton—Liberty
41. **1999**—Prince—Warner Bros.
42. **STRAY CAT STRUT**—Stray Cats—EMI-America
43. **ALLENTOWN**—Billy Joel—Columbia
44. **STAND BACK**—Stevie Nicks—Modern
45. **TELL HER ABOUT IT**—Billy Joel—Columbia
46. **ALWAYS SOMETHING THERE TO REMIND ME**—Naked Eyes—EMI-America
47. **TRULY**—Lionel Richie—Motown
48. **DIRTY LAUNDRY**—Don Henley—Asylum
49. **THE GIRL IS MINE**—Michael Jackson & Paul McCartney—Epic
50. **TOO SHY**—Kajagoogoo—EMI-America
51. **GOODY TWO SHOES**—Adam Ant—Epic
52. **ROCK THE CASBAH**—The Clash—Epic
53. **OUR HOUSE**—Madness—Geffen
54. **OVERKILL**—Men At Work—Columbia
55. **IS THERE SOMETHING I SHOULD KNOW**—Duran Duran—Capitol
56. **GLORIA**—Laura Branigan—Atlantic
57. **AFFAIR OF THE HEART**—Rick Springfield—RCA
58. **SHE'S A BEAUTY**—The Tubes—Capitol
59. **SOLITAIRE**—Laura Branigan—Atlantic
60. **DON'T LET IT END**—Styx—A&M
61. **HOW AM I SUPPOSED TO LIVE WITHOUT YOU**—Laura Branigan—Atlantic
62. **CHINA GIRL**—David Bowie—EMI-America
63. **COME DANCING**—The Kinks—Arista
64. **PROMISES, PROMISES**—Naked Eyes—EMI-America
65. **THE OTHER GUY**—Little River Band—Capitol
66. **MAKING LOVE OUT OF NOTHING AT ALL**—Air Supply—Arista
67. **FAMILY MAN**—Daryl Hall & John Oates—RCA
68. **WANNA BE STARTIN' SOMETHING**—Michael Jackson—Epic
69. **I WON'T HOLD YOU BACK**—Toto—Columbia
70. **ALL RIGHT**—Christopher Cross—Warner Bros.
71. **STRAIGHT FROM THE HEART**—Bryan Adams—A&M
72. **HEART TO HEART**—Kenny Loggins—Columbia
73. **MY LOVE**—Lionel Richie—Motown
74. **I'M STILL STANDING**—Elton John—Geffen
75. **HOT GIRLS IN LOVE**—Loverboy—Columbia
76. **IT'S A MISTAKE**—Men At Work—Columbia
77. **I'LL TUMBLE 4 YA**—Culture Club—Virgin/Epic
78. **ALL THIS LOVE**—DeBarge—Gordy
79. **YOUR LOVE IS DRIVING ME CRAZY**—Sammy Hagar—Geffen
80. **HEARTBREAKER**—Dionne Warwick—Arista
81. **FAITHFULLY**—Journey—Columbia
82. **STEPPIN' OUT**—Joe Jackson—A&M
83. **TAKE ME TO HEART**—Quarterflash—Geffen
84. **(SHE'S) SEXY + 17**—Stray Cats—EMI-America
85. **TRY AGAIN**—Champaign—Columbia
86. **DEAD GIVEAWAY**—Shalamar—Solar
87. **LAWYERS IN LOVE**—Jackson Browne—Asylum
88. **WHAT ABOUT ME**—Moving Pictures—Network
89. **HUMAN NATURE**—Michael Jackson—Epic
90. **PHOTOGRAPH**—Def Leppard—Mercury
91. **PASS THE DUTCHIE**—Musical Youth—MCA
92. **TRUE**—Spandau Ballet—Chrysalis
93. **FAR FROM OVER**—Frank Stallone—RSO
94. **I'VE GOT A ROCK'N'ROLL HEART**—Eric Clapton—Duck/Warner Bros.
95. **IT MIGHT BE YOU**—Stephen Bishop—Warner Bros.
96. **TONIGHT I CELEBRATE MY LOVE**—Peabo Bryson & Roberta Flack—Capitol
97. **YOU GOT LUCKY**—Tom Petty & The Heartbreakers—Backstreet
98. **DON'T CRY**—Asia—Geffen
99. **BREAKING US IN TWO**—Joe Jackson—A&M
100. **FALL IN LOVE WITH ME**—Earth Wind & Fire—Columbia

THE POLICE—TOP POP SINGLE

THE POLICE—TOP POP SINGLES ARTISTS—DUOS/GROUPS

COLUMBIA—TOP POP SINGLES LABEL

Top Pop Singles **ARTISTS-DUOS/GROUPS**

Pos. ARTIST
(No. of Charted Singles) Label

1. **THE POLICE** (2) A&M
2. **MEN AT WORK** (5) Columbia
3. **DARYL HALL & JOHN OATES** (4) RCA
4. **CULTURE CLUB** (4) Virgin/Epic
5. **DURAN DURAN** (3) Capitol
6. **JOURNEY** (4) Columbia
7. **STRAY CATS** (4) EMI-America
8. **BOB SEGER & THE SILVER BULLET BAND** (3) Capitol
9. **STYX** (3) A&M
10. **TOTO** (3) Columbia
11. **NAKED EYES** (3) EMI-America
12. **DEF LEPPARD** (3) Mercury
13. **LITTLE RIVER BAND** (3) Capitol
14. **EURYTHMICS** (2) RCA
15. **PATTI AUSTIN WITH JAMES INGRAM** (1) Qwest
16. **DEBARGE** (3) Gordy
17. **MADNESS** (2) Geffen
18. **THE FIXX** (3) MCA
19. **ABC** (2) Mercury
20. **AIR SUPPLY** (3) Arista
21. **THE GREG KIHN BAND** (2) Beserkley
22. **EDDIE RABBITT WITH CRYSTAL GAYLE** (1) Elektra
23. **A FLOCK OF SEAGULLS** (3) Jive/Arista
24. **DEXYS MIDNIGHT RUNNERS** (2) Mercury
25. **TOM PETTY & THE HEARTBREAKERS** (2) Backstreet

Top Pop Singles **LABELS**

Pos. LABEL
(No. of Charted Singles)

1. **COLUMBIA** (54)
2. **A&M** (27)
3. **CAPITOL** (37)
4. **RCA** (35)
5. **EPIC** (21)
6. **WARNER BROS.** (40)
7. **EMI-AMERICA** (29)
8. **ATLANTIC** (27)
9. **GEFFEN** (27)
10. **ARISTA** (25)
11. **MERCURY** (14)
12. **CASABLANCA** (3)
13. **MOTOWN** (9)
14. **ASYLUM** (11)
15. **MCA** (12)

Columbia

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THERE ARE BIGGER COMPANIES, BUT NO BIGGER IDEAS.

Congratulations to all our fine artists who are honored by this year's awards.

Top Pop Singles
#1 "Every Breath You Take"

Top Pop Singles Vocal Duos and Groups
#1 The Police

Top Pop Artists
#3 The Police

Top Pop Albums
#3 Synchronicity/The Police

Top Pop Album Labels
#5 A & M (30)

Top Pop Album Groups
#2 The Police

Top Pop Album Artists
#3 The Police

Top Pop Singles Artists
#2 The Police

Top Pop Singles Labels
#2 A & M (27)

Adult Contemporary Singles
#2 Never Gonna Let You Go/
Sergio Mendes

#3 All Time High
Rita Coolidge

Adult Contemporary Artist
#2 Sergio Mendes

Top Adult Contemporary Labels
#2 A & M (19)

A&M RECORDS

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Top **POP ALBUM ARTISTS-MALE**

Pos. ARTIST
(No. of Charted LPs) Label

1. **MICHAEL JACKSON** (2) Epic
2. **WILLIE NELSON** (3) Columbia
3. **PRINCE** (1) Warner Bros.
4. **LIONEL RICHIE** (1) Motown
5. **THOMAS DOLBY** (2) Capitol
6. **KENNY ROGERS** (4) Liberty
   (1) RCA
7. **BILLY JOEL** (2) Columbia
8. **PHIL COLLINS** (2) Atlantic
9. **BRYAN ADAMS** (1) A&M
10. **BILLY SQUIER** (2) Capitol
11. **NEIL DIAMOND** (1) Capitol
    (3) Columbia
12. **DAVID BOWIE** (1) EMI-America
    (1) RCA
13. **JARREAU** (2) Warner Bros.
14. **JOE JACKSON** (1) A&M
15. **JOHN COUGAR MELLENCAMP** (2) Riva/Mercury
16. **RICK SPRINGFIELD** (3) RCA
17. **OZZY OSBOURNE** (4) Jet
18. **KENNY LOGGINS** (1) Columbia
19. **PETER GABRIEL** (2) Geffen
20. **ADAM ANT** (1) Epic
21. **SAMMY HAGAR** (1) Capitol
    (1) Geffen
22. **MARVIN GAYE** (1) Columbia
    (1) Motown
23. **DAN FOGELBERG** (2) Full Moon/Epic
24. **EDDY GRANT** (1) Portrait/Ice
25. **LUTHER VANDROSS** (1) Epic

MICHAEL JACKSON—TOP POP ALBUM & SINGLES ARTIST—MALE

Top Pop Album **ARTISTS-FEMALE**

Pos. ARTIST
(No. of Charted LPs) Label

1. **STEVIE NICKS** (2) Modern
2. **OLIVIA NEWTON-JOHN** (2) MCA
3. **LAURA BRANIGAN** (2) Atlantic
4. **PAT BENATAR** (2) Chrysalis
5. **DIANA ROSS** (1) Motown
   (2) RCA
6. **DONNA SUMMER** (1) Geffen
   (1) Mercury
7. **ANGELA BOFILL** (1) Arista
8. **DIONNE WARWICK** (2) Arista
9. **LINDA RONSTADT** (2) Asylum
10. **ARETHA FRANKLIN** (2) Arista
11. **PATTI AUSTIN** (1) Qwest
12. **TONI BASIL** (1) Chrysalis
13. **MELISSA MANCHESTER** (2) Arista
14. **JUICE NEWTON** (3) Capitol
15. **BARBRA STREISAND** (1) Columbia
16. **FRIDA** (1) Atlantic
17. **SYLVIA** (2) RCA
18. **JONI MITCHELL** (1) Geffen
19. **JANET JACKSON** (1) A&M
20. **JOAN ARMATRADING** (1) A&M
21. **EVELYN KING** (1) RCA
22. **DOLLY PARTON** (2) RCA
23. **BONNIE TYLER** (1) Columbia
24. **GRACE JONES** (1) Island
25. **RICKIE LEE JONES** (1) Warner Bros.

STEVIE NICKS—TOP POP ALBUM ARTIST—FEMALE

Top Pop **SINGLES ARTISTS-MALE**

Pos. ARTIST
(No. of Charted Singles) Label

1. **MICHAEL JACKSON** (5) Epic
2. **LIONEL RICHIE** (4) Motown
3. **BILLY JOEL** (5) Columbia
4. **PRINCE** (3) Warner Bros.
5. **DAVID BOWIE** (3) EMI-America
6. **BRYAN ADAMS** (3) A&M
7. **RICK SPRINGFIELD** (4) RCA
8. **MICHAEL SEMBELLO** (1) Casablanca
   (1) Warner Bros.
9. **JOE JACKSON** (2) A&M
10. **PHIL COLLINS** (3) Atlantic
11. **ELTON JOHN** (4) Geffen
12. **KENNY LOGGINS** (2) Columbia
13. **EDDY GRANT** (2) Portrait/Ice
14. **DON HENLEY** (2) Asylum
15. **THOMAS DOLBY** (2) Capitol
16. **CHRISTOPHER CROSS** (2) Warner Bros.
17. **JOHN COUGAR MELLENCAMP** (3) Riva/Mercury
18. **JEFFREY OSBORNE** (4) A&M
19. **JACKSON BROWNE** (3) Asylum
20. **ROD STEWART** (2) Warner Bros.
21. **ADAM ANT** (2) Epic
22. **TACO** (1) RCA
23. **DAN FOGELBERG** (2) Full Moon/Epic
24. **MARVIN GAYE** (1) Columbia
25. **SAMMY HAGAR** (2) Geffen

IRENE CARA—TOP POP SINGLES ARTIST—FEMALE

Top Pop Singles **ARTISTS-FEMALE**

Pos. ARTIST
(No. of Charted Singles) Label

1. **IRENE CARA** (1) Casablanca
   (1) Geffen
2. **LAURA BRANIGAN** (3) Atlantic
3. **DONNA SUMMER** (2) Geffen
   (2) Mercury
4. **PAT BENATAR** (4) Chrysalis
5. **BONNIE TYLER** (1) Columbia
6. **STEVIE NICKS** (2) Modern
7. **DIANA ROSS** (3) RCA
8. **JUICE NEWTON** (3) Capitol
9. **DIONNE WARWICK** (2) Arista
10. **FRIDA** (1) Atlantic
11. **TONI BASIL** (2) Chrysalis
12. **OLIVIA NEWTON-JOHN** (2) MCA
13. **LINDA RONSTADT** (4) Asylum
14. **SHEENA EASTON** (2) EMI-America
15. **KIM CARNES** (3) EMI-America
16. **EVELYN KING** (2) RCA
17. **RITA COOLIDGE** (1) A&M
18. **STACY LATTISAW** (2) Cotillion
19. **PIA ZADORA** (1) Elektra
20. **AGNETHA FALTSKOG** (1) Polydor
21. **SYLVIA** (1) RCA
22. **LOUISE TUCKER** (1) Arista
23. **MELISSA MANCHESTER** (3) Arista
24. **JANET JACKSON** (2) A&M
25. **JONI MITCHELL** (1) Geffen

Top Pop Album **SOUNDTRACKS/ ORIGINAL CAST**

Pos. TITLE—Format—Label

1. **FLASHDANCE**—Soundtrack—Casablanca
2. **STAYING ALIVE**—Soundtrack—RSO
3. **RETURN OF THE JEDI**—Soundtrack—RSO
4. **AN OFFICER AND A GENTLEMAN**—Soundtrack—Atlantic
5. **CATS**—Original Broadway Cast—Geffen
6. **E.T.**—Soundtrack—MCA
7. **LA CAGE AUX FOLLES**—Original Broadway Cast—RCA
8. **CATS**—Complete Original Broaday Cast—Geffen
9. **ANNIE: ORIGINAL CHILDREN'S SOUNDTRACK AND STORY**—Soundtrack—Columbia
10. **MIKE'S MURDER**—Soundtrack—A&M

FLASHDANCE—TOP POP ALBUM SOUNDTRACK

Top Pop Singles **PRODUCERS**

Pos. PRODUCER (No. of Charted Singles)

1. **QUINCY JONES** (11)
2. **JIMMY IOVINE** (8)
3. **PETER McIAN** (4)
4. **PHIL RAMONE** (8)
5. **GIORGIO MORODER** (3)
6. **MIKE STONE & KEVIN ELSEN** (6)
7. **RUPERT HINES** (7)
8. **HUGH PADGHAM** (4)
9. **MICHAEL OMARTIAN** (4)
10. **PRINCE** (3)
11. **PHIL COLLINS** (4)
12. **CHRIS THOMAS** (5)
13. **COLIN THURSTON** (7)
14. **THE POLICE** (2)
15. **MARCO PIRRONI** (3)
16. **STYX** (3)
17. **JACK WHITE** (3)
18. **TOTO** (3)
19. **STEVE LEVINE** (3)
20. **TONY MANSFIELD** (3)
21. **DAVE EDMUNDS** (3)
22. **DARYL HALL & JOHN OATES** (4)
23. **DAVID FOSTER** (7)
24. **JAMES ANTHONY CARMICHAEL** (5)
25. **LIONEL RICHIE** (4)

QUINCY JONES—TOP POP SINGLES PRODUCER

Talent Almanac 1984

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with his multi-million record selling touch.

"GIVE IT UP"

No.1 single in England for 4 weeks

Now heading for No.1 in the U.S.A.

Just a few of the radio stations already programming

"GIVE IT UP"

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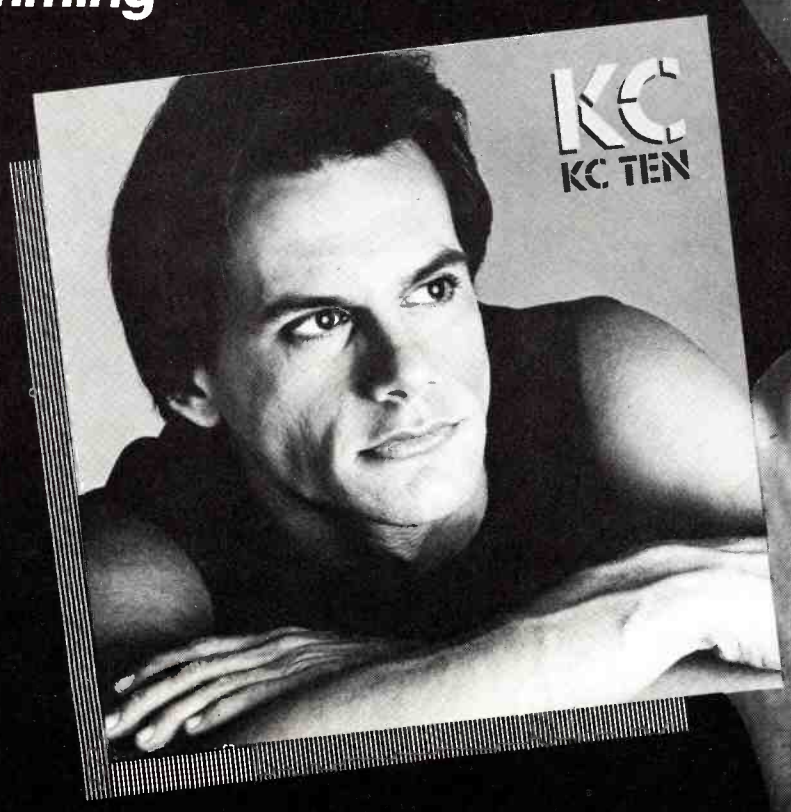
WKSP	Y100
WJLK/FM	WVCR
KNVR	WBLA
KMWR	I95
KFRC	WETB
KKHR	WHTZ
KRLA	WTIC/FM
KITY	KHTR
WORD	



MECA™

MECA RECORDS

Nationally distributed by Alpha Distributing, New York

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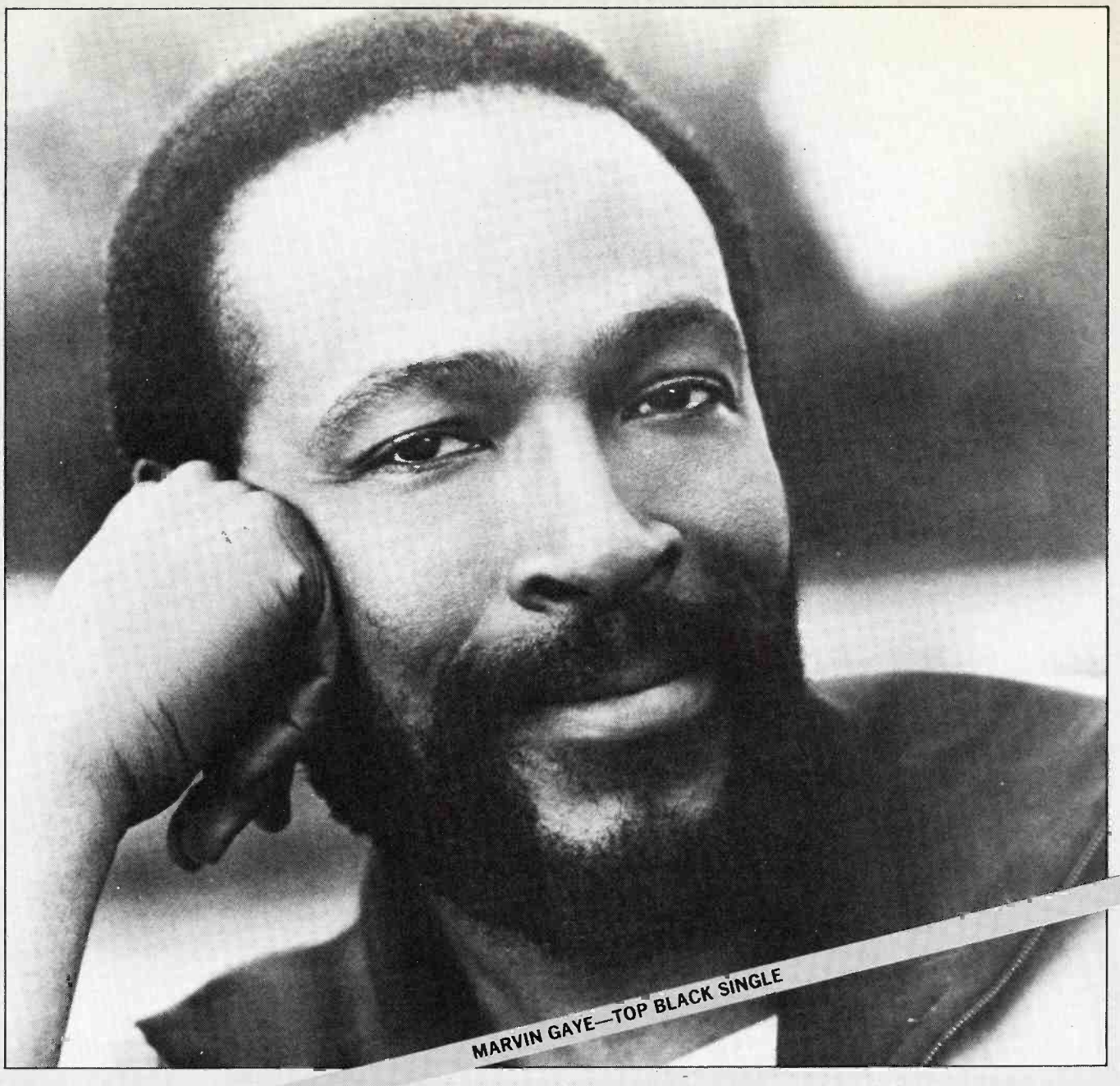
Talent Almanac 1984

Top BLACK SINGLES

Pos. TITLE—Artist—Label

1. **SEXUAL HEALING**—Marvin Gaye—Columbia
2. **BILLIE JEAN**—Michael Jackson—Epic
3. **JUICY FRUIT**—Mtume—Epic
4. **COLD BLOODED**—Rick James—Gordy
5. **ATOMIC DOG**—George Clinton—Capitol
6. **THE GIRL IS MINE**—Michael Jackson & Paul McCartney—Epic
7. **SHE WORKS HARD FOR THE MONEY**—Donna Summer—Mercury
8. **SAVE THE OVERTIME FOR ME**—Gladys Knight & The Pips—Columbia
9. **OUTSTANDING**—The Gap Band—Total Experience
10. **I LIKE IT**—DeBarge—Gordy
11. **BABY COME TO ME**—Patti Austin with James Ingram—Qwest
12. **TRY AGAIN**—Champaign—Columbia
13. **YOU ARE**—Lionel Richie—Motown
14. **BEAT IT**—Michael Jackson—Epic
15. **FLASHDANCE . . . WHAT A FEELING**—Irene Cara—Casablanca
16. **BETCHA SHE DON'T LOVE YOU**—Evelyn King—RCA
17. **JUST BE GOOD TO ME**—The SOS Band—Tabu
18. **BETWEEN THE SHEETS**—The Isley Brothers—T-Neck
19. **GOT TO BE THERE**—Chaka Khan—Warner Bros.
20. **GET IT RIGHT**—Aretha Franklin—Arista
21. **BAD BOY**—Ray Parker Jr.—Arista
22. **FREAK-A-ZOID**—Midnight Star—Solar
23. **ELECTRIC AVENUE**—Eddy Grant—Portrait/Ice
24. **TRULY**—Lionel Richie—Motown
25. **HOW DO YOU KEEP THE MUSIC PLAYING**—James Ingram with Patti Austin—Qwest
26. **KNOCKOUT**—Margie Joseph—HCRC
27. **CANDY GIRL**—New Edition—Streetwise
28. **DON'T YOU GET SO MAD**—Jeffrey Osborne—A&M
29. **ARE YOU SERIOUS**—Tyrone Davis—Highrise
30. **TONIGHT I CELEBRATE MY LOVE**—Peabo Bryson & Roberta Flack—Capitol
31. **LOVE IS THE KEY**—Maze featuring Frankie Beverly—Capitol
32. **PUT IT IN A MAGAZINE**—Sonny Charles—Highrise
33. **ALL THIS LOVE**—DeBarge—Gordy
34. **FALL IN LOVE WITH ME**—Earth, Wind & Fire—Columbia
35. **TOO TOUGH**—Angela Bofill—Arista
36. **I JUST GOTTA HAVE YOU**—Kashif—Arista
37. **INSIDE LOVE (SO PERSONAL)**—George Benson—Warner Bros.
38. **ROCKIT**—Herbie Hancock—Columbia
39. **DO WHAT YOU FEEL**—Deniece Williams—Columbia
40. **TONIGHT I GIVE IN**—Angela Bofill—Arista
41. **DO IT (LET ME SEE YOU SHAKE)**—The Bar-Kays—Mercury
42. **BOTTOMS UP**—The Chi-Lites—Larc
43. **IT'S LIKE THAT/SUCKER M.C.**—Run D.M.C.—Profile
44. **KEEP ON LOVIN' ME**—The Whispers—Solar
45. **PASS THE DUTCHIE**—Musical Youth—MCA
46. **THE BEST IS YET TO COME**—Grover Washington Jr. with Patti LaBelle—Elektra
47. **LET'S GO DANCIN' (OOH LA, LA, LA)**—Kool & The Gang—De-Lite
48. **AIN'T NOBODY**—Rufus & Chaka Khan—Warner Bros.
49. **I'M FREAKY**—O'Bryan—Capitol
50. **I'VE MADE LOVE TO YOU A THOUSAND TIMES**—Smokey Robinson—Tamla



MARVIN GAYE—TOP BLACK SINGLE

MICHAEL JACKSON—TOP BLACK SINGLES ARTIST

Top Black Singles ARTISTS

Pos. ARTIST
(No. of Charted Singles) Label

1. **MICHAEL JACKSON** (5) Epic
2. **MARVIN GAYE** (3) Columbia
3. **MTUME** (2) Epic
4. **LIONEL RICHIE** (4) Motown
5. **RICK JAMES** (3) Gordy
6. **GEORGE CLINTON** (3) Capitol
7. **DEBARGE** (4) Gordy
8. **DONNA SUMMER** (2) Geffen
   (2) Mercury
9. **GLADYS KNIGHT & THE PIPS** (2) Columbia
10. **THE GAP BAND** (3) Total Experience
11. **THE ISLEY BROTHERS** (4) T-Neck
12. **JANET JACKSON** (3) A&M
13. **THE WHISPERS** (3) Solar
14. **ARETHA FRANKLIN** (5) Arista
15. **KASHIF** (3) Arista
16. **ANGELA BOFILL** (2) Arista
17. **NEW EDITION** (2) Streetwise
18. **THE SOS BAND** (4) Tabu
19. **PRINCE** (3) Warner Bros.
20. **JARREAU** (3) Warner Bros.
21. **JONZUN CREW** (4) Tommy Boy
22. **EARTH, WIND & FIRE** (3) Columbia
23. **EVELYN KING** (3) RCA
24. **O'BRYAN** (2) Capitol
25. **GEORGE BENSON** (2) Warner Bros.
26. **MARY JANE GIRLS** (3) Gordy
27. **MICHAEL JACKSON & PAUL McCARTNEY** (1) Epic
28. **DIANA ROSS** (4) RCA
29. **MELBA MOORE** (3) Capitol
    (1) EMI-America
30. **LAKESIDE** (3) Solar
31. **JEFFREY OSBORNE** (3) A&M
32. **LUTHER VANDROSS** (3) Epic
33. **TYRONE BRUNSON** (3) Believe In A Dream
34. **ZAPP** (3) Warner Bros.
35. **MAZE FEATURING FRANKIE BEVERLY** (3) Capitol
36. **CHAMPAIGN** (2) Columbia
37. **ONE WAY** (4) MCA
38. **DENIECE WILLIAMS** (3) Arc/Columbia
39. **CHAKA KHAN** (2) Warner Bros.
40. **PATTI AUSTIN WITH JAMES INGRAM** (1) Qwest
41. **THE CHI-LITES** (2) Larc
42. **TYRONE DAVIS** (2) Highrise
    (1) Ocean Front
43. **RAY PARKER JR.** (3) Arista
44. **YARBROUGH & PEOPLES** (2) Total Experience
45. **SKYY** (4) Salsoul
46. **CON FUNK SHUN** (4) Mercury
47. **INDEEP** (3) S.O.N.Y.
48. **STEPHANIE MILLS** (3) Casablanca
49. **MIDNIGHT STAR** (2) Solar
50. **IRENE CARA** (1) Casablanca
    (1) Geffen/Network

Columbia

COLUMBIA—TOP BLACK SINGLES LABEL

Top Black Singles LABELS

Pos. LABEL
(No. of Charted Singles)

1. **COLUMBIA** (32)
2. **EPIC** (21)
3. **CAPITOL** (28)
4. **WARNER BROS.** (29)
5. **RCA** (30)
6. **ARISTA** (21)
7. **MOTOWN** (21)
8. **GORDY** (16)
9. **A&M** (16)
10. **MERCURY** (15)

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Talent Almanac 1984

MICHAEL JACKSON—TOP BLACK ALBUM & ALBUM ARTIST

EPIC—TOP BLACK ALBUM LABEL

Top BLACK ALBUMS

Pos. TITLE—Artist—Label

1. **THRILLER**—Michael Jackson—Epic
2. **MIDNIGHT LOVE**—Marvin Gaye—Columbia
3. **LIONEL RICHIE**—Lionel Richie—Motown
4. **1999**—Prince—Warner Bros.
5. **COLD BLOODED**—Rick James—Gordy
6. **ALL THIS LOVE**—DeBarge—Gordy
7. **FOREVER, FOR ALWAYS, FOR LOVE**—Luther Vandross—Epic
8. **COMPUTER GAMES**—George Clinton—Capitol
9. **THE RHYTHM AND THE BLUES**—Z. Z. Hill—Malaco
10. **JANET JACKSON**—Janet Jackson—A&M
11. **TOO TOUGH**—Angela Bofill—Arista
12. **TO THE MAX**—Con Funk Shun—Mercury
13. **LOVE FOR LOVE**—The Whispers—Solar
14. **PROPOSITIONS**—The Bar-Kays—Mercury
15. **KASHIF**—Kashif—Arista
16. **JARREAU**—Jarreau—Warner Bros.
17. **GAP BAND IV**—The Gap Band—Total Experience
18. **VISIONS**—Gladys Knight & The Pips—Columbia
19. **BETWEEN THE SHEETS**—The Isley Brothers—T-Neck
20. **GET LOOSE**—Evelyn King—RCA
21. **FLASHDANCE**—Soundtrack—Casablanca
22. **MARY JANE GIRLS**—Mary Jane Girls—Gordy
23. **YOU AND I**—O'Bryan—Capitol
24. **WHAT TIME IS IT**—The Time—Warner Bros.
25. **WE ARE ONE**—Maze—Capitol
26. **THE BEST IS YET TO COME**—Grover Washington Jr.—Elektra
27. **JUICY FRUIT**—Mtume—Epic
28. **VANITY 6**—Vanity 6—Warner Bros.
29. **EVERY HOME SHOULD HAVE ONE**—Patti Austin—Qwest
30. **DON'T PLAY WITH FIRE**—Peabo Bryson—Capitol
31. **KISSING TO BE CLEVER**—Culture Club—Virgin/Epic
32. **UNTOUCHABLES**—Lakeside—Solar
33. **THE OTHER SIDE OF THE RAINBOW**—Melba Moore—EMI-America
34. **MODERN HEART**—Champaign—Columbia
35. **KILLER ON THE RAMPAGE**—Eddy Grant—Portrait/Ice
36. **DOWN HOME**—Z. Z. Hill—Malaco
37. **POWERLIGHT**—Earth, Wind & Fire—Columbia
38. **STEVE ARRINGTON'S HALL OF FAME: 1**—Steve Arrington—Atlantic
39. **H20**—Daryl Hall & John Oates—RCA
40. **CHAKA KHAN**—Chaka Khan—Warner Bros.
41. **THE MESSAGE**—Grand Master Flash & The Furious Five—Sugar Hill
42. **IN YOUR EYES**—George Benson—Warner Bros.
43. **I'M SO PROUD**—Deniece Williams—Columbia
44. **SILK ELECTRIC**—Diana Ross—RCA
45. **JEFFREY OSBORNE**—Jeffrey Osborne A&M
46. **AS ONE**—Kool & The Gang—De-Lite
47. **NO PARKING ON THE DANCE FLOOR**—Midnight Star—Solar
48. **ALL THE GREATEST HITS**—The Commodores—Motown
49. **JUST AIN'T GOOD ENOUGH**—Johnnie Taylor—Beverly Glen
50. **GREATEST HITS**—Ray Parker Jr.—Arista

Top Black Album ARTISTS

Pos. ARTIST
(No. of Charted Singles) Label

1. **MICHAEL JACKSON** (1) Epic
2. **MARVIN GAYE** (1) Columbia
3. **Z.Z. HILL** (2) Malaco
4. **LIONEL RICHIE** (1) Motown
5. **RICK JAMES** (2) Gordy
6. **PRINCE** (1) Warner Bros.
7. **LUTHER VANDROSS** (2) Epic
8. **DEBARGE** (2) Gordy
9. **THE GAP BAND** (2) Total Experience
10. **GEORGE CLINTON** (1) Capitol
11. **JANET JACKSON** (1) A&M
12. **ANGELA BOFILL** (1) Arista
13. **CON FUNK SHUN** (1) Mercury
14. **THE WHISPERS** (1) Solar
15. **JEFFREY OSBORNE** (2) A&M
16. **THE BAR-KAYS** (1) Mercury
17. **DIANA ROSS** (1) Motown
    (2) RCA
18. **THE ISLEY BROTHERS** (2) T-Neck
19. **AL JARREAU** (2) Warner Bros.
20. **KASHIF** (1) Arista
21. **ARETHA FRANKLIN** (2) Arista
22. **GLADYS KNIGHT & THE PIPS** (1) Columbia
23. **EVELYN KING** (1) RCA
24. **MARY JANE GIRLS** (1) Gordy
25. **THE SOS BAND** (2) Tabu
26. **ONE WAY** (3) MCA
27. **O'BRYAN** (1) Capitol
28. **THE TIME** (1) Warner Bros.
29. **DONNA SUMMER** (1) Geffen
    (1) Mercury
30. **MAZE** (1) Capitol
31. **GROVER WASHINGTON JR.** (1) Elektra
32. **MTUME** (1) Epic
33. **VANITY 6** (1) Warner Bros.
34. **PATTI AUSTIN** (1) CTI
    (1) Qwest
35. **THE COMMODORES** (3) Motown
36. **SMOKEY ROBINSON** (2) Tamla
37. **ZAPP** (2) Warner Bros.
38. **PEABO BRYSON** (1) Capitol
39. **CULTURE CLUB** (1) Virgin/Epic
40. **LAKESIDE** (1) Solar
41. **MELBA MOORE** (1) EMI-America
42. **CHAMPAIGN** (1) Columbia
43. **EDDY GRANT** (1) Portrait/Ice
44. **EARTH, WIND & FIRE** (1) Columbia
45. **STEVE ARRINGTON'S HALL OF FAME** (1) Atlantic
46. **DARYL HALL & JOHN OATES** (1) RCA
47. **CHAKA KHAN** (1) Warner Bros.
48. **GRAND MASTER FLASH & THE FURIOUS FIVE** (1) Sugar Hill
49. **STEPHANIE MILLS** (2) Casablanca
50. **GEORGE BENSON** (1) Warner Bros.

Epic

Top Black Album LABELS

Pos. LABEL
(No. of Chartered LPs)

1. **EPIC** (8)
2. **COLUMBIA** (21)
3. **WARNER BROS.** (20)
4. **CAPITOL** (17)
5. **MOTOWN** (16)
6. **ARISTA** (10)
7. **GORDY** (9)
8. **RCA** (13)
9. **A&M** (9)
10. **MCA** (16)

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SHELLY WEST—TOP COUNTRY SINGLE

Top Country Singles **LABELS**

Pos. LABEL
(No. of Charted Singles)

1. **RCA** (78)
2. **MCA** (62)
3. **EPIC** (48)
4. **WARNER BROS.** (41)
5. **COLUMBIA** (48)
6. **LIBERTY** (21)
7. **MERCURY** (17)
8. **ELEKTRA** (13)
9. **CAPITOL** (16)
10. **WARNER/CURB** (9)
11. **WARNER/VIVA** (12)
12. **ELEKTRA/CURB** (5)
13. **VIVA** (5)
14. **ARISTA** (4)
15. **NOBLE VISION** (3)

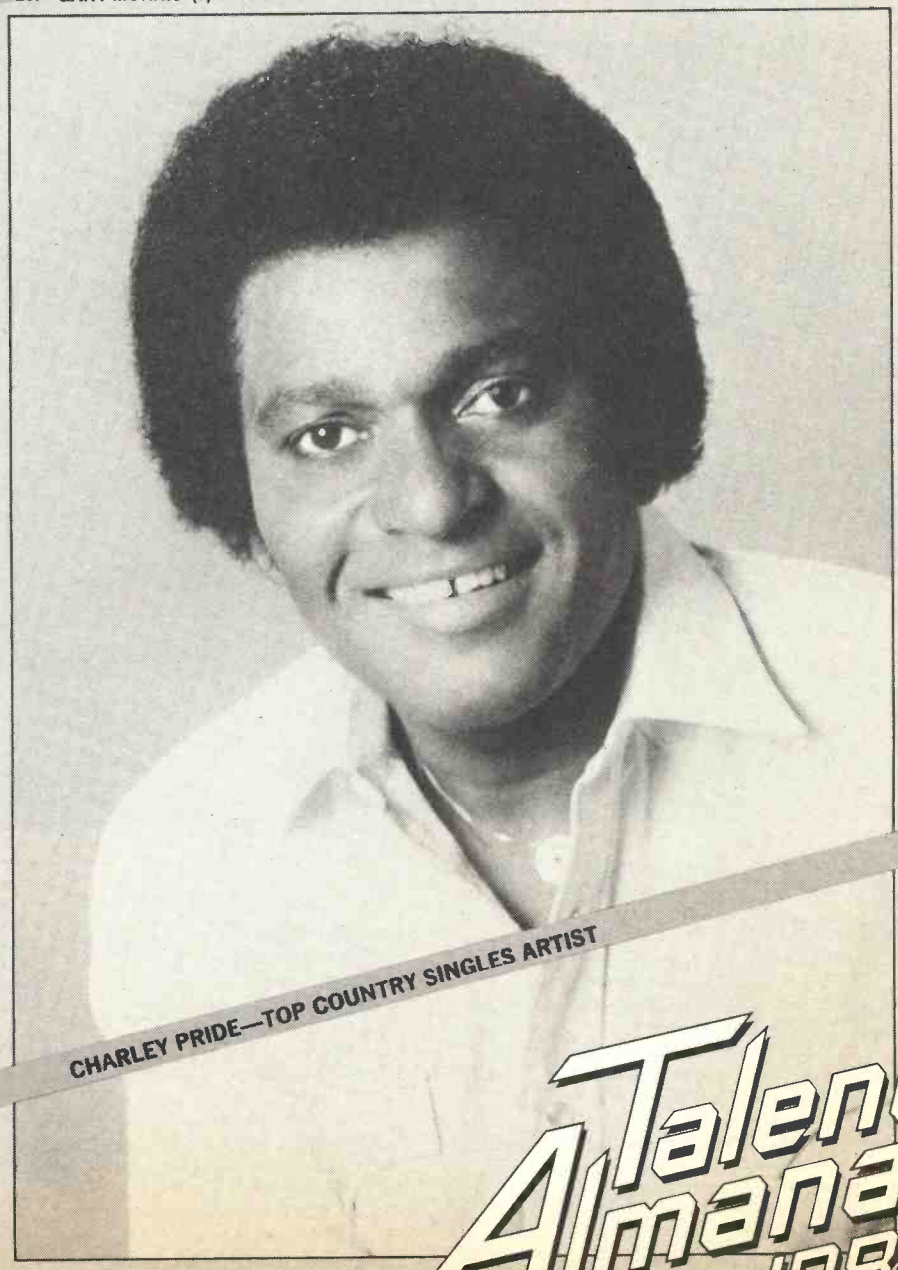
RCA
Records and Cassettes

RCA—TOP COUNTRY SINGLES LABEL

Top Country Singles **ARTISTS**

Pos. ARTIST
(No. of Charted Singles) Label

1. **CHARLEY PRIDE** (5) RCA
2. **RICKY SKAGGS** (4) Epic
3. **EARL THOMAS CONLEY** (4) RCA
4. **CRYSTAL GAYLE** (2) Columbia
   (1) Elektra
   (3) Warner Bros.
5. **DON WILLIAMS** (4) MCA
6. **CONWAY TWITTY** (2) Elektra
   (1) MCA
   (2) Warner Bros.
7. **MERLE HAGGARD** (3) Epic
   (1) MCA
8. **RONNIE MILSAP** (4) RCA
9. **ALABAMA** (4) RCA
10. **JANIE FRICKE** (4) Columbia
11. **JOHN CONLEE** (4) MCA
12. **VERN GOSDIN** (2) AMI
    (3) Compleat
13. **THE OAK RIDGE BOYS** (5) MCA
14. **JOHN ANDERSON** (4) Warner Bros.
15. **THE BELLAMY BROTHERS** (1) Elektra/Curb
    (3) Warner/Curb
16. **GEORGE STRAIT** (4) MCA
17. **WILLIE NELSON** (4) Columbia
18. **REBA McENTIRE** (3) Mercury
19. **LEE GREENWOOD** (4) MCA
20. **MICKEY GILLEY** (4) Epic
21. **RONNIE McDOWELL** (4) Epic
22. **HANK WILLIAMS JR.** (2) Elektra/Curb
    (2) Warner/Curb
23. **GARY MORRIS** (3) Warner Bros.
24. **GEORGE JONES** (3) Epic
25. **SYLVIA** (4) RCA
26. **THE WHITES** (2) Elektra/Curb
    (2) Warner/Curb
27. **KENNY ROGERS** (3) Liberty
28. **EMMYLOU HARRIS** (3) Warner Bros.
29. **LOUISE MANDRELL** (3) RCA
30. **THE STATLER BROTHERS** (3) Mercury
31. **B.J. THOMAS** (1) Cleveland Int'l/Epic
    (1) Columbia
32. **MICHAEL MURPHEY** (4) Liberty
33. **JOHNNY LEE** (2) Full Moon/Warner Bros.
    (1) Full Moon/Asylum
34. **SHELLY WEST** (1) Viva
    (1) Warner/Viva
35. **JERRY REED** (3) RCA
36. **LEON EVERETTE** (4) RCA
37. **ED BRUCE** (3) MCA
38. **JOHNNY RODRIGUEZ** (3) Epic
39. **JOE STAMPLEY** (4) Epic
40. **TANYA TUCKER** (4) Arista
41. **BARBARA MANDRELL** (3) MCA
42. **WAYLON JENNINGS** (3) RCA
43. **STEVE WARINER** (4) RCA
44. **LARRY GATLIN & THE GATLIN BROTHERS BAND** (4) Columbia
45. **JIM GLASER** (3) Noble Vision
46. **TOM JONES** (3) Mercury
47. **GENE WATSON** (2) MCA
48. **DAVID FRIZZELL** (2) Viva
    (1) Warner/Viva
49. **CHARLY McCLAIN** (3) Epic
50. **GUS HARDIN** (3) RCA



CHARLEY PRIDE—TOP COUNTRY SINGLES ARTIST

Top **COUNTRY SINGLES**

Pos. TITLE—Artist—Label

1. **JOSE CUERVO**—Shelly West—Warner/Viva
2. **YOU'RE GONNA RUIN MY BAD REPUTATION**—Ronnie McDowell—Epic
3. **WHATEVER HAPPENED TO OLD-FASHIONED LOVE**—B.J. Thomas— Cleveland Int'l/Epic
4. **HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)**—Janie Fricke—Columbia
5. **A FIRE I CAN'T PUT OUT**—George Strait—MCA
6. **PANCHO & LEFTY**—Willie Nelson & Merle Haggard—Epic
7. **YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING**—Reba McEntire—Mercury
8. **I'M ONLY IN IT FOR THE LOVE**—John Conlee—MCA
9. **SWINGIN'**—John Anderson—Warner Bros.
10. **NIGHT GAMES**—Charley Pride—RCA
11. **I ALWAYS GET LUCKY WITH YOU**—George Jones—Epic
12. **YOUR LOVE'S ON THE LINE**—Earl Thomas Conley—RCA
13. **I WOULDN'T CHANGE YOU IF I COULD**—Ricky Skaggs—Epic
14. **HEY BARTENDER**—Johnny Lee—Full Moon/Asylum
15. **FAKIN' LOVE**—T. G. Sheppard & Karen Brooks—Warner Bros.
16. **LOST IN THE FEELING**—Conway Twitty—Warner Bros.
17. **COMMON MAN**—John Conlee—MCA
18. **NEW LOOK FROM AN OLD LOVER**—B. J. Thomas—Columbia
19. **YOU TAKE ME FOR GRANTED**—Merle Haggard—Epic
20. **FOOL FOR YOUR LOVE**—Mickey Gilley—Epic
21. **PARADISE TONIGHT**—Charly McClain & Mickey Gilley—Epic
22. **'TIL I GAIN CONTROL AGAIN**—Crystal Gayle—Elektra
23. **IF HOLLYWOOD DON'T NEED YOU**—Don Williams—MCA
24. **I HAVE LOVED YOU, GIRL (BUT NOT LIKE THIS BEFORE)**—Earl Thomas Conley—RCA
25. **LOVE IS ON A ROLL**—Don Williams—MCA
26. **WHEN I'M AWAY FROM YOU**—The Bellamy Brothers—Elektra/Curb
27. **LOVE SONG**—The Oak Ridge Boys—MCA
28. **THE ROSE**—Conway Twitty—Elektra
29. **HIGHWAY 40 BLUES**—Ricky Skaggs—Epic
30. **YOU CAN'T RUN FROM LOVE**—Eddie Rabbitt—Warner Bros.
31. **DIXIELAND DELIGHT**—Alabama—RCA
32. **WE'VE GOT TONIGHT**—Kenny Rogers & Sheena Easton—Liberty
33. **GOING WHERE THE LONELY GO**—Merle Haggard—Epic
34. **THE LOVE SHE FOUND IN ME**—Gary Morris—Warner Bros.
35. **INSIDE/CAROLINA DREAMS**—Ronnie Milsap—RCA
36. **WHY BABY WHY**—Charley Pride—RCA
37. **WHY DO I HAVE TO CHOOSE**—Willie Nelson—Columbia
38. **LUCILLE (YOU WON'T DO YOUR DADDY'S WILL)**—Waylon Jennings—RCA
39. **OUR LOVE IS ON THE FAULTLINE**—Crystal Gayle—Warner Bros.
40. **(LOST HIS LOVE) ON OUR LAST DATE**—Emmylou Harris—Warner Bros.
41. **TALK TO ME**—Mickey Gilley—Epic
42. **I.O.U.**—Lee Greenwood—MCA
43. **DON'T YOU KNOW HOW MUCH I LOVE YOU**—Ronnie Milsap—MCA
44. **OH BABY MINE (I GET SO LONELY)**—The Statler Brothers—Mercury
45. **LIKE NOTHING EVER HAPPENED**—Sylvia—RCA
46. **BABY, WHAT ABOUT YOU**—Crystal Gayle—Warner Bros.
47. **THE CLOSER YOU GET**—Alabama—RCA
48. **YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT**—Gene Watson with The Farewell Party Band—MCA
49. **FOOLIN'**—Johnny Rodriguez—Epic
50. **IN TIMES LIKE THESE**—Barbara Mandrell—MCA

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Top COUNTRY ALBUMS

Pos. TITLE—Artist—Label

1. **MOUNTAIN MUSIC**—Alabama—RCA
2. **THE CLOSER YOU GET**—Alabama—RCA
3. **PANCHO & LEFTY**—Willie Nelson & Merle Haggard—Epic
4. **HIGHWAYS AND HEARTACHES**—Ricky Skaggs—Epic
5. **ALWAYS ON MY MIND**—Willie Nelson—Columbia
6. **HANK WILLIAMS JR.'S GREATEST HITS**—Hank Williams Jr.—Elektra
7. **GREATEST HITS**—The Bellamy Brothers—Warner/Curb
8. **WILD AND BLUE**—John Anderson—Warner Bros.
9. **FEELS SO RIGHT**—Alabama—RCA
10. **IT AIN'T EASY**—Janie Fricke—Columbia
11. **AMERICAN MADE**—The Oak Ridge Boys—MCA
12. **GOING WHERE THE LONELY GO**—Merle Haggard—Epic
13. **GREATEST HITS**—Willie Nelson—Columbia
14. **MY HOME'S IN ALABAMA**—Alabama—RCA
15. **RADIO ROMANCE**—Eddie Rabbitt—Elektra
16. **SOMEBODY'S GONNA LOVE YOU**—Lee Greenwood—MCA
17. **TRUE LOVE**—Crystal Gayle—Elektra
18. **STRONG WEAKNESS**—The Bellamy Brothers—Warner/Curb
19. **JUST SYLVIA**—Sylvia—RCA
20. **WAITIN' FOR THE SUN TO SHINE**—Ricky Skaggs—Epic
21. **STRONG STUFF**—Hank Williams Jr.—Elektra/Curb
22. **KEYED UP**—Ronnie Milsap—RCA
23. **A TASTE OF YESTERDAY'S WINE**—Merle Haggard & George Jones— Epic
24. **SOMEWHERE BETWEEN RIGHT AND WRONG**—Earl Thomas Conley—RCA
25. **TOUGHER THAN LEATHER**—Willie Nelson—Columbia
26. **WEST BY WEST**—Shelly West—Warner/Viva
27. **WE'VE GOT TONIGHT**—Kenny Rogers—Liberty
28. **GREATEST HITS**—Dolly Parton—RCA
29. **GREATEST HITS**—Kenny Rogers—Liberty
30. **WW II**—Waylon Jennings & Willie Nelson—RCA
31. **SHINE ON**—George Jones—Epic
32. **DREAM MAKER**—Conway Twitty—Elektra
33. **TAKE IT TO THE LIMIT**—Willie Nelson with Waylon Jennings—Columbia
34. **CASTLES IN THE SAND**—David Allan Coe—Columbia
35. **IT'S ONLY ROCK AND ROLL**—Waylon Jennings—RCA
36. **NEW LOOKS**—B.J. Thomas—Cleveland Int'l/Epic
37. **YELLOW MOON**—Don Williams—MCA
38. **ANNIVERSARY, TEN YEARS OF HITS**—George Jones—Epic
39. **T.G. SHEPPARD'S GREATEST HITS**—T.G. Sheppard—Warner Bros.
40. **INSIDE AND OUT**—Lee Greenwood—MCA
41. **THE WINNING HAND**—Kris Kristofferson, Willie Nelson, Dolly Parton & Brenda Lee—Monument
42. **TOM JONES COUNTRY**—Tom Jones—Mercury
43. **BURLAP & SATIN**—Dolly Parton—RCA
44. **SNAPSHOT**—Sylvia—RCA
45. **PERSONALLY**—Ronnie McDowell—Epic
46. **BEST OF BOXCAR, VOL. I**—Boxcar Willie—Main Street
47. **TODAY**—The Statler Brothers—Mercury
48. **BIG CITY**—Merle Haggard—Epic
49. **LAST DATE**—Emmylou Harris—Warner Bros.
50. **PARADISE**—Charly McClain—Epic

Top Country Album ARTISTS

Pos. ARTIST
(No. of Charted LPs) Label

1. **ALABAMA** (4) RCA
2. **WILLIE NELSON** (4) Columbia
3. **HANK WILLIAMS JR** (9) Elektra/Curb
   (1) Warner/Curb
4. **RICKY SKAGGS** (2) Epic
   (1) Sugar Hill/Epic
5. **THE BELLAMY BROTHERS** (2) Warner/Curb
6. **KENNY ROGERS** (3) Liberty
   (1) RCA
7. **MERLE HAGGARD** (4) Epic
   (1) MCA
8. **CONWAY TWITTY** (4) Elektra
   (2) MCA
   (1) Warner Bros.
9. **WILLIE NELSON & MERLE HAGGARD** (1) Epic
10. **THE OAK RIDGE BOYS** (4) MCA
11. **LEE GREENWOOD** (2) MCA
12. **WAYLON JENNINGS & WILLIE NELSON** (1) Columbia
    (1) RCA
13. **SYLVIA** (2) RCA
14. **JANIE FRICKE** (2) Columbia
15. **GEORGE JONES** (4) Epic
16. **RONNIE MILSAP** (3) RCA
17. **DOLLY PARTON** (2) RCA
18. **JOHN ANDERSON** (1) Warner Bros.
19. **EARL THOMAS CONLEY** (2) RCA
20. **MARTY ROBBINS** (4) Columbia
21. **EDDIE RABBITT** (1) Elektra
    (1) Warner Bros.
22. **CRYSTAL GAYLE** (1) Columbia
    (1) Elektra
23. **T.G. SHEPPARD** (2) Warner/Curb
24. **MICKEY GILLEY** (3) Epic
25. **MERLE HAGGARD & GEORGE JONES** (1) Epic
26. **JOHN CONLEE** (3) MCA
27. **SHELLY WEST** (1) Warner/Viva
28. **DAVID ALLAN COE** (1) Columbia
29. **WAYLON JENNINGS** (2) RCA
30. **B.J. THOMAS** (1) Cleveland Int'l/Epic
31. **VERN GOSDIN** (1) AMI
    (1) Compleat
32. **DON WILLIAMS** (2) MCA
33. **DAVID FRIZZELL** (1) Viva
    (1) Warner/Viva
34. **THE STATLER BROTHERS** (2) Mercury
35. **CHARLY McCLAIN** (3) Epic
36. **JERRY REED** (3) RCA
37. **KRIS KRISTOFFERSON, WILLIE NELSON, DOLLY PARTON & BRENDA LEE** (1) Monument
38. **LACY J. DALTON** (2) Columbia
39. **TOM JONES** (1) Mercury
40. **BOXCAR WILLIE** (2) Main Street
41. **JUICE NEWTON** (2) Capitol
42. **RONNIE McDOWELL** (1) Epic
43. **JOHNNY LEE** (1) Full Moon/Asylum
    (1) Full Moon/Warner Bros.
44. **EMMYLOU HARRIS** (1) Warner Bros.
45. **REBA McENTIRE** (1) Mercury
46. **LARRY GATLIN & THE GATLIN BROTHERS BAND** (2) Columbia
47. **DAVID FRIZZELL & SHELLY WEST** (3) Warner/Viva
48. **ROSANNE CASH** (1) Columbia
49. **LOUISE MANDRELL** (2) RCA
50. **ROY CLARK** (2) Churchill

RCA
Records and Cassettes

RCA—TOP COUNTRY ALBUM LABEL

Top Country Album LABELS

Pos. LABEL
(No. of Charted LPs)

1. **RCA** (38)
2. **EPIC** (27)
3. **COLUMBIA** (23)
4. **MCA** (26)
5. **ELEKTRA** (9)
6. **WARNER BROS.** (I2)
7. **LIBERTY** (11)
8. **WARNER/VIVA** (7)
9. **WARNER/CURB** (4)
10. **MERCURY** (6)
11. **ELEKTRA/CURB** (9)
12. **CAPITOL** (6)
13. **MONUMENT** (2)
14. **CLEVELAND INT'L/EPIC** (1)
15. **CHURCHILL** (3)

ALABAMA—TOP COUNTRY ALBUM & ALBUM ARTISTS

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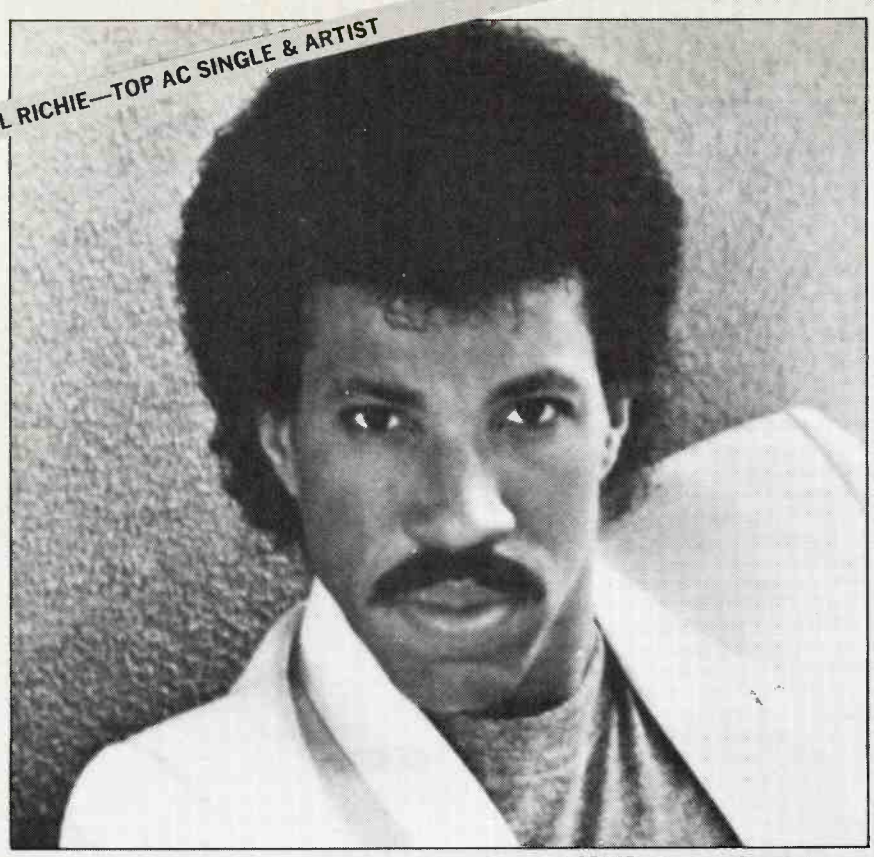
LIONEL RICHIE—TOP AC SINGLE & ARTIST



Top ADULT CONTEMPORARY SINGLES

Pos. TITLE—Artist—Label

1. **YOU ARE**—Lionel Richie—Motown
2. **NEVER GONNA LET YOU GO**—Sergio Mendes—A&M
3. **ALL TIME HIGH**—Rita Coolidge—A&M
4. **TRULY**—Lionel Richie—Motown
5. **MY LOVE**—Lionel Richie—Motown
6. **BABY COME TO ME**—Patti Austin with James Ingram—Qwest
7. **ALL THIS LOVE**—DeBarge—Gordy
8. **IT MIGHT BE YOU**—Stephen Bishop—Warner Bros.
9. **THE GIRL IS MINE**—Michael Jackson & Paul McCartney—Epic
10. **HOW AM I SUPPOSED TO LIVE WITHOUT YOU**—Laura Branigan—Atlantic
11. **I WON'T HOLD YOU BACK**—Toto—Columbia
12. **YOU AND I**—Eddie Rabbitt with Crystal Gayle—Elektra
13. **HOLD ME 'TIL THE MORNIN' COMES**—Paul Anka—Columbia
14. **SHAME ON THE MOON**—Bob Seger & The Silver Bullet Band—Capitol
15. **MAKE LOVE STAY**—Dan Fogelberg—Full Moon/Epic
16. **HEARTBREAKER**—Dionne Warwick—Arista
17. **FLASHDANCE . . . WHAT A FEELING**—Irene Cara—Casablanca
18. **MORNIN'**—Jarreau—Warner Bros.
19. **TELL HER ABOUT IT**—Billy Joel—Columbia
20. **AFRICA**—Toto—Columbia
21. **I.O.U.**—Lee Greenwood—MCA
22. **HEARTLIGHT**—Neil Diamond—Columbia
23. **EVERY BREATH YOU TAKE**—The Police—A&M
24. **ONE ON ONE**—Daryl Hall & John Oates—RCA
25. **WE'VE GOT TONIGHT**—Kenny Rogers & Sheena Easton—Liberty
26. **HEART TO HEART**—Kenny Loggins—Columbia
27. **YOU CAN'T RUN FROM LOVE**—Eddie Rabbitt—Warner Bros.
28. **ALL MY LIFE**—Kenny Rogers—Liberty
29. **HOW DO YOU KEEP THE MUSIC PLAYING**—James Ingram with Patti Austin—Qwest
30. **ALL RIGHT**—Christopher Cross—Warner Bros.
31. **TIME**—Culture Club—Virgin/Epic
32. **HUMAN NATURE**—Michael Jackson—Epic
33. **HEART OF THE NIGHT**—Juice Newton—Capitol
34. **THAT'S LOVE**—Jim Capaldi—Atlantic
35. **SOME KIND OF FRIEND**—Barry Manilow—Arista
36. **EASY FOR YOU TO SAY**—Linda Ronstadt—Asylum
37. **MAKING LOVE OUT OF NOTHING AT ALL**—Air Supply—Arista
38. **IT'S RAINING AGAIN**—Supertramp—A&M
39. **FRONT PAGE STORY**—Neil Diamond—Columbia
40. **ISLANDS IN THE STREAM**—Kenny Rogers with Dolly Parton—RCA
41. **THE OTHER GUY**—Little River Band—Capitol
42. **TRY AGAIN**—Champaign—Columbia
43. **I'M ALIVE**—Neil Diamond—Columbia
44. **MIDNIGHT BLUE**—Louise Tucker—Arista
45. **UP WHERE WE BELONG**—Joe Cocker & Jennifer Warnes—Island
46. **ON THE WINGS OF LOVE**—Jeffrey Osborne—A&M
47. **BLAME IT ON LOVE**—Smokey Robinson & Barbara Mitchell—Tamla
48. **THE BORDER**—America—Capitol
49. **TWO LESS LONELY PEOPLE IN THE WORLD**—Air Supply—Arista
50. **DO YOU REALLY WANT TO HURT ME**—Culture Club—Virgin/Epic

Top Adult Contemporary ARTISTS

Pos. ARTIST
(No. of Charted Singles) Label

1. **LIONEL RICHIE** (4) Motown
2. **SERGIO MENDES** (2) A&M
3. **TOTO** (3) Columbia
4. **NEIL DIAMOND** (3) Columbia
5. **PATTI AUSTIN & JAMES INGRAM** (2) Qwest
6. **DIONNE WARWICK** (4) Arista
7. **LAURA BRANIGAN** (3) Atlantic
8. **MEN AT WORK** (3) Columbia
9. **DAN FOGELBERG** (2) Full Moon/Epic
10. **RITA COOLIDGE** (2) A&M
11. **CULTURE CLUB** (3) Virgin/Epic
12. **AIR SUPPLY** (3) Arista
13. **AMERICA** (3) Capitol
14. **DARYL HALL & JOHN OATES** (3) RCA
15. **STEPHEN BISHOP** (2) Warner Bros.
16. **JUICE NEWTON** (3) Capitol
17. **KENNY ROGERS** (3) Liberty
18. **MICHAEL JACKSON** (2) Epic
19. **DEBARGE** (2) Gordy
20. **BILLY JOEL** (3) Columbia
21. **BARRY MANILOW** (2) Arista
22. **RONNIE MILSAP** (4) RCA
23. **CHRISTOPHER CROSS** (2) Warner Bros.
24. **MICHAEL JACKSON & PAUL McCARTNEY** (1) Epic
25. **LEE GREENWOOD** (2) MCA

Columbia

COLUMBIA—TOP AC LABEL

Top Adult Contemporary LABELS

Pos. LABEL (No. of Charted Singles)

1. **COLUMBIA** (30)
2. **A&M** (19)
3. **WARNER BROS.** (24)
4. **ARISTA** (23)
5. **ATLANTIC** (16)
6. **RCA** (21)
7. **MOTOWN** (7)
8. **CAPITOL** (12)
9. **EPIC** (8)
10. **LIBERTY**(7)

Top DANCE/DISCO SINGLES/ALBUMS

Pos. TITLE—Artist-Label

1. **BILLIE JEAN/BEAT IT**—Michael Jackson—Epic
2. **LET'S DANCE**—David Bowie—EMI-America
3. **HOLIDAY/LUCKY STAR**—Madonna—Sire
4. **ROCKIT**—Herbie Hancock—Columbia
5. **STATE FARM/NOBODY'S DIARY**—Yaz—Sire
6. **NASTY GIRL**—Vanity 6—Warner Bros.
7. **FLASHDANCE...WHAT A FEELING**—Irene Cara—Casablanca
8. **1999**—Prince—Warner Bros.
9. **THE SAFETY DANCE**—Men Without Hats—Backstreet
10. **LIES/BEACH CULTURE**—Thompson Twins—Arista
11. **SHE BLINDED ME WITH SCIENCE**—Thomas Dolby—Capitol
12. **JEOPARDY**—The Greg Kihn Band—Beserkley
13. **I.O.U.**—Freeez—Streetwise
14. **IT'S RAINING MEN**—The Weather Girls—Columbia
15. **SPEAKING IN TONGUES**—The Talking Heads—Sire
16. **ALL I NEED**—Sylvester—Megatone
17. **BLUE MONDAY/THE BEACH**—New Order—Factory
18. **(KEEP FEELING) FASCINATION**—The Human League—A&M
19. **THE LOOK OF LOVE**—ABC—Mercury
20. **HIP HOP, BE BOP** (DON'T STOP)—Man Parrish—Importe/12
21. **SO MANY MEN, SO LITTLE TIME**—Miguel Brown—TSR
22. **LET ME GO**—Heaven 17—Arista
23. **WORK ME OVER/I WILL FOLLOW HIM**—Claudja Barry—TSR
24. **ELECTRIC AVENUE**—Eddy Grant—Portrait/Ice
25. **LAST NIGHT A D.J. SAVED MY LIFE**—Indeep—S.O.N.Y.
26. **EVERYBODY/PHYSICAL ATTRACTION/BURNING UP**—Madonna—Sire
27. **THAT'S GOOD**—Devo—Warner Bros.
28. **ANGEL MAN**—Rhetta Hughes—Aria
29. **SHE WORKS HARD FOR THE MONEY**—Donna Summer—Mercury
30. **YOU CAN'T HIDE**—David Joseph—Mango
31. **SWEET DREAMS (ARE MADE OF THIS)**—Eurythmics—RCA
32. **NIPPLE TO THE BOTTLE**—Grace Jones—Island
33. **DER KOMMISAR (THE COMMISSIONER)**—Falco—A&M
34. **TOO TOUGH**—Angela Bofill—Arista
35. **CANDY MAN**—Mary Jane Girls—Gordy
36. **OUT IN THE NIGHT**—Serge Ponsar—Warner Bros.
37. **WHAMMY/LEGAL TENDER/SONGS FOR THE FUTURE GENERATION**—The B-52's—Warner Bros.
38. **JUST BE GOOD TO ME**—The SOS Band—Tabu
39. **MICKEY**—Toni Basil—Chrysalis
40. **LOVE ON YOUR SIDE**—Thompson Twins—Arista
41. **KEEP THE FIRE BURNING**—Gwen McCrae—Atlantic
42. **MIND WARP**—Patrick Cowley—Megatone
43. **ONE MORE SHOT**—C-Bank—Next Plateau
44. **BLIND VISION**—Blancmange—Island
45. **DON'T GO**—Yaz—Sire
46. **SEX (I'M A...)**—Berlin—Geffen
47. **HEAT YOU UP (MELT YOU DOWN)**—Shirley Lites—West End
48. **MANIAC**—Michael Sembello—Casablanca
49. **DIE HARD LOVER**—Loverde—Moby Dick
50. **THE MUSIC'S GOT ME**—Visual—Prelude

Top Dance/Disco ARTISTS

Pos. Artist
(No. of Charted Product) Label

1. **MICHAEL JACKSON** (1) Epic
2. **MADONNA** (3) Sire
3. **DAVID BOWIE** (2) EMI-America
4. **YAZ** (3) Sire
5. **THOMPSON TWINS** (2) Arista
6. **SYLVESTER** (3) Megatone
7. **HERBIE HANCOCK** (1) Columbia
8. **DEVO** (1) Backstreet
   (2) Warner Bros.
9. **HEAVEN 17** (4) Arista
10. **INDEEP** (2) S.O.N.Y.
11. **NEW ORDER** (1) Factory
    (1) Streetwise
12. **FALCO** (2) A&M
13. **VANITY 6** (1) Warner Bros.
14. **PRINCE** (2) Warner Bros.
15. **IRENE CARA** (1) Casablanca
16. **THE GREG KIHN BAND** (2) Beserkley
17. **ABC** (2) Mercury
18. **MEN WITHOUT HATS** (1) Backstreet
19. **CLAUDJA BARRY** (1) Personal
    (1) TSR
20. **I LEVEL** (2) Epic
21. **THE SOS BAND** (3) Tabu
22. **WARP 9** (2) Prism
23. **THOMAS DOLBY** (1) Capitol
24. **FREEEZ** (2) Streetwise
25. **GRACE JONES** (2) Island

Epic

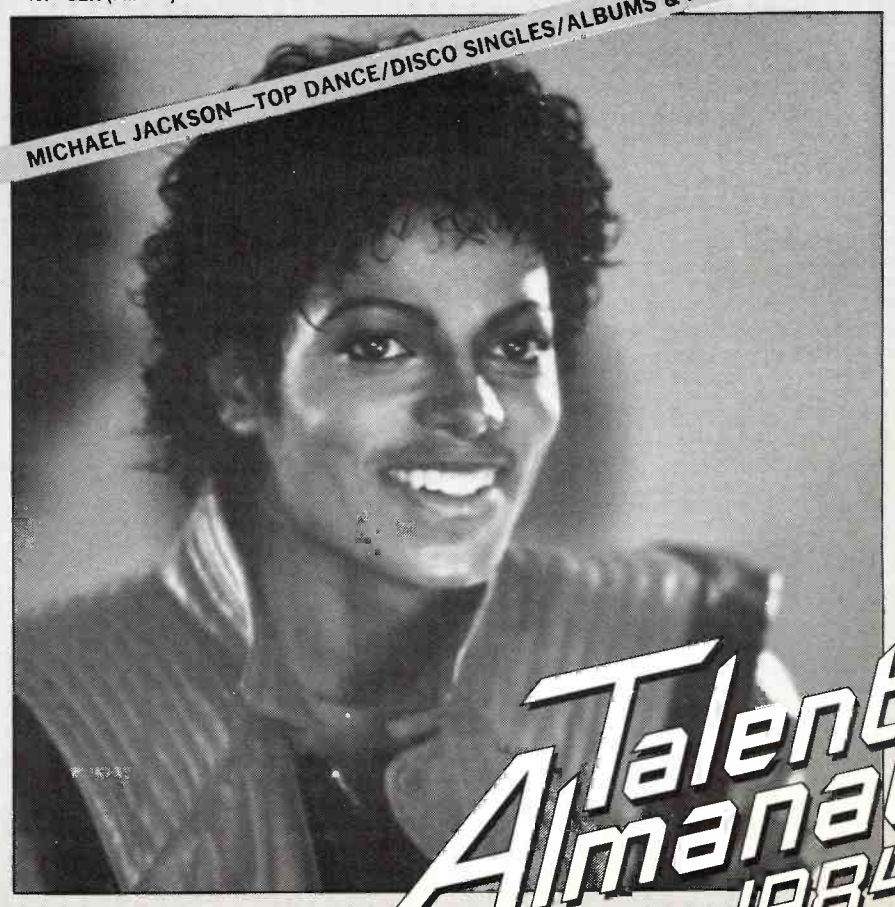
EPIC—TOP DANCE/DISCO LABEL

Top Dance/Disco LABELS

Pos. LABEL (No. of Charted Product)

1. **EPIC** (11)
2. **WARNER BROS.** (19)
3. **SIRE** (17)
4. **ARISTA** (17)
5. **RCA** (20)
6. **COLUMBIA** (12)
7. **ISLAND** (15)
8. **EMI-AMERICA** (9)
9. **A&M** (11)
10. **MEGATONE** (10)

MICHAEL JACKSON—TOP DANCE/DISCO SINGLES/ALBUMS & ARTIST



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NO. 1

Pop Artist Of The Year
Black Artist Of The Year
Pop Album—"Thriller"
Pop Album Artist
Pop Singles Artist
Pop Male Album Artist
Pop Male Singles Artist
Black Album Artist
Black Album—"Thriller"
Black Singles Artist
Dance/Disco Artist
Dance/Disco 12" LP Cut—
"Billie Jean/Beat It"

BILLBOARD VIDEO AWARDS FOR "BEAT IT"

BEST

Overall Video Clip
Performance By A Male Artist
Choreography
Use Of Video To Enhance
A Song
Use Of Video To Enhance
An Artist's Image

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Thanks, Michael, for making 1983
our most "thrilling" year ever.
Epic Records.

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Talent Almanac 1984

Top POP SINGLES PUBLISHERS

Pos. PUBLISHER LICENSEE
(No. of charted Singles)

1. **APRIL,** ASCAP (20)
2. **WARNER BROS.,** ASCAP (32)
3. **CHAPPELL,** ASCAP (16)
4. **MIJAC,** BMI (7)
5. **ZOMBA INC.,** BMI (9)
6. **BLACKWOOD,** BMI (11)
7. **WARNER-TAMERLANE,** BMI (16)
8. **VIRGIN,** ASCAP (22)
9. **TRITEC,** ASCAP (5)
10. **COLGEMS-EMI,** ASCAP (11)
11. **JOELSONGS,** BMI (5)
12. **CONTROVERSY,** ASCAP (3)
13. **ALMO,** ASCAP (12)
14. **LOST BOYS,** BMI (2)
15. **BROCKMAN,** ASCAP (3)
16. **FAMOUS,** ASCAP (6)
17. **GEAR,** ASCAP (4)
18. **MAGNETIC,** BMI (2)
19. **UNICHAPPEL,** BMI (10)
20. **INTERSONG,** ASCAP (7)
21. **GIBB BROTHERS,** BMI (5)
22. **JONES,** ASCAP (3)
23. **JOBETE,** ASCAP (7)

CBS SONGS—TOP POP SINGLES PUBLISHER

CBS SONGS

April Music inc

24. **STYGIAN,** ASCAP (3)
25. **RODSONGS,** ASCAP (2)
26. **WEED HIGH NIGHTMARE,** BMI (4)
27. **STONE AGATE,** BMI (3)
28. **AL GALLICO,** BMI (2)
29. **MCA,** ASCAP (7)
30. **SUNBURY,** ASCAP (1)
31. **REGGATTA,** BMI (1)
32. **ILLEGAL,** BMI (1)
33. **GREENHEART,** ASCAP (2)
34. **VOGUE,** BMI (4)
35. **FOUR WAY,** ASCAP (1)
36. **IRVING,** BMI (9)
37. **PARTICIPATION,** ASCAP (3)
38. **SWEET SUMMER,** ASCAP (1)
39. **WELSH WITCH,** BMI (3)
40. **CASA DE ORO,** SESAC (1)
41. **RIVA,** ASCAP (4)
42. **FOSTER FREES,** BMI (7)
43. **SCREEN GEMS-EMI,** BMI (3)
44. **GMPC,** ASCAP (3)
45. **HOT CHA,** BMI (3)
46. **IRVING BERLIN,** ASCAP (1)
47. **MILK HONEY,** ASCAP (4)
48. **CAREERS,** BMI (8)
49. **HILL & RANGE,** BMI (1)
50. **REHTAKUL,** ASCAP (2)

MICHAEL JACKSON—TOP U.K. ALBUM

Top U.K. SINGLES

Pos. TITLE—Artist—Label

1. **KARMA CHAMELEON**—Culture Club—Virgin
2. **RED RED WINE**—UB40—DEP Int'l
3. **LET'S DANCE**—David Bowie—EMI America
4. **TOTAL ECLIPSE OF THE HEART**—Bonnie Tyler—CBS
5. **TRUE**—Spandau Ballet—Reformation/Chrysalis
6. **DOWN UNDER**—Men At Work—CBS
7. **BILLIE JEAN**—Michael Jackson—Epic
8. **SWEET DREAMS (ARE MADE OF THIS)**—Eurythmics—RCA
9. **YOU CAN'T HURRY LOVE**—Phil Collins—Virgin
10. **TOO SHY**—Kajagoogoo—EMI
11. **WHEREVER I LAY MY HAT (THAT'S MY HOME)**—Paul Young—CBS
12. **EVERY BREATH YOU TAKE**—The Police—A&M
13. **IS THERE SOMETHING I SHOULD KNOW**—Duran Duran—EMI
14. **GIVE IT UP**—K.C. & The Sunshine Band—Epic
15. **I.O.U.**—Freeez—Beggars Banquet
16. **BABY JANE**—Rod Stewart—Warner Bros.
17. **BLUE MONDAY**—New Order—Factory
18. **BAD BOYS**—Wham!—Inner Vision
19. **FLASHDANCE . . . . WHAT A FEELING**—Irene Cara—Casablanca
20. **TONIGHT I CELEBRATE MY LOVE**—Peabo Bryson & Roberta Flack—Capitol
21. **WORDS**—F.R. David—Carrere
22. **MOONLIGHT SHADOW**—Mike Oldfield—Virgin
23. **THEY DON'T KNOW**—Tracey Ullman—Stiff
24. **SIGN OF THE TIMES**—The Belle Stars—Stiff
25. **CANDY GIRL**—New Edition—London

Based on data originated by Gallup from 1/1/83-10/29/83.

Top U.K. ALBUMS

Pos. TITLE—Artist—Label

1. **THRILLER**—Michael Jackson—Epic
2. **LET'S DANCE**—David Bowie—EMI America
3. **TRUE**—Spandau Ballet—Reformation/Chrysalis
4. **FANTASTIC**—Wham!—Inner Vision
5. **BUSINESS AS USUAL**—Men At Work—Epic
6. **SYNCHRONICITY**—The Police—A&M
7. **NO PARLEZ**—Paul Young—CBS
8. **SWEET DREAMS (ARE MADE OF THIS)**—Eurythmics—RCA
9. **THE LUXURY GAP**—Heaven 17—B.E.F./Virgin
10. **THE HURTING**—Tears For Fears—Mercury
11. **18 GREATEST HITS**—Michael Jackson Plus The Jackson Five—Telstar
12. **COLOUR BY NUMBERS**—Culture Club—Virgin
13. **THE VERY BEST OF THE BEACH BOYS**—Beach Boys—Capitol
14. **RIO**—Duran Duran—EMI
15. **WAR**—U2—Island
16. **HELLO, I MUST BE GOING**—Phil Collins—Virgin
17. **THE CROSSING**—Big Country—Mercury
18. **RICHARD CLAYDERMAN**—Richard Clayderman—Decca/Delphine
19. **THE JOHN LENNON COLLECTION**—John Lennon—Parlophone
20. **FASTER THAN THE SPEED OF NIGHT**—Bonnie Tyler—CBS
21. **IN YOUR EYES**—George Benson—Warner Bros.
22. **THE FINAL CUT**—Pink Floyd—Harvest
23. **TOO LOW FOR ZERO**—Elton John—Rocket
24. **QUICKSTEP & SIDEKICK**—The Thompson Twins—Arista
25. **RAIDERS OF THE POP CHARTS**—Various Artists—Ronco

CULTURE CLUB—TOP U.K. SINGLE

JOBETE—TOP BLACK SINGLES PUBLISHER

JOBETE

Top BLACK SINGLES PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. **JOBETE,** ASCAP (20)
2. **WARNER-TAMERLANE,** BMI (13)
3. **MIJAC,** BMI (8)
4. **APRIL,** ASCAP (12)
5. **STONE CITY,** ASCAP (8)
6. **MTUME,** BMI (1)
7. **TOTAL EXPERIENCE,** BMI (6)
8. **BROCKMAN,** ASCAP (3)
9. **WB,** ASCAP (10)
10. **MUSIC CORP. OF AMER.,** BMI (8)
11. **SUGAR HILL,** BMI (11)
12. **KASHIF,** BMI (6)
13. **TROUTMAN'S,** BMI (4)
14. **CONTROVERSY,** ASCAP (3)
15. **PERKS,** BMI (9)
16. **ALMO,** ASCAP (12)
17. **SPECTRUM VII,** ASCAP (9)
18. **RAYDIOLA,** ASCAP (5)
19. **MIGHT M,** ASCAP (5)
20. **SHAKIN' BAKER,** BMI (5)
21. **RICHER,** ASCAP (5)
22. **MCA,** ASCAP (11)
23. **EMI,** ASCAP (3)
24. **STONE DIAMOND,** BMI (8)
25. **CIRCLE L,** ASCAP (3)
26. **SWEET SUMMER,** ASCAP (1)
27. **CHAPPELL,** ASCAP (9)
28. **RODSONGS,** ASCAP (2)
29. **ZACKO,** BMI (3)
30. **AMAZEMENT,** BMI (3)
31. **IRVING,** BMI (9)
32. **MALBIZ,** BMI (2)
33. **WALKIN,** BMI (1)
34. **ALLIGATOR,** ASCAP (3)
35. **BOSTON INT'L,** BMI (3)
36. **NICK-O-VAL,** ASCAP (2)
37. **L. F. S. III,** ASCAP (5)
38. **ALA MODE,** ASCAP (3)
39. **GREENHEARTH,** ASCAP (1)
40. **BROCKMAN,** BMI (1)
41. **BAND OF ANGELS,** BMI (3)
42. **DELIGHTFUL,** BMI (4)
43. **VIRGIN,** ASCAP (7)
44. **KONGLATHER,** BMI (2)
45. **ATV,** BMI (3)
46. **UNICHAPPELL,** BMI (7)
47. **BERTAM,** ASCAP (2)
48. **STREETSOUNDS,** BMI (2)
49. **OVERDUE,** ASCAP (2)
50. **DUCHESS,** BMI (7)

TREE INT'L—TOP COUNTRY SINGLES PUBLISHER

Tree International

Top COUNTRY SINGLES PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. **TREE,** BMI (40)
2. **SHADE TREE,** BMI (7)
3. **HALL-CLEMENT,** BMI (19)
4. **WARNER HOUSE OF MUSIC,** BMI (17)
5. **MUSIC CITY,** ASCAP (11)
6. **OLD FRIENDS,** BMI (10)
7. **TOM COLLINS,** BMI (5)
8. **COMBINE,** BMI (6)
9. **ACUFF-ROSE,** BMI (5)
10. **BLACKWOOD,** BMI (12)
11. **WARNER-TAMERLANE,** BMI (10)
12. **ELEKTRA-ASYLUM,** ASCAP (10)
13. **VOUGE,** BMI (11)
14. **SOUTHERN NIGHTS,** ASCAP (4)
15. **CHAPPELL,** ASCAP (11)
16. **WILLIE NELSON,** BMI (4)
17. **LODGE HALL,** ASCAP (2)
18. **W.B. GOLD,** ASCAP (8)
19. **PESO,** BMI (10)
20. **BLUE MOON,** ASCAP (4)
21. **LARRY GATLIN,** BMI (4)
22. **IRVING,** BMI (8)
23. **CROSS KEYS,** ASCAP (15)
24. **BARAY,** BMI (4)
25. **ATV,** BMI (8)
26. **MILENE,** ASCAP (4)
27. **UNICHAPPELL,** BMI (9)
28. **BOCEPHUS,** BMI (4)
29. **DEBDAVE,** BMI (6)
30. **BRIAR PATCH,** BMI (6)
31. **BIBO,** BMI (9)
32. **HOOKIT,** BMI (4)
33. **TIMBERWOLF,** BMI (2)
34. **WALLET,** BMI (8)
35. **SISTER JOHN,** BMI (3)
36. **PEER INT'L,** BMI (2)
37. **ROYALHAVEN,** BMI (6)
38. **FAMOUS,** ASCAP (8)
39. **SABAL,** ASCAP (6)
40. **AMERICAN COWBOY,** BMI (2)
41. **GEAR,** ASCAP (2)
42. **UNITED ARTISTS,** ASCAP (7)
43. **GALLICO,** BMI (1)
44. **EL CAMINO,** BMI (1)
45. **FULL ARMOR,** BMI (2)
46. **JOLLY CHEEKS,** BMI (1)
47. **SWEET BABY,** BMI (2)
48. **FORT KNOX,** BMI (2)
49. **WINDOW,** BMI (2)
50. **RICK HALL,** ASCAP (3)

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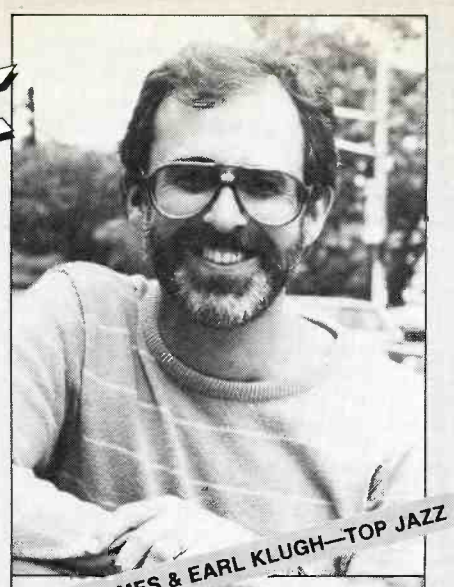
Talent Almanac 1984

Top **JAZZ ALBUMS**

Pos. TITLE—Artist—Label

1. **TWO OF A KIND**—Bob James & Earl Klugh—Capitol
2. **JARREAU**—Jarreau—Warner Bros.
3. **AS WE SPEAK**—David Sanborn— Warner Bros.
4. **OFFRAMP**—Pat Metheny Group—ECM
5. **IN YOUR EYES**—George Benson—Warner Bros.
6. **BREAKIN' AWAY**—Jarreau—Warner Bros.
7. **DECEMBER**—George Winston—Windham Hill
8. **INCOGNITO**—Spyro Gyra—MCA
9. **THE BEST IS YET TO COME**—Grover Washington Jr.—Elektra
10. **WINTER INTO SPRING**—George Winston—Windham Hill
11. **CASINO LIGHTS**—Various Artists—Warner Bros.
12. **HANDS DOWN**—Bob James—Columbia/Tappan-Zee
13. **THE GEORGE BENSON COLLECTION**—George Benson—Warner Bros.
14. **LOW RIDE**—Earl Klugh—Capitol
15. **DAVE GRUSIN & THE N.Y./L.A. DREAM BAND**—Dave Grusin & The N.Y./L.A. Dream Band—GRP/Arista
16. **AUTUMN**—George Winston—Windham Hill
17. **THE HUNTER**—Joe Sample—MCA
18. **RIT/2**—Lee Ritenour—Elektra
19. **OFF THE TOP**—Jimmy Smith—Musician
20. **PROCESSION**—Weather Report—Columbia
21. **QUARTET**—Herbie Hancock—Columbia
22. **TOUCHSTONE**—Chick Corea—ECM
23. **STAR PEOPLE**—Miles Davis—Columbia
24. **FRIENDS**—Larry Carlton—Warner Bros.
25. **TRAVELS**—Pat Metheny Group—ECM
26. **THE GENIE**—Bob James—Columbia
27. **MIRAGE A TROIS**—The Yellow Jackets—Warner Bros.
28. **WE ARE ONE**—Pieces Of A Dream—Elektra
29. **THINK OF ONE**—Wynton Marsalis—Columbia
30. **LEARNING TO LOVE**—Rodney Franklin—Columbia
31. **LIVE AT THE PLUGGED NICKEL**—Miles Davis—Columbia
32. **DREAMS OF TOMORROW**—Lonnie Liston Smith—Doctor Jazz
33. **DESIRE**—Tom Scott—Musician
34. **GENTLE FIRE**—Wilton Felder—MCA
35. **KENNY G.**—Kenny Goerlick—Arista
36. **TOUR DE FORCE-LIVE**—Al DiMeola—Columbia
37. **JOURNEY TO A RAINBOW**—Chuck Mangione—Columbia
38. **LES FLEURS**—Ramsey Lewis—Columbia
39. **HAVANA MOON**—Carlos Santana—Columbia
40. **FINESSE**—John Klemmer—Musician
41. **OUT OF THE SHADOWS**—Dave Grusin—Arista/GRP
42. **HOME AGAIN**—Stanley Turrentine—Elektra
43. **CITY KIDS**—Spyro Gyra—MCA
44. **STEPS AHEAD**—Steps Ahead—Musician
45. **PASSION, GRACE & FIRE**—John McLaughlin, Al DiMeola & Paco DeLucia—Columbia
46. **CALIFORNIA HERE I COME**—Bill Evans—Verve
47. **WINELIGHT**—Grover Washington Jr.—Elektra
48. **MR. NICE GUY**—Ronnie Laws—Capitol
49. **CRAZY AND MIXED UP**—Sarah Vaughan—Pablo
50. **CRAZY FOR YOU**—Earl Klugh—Liberty



BOB JAMES & EARL KLUGH—TOP JAZZ ALBUM

JARREAU—TOP JAZZ ALBUM ARTIST

Top Jazz Album **ARTISTS**

Pos. ARTIST
(No. of Charted LPs) Label

1. **JARREAU** (2) Warner Bros.
2. **BOB JAMES & EARL KLUGH** (1) Capitol
3. **GEORGE WINSTON** (3) Windham Hill
4. **GEORGE BENSON** (2) Warner Bros.
5. **PAT METHENY GROUP** (2) ECM
6. **GROVER WASHINGTON JR.** (3) Elektra
7. **DAVID SANBORN** (1) Warner Bros.
8. **SPYRO GYRA** (2) MCA
9. **BOB JAMES** (3) Columbia/Tappan-Zee
10. **MILES DAVIS** (3) Columbia
11. **CHICK COREA** (2) ECM
    (1) Musician
12. **EARL KLUGH** (1) Capitol
    (1) Liberty
13. **HERBIE HANCOCK** (3) Columbia
14. **CHUCK MANGIONE** (1) A&M
    (2) Columbia
15. **DAVE GRUSIN & THE N.Y./L.A. DREAM BAND** (1) GRP/Arista
16. **JOE SAMPLE** (1) MCA
17. **LEE RITENOUR** (1) Elektra
18. **JIMMY SMITH** (1) Musician
19. **RAMSEY LEWIS** (2) Columbia
20. **WEATHER REPORT** (1) Columbia
21. **BILL EVANS** (1) Milestone
    (1) Musician
    (1) Palo Alto Jazz
    (1) Verve
22. **LARRY CARLTON** (1) Warner Bros.
23. **THE YELLOW JACKETS** (1) Warner Bros.
24. **PIECES OF A DREAM** (1) Elektra
25. **WYNTON MARSALIS** (2) Columbia

Top Jazz **LABELS**

Pos. LABEL
(No. of Charted LPs)

1. **WARNER BROS.** (16)
2. **COLUMBIA** (28)
3. **CAPITOL** (4)
4. **ELEKTRA** (8)
5. **WINDHAM HILL** (8)
6. **MCA** (7)
7. **ECM** (12)
8. **MUSICIAN** (14)
9. **COLUMBIA/TAPPAN-ZEE** (1)
10. **EPIC** (3)

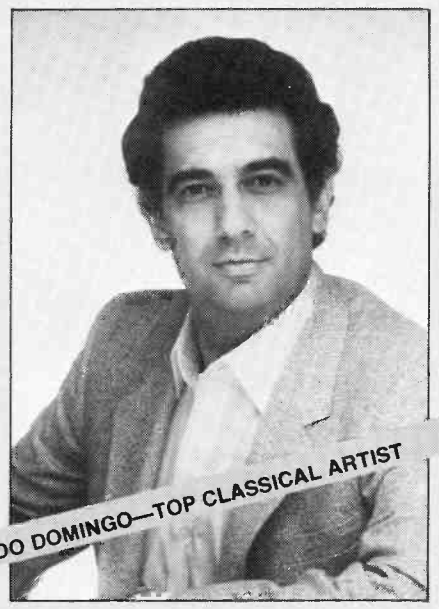
WARNER BROS.—TOP JAZZ LABEL

Top **CLASSICAL ALBUMS**

Pos. TITLE—Artist—Label

1. **BACH: GOLDBERG VARIATIONS** Glenn Gould, CBS
2. **PACHELBEL: KANON** Paillard Chamber Orchestra, RCA Red Seal
3. **PERHAPS LOVE** Placido Domingo, CBS
4. **VIVALDI: THE FOUR SEASONS** (Pinnock), Deutsche Grammophon
5. **PACHELBEL: CANON** Academy Of Ancient Music (Hogwood), L'Oiseau Lyre
6. **IN CONCERT AT THE MET** Price, Horne (Levine), RCA
7. **MY LIFE FOR A SONG** Domingo, CBS
8. **CANTELOUBE: SONGS OF THE AUVERGNE** Te Kanawa, English Chamber Orchestra (Tate), London
9. **MOZART ARIAS** Te Kanawa (Davis), Philips
10. **GLADRAGS** Labeque Sisters, Angel
11. **JEAN-PIERRE RAMPAL & CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO** CBS Masterworks
12. **AISLE SEAT** The Boston Pops (Williams), Philips
13. **GALA CONCERT AT THE ROYAL ALBERT HALL** Pavarotti, London
14. **HIGH, BRIGHT, LIGHT & CLEAR** Canadian Brass, RCA Red Seal
15. **BEETHOVEN: SYMPHONIES NO. 5 & 6** Philharmonia Orchestra (Ashkenazy), London
16. **THE TANGO PROJECT** Schimmel, Sahl, Kurtis, Nonesuch
17. **MOZART: SYMPHONIES, VOL. 6** Academy of Ancient Music (Hogwood), L'Oiseau Lyre
18. **STRAUSS: FOUR LAST SONGS** Popp, London Philharmonic (Tennstedt), Angel
19. **BOLLING: SUITE FOR CHAMBER ORCHESTRA AND JAZZ PIANO TRIO** English Chamber Orchestra, Bolling (Rampal), CBS
20. **VERDI & PUCCINI: ARIAS** Te Kanawa, London Philharmonic (Pritchard), CBS Masterworks
21. **VERDI: LA TRAVIATA (SOUNDTRACK)** Domingo, Stratas (Levine), Elektra
22. **HAYDN/HUMMEL/L MOZART: TRUMPET CONCERTOS** Marsalis, National Philharmonic Orchestra (Leppard), CBS Masterworks
23. **THE BEST OF PLACIDO DOMINGO** Domingo, Deutsche Grammophon
24. **AFTER HOURS** Elly Ameling, Philips
25. **MAHLER: 9TH SYMPHONY** Chicago Symphony Orchestra (Solti), London

GLENN GOULD—TOP CLASSICAL ALBUM



PLACIDO DOMINGO—TOP CLASSICAL ARTIST

Top Classical **ARTISTS**

Pos. ARTIST

1. **PLACIDO DOMINGO**
2. **KIRI TE KANAWA**
3. **CHRISTOPHER HOGWOOD**
4. **GLENN GOULD**
5. **JEAN-FRANCOIS PAILLARD**
6. **TREVOR PINNOCK**
7. **CLAUDE BOLLING**
8. **SIR GEORG SOLTI**
9. **LUCIANO PAVAROTTI**
10. **LEONTYNE PRICE**

CBS—TOP CLASSICAL LABEL

Top Classical **LABELS**

Pos. LABEL

1. **CBS/CBS MASTERWORKS**
2. **LONDON/L'OISEAU LYRE**
3. **RCA/RCA RED SEAL**
4. **DEUTSCHE GRAMMOPHON**
5. **PHILIPS**
6. **ANGEL**
7. **ELEKTRA/NONESUCH**
8. **PRO ARTE**
9. **TELARC**
10. **ECM**

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AMY GRANT—TOP INSPIRATIONAL ALBUM & ARTIST

Top INSPIRATIONAL ALBUMS

Pos. TITLE—Artist—Label

1. **AGE TO AGE**—Amy Grant—Myrrh
2. **SONG FOR THE SHEPHERD**—Keith Green—Pretty Good
3. **MORE POWER TO YA**—Petra—Star Song
4. **STAND BY THE POWER**—The Imperials—DaySpring
5. **LIFT UP THE LORD**—Sandi Patti—Impact
6. **I'LL NEVER STOP LOVING YOU**—Leon Patillo—Word
7. **A SONG IN THE NIGHT**—Silverwind—Sparrow
8. **AEROBIC CELEBRATION**—Various Artists—Benson
9. **AMAZING GRACE**—B.J. Thomas—Myrrh
10. **THE VERY BEST OF THE IMPERIALS**—The Imperials—DaySpring
11. **LIGHT ETERNAL**—John Michael Talbot—Birdwing
12. **THE MICHAEL SMITH PROJECT**—Michael Smith—Reunion
13. **CUTTING EDGE**—The Sweet Comfort Band—Lexicon
14. **MAINSTREAM**—Michael & Stormie Omartian—Sparrow
15. **EQUATOR**—Randy Storehill—Myrrh
16. **SPIRIT WINGS**—Joni Eareckson—Word
17. **KID'S PRAISE III**—The Maranatha Kids—Maranatha
18. **EXERCISE FOR LIFE**—Stormie Omartian—Sparrow
19. **MORE THAN WONDERFUL**—Sandi Patti—Benson
20. **I ONLY WANT TO SEE YOU THERE**—Keith Green—Sparrow
21. **JONI'S SONG**—Joni Eareckson—Word
22. **AMY GRANT IN CONCERT VOL. II**—Amy Grant—Myrrh
23. **LIVE EXPERIENCE**—Leon Patillo—Myrrh
24. **PLAY THRU ME**—Phil Keaggy—Sparrow
25. **PRAISE 6—COME AND SING PRAISES**—The Maranatha Singers—Maranatha

Top Inspirational ARTISTS

Pos. ARTIST
(No. of Charted LPs) Label

1. **AMY GRANT** (4) Myrrh
2. **KEITH GREEN** (5) Pretty Good
3. **THE IMPERIALS** (3) DaySpring
4. **B.J. THOMAS** (3) Myrrh
5. **LEON PATILLO** (3) Myrrh
6. **SANDI PATTI** (3) Impact
7. **PETRA** (2) Star Song
8. **JOHN MICHAEL TALBOT** (2) Birdwing
9. **JONI EARECKSON** (2) Word
10. **SILVERWIND** (1) Sparrow

MYRRH—TOP INSPIRATIONAL LABEL

myrrh

Top Inspirational LABELS

Pos. LABEL

1. **MYRRH**
2. **SPARROW**
3. **WORD**
4. **DAYSPRING**
5. **BENSON**
6. **PRETTY GOOD**
7. **BIRDWING**
8. **MARANTHA**
9. **IMPACT**
10. **STAR SONG**

REV. MILTON BRUNSON—TOP SPIRITUAL ALBUM

Top SPIRITUAL ALBUMS

Pos. TITLE—Artist—Label

1. **IT'S GONNA RAIN**—Rev. Milton Brunson—Myrrh
2. **YOU BROUGHT THE SUNSHINE**—The Clark Sisters—Sound Of Gospel
3. **LORD, YOU KEEP ON PROVING YOURSELF TO ME**—Florida Mass Choir—Savoy
4. **PRECIOUS LORD**—Al Green—Myrrh
5. **TOUCH OF CLASS**—Jackson Southernaires—Malaco
6. **THE JOY OF THE LORD IS MY STRENGTH**—Douglas Miller & The Rue Way Choir (C.O.G.I.C.)—Gospearl
7. **RICHARD SMALLWOOD SINGERS**—Richard Smallwood Singers—Onyx
8. **UNCLOUDY DAY**— Myrna Summers—Savoy
9. **WHEN IT RAINS IT POURS**—Rev. Barnes & Sister Brown—A.I.R.
10. **I FEEL LIKE GOING ON**—Keith Pringle—Hope Song
11. **JESUS, I LOVE CALLING YOUR NAME**—Shirley Caesar—Myrrh
12. **MIGHTY CLOUDS OF JOY ALIVE**—Mighty Clouds Of Joy—Myrrh
13. **LEAD ME**—Jackson Southernaires—Malaco
14. **ROUGH SIDE OF THE MOUNTAIN**—Rev. Barnes & Sister Brown—A.I.R.
15. **DOUGLAS MILLER & THE TEXAS SOUTHEAST CHOIR WITH MATTIE MOSS CLARK**—Douglas Miller & The Texas Southeast Choir With Mattie Moss Clark—Gospearl
16. **SINCERELY**—The Clark Sisters—New Birth
17. **EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA**—Edwin Hawkins with the Oakland Symphony Orchestra—Myrrh
18. **BROTHER TO BROTHER**—The Williams Brothers—Myrrh
19. **SOON I WILL BE DONE WITH THE TROUBLES OF THE WORLD**—James Cleveland & The N.J. Mass Choir Of The Gospel Music Workshop—Savoy
20. **CLOSER**—Tommy Ellison—A.I.R.
21. **FANTASTIC VIOLINAIRES**—The Violinaires—Malaco
22. **PEACE BE STILL**—Vanessa Bell Amstrong—Onyx
23. **EVERYTIME I FEEL THE SPIRIT**—Dr. Charles Hayes & The Cosmopolitan Church Choir-Savoy
24. **10TH ANNUAL PRAISE AND REDEDICATION CONCERT**—Southeast Inspirational Choir—Jewel
25. **FEEL LIKE SINGING**—Walter Hawkins—Light

THE CLARK SISTERS—TOP SPIRITUAL ARTISTS

Top Spiritual ARTISTS

Pos. ARTIST Label

1. **THE CLARK SISTERS** New Birth
2. **DOUGLAS MILLER & VARIOUS CHOIRS** Gospearl
3. **JACKSON SOUTHERNAIRES** Malaco
4. **REV. BARNES & SISTER BROWN** Atlanta Int'l (A.I.R.)
5. **REV. MILTON BRUNSON** Myrrh
6. **THE FLORIDA MASS CHOIR** Savoy
7. **AL GREEN** Myrrh
8. **RICHARD SMALLWOOD SINGERS** Onyx
9. **JAMES CLEVELAND WITH VARIOUS CHOIRS** Savoy
10. **KEITH PRINGLE** Savoy

myrrh

MYRRH—TOP SPIRITUAL LABEL

Top Spiritual LABELS

Pos. LABEL

1. **MYRRH**
2. **SAVOY**
3. **MALACO**
4. **A.I.R. (ATLANTA INT'L RECORDS)**
5. **GOSPEARL**
6. **ONYX**
7. **S.O.G. (SOUND OF GOSPEL)**
8. **HOPE SONG**
9. **NEW BIRTH**
10. **JEWEL**

Talent Almanac 1984

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Talent Almanac 1984

AN OFFICER AND A GENTLEMAN—TOP VIDEOCASSETTES RENTALS

Top VIDEOCASSETTES RENTALS

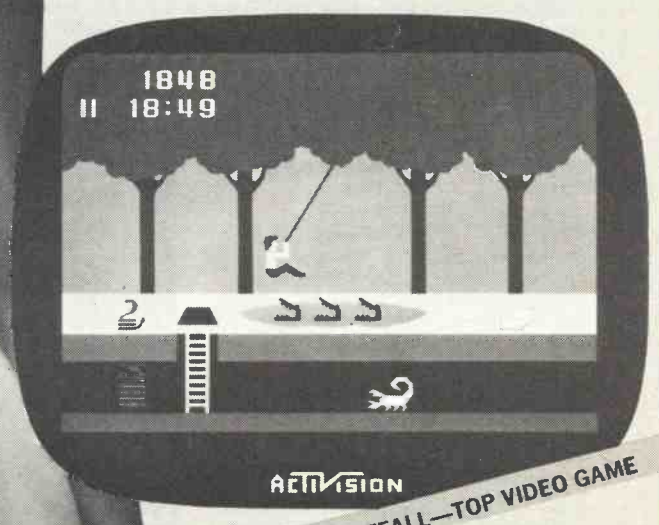
Pos. TITLE—Manufacturer

1. **AN OFFICER AND A GENTLEMAN**—Paramount Home Video
2. **STAR TREK II: THE WRATH OF KHAN**—Paramount Home Video
3. **THE ROAD WARRIOR**—Warner Home Video
4. **ROCKY III**—CBS-Fox Home Video
5. **POLTERGEIST**—MGM/UA Home Video
6. **FIRST BLOOD**—Thorn/EMI
7. **DAS BOOT (THE BOAT)**—RCA/Columbia Pictures Home Video
8. **NIGHT SHIFT**—Warner Home Video
9. **BLADE RUNNER**—Embassy Home Entertainment
10. **SOPHIE'S CHOICE**—CBS-Fox Home Video
11. **BEST LITTLE WHOREHOUSE IN TEXAS**—MCA Dist. Corp.
12. **48 HOURS**—Paramount Home Video
13. **THE TOY**—RCA/Columbia Pictures Home Video
14. **STAR WARS**—CBS-Fox Home Video
15. **THE WORLD ACCORDING TO GARP**—Warner Home Video
16. **THE THING**—MCA Dist. Corp.
17. **FIREFOX**—Warner Home Video
18. **MISSING**—MCA Dist. Corp.
19. **HIGH ROAD TO CHINA**—Warner Home Video
20. **FAST TIMES AT RIDGEMONT HIGH**—MCA Dist. Corp.
21. **TRON**—Walt Disney Home Video
22. **CREEPSHOW**—Warner Home Video
23. **JANE FONDA'S WORKOUT**—Karl Video Corp.
24. **BEST FRIENDS**—Warner Home Video
25. **ANNIE**—RCA/Columbia Pictures Home Video
26. **THE VERDICT**—CBS-Fox Home Video
27. **LORDS OF DISCIPLINE**—Paramount Home Video
28. **MY FAVORITE YEAR**—MGM/UA Home Video
29. **VICTOR/VICTORIA**—MGM/UA Home Video
30. **FRANCES**—Thorn/EMI
31. **AIRPLANE II: THE SEQUEL**—Paramount Home Video
32. **DINER**—MGM/UA Home Video
33. **ON GOLDEN POND**—CBS-Fox Home Video
34. **CONAN THE BARBARIAN**—MCA Dist. Corp.
35. **CHARIOTS OF FIRE**—Warner Home Video
36. **PORKY'S**—CBS-Fox Home Video
37. **MAD MAX**—Vestron
38. **RICHARD PRYOR LIVE ON THE SUNSET STRIP**—RCA/Columbia Pictures Home Video
39. **PLAYBOY VOL. I**—CBS-Fox Home Video
40. **MONSIGNOR**—CBS-Fox Home Video
41. **TIMERIDER**—MCA Dist. Corp.
42. **SECRET OF NIMH**—MGM/UA Home Video
43. **THE SWORD AND THE SORCERER**—MCA Dist. Corp.
44. **LOVESICK**—Warner Home Video
45. **REDS**—Paramount Home Video
46. **QUEST OF FIRE**—CBS-Fox Home Video
47. **DEATH WISH II**—Warner Home Video
48. **SHARKY'S MACHINE**—Warner Home Video
49. **KISS ME GOODBYE**—CBS-Fox Home Video
50. **THE BEASTMASTER**—MGM/UA Home Video

Top Videocassettes SALES

Pos. TITLE—Manufacturer

1. **JANE FONDA'S WORKOUT**—Karl Video Corp.
2. **STAR TREK II: THE WRATH OF KHAN**—Paramount Home Video
3. **AN OFFICER AND A GENTLEMAN**—Paramount Home Video
4. **THE COMPLEAT BEATLES**—MGM/UA Home Video
5. **ROCKY III**—CBS-Fox Home Video
6. **PLAYBOY VOL. I**—CBS-Fox Home Video
7. **POLTERGEIST**—MGM/UA Home Video
8. **STAR WARS**—CBS-Fox Home Video
9. **BLADE RUNNER**—Embassy Home Entertainment
10. **ROAD WARRIOR**—Warner Home Video
11. **AIRPLANE II: THE SEQUEL**—Paramount Home Video
12. **ALICE IN WONDERLAND**—Walt Disney Home Video
13. **FIRST BLOOD**—Thorn/EMI
14. **FIREFOX**—Warner Home Video
15. **48 HOURS**—Paramount Home Video
16. **HIGH ROAD TO CHINA**—Warner Home Video
17. **DAS BOOT (THE BOAT)**—RCA/Columbia Pictures Home Video
18. **THE THING**—MCA Dist. Corp.
19. **ANNIE**—RCA/Columbia Pictures Home Video
20. **STRAWBERRY SHORTCAKE IN BIG APPLE CITY**—MGM/UA Home Video
21. **VICTOR/VICTORIA**—MGM/UA Home Video
22. **GREASE**—Paramount Home Video
23. **TRON**—Walt Disney Home Video
24. **PLAYBOY VOL. II**—CBS-Fox Home Video
25. **ON GOLDEN POND**—CBS-Fox Home Video
26. **THE TOY**—RCA/Columbia Pictures Home Video
27. **MAD MAX**—Vestron
28. **AIRPLANE**—Paramount Home Video
29. **RICHARD PRYOR LIVE ON THE SUNSET STRIP**—RCA/Columbia Pictures Home Video
30. **THE VERDICT**—CBS-Fox Home Video
31. **DURAN DURAN**—Thorn/EMI
32. **SOPHIE'S CHOICE**—CBS-Fox Home Video
33. **THE WORLD ACCORDING TO GARP**—Warner Home Video
34. **STAR TREK: THE MOTION PICTURE (NEW EDITION)**—Paramount Home Video
35. **MISSING**—MCA Dist. Corp.
36. **ARTHUR**—Warner Home Video
37. **CONAN THE BARBARIAN**—MCA Dist. Corp.
38. **LOVESICK**—Warner Home Video
39. **SUPERMAN II**—Warner Home Video
40. **QUEST FOR FIRE**—CBS-Fox Home Video
41. **BEST FRIENDS**—Warner Home Video
42. **SHARKY'S MACHINE**—Warner Home Video
43. **BEST LITTLE WHOREHOUSE IN TEXAS**—MCA Dist. Corp.
44. **WINNIE THE POOH**—Warner Home Video
45. **LORDS OF DISCIPLINE**—Paramount Home Video
46. **CREEPSHOW**—Warner Home Video
47. **DUMBO**—Walt Disney Home Video
48. **FAST TIMES AT RIDGEMONT HIGH**—MCA Dist. Corp.
49. **THE OUTSIDERS**—Warner Home Video
50. **DEATHWISH II**—Warner Home Video



PITFALL—TOP VIDEO GAME

Top VIDEO GAMES

Pos. TITLE—Manufacturer

1. **PITFALL**—Activision
2. **FROGGER**—Parker Bros.
3. **MS. PAC-MAN**—Atari
4. **RIVER RAID**—Activision
5. **CENTIPEDE**—Atari
6. **DONKEY KONG**—Coleco
7. **PAC-MAN**—Atari
8. **ENDURO**—Activision
9. **PHOENIX**—Atari
10. **DONKEY KONG JR.**—Coleco

JANE FONDA'S WORKOUT—TOP VIDEOCASSETTES SALES

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Overview 1983

• *Continued from page TA-5*

Despite the menacing cloud of economic recession still hovering over virtually all countries, the international talent store has built to new peak acceptance levels on both artistic and technological accounts.

In West Germany, the record industry rallied after the premature death of its then life-saving new wave movement to showcase new names, new sounds: Peter Schilling's "Major Tom," Taco's "Puttin' On The Ritz."

The Italian record industry was officially declared by the government to be in a state of "crisis," but the talent flow show it travels well. The biggest single of the year was "Vamos A La Playa," by the brothers Righeira, who scored heavily through Europe. Rondo Veneziana, uniquely Italian, mixed Vivaldi-type music with a disco beat to become another valued export.

Denmark, Sweden, and Holland have all had duly registered and noted hits in widespread territories and from all kinds of musical sources. From the Netherlands, the Star Sisters revived (and charted widely) the close-harmony sister-act sound according to the 1940s gospel of the Andrews Sisters.

JEAN-MICHEL JARRE, on his decision to auction off the sole copy of his LP, "Music For Supermarkets"

"The idea of this move is simply to produce a single copy for a single buyer, just like a painting. At a time when everything is standardized, overbroadcast, and when we're endlessly overinformed, saturated with sound and images, it seems to be a worthwhile thing to demonstrate that a record is not only a piece of merchandise without value, infinitely multipliable, but it can, like a painting or a sculptor's bronze, be an integral part of a musician's creation." Auction price: $8,960 with proceeds to UNICEF

Even Hong Kong started exporting pop. The group Chyna's "There's Rock 'n' Roll In China" was a near-perfect example of how apparently disparate music styles can merge, for it was a definitive Eurasian song: English lyrics, a Mandarin chorus, Western electronic instruments, plus traditional Chinese instruments like the gu-geng.

A worldwide break for African music looks much closer at this year's end, through tours by Sunny Ade, Juluka, Fela Kuti and others, and the multi-national record companies are edging into black territories with hard-cash interest.

While the strengthening of the U.S. dollar against some currencies was a problem, coupled with the sky-high fees demanded by the top names, the general touring business worldwide showed an upturn this year. And if record sales were on average some 7% to 15% down on 1982, an even worse slump was averted by the growing use and quality of promotional video, with London generally accepted as the key creative center.

It was in London that the Everly Brothers got back together to fuel a worldwide yen for nostalgia. It was in London that Chris Sievey of EMI linked a computer game with an audio single to feed the international demand for experimental technology.

The energy of pop creativity outside the old U.S./U.K. axis is even extending to Japan where the obvious language problem is eliminated by the increasing export of that nation's "karaoke" singalong music, instrumental tracks with spaces eft for do-it-yourself vocals.

PETER JONES
International Editor

Jimmy Page, Jeff Beck and Eric Clapton unite onstage during the London show of the Action Research into Multiple Sclerosis (ARMS) benefit concert tour. The shows, also staged in San Francisco, Los Angeles, Dallas and New York, featured friends of singer Ronnie Lane, a victim of multiple sclerosis.

Video '83

The year in video music was summed up at Billboard's Fifth Annual Video Music Conference in November. There, artists, managers, record company executives, producers, directors, and others in the field gathered to discuss state of the art and offer their prophecies on the future.

John Cougar Mellencamp checks out a shot during the filming of "Pink Houses."

Music has become more visible today than ever before, with television shows galore cropping up in 1983 to take advantage of freely supplied videoclips from the labels; plus shows ranging from small local programs on low-power tv and cable to MTV, the grandfather of them all at the still young age of two.

Stepped-up production means videoclips for virtually every top 40 album on the charts. And budgets are climbing too—though they rarely approach the estimated $750,000 of Michael Jackson's 14-minute "Thriller," completed late this year.

Still, video music 1983 can be summed up in one word: competitive. With commercial and feature film directors getting into the act, labels seem to be falling over themselves in an attempt to create the biggest, longest, most beautiful, most grotesque, and most derivative video music productions.

The industry is at a crossroads as labels examine the way they do business. Labels are trying to figure out how to recoup the monies spent on videoclips while still retaining the rights to them; which means that contractual arrangements with artists are becoming more complicated. The traditional three-minute videoclip is metamorphosizing into projects that find their way into theatrical release and into the home video marketplace.

The home video market shows great promise for music titles for 1984 and beyond. Since virtually every movie ever made has been released on videocassette and/or videodisk, home video companies are turning to original programming to satisfy the needs of consumers for new titles. Music already plays an important role and one that can only grow.

A number of original music projects are in the works now for release next year, and home video companies are tieing in with labels and with MTV to promote them.

LAURA FOTI
Video Editor

IAN COPELAND, president, Frontier Booking International, on MTV's promotional support to the Police's "Synchronicity" tour

"Radio has never been one of my greatest servants. Maybe I learned something from his (father, a former CIA agent) tactics, but I had to circumvent radio completely and build a street following through the clubs when the Police first played here in 1978."

Radio '83

In many ways it's been as if the radio industry has spent 1983 in a time machine—a cosmic version of a digital delay unit with technology expanding rapidly into the future, programming contracting back to the past. CBS, for example, brought its network affiliates to the brink of the 21st century stopping all land line feeds in favor of satellite delivery this summer, while continuing to convert the majority of its owned and operated FMs to a format made popular in 1956.

Be it top 40, Hot Hits!, Hit Radio, or contemporary hits, the formatics expounded upon by Mike Joseph, Todd Storz, and Gordon McLendon at the 1959 disk jockey convention are back almost in their entirety today. CBS' "Hot Radio," patterned on the same basics down to its noticeable reverb, is having noticeable success.

More and more station execs, such as WFIL Philadelphia GM Bruce Holberg, are looking to that "element of fun" in their programming description. Holberg, like many AM operators who switched to country as an alternative over the past few years, discovered in 1983 it was not the quick fix he had hoped. Similarly those rushing to news/talk discovered the format was not only slow in developing on new outlets but sometimes cost prohibitive. As some AMs looked to more information, others reverted to music. Regardless of the shifting, and much did occur, AM's future continued to be a topic of concern. While stereo proliferated on the band, it remained non-existent to the listener. What the listener heard was often second rate. Programming, not technology, continued to drive audience shares to FM.

In the battle for supremacy, promotion continued to emerge as a major factor. Positioning, a concept unknown in earlier top 40 days, now accounts for a growing number of success stories including L.A.'s KIIS-FM.

Top 40's return, while a throwback to the past, has been dominated by the music produced today. The energy and vibrancy of a Thomas Dolby or the Eurythmics demand a corresponding level of excitement from air personalities. Just as the Eagles or Seals & Croft paved the way for the laid back adult contemporary of the '70s, Hall & Oates provide the spawning ground for contemporary hit radio's rebirth.

Perhaps most affected by the musical shift is AOR—a format more music dependent than any—short of easy listening. ABC's WPLJ New York is somewhat representative of the pressure many AOR facilities now face. As the year began PD Larry Berger attributed WPLJ's great success to consistency. By summer he had switched to top 40. At that point he denied the changeover saying "we're simply playing more music," but by fall pretenses were off, and Casey Kasem's "American Top 40" was on. Doubleday, steeped in the format in 1982—to the point of committing itself to the now cancelled joint AOR program venture with Mutual—now finds synergy secondary to winning and has switched to an all-out top 40 approach in Denver and Washington, D.C. while refining its remaining AOR properties to include more hit product. Boston, an area known for its AOR appeal is down to one such outlet, with top 40 WHTT dominating the market.

And personalities, relegated to reading liner cards by several facilities years ago, are beginning to re-emerge. Washington D.C. is again dominated by personality radio. Dick Biondi is back in a major market . . . Even the hint of payola scandals of days gone by returned in 1983—albeit long on allegation, void of substance.

If the past continues to play a major part in the future where will 1984, the year of George Orwell, take us? Optimistically, back to common sense. To a blending of sterile research with vibrant gut decisions to render that illusive element, the urgency and excitement, the fun so many again hunger for. Realistically, major corporations will continue to amass properties that are escalating in value. One can hope they'll note that the emotion of radio, which cast a nation of young people spellbound three decades ago, lies well between the corporate lines of their P & L sheets.

ROLLYE BORNSTEIN
Radio Editor

KEVIN DUBROW, lead singer, Quiet Riot

"The album came out March 1, and we had the normal six-week wait after it came out, and then we went straight out, going from sedans to station wagons to RVs to the tour bus route. We made the transportation transistion in a very short time. We still have a way to go, but as our status level has gone up, so has our comfort level."

Compact Disc '83

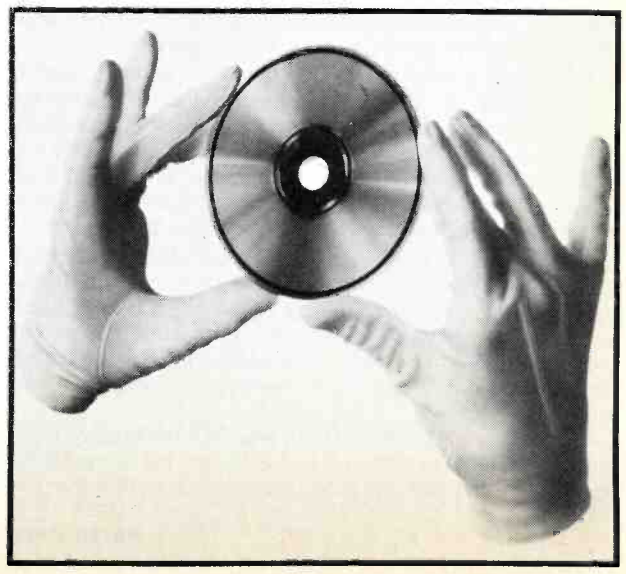
It's little more than a year since Compact Disc was launched on the international scene, first in Japan, then Europe and finally, just this past spring, in the United States. The dramatic qualities of the new playback system captured the imagination of the public here and abroad as perhaps no past development in recorded music since the invention of the recorded sound itself.

Bringing computer technology to the reproduction of music in the home has a drama and currency that people find easy to relate to. Even easier to adapt to for most listeners exposed to the playback systems is the absence of a host of problems that plague conventional disk reproduction—surface noise, restricted dynamic range, inhibited bass response on long LP sides, inner-groove distortion, etc.

Here, finally, was a system that bypassed these inherent disk defects, and promised timeless, pristine reproduction with only moderate care. A laser beam reading microscopic pits and bumps through a protected surface could not wear the storage medium, no matter how often played. Master quality in the home, was the claim, and if there were some, here and there, who took issue with what they labeled as hyperbole, most who heard CD came away convinced.

Even more were enamored of the new convenience in disk

(Continued on page TA-36)



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Overview 1983

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playback that CD provides. Uninterrupted play for an hour or more, computerized selectivity of bands in any programming order, and across-the-room remote control capability in some models, offered a cornucopia of options that few could resist.

There were some, in the euphoria of CD introduction, who saw the LP, already suffering major inroads by prerecorded cassettes, slated for quick oblivion. But more seasoned observers placed its takeover at a decade or more hence, following gradual adoption by consumers as prices of CD hardware and software came down to levels more competitive with the LP medium, and repertoire on CD became more plentiful.

Best estimates placed the number of CD players introduced into the U.S. marketing pipelines in 1983 at about 50,000, with somewhat more than 450 disk titles turned out in inventory depth of approximately one million units. In 1984, these figures will double or even treble, industry insiders predict.

Greater productivity at existing CD pressing plants in Japan and Germany and the anticipated launch of new manufacturing facilities in the U.S. and Great Britain in the new year will help bridge a production gap that has so far meant allocations and short supply, and the lack of any pressing time at all for some labels seeking entry.

At year's end, industry optimism sparked by an improving economy, already made itself evident through heightened promotion of the new playback format. And far-sighted observers were looking beyond the introduction of personal Walkman-type and car CD players a couple years down the road, to an eventual adaptation of CD as a prime storage medium for home computers.

IS HOROWITZ
Executive Editor

THE EDGE, guitarist, U2

"Something we're at pains to point out is that 'new music' is a meaningless phrase. Basically, what we play is U2 music. Apart from that, we don't want to be part of any movement. Trends and fads come and go quickly."

Disco/Dance '83

"Come back, all is forgiven," was the message the music industry gave to dance music in 1983. Club crossovers, almost nonexistent in 1981 and considered freak accidents in 1982—the pop success of "Gloria," for example—proliferated to the point where the pop singles top 10 for most of the summer and fall could have been the peak-hour playlist of your favorite club DJ.

To be entirely fair, it can't quite be said that the clubs *supplied* the dance-oriented smashes to the mass pop audience. "Billie Jean" and "Let's Dance," once recorded and released, were surely destined to be as popular as they were, with club play or without. But because clubs continue to provide a musical and social context for the very existence of a genre, you can bet that if every dance club disappeared tomorrow, a great many songs would never be written at all.

How valuable that setting was became more and more apparent over the course of the year:

–Video, music and dance became interlocked in a new media mix that added up to something far greater than any of its parts: video productions such as "The Message," "Rockit" and "Maniac" hit the audience with a momentum that redoubled in the pile-up of sensory input—the sound, the sight, the dance.

–The ability to pick a left fielder was still the pride of the clubs: the "new music" explosion was, more than anything, a raising of consciousness that, in its finest moments, put Joan Jett and Peter Schilling into discos and Grand Master Flash and Shannon into rock clubs. And it put all of those artists onto radio stations that kept their ears to the clubs.

–It looked as if the club DJ was at last positioned professionally in the music business at large: four years after the first flurry of remix work abated, a DJ hit the Hot 100 as a producer. The record was Madonna's "Holiday," produced by John "Jellybean" Benitez; in the course of its chart run, 13 other records elsewhere on the singles chart had been mixed by him for commercial 12-inch singles.

Though Benitez led the boom with a daunting list of top 40 credits, a host of other DJ remix or production credits appeared on records dotting the pop and black charts: Mark Kamins; John Luongo; Ivan Ivan; Larry Levan; Francois Kevorkian; David Todd and Nick Martinelli; Tony Humphries; Shep Pettibone; Hippie Torrales; Raul Rodriguez; Rusty Garner; Sergio Munzibai and John Morales; Nelson Cruz.

Another healthy sign was that club music began looking at its own history, as records hearkened back to Philadelphia (quite literally, with the re-release of records by First Choice and Loleatta Holloway); to electronic Eurodisco, and also to the disco-diva form that had traditionally kept a much higher representation of female artists on the dance chart than on any other.

In all, traffic on the dance floor was still as hectic as ever, and the attention paid to club music by the rest of the industry served to remind many that standards are still set in the clubs.

BRIAN CHIN
Dance Music Editor

Actress Drew Barrymore demonstrates a new video game during the Toy Fair in New York with Atari's Mike Moone (Photo by Chuck Pulin).

Computer Software/ Video Games '83

Mass confusion best describes the intensely volatile home computer industry. This year in computers, major hardware firm, Texas Instruments, bowed out of the low-end market while high-end computer giant, IBM, shocked the electronics community with its entry into this unpredictable market with a $700 machine called PCjr.

All the while, the already-existing home computer makers fought to stay afloat in a low-end market riddled with price slashing and bargain basement close out sales. Retailers pulled their hair out wading through weekly price reductions, and hoping that the industry stays alive through the 1984 holiday selling season.

What has come as such a shock to the financial community is how susceptible to quick reversals the low-end computer and video game industry has become. Companies in the Silicon Valley, the corridor of high technology companies between San Jose and Palo Alto that makes up the hub of computer activity, observed Mattel Electronics, Atari, Activision, Milton-Bradley, Apple Computer, Fox Video Games, Imagic, CBS Electronics, Parker Bros., and others announce layoffs and equity losses.

In 1982, Mattel, Atari and Texas Instruments enjoyed million-dollar earnings. Skyrocketing sales and stock prices reflected new growth and the potential for continued growth. But by 1983's first quarter all this changed, and the incredible earnings of 1982 turned into million-dollar losses.

Video games became the industry most hard hit with losses. Gamesters retired their machines and purchased computers priced below video game consoles. Consumers shifted their computer interest from arcading to doing education, home management and high-level fantasy-role playing applications.

Titles like "Home Accountant," "Bank Street Writer" and "Algebra" became popularly touted among computer owners. Billboard magazine, which became the voice of the video game industry, launched a computer chart that tracked these new categories of software. It found that word processing programs are extremely popular.

Although the computer industry has survived 1983's price wars, it took another rollercoaster ride during that year's fourth quarter. Instead of price slashing, this time price hikes characterized the volatile marketplace.

With the impending launch of two versions of IBM's new machine, one at $700 and the other being about $1,200, Atari and Coleco, on the same day, announced price increases slated for Jan. 1.

The Atari and Coleco new prices kicked off panic computer buying. At the height of the 1983 holiday selling season, retailers found their shelves nearly barren. Now, it is believed that nearly five million American homes plugged into computer technology this year, the year of the home computer.

FAYE ZUCKERMAN
Computer Software & Video Games Editor

PERCY WATTS-RUSSELL, manager, Berlin

"We went to all the record companies in Los Angeles and they all said there was no market for this ('Pleasure Victim' EP) in America. They said it was too European sounding. I was told this by every label, including Geffen." The group ultimately signed to Geffen.

Classical '83

Evidence that classics held up well during the lean record years came earlier this year when the Recording Industry Assn. of America released results of recent buying trend studies. Data furnished by a consumer panel of 13,000 families pointed to an increase to 6% in 1982 from 4% the prior year in the share devoted to classics of all dollars spent on recordings.

This was encouraging news to a segment of the industry whose return on investment comes at a much slower pace than in other areas of repertoire. Even if, as some maintain, a good deal of the increase is traceable to crossover product which garners respectable pop market consumption, the fact that it was prepared and marketed under classical department supervision bodes well for the status of the genre within large record operations.

Special opportunity is seen for classics in the developing Compact Disc field which has nowhere else to turn to at present for significant numbers of recordings produced in the digital format. For some years now, digital has been the configuration of preference for practically all new classical recordings, and the stockpile of such master recordings is enormous.

The full benefits of CD can only be heard when the digital process has been used from studio through to disk, say the experts, and only a relative handful of non-classical recordings qualify in this way at the present time. So for a while to come, classics will realize bonus sales, through CD, it would not otherwise earn.

Prerecorded cassettes, largely in the budget area, continued to broaden the market for classics during 1982, even though the spectacular gains enjoyed by nominally $3.98 tapes tapered off a bit. Practically every label was in the market at this price level by year's end and duplication of repertoire by artists of stature daunting.

One of the more remarkable trends, still continuing without abatement, was the presentation of early music played by instruments and in performance styles appropriate to the period. Who would have thought that Mozart symphonies offered in this way would have risen to best selling status, as they did in the case of the Christopher Hogwood productions? We had become accustomed to such treatment of Baroque scores, and years earlier to Renaissance and Medieval works, but not to periods of music that approached nearer our own. Now, we are promised Mozart operas in this manner, and scholar/performers are looking much more closely at performing practices of the Romantic era.

The power of superstars to generate big sales, however, remains at the glamorous core of the classical side of the industry, as it does in all other repertoire categories. And most promising is the quality of a host of younger artists—instrumentalists and singers—who are gaining footholds in this elect group, even as their seniors hold strong.

IS HOROWITZ
Classical Editor

(FORMER) INTERIOR SECRETARY JAMES WATT

"It's obvious that I didn't know anything about the Beach Boys to begin with." (rescinding his ban of the Beach Boys concert at the annual Fourth of July festivities at the Mall in Washington.)

Jazz '83

Tracing the course of jazz during the past year, fans and involved professionals could be forgiven for finding more contradictions than lucid conclusions. From a business standpoint, the picture remained bleak, darkened considerably by further attrition in the available avenues for mass exposure and the continuing retreat of major record companies from the jazz arena. Yet the music itself continued to undergo fresh transformations, as a new generation of performers helped advance not only their own careers, but the emergence of several new streams flowing from the jazz tradition.

More than ever, smaller independent jazz labels loomed as defenders of the jazz faith. Established independents like Fantasy, Concord Jazz, Pausa, Muse and others were able to broaden their chart stature, partially as a result of the majors' lengthening distance from the field. Younger independents, notably Palo Alto Records, likewise benefitted from new clout with their distributors, who lost their remaining mainstream pop lines during the year.

Yet the pull of the major branch systems even thinned out these ranks. Two promising young labels, Gramavision and Windham Hill, pacted with majors, Gramavision entering a distribution deal with PolyGram while Windham Hill entered its own new arrangement with A&M. Among other corporate majors, Elektra/Musician, Warner Bros. and CBS remained the most visible.

Explaining the branch firms' reluctance, at least in part, was the turmoil seen in radio. With formal commercial jazz formats nearly extinct, jazz artists had come to rely upon the national reach of National Public Radio stations, but NPR financial problems led to the cancellation of the networks' influential "Jazz Alive!" series and curtailment of its satellite-fed jazz programming blocks. Meanwhile, live jazz, like live music in other genres, faced the encroachment of recorded entertainment, a force now driven with the added dazzle of projection video, which increasingly entered into club owners' blueprints for entertainment.

(Continued on page TA-38)

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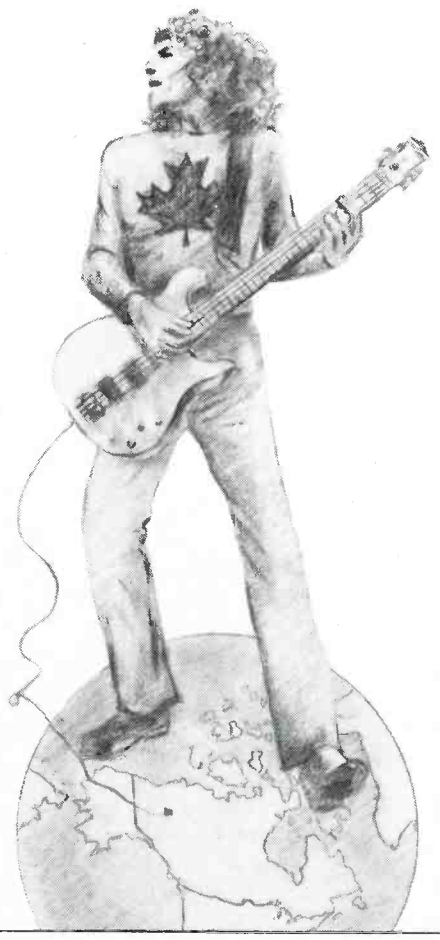

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Overview 1983

• *Continued from page TA-36*

Ironically, jazz may have been more pervasive a musical and commercial force than many onlookers realized. Further evolution in the musical dialog between jazz and other idioms, especially folk, bluegrass, swing and classical styles, was apparent in the rise of hybrids drawing from each. As Rounder Records, a respected folk music label, dubbed the movement, "New Acoustic Music" became a quiet but significant new subgenre bridging jazz, pop, folk and other audiences.

Perhaps more promising, at least in commercial terms, was the interplay between modern jazz players and the mercurial new world of commercial dance music. The "no wave" collaborations between jazz and rock players of the late '70s became more influential during 1983, as contemporary urban rock and r&b mirrored the experimental funk, free jazz and musique concrete elements audible in the work of Material, Ronald Shannon Jackson, Herbie Hancock (whose "Rockit" emerged as a telling summary of the trend, fusing dance, "scratch" and electronic music), Oliver Lake, Jamaaladeen Tacuma and others.

SAM SUTHERLAND
Jazz Editor

MARVIN GAYE

"I just don't want to say anything. I want to say something profound. It calls for fasting, feeling, praying, lots of praying and maybe we can come up with a more spiritual social statement that will provide some food for thought."

Julio Iglesias and producer Richard Perry

Top Stories

• *Continued from page TA-8*

protest legislation threatening the First Sale Doctrine (10/15).

• **CBS SEEKS UNION** with one or more major record companies as a direct consequence of the anticipated merger of Warner Communications and PolyGram (10/22).

• **BOARDWALK ENTERTAINMENT** is given the green light by a U.S. federal judge to reorganize under Chapter XI of the U.S. Bankruptcy Code (10/22).

• **AUTHORS RECEIVE A FULL PUBLISHER'S SHARE** of mechanical royalties when they recapture their copyrights, thanks to a unanimous decision by a Federal Appeals Court (10/29).

NOVEMBER

• **WCI/POLYGRAM MERGER DECISION DELAYED** by the West German Cartel Office, so that a "lengthy filing" by CBS in opposition to the transaction could be reviewed (11/12).

• **THE NBC RADIO DIVISION** directs all of its owned and operated stations to cease reporting playlist information to trade publications (11/12).

• **THE MUSIC LICENSING BATTLE** between performing rights groups and independent television stations inched forward, as a panel of three appellate judges heard ASCAP and BMI argue for the overturn of last year's ruling that the blanket license violates antitrust law (11/12).

• **MICHAEL JACKSON IS TOP WINNER** at Billboard's Video Music Awards ceremony, taking honors five times for "Beat It" (11/26).

• **WARNER-POLYGRAM MERGER PLAN CLEARS** the British government's Secretary of State for Trade & Industry (11/26).

DECEMBER

• **'RAIDERS OF THE LOST ARK'** appears to be the new home video sales champ, with Paramount Home Video initially shipping 500,000 units, eclipsing previous records set by 'Flashdance' and 'Star Trek: The Wrath Of Khan.' The videocassette lists for $39.95 (12/3).

• **THANKSGIVING WEEKEND SALES** are the strongest since 1979 for U.S. record/tape retailers, with gains of 5% to 30% reported by major chains (12/10).

• **JACKSONS' 1984 CONCERT TOUR** is being sponsored by Pepsi-Cola. Michael and Jermaine Jackson are part of the group's lineup for the 18-city, 40-show U.S. tour, which kicks off May 1 (Dec. 10).

• **HOME VIDEO SALES DOUBLE** in 1983 to about 11 million units sales, according to figures by the International Tape/Disc Assn. Estimated sales volume is about $550 million (12/17).

• **71-MINUTE CD** is offered by Denon. The composition is Beethoven's Ninth Symphony and will list at $19.95, with a base price of $12 to the trade (12/17).

Loretta Lynn chats with Sen. Edward Kennedy during the Country Music Assn.'s 25th anniversary festivities in Washington.

BOY GEORGE

"We don't ask people at the door, 'Hey, are you a fag?' It doesn't matter. Pop music is popular. And popular is everyone. As long as people enjoy our music, that's what we are there for."

GREG KIHN

"Isn't that shocking? Me with a dance hit ('Jeopardy'). I can't dance two steps in a row. I have trouble walking across the room without stumbling."

JEFF PORCARO, Toto drummer

'Most critics aren't musicians and don't have the faintest idea of what it is to play that tight and that good. We have just as much raw energy as other bands, but you're hearing music that's in tune; you're hearing play capabilities that get better and better each year."

CARLOS BARBA, president, WNJU-TV, N.Y., which handles promotion for Menudo in the U.S. and new territories

"It's not just records that we're selling. It's dance, tv, a whole image. We've worked hard on this project. We've built it up just like the Beatles were built."

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TOP ARTISTS

The following is a list of top chart artists and their record labels, booking agents, personal managers and contacts. Artist selection was based predominantly upon point totals that accounted for the number of records each artist had on a particular Billboard chart, the positions of those records and the number of weeks they were on a chart.

Charts used include the following: Adult Contemporary Artists, Black Singles, Black LPs, Country Singles, Country LPs, Disco/Dance Artists, Jazz LPs, Pop Singles, and Pop LPs.

Artists who made the same charts during the same time period (November 1982-October 1983) but without sufficient point totals to make the top artist listings for any of the aforementioned charts are not included. Also, eligible artists without any agent, manager or contact reference are not listed.

Information was supplied mainly by the artists' record companies and booking agents. All listing information is checked for accuracy as of editorial listing deadline. However, Billboard is not responsible for changes in management, bookings or any other related business associations that may supercede the listings contained herein.

The addresses and telephone numbers for the booking agents, personal managers and contacts follow this section.

ABBA, Atlantic Records. Booked by: ICM.
ABC, Mercury Records. Booked by: ATI (American Talent Int'l Ltd).
A FLOCK OF SEAGULLS, Jive/Arista Records. Booked by: Frontier Booking Int'l (FBI).
ADAM ANT, Epic Records. Booked by: ICM.
BRYAN ADAMS, A & M Records. Booked by: ICM.
AFTER THE FIRE, Epic Records. Booked by: Premier Talent Agency
AIR SUPPLY, Arista Records. Booked by: ICM.
ALABAMA, RCA Records. Booked by: Morris & Assoc., Inc.
DEBORAH ALLEN, RCA Records. Booked by: APA (Agency for the Performing Arts, Inc.).
PETER ALLEN, Arista Records. Booked by: APA (Agency for the Performing Arts, Inc.).
MOSE ALLISON. Booked by: The Rosebud Agency.
HERB ALPERT, A & M Records. Managed by: Management III, Jerry Weintraub.
AMERICA, Capitol Records. Booked by: ICM. Managed by: Katz-Gallin-Morey Ent., Inc.
JOHN ANDERSON, Warner Bros. Records. Booked by: Country Gold Talent: Joe Taylor Artist Agency. Managed by: Gene Ferguson.
LYNN ANDERSON, Permian Records. Booked by: The Jim Halsey Co., Inc.
THE ANIMALS. Booked by: Magna Artist Corp.
PAUL ANKA, Columbia Records. Booked by: ICM.
JOAN ARMATRADING, A & M Records. Booked by: ICM.
ASIA, Geffen Records. Booked by: Premier Talent Agency.
ATLANTA, MDJ Records. Booked by: Chardon, Inc. Managed by: MDJ Productions.
PATTI AUSTIN, Qwest Records. Booked by: Regency Artists Ltd.
ROY AYERS. Booked by: Steve Ellis Agency.
AZYMUTH, Milestone Records. Booked by: Monterey Peninsula Artists.
PHILLIP BAILEY, Columbia Records. Managed by: Cavallo, Ruffalo & Fargnola.
RAZZY BAILEY, RCA Records. Booked by: The Jim Halsey Co., Inc.
MARTY BALIN, EMI-America Records. Booked by: ICM. Managed by: Great Pyramid Ltd.
BANDANA, Warner Bros. Records. Booked by: The Let Us Entertain You Co.; United Talent, Inc.; Board Brothers Talent.
MOE BANDY, Columbia Records. Booked by: Encore Talent, Inc. Managed by: Ray Baker.
THE BAR-KAYS, Mercury Records. Booked by: Don Dortch Int'l.
BOBBY BARE, Columbia Records. Booked by: Variety Artists Int'l, Inc. Managed by: GreilWorks Artist Management.
COUNT BASIE, Pablo, Verve Records. Booked by: Willard Alexander, Inc.
THE BEE GEES, RSO Records. Managed by: Dick Ashby.
THE BELLAMY BROTHERS, Warner/Curb, Elektra/Curb Records. Booked by: APA (Agency for the Performing Arts, Inc.).
PAT BENATAR, Chrysalis Records. Booked by: Premier Talent Agency.
GEORGE BENSON, Warner Bros. Records. Booked by: William Morris Agency, Inc.
BERLIN, Enigma Records. Booked by: Regency Artists Ltd.
STEPHEN BISHOP, Warner Bros. Records. Booked by: Regency Artists Ltd.
ART BLAKEY & THE JAZZ MESSENGERS, Concord Jazz Records. Booked by: Jack Whittemore.
KURTIS BLOW, Mercury Records. Managed by: Rush Productions.
ANGELA BOFILL, Arista Records. Booked by: William Morris Agency, Inc.
BOXCAR WILLIE, Main Street Records. Booked by: William Morris Agency, Inc. Managed by: Silver Spurs Management, Inc.
PAUL BRADY, 21 Records. Managed by: Damage Management, Paul Cummins.
LAURA BRANIGAN, Atlantic Records. Booked by: APA (Agency for the Performing Arts, Inc.).
BRASS CONSTRUCTION, Capitol Records. Managed by: The-Management Organization.
MARTIN BRILEY, Mercury Records. Booked by: ICM.
LANE BRODY, Liberty Records. Managed by: Steve Wax.
KAREN BROOKS, Warner Bros. Records. Booked by: William Morris Agency, Inc.
LONNIE BROOKS. Contact: Rhythm and Blues Attractions.
TOM BROWNE. Booked by: Steve Ellis Agency.
ED BRUCE, MCA Records. Booked by: Tessier Talent, Inc. Managed by: Bruce Enterprises.
CARLTON BRYAN & CROSSROADS. Booked by: Concerted Efforts.
PEABO BRYSON, Capitol Records. Booked by: William Morris Agency, Inc.
JERRY BUTLER. Booked by: Steve Ellis Agency.
CAMEO, Atlanta Artists Records. Booked by: Norby Walters Assoc.
GLEN CAMPBELL, Atlantic/America, Atlantic Records. Booked by: Regency Artists Ltd.
THE CANNONS. Booked by: World Class Talent.
CAPTAIN BEEFHEART & THE MAGIC BAND. Booked by: The Rosebud Agency.
IRENE CARA, Casablanca, Geffen Records. Managed by: Selma Rubin.
TOM CARLILE, DoorKnob Records. Managed by: T.J. Productions.
LARRY CARLTON, Warner Bros. Records. Booked by: William Morris Agency, Inc.
KIM CARNES. Managed by: Kragen & Co., Ken Kragen.
PAUL CARRACK, Epic Records. Booked by: ATI (American Talent Int'l Ltd.).
ROSANNE CASH, Columbia Records. Booked by: APA (Agency for the Performing Arts, Inc.).
THE SKIP CASTRO BAND. Booked by: The Rosebud Agency.
CHAMPAIGN, Columbia Records. Booked by: William Morris Agency, Inc.
CHARLENE & STEVIE WONDER, Motown Records. Booked by: William Morris Agency, Inc.
RAY CHARLES, Columbia Records. Booked by: Regency Artists Ltd.
OLIVER CHEATHAM, MCA Records. Contact: Wilma P. Allen, Leland Productions.
CHERI, 21, Venture Records. Managed by: Kendall Minter.
CHIC. Booked by: Steve Ellis Agency.
CHICAGO, Full Moon/Warner Bros. Records. Booked by: Howard Rose Agency. Managed by: Front Line Management.
THE CHI-LITES, Larc Records. Managed by: Arthur Newberger.
CHOCOLATE MILK, RCA Records. Booked by: Don Dortch Int'l.
GUY CLARK, Warner Bros. Records. Booked by: Int'l Celebrity Services.
ROY CLARK, Churchill Records. Booked by: The Jim Halsey Co., Inc.
THE CLARK SISTERS, Elektra Records. Booked by: Regency Artists Ltd.
STANLEY CLARKE, Epic Records. Booked by: ICM.
THE CLASH, Epic Records. Booked by: Premier Talent Agency.
EDDIE CLEARWATER. Contact: Rhythm and Blues Attractions.
VASSAR CLEMENTS. Booked by: Concerted Efforts.
JOE COCKER, Island Records. Booked by: William Morris Agency, Inc.
DAVID ALLAN COE, Columbia Records. Booked by: Shorty Lavender Agency.
NATALIE COLE, Epic Records. Booked by: ICM.
ALBERT COLLINS. Contact: Rhythm and Blues Attractions.
WILLIAM BOOTSY COLLINS, Warner Bros. Records. Booked by: William Morris Agency, Inc.,
THE COMMODORES, Motown Records. Booked by: Norby Walters Assoc. Managed by: Commodores Entertainment.
CON FUNK SHUN, Mercury Records. Booked by: Regency Artists Ltd.
JOHN CONLEE, MCA Records. Booked by: Bill Goodwin Talent. Managed by: Conlee-Roberts Management, Dave Roberts.
EARL THOMAS CONLEY, RCA Records. Booked by: Shorty Lavender Agency. Managed by: Management Plus.
BILL CONTI, Arista Records. Booked by: Regency Artists Ltd.
RITA COOLIDGE, A & M Records. Booked by: Regency Artists Ltd.
JOHNNY COPELAND. Booked by: Concerted Efforts.
CHICK COREA, ECM, Musician Records. Booked by: Ted Kurland Associates.
ELVIS COSTELLO & THE ATTRACTIONS, Columbia Records. Booked by: ATI (American Talent Int'l Ltd.).
RANDY CRAWFORD, Warner Bros. Records. Booked by: William Morris Agency, Inc.
THE ROBERT CRAY BAND. Booked by: The Rosebud Agency.
CROSBY, STILLS & NASH, Atlantic Records. Booked by: William Morris Agency, Inc.
CHRISTOPHER CROSS, Warner Bros. Records. Booked by: ICM.
THE CRUSADERS, MCA Records. Booked by: William Morris Agency, Inc. Managed by: Greif-Garris Management.
CUB CODA. Booked by: Concerted Efforts.
CULTURE CLUB, Virgin/Epic Records. Booked by: ICM.
D-TRAIN, Prelude Records. Managed by: Tom Hoover.
LACY J. DALTON, Columbia Recoros. Booked by: William Morris Agency, Inc. Managed by: Katz-Gallin-Morey Ent., Inc.
THE CHARLIE DANIELS BAND, Epic Records. Managed by: Sound Seventy Prodns.
F.R. DAVID, Carrere Records. Managed by: Carrere, Nanon Lamblin.
GAIL DAVIS, Warner Bros. Records. Booked by: William Morris Agency, Inc.
LARRY DAVIS. Contact: Rhythm and Blues Attractions.
MILES DAVIS, Columbia Records. Booked by: Ted Kurland Associates.
PAUL DAVIS, Arista Records. Booked by: Monterey Peninsula Artists.
DAZZ BAND, Motown Records. Booked by: Norby Walters Assoc.
DEBARGE, Gordy Records. Booked by: William Morris Agency, Inc.
CHRIS DEBURGH, A & M Records. Booked by: Regency Artists Ltd.
DEF LEPPARD, Mercury Records. Booked by: ATI (American Talent Int'l Ltd.).
JOHN DENVER, RCA Records. Managed by: Jerry Weintraub, Management III.
DEVO, Warner Bros., Backstreet Records. Booked by: ICM.
DEXY'S MIDNIGHT RUNNERS, Mercury Records. Booked by: ICM.
NEIL DIAMOND, Columbia Records. Booked by: Jerry Weintraub, Management III. Managed by: Concerts West.
AL DIMEOLA, Columbia Records. Booked by: Premier Talent Agency.
DIRE STRAITS, Warner Bros. Records. Booked by: ATI (American Talent Int'l Ltd.).
WILLIE DIXON. Contact: Rhythm and Blues Attractions.
WILLIE DIXON & THE CHICAGO BLUES ALL STARS. Booked by: The Rosebud Agency.
BIG AL DOWNING, Team Records. Booked by: ICM; William Morris Agency, Inc.; Oliver's Enterprise. Managed by: B-W Management Corp.

(Continued on page TA-40)

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TOP ARTISTS

• *Continued from page TA-39*

DYNASTY, Solar Records. Contact: Silver Spoon Productions.
ELO, Jet Records. Booked by: ATI (American Talent Int'l Ltd.).
EARTH, WIND & FIRE. Columbia Records. Managed by: Cavallo, Ruffalo & Fargnoli.
SHEENA EASTON, EMI-America Records. Booked by: ICM.
DAVE EDMUNDS, Columbia Records. Booked by: Premier Talent Agency.
THE ENGLISH BEAT, I.R.S. Records. Booked by: Frontier Booking Int'l (FBI).
EURYTHMICS, RCA Records. Booked by: Premier Talent Agency.
LEON EVERETTE, RCA Records. Booked by: Shorty Lavender Agency. Managed by: Carroll Fulmer.
EXILE, Epic Records. Booked by: Variety Artists Int'l, Inc. Managed by: Katz-Gallin-Morey Ent., Inc.
DONALD FAGEN, Warner Bros. Records. Contact: Music Vision.
FASTWAY, Columbia Records. Booked by: ATI (American Talent Int'l Ltd.).
FATBACK, Spring Records. Booked by: Don Dortch Int'l. Managed by: Fatback Productions.
WILTON FELDER, MCA Records. Managed by: Grief-Garris Management.
MAYNARD FERGUSON, Palo Alto Jazz, Columbia Records. Booked by: Willard Alexander, Inc.
FERRANTE & TEICHER, Avant-Garde Records Corp. Personal Contact: Scott Smith.
FIREFALL, Atlantic Records. Booked by: ATI (American Talent Int'l Ltd.).
THE FIXX, MCA Records. Booked by: Frontier Booking Int'l (FBI).
ROBERTA FLACK, Atlantic Records. Booked by: William Morris Agency, Inc.
FLEETWOOD MAC, Warner Bros. Records. Contact: Penguin Promotions.
DAN FOGELBERG, Full Moon/Epic Records. Booked by: Howard Rose Agency. Managed by: Front Line Management.
FOREIGNER, Atlantic Records. Booked by: Monterey Peninsula Artists.
THE FOUR GUYS. Booked by: In Concert.
THE FOUR TOPS, Casablanca, Motown Records. Booked by: Norby Walters Assoc.
ARETHA FRANKLIN, Arista Records. Booked by: William Morris Agency, Inc.
RODNEY FRANKLIN, Columbia Records. Managed by: Jerry Heller.
MICHAEL FRANKS, Warner Bros. Records. Booked by: ICM; William Morris Agency, Inc.
FREEEZ, Streetwise Records. Managed by: Martin Mills.
GLEN FREY, Asylum Records. Managed by: Front Line Management.
JANIE FRICKE, Columbia Records. Booked by: William Morris Agency, Inc.
DAVID FRIZZELL, Warner/Viva Records. Booked by: The Jim Halsey Co., Inc. Managed by: Jackson Brumley Management.
THE GAP BAND, Total Experience Records. Booked by: Norby Walters Assoc.
JAN GARBAREK, ECM Records. Booked by: Ted Kurland Associates.
LARRY GATLIN & THE GATLIN BROTHERS BAND, Columbia Records. Booked by: APA (Agency for the Performing Arts, Inc.).
MARVIN GAYE, Columbia Records. Contact: Marilyn Freeman.
CRYSTAL GAYLE, Warner Bros., Elektra, Columbia Records. Booked by: William Morris Agency, Inc. Managed by: Gayle Enterprises, Inc.
THE J. GEILS BAND, EMI-America Records. Booked by: Premier Talent Agency.
TERRI GIBBS, MCA Records. Booked by: Jim Halsey Co., Inc.
MICKEY GILLEY, Epic Records. Booked by: William Morris Agency, Inc.
GLADIATORS. Booked by: Concerted Efforts.
JIM GLASER, Noble Vision Records. Booked by: Joe Taylor Artist Agency.
GOLDEN EARRING, 21 Records. Managed by: Red Bullet Productions, Willem Van Kooten.
GOODIE, Total Experience Records. Managed by: Melody Lander.
VERN GOSDIN, Compleat, AMI Records. Booked by: Top Billing Int'l. Managed by: The Management Group.
GRAND MASTER FLASH & FURIOUS FIVE, Sugarhill Records. Booked by: Norby Walters Assoc.
EDDY GRANT, Portrait/Ice Records. Booked by: ICM.
DAVID GRISMAN, Warner Bros. Records. Booked by: Ted Kurland Associates.
DAVE GRUSIN, Arista/GRP Records. Managed by: Grusin/Rosen Productions.
SAMMY HAGAR, Geffen Records. Booked by: ICM.
MERLE HAGGARD, Epic, MCA Records. Booked by: The Jim Halsey Co., Inc. Managed by: Hag, Inc.
DARYL HALL & JOHN OATES, RCA Records. Booked by: ICM.
JOHN HAMMOND. Booked by: The Rosebud Agency.
HERBIE HANCOCK, Columbia Records. Booked by: William Morris Agency, Inc. Managed by: David Rubinson & Friends.
GUS HARDIN, RCA Records. Booked by: Shorty Lavender Agency.
EMMYLOU HARRIS, Warner Bros. Records. Booked by: Monterey Peninsula Artists.
SCREAMIN JAY HAWKINS. Managed by: Jerry Dorn.
LEON HAYWOOD, Casablanca Records. Contact: Eve Jim Prod.
ROBERT HAZARD. Booked by: ICM.
HEART. Booked by: ICM.
HEATWAVE. Booked by: Steve Ellis Agency.
HEAVEN 17, Arista Records. Booked by: Frontier Booking Int'l (FBI).
NONA HENDRYX, RCA Records. Booked by: Frontier Booking Int'l (FBI).
DON HENLEY, Asylum Records. Managed by: Front Line Management.
ZZ. HILL, Malaco Records. Booked by: Rodgers Redding.
HIROSHIMA, Epic Records. Booked by: Regency Artists Ltd.
JENNIFER HOLLIDAY, Geffen Records. Booked by: APA (Agency for the Performing Arts, Inc.).
THE HOLLIES, Atlantic Records. Booked by: ICM.
JOHN LEE HOOKER & THE COAST TO COAST BLUES BAND. Booked by: The Rosebud Agency.
STIX HOOPER, MCA Records. Booked by: William Morris Agency, Inc.
FREDDIE HUBBARD, Fantasy Records. Managed by: Merlin Co., Michael Davenport.
THE HUMAN LEAGUE, A & M Records. Booked by: ICM.
ENGELBERT HUMPERDINCK, Epic Records. Booked by: William Morris Agency, Inc.
CON HUNLEY, MCA, Warner Bros. Records. Booked by: The Jim Halsey Co., Inc. Managed by: K.S. Productions, Inc.
JULIO IGLESIAS, Columbia Records. Booked by: William Morris Agency, Inc.
IMAGINATION, MCA, Elektra Records. Managed by: Greif-Garris Management.
JAMES INGRAM, Qwest Records. Booked by: Regency Artists Ltd.
INTERNATIONAL INK SPOTS. Contact: Rhythm and Blues Attractions.
INXS, Atco Records. Booked by: ATI (American Talent Int'l Ltd.).
DONNIE IRIS. Booked by: ATI (American Talent Int'l Ltd.).
IRON MAIDEN, Capitol Records. Booked by: ATI (American Talent Int'l Ltd.).
THE ISLEY BROTHERS, T-Neck Records. Booked by: ATI (American Talent Int'l Ltd.).
ITALS. Booked by: Concerted Efforts.
JOE JACKSON, A & M Records. Booked by: ITG (Int'l Talent Group).
LATOYA JACKSON, Larc Records (Private I). Managed by: Joe Jackson.
MILLIE JACKSON, Spring Records. Managed by: Keishval Ents., Inc.
MICHAEL JACKSON, Epic Records. Managed by: Wiser, Demand.
BOB JAMES, Columbia/Tappan-Zee Records. Contact: Tappan Zee.
RICK JAMES, Gordy Records. Booked by: Norby Walters Assoc. Managed by: Management III, Jerry Weintraub.
SONNY JAMES, Dimension Records. Booked by: United Talent, Inc.
AL JARREAU, Warner Bros. Records. Booked by: William Morris Agency, Inc.
KEITH JARRETT, ECM Records. Managed by: Brian Carr.
JEFFERSON STARSHIP, Grunt Records. Booked by: ICM.
WAYLON JENNINGS, RCA Records. Booked by: Top Billing Int'l.
JOAN JETT & THE BLACKHEARTS, Blackheart/MCA Records. Booked by: Frontier Booking Int'l (FBI).
JOBOXERS. Booked by: Premier Talent Agency.
BILLY JOEL, Columbia Records. Booked by: William Morris Agency, Inc.
ELTON JOHN, Geffen Records. Booked by: Howard Rose Agency.
THE BROTHERS JOHNSON, A & M Records. Booked by: Regency Artists Ltd.
LUTHER "GUITAR JR" JOHNSON. Booked by: Concerted Efforts.
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JERRY HELLER PRODUCTIONS, 619 S. Glenwood Place, Burbank CA. 91506, (213) 702-9276.

TOM HOOVER, 666 5th Ave., New York, NY, 10103.

HUSH PRODUCTIONS, 231 West 58 St., New York, NY, 10019, (212) 582-1095.

ICM, 8899 Beverly Blvd., Los Angeles, CA, 90048, (213) 550-4000; 40 West 57th St., New York, NY, 10019, (212) 556-5600.

ITG (INT'L TALENT GROUP), 200 West 57 St., New York, NY, 10019, (212) 246-8118.

IN CONCERT, 38 Music Sq. East, Nashville, TN, 37203, (615) 244-9550.

INT'L CELEBRITY SERVICES, 1201 Division St., Nashville, TN, 37203, (615) 255-1313.

JOE JACKSON, 6255 Sunset Blvd., Suite 1001, Los Angeles, CA, 90028.

VERNON JONES, 805 Moraga Rd., Lafayette, CA, 94549, (415) 283-5393.

MICHAEL JONZUN, Boston Int'l Rec., 20 Linwood Sq., Boston, MA, 02119.

K.S. PRODUCTIONS, INC., 128 D Volunteer Dr., Hendersonville, TN, 37075, (615) 822-1817.

KATZ-GALLIN-MOREY ENT., INC., 9255 Sunset Blvd., Suite 1115, Los Angeles, CA, 90069, (213) 273-4210.

KEISHVAL ENTS., INC., 1650 Broadway, New York, NY, 10019, (212) 757-7890.

KRAGEN & CO., KEN KRAGEN, 1112 N. Sherbourne Dr., Los Angeles, CA, 90069, (213) 854-4400.

TED KURLAND ASSOCIATES, 173 Brighton Ave., Boston, MA, 02134, (617) 254-0007.

L.S. TALENT, 120 Hickory St., Madison, TN, 37115, (615) 868-7171.

MELODY LANDER, 1800 N. Argyle Ave., Suite 202, Los Angeles, CA, (213) 462-6585.

LARRY LARSON & ASSOCIATES, Box 10905, Beverly Hills, CA, 90213, (213) 271-7240.

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BUDDY LEE ATTRACTIONS, INC., 38 Music Sq. East, Suite 300, Nashville, TN, 37203, (615) 244-4336; 3821 West Park Dr., Kansas City, MO, 64116, (816) 454-0839; 100 West 57th St., Suite 9-E, New York, NY, 10019, (212) 247-5126.

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LORETTA LYNN ENTERPRISES, 7 Music Circle North, Nashville, TN, 37203, (615) 259-2021.

MDJ PRODUCTIONS, Box 7340, Atlanta, GA, 30357, (404) 872-8094.

MAGNA ARTISTS CORP., 595 Madison Ave., New York, NY, 10022, (212) 752-0363.

THE MANAGEMENT GROUP, 14 Music Circle East, Nashville, TN, 37203, (615) 242-8785.

THE MANAGEMENT ORGANIZATION, 1650 Broadway, Suite 202, New York, NY, 10019, (212) 581-0880.

MANAGEMENT PLUS, 30 Music Sq. West, Nashville, TN, 37215, (615) 255-5904.

MANAGEMENT III, 9744 Wilshire Blvd., 4th Floor, Beverly Hills, CA, 90212, (213) 550-7100.

MANDRELL MANAGEMENT, 38 Music Sq. East, Box 23110, Nashville, TN, 37202, (615) 244-4030.

JAMES MASON, 307 Mott St., New York, NY, 10012, (212) 226-4859.

MARTYN MAYHEAD, The Old House, Shepperton Studio Centre, Studios Road, Shepperton, Middlesex TW1 70QD, England 44 932 862688.

MERLIN CO., 17609 Ventura Blvd., Suite 212, Encino, CA, 91316, (213) 986-3985.

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MARTIN MILLS, 1719 Alma Rd., London, England, UK SW 18.

KENDALL MINTER, 221 West 47 St., New York, NY, 10019, (212) 586-6130.

MISSING PERSONS, INC., 9903 Santa Monica Blvd: #195, Beverly Hills, CA 90212. (213) 470-6022, (213) 553-5233.

MONTEREY PENINSULA ARTISTS, Box 7308, Carmel, CA, 93921, (408) 624-4889.

MORRIS & ASSOCIATES, INC., 818 19th Ave. South, Nashville, TN, 37203, (615) 327-3400.

WILLIAM MORRIS AGENCY, INC., 1350 Ave. of the Americas, New York, NY, 10019. (212) 586-5100; 151 El Camino Dr., Beverly Hills, CA, 90212, (213) 274-7451; 2325 Crestmoor

(Continued on page TA-42)

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BOOKING AGENTS, PERSONAL MANAGERS & CONTACTS

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Rd., Nashville, TN, 37215 (615) 385-0310.
MUSIC VISION, 19456 Centura Blvd., Tarzana, CA, 91356.
THE NEAL AGENCY LTD., 42 Music Sq. West, Box 121153, Nashville, TN, 37212, (615) 242-1192.
ARTHUR NEWBERGER, 17200 Ventura Blvd., Suite 308, Encino, CA, 91316, (213) 981-9433.
NORTH AMERICAN TALENT AGENCY, 128 Volunteer Dr., Hendersonville, TN, 37075. (615) 822-1888.
OLIVER'S ENTERPRISE, Box 3702, Martinsville, VA, 24115. (703) 632-1476.
OUT WEST MANAGEMENT, 2888 Bluff St., Suite 115, Boulder, CO, 80301, (303) 447-0551.
CHIP PEAY ENTERPRISES, Box 15871, Nashville, TN, 37215, (615) 292-1615.
PENGUIN PROMOTIONS, 4220 Longridge, Los Angeles, CA, 91604, (213) 461-7421.
PERK'S MUSIC, 17581 James Couzens Fwy, Detroit, MI, 48235, (313) 358-5686, 353-1594.
RUTH POLSKY, c/o Blind Dates, 30 West 21st, New York, NY, 10010, (212) 260-4921, 620-0515.
PREMIER TALENT AGENCY, 3 East 54th St., New York, NY, 10022, (212) 758-4900.
RAY PRICE ENTERPRISES/BOOKING AGENCY, Box 1986, Mt. Pleasant, TX, 75455, (214) 572-1881.
RTC MANAGEMENT, Box 1683, New York, NY, 10185. (212) 758-6655.
RED BULLET PRODUCTIONS, P.O. Box 231, 1213 XS Hilversum, Netherlands, 31 35 857841.
JON PETERS, 4000 Warner Blvd. Bldg. #66 Rm. 4, Burbank, CA 91522. (213) 954-2804.
RODGERS REDDING, Box 4603, Macon, GA, 31208, (912) 742-8771.
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REGENCY ARTISTS LTD., 9200 Sunset Blvd., Suite 823, Los Angeles, CA, 90069, (213) 273-7103.
LLOYD REMICK, 3 Penn Center Plaza, 15th & Market St., 7th Floor, Philadelphia, PA, 19102, (215) 563-1100.
RHYTHM AND BLUES ATTRACTIONS, 8959 So. Oglesby Ave., Chicago, IL 60617, (312) 375-4276.
RUBEN RODRIGUEZ, c/o The Boardwalk Entertainment Co., 200 West 58 St., New York, NY, 10019, (212) 765-5103.
HOWARD ROSE AGENCY, 2029 Century Park East, #450, Los Angeles, CA, 90067. (213) 277-3630.
THE ROSEBUD AGENCY, Box 210103, San Francisco, CA, 94121, (415) 386-3456.
MARK ROTHBAUM & ASSOC., INC., 225 Main St., Danbury, CT, 06810, (203) 792-2400.
SELMA RUBIN, 104-60 Queens Blvd., Suite 1-D, Forest Hills, NY, 11375, (212) 896-6051.
DAVID RUBINSON & FRIENDS, 827 Folsom St., San Francisco, CA, 94107, (415) 777-2930.
RUSH PRODUCTIONS, 175-12 109 Ave., Jamaica, NY, 11433.
S.R.O. ARTISTS, Box 9532, Madison, WI, 53715, (608) 256-9000.
CARLA SCARBROUGH, 811 18th Ave., South, Nashville, TN, 37202, (615) 329-2122.
SCOTTI BROS. ARTISTS MANAGEMENT, 2115 Pico Blvd., Santa Monica, CA, 90405, (213) 450-9797.
SID SEIDENBERG, 1414 Ave. of the Americas, New York, NY, 10019, (212) 421-2021.
RONNIE SHACKLETT, Box 110033, Nashville, TN, 37211, (615) 256-3054.
SIGHT & SOUND MANAGEMENT, 119 West 57 St., New York, NY, 10019, (212) 541-5580.
SILVERSPON PRODUCTIONS, 6000 Sunset Blvd., Suite 203, Los Angeles, CA, 90028.
SILVER SPURS MANAGEMENT, INC., 26949 Chagrin Blvd., Suite 203, Beachwood, OH, 44122, (216) 831-4626.
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JOE SIMONE, c/o Progress Records, 5500 S. Marginal Dr., Cleveland, OH, 44103, (216) 881-7888.
DAVID SKEPNER, 7 Music Circle North, Nashville, TN, 37203, (615) 259-2021, 259-2599.
JAMES R. SMITH MANAGEMENT, Box 1088, Cullman, AL, 35056, (205) 734-8656.
SCOTT SMITH, 210 West 100 Terrace, Suite 301, Kansas City, MO, 64114, (816) 942-8988.
SOUND SEVENTY PRODUCTIONS, 210 25th Ave., North, Suite N-101, Nashville, TN, 37203, (615) 327-1711.
TAYLOR SPARKS, c/o Mesa Records, Box 25066, Nashville, TN, 37202, (615) 269-0593.
SPICE, INC., Box 1417-838, Alexandria, VA, 22313, (703) 836-6617.
SPOTLITE ENTERPRISES LTD., 221 West 57th St., 9th Floor, New York, NY, 10019, (212) 586-6750; 8400 Sunset Vld., Sunset Towers West, Suite 2E, Los Angeles, CA, 90069, (213) 654-5063.
STARBOARD MANAGEMENT, 9229 Sunset Blvd., Suite 507, Los Angeles, CA, 90069, (213) 271-7266.
SUTTON ARTISTS CORP., 119 West 57th St., Suite 818, New York, NY, 10019, (212) 977-4870; 11777 San Vincente Blvd., Suite 507, Los Angeles, CA, 90069, (213) 820-8110.
SWAN SONG RECORDS, 444 Madison Ave., New York, NY, 10022.
T.J. PRODUCTIONS, 19 Music Sq. West, Suite P, Nashville, TN, 37203.
T.W.M., 641 Lexington Ave., 14th Floor, New York, NY, (212) 421-6249.
TESSIER TALENT, INC., 264 Old Hickory Blvd., Madison, TN, 37115, (615) 865-6602.
RONNIE THURMAN, Box 452. Portland, TN, 37148.
TOP BILLING INT'L, 1003 18th Ave., South, Box 121089, Nashville, TN, 37212, (615) 327-1133.
TROUTMAN ENTS., 2010 Salem Ave., Dayton, OH, 45406, (513) 278-5811.
UNITED ENTERTAINMENT COMPLEX, 527 Madison Ave., Suite 1012, New York, NY, 10022, (212) 753-7000.
UNITED MANAGEMENT ASSOC., 1420 East 800 North, Orem, UT, (801) 224-3900.
UNITED TALENT, INC., 1907 Division St., Box 23470, Nashville, TN, 37202, (615) 329-9900.
VARIETY ARTISTS INT'L, INC., 4120 Excelsior Blvd., Minneapolis, MN, 55416, (612) 925-3440; 9073 Nemo St., 3rd Floor, Los Angeles, CA, 90069, (213) 858-7800.
PORTER WAGONER ENTERPRISES, 811 18th Ave., South, Nashville, TN, 37203, (615) 329-2122.
NORBY WALTERS ASSOC., 200 West 51 St., Suite 1410, New York, NY, 10019, (212) 245-3939; 9200 Sunset Blvd., Suite 621, Los Angeles, CA, 90069, (213) 275-9449.
STEVE WAX, The Burbank Studios, 4000 Warner Blvd., Burbank, CA, 91522, (213) 954-2778.
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JACK WHITTEMORE, 80 Park Ave., New York, NY, 10016, (212) 986-6854.
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WINNING MANAGEMENT, 133 Country Club Dr., Hendersonville, TN, 37075. (615) 822-6587
WISER, DEMAND, 9200 Sunset Blvd. Penthouse #15, Los Angeles, CA 90069, (213) 550-8200.
JOHN WOLFF, The Old House, Shepperton Studio Centre, Studios Road, Shepperton Middlesex TW1 70QD, England, 44 932 862688.
WORLD CLASS TALENT, 1522 Demonbreun St., Nashville, TN, 37203, (615) 244-1964.
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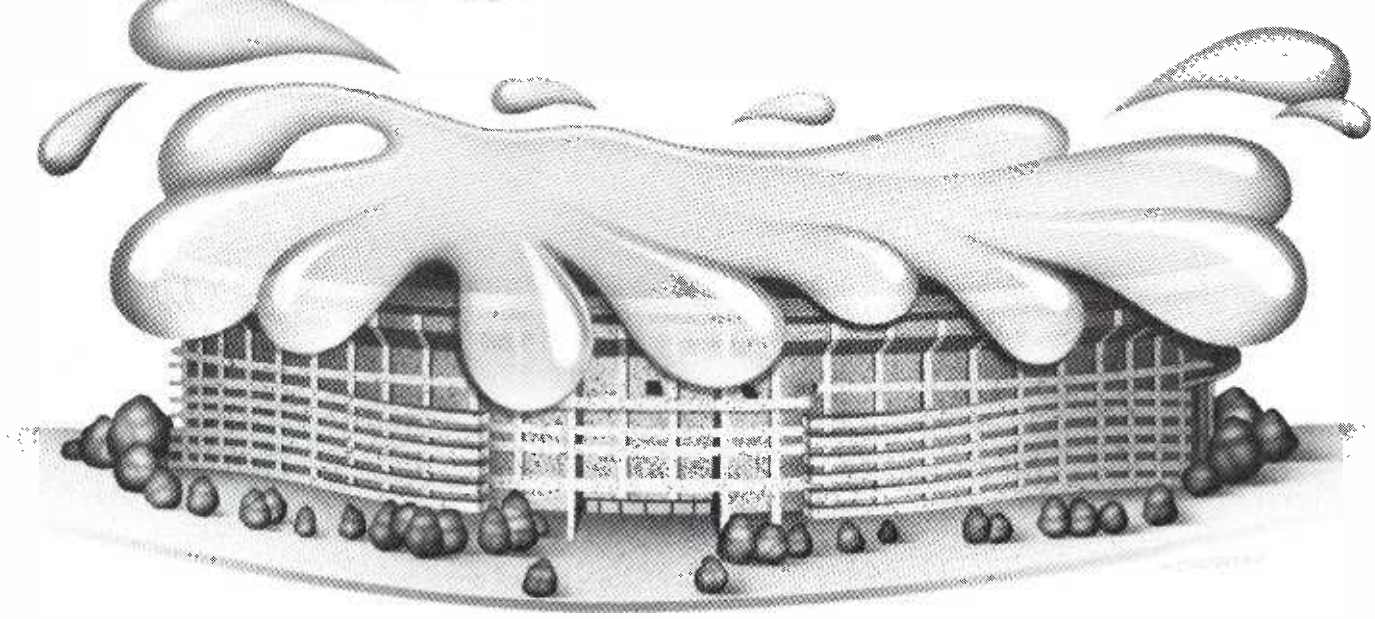

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VIDEO PRODUCERS

The following is a list of Video Producers and Production Companies that are involved in the production and recording of video for concerts, record/artist promos and other music related projects. Facilities, equipment and services listed are intended as a brief description only and may not necessarily reflect a particular company's full capabilities.

A V C PROD'NS DIV., AUDIO-VIDEO CORP., 213 Broadway, Albany, N.Y. 12204. Tel: (518) 449-7213.
Formats: 1", ¾", ½" Beta & VHS.
Facilities: studio—35' x 35' studio; **mobile/portable**—multi-cam van; grip/lighting truck; **post-prod'n**—1" or ¾" edit facilities.

ADCO PROD'NS (DIV. OF SHEER GENIUS INC.), 7101 Biscayne Blvd., Miami, Fla. 33138. Tel: (305) 751-3118. Prod'rs: Bill Wyler, Earl Wainwright, Bob Arbogast.
Formats: 2", 1", ¾"
Facilities: studio—150' x 200' soundstage; multiple video cams; limited audio facilities; **mobile/portable**—RCA TK-76 or TK-76B cams; remote 1" type C or ¾" U-matic recorders; **post-prod'n**—complete editing in all broadcast formats, film & videotape interlock, music mixing & transfers; **other**—fully capable for 16 & 35mm film shooting & editing.

ALCON VIDEO/FILM PROD'NS INC./MUSICARTS, 950 Battery St., San Francisco, Calif. 94111. Tel: (415) 397-0490. Prod'rs: Nigel Paul, Gordon Hughan.
Formats: reg'g—1" (type C), ¾", **dupl'n**—1" (type C), ¾", ½" Beta & VHS.
Facilities: studio—rented as needed; **mobile/portable**—single & multi cam ¾" & 1" packages; **post-prod'n**—¾" edit suite-2¾" VTR's; Cezar microprocessor editor; Crosspoint Latch switcher; time base corrector; 1" edit suite-3 3M TT7000 1" VTR's; Datatron Vanguard computerized editing; Grass Valley 1600 switcher; NEC E-Flex digital video effects unit: D8800 character generator; Sound Workshop audio board; BGW audio amplifiers.

AMERICAN RADIO & TELEVISION PROD'NS INC., 94 Grand Ave., Englewood, N.J. 07631. Tel: (201) 568-3996. Cable: PHILKURN NEWYORK. Telex: 219423. Owners: Terry Cashman, Tommy West, Phil Kurnit. (Independent Program Producer)

ANGELSEA PROD'NS, 55 Russ St., Hartford, Conn. 06106. Tel: (203) 241-8111. Prod'rs: Douglas Munford, David H. Gillon.
Formats: rec'g & dupl'n—¾", ½" Beta & VHS.
Facilities: studio—complete 8-tr. sound studio w/Soundcraft & Cetec consoles; Otari 8 & 2-tr. audio rec'rs; Spectra Sonics & DBX compressors; Dolby A & DBX noise reduction; **mobile/portable**—JVC KY-1900 & KY 2000B cams; JVC CR-4400 & 4700 LU VCR's; Yamaha 8-ch. mixer; Sony & Tram lavalier mics; AKG shotgun mics; 8kw quartz lighting; Panasonic WJ-4600 S.E.G./switcher; **post-prod'n**—JVC CR-8200, 8250, 6650 & 6600 VCR's w/Cezar EA-3X edit controller; Crosspoint Latch 6112 S.E.G./switcher; Videotek, Sony & Ikegami monitors; Digital Video Systems Phaser IIA w/TBC & frame store; waveform & vectorscope monitors; live insert stage; 8-tr. audio studio.

ARDENT TELEPRODUCTIONS INC., 2000 Madison Ave., Memphis, Tenn. 38104. Tel: (901) 726-6553. Owners: John Fry, Robert Williams; Prod'rs: Marius Penczner, Rick Dupree.
Formats: rec'g—1"; **dupl'n**—2", 1", ¾", ½" VHS.
Facilities: studio—3 24-tr. audio studios SMPTE locked to post-prod'n suite; **mobile/portable**—portable 1" VTR; Ikegami w/Steadicam package; lighting & grip packages; **post-prod'n**—1" type C VTR; NEC digital video effects; Chyron IV graphics; Grass Valley switcher w/E-Mem; Ultimatte; computer editing; Dolby A noise reduction.

ASSOCIATES OF BLOOMFIELD, 791 Industrial Court, Bloomfield Hills, Mich. 48013. Tel: (313) 332-8009. Owner: David L. Orr.
Formats: rec'g & dupl'n—1", ¾", ½" Beta & VHS.
Facilities: studio—3000 sq. ft. column-less studio w/18' ceilings & 14' overhead door; full lighting package; **mobile/portable**—truck w/generator: microwave truck; **post-prod'n**—complete 1" & ¾" editing; character generator; Chyron library.

ATLANTA VIDEO, 951 Edgewood Ave., Atlanta, Ga. 30307. Tel: (404) 522-9068.
Formats: 1", ¾".
Facilities: studio—none; **mobile/portable**—single or multi-cam mobile unit w/1" or ¾" VTR; **post-prod'n**—"state-of-the-art" facilities incl. SMPTE time coding & on or off-line editing.

AUDIO-VIDEO REC'RS OF ARIZONA INC., 3830 N. Seventh St., Phoenix, Ariz. 85014. Tel: (602) 277-4723. Owner: Floyd M. Ramsey; Prod'r: Scott Benner.
Formats: ¾", ½" Beta & VHS.
Facilities: studio—66' x 44' x 20' studio; 3 Ikegami color cams; light grid; **mobile/portable**—location "film style" only; **post-prod'n**—¾" editing; SMPTE time coding.

BEACH STREET PROD'NS INC., 8 Beach St., New York, N.Y. 10013. Tel: (212) 925-4364. Pres.: Peter Kantor.
Formats: rec'g—1", ¾"; dupl'n—1", ¾", ½".
Facilities: studio—1800 sq. ft. studio w/full lighting grids; studio on-line to 1" & ¾" edit suites; **mobile/portable**—fully equipped mobile unit w/Ikegami H-79DAL cams; **post-prod'n**—fully equipped 1" & ¾" edit suites; Sony 2000/2 1" & BVU-800 VTR's; Sony BVE-5000 editor; Grass Valley 1600-1X switcher w/E-Mem; computerized digital special effects.

BENNETT PROD'NS, 2553 Cleveland Ave., Columbus, Ohio 43211. Tel: (614) 263-7007.
Formats: ¾", ½" Beta & VHS.
Facilities: studio—15' x 16' studio w/lights & sound mixing; film chain; **mobile/portable**—cam & porta-pack unit w/monitor & lights; **post-prod'n**—none (utilizes nearby facilities); **other**—film prod'n, processing & editing; transfers.

CABALLERO VIDEO SYSTEMS (DIV. OF CABALLERO CONTROL CORP), 7920 Alabama Ave., Canoga Park, Calif. 91304. Tel: (213) 888-3040.
Facilities: post-prod'n—computerized 1" on-line or off-line editing; video special effects; **other**—standards conversion, film to video and video to film transfers.

CASEY MOVIES, 4544 Melbourne Ave., Los Angeles, Calif. 90027. Tel: (213) 663-4706. Dir.: Richard Casey; Prod'r: John Marsh.

CENTURY III TELEPRODUCTIONS INC., 651 Beacon St., Boston, Mass. 02215. Tel: (617) 267-6400. Pres.: Ross Cibella; Prod'rs: Teresa Durkin, Margaret Finucan.
Formats: 2", 1", ¾".
Facilities: studio—30' x 60' studio; 16' lighting grid; 70' curved hard cyc; 40' insert stage w/15' lighting grid; 2 RCA TKP-46 plumbicon broadcast color cams; Grass Valley switcher; complete grip, lighting & sound equip.; **mobile/portable**—21' Transvan w/6500 watt generator; 21' Winnebago w/500 watt generator; portable 2", 1" & ¾" VTR's; full grip, lighting & sound equip.; **post-prod'n**—CMX 340X computer edit system; ¾" off-line edit system; Grass Valley switcher; 3 RCA 600-A 2" quad VTR's; MCI 4/tr. audio console; **other**—film to tape transfers, equip. rentals.

CHICAGO TELEPRODUCTIONS, 505 W. Algonquin Rd., Arlington Heights, Ill. 60005. Tel: (312) 952-1488. Owners: Paul Hertzberg, Robert Levy; Exec. Prod'r: Paul Hertzberg.
Formats: rec'g—1".
Facilities: studio, mobile/portable & post-prod'n—rented as needed.

CLEARWATER TELEPRODUCTIONS INC., 2227-C Michigan Ave., Arlington, Tex. 76016. Tel: (817) 265-8133.
Format: rec'g—1".
Facilities: mobile/portable—35' tractor/trailer combination; 4 Ikegami HL-79DAL cams; 1 CEI 330 color cam; Fujinon lenses; Grass Valley 1600-7K production switcher; 3 Hedco isolation switchers; 20 Grass Valley 3401 video distribution amplifiers; Chyron IV graphics generator w/dual disc drive; Ampex VPR-2 & 2B 1" type C VTR's; Ampex time base correctors; Ampex SMC-100 slow motion controller; Panasonic NV-9600 VCR; Soundcraft 16 input audio mixing console; DBX compressor/limiters; JBL audio monitors; RTS intercom system; Ikegami, Videotek & Panasonic video monitors; full crew available.

CONLY PROD'NS/IMPACT VIDEO INC., 336 Bannock St., Denver, Colo. 80223. Tel: (303) 777-5295. Pres.: Paul Conly.
Formats—rec'g—1", ¾"; **dupl'n**—¾", ½".
Facilities: studio—30' x 40' video shooting room; Hitachi cams; Sony 1" & ¾" VTR's; 4-tr. Tascam audio studio; AKG mics.; **mobile/portable**—available upon request; **post-prod'n**—Chromaton 14 video synthesizer; full post-prod'n servs.

EXCALIBUR VIDEO SYSTEMS INC., 4015 Wilshire Blvd., Los Angeles, Calif. 90010. Tel: (213) 384-5175.
Formats: 1", ¾".
Facilities: studio—15' x 15' insert stage; **mobile/portable**—2 Hitachi SK-90 cams; 2 Ampex VPR-20 1" type C VTR's; mics.; test gear; lighting; **post-prod'n**—1" type C VTR w/Epic editor; Grass Valley MK-II digital video effects: ¾" Epic edit bay; **other**—film to tape transfers using Bosch FDL-60 transfer system; can edit stereo tapes w/o SMPTE time coding.

FAX PROD'NS INC., 4924 Hampden Ln., Bethesda, Md. 20814. Tel: (301) 652-7800. Owner: Joseph Nagy; Prod'rs: John Marcus, Paul Manning.
Formats: rec'g—1", ¾", ½" Beta & VHS; **dupl'n**—¾", ½" Beta & VHS.
Facilities: studio—complete prod'n facilities; **mobile/portable**—Ikegami, Hitachi & Sony cams; Sony ¾" VCRs; ENG/EFP crews capable of 1" & ¾" single or multiple cam productions; **post-prod'n**—Convergence computer editor; full post prod'n facilities for ¾" or 1".

W.H. FIELDS VIDEO INC., 10304 Dolfield Rd., Owings Mills, Md. 21117. Tel: (301) 363-6390. Owner: William Fields; Prod'rs: Eileen Halpren, Rona Fitzgerald.
Formats: reg'g—1" (type C), ¾", ½"; **dupl'n**—2", 1", ¾", ½" Beta.
Facilities: studio—40' x 60' acoustically treated studio; 3 cam set-up; Color Tran lighting; Grass Valley 300B switcher; Ward Beck 16 input audio board; **mobile/portable**—none; **post-prod'n**—CMX 340X editor; Bosch FDL 60 Telecine w/660 SL computer color control; Lipsner Smith ultrasonic film cleaner; D-8800 character generator.

IMERO FIORENTINO ASSOCS. INC., 44 W. 63 St., New York, N.Y. 10023. Tel: (212) 246-0600. Telex: 669149. Owner: Imero Fiorentino; Prod'rs: George B. Honchar, Anthony Salerno Jr., Jorn Winther.
Formats: rec'g—2", 1", ¾"; **dupl'n**—¾", ½" Beta & VHS.
Facilities: studio—rented as needed; **mobile/portable and post-prod'n**—available.

FISHER/BRAUN COMMUNICATIONS, 36 E. 61 St., New York, N.Y. 10021. Tel: (212) 838-6268. Pres.: Craig A. Braun; Exec. VP: Albert Fisher.

FOCUS TELEPRODUCTIONS, PO Box 9342, 923½ Metairie Rd., New Orleans, La. 70005. Tel: (504) 837-2020. Owner: James R. Pratt Jr.
Formats: 1", ¾".
Facilities: studio—20' x 20' open studio; **mobile/portable**—van equipped to handle 4 matched color cams; main console can leave van for inside work; **post-prod'n**—Panasonic ¾" editing system; graphics generator; **other**—film prod'n & photographic servs. available.

FOSTER COMMUNICATIONS, 401 E. Court, Cincinnati, Ohio 45202. Tel: (513) 241-9937.
Formats: ¾", ½" VHS.
Facilities: studio—20' x 30' studio w/2 cams, switcher and effects; **mobile/portable**—19' van w/complete studio equip. and post-prod'n facilities including duplication; **post-prod'n**—¾" edit facilities w/switcher, colorizer, sound effects and character generator; duplication.

GEOMATRIX ASSOCS., 305 Bic Dr., Milford, Conn. 06460. Tel: (203) 878-6066. Prod'rs: Guy E. Ortoleva, Cathie Reese.
Formats: 1", ¾", ½" VHS.
Facilities: mobile/portable—Ikegami HL-77 cam: 1" or ¾" VTR's, multiple cam remotes can be arranged; **post-prod'n**—¾" off line editing w/SMPTE time code; U-matic & VHS capability for "rough cut" or "burn-in" dubs; audio sweetening.

GOLDEN GATE PROD'NS (DIV. OF KQED INC.), 500 Eighth St., San Francisco, Calif. 94103. Tel: (415) 553-2137. Music Project Development Dir.: R. Lee Brand.
Formats: 2", 1" type C, ¾", ½".
Facilities: studio—Studio A: 75' x 54' w/variable 10'-35' grid height & 280° light cyc; Studio B: 36' x 48' w/16' grid & 280° curtain cyc; 4 Philips LDK-25 cams w/18:1 zoom lenses; 2 Ikegami HL-79DA cams; Grass Valley 1600-7K w/full video effects; AP1 26 input audio board; Chyron III-B character generator; RCA TK-29 color film chain; Sony 1" type C VTR's; **mobile/portable**—2 Ikegami HL-79DA cams; 2 Sony BVH-500 1" type C VTR's; **post-prod'n**—CMX 340X on-line editing system; 4 Sony BVH-1100 1" type C VTR's; Grass Valley 1600-1L switcher; ½" 4-tr. audio recorder; Thompson CSF color corrector.

GOWERS, FIELDS & FLATTERY, 706 N. LeCienega Blvd., Los Angeles, Calif. 90069. Tel: (213) 652-3780.
Formats: 2", 1", ¾".
Facilities: Rented as needed.

GREENBERG/BRODAY PROD'NS, 1236 N. Flores, Suite 406, Los Angeles, Calif. 90069. Tel: (213) 650-0202. Owners: Beth Broaday, Bryan Greenberg.

HBO STUDIO PROD'NS, 120 E. 23 St., New York, N.Y. 10010. Tel: (212) 477-8600. Contact: Judy Glassman.
Formats: rec'g—2", 1"; **dupl'n**—2", 1", ¾".
Facilities: studio—Bosch Fernseh cams; Ikegami HL-35 cam; Vital switcher; **post-prod'n**—2" & 1" edit facilities; Chyron titling; SqueeZoom; **other**—film to tape transfers; duplication.

H V P STUDIOS, 144 W. 27 St., New York, N.Y. 10001. Tel: (212) 741-3321. Owner: Adam Russell; Prod'rs: Michael McKenna, John Brandeis; Chief Eng.: Larry Holler.
Formats: rec'g—1", ¾"; **dupl'n**—½" Beta & VHS available for dubs.
Facilities: studio—20' x 30' x 15' studio w/hard cyc; Ikegami HL-77 cams; 16-tr. audio available; audio processing; **mobile/portable**—none; **post-prod'n**—¾" editing; CVS digital time base correction; 3M character generator; colorizer; graphics cam; waveform monitor.

RON HAYS MUSIC IMAGE, 146 N. Lepeer Dr., Los Angeles, Calif. 90048. Tel: (213) 464-8815. (Video music production, special effects & multi-media design)

HOLLINGSWORTH & ASSOCS., 1101 S. Post Oak, Houston, Tex. 77056. Tel: (713) 965-0177. Owner: Roy Hollingsworth; Prod'r: John Kerr.
Formats: rec'g—¾", ½" VHS; **dupl'n**—¾", ½" Beta & VHS.
Facilities: studio—audio facilities only; **mobile/portable**—cams, portable VTR, lighting, switcher pack; **post-prod'n**—

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VIDEO PRODUCERS

• *Continued from page TA-43*

Sony ¾" A/B roll editing; 16mm/35mm film chain.

HOMER & ASSOCS. INC., 1420 N. Beechwood Dr., Hollywood, Calif. 90028. Tel: (213) 462-4710. Owners: Peter & Coco Conn; Prod'r: Coco Conn; Dir.: Peter Conn. (Optical Special Effects Facility)
Formats: rec'g—16/35mm film; **dupl'n**—1" C format, ¾" U-matic, ½" Beta & VHS.
Facilities: post-prod'n—24 ch. visual mixing console; computer graphics; computerized optical printer.

INSTANT REPLAY VIDEO INC., 2980 McFarlane Rd., Suite 210, Coconut Grove. Fla. 33133. Tel: (305) 448-7088. Telex: 441582. Pres. & Exec. Prod'r: Charles Azar; Prod'rs: Cory James, John Robson, Rob Goodridge.
Format: rec'g—1" & ¾"; **dupl'n**—all formats.
Facilities: studio—small studio & set w/GE PJ-5000 light valve video projector; Sony KP-5000 video projector; **mobile/portable**—Sony ¾" VCRs for remote production of visuals; 1" VTR available; portable lighting kit, switcher & accessories; **post-prod'n**—3 Sony ¾" U-matic editing suites.

INTERMIX INC., 2505 S. Robertson Blvd., Los Angeles, Calif. 90034. Tel: (213) 870-2121.
Formats: 1", ¾", ½" Beta & VHS.
Facilities: studio—30' x 40' studio w/theatrical lighting, staging & cat walk at 1 end; 60' x 12' limbo cyc; Ikegami HL-79A cams; 1" VTR; lighting dimmerboard; control rooms w/production switcher/composite systems; multi-vision/multimedia interface set up; **mobile/portable**—¾ ton van w/shooting platform; completely mobile including engineering & special effects systems; **post-prod'n**—¾" off line editing facilities w/ SMPTE burn-in; readout for preliminary and work editing; insert stage; composite systems.

JERRY KRAMER & ASSOCS. INC., 1312 N. LaBrea Ave., Hollywood, Calif. 90028. Tel: (213) 462-2680. Owner: Jerry Kramer; Prod'rs: Jerry Kramer, Steve Henschel.
Formats: 1", ¾", ½" Beta & VHS.
Facilities: studio—cam; 1" & ¾" VTR's; **mobile/portable**—mini-cam; **post-prod'n**—¾" off-line editing equip.; KEM editing benches; computerized animation cam; sound transfer equip.

LOMBARD ENTERTAINMENT CO., 8033 Sunset Blvd., No. 738, Los Angeles, Calif. 90046. Tel: (213) 650-0060. Owners: Robert Lombard, Francis Newberry; Prod'r: Robert Lombard; Assoc. Prod'r: Francis Newberry.
Formats: rec'g—1", ¾"; **dupl'n**—¾".
Facilities: mobile/portable—2 Hitachi SK-90 cams; Ikegami HL-79 cams; JVC HR-200 & HR-100 VTR's including monitors and all accessories; **post-prod'n**—¾" off-line hard cuts edit system available.

MALIBU VIDEO-TEQUE/PRODUCTION FACILITIES, Lido Blvd., Lido Beach, N.Y. 11561. Tel: (516) 432-1600. Owner: Jack Pesso.

MARTIN VIDEO PROD'NS INC. (MVP), 1733 Broadway, New York, N.Y. 10019. Tel: (212) 582-6440. Owner & Prod'r: Dick Martin.
Formats: rec'g—1", ¾"; **dupl'n**—¾".
Facilities: studio—30' x 30' studio w/14' ceiling & soundproofing; lighting grid; 3 cams; audio & video control facilities for live and lip-sync; **mobile/portable**—single & multi cam remote capability; 1" & ¾" VTR's; **post-prod'n**—¾" 2-machine editing; Quantafont; graphics cam; special effects switcher & time base correction.

MIDTOWN VIDEO DIV., MILLER-MERMELL INC., 134 W. Fifth Ave., Oenver, Colo. 80204. Tel: (303) 778-1681. Prod'rs: Kenneth Miller, Debby Mermell, Bob VanOerWal.
Formats: rec'g—1", ¾"; **dupl'n**—¾", ½" Beta & VHS.
Facilities: studio—12' x 20' insert stage; **mobile/portable**—van equipped for single or multi-cam remotes, 1" & ¾" VTR's; **post-prod'n**—complete ¾" editing w/tbc, special effects.

MOBILE-VIDEO PROD'NS INC., 7315 Wisconsin Ave., Suite 1018-E, Bethesda, Md. 20814. Tel: (301) 656-2525.
Format: ¾".
Facilities: studio—30' x 50' studio w/cyc; **mobile/portable**—Ikegami & JVC cams; Sony VTR's; lights; mics etc.; **post-prod'n**—¾" Sony 2260/2860 editor; switcher w/special effects.

MULTIVISION INC., 161 Highland Ave., Needham Heights, Mass. 02194. Tel: (617) 449-5830. Owners: Don O'Sullivan, Jay Heard; Prod'rs: Jay Roewe, Mark Faulkner; Editor: Oaniel McCabe; Office Mgr.: Kat McCabe.
Formats: rec'g—1", ¾"; **dupl'n**—1", ¾", ½" VHS.
Facilities: studio—none; **mobile/portable**—Ikegami HL-79 cams; Sony BVH-2000 1" & BVU-110 ¾" VTR's; ENG & EFP capable; **post-prod'n**—CMX-340X edit suite w/Sony BVH-2000, BVU-820 & BVU—200B VTR's; Ross R10-4R switcher; Adda Frame time base correctors; 3M D-2500 character generator; Tektronix & Ikegami monitors; Otari ME 5050 4-tr. audio rec'r; Tascam audio board; titling cam; OBX compressor/limiter & parametric equalizer.

MYRIAD MEDIA PROD'NS INC., 9401 Wilshire Blvd., Suite 110, Beverly Hills, Calif. 90212. Tel: (213) 550-1139. Cable: BORRISCO. Telex: 6831091. Pres. & Prod'r: Howard M. Borris.

MYSTIC OAKS RECS., 1727 Elm St., Bethlehem, Pa. 18017. Tel: (215) 865-1083. Owner: W.J. Concevitch; Prod'r: Bill Byron.
Formats: ½" Beta & VHS.
Facilities: studio—production studio facilities; **mobile/portable**—full mobile facilities; **post-prod'n**—edit facilities.

NATIONAL VIDEO CENTER/RECORDING STUDIOS INC., 460 W. 42 St., New York, N.Y. 10036. Tel: (212) 279-2000. Owners: Hal Lustig, Irving Kaufman.
Formats: rec'g—2", 1", ¾"; **dupl'n**—2", 1", ¾", ½" Beta & VHS.
Facilities: studio—(TV-1): 60' x 80' x 21' studio w/street access, control room, dressing room & scene shop; (TV-2): 40' x 50' x 21' w/dressing rooms, control room & scenic area; **mobile/portable**—remote van (battery or AC power); RCA TK-76C cams; Ampex VPR-20 1" VTR; CCU monitoring unit; light kit, audio mixer; **post-prod'n**—computerized 1" editing; interformat editing; Ampex A.O.O.; OVE, character generators, negative transfers, kines, audio/video mixing & duplication.

NEW ENGLAND VIDEO, 259 Walnut St., Newtonville, Mass. 02160. Tel: (617) 332-4953.
Formats: ¾", ½" Beta & VHS.
Facilities: studio—small studio used for voice-overs, narration, special effects and limited prod'ns; multiple cams, mics & rec'rs; **mobile/portable**—on-location package consists of specially built video console w/switching, waveform monitor; **post-prod'n**—¾" editing w/SMPTE time code; off-line editing; film chain; **other**—art & graphics dept.

NEW LIFE COMMUNICATIONS INC., PO Box 1075, Willmar, Minn. 56201. Tel: (612) 235-6404. Prod'r: Larry Huisinga.
Formats: rec'g—1", ¾"; **dupl'n**—2", 1", ¾", ½" VHS.
Facilities: studio—50' x 60' studio w/3 wall hard cyc; Strand Century lighting; MCI audio board & 16-tr. recorder; **mobile/portable**—32' trailer w/CEI cams, 1" VTRs, Grass Valley switcher; Chyron character generator; MCI 16-tr. audio, recorder; **post-prod'n**—1" editing facilities.

NORTHWEST VIDEO CENTER, 2816 Thorndyke Ave. W., Seattle, Wash. 98199. Tel: (206) 282-9670. Owner: Loy Norrix.
Formats: 2", 1", ¾", ½" Beta & VHS.
Facilities: studio—2400 sq. ft. studio; 100' curved cyc; 14' lighting grid; 2 Ikegami HL-77 cams; 2 IVC-500 cams; Central Dynamics switcher w/chroma key, soft wipes & positioner; 2" VTR; 2 Ampex VPR-2 1" VTR's; ¾" & ½" VCR's; character generator; teleprompter; **mobile/portable**—2 compact video vans (24' & 15'); equip. as above; **post-prod'n**—2 Ampex VPR-2 1" VTR's; SMPTE time coder; ¾" Panasonic editor; complete interface w/CMX 340X editing system.

ONE PASS FILM & VIDEO, One China Basin Bldg., 185 Berry St., San Francisco, Calif. 94107. Tel: (415) 777-5777. Prod'rs: Steve Michelson, Jim Morris, Scott Ross.
Formats: rec'g—2", 1", ¾"; **dupl'n**—1", ¾", ½" Beta & VHS.
Facilities: studio—20' x 30' insert stage; 40' x 40' soundstage w/360° black curtain cyc; 180° hard cove cyc; complete lighting grid; **mobile/portable**—40' mobile truck, up to 8 cams; **post-prod'n**—4 computerized 1" editing suites; Oubner computer animation; digital video effects; Ultimatte; Rank Cintel film-to-tape transfer.

OSMOND STUDIO, 1420 E. 800 N., Orem, Utah 84059. Tel: (801) 224-4444. Telex: 453051. Owners & Prod'rs: Osmond Bros.
Formats: rec'g—2", 1", ¾"; **dupl'n**—2", 1", ¾", ½" Beta & VHS.
Facilities: studio—Neve 56 ch. audio console; 2 24-tr. Studer audio rec'rs; 110' x 155' soundstage; 360° cyc w/4' x 4' cyc pit; costume shop; set construction facilities; **mobile/portable**—1" type C VTR; RCA TK—46 cam; **post-prod'n**—5-2" AVR 3's w/Mach 1 computerized editing; 5-1" VTR's; 1" edit suite, ESS 2 slow motion effects; Compositor 1 graphics; Ampex 1" type C VTR; Rank-Cintel ¾" off-line editing.

THE POST GROUP/THE PRODUCTION GROUP, 6335 Homewood Ave., Hollywood, Calif. 90028. Tel: (213) 462-2300. Telex: 181302. Pres.: John Williams; Senior VP: Rich Thorne; VP Mktg.: Meryl Lippman; VP Opns.: Joan Adler.
Formats: rec'g—2", 1" (B&C formats), ¾", ½" Beta & VHS; **dupl'n**—all formats.
Facilities: studio—2 soundstages (60' x 100' & 50' x 50'); 6 broadcast color cams; 1" & ¾" VTRs; offices, dressing rooms, "green" room, makeup and crew are available; **mobile/portable**—none; **post-prod'n**—5-CMX 340X editing suites; Sony 1" type C VTR (type B also available); Quantel digital effects, Quantel Mirage; ½" 4-tr. audio recorder; Chyron IV electronic titling w/font compose; Aurora computer graphics & animation; Ampex A.O.O. optical effects (3-O video manipulation), ¾" computerized off-line editing ½" VHS format editing; B&W matte cam; ¾" direct to 1" mastering; voice-overs & audio mixing; **other**—Rank Cintel System for film to tape transfers; kitchen facilities.

PRESIDIO VIDEO, 121 S. Cherry Ave., Tucson, Ariz. 85719. Tel: (602) 792-2266. Owners & Prod'rs: Sam Behrend, John Hall, Steve Levey.
Formats: 1", ¾", ½" VHS.

PRODUCERS VIDEO, 282 E. Sycamore, Columbus, Ohio, 43206 Tel: (614) 461-9818. Owner & Prod'r: Oan Sakas.
Formats: 2", 1", ¾".
Facilities: studio—none; **mobile/portable**—specializes in "on-location" shoots; broadcast cams; professional audio equip.; Lowell lighting equip.; **post-prod'n**—¾" editing facilities; **other**—¾" duplication.

PROFESSIONAL VIDEO SERVS. (PVS), 60 E. 42 St., New York, N.Y. 10017. Tel: (212) 986-9886. Owners: Richard & Alan Namm; Prod'r: Richard Namm.
Formats: 2", 1", ¾".
Facilities: studio—30' x 30' soundstage w/control room; 18' lighting grid; **mobile/portable**—mobile teleproduction van w/1-5 broadcast color cams; completely modular & portable video production control room; Grass Valley 1600-1A switcher package; Sony 1" VTR; Steadicam equip.; **post-prod'n**—¾" off-line editing system w/SMPTE edit code capability.

RECORDED LIVE PROD'NS INC., 250 San Gabriel Or., Rochester, N.Y. 14610. Tel: (716) 442-9527. Owner & Prod'r: Shawn P. Downey. (Independent Producer/Director)
Formats: rec'g—1", ¾"; **dupl'n**—2", 1", ¾".

REDLINE RECS. & VIDEOWORKS, PO Box 282, Centuck Sta., Yonkers, N.Y. 10710. Tel: (914) 664-4107. Owner: Gene Fiorot; Prod'rs: Steve Alpert, Gene Fiorot.
Formats: rec'g & dupl'n—¾".
Facilities: studio—5 JVC KY color cams; 2 S.E.G.'s; time base corrector; Proc amp; Chroma-key; JVC 8600 ¾" VTR; **mobile/portable**—(see studio equip. above); **post-prod'n**—JVC 8600 ¾" VTR; Cezar IVC edit controller; Sony 2860 ¾" editing system; time base corrector; Proc amp; 2 S.E.G.'s; 31 band audio equalizer.

RUGGLES-REBER & ASSOC., 4324 Promenade Way, Suite 311, Marina del Rey, Calif. 90291. Tel: (213) 822-3189 (Mr. Ruggles), 545-9591 (Mr. Reber). Partners: Wesley Ruggles Jr., Gary Reber.
Format: 1".
Facilities: studio, mobile/portable & post-prod'n—8 Ikegami HK-357A & HL-79 cams; 6 Sony BVH-1100 or Ampex VTR-11-B 1" C-format VTR's; custom Grass Valley switcher; 3 digital audio systems (Sony, JVC & 32-tr. 3M).

SAMFILM STUDIOS, PO Box 6616, Carmel, Calif. 93921; 591 Ortiz, Sand City, Calif. 93955. Tel: (408) 394-3800. Owner, Prod'r & Dir.: Sam Harrison; Gen. Mgr.: Judy Harrison.
Formats: rec'g—1" type C, ¾" U-matic; **dupl'n**—2", 1", ¾", ½".
Facilities: studio—30' x 40' professionally equipped soundstage w/180° hard cyc; complete lighting & grip packages; 3 cam capable; **mobile/portable**—van (unrestricted travel range); Sharp XC-700 cam; Sony BVU-110 ¾" VTR; Sony color monitors; Shure M67 audio mixer; mics; grip & lighting packages; **post-prod'n**—¾" edit suite w/Sony 5850 ¾" VTR w/RM 440 off-line edit controller; Sony audio system; 3 Sony color monitors.

SCENE THREE INC., 1813 Eighth Ave. S., Nashville, Tenn. 37203. Tel: (615) 385-2820. Client Servs.: Vicky Branton.
Formats: rec'g—1"; **dupl'n**—2", 1", ¾", ½" Beta & VHS.
Facilities: studio—100' x 100' studio w/computerized lighting, audience access areas & specially designed set storage; **mobile/portable**—45' mobile prod'n center, up to 8 Ikegami HK-302 pedestal & HL-79 & HL-79A hand held cams; RCA 1" VTR's; Harrison audio board; Studer 24-tr. audio recorder; 3M/E switcher; stereo audio cart machines; Tulip crane; Elemack Cricket dolly; HMI's and full lighting & support equip.; 25 station wireless intercom system; **post-prod'n**—CMX 340X 1" edit suite; 2-ch. SqueeZoom; Vital switcher; RCA TH200A 1" & TR-600A 2" VTR's; Studer 24-tr. audio recorder; Chyron electronic titling; black & white graphics cam.

SOFT FOCUS PROD'NS/ROCKAMERICA, 41 E. 20 St., New York, N.Y. 10003. Tel: (212) 475-5791. Owner & Prod'r: Edward Steinberg.
Formats: rec'g & dupl'n—1", ¾", ½" Beta & VHS. (PAL & SECAM modes available)
Facilities: studio—insert stage; **mobile/portable**—1" or ¾" VTR's; Ikegami HL-79 cams; van w/40' "cherry picker" & generator; **post-prod'n**—¾" & 1" interformat computer editing.

SOUND COLUMN PROD'NS, 46 E. Herbert Ave., Salt Lake City, Utah 84111. Tel: (801) 355-5327. Pres.: Ron Simpson; Exec. VP: Clive Romney.
Facilities: studio—rented as needed; **mobile/portable**—available; **post-prod'n**—24-tr. audio.

SOUND VIDEO PROJECTOR, 356 SW Temple, Salt Lake City, Utah 84101. Tel: (801) 322-2526. Owner: John Jackman.
Formats: rec'g & dupl'n—1", ¾", ½" Beta & VHS.
Facilities: studio—800 sq. ft. soundstage; Sony & Ikegami cams; ISI & 3M switchers; 8-tr. audio; 8/16/35mm film chain; **mobile/portable**—van w/6 Sony & Ikegami cams; 1" & ¾" VTR's; C.G. 12 input audio; **post-prod'n**—Ampex, Sony & Panasonic VTR's; 16mm/35mm film chain; **other**—equip. rentals.

E.J. STEWART INC., 525 Mildred Ave., Primos, Pa. 19018. Tel: (215) 626-6500. Gen. Mgr.: Harry J. Hartman; Prod'rs: Cheryl Barish, Karen Burke, Sherry Feldesman.
Formats: 2", 1", ¾", ½" VHS.
Facilities: studio—2 studios (7 x 63' & 54' x 44') w/hard infinity cycs; RCA cams; crab dolleys; 2 TV control rooms; talent dressing rooms; prop & scene shop; **mobile/portable**—12 cams (RCA & Hitachi Triax); capacity for 5 Hitachi 1" VTR's; Grass Valley switcher; 32 input audio console; Chyron character generator; **post-prod'n**—2 edit suites w/Grass Valley 1600 switches; E-mem; Mark II digital effects; 32-ch. Yamaha PM 2000 audio console; 8-tr. MCI audio rec'r; Chyron IV titling.

SUNRISE CANYON VIDEO, 727 N. Victory Blvd., Burbank, Calif. 91502. Tel: (213) 241-5173. Owner: William Hughes.
Formats: rec'g—1", ¾"; **dupl'n**—½".
Facilities: studio—2400 sq. ft. stage w/lighting grid, cyc & double cove; kitchen facilities; **mobile/portable**—5 cam capable production van; Ikegami HL-79A cam w/digital command unit & 22:1 lens; Ampex VPR-1 & VPR-2 VTR's; Sony 2850 1" & ¾" porta-pac systems available; **post-prod'n**—none.

SYNOPSIS VIDEO, 4531 Greengate Court, Westlake Village, Calif. 91361. Tel: (213) 991-0080. Owner: Denise P. Gallant; Prod'rs: Brian Samuels, Oenise Gallant. (Video Special Effects Facility)
Formats: rec'g—1", ¾"; **dupl'n**—¾", ½" VHS.

T D I, TELEVISION DIV., 4100 W. Flagler St., Miami, Fla. 33134. Tel: (305) 446-1900.
Formats: 2", 1", ¾".
Facilities: studio—none; **mobile/portable**—remotes available locally & in South American locations; **post-prod'n**—full editing capabilities for 2", 1", & ¾" formats; **other**—foreign language dubbing.

TELE-COLOR PROD'NS INC., 150 S. Gordon St., Alexandria, Va. 22304. Tel: (703) 823-2800.
Formats: 2", 1", ¾", ½" VHS.
Facilities: studio—2 studios (50' x 100' & 50' x 50') w/black or white cycs; chroma-key; **mobile/portable**—2 mobile units accommodating up to 6 cams & 3 VTR's; Hitachi SK-96 cams; Vidifont Mark IV; slow motion effects; **post-prod'n**—Mach One computer-editor w/4 VTR's; Vidifont Mark IV; digital video effects; Ampex 440 4-tr. audio recorder.

TELEMATION PROD'NS INC./TELEMATION MOBILE PROD'NS, 3210 W. Westlake Ave., Glenview, Ill. 60025. Tel: (312) 729-5215. Telex: (910) 651-1995. Pres.: R. Terry Hoffmann; VP: Scott H. Kane; **Studio personnal**—Gen. Mgr.: Bernie Green; Mktg. & Client Servs. Dir.: Pat Saviano; Ind'l Mktg. Dir.: Eileen Bodie; **Mobile personnel**—Gen. Mgr.: Steve Ullman; Chief Eng.: John Gebhard; Unit Mgr.: Debbie Pfaelzer; Traffic Supervisor: Peter Marini.
Formats: rec'g & dupl'n—2", 1".
Facilities: studio—2 soundstages w/hard cycs; scenic design & construction; RCA TKP-46 & Norelco PC-70 cams; Ampex 2" & 1" type C VTRs; Sony BVH-500 portable 1" VTR; Ampex A.D.O.; SqueeZoom digital effects; complete prod'n staff from directors to grips; commercial prod'n van; **mobile/portable**—32' mobile unit w/3 Ikegami HL-79 broadcast cams; 2 Ampex VPR-2 1" VTR's w/slo-mo; Sony BVH-500 portable 1" VTR; Chyron graphics generator; Yamaha 16 x 4 audio mixer; Ross 505 multi-level switcher; 3-ch. RTS intercom system; mobile unit available w/complete prod'n crews; **post-prod'n**—computerized 2" & 1" editing suites; SqueeZoom digital video effects; multi-channel audio; Compositor graphics generator; **other**—16mm & 35mm film to tape transfers; all formats video & audio tape duplication; microwave tower for satellite broadcasting.

TELEMATION PROD'NS INC./SEATTLE, 1200 Stewart St., Seattle, Wash. 98101. Tel: (206) 623-5934. Pres.: R. Terry Hoffmann; Gen. Mgr.: Al Abady; Mktg. Dir.: Gwen Yazzolino; Audio Dir.: Peter Lewis.
Formats: rec'g—1" (type C); **dupl'n**—2", 1", ¾", ½", Beta & VHS.
Facilities: studio—(studio 1) 30' x 60' soundstage w/2-wall hard-cyc; (studio 2) 18' x 20'; 60 Kw lighting; Fisher dolly; Vinton jib arm; 1 Hitachi SK-70 cam; 1 Ikegami HL-79 OAL cam; Sony BVH-500 1" VTR; **mobile/portable**—van w/2 Hitachi SK-70 cams; 2 Lowel location lighting kits; color monitors; grip kits; RTS audio mixer; **post-prod'n**—2 CMX 1" edit suites w/Neve 8-ch. audio consoles; Compositor graphics generator; SqueeZoom; Ampex A.O.O. video effects; computer animation, post-prod'n sound sweetening.

TELEVISION MATRIX, 1666 Kennedy Causeway, Miami, Fla. 33141. Tel: (305) 868-2020. Owner: Frank Beachman; Prod'r: Carol Oickman.
Formats: rec'g—1", ¾", ½" Beta & VHS.
Facilities: studio—none, rented as needed; **mobile/portable**—van w/Sony BVP-330, 300A & Betacam cams; Ikegami HL-83 cams; Sony 1" type C, ¼" & Betacam VTR's; complete mobile audio w/wireless mics; air travel packages; **post-prod'n**—Sony BVU-800 & Betacam edit systems for edit room or air package use; Sony BVT-800 time base correction.

THETA VIDEO TAPE CENTER, 2939 Nebraska Ave., Santa Monica, Calif. 90404. Tel: (213) 829-2676.
Formats: 2", 1", ¾".
Facilities: studio—35' x 26' soundstage; 3 Hitachi SK-96 cams; full lighting package; **mobile/portable**—single cam "film-style" remotes using Hitachi SK-96 cam & 1" or ¾" VTR's; **post-prod'n**—3 Sony BVH 1000 1" type C VTR's; Sony BVE 500A editor/controller.

THIRD COAST VIDEO INC., 501 N. I-35, Austin, Tex. 78702. Tel: (512) 473-2020. Owner: Ben Y. Mason Jr.; Prod'r: Steve Wiener.
Formats: rec'g—1" (type C); **dupl'n**—1", ¾".
Facilities: studio—56' x 50' soundstage w/interface to 24-tr. audio studio; **mobile/portable**—multi-cam van w/2 Ikegami HL-79A cams; **post-prod'n**—CMX-340X editor; Grass Valley 300 switcher; Ampex AOO video effects; 4 VTR's.

T. THURE VIDEO PROD'NS, PO Box 5443, Tucson, Ariz. 85745. Tel: (602) 882-4048. Owner: Terry Thure.
Formats: 1", ¾".
Facilities: studio—none; **mobile/portable**—fully equipped van w/Sony BVP-300 cams; Sony BVU 110 & BVU 500 recorders; Conrac monitors; mini-grip package; 12Kw of lighting; **post-prod'n**—¾" off-line editing facilities.

TRANS-AMERICAN VIDEO DIV., MERV GRIFFIN PROD'NS, 1541 Vine St., Hollywood, Calif. 90028. Tel: (213) 466-2141.
Branch: Las Vegas, Nev., 3355 W. Spring Mountain Rd. Zip: 88102. Tel: (702) 733-2922.
Formats: 2", 1", ¾".
Facilities: studio—7000 sq. ft. "Celebrity Theater" equipped for videotape prod'n; **mobile/portable**—2 42' mobile studios w/1" or 2" VTR's (Based in Las Vegas, Nev.-see above); **post-prod'n**—2 1" & 2" CMX editing bays; 1¾" Mach I off-line edit bay; **other**—Rank Cintel negative transfers.

UNITED VIDEO INC. (a Tennessee Corp.), PO Box 240835, Memphis, Tenn. 38124. Tel: (901) 327-1414. Contact: David A. Less.

UNITEL VIDEO SERVS. INC., 510 W. 57 St., New York, N.Y. 10019. Tel: (212) 265-3600. Pres.: Herb Bass; Exec. VP: Alex Geissler; VP & Gen. Mgr.: John Hoffman; VP Mktg.: Phil McEneny.
Formats: 2", 1", ¾".
Facilities: studio—40' x 50' studio w/30' x 35' x 14' hard cyc; 20' x 30' studio w/20' x 20' x 10' hard cyc; **mobile/portable**—4 mobile video units; studio & hand-held cams; 1 audio mobile unit w/48 input Trident console; multi-track audio recording; **post-prod'n**—3 CMX editing suites; 1 optical-computer editing suite; Chyron IV titling; **other**—16 & 35mm film to tape transfers w/color correction, video duplication.

UPSWING PROD'NS, 156 Blank St., Suite 2A, New York, N.Y. 10014. Tel: (212) 242-0783. Owners: Martin Steckler, Bruce Colfin; Prod'rs: Mitchell Hammer, Bruce Colfin.
Formats: rec'g—1", ¾"; **dupl'n**—1", ¾" U-matic; ½" Beta & VHS.
Facilities: studio—Ikegami cams; Sony & Ampex VTR's; full lighting & accessories; **mobile/portable**—van; Ikegami cams; Sony VTR's; multi-track audio equip.; **post-prod'n**—CMX editing; digital video effects & support gear; Studer A80 24-tr. audio recorder w/Sphere 32 ch. console.

VIDEOCOM INC., 502 Sprague St., Dedham, Mass. 02026. Tel: (617) 329-4080. Pres.: Clifford Jones; Exec. Prod'r: Karen Clair.
Formats: rec'g—2", 1", ¾"; **dupl'n**—2", 1", ¾", ½".
Facilities: studio—completely equipped 40' x 60' studio w/hard cyc; multiple cam setup; **mobile/portable**—van equipped w/1" VTR; EC35 cam; ¾" portable equip.; **post-prod'n**—1" computer editing w/8-tr. audio.

VIDEO IMAGE CONSULTANTS, 1912 S. University Blvd., Denver, Colo. 80210. Tel: (303) 777-1940. Owner & Prod'r: Truxton Simmons Jr.
Formats: 1", ¾", ½" Beta & VHS.
Facilities: rented or leased as needed.

VIDEO POST & TRANSFER INC., PO Box 53, 8036 Aviation Pl., Dallas, Tex. 75235. Tel: (214) 350-2676. Pres.: Neil B. Feldman. (Post-Production only)
Format: 1" type C.
Facilities: post-prod'n—2 CMX 340X on-line edit suites; Grass Valley 1600-7F & 1600-3F switchers w/E-Mem; 8 RCA TH-200 & TH-200A 1" VTR's; 5 Thompson color correctors; Chyron RGU-II character generators; NEC 2-ch. E-Flex digital video effects units; Oubner CBG-2 computer graphics/animation system; Neotek 12 input stereo audio boards; complete film to tape transfer system including: Rank Cintel Mark III Flying Spot Scanner w/Digiscan II; Thompson 6100 digital noise reducer; Lipsner Smith ultrasonic film cleaner; Grass Valley 1600-1L switcher.

VIDEO PROD'NS CORP., 222 Cooper St., Beverly, N.J. 08010. Tel: (609) 387-4155.
Formats: 1", ¾", ½" Beta & VHS.
Facilities: studio—2000 sq. ft. studio; 5 cam operation; **mobile/portable**—multi-cam mini van; **post-prod'n**—editing equip.; graphics; film chain.

VIDEO VISIONS PROD'NS UNLIMITED INC., 4554 SW 71 Ave., Miami, Fla. 33155. Tel: (305) 666-1799.
Formats: 1", ¾", ½" Beta & VHS.
Facilities: studio—studios w/full cycs available (18' x 24' x 12' & 30' x 60' x 18'); **mobile/portable**—3 cams; switcher; character generator; **post-prod'n**—2 ¾" editors; time base corrector; switcher; character generator; **other**—multiplexer for film to tape & slide to tape transfers.

VIDEOWEST PROD'NS, 735 Harrison St., San Francisco, Calif. 94107. Tel: (415) 957-9080. Opns. Mgr.: Patti Carpenter.
Formats: rec'g—¾", Betacam; **dupl'n**—¾", ½" Beta & VHS.
Facilities: studio—17' x 23' x 10' insert stage w/grid & hard cyc; **mobile/portable**—production van; Ikegami HL-790A cam; Sharp XC-700 cam; Sony Betacam BVV-1 unit; Sony BVU-110 ¾" VTR; Shure M-267 4-ch. audio mixer; Lowel lighting kits; field crews available; **post-prod'n**—2 edit suites; Sony BVU-800 VTR's; Convergence 103B & EMS Newsmaker edit controllers; Teac 8 x 4 audio board; Otari ¼" 4-tr. audio recorder; 2 Sony BVT-800 time base correctors; Chyron character generator; post-prod'n technicians available.

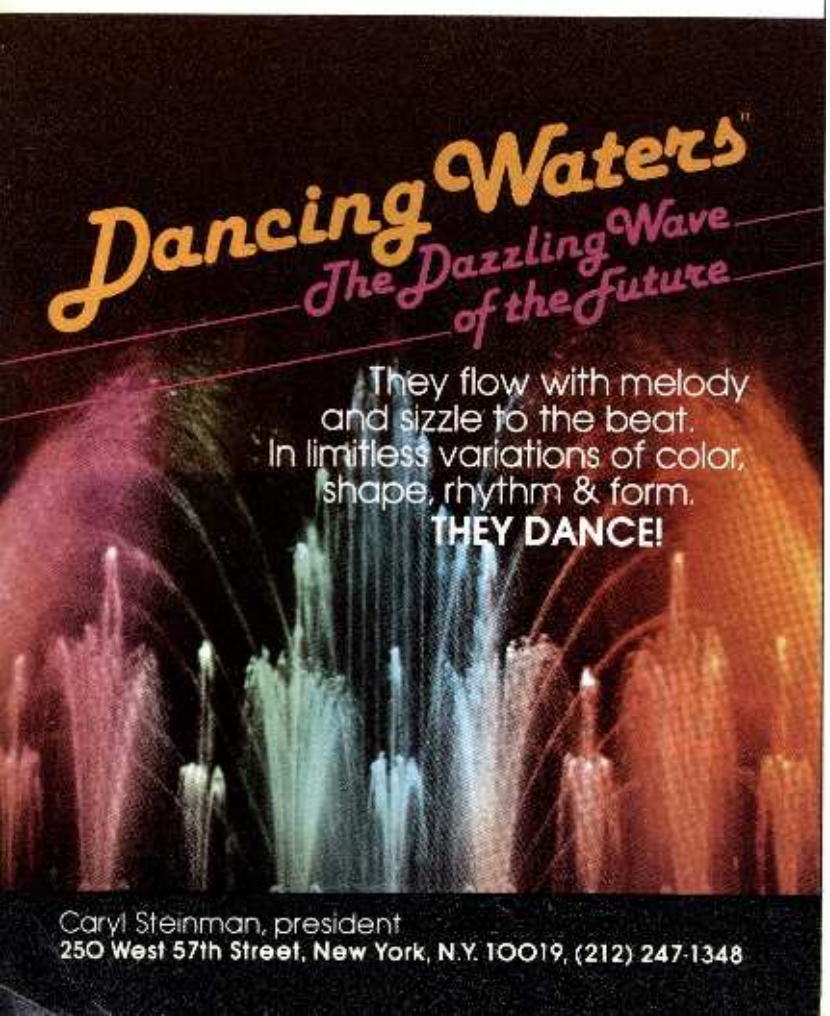
VIDEO WORKSHOP, 468 Forest Ave., Portland, Me. 04101. Tel: (207) 774-7798. Prod'rs: Eric Jurgenson, Everett Foster.
Formats: ¾", ½" Beta & VHS.
Facilities: studio—25' x 40' studio; 2 broadcast quality cams w/12:1 motorized zoom lenses; 20' hard cyc; "chroma-key" wall; **mobile/portable**—Oodge Kary Van for single & multi cam remotes; 8-tr. audio; **post-prod'n**—Central Dynamics 7-buss customized switcher; Sony VO-5850 automatic videocassette edit system; film chain.

VOYLES VIDEO PROD'NS, 1800 SW First Ave., Suite 150, Portland, Ore. 97201. Tel: (503) 248-0209.
Formats: 1", ¾", ½" Beta & VHS.
Facilities: studio—Ampex VPR-2 1" VTR w/time base correction; broadcast switcher; Tektronix color sync generator; 2 Ikegami 15" monitors; slide filmchain; small studio used primarily for producing animatic commercials & 2-3 person interviews; **mobile/portable**—van w/2 MNC-71CP minicams; broadcast special effects switcher; ¾" VCR; Ampex VPR-2 1" type C VTR w/time base correction; SMPTE time code generator/reader; **post-prod'n**—2¾" editing bays w/complete sound make up & use of filmchain; ½" Beta or VHS VCR's for "bump-ups" and ½" duplication.

WESTERN VIDEO, 8050 Ronson Rd., San Diego, Calif. 92111. Tel: (619) 292-0337. Owners: Robert Sommer, Mel Hall, Robert Kohn; Prod'rs: Robert Sommers, Rob Day, Mike Meagher, Mike Kurtz.
Formats: rec'g—2", 1", ¾", ½", ¼"; **dupl'n**—2", 1", ¾", ½" Beta & VHS.
Facilities: studio—8000 sq. ft. stage w/40' x 60' x 25' cyc; full Richardson lighting package; **mobile/portable**—3 mobile units; 6 cam, 3 cam & single cam; **post-prod'n**—CVS EPIC 1" on-line computer assisted editing bay w/4 VTR's (2" & 1"); Chyron character generator; Ampex ADO digital effects; off-line ¾" to 1" Convergence ELS-103-B editing.

WINDSOR TOTAL VIDEO INC., 565 Fifth Ave., New York, N.Y. 10017. Tel: (212) 725-8080. Owners: Robert J. Henderson, Bert B. Goodman; Dir.: Bert Saperstein.
Formats: 2", 1", ¾", ½" Beta & VHS.
Facilities: studio—studio w/hard curved cyc; single or multi-cam; Ultimatte; standing kitchen set; **mobile/portable**—1 or 2 cams available; 1" or ¾" VTR's; **post-prod'n**—CMX 340X 2"/1" editor w/2 ch. OVE; Ampex ESS-2; Chyron titling; Grass Valley 300 switcher; ¾" Convergence w/Adda Frame; time base correction & ONR; **other**—all format videotape dupl'n; film-to-tape transfers (all formats); tape-to-film transfers (VFR).

Listings Credits:
Directories Editor: Leslie Shaver; Directories Assistants: Rusty Terry, Tanya Stejskal, Bonnie Wing and Desi Smith (Nashville).



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INTERNATIONAL MARKET PROFILE

ITALY

by PETER JONES & VITTORIO CASTELLI

The well-known Italian capacity to draw inspiration from adversity has rarely been tested more thoroughly than in this year's record industry crisis.

That's an official "state of crisis," rubber-stamped as such by the Italian government. Formal acceptance of that status brings industry-salvaging financial benefits.

Talk of crisis as such built as figures for the first four months of the year were announced, showing sales of LPs, singles and prerecorded cassettes were down 27.8% to 10.8 million units from the same period of 1982. Those figures were, in turn, down 28.3% from the final four months of last year.

So the industry, united by stark economic horror, applied for "cassa integrazione," or "integration funds," a financial aid scheme developed in recent years by the various governments in this economically turbulent territory.

Under the scheme, companies are permitted to allow some workers to stay at home, either for a full working week or part of it, with salaries maintained proportionately to a maximum 80% from public funds.

To catalog the myriad problems which have harassed the industry into its state of crisis is a long job.

Rising costs, falling sales, Value Added Tax, the imposition for a while of a 16% consumption tax on all stocks, overexposure of music on the proliferating radio and tv networks, an inadequate retail trade, piracy, home taping, problems (linguistic mainly) of spreading Italian talent worldwide . . . the list goes on.

Yet, from the adversity, the inspiration is filtering through. Many companies report first flickerings of revival in the post-summer months. The Italians have, for instance, staged a healthy invasion of the U.K. charts, and in other territories, through singles like the Club House disco mix "Do It Again/Billie Jean," through the Rondo Veneziana classical/disco blend, through Righeira's "Vamos A La Playa," through the Europe-wide Ryan Paris hit "La Dolce Vita," and Black Lace's "Superman."

The overall economic situation in Italy is as shaky as ever. But the record industry draws inspiration from its own creativity.

Piero La Falce, managing director of **CBS Dischi**, has his own woefully long list of reasons which, singly or en masse, conspire to keep people out of the record shops. The 16% "consumption" tax imposed by the government on all stocks of goods, the workers' contract renewal negotiations nationwide, home taping, piracy, loss of creativity, high prices and too much "free music made available" top the list.

He says ruefully: "The strange things is that there's more and more demand for music, yet sales have dropped."

CBS in Italy, in its fifth year as a separate operation, has done well, improving its market share consistently to gain a place with the leaders. Says La Falce: "We observe the crisis from the standpoint of a company which has sold well but could have done much, much better if it hadn't been for the tough economic times."

He's by no means pessimistic. "One of the reasons we've done well is our local talent involvement, alongside our traditionally powerful international repertoire." On the domestic roster: Claudio Baglioni, Banco, Loredana Berte, Marcella and others.

He says: "We're working flat out on breaking new talent, or bringing back talent which initially didn't really reach full potential, such as Anna Oxa, Ivano Fossati and Laura Luca. And there's Julio Iglesias, who's so popular in Italy. He's succeeded here because Italian people claim him as an Italian artist, hence his wide national appeal."

La Falce, one of two presidents of Italian IFPI group AFI, goes on: "You have to stick with new releases for a long time. It's not true they last only a short time in the marketplace."

He agrees tv is more and more important in breaking new product. "The visual image is now 50% of the business of establishing new hits. But to beat the sales slump, record companies must be more selective over new releases. And so much tv-merchandising albums represents a negative phenomenon, I think. It cuts the singles market even more."

Good music is still being created but is often buried deep beneath growing amounts of "inferior rubbish," according to Alex Rotelli, EMI Italiana managing director. This stifling of new talent is high on his list of problems, alongside the economic/political hassles.

Facing Problems, Forging Solutions

Peter Jones is Billboard's International Editor in London. Vittorio Castelli is Billboard's correspondent in Milan.

Home taping, he says, with the enormous number of radio stations (at least 3,000) and tv outlets (several hundreds, hard to be accurate) means the constant increase of demand for music is "satisfied" even before the disks and cassettes are bought.

"With music so easily available free, the few dollars left in times of economic crisis for leisure go over to other entertainment fields. While tv merchandising is appealing to the consumer, it hits sales of original albums by the individual artists. The logic of this kind of release is smudged. There's too much of it."

EMI Italiana started 1983 well enough in sales terms with seven top 20 albums staving off the crisis. But Rotelli sees the year-end results falling in line with the doomy 28% overall fall of the first quarter (as against January-March last year) and the 21% dip second quarter.

Video games, he says, may help a company's economic status but won't solve music sector problems. "In the long term, they could prove another factor in cutting back the record business. EMI Italiana is not involved in games nor, at this time, in video."

Local talent adds up to 40% of EMI's Italian non-classical unit sales and the aim is to build it to 50-50 status. Nada, as recording artist and concert draw, is a strong newcomer and EMI looks for Garbo to break big.

As for concerts, Rotelli says: "The number of 30-40 year-olds who go is increasing but many are kept away by poor amenities. They're not kids any more. You just can't put them in open-air sites lacking all comforts."

With such a bad start to 1983, even with the first flickering of a recovery from June onwards, it's impossible now for the Italian industry even to equal 1982 trading results, admits Sandro Delor, general manager, **CGD Dischi**.

But the optimistic view that the worst is over is backed, he says, by CGD sales over budget by 30% for August and 70% in September. Big-name releases, delayed at crisis height, will help the last quarter.

Top hits for CGD were Righeira's "Vamos A La Playa" and the "16 Rounds" compilation, plus "Bandiera Gialla," by Ivan Cattaneo, a tv collection of hit songs, not records, of the 1960s, a package which fits well into Italy's current taste for nostalgia.

Says Delor: "One positive feature emerging from the crisis slump is that it's opened industry eyes to the horrific promotion problems. We've had to consider quality and pricing of our product. We've had to cut exposure in various media areas and events.

"We've opted to work with 30 of the hundreds of radio sta-

(Continued on page I-4)

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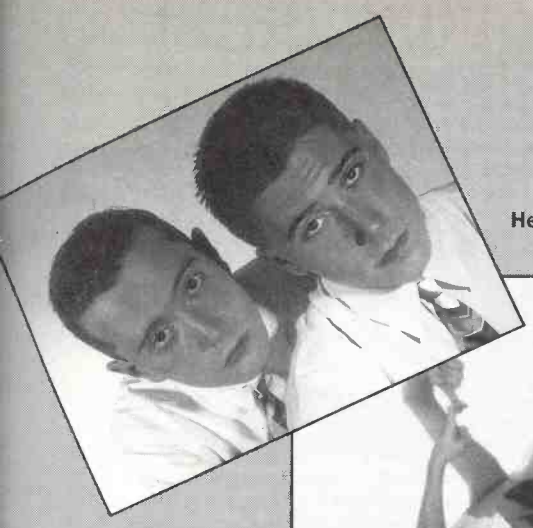
EXECUTIVE PLATFORM:

Industry Battles Too Much Music, Too Little Money In Long Climb Back



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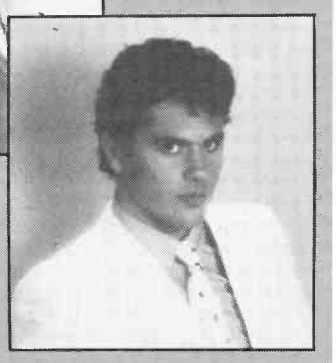
Matia Bazar, Ariston

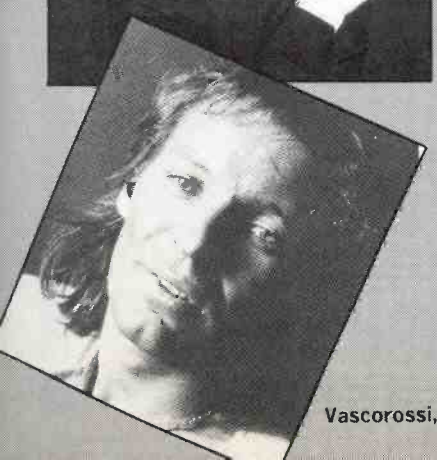


Tiziana Rivale, WEA

Eugenio Finardi, Fonit Cetra

Nada, EMI

Loredana Berte, CBS



Vascorossi, Carosello

TV AND PROMOTION: Sandro Delor, CGD General Manager

In Italy, record promotion on radio and television is a more complex matter than in any other European territory, a situation created by the proliferation of networks, an estimated 3,000 for radio and at least 400 for tv, in recent years. Over-exposure, or too much free music, is the cause of the industrywide headache.

Says Sandro Delor, general manager, Dischi CGD: "In Italy now, we're going through a very delicate time in the areas of on-air and on-screen promotion.

"In the last few months, dozens of tv programs, crammed with an indiscriminate selection of singers, have been put out by all the Italian State and commercial tv stations, resulting in a highly detrimental excess of exposure. What's more, it is for the most part boring for the audience which suffers through the same over-repeated and endless parade of artists.

"The problem now is to regulate all these programs and somehow make them more varied and professional. The cost of these shows is effectively borne by the record company, but the show organizers and local tv stations get all the financial benefit from the advertising spots.

"The tv program has a real use when it is professional and discriminating, when the artist can express himself in the right technical setting. But we've all seen far too many shows in which singers have had either little rehearsal or no rehearsal. Shows put together at the last moment. The length of programs is another vital factor. There are shows running two or three hours, and that's simply an open invitation to the viewer to switch on to another channel.

"And on the radio side, Italy has hundreds and hundreds of private stations unregulated by any kind of laws. So record companies have a difficult choice: either collaborate only with those stations which follow the AFI (national IFPI group) or SIAE (copyright society) regulations, or go for wider collaboration in order to avoid the home taping at present made too easy by many stations.

"This is a crucial period in Italian industry development. This overdose of music makes the product less valued, valuable and also less appealing. Promotion departments should now aim at imposing some sense of order through tactful and tactical links with the mass media.

"And as for the tv-merchandized albums, this sucess will continue only if the advertising is of all-round excellence, and the concept, record and video of high quality. But at a certain point, the law of diminishing returns comes into operation. The balance between advertising investment and return can easily become negative.

"In Italy today, tv-merchandized disks have a future only if of consistently higher quality, supported by advertising slots of greater artistic invention."

VIDEO GAMES: Piero La Falce, CBS Dischi Managing Director

Intensive marketing and promotion campaigns in the video games sector are building up in the Italian marketplace and many top record business executives see this as a field of profitability while the record/music industry fights its way back from its crisis.

Piero La Falce, managing director, CBS Dischi, in Milan, says: "The first video games were introduced in Italy some eight years ago. They consisted of electronic accessories which could be connected to a television set in the home, so paving the way for a virtual transformation of tv and home entertainment.

"But the first video games were obviously of limited potential. They were in black and white, with simple graphics. Then, in 1979, three years after the first games appeared, second-generation games, featuring sophisticated color graphics were introduced and the brand name Atari launched a whole new era in the field, in Italy as in most of the rest of the world.

"Between 1979 and 1981, video game sales in Italy averaged a modest 40,000 units a year. But it would be a mistake to think that the Italian public was not yet ready for this range of home entertainment.

"The fact is very little was done, publicity-wise, to arouse consumer interest and encourage inquiries or buying of the new product. So the real boom in the field started in 1982, when sales figures were twice the level of the previous two years. In unit terms, there were around 100,000 video game consoles and 400,000 games cartridges in action.

"New forecasts for this full year are ambitious at an estimated 250,000 hardware units and more than a million cartridges. Though these figures seem, at first glance, pretty high, they really represent only the beginning. There are currently around 10 million color tv set owners in Italy and only 2.5% of them will own a video game unit. Yet ownership in the U.S. is estimated at some 18% and in the U.K. is 6%.

"This merely underlines what enormous potential this product has in Italy. The first really serious marketing effort is only just taking off here and 1984 will witness intense nationwide promotional activity in the field.

"The latest development is the third generation console launched by CBS Colecovision, which can be adapted for use as a microprocessor and which has an advanced memory capacity. It's currently the only video game unit with this potential, and it's the first offering home users the sophisticated graphics of arcade games. It's not surprising, then, that Colecovision is already giving its competitors a hard time in its first year on offer.

"Colecovision is marketed in Italy by CBS Dischi through a newly-created division, CBS Electronics, which should be fully staffed by the end of this year. In the meantime, to ride the momentum of consumer interest fostered by Coleco's participation in the major trade fairs this year, distribution is set with important organizations already operating in the various channels.

"So 1984 will clearly be the year of Colecovision. Since September, Coleco consoles have been available at various points of sales, with a range of 19 cartridges compatible with Atari, Intellevision (Mattel) and Coleco hardware. The product line will soon include expansion modules (No. 1 and 2) transforming the Coleco console so as to accept turbo cartridges and all Atari VCs and compatible cartridges such as Activision, Imagic, Parker Brothers and so on. With these modules, Colecovision will become the video game with the most extensive potential cartridge library.

"We're planning point-of-sale support, of course, including a marketing and sales manual to keep dealers updated on the latest product and promotion developments.

"Orders processed in Italy in July exceeded estimates, confirming strong market interest aroused at the three trade fairs, Toy Fair, Videogames Exhibition in the U.S. and SIM in Italy.

"The video games business here is emerging as one of the most competitive and aggressive in home entertainment, parallel to the home and personal computer market, where the struggle for leadership now being fought out between Texas Instruments, Commodore and Atari will soon be extended to include CBS with its highly sophisticated and competitive 1984 entry, Adam."

DISTRIBUTION: Giuseppe Velona, WEA Italiana Managing Director

Distribution, an increasingly important aspect of today's Italian record industry, has in most cases had to be modified to meet new demands. Computerization is a vital key, expensive but essential.

Giuseppe Velona, managing director, WEA Italiana, says: "For many years, it was customary to evaluate a record company on the basis of the quality of its artists and its creative departments. Distribution was seen as just a service accessory, like the pressing plant of the record studio.

"But these were the years when, if a record could not be found in the marketplace for a few days or weeks, it wasn't a serious matter. The potential purchaser simply kept on looking until he found it. And often he'd be willing to pay a little more for it.

"Things in Italy changed fast when the independent radio stations sprang up like mushrooms nationwide. In the absence of a record from the local store racks, the potential purchaser filled the gap by listening to his neighborhood radio station—or, worse, recorded off air the item he wanted.

"For those companies which, to a great extent, base their turnover on international repertoire, there was the emergence of the European Economic Community and the consequent free circulation of recorded product through the territories involved. So, if a multi-national company, or licensee of foreign catalogs, isn't instantly prompt in fulfilling orders,

(Continued on page I-6)

Edoardo Bennato, Ricordi

ITALY

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Forging Solutions

• *Continued from page I-1*

tions in promotion terms. We're rejecting tv requests for our artists unless they're guaranteed a worthwhile showcase."

Comparative figures for CGD show: third quarter (July-September) 1982, budget $3.5. million, actual $4.7 million; same quarter this year, budget $4 million, actual $4.7 million. That's just on the record division statistics, but this company is into many other areas linked with music, through CGD Videosuono, of which Roberto Guerrazzi is general manager.

Musical instruments (best-sellers mini-keyboards and professional electronic lines) look like reaching seven billion liras (roughly $4.37 million) by year's end, as against just over half that for 1982.

CGD-Massaggerie Musicali's sheet music division is barely clinging on to last year's sales levels, but it will receive urgent attention next year. In home video, the company has pacts with CVR, Video Box and Avelca. On the way is a license deal with Arts International (London) to provide 10 operas shot "live" in top opera houses and featuring such names as Placido Domingo and Kiri Te Kanawa.

The company also scores with a series of videocassettes, featuring classical guitar lessons by Ruggero Chiesa, and this is proving a neat way of linking corporate musical instrument sales with sheet music and home video. But feature films on video are hard hit by piracy and this division is anyway restricted by the small number of VCRs in Italy as yet. However the company does produce its own line, Asaka, of blank cassettes, manufactured by Magnex, while it imports Americanino product on an exclusive basis.

The CGD group also distributes for such prestigious labels as Baby.

Despite the corporate successes, Delor remains realistic about the gravity of the problems. Television records reach the adults and people living in remote areas who don't normally go for in-store shopping. Concerts are very important, but today a crowd of 30,000 is rare, whereas much higher attendances used to be commonplace.

He'd like to see closer links between artists and record companies.

CGD artists moving into the Compact Disc format include Ornella Vanoni, Adriano Celentano and Pooh. CGD is constantly seeking new consumer-slanted campaigns, he says, a new one being "Musica Fortunata," ("Lucky Music"), based on an idea often used in other areas but debuting in the Italian music industry.

Each new release has a picture of a dollar coin printed on the inside jacket, or cassette folder. Buyers can cut out the coin, send it to CGD and so participate in a lottery with a top prize of $100,000 and cars and holidays among runner-up awards.

Giuseppe Ornato, managing director of **RCA Italiana** and new president of AFI, the national IFPI branch, is deeply concerned about the retail situation in Italy.

"It's a terrible problem. Many shops not into specializations and therefore unable to offer the wide range of product the public wants, are going through tough times. Many will go out of business," he says.

Again, the 16% "consumption" tax takes the rap, for it applied not only to goods sold but those in stock. It led to destocking, not re-stocking , says Ornato. And for RCA Italiana, the sales dip has been worst for singles, an overall marketplace finding, and for LPs. Cassettes held up better as the crisis bit.

Says Ornato: "The market nowadays is slanted towards hits compilations, but that's no good sign. These records seriously affect sales of corporate repertoire. We brought out just one this year, for the Festivalbar event. We didn't apply the so-called tv 'ticket' price mark-up for dealers, even though it was heavily promoted on television."

RCA policy is strongly slanted to local talent, with 70% of the catalog in this category. The rest is of classical and international product, the former also including recordings by top Italian musicians such as violinist Uto Ughi. But new releases have been cut by half, linked with more careful promotion selectivity.

The Italian RCA branch now distributes Siglaquatto, which in turn provides valued promotional outlets via the Retequattro tv network, the second most important in Italy.

Last year, RCA Italiana broke new ground by releasing a country music series which started out well, slipped in the slump, but which will be re-started. The company isn't yet into video and a 1984 launch depends on hardware sales growth.

The timing of the imposition of the 16% "consumption" tax, government-levied, came just as retailers were re-stocking after the 1982 Christmas sales boom. The result: the industry virtually came to a standstill, according to Marco Bignotti, managing director **PolyGram Dischi**.

He says: "Add to the social and economic reasons for records falling from favor is the unprecedented spread of free music. Radio and tv even hits the concert business. Show tickets are expensive and public fascination in top artists is weakened by too much tv exposure.

"Just as bad is the spread of disco/dance records by anonymus and faceless studio musicians. They simply mean the performer loses more ground as a star image for kids to follow.

"At PolyGram, we've suffered like everybody else. But we're fighting back. Second half 1983 figures seem promising. Our great advantage is width of repertoire. Our classical catalogs, DG and Philips, alone have a sales budget as big as most medium-sized companies. The wide range of our pop product gives us a wide marketing scope."

At pop level, national domestic talent has a 60% overall share, says Bignotti, and PolyGram reflects that trend. This year Teresa de Sio and Dire Straits took first prizes, national and international, in the "Vela d'Oro" contest. Latest addition to the roster is Heather Parisi, in fact from the U.S. but an Italian phenomenon, via the Saturday evening "Fantastico" tv series, which is coupled with the state lottery and rated a top promotional showcase. PolyGram has most of the artists involved, including Teresa de Sio, the Bee Gees, Elton John and Tony de Vita.

Bignotti says of television promotion: "What deeply concerns me is the proliferation of record companies owned by, or linked with, private tv networks. Though it is respectable entrepreneurial behavior, I think it's dangerous that tv networks are allowed to start production of goods which are nothing to do with tv. It's unfair competition."

While **WEA Italaina** has beeen hit by what Giuseppe Velona, managing director, calls "the big slump," the company's market share was improved. In the first quarter it was up from 7.1% to 7.6% and, while it bottomed out at peak crisis points at 6.1%, results being readied will show a share of around 8%.

Velona is one leading executive who'd like to see "rivalry put aside for while" in a general industry campaign to per-

(Continued on page I-8)

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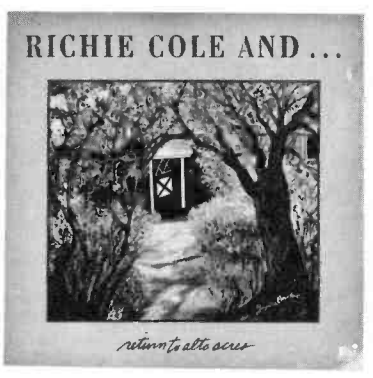

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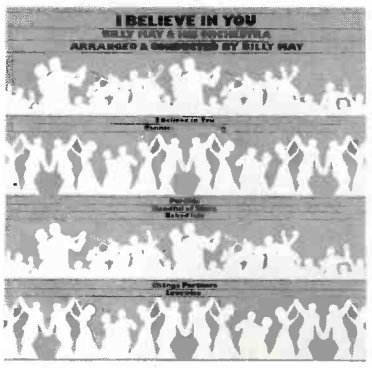

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• *Continued from page I-3*

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"Be it in terms of relations between multi-nationals and trade, or local company and retailer, and with the attendant financial commitments, often substantial, the consequence of product absence from the market is much more serious nowadays.

"On top of that, there is the piracy problem which certainly takes advantage of any distribution failure and goes on to build even higher sales of illegitimate product. Distribution, then, is of prime importance,the catalyst through which the efforts of the creative and promotional departments become hits. Old distributive systems have had to be modified, rationalized, to get optimum effect.

"Total computerization is the keystone of the transformation of the Italian distribution networks. Once the time of transmission and receipt of orders, from sales forces or customers direct, is reduced to a minimum, you have to have an on-line system available which gives instant check of the credit position of the orderer, prepares the shipping documents, books the required product, maintains an inventory.

"This all tends to imply special training of staff on computer use.

"But in setting up the data processing center at WEA Italiana, the aim was to avoid turning the computer into the hallowed terrain of the experts. On the contrary, the user was encouraged to use the system directly, through terminals and printers.

"Once the level of operating efficiency has been reached, we found the modern distribution system doesn't need the support of numerous branches which were, at one time, perhaps necessary. We've simply split Italy into two large geographical areas: the north and part of the center, served from Milan, and the south and remainder of the center and the islands, served from Rome.

"Now we've achieved a distribution system with a very high rate of efficiency which is, particularly as regards the computer, the most advanced in certainly the Italian record sector."

COMPACT DISC: Marco Bignotti, PolyGram Dischi Managing Director

Whether or not the Compact Disc replaces the analog record in the near future is not a matter which unduly exercises top Italian music business executives. What they are agreed on as the key factor is that CD is a vital ingredient in the battle to regain sales ground lost in the overall economic slump.

Marco Bignotti, managing director, PolyGram Dischi, in Milan, says: "The Compact Disc hit the Italian marketplace last spring. At that time, record sales where tumbling, in an atmosphere of psychological stress caused by the inflicting of the 16% 'consumption' tax and then its eventual repeal.

"The new soundcarrier format made its entry, injecting a certain amount of hope, relief even, into the heart of the retail trade. The question was: would the Compact Disc offer a real prospect of bringing the customers back into the stores again?

"The public, in fact, had been kept well informed through a long promotional campaign of the main features of Compact Disc technology. Naturally enough, in Italy as elsewhere, the first in-store action came from the more sophisticated section of the music-buying public. Hi fi bugs and real music fans were the pioneer purchasers.

"Response from the start was exceptionally good. Right through the fall it's true to say that all allocated product was sold out as soon as it reached the shops. There were many cases of Compact Disc buyers purchasing software before they'd even installed a hardware unit. That was seen as a trade oddity, a quirk, but the main reason is partly one of sheer enthusiasm for ownership of the new software and also a general belief that CD player prices would be substantially reduced in a short time.

"There's no disputing the fact that the Italian CD market is still at its very beginning. We're only just through the first order-fulfillment stage. By October this year, there were only three companies, CBS, Decca Dischi Italia and PolyGram, out taking on consistent roles in the marketplace. Therefore it's too early to evaluate sales figures and marketing data statistics.

"But in the meantime, CD promotion campaigns continue. After that first period spent informing the general public about the technical features of the system, and the Italian press in general, not just the specialist publications, was receptive, we're not into a new phase where the basic emphasis is placed on the sound qualities of the new medium.

"As far as the future of the Compact Disc in Italy is concerned, it obviously has the greatest of potential in terms of sales and profitability. Once the product availability problems are sorted out, we can depend on CD reaching that full potential.

"Nevertheless, it's my belief that what we have in CD is another wonderful means of reproducing music. I don't think it will take the place of the analog disk for a long time yet.

"Compact Disc technology, though, will prove an effective factor in developing the record market in general and so help us get out of the tough situation the recorded music business finds itself in right now."

ITALIAN REPERTOIRE ABROAD: Freddy Naggiar, Baby Records President

While Italian music is popular in many foreign territories, notably in South America, there remain many problems of distribution, promotion and finance in establishing it internaionally. Maybe, think some industry executives, it would help if artists and producers got together to try to get top-level backing and support.

Says Freddy Naggiar, president of Baby Records: "Over the past four years, more than 15 Italian records have been sold outside Italy. That's an exciting figure to report and it underlines the kind of support that exists worldwide for Italian sounds and singers.

"It wasn't always like that. Up to a few years ago, you could track down Italian compositions enjoying popularity round the world, but seldom in their original performance versions. I'm lucky enough, in my role with Baby Records, to have been deeply involved in this success story. I know the facts, rather than the abstract observations generally offered about Italy's role in the worldwide music business.

"When I started travelling round Europe to see if I could do something with our Italian hits, I found myself in a tricky situation. Because of our rather easy-going attitude, especially where promotional engagements were concerned, Italian artists and producers had gained a somewhat unhappy reputation for unreliability.

"That was a big handicap to overcome. I had to emphasize and build our professionalism. I had to convince, one by one, disk jockeys, radio/tv people and others that we were serious about our music and had good product to offer.

"Now things have changed. I'm proud to have pioneered new trends. People worldwide have come to realize Italy isn't just pizza and spaghetti these days. As Gianni Versace and Giorgio Armani did in fashion, so we're proving that Italian music travels well. There's still a lot to be done, granted. For a start, we haven't really succeeded in breaking our artists in the Anglo-American markets. The reasons for this are different and many.

"Language is high on the list of problems. It can be overcome by artists singing in English. At Baby Records, we know something about this since our latest big hit is 'I Like Chopin' by Gazebo and that is simply an English-language Italian hit. This, and Ryan Paris' 'Dolce Vita' have charted within the Anglo-American markets."

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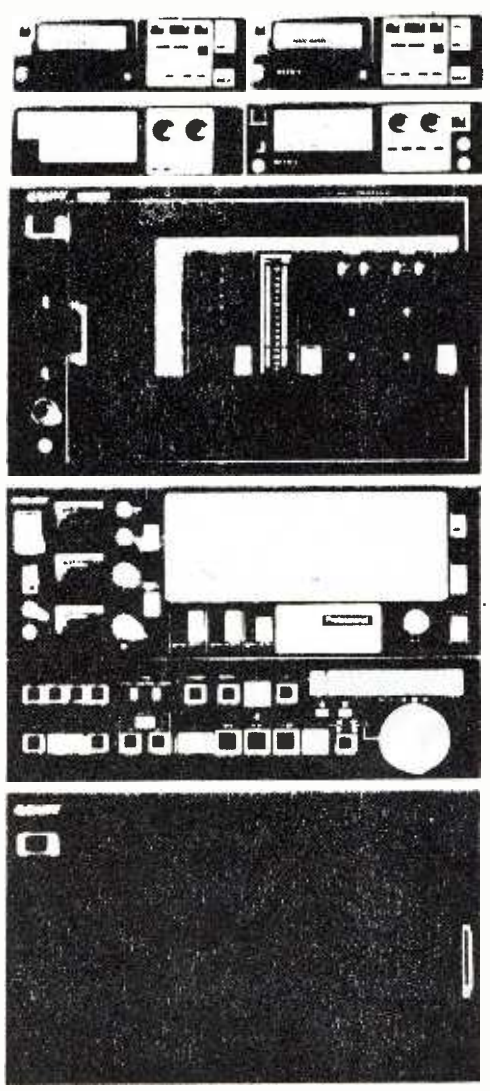

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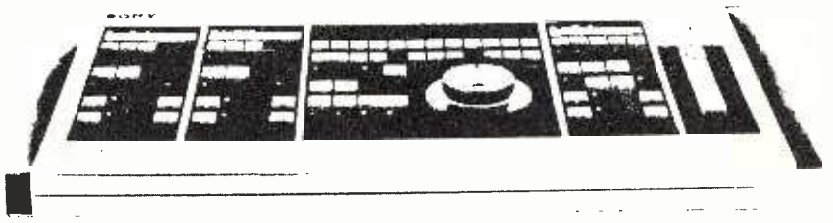

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• *Continued from page I-4*

suade the public back into the record shops.

He says: "We believe in local talent. Local hits mean bigger sales here than international hits. But nowadays we're very choosy over artist selection and subsequent promotion. As for hit collections, the wise course is not to make use of very recent, still active hit singles."

In Italy, WEA is into the videocassette business, rental only. Says Velona: "That was a tricky decision. The Italian public isn't familiar with the rental concept. But now we have a catalog of around 70 titles. The problem was finding the right sales outlets. We're in only some 150 from an estimated 1,500 sales points.

"But that 16% 'consumption' tax operates on video hardware, pegging sales back at a precise point where the industry was taking tentative steps forward."

It was Ricordi's turn this year to put out the album covering the San Remo Song Festival entries and that recently revitalized selling bonus produced 400,000-plus sales, which helped soften the blow of generally slashed profits. Ricordi distributed Carosello and Ariston San Remo product, which also garnered sales, though WEA Italiana had the winning singer, Tiziana Rivale.

Ricordi also has the biggest chain of music stores in Italy. They show monetary increases, cassettes up 20% on 1982 and LPs 10%, these figures seen in the light of a 12% price increase last December. Says Guido Rignano, Ricordi managing director: "Even in the light of reasonably rosy figures, problems are tough because of profit squeezes and money-collection hassles."

He says tv-merchandising throws up mixed results: local group Squallor scored heavily with "Arrapan," but the MCA "E.T." soundtrack flopped. Rignano, though his company hasn't used the ploy, is in favor of what's known in Italy as the "tv ticket," where the retailer is charged an extra 1,000 liras (around 60 cents) for records getting television promotion, to help with the cost, plus compensation for the expected extra sales action.

Rignano, the immediate past president of AFI, cites the familiar problems: too low prices, young people disaffected with records, too much music handed out free, but adds in the exchange rate of the U.S. dollar against the lira. "We're still into contracts which were signed when the rate was 1,000 liras to the dollar. Now it's around 1,600."

Even so, Ricordi is showing second half trading improvements, with products from such as Edoardo Bennato, Milva and Frabrizio De Andre. Another plus is the distribution deal with Fonit Cetra, the state record company now linked the oldest private enterprise music outfit.

Says Rignano: "There is concern on both sides over the growing power of the multinationals. Italian industry couldn't stay split, private from the public. The multinational conglomerate is a greater danger to independents. And further mergers are causing concern in political circles, too."

Baby Records, a leading Italian independent, reflects the international expansionist views of Freddy Naggiar, president, in that today 50% of its sales are in foreign territories. This year has proved one of consolidation, via increased sales from foreign license deals.

Even so, the crisis bit during a doomy first half of 1983 before acts like Ricchi & Poveri and Romina Power & Al Bano helped the fight back. Gazebo and the chart-topping "I like Chopin" is a highlight of the Italian music year.

Other successes: "Disco Samba," Brazilian music with a basic disco beat, from Mexico (via the Musart license deal) and hits compilation "Mixage," number one in the summer. Naggiar invested in the heaviest television campaign ever in Italy to help build sales 20% higher in the first nine months of the year compared with 1983.

New artists on the way through for Baby are Dario Farina (who wrote many of the Bano/Power and Ricchi & Poveri hits), French artists Gilbert Montagne, disco group BB and Band and girl singer Laura Babini.

Says Naggiar: "Really I don't like disco music, because it has little variety. But it helps maintain our position abroad. Disco sales are bad in Italy, down maybe 50%. Now if we had real artists like Michael Jackson or the Police in Italy, that would be a different story. But, ironically, it was Baby which started the whole disco business in Italy with La Bionda some six or seven years ago.

"Gazebo could start something new, though. He's Italo-American, real name Paul Mazzolini, and he's had work offers for U.S. movies."

Naggiar, in the past, has had a poor opinion of Italian recording studios and mainly depended on studio facilities in Munich, Germany. Now he's using domestic studios and musicians. "The technicians have learned how to handle the latest equipment, and I'm sure they are of international quality standards.

"Now we're opening our own studios. I see no reason why we can't persuade foreign companies to come here to record."

The Italian industry crisis concerns the record as a material marketplace commodity, not the actual music it carries. Working on that conviction, Sergio De Gennaro, president of Panarecord and vice president of AFI, the IFPI group, is in favor of a generic industrywide campaign to upgrade the image of the disk and public awareness of it.

"One reason for the poor image is that the record costs so much less than it should. If only prices had followed the overall cost of living in recent years, we could have retained that old pride of possession people had in records."

Panarecord was hard hit in the first six months this year. Returns during the months of the 16% "consumption" tax reached the 30% where the Panarecord average is 10% normally.

"But on top of that, a key problem is that there are fewer points of sale. Even big general stores like Upim and Standa are closing down their record departments, reverting to more profitable and faster-moving lines. The retail trade also has cash problems."

Panarecord's promotional achievements work specially well with foreign artists and De Gennaro points to Imagination (1982) and Wall Street Crash (1983). The company used to support, with freebies, the massive national radio station web. Now the product is for sale only.

And on tv-merchandising, De Gennaro says: "It's virtually the only fast-selling format we have. Record companies can't be blamed for cashing in."

Formerly operating in Italy under a license deal with Ricordi, Virgin set up its own operation in March, 1983, in Italy. The first six months were "brilliant," asserts Luigi Mantovani, managing director, with sales doubling those of the whole of the previous years. And he believes the 10 months of 1983 will, in sales terms, emerge finally as three times total 1982 sales.

Top month has been August, when most Italian companies

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close down for the holidays. But Virgin traded on through a handful of wholesalers, building a notable hit for the new Mike Oldfield album, with August sales of 70,000-plus units.

Wide product appeal and ultra-careful promotion planning are, says Mantovani, main reasons for the success. No independent radio station was fed with free disks, though many bought them, and video clips of Virgin acts were given only to the state-controlled RAI network. But there were prestigious live tv slots for acts such as Culture Club, Orchestral Manouevres, Oldfield and Simple Minds.

First Italian artist to be signed worldwide by Virgin is Riccardo Cocciante.

For **Ariston,** where Alfredo Rossi is president, it's been a mixed year which started off well enough, then dipped away so that corporate trading figures look eventually like matching those of the rest of the crisis hit industry.

The San Remo Song Contest which, in recent years, got back to its old record sales spin-off power, provided Matia Bazar, Ariston's flagship group (it features 1950s-ish girl voice with contemporary electronic backing), with a chart topping song, "Vacanza Romana."

But, says Riccardo Benini, who heads the Ariston record division: "That did well sell, but nowhere near comparable to what we'd have expected in 1982." Then, in summer, despite critical acclaim Ariston product flopped and the crisis bit deep into mid-price lines, where Ariston is traditionally very active.

With renewed activity in old catalog material, and important new deals with Charly (U.K.) and Audio Fidelity, Ariston is opting for expansion. Its pressing plant and offices are in San Giuliano, out of Milan, but it plans new offices in Milan itself. The complex will include a new recording studio, including computerized MCI desk. And the company still scores with pressing for non-Italian firms.

Sandro Coppola, president of the **Atlas/Delta** group, admits: "Kids seem to have grown more and more disenchanted with records." And company sales this year will be down, despite some crisis-fighting hits, so that release schedules are being pruned.

Says Coppola: "The singles situation is markedly worse than a year ago. For instance, in 1982, the film theme 'Reality' went to number two with sales of 870,000. Now 'Your Eyes' has made number two and sold only 270,000. Outside the top 10, sales are miserably low."

In some cases, Atlas/Delta have produced records for foreign markets only, postponing or cancelling domestic release.

But Coppola reports good production results for foreign countries, with English or other language lyrics. Armando is a case point, with records made in Italy but performed in various languages for Europe and South America.

Says Coppola; "It's not true that there is little talent about. But it seems in short supply because there are fewer chances of promoting new artists. Television is over-active, the public's attention is split and anyway that medium wants only well-known talent."

And he's pessimistic about the very future of tv records and spot promotion. "Indiscriminate use will kill this medium, which used to work so well for us, in maybe just six months."

To meet the crisis in a practical way, **Carosello Cemed** adopted a policy of releasing only "indispensable" records this year. The result: just three albums out, with two items from the San Remo Contest (by Toto Cutugno and Vasco Rossi) charting as singles. The latter artist also won the Festivalbar, biggest summer promotional event, based on jukebox plays nationwide.

Mario Rapallo, general manager, is nevertheless worried about the general lack of new talent emerging and the insatiable appetite of tv for all talent.

"Artists are taking a much firmer line over which appearances are right, and which wrong, for them. It takes nerve and courage to turn down work dates, but the cut-back pays in terms of extra record sales."

Rapallo has found a dramatic way to fight piracy, he says. "Though our sales rate is now one to one in terms of LPs and cassettes, we've moved towards an album-only policy where possible.

"We instituted the concept 'Spotdisc.' People want the original product, but most pirated product is bought as if bona fide. It's very difficult to copy 'Spotdisc,' which is something like a picture disk, with a complex sleeve design and much too costly for a pirate to follow.

"By going for albums only, it means that if someone buys a cassette with our name on it, it must necessarily be pirated. We think we'll make up losses in cassette sales through increased disk sales."

Rapallo adds his voice to the television controversy. "They won't look at new acts. It took us five years to break an artist like Vasco Rossi. The stations want only the big names. We must turn them down. We're not here just to be of service to television stations."

Sales this year at **Durium,** where repertoire is equally split between domestic and international, have been very

(Continued on page I-10)

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Forging Solutions

• *Continued from page I-9*

bad, agrees Elisabel Mintangian, international manager. But she's detecting some signs of an upturn since the summer holidays.

A new Italian talent for Durium is Fiordaliso, who impacted at the San Remo Festival. And, says Mintangian, there's also Rocco, who writes MOR songs "and is just 11 years old."

Durium enjoys consistent sales with local dance music with English lyrics, the group Passengers being particularly successful. But, says Elisabel Mintangian: "The slump has forced us to be cautious about picking up new acts. We'll still experiment in music, though."

One such test was with the group Erba Blu, also the name of the debut album. That name is a local translation of Blue Grass and the production is the matching of bluegrass music with Italian lyrics. Durium also scores with the instrumentalists Fausto Papetti (saxophone) and Nini Rosso (trumpet) worldwide, with strong sales in the Soviet Union. The former is reportedly the best-selling Italian artist round the world.

According to Liliana Azzolini, general manager, **K-tel International,** Italy, first half sales this year were some 5% down on last year. But higher costs meant many more records had to be sold to maintain balance, so there was a profit dip of around 30%. The company has also had repertoire availability problems in licensing material, a severe handicap for what is essentially a compilation producer of tv-merchandised music.

The K-tel policy has switched more to concept albums, sets of classic love songs, or "Moonlight," made up of hits of the 1940s. From having the tv field to itself, K-tel now has to contend with stiff competition.

A new project is "Incontri Musicali," a classical series produced with excerpts (the cuts made by musicologists aiming to respect original composer concepts) from most popular works. Says Azzolini: "I think there's a very big public for classical music, but people are a little scared of it. This could be one way to convince them."

The new series is sold through shops (K-tel is distributed by RCA) and by mail-order, a new move for the normally tv-dependent company. Says Azzolini: "Mail order could be the answer in getting music to the over-30s, those who don't usually frequent record stores."

Fonit-Cetra, the state-owned record company with RAI-TV links, now distributed by Dischi Ricordi, also links on repertoire and production matters with the independent firm. And as distribution problems have vanished for the state-run outfit, so greater emphasis is placed on technological sectors, not least classical digital recordings using the new Fonit-Cetra mobile studio.

Says Carlo Fontana, managing director: "As a public sector business, we've always stressed the cultural role of product rather than merely being profit-orientated.

"Classical music is increasingly important to us and is now 28% of our total sales. But a drop in pop sales meant a first-half total sales reduction of around 25%.

"Though we have links with the state network, we have as a record company to watch this build-up of promotional media, notably tv and radio. Customers ask why they should bother to buy records when the music is available so easily elsewhere. The best way to beat the crisis is by opting for quality, not quantity."

Most Italian record companies have, in recent years, neglected the adult public, "the very people who might well spend most," according to Vladimiro Albera, general manager of **Five Music,** which is the parent company of Canale Cinque, the top independent tv channel in Italy.

Five started up in 1982, trading briskly in tv themes and compilations promoted via television. Hits this year have included music from the Smurfs' television cartoon series, plus "Twist '83" and "Superstar 35" compilations. Coming soon: a Frank Pourcel digital LP and a package from jazzman Gerry Mulligan.

Says Albera: "Our business neglects the older public at its peril. Television is the right way to get to those who don't go round the record stores. And these older folk generally aren't the ones who play with recorders on home taping.

"I don't go along with blaming television all the time for the build-up of free music use. Music is just one feature of tv programming. But radio is a wholly music-based business."

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There's the long-standing argument in Italy that tv-owned record companies build suspicion that they have an extra hold on artists because of the links with small-screen promotion. But Albera says: "Not so. We have problems getting promotion for our records through other tv networks. As tv-owned set-up, we have to behave with scrupulous fairness to everybody."

With its selective use of material, Five Records has a remarkably low rate of sales returns, just over half of one percent in 1982. The crisis bit and the rate went up to 1.8%. "Still negligible," says Albera, "especially compared with the average 7% returns of other companies."

Within the Italian record business, **Saar** is unusual in that it has no artist of its own and lives on catalog material, dealing only in low-price product, which means there's no money for promotion.

But, observes Sergio Balloni, sales and marketing chief: "The crisis hasn't hit us in terms of sales, though profits have been squeezed a little. In critical times, cut-price material doesn't suffer. People turn to us because they don't have the cash for high price material."

Saar, seeing prerecorded cassettes grow to a 65% share of total sales, sells through record stores as well as general store bookshops. Siglaquattro is joint venture between the book/magazine publishers Arnaldo Mondadori and the Brazilian Globo group, which in turn is into tv, radio, records, and publications. It's based in Rome, distribution through RCA Italiana. The company has strong links with the privately-owned (by Mondadori) tv network Retequattro, a natural main promotional outlet.

A key selling line is of albums of music and soundtracks from Brazilian tv soap operas from Globo and featured on the network. But Cesare Benvenuti, managing director, is working on plans to put out a wider range of material.

"Compilations of oldies is one answer," he says. "Then we'll move on to developing new local talent and try to build Brazilian music here. It's not so bad starting a new company in times of crisis. Competitors have so many things to think about they leave us plenty of room in which to start building."

Ducale, headed by Davide Matalon, president, is a "full-circle" company, taking in all aspects of the record business, from pressing, duplication, mastering equipment (disks and tapes), blank tapes and production, fully-computerized where possible.

This year the company has developed its record production side. It bought the Arion label, which it previously distributed, and license deals, most recently with Bainbridge and Palo Alto Jazz have been completed for pan-European handling.

Says Matalon: "I've great faith in jazz as a seller. Our Palo Alto deal proves the scene is still alive, with new things happening in it."

The **La Bionda** group, run by brothers Michelangelo and Carmelo La Bionda, recording artists in their own right, takes in Bionda Records and Strum Edizioni (production and songwriting/publishing).

The duo produced what is a front-runner for "record of the year" status in Italy, "Vamos A La Playa," by Righeira, another brotherly duo from Torino. This was the theme of the Festivalbar telecast in the summer. It's on the CGD International label as a Strum production in Italy, while worldwide deals are finalized.

La Bionda is also involved in the massive hit medley "Do It Again/Billie Jean." by Club House, an Italian production which has charted worldwide.

In recent months, the Italian record business has seen the development of a potentially potent new force. Wholesalers have started producing their own records, mainly in the disco-dance field.

The stories of most are similar: that of Discotto is representative. A retail outlet in 1979, turning to imports, it had its own warehouse operation, then a larger shop, a full wholesale division and then to disk production in 1982.

Says Roberto Fusar Poli, **Discotto** chief: "We filled a void left by the record companies. There's a demand for our kind of product, and retailers looked to us. We look on the record industry crisis as something to worry the other half, the majors. We've had excellent business in the first part of 1983, with imports and our own productions up 50% on last year."

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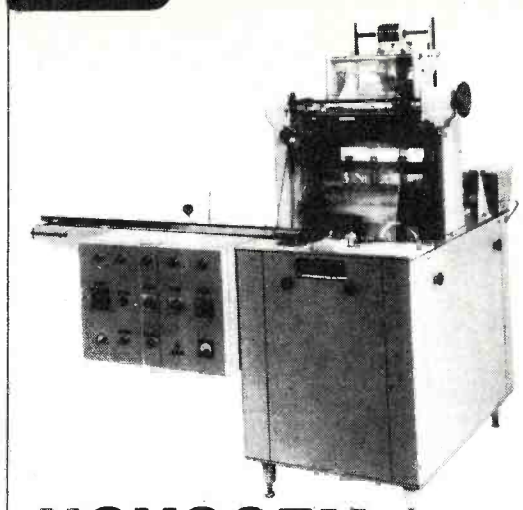

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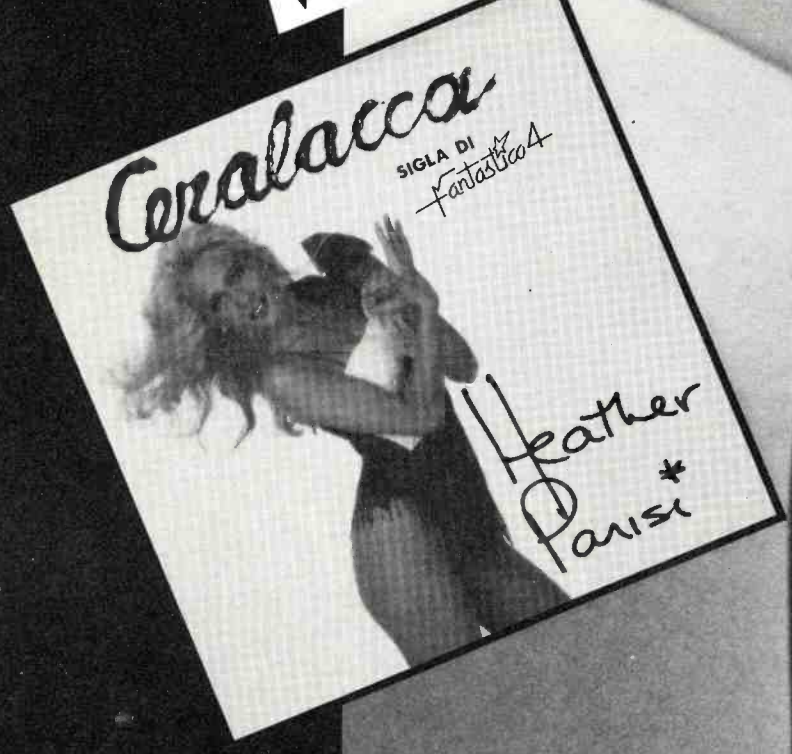

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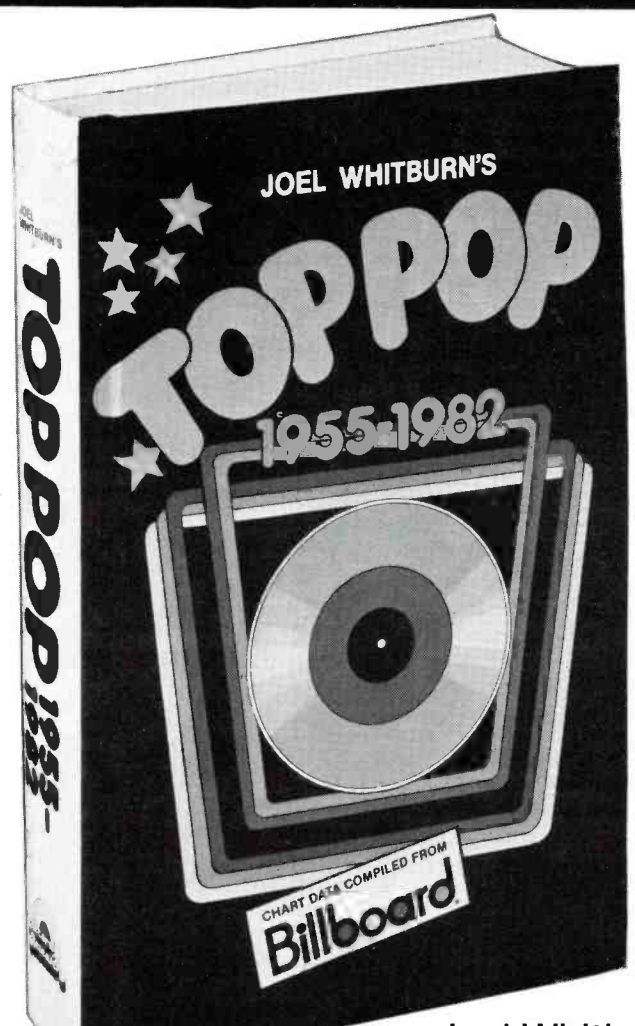

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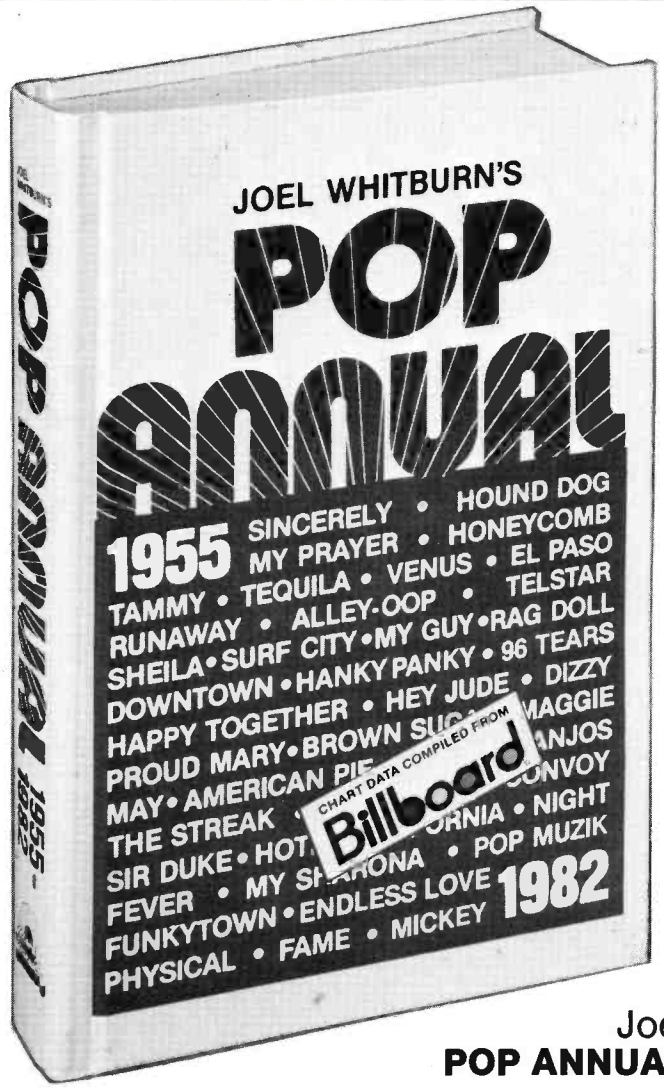

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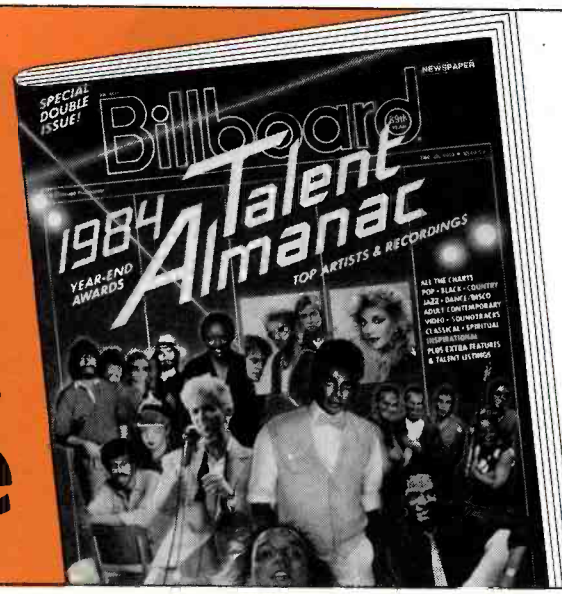

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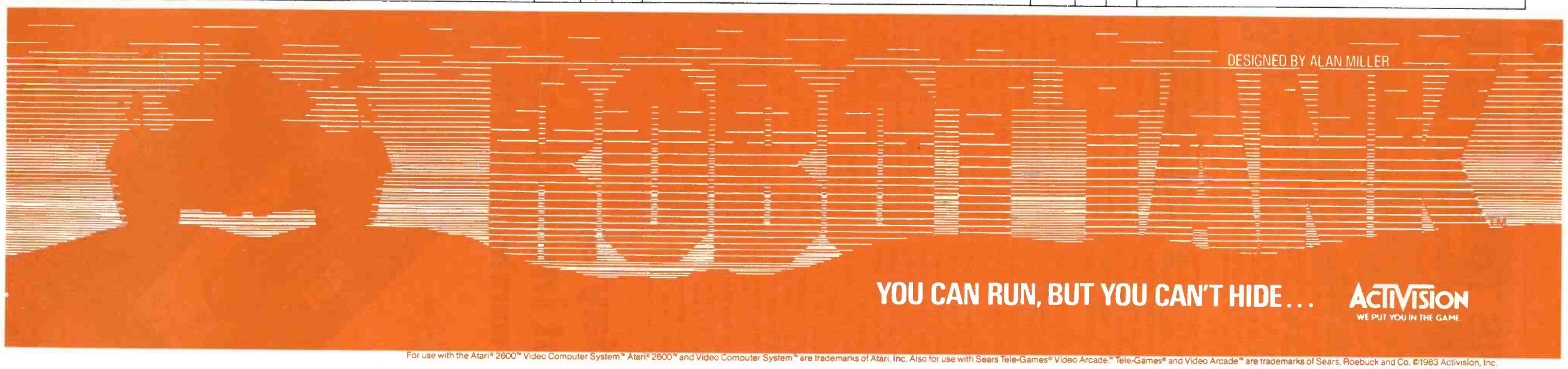
17	27	4	**KARMA CHAMELEON**—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221
18	8	18	**ISLANDS IN THE STREAM**—Kenny Rogers Duet With Dolly Parton (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615
19	13	10	**WHY ME?**—Irene Cara (Giorgio Moroder), G. Moroder, I. Cara, K. Forsey; Geffen/Network 7-29464(Warner Bros.)
20	17	10	**IN A BIG COUNTRY**—Big Country (Steve Lillywhite), Big Country; Mercury 814467-7(Polygram)
21	25	5	**RUNNING WITH THE NIGHT**—Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710
22	29	8	**JOANNA**—Kool & The Gang (R. Bell, J. Bonnefond, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)
23	24	6	**READ 'EM AND WEEP**—Barry Manilow (Jim Steinman), J. Steinman; Arista AS1-9101
24	14	11	**CRUMBLIN' DOWN**—John Cougar Mellencamp (Little Bastard, Don Gehman) J.C. Mellencamp, G. Green; Riva 214(Polygram)
25	28	7	**IF I'D BEEN THE ONE**—38 Special (R. Mills), D. Barnes, J. Carlisi, D. Van Zant, L. Steele; A&M 2594
26	26	11	**TIME WILL REVEAL**—DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705(Motown)
27	30	5	**THAT'S ALL**—Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724
28	31	7	**I STILL CAN'T GET OVER LOVING YOU**—Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116
29	32	3	**PINK HOUSES**—John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)
30	22	13	**AIN'T NOBODY**—Rufus With Chaka Khan (R. Titelman) H. Wolinski; Warner Bros. 7-29555
31	33	9	**HOLIDAY**—Madonna (John Jellybean Benitez) C. Hudson, L. Stevens Sire 7-29478(Warner Bros.)
32	44	4	**THE CURLY SHUFFLE**—Jump 'N The Saddle (T.C. Furlong, B. Schwartz, M. Rasfeld), P. Quinn; Atlantic 7-89718
33	34	11	**STAY WITH ME TONIGHT**—Jeffrey Osborne (George Duke) R. Jones; A&M 2591
50	73	3	**YAH MO B THERE**—James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.)
51	56	4	**TAKE ME BACK**—Bonnie Tyler (Jim Steinman), B. Cross; Columbia 38-04246
52	64	3	**EBONY EYES**—Rick James And Smokey Robinson (Rick James), R. James; Gordy 1714(Motown)
53	53	9	**WHAT'S NEW**—Linda Ronstadt (Peter Asher) J. Burke, B. Haggart Asylum 7-69780(Elektra)
54	54	6	**YOU DON'T BELIEVE**—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista AS1-9108
55	57	6	**BIG CRASH**—Eddie Money (Tom Dowd), E. Money, D. Hitchings; Columbia 3804199
56	35	9	**I WON'T STAND IN YOUR WAY**—Stray Cats (Dave Edmunds) B. Setzer EMI-America 8185
57	40	10	**THE WAY HE MAKES ME FEEL**—Barbra Streisand (Phil Ramone, Dave Grusin), M. Legrand, A. Bergman, M. Bergman; Columbia 38-04177
58	70	3	**THE DREAM**—Irene Cara (Giorgio Moroder), Moroder, Cara, Bellotte; Geffen/Network 7-29396(Warner Bros.)
59	61	5	**THE POLITICS OF DANCING**—Re-Flex (John Punter) Fishman; Capitol 5301
60	72	3	**SAVE THE LAST DANCE FOR ME**—Dolly Parton (Val Garay), D. Pomus, M. Shuman; RCA 13703
61	65	4	**(YOU CAN STILL) ROCK IN AMERICA**—Night Ranger (Pat Glasser), J. Blades, B. Gillis; Camel/MCA 5456
62	68	3	**99 LUFTBALLONS**—Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108
63	75	3	**ALMOST OVER YOU**—Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186
64	67	5	**WET MY WHISTLE**—Midnight Star (R. Calloway) R. Calloway; Solar 7-69790(Elektra)
65	62	5	**THIS MUST BE THE PLACE**—Talking Heads (Talking Heads) D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29451(Warner Bros.)
66	66	7	**LICK IT UP**—Kiss (M. Jackson, G. Simmons), P. Stanley, V. Vincent; Mercury 814-671-7
83	85	2	**LET'S GO UP**—Diana Ross (Gary Katz), F. Golde, P. Ivers; RCA 13671
84	86	3	**THE SOUND OF GOODBYE**—Crystal Gayle (J. Bowen), H. Prestwood; Warner Bros. 7-29452
85	90	2	**SWEETHEART LIKE YOU**—Bob Dylan (Bob Dylan), B. Dylan; Columbia 38-04301
86	89	4	**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
87	88	3	**TOUCH A FOUR LEAF CLOVER**—Atlantic Starr (J.A. Carmichael), D. Lewis, W. Lewis; A&M 2580
88	76	12	**I NEED YOU**—Pointer Sisters (Richard Perry) N. O'Byrne, R. Feldman, J. Black; Planet 13639(RCA)
89	NEW ENTRY		**JUST ONE MORE TIME**—Headpins (Brian Macleod), Macleod, Mills; Solid Gold/MCA 90001
90	95	2	**ELECTRIC KINGDOM**—Twilight 22 (G. Bahary), G. Bahary, J. Saulter, E. Moore; Vanguard 68
91	77	10	**I AM LOVE**—Jennifer Holliday (M. White), M. White, D. Foster, A. Willis; Geffen 7-29525(Warner Bros.)
92	69	14	**SEND HER MY LOVE**—Journey (Mike Stone) S. Perry, J. Cain; Columbia 38-04151
93	83	7	**MAGNETIC**—Earth, Wind, & Fire (M. White), M. Page; Columbia 38-04210
94	82	18	**ONE THING LEADS TO ANOTHER**—The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52264
95	79	11	**INVISIBLE HANDS**—Kim Carnes (Keith Olsen) M. Page, B. Fairweather; EMI-America 8181
96	92	8	**ALLERGIES**—Paul Simon (Paul Simon, Russ Titleman, Roy Halee), P. Simon; Warner Bros. 7-29453
97	81	6	**STATE OF THE NATION**—Industry (Rhett Davies, E.G.), J. Carin, M. Caronia; Capitol B5268
98	87	4	**IF LOVE SHOULD GO**—Streets (Neil Kernon), Walsh & Slamer; Atlantic 7-89760
99	94	17	**DELIRIOUS**—Prince (Prince), Prince; Warner Bros. 7-29503
100	93	12	**HOW MANY TIMES CAN WE SAY GOODBYE**—Dionne Warwick And Luther Vandross (Luther Vandross) S. Goldman; Arista 1-9073



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SPARS To Co-Host Digital Meet

Univ. Of Miami Conference Aims To 'Sort Out' Issues

By RADCLIFFE JOE

NEW YORK—The Society of Professional Audio Recording Studios (SPARS) will co-host a three-day conference in Miami in an attempt to "sort out the claims and counter-claims" swirling around the evolution of digital recording technology.

The conference will be presented in association with the Univ. of Miami's music engineering technology program. It will be held on the university's campus March 8-10.

According to Mack Emerman, chairman of the board of SPARS, the issue of digital technology is clouded by the biases of interested parties. "Some would have us embrace any new technology without regard for its longterm merit, while others would prefer to suppress the new and the different."

Emerman adds, "In their commitment to engineering excellence, the member studios of SPARS are interested in defining the proper role to be played by digital technology, both today and in the future."

The SPARS executive continues, "The Univ. of Miami has a similar commitment to excellence through education. Under the joint auspices of SPARS and the Univ. of Miami, the conference is planned in the hope that it may shed some objective light on the state of the digital art."

The conference will get underway on Thursday, March 8, with a seminar titled "An Introduction To Digital Audio." Emerman explains that this session is designed to review the basics of digital technology. It will also offer seminar participants a "status report" on digital audio. The session will be hosted by Ken Pohlman, director of music engineering technology for the Univ. of Miami.

On March 9, the conference will probe "Digital Audio On Trial." This session will ask the questions, "Are the promoters of digital audio technology trying to sell us an immature technology? Are the technology's critics expressing nothing more than the usual distrust of new technology? Is there something inherently wrong with the concept of pulse-coded music?"

This session will be moderated by Michael Tapes of Sound Workshop. Panelists will include Doug Sax of the Mastering Lab and John Eargle of JBL.

Also slated for March 9 is a session titled "Digital In Perspective." This meeting will pose the questions, "What is the proper role of digital technology? Is it supposed to eventually replace everything else? Are there some tasks that will always be better left to analog? Are we making unrealistic demands on the medium at this time?"

At a session titled "Digital For Dollars," the conference will explore the question, "In the studio survival game, is an investment in digital hardware a good way to stay in business or a fast way to get out of it?" This session will be moderated by Hamilton Brosius of Audiotechniques. Panelists will include Joe Tarsia of Sigma Sound Studios and Bruce Botnick of Digital Magnetics.

A seminar scheduled for Saturday, March 10 will pose the question, "Is it time for standards in the digital audio industry?" Grappling with this question will be Pohlman, Almon Clegg of Matsushita and Bob Youngquist of the 3M Co.

SPARS and the Univ. of Miami share the conviction that premature standardization brings with it the risk of "freezing tomorrow's technology to the capabilities of today." They point to FM and NTSC as examples of what can happen when standards are applied too early to an emerging technology.

At the seminar on standards, Pohlman will present a brief description of the emerging DASH (Digital Audio Stationary Head) format. He will also explore the theory that adoption of a unified format by several manufacturers of digital audio equipment may bring the industry closer to a defacto standard that may. eventually be followed by more formal standards.

The conference will also look at Compact Disc recordings and their potential for the future. This session will be hosted by Len Feldman, an independent professional audio consultant, and Richard Elen of Studio Sound.

A seminar titled "Ear Training" will feature a concert of acoustic music by faculty and student artists of the Univ. of Miami School of Music.

Registration fees for the conference will range from $75 for students to $325 for professionals. There is a special "early bird" registration fee of $250 for those registering before the end of this month. There is also a special rate for members of SPARS.

Further information on the conference can be obtained from such SPARS executives as Dave Teis and John Woram in New York, and Gary Helmers in California.

RKO Broadcast Called Digital First

NEW YORK—Two dbx model 700 Digital Audio Processors have been successfully utilized by the RKO Radio Network in a coast-to-coast transmission of a concert by the Little River Band.

The digital transmission, believed to be a first for the broadcasting industry, took place from the Universal Amphitheatre in Los Angeles, and was supervised in New York by Dave Pollard, RKO's chief engineer, and Joe Maguire, the firm's vice president and director of engineering.

According to Pollard, digital bit stream information from one dbx unit was relayed via satellite to New York, where another dbx unit performed the digital-to-analog conversion for broadcast from RKO affiliate stations throughout the country.

The audio processors were provided by dbx and Martin Audio, its New York dealer. The dbx CPDM system (Companded Predictive Delta Modulation) was developed for the firm's model 700 Digital Audio Processor. It was introduced last year, and, according to dbx officials, provides sound quality equal to that of professional 16-bit Linear PCM processors at a much lower cost.

VCA Teletronics Finishes Expansion

NEW YORK—VCA Teletronics has completed a significant expansion of its support facilities at Center Stage, the company's Manhattan-based studio complex. The expansion, which began earlier this year, includes the enlargement of the studio's makeup room and wardrobe area, and the expansion and redecoration of a lounge facility for clients, visiting artists and their guests.

Thomas DeMaeyer, executive vice president of VCA, says his firm is "always giving its fullest consideration to the needs of MTV, and to the artists and staff who work at Center Stage. While having a first-rate crew and technical facility are paramount, we feel it's equally important to have a working environment that's comfortable and pleasant."

FINE TUNE RAMSA—Bob Tuccillo, left, sound technician, and Kent Koefler, production manager, use a RAMSA model WR-8724 audio mixer to fine tune theatre sound at a recent Folklife Festival.

Univ. Of Miami Puts Emphasis On Digital

By SARA LANE

CORAL GABLES, Fla.—The music engineering technology department of the Univ. of Miami is encouraging its students to take courses in digital electronics.

According to Ken Pohlman, director of the department, "The growing use of digital technology in recording studios will require students to rethink all recording techniques. They must now learn to use different miking techniques, how to record differently and what to listen for in a recording."

Pohlman, who runs the department with assistance from John Monmort, says he is convinced that digital recording techniques "are here to stay." He adds that it will be easier for students to master digital recording techniques than it will be for "those in the industry who have spent years in analog." He continues, "When our students graduate, they will be very good at digital, both in terms of maintenance, and in operating the equipment."

The department has a digital console on loan from Technics, and Pohlman says, "Panasonic has been very supportive of the efforts of the school, and nice about allowing our students to work with prototypes in return for feedback." The school also expects to receive a dbx model 700 processor for evaluation.

Pohlman says his department has enjoyed a good relationship with professional equipment manufacturers, and a good track record with firms that loan prototypes for students to work with and to evaluate. He discloses, "Our students often see recording industry products a year or more in advance of the rest of the industry. This compensates for not having access to a multi-million-dollar recording studio."

While admitting that digital recording concepts are not without their problems, Pohlman and Monmort emphasize that they are committed to the technology. "In much the same way that we made the transition from acoustical to electrical recording, and from vacuum tubes to transistors, digital technology is the next logical step in the development of recording technologies," Monmort says.

In the school's music engineering course, seniors take a full year of study in the tneory of digital audio. Since its inception three years ago, the course has grown to the point where it will soon become a second- as well as a first-semester subject. Since Pohlman began keeping track of student employment two years ago, he claims that there has been a 100% employment rate among graduates. He attributes this to the fact that the School of Music "is extremely selective about whom it enrolls in the department."

Graduate students have found employment as maintenance technicians, recording engineers and sales representatives. Says Pohlman, "It is a pretty wide variety of fields, and students in the department have enough leeway to nail down their own special interests."

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Pro Equipment & Services

Studio Track

By ERIN MORRIS

LOS ANGELES

At **Group IV Recording, Joe Pass** is cutting tracks for Pablo LP with producer **Norman Granz** and engineer **Andy D'Addario,** with assistance from **Jay Palmer** . . . **Pete Christlieb** producing album tracks for Bosco artist **Joe Williams,** with **Angel Balestier** behind the board.

Joe Foxworth and **Darren Durst** are coproducing their upcoming album at **Skip Saylor Recording. Jon Gass** is engineering the Motown LP . . . **Davey Johnstone** is finishing production on a new **Pamela Moore** release, with Gass engineering and **Tom McCauley** seconding . . . **Red Scare** finishing album tracks with producer **Jorge Newbery.** Gass is at the console . . . **Marie Todd** is finishing her self-produced project with engineer **Skip Saylor.**

At **Precision Lacquer, Stephen Marcussen** is finishing the mastering of a **Julio Iglesias/Willie Nelson** duet for release on Columbia, with producer **Richard Perry.**

At **Gold Star Studios, Clydie King** finishing overdubs for an upcoming album with producer **Steve Douglas** and engineer **Don Snyder** . . . **Don Randi** is cutting album tracks with group **Quest,** with Snyder at the board.

Warner Bros. comedy act **Pinkard & Bowden** are cutting at **Sunset Sound Studio** with producer **Jim Ed Norman** and engineer **Terry Christian** . . . **Van Halen** also laying Warner Bros. tracks, with **Ted Templeman** producing and **Lee Hirschberg** behind the console . . . **Rickie Lee Jones** is completing overdubs for her new self-produced album, with **Mark Linnett** engineering and **Stuart Furusho** seconding.

Producer/engineer **Peter Mclan** is completing work on **Mr. Mister's** upcoming RCA album at **Westlake Studios. Paul Ray** is associate engineer for the project.

At **Sound Image Studio,** producer **Lamont Dozier** is completing an album project on **Caviar & Bianca,** with **John Henning** engineering . . . **Craig Leon** is producing and engineering tracks for **Cassell Webb,** with **Bruce Wildstein** seconding.

NEW YORK

Cyclops artist **Valerie Oliver** is laying tracks at **39th Street Music** with producer **Jimmy Bralower** and engineer **Richard Kaye.**

At **Quadrasonic Sound Systems, the Slickaphonics** are finishing overdubs for their new LP. **John Potoker** is producing and engineering, with assistance from **Lee Friedman** . . . **Rueben Ortiz** is producing **Mark Coronado** with **Dave Ogrin** at the console . . . Ogrin is producing and engineering a 12-inch single on **the Deuces Wild** for Plateau.

Ivan Ivan is producing **Innocence In Danger** for Epic at **Radio City Recording Studios,** with **Don Hunerberg** engineering.

At **Secret Sound Studio, Randy Brecker** is finishing self-produced release with engineer **Scott Noll** and assistant **Warren Bruleigh** . . . **Kraftwerk** is finishing its upcoming Warner Bros. release, with **Francois Kevorkian** producing and **Howard Massey** behind the board. **Tom Gartland** is assistant engineer for the project . . . **Howard Massey** is engineering the movie soundtrack for "Old Enough," with **Julian Marshall** producing.

ELSEWHERE

At **The Plant Studios** in **Sausalito, Calif., Peter & Ina Wolf** are recording their new album for Morocco. The LP is being produced and engineered by **Ron Nevison,** with **Jeffrey "Nik" Norman** assisting .

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

LION SHARE—Terry Williams, studio director at Kenny Rogers' refurbished million-dollar Lion Share Studio, monitors the equipment at the studio. Components used include Auratone monitors.

CBS/Fox Video Gets A Mirage

FARMINGTON HILLS, Mich.—CBS/Fox Video, based here, has acquired a digital video effects system from MCI/Quantel Mirage. According to Steven Wild, CBS/Fox director of studio operations, the Mirage transcends conventional digital effects systems, and opens video to the world of real-time animation.

"From any video input signal it can create cylinders or spheres, swirl it like a whirlpool, fold up the corner in a page turn, explode into fragments, or design any shape imaginable," Wild says. He adds that each manipulation is smooth, in perspective, with superior picture quality and resolution. He continues, "The Mirage performs visual effects that until now could only be produced using costly and time-consuming film optical techniques."

Wild says that due to the Mirage's extensive programming capabilities, CBS/Fox is now able to offer an online with edit suite service to manipulate images during post-production, by using any of nearly 40 standard Mirage effects, or with new effects that have been especially designed for the client. The shape design service will be performed off-line on a Hewlett Packard computer terminal to allow inexpensive time for designing and creative composition.

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NAMM Exhibit Space 'Sold Out'

By RADCLIFFE JOE

NEW YORK—The National Assn. of Music Merchandisers (NAMM) has established a waiting list for manufacturers making a last-minute effort to acquire exhibit space at its upcoming Winter Market '84.

According to Larry Linkin, NAMM's executive vice president, the show, the biggest of its kind in NAMM's history, is completely sold out. "We may or may not be able to accommodate those firms on our waiting list," he says.

The show, to be held at the convention center in Anaheim, is scheduled for Jan. 20-22. Already, more than 155,000 square feet of display space has been sold to 348 exhibitors. Pre-registration to the exposition is also up by close to 50% over last year. Dealer/buyer pre-registration, in particular, is up by more than one-third over last year.

According to Dr. Ray Williams, NAMM's director of marketing and education, the association has structured a comprehensive series of educational programs designed to "help NAMM members in their search for improved business practices."

Included in the agenda are such sessions as:

• "Applications & Use Of Microphones For Musicians": According to Dr. Williams, this session is aimed at being a mini-workshop offering "hands on" demonstrations and guidance. It will be moderated by Tony Hawkins, national sales manager of Beyer Dynamics.

• "Selling Digital Keyboard Technology In The 1980s": Moderated by Paul Damiano, product planning manager for Kaman Music Distributors, this session will present what is described as a "user friendly" introduction to digital technology in today's electronic keyboards. Dr. Williams says that the session will place particular emphasis on understanding digital harmonic addition method sound synthesis and digital sequencing using Random Access Memory (RAM).

• "Premium Grade Loudspeakers For Guitar Amplifiers": Moderated by Cliff Henricksen of Electro-Voice, this seminar will include what Dr. Williams calls a thorough discussion of features, benefits and design criteria of premium grade loudspeakers, and how dealers can make additional profit from the sale of replacement speakers for guitar amplifiers.

• "Forum On Sound Reinforcement": This session, featuring "some of the most successful professionals in the business," is being sponsored by Cameo (the Creative Audio & Music Electronics Organization). It will run for two hours, and audience participation is encouraged.

Also slated are seminars on sales techniques aimed at increasing piano sales, the outlook for the band instrument industry in 1984, information on how to best service the professional equipment marketplace and a session titled "Scientific Salesmanship."

Under the banner of "Excellence In High Tech," a number of seminars are scheduled which will attempt to keep pace with the latest advances in music technology:

• "The Best Song I've Ever Seen": This session will try to show how inexpensive multitrack recording equipment can be used with lower-cost home video equipment to produce music videos. This session will be hosted by Mark Schover, national training manager for Teac.

• "Creative Use of Electronic Musical Instruments In Motion Picture Sound Production": Moderated by Frank Serafine of Serafine FX, this session will show how to create full musical orchestration, as well as audio sensations that complement futuristic visual concepts.

• "MIDI And The Future—Understanding Trends And Opportunities Represented By Musical Instrument-To-Computer Interfacing": This seminar will be co-hosted by NAMM and the International MIDI Assn. (IMA). It will be conducted by Roger Clay, network coordinator for IMA. Dr. Williams explains that it will have a special focus on the MIDI (Musical Instrument Digital Interface) standard. Attendees will be provided with the opportunity for "hands on" experience with MIDI hookups, and will receive support literature covering the important aspects of the session.

A schedule of entertainment featuring a jazz trumpeter, a brass quintet, a 30-piece trombone choir and other musical talent will be offered over the course of the exposition and conference.

DIRTY SCHOOL GIRLS—Mercury/PolyGram heavy metal group Girlschool relaxes at Portland Studios, England, following the recording of its latest album, "Play Dirty." The record was produced by Noddy Holder and Jim Lea, formerly of Slade.

Peirce-Phelps Forms Audio Arm

PHILADELPHIA—Peirce-Phelps, a wholesaler and supplier of professional video and audio systems based here, has formed an audio systems division.

The new division will distribute the professional products of such manufacturers as Sony/MCI, Telex, Electro-Voice and TOA. It will also represent such other companies as Altec, JBL, Crown, Otari, Yamaha, Bose, Biamp and Audio Technica.

Products that are being handled by the new division include recording consoles, amplifiers, crossovers, equalizers, test equipment, microphones, digital delay devices, speaker systems and components, electronic cables and accessories.

Charles Moore, a past president of Dimension Five, will manage the division. His chief engineer is W. Douglas Wilkins, with David Meyer serving as sales representative. John Hefferfinger is systems supervisor.

According to Henry Grove, vice president of Peirce-Phelps, the company was formed in 1926, and is a diversified facility serving as a wholesale distributor, a supplier of professional audio and video equipment and systems. The company's Philadelphia warehouse and offices are located in a 200,000 square foot facility on 11 acres of land. Another branch located at Camp Hill, Pa., has 80,000 square feet of space on 11½ acres of real estate. There are also offices in Rockville, Md.

New Video Facility Opens In Nashville

NASHVILLE—Post Masters, a $1.5 million television post-production facility, has been opened here by the Television Center of Nashville. The facility, said to be the most complete in the area by its president, Tom Brannon, is available for use by producers of tv programming and advertising.

Brannon states that Post Masters houses the newest and most modern equipment available to the industry. This includes five VTR machines, ADO digital effects, Chyron character generator, audio sweetening, and the first CMX full-function 3400 computerized editor to be installed in this country, according to Brannon. Post Masters also features a single camera remote truck for location work.

Brannon has retained Terry Climer, four-time Emmy nominee for videotape editing, as senior editor of the new facility. Climer was most recently a design engineer and production manager for CMS-Orrox of California. He has also worked with Pacific Video and Complete Post of Hollywood, where he edited tv specials for Steve Martin, Olivia Newton-John and Donna Summer.

Brannon is himself a veteran of the broadcast business. He worked at WNEW-TV in New York, and was recently appointed to serve an industry group formed to provide local support to Tennessee's Film & Video Commission. He is also a member of the film/video division of the Nashville Music Assn.

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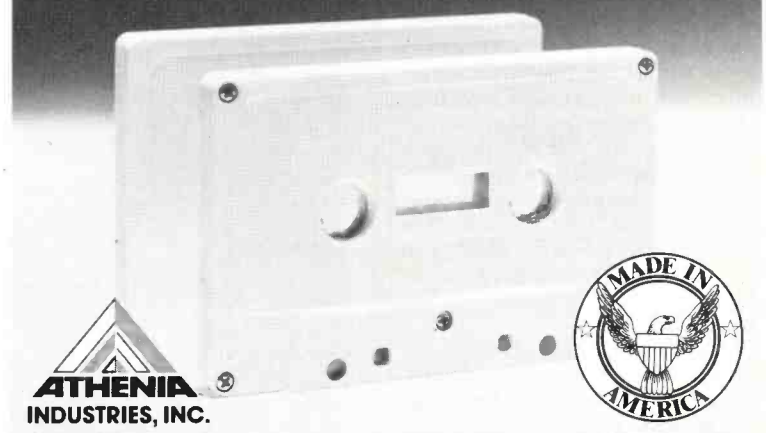

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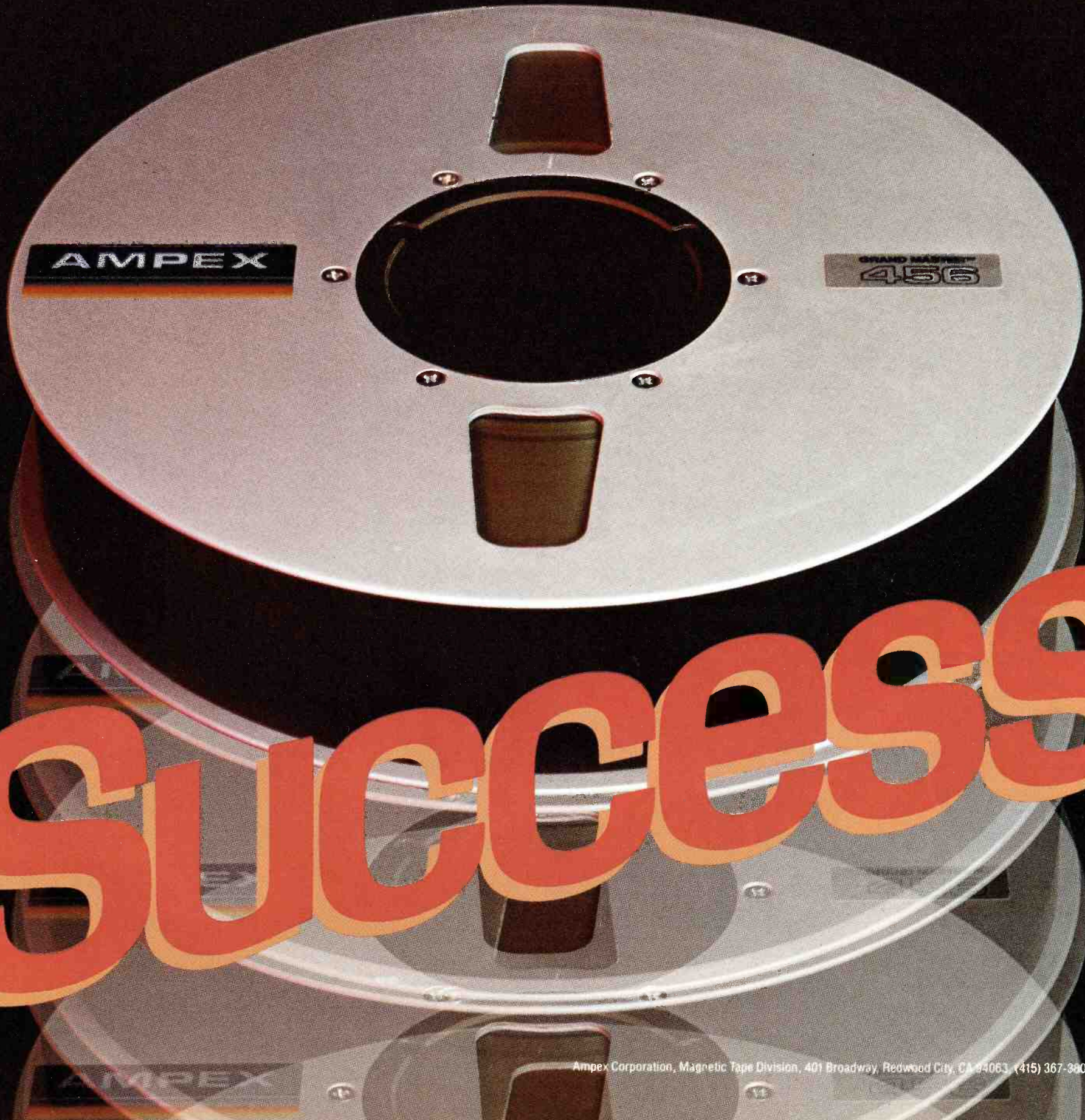

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THE BETTER SIDE OF THE BUSINESS—MGM/UA Home Video children's character Strawberry Shortcake visits kids at New York Univ. Medical Center. During the visit MGM/UA had a special screening and donated its current children's catalog, next year's children's releases and a monitor. In addition, RCA donated a videodisk player. Pictured at the Medical Center are MGM/UA Home Video president Micky Hyman, left, and Michael Elliott, vice president of hospital affairs.

Warner Bros., Pools Agree On Clip Use

By LAURA FOTI

NEW YORK—Next month, Warner Bros. Records becomes the first label to have written agreements with all video clip pools distributing its product—and the first to charge for use of its clips.

Ted Cohen, who is in charge of video promotion to clubs at the label, explains that he has met with the heads of all clip services in the last few months. Each has offered input and requested changes in the wording of the final agreement, but none has refused to sign, he adds.

The head of one pool, Cohen says, had threatened a lawsuit if he was not serviced with Warner Bros. product. "But the owner of the clip can control where it goes," Cohen says. "Once our agreement exists, I don't have to service 50 pools that are willing to sign it, if five cover the whole country."

Rather than balking at royalty charges for clips, pool owners have instead entered a bidding war, offering Cohen additional monies for exclusive rights. "If I were to base my decision on sheer volume of clubs," he notes, "I would lean toward Rock-America." However, to deny other pools product would be to cut down on promotion of Warner Bros. acts, he adds.

Cohen's agreement, which he hopes will serve as a "guiding light" for other labels, offers pools the "non-exclusive right to incorporate Warner Bros. videos into compilations which are then rented to their clients." Length of the agreement is one year, and it covers the U.S. only.

The agreement does not cover use of Warner clips for video jukeboxes, by mobile VJs, on college campuses or cable television. "Pay-for-play" situations, such as paid-for requests to clip programmers, are also forbidden.

In addition, the pool is not permitted to edit the tape in any way. "A club can do what it wants with the compilation, but we want to make sure our videos get to the clubs in the way we gave them to the pools," Cohen says.

Any clip made available to one pool is also immediately available to every other pool with which Warner Bros. has an agreement, Cohen says. "There will be no exclusives on any clips."

The royalty charge is based on the pool's price to clubs for its video compilations. If, for example, a pool charges $100 for a one-hour (15-song) compilation, the label receives $1 per each of its songs included. This amount is then multiplied by the number of clubs receiving the compilation.

"It's a token payment," Cohen concedes, "a way of overcoming some of the paranoia at our company. People there ask, 'How do we know what happens to tapes after we send them out?' This is a way of answering some of their questions."

Additional facets of the pool agreement include a technical memoran-

(Continued on page 64)

Media Home To U.K.'s Heron

LOS ANGELES—Heron International PLC, a London-based firm, has acquired majority ownership in Media Home Entertainment here for an undisclosed amount.

The purchase of the video software manufacturer and distributor marks an expansion in Heron's efforts in motion pictures and related activities, as well as an extension of its general business interests in the U.S. Heron already owns Videoform, which specializes in the purchase of video rights to television and theatrical films and in the rental and sale of prerecorded videocassettes to retail outlets in the U.K.

Joseph Wolf, former chairman of Media Home Entertainment, and Ron Safinick, president, will continue to operate the business and will each retain a minority ownership interest. Heron chairman Gerald Ronson becomes chairman of Media and Wolf vice chairman, while Safinick remains president.

Ronson says he plans for Media to participate in the financing of theatrical films for which the company will then have rights to equity and to distribution for video and cable markets worldwide. He also plans to enter allied technical areas, such as educational, industrial and training films.

Heron International is active globally in industrial, commercial and residential real estate; insurance; consumer products; and U.S. financial institutions.

Cable TV Programmers Explore Opportunities, Problems Of Music

By SAM SUTHERLAND and FAYE ZUCKERMAN

LOS ANGELES—Music programming for cable television continues to spawn new original programs despite continued wariness on the part of some key cable giants. That was the view underlined here during the National Cable Programming Conference last Sunday and Monday (11-12), where music video surfaced in panel discussions and speeches by cable trade executives.

Evidence that music's role in attracting cable subscribers is still disputed emerged in the remarks of Home Box Office president Frank Biondi, who implied that his service's interest remains largely confined to concert specials. Dismissing more ambitious long-form musical programs as "arcane," Biondi pegged his stance to mixed results for musical programs. "You never know how well music programs will work," he complained. "And (music's) popularity comes in cycles."

He used "Flashdance" as an example of the unpredictability of musical programs, terming its boxoffice and home video successes as a "fluke" rather than a planned hit.

If Biondi's comments, made during Sunday's opening survey of "What's New Versus What's Needed" in pay tv, were critical, other cable and pay executives clearly disagreed. Market researcher Paul Lenburg of ASI Market Research ranked music high among viewer draws, listing movies, music and news as the types of programming preferred by cable owners in a recent poll.

Other cable services indicated that they plan an increased commitment to music during the coming year. The Disney Channel has three musical projects, including "DTV," in which pop and rock songs will be featured in special clips utilizing Disney cartoon characters. Disney Channel president Jim Jimirro says the pieces will be patterned after Disney's animated visual music classic, "Fantasia."

Jimirro says the Burbank-based family viewing service will also pursue a "non-MTV" audience through "Steve Allen's Music Room," a set of six specials (separate story, page 43) hosted by the entertainer, and "Anka," a half-hour variety series starring Paul Anka.

Showtime meanwhile promises concerts by the Stray Cats, A Flock

(Continued on page 63)

Overseas 'Day After' Rights To CBS/Fox

NEW YORK—CBS/Fox Video has acquired overseas home video rights to "The Day After," last month's ABC-TV movie about the effects of nuclear war.

The title is scheduled for distribution in the U.K., Sweden, France, Italy, Japan and Latin America in early 1984, according to Steve Diener, president of CBS/Fox Video International.

"We feel this is a subject that deserves the widest possible dissemination," Diener adds. "The viewpoint presented in the story is a terribly important one."

Billboard Videodisk Top 20

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Survey For Week Ending 12/24/83

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	NEW ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
2	2	3	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	29.98 34.98
3	1	8	BLUE THUNDER	RCA Video Disc 13052	Roy Scheider	1983	R	CED	29.98
4	4	6	POLTERGEIST	MGM/UA Home Video MD 100165	Jo Beth Williams Craig T. Nelson	1982	PG	CED Laser	29.95 34.95
5	NEW ENTRY		RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
6	NEW ENTRY		TWILIGHT ZONE— THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
7	3	11	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED	29.98
8	NEW ENTRY		SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
9	5	4	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
10	7	3	BREATHLESS	Vestron VC 5017	Richard Gere	1983	R	Laser	34.95
11	6	8	GANDHI	RCA Video Disc 13051	Ben Kingsley	1982	PG	CED	39.98
12	NEW ENTRY		JAWS 3	Universal City Studios MCA Home Video 40044	Dennis Quaid Bess Armstrong	1983	PG	CED Laser	29.98
13	9	10	PSYCHO II •	Universal City Studio MCA Home Video 45-4000	Anthony Perkins Vera Miles	1983	R	CED	34.98
14	8	5	ALICE IN WONDERLAND (ITA)	Walt Disney Home Video 36	Animated	1951	G	CED Laser	34.95 24.98
15	15	5	LONE WOLF McQUADE	Vestron 5019	Chuck Norris David Carradine	1983	PG	CED Laser	29.95 34.95
16	14	12	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED	29.98
17	10	5	THE SECRET OF NIMH •	MGM/UA Home Video MD-100211	Animated	1982	G	CED Laser	29.95 34.95
18	16	9	DR. DETROIT • (ITA)	Universal City Studios MCA Home Video 454001	Dan Aykroyd Howard Hesseman	1983	R	CED	29.98
19	11	12	PORKY'S ▲	CBS-Fox Video 1149-20	Scott Colomby Kaki Hunter	1981	R	CED	39.98
20	13	7	THE MAN WITH TWO BRAINS	Warner Bros. Inc. Warner Home Video DC-11319	Steve Martin Kathleen Turner	1983	R	CED	34.98

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Video

New On The Charts

RISKY BUSINESS

Warner Home Video—4

"Risky Business" is a contemporary comedy featuring Tom Cruise as a strait-laced high school senior in the fast lane toward adulthood. Taking care of the house during his parents' absence, Cruise gets a crash course in love, sex and free enterprise.

This column is designed to spotlight titles making their debut on Billboard's Videocassette Top 40.

New Clip Distrib Throws Competitors Into Disarray

NEW YORK—Supplying promotional video clips to clubs was once a small business, dominated by one firm, RockAmerica. Competition has increased in the last year, however, with several new services targeting the same market.

The latest newcomer is Lawrence Enterprises, headed by Larry La Spina. The five-year-old New York company was founded as an audio consulting firm but now does clip distribution and has thrown the field into disarray by undercutting long-established prices.

La Spina charges his customers $55 for a one-hour reel of 15 songs—less than half the prices currently in effect at competing services, and an 8% markup for the company. "That's a realistic price for club owners," La Spina says. "We want to help make the market happen because there's a huge growth potential."

"In spite of reports to the contrary, he estimates there are only between 400 and 500 video clubs in the country—about 5% of all clubs in the country, he says. "I get lots of calls from clubs with no video who want to get into it but don't know anything about hardware or costs," he adds.

Lawrence Enterprises is strictly in the business of promotional distribution and does not do installations. La Spina says he refers clubs just converting to video to other companies and will soon choose one to use exclusively.

"Promotion is the business," La Spina says, "and right now competition is the name of the game. It's unfair for a service to pay $5 for VHS stock and charge more than $100 for a compilation. I'm not out to rape people—my goal is not excess profits.

"Also, lower prices for tapes mean more people can afford them and, consequently, more promotion. Many clubs are not aware of the cost of investment to get into video. I tell them it's $8,000-$10,000 initially, and after that it's cheap."

La Spina recommends that clubs invest in three-quarter-inch equipment but is a believer in the laser videodisk format for the future. "Laser is inevitable," he says. "We're willing to get into it at a loss at first, then gradually phase out our tape service, except for people already on board. A number of clubs already have laserdisk players for movies, even though they're not supposed to."

He estimates costs for laserdisk compilations of video clips would run clubs about $25 each. "The cost is in the masters—copies are pennies," he points out. Lawrence Enterprises currently is at work licensing clips for laserdisk release. "Why should I make available an inferior product when I can have a better one at a lower price?" he asks.

La Spina's personnel include Paul Andrew Thorne, who handles quality control of tapes and keeps in touch with all clubs; Dean Scalzo, programming director; and Solveig Lamberg, who coordinates distribution with clubs and labels.

"There's money to be made just doing your job," La Spina says. "And that job is promotion. We have to get back to basics—selling records."

He says he worries about market saturation and too much exposure of video music as a genre. "This is not a fad. It's here to stay, and, in fact, will become even more important. But it's all growing so fast.

"Yes, it's a big market, but there are limits. On radio you can hear the same song all over the dial, but your eyes get bored more quickly than your ears." **LAURA FOTI**

Allied/Dallas Sees Growing Area Market

DALLAS—Allied/Dallas Film & Video is finding increasing demand for its 35mm processing and printing capabilities as more feature-length film and video producers discover the Southwest as an important center for production and post-production. So says Charles Floyd, sales manager of the company.

Says Floyd, "The film community is taking a fresh look at Allied/Dallas. We anticipate a continued increase in feature film processing while offering the same benefits to all our clients."

Floyd adds that coupled with the audio and video services of sister company WBS Post-Production Services, Allied/Dallas can easily answer the film and video needs of the growing Dallas production market.

Billboard® Videocassette Top 40

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Survey For Week Ending 12/24/83

SALES

These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	2	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	$39.95
2	2	14	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	$39.95
3	3	85	JANE FONDA'S WORKOUT ▲(ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	NEW ENTRY		RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
5	4	7	BLUE THUNDER	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
6	9	4	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
7	7	10	GANDHI	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
8	6	4	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
9	8	7	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
10	5	27	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
11	NEW ENTRY		TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
12	19	12	POLICE AROUND THE WORLD	I. R. S. Video 001	The Police	1982	NR	VHS Beta	33.95
13	NEW ENTRY		SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
14	14	2	A WALT DISNEY CHRISTMAS '83	Walt Disney Home Video 92	Animated	1983	G	VHS Beta	39.95
15	10	45	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
16	12	7	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
17	11	5	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
18	15	4	BREATHLESS	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing
19	16	23	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	49.95
20	17	4	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
21	20	9	PSYCHO II •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta	79.95
22	NEW ENTRY		JAWS 3	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
23	33	8	JANE FONDA'S WORKOUT FOR P. B. & R.	KVC-RCA, Karl Video Corporation 046	Jane Fonda	1983	NR	VHS Beta	59.95
24	18	4	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta	79.95
25	27	13	DR. DETROIT • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta	69.95
26	21	3	CHAINED HEAT	Vestron V-4071	Linda Blair Sybil Danning	1983	R	VHS Beta	No listing
27	38	9	THE MAN WITH TWO BRAINS	Warner Brothers Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta	69.95
28	13	4	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
29	22	11	GIRL GROUPS	MGM/UA Home Video 600194	Various	1983	NR	VHS Beta	59.95
30	36	6	STRAWBERRY SHORTCAKE'S HOUSEWARMING SURPRISE	Family Home Entertainment MGM-UA Home Video F348	Animated	1983	NR	VHS Beta	29.95
31	31	6	LIVE AND LET DIE	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta	69.98
32	34	58	STAR TREK II—THE WRATH OF KHAN (ITA) ▲	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
33	32	12	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta	79.95
34	29	27	HIGH ROAD TO CHINA ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta	39.98
35	25	16	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11318	Matt Dillon	1983	PG	VHS Beta	69.95
36	23	8	MONTY PYTHON'S THE MEANING OF LIFE	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta	59.95
37	24	12	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta	59.98
38	26	4	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta	79.95
39	28	4	LONE WOLF McQUADE	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta	No listing
40	30	5	BLACK STALLION RETURNS	CBS-Fox Video 4712	Kelly Reno Teri Garr	1983	PG	VHS Beta	59.98

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Survey For Week Ending 12/24/83

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	5	2	**RAIDERS OF THE LOST ARK**	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
2	4	4	**NATIONAL LAMPOON'S VACATION**	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
3	2	13	**FLASHDANCE**	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
4	1	7	**BLUE THUNDER**	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
5	3	10	**GANDHI**	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
6	7	3	**BREATHLESS**	Vestron V5017	Richard Gere	1983	R	VHS Beta
7	6	5	**THE DARK CRYSTAL**	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
8	NEW ENTRY		**RISKY BUSINESS**	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
9	8	26	**48 HOURS**	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
10	14	3	**THE HUNGER**	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
11	12	3	**THE SURVIVORS**	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
12	10	8	**THE MAN WITH TWO BRAINS**	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
13	NEW ENTRY		**TWILIGHT ZONE—THE MOVIE**	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
14	9	6	**MAX DUGAN RETURNS**	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
15	NEW ENTRY		**SUPERMAN III**	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
16	17	3	**PINK FLOYD THE WALL**	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
17	16	2	**10 TO MIDNIGHT**	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
18	13	6	**SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE**	RCA/Columbia Pictures Home Video 10512	Peter Strauss Molly Ringwald	1983	PG	VHS Beta
19	11	8	**PSYCHO II** •	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
20	19	7	**LONE WOLF McQUADE**	Vestron V-6008	Chuck Norris David Carradine	1983	PG	VHS Beta
21	27	4	**EDDIE MURPHY—DELIRIOUS**	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
22	35	34	**JANE FONDA'S WORKOUT**	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
23	15	8	**STROKER ACE**	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
24	26	16	**THE OUTSIDERS** •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
25	22	14	**THE MAN FROM SNOWY RIVER**	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
26	25	15	**BAD BOYS**	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta
27	21	20	**PORKY'S** ▲	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
28	28	11	**SPRING BREAK**	RCA/Columbia Pictures Home Video 10513	Perry Lang David Knell	1983	R	VHS Beta
29	24	13	**DR. DETROIT** • (ITA)	Universal City Studios MCA Distributing Corp. 80001	Dan Aykroyd Donna Dixon	1983	R	VHS Beta
30	23	9	**SOMETHING WICKED THIS WAY COMES**	Walt Disney Home Video 166	Jason Robards Diane Ladd	1983	PG	VHS Beta
31	20	11	**TENDER MERCIES** •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
32	18	11	**THE YEAR OF LIVING DANGEROUSLY**	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
33	31	44	**AN OFFICER AND A GENTLEMAN** (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
34	30	10	**EATING RAOUL**	CBS-Fox Video 1291	Paul Bartel Mary Woronov	1982	NR	VHS Beta
35	33	10	**WITHOUT A TRACE**	CBS-Fox Video 1235	Kate Nelligan Judd Hirsch	1983	PG	VHS Beta
36	37	26	**HIGH ROAD TO CHINA** ▲	Warner Bros. Pictures Warner Home Video 11309	Tom Selleck Bess Armstrong	1983	PG	VHS Beta
37	32	10	**WINDWALKER**	CBS-Fox Video 6345	Trevor Howard Nick Ramus	1980	PG	VHS Beta
38	29	8	**MONTY PYTHON'S THE MEANING OF LIFE**	Universal City Studios MCA Distributing Corp. 71016	John Cleese Michael Palin	1983	R	VHS Beta
39	36	24	**THE VERDICT**	CBS-Fox Video 1188	Paul Newman James Mason	1982	R	VHS Beta
40	39	5	**LIVE AND LET DIE**	CBS-Fox Video 4633	Roger Moore Jane Seymour	1975	PG	VHS Beta

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

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Video

THE WORK OF ART—Art Sims of 11:24 Design, left, puts in a hard day's work as producer on Earth, Wind & Fire's recently released "Magnetic" video with director Jay Dubin.

Team On Right Wavelength For Environment Designs

By ETHLIE ANN VARE

EL SEGUNDO, Calif—Brian Edwards' Wavelength grossed $4 million last year, and 1983 figures should be even better. Along with partner Bert Kronfeld, Edwards has made Wavelength here a major designer and installer of sound, lighting and—most importantly—video systems in clubs and restaurants.

In the past two years, Wavelength has put video environments into more than 100 rooms, including major chains like Black Angus, Red Onion, Velvet Turtle, Marriott Hotels and the Hungry Tiger. However, Edwards does not view video as a great new toy, but as a factor in the "entertainment concept" of a lounge, a way to keep customers buying drinks.

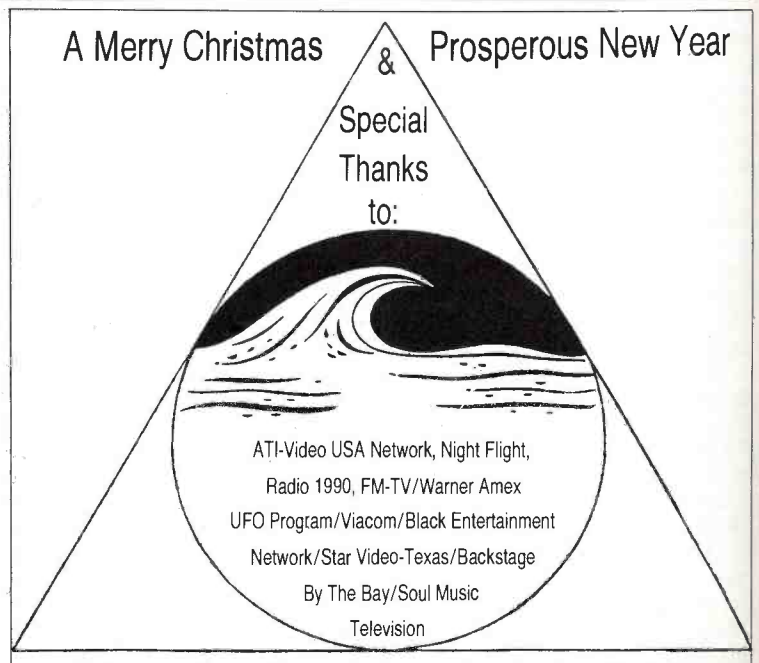
With a staff of 40, the seven-year-old firm designs, installs and services video systems that range from a $10,000 single-screen layout to $40,000-and-up multiple VCR setups.

The idea, says Edwards, is for the club to look at its potential business and then work backwards to find a logical investment, one that doesn't involve over-capitalization. "One room we worked with was doing business in the single-digit thousands," he says. "They added lighting, audio and video, and almost quadrupled their numbers.

"Say you're looking at an $80,000 cost going in, and you increase your sales by $10,000 a week. You're now bringing in half a million gross a year on an $80,000 investment."

But, he warns, don't expect video to be a miracle cure. "There's always a balance between food, service and entertainment. You can't call hardware the key to the success of a room. And, in fact, there can come a point where you've got too much attention on those screens and you're not selling drinks."

In designing and equipping mainstream restaurants and lounges, Edwards has found that the biggest stumbling block to video is the lack of software. "Who wants to see Mick Jagger get shot in the head while waiting with their kids to eat a hamburger?" he asks. "You have to open a restaurant at 11 a.m., and have programming till the dance set starts at 10 o'clock at night. That's 11 hours a day of programming no one has addressed."



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Video

Cable Programmers Explore Music

• *Continued from page 59*

Of Seagulls and Lena Horne, along with a new series, "Video Rock." As for HBO/Cinemax, in addition to its concerts, the service will continue its "Album Flash" series.

Music video's growing importance was underlined by the conference planners in a separate panel devoted to "The Video Beat." Moderating was Robert Pittman, executive vice president of Warner Amex and one of the architects of MTV's success, who stressed the breakthrough of contemporary music video as "the first time a major new form of programming hasn't been offered by the networks first."

If MTV's own success, as measured by the sponsoring National Cable Television Assn., now places it seventh among national cable systems, other panelists were ready to stress problems as well as opportunities. Video producer Simon Fields cautioned, "I think the industry has an unusual luster to it—it looks much more lucrative than it actually is."

Fields also offered the perhaps surprising view that record companies, as primary financiers for the short clips that have driven MTV's acceptance, need to have a stronger role in shaping artists' video pieces.

Capitol Records president Jim Mazza agreed but allowed that most artists "have a pretty good idea of what their image is and how it should be handled." Mazza was generally upbeat about video's role in breaking key Capitol and EMI acts such as Duran Duran and the Stray Cats but also admitted that the budgetary commitment is growing rapidly. To Pittman's question of whether labels now have criteria for dictating which artists receive video support, Mazza responded that such a choice is already out of the label's hands. "Visual exposure of the artist is essential for developing new talent," he said.

Mazza agreed that video clips remain promotional and thus unprofitable in themselves, while allowing for an eventual realignment as profitable uses are developed. For now, however, the cost remains high, and likely to increase: he noted an outlay of about $1 million for clip production during 1983, and added that Capitol and its PMI music arm are projecting a $7 million budget next year.

Robert Johnson, president of Black Entertainment Television, noted a distinction between other cable systems' viewers and his service's audience base in terms of demographic response. Unlike other services, on which youth-oriented music video tends to alienate other age groups, BET viewers are seen as unified by their interest. Johnson suggested that urban contemporary artists reach across demographics to constitute a true family lure.

Johnson was enthusiastic about the cost-effectiveness of music video shows. "It's good-quality, inexpensive programming from the cable system's point of view . . . If you show one hour of programming comprised of eight videos costing an average of $40,000 each, that's a $240,000 show," he said.

When Pittman asked what Johnson would do should labels demand payment, the BET chief joked, "I'll call the NAACP." On a serious note, he added, "The record companies giveth, and the record companies taketh away."

Attorney Mickey Shapiro, who has also produced cable specials and home video programs for such acts as Fleetwood Mac, Bob Welch and Mac co-founder Mick Fleetwood, warned, "Video is not for every artist. I think it's difficult enough being a good player, singer and writer. The imposition of a video career on top of that challenge can be a bad idea."

Shapiro contended that while younger, emerging acts may be more naturally attuned to visual presentations, the majority of older, established acts lack the skill and may, in fact, be uncomfortable with the notion that video clips are now a necessary career component.

He also urged potential video producers to allow projects to develop naturally. Fleetwood's "The Visitor," a unique documentary in which the drummer and other Western rock musicians travelled to Africa to perform with native percussionists, worked because its creative concept preceded specific album and video plans, Shapiro said.

Fleetwood himself agreed, saying video could be "suicide" for acts when their visual image becomes "totally alien to what they do onstage." The veteran musician continued that "Real discretion has to be borne in mind . . . I'd hate to be the first person to experience being a dead loss onstage after being successful on video or film."

Photo by Chuck Pulin

YELLO FEVER—Elektra recording artists Yello get some advice on their first U.S. date at New York's Roxy, which was recorded live and filmed by RockAmerica. Shown from left are RockAmerica's Ed Steinberg; Second Vision's Bruce Kirkland; the show's MC Diane Brill; and Yello's Deiter Meier and Boris Blank.

For The Record

A photo credit was inadvertently omitted from last week's Video Music Conference section. All photos taken at the conference and published in Billboard were the work of Sam Emerson.

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Music Monitor

• Dancing Galore: Lensed at the Fun House in New York, **Planet Patrol's** video clip, "I Didn't Know I Loved You Till I Saw You Rock And Roll," shows the band as characters in a video game. The clip, which cost a reported $15,000, was directed by **Nick Hutak** and produced by **Jeff Folmsbee** for Tommy Boy Records.

• A Steal: "Robbery," the title song from **Teena Marie's** latest Epic album, was turned into a video with help from Pendulum Productions. Based on a concept by **Desmond Nakano,** the clip combines a contemporary look with '40s-style black-and-white footage and features choreography by **Rhaz Zeisler. Alexis Omeltchenko** produced, **Marcelo Epstein** directed.

• Run With It: **Lionel Richie** seems to have an affinity for commercial directors turned music video directors. His latest clip, "Running With The Night," was written and directed by **Bob Giraldi** in Los Angeles. ("All Night Long" had been directed by Bob Rafelson.) The scenario of the clip, which premiered on MTV Friday (16), shows a group of "night people" strutting through the streets. **Michael Peters** choreographed, and also makes a guest appearance. "Running" was produced by Bob Giraldi/GASP! Productions.

• Magnetic Promotion: WTBS' "Night Tracks" weekend music video show kicked off a national promotion for **Earth, Wind & Fire's** single "Magnetic" Friday (16). The group's leader, **Maurice White,** has taped a series of promotional spots, directed by "Night Tracks" co-producer **Thomas Lynch,** inviting viewers to send in postcards for a chance to win prizes. Previous promotions have featured Shalamar, Kansas and Anne Murray.

• ZZ TV Dinners: The current video clip from **ZZ Top's** "Eliminator" album is "TV Dinners," produced at Ardent Teleproduction in Memphis. The same studio also produced the album.

• Record "Breakers": **Leslie Uggams** hosted "The Big Break Dance Contest" finals Saturday (17) on WABC-TV New York. Local radio station WKTU had held four preliminary contests for 700 non-professional contestants over the previous three weeks, leading to the choice of 16 dance "crews" as finalists. The winner receives $2,500 and guest appearances in Harry Belafonte's new break-dance film "Beat Street" and WABC's "New York Hot Tracks."

• Lights, Action, Dialog: The opening of **Air Supply's** latest video clip "Making Love (Out Of Nothing At All)" features scripted dialog between Graham Russell and actress Jody Varble. Master Digital's **Kit Hudson** directed the video, which was shot by Brian Reynolds and Daren Okada in 35mm film on location in Los Angeles, San Francisco and Cedar City, Utah.

Warner Bros., Clip Pools Agree

• *Continued from page 59*

dum listing required specifications for quality control and a section noting that the pool has fulfilled its requirements to notify its clients of any necessary rights clearances.

The agreement also requires that pools supply Warner Bros. with a complete list of all clubs receiving its videos. "In return, we guarantee that all information will be held confidential," Cohen says. "We would never give one service's names to another service. We just want to be able to give a composite list to our local promotion guys of all clubs playing our videos, with no designation of the source of their clips."

Titles identifying the artist, song, album and record label must appear at the beginning of each clip used by the pools. Such titles must run over the video itself, not over black—making it impossible for them to be edited out.

"This will be a standard agreement for all services," says Cohen, "although a few details may differ depending on what their individual lawyers find important as far as wording or other requests." He points out that the agreement is nondiscriminatory, and adds, "I'm not here to help aspiring young video pools get off the ground."

Warner Bros. currently services about 100 clubs directly. Cohen says some of the money received from the pools in the form of royalties will be used to send out clips to these clubs—particularly clips that none of the pools have utilized.

EMBASSY'S BABY—Embassy Home Entertainment's first originally produced video release is "The Lamaze Method: Techniques For Childbirth Preparation." The 45-minute program incorporates the latest exercises and research developed by the American Society For Psychoprophylaxis In Obstetrics/Lamaze Organization. Pictured with the seated expectant couple, Marlene and Mark Ellingson, are Lamaze instructor Marilyn Libresco, left, and actress Patty Duke Astin, who introduces segments of the show.

WITH 11 FISHING TITLES

3M Enters Prerecorded Field

NEW YORK—Blank tape supplier 3M Co. has entered the prerecorded field, with the introduction of 11 titles on fishing. "The Sportsman's Video Collection" consists of six videocassettes about fly-fishing for trout and five about fishing for bass.

3M is also reported to be the world's largest manufacturer of fly fishing lines, offering more than 315 types.

"Fly fishermen are an upscale, well-educated, top-income group with a high percentage of VCR ownership. They are also information-hungry," notes Mark Kuipers, who heads videocassette activity for 3M's Leisure Time Products Project. He estimates that there are 60 million active fishermen in the U.S., and that approximately one of every three persons entering a video store belongs to a fishing family.

An upscale consumer is required for this product line—total retail cost for the 11 titles is $769.45. Prices range from $59.95 each for several 30-minute titles ("Bass In Heavy Cover," "Surface Lures & Buzz Baits" and "Nymphing With Gary Borger") to $89.95 for the 50-minute "Bigmouth" and $69.95 to $79.95 for other 60- and 90-minute titles.

Four of the trout tapes feature Gary Borger, an author and biology professor at the Univ. of Wisconsin. The five bass tapes feature Homer Circle, angling editor of Sports Afield magazine, and experts Al Lindner, Roland Martin and Glen Lau.

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DECEMBER 24, 1983, BILLBOARD

Photo by Chuck Pulin

GUEST SPOT—Warren Zevon joins T-Bone Burnett onstage at the Bottom Line in New York.

Rock'n'Rolling

Stiv Fights The Finnish; Cyndi Wrestles With Fame

By ROMAN KOZAK

Stiv Bators, leader of the post-punk, post-psychedelic Lords Of The New Church, says that he wants to go out and play on a heavy metal arena tour.

"We are playing the same clubs for the third time around now, and thanks to MTV we are now setting attendance records, but basically we are playing to the same people. It's now time to go after a new audience," says Bators, who adds he'd like to be playing to an Ozzy Osbourne type of audience. His band's leather/voodoo/demonic trappings are not much different from many heavy metal bands.

With a new album out on IRS, Bators says the plan calls for him to be doing his club dates in the U.S. before going to Europe, where the band has a growing cult audience, especially in France. They also had some legal problems in Finland.

"We've been on the road for the last three months, and the only time I've had off was the four days I spent in jail in Finland," remembers Bators. "It was in October, on my birthday and two days before my wedding anniversary. I sent my wife a letter, 'Don't wait up'," he laughs.

"We were finishing up our European tour and it was the second to the last date, and I thought it was great. It was the first tour that I didn't get hurt, or break anything, or get shot, or get arrested.

(Continued on page 72)

Australian Music's Worldwide Impact Still Strong

By GLENN A. BAKER

SYDNEY—Fears that the early-'80s explosion of Australian acts on the international scene may have exhausted the talent pool of the lower continent were proved groundless through 1983, when a vast and exciting crop of new recording entities arose to challenge the chart supremacy of Men At Work, Inxs, Mental As Anything, Icehouse, Little River Band, Moving Pictures, Split Enz and others.

Australian music, local executives note with satisfaction, is not a "flavor of the month" or passing fad. It now stands firm as the third most important repertoire source for world markets, after the U.S. and U.K.

Most of Australia's well-established major rock acts enjoyed a strong 1983. But perhaps the most impressive performance was from Australian Crawl, which, after three consecutive No. 1 albums, scored again with the "Semantics" EP; which topped the singles chart.

Cold Chisel enjoyed far less chart action during the year, but the band's swan song tour, on its 10th anniversary, grossed an estimated $2 million and drew 60,000 fans in Sydney alone. And Mental As Anything remained a consistent singles act and undertook its second U.S. tour.

The Divinyls spent most of the year in the U.S. but figured strongly on the home charts. Flash & the Pan, alter-ego of producer/songwriters Harry Vanda and George Young since 1976, performed only moderately in this market but cracked the British top 10 with "Waiting For A Train."

Split Enz stayed mostly low profile, allowing leader Tim Finn to pursue a short but productive solo exercise. Dubbed "the Paul McCartney or Michael Jackson of Australia" for his deft mastery of pop melodies, Finn culled four big hits from his debut album "Escapade," becoming a major figure here, irrespective of his band.

Another veteran, Ross Wilson, was the force behind his wife Pat Wilson's No. 1 hit "Bop Girl," his most successful composition since the 1971 Daddy Cool chart-topper "Eagle Rock." Midnight Oil this year finally broke with the multi-platinum album "10-9-8-7-6-5-4-3-2-1," produced by Britain's Nick Launay.

Others to achieve major chart breaks this past year included Wendy & the Rocketts, Sharon O'Neill, Redgum and the Models, all established domestic acts. Others, notably Real Life (first signing to Glenn Wheatley's new RCA-distributed label), the Expression, Hoodoo Gurus, wacky ska band the Allniters, Machinations, Kids In The Kitchen and the Duran Duran-ish Pseudo Echo, hit the charts after emerging from "nowhere."

The Australian record industry is convinced that these hot young groups, along with the likes of Choir Boys, Hunters & Collectors, the Scientists, Little Heroes, the Dugites, the Church, the Reels, Sunnyboys, Avion, Rose Tattoo, the Johnnies, Heaven, Swanee and the Uncanny X-Men, will keep Australian pop high in world esteem through the '80s.

By way of return traffic, the big international successes in Australia this past year have been from Michael Jackson, Eurythmics, Culture Club, "Flashdance," Duran Duran, Wham!, Spandau Ballet, Malcolm McLaren and Eddy Grant. As in previous years, infiltration of foreign repertoire still strongly favored British product,. with many major U.S. acts, including Van Halen, Journey and Asia, virtually ignored here.

Aussie Invasion Continues As Real Life Eyes U.S.

By KIM FREEMAN

NEW YORK—The quest from Down Under to up top is on for yet another Australian band, Real Life, whose MCA debut "Heartland" was released in the States three weeks ago and features the "Send Me An Angel" single, which broke the band in their homeland, reaching number three there and No. 1 in New Zealand shortly after its April release.

Planning a U.S. tour in early spring, the quartet's strategy centers on their live act, with a reported 110 performances on a recent 132-day Australian tour. "Australian a&r men are very lazy," says temporarily croak-throated lead singer David Sterry. "Our country has produced some great live acts because you don't get a record deal until you're established on tour."

Keyboardist Richard Zatorski guesses that Real Life played over 400 gigs before landing a contract and says, "By the time we get here, we'll have the experience we need." He adds that Australia's current recession forces bands to give the crowd their money's worth. For this band that involves dramatic attire, "falling about on stage" and the use of sequencers, click tracks and electronic percussion.

Zatorski, a former waiter who began his musical career as a classical violinist, and Sterry, a former taxi driver, are Real Life's songwriting base. They've been working together for three years and auditioned 64 drummers before landing percussionist Danny Simcic. Allan Johnson had played with several hard rock bands around Melbourne before joining Real Life. His alternating bass and mini-keyboards are another feature the band is banking on.

Sterry says their origins give Real Life an edge on American and European bands. "We haven't been out of Manny's (a music store here) much in the last three days," says Sterry. "Some of the guys in there just jamming are incredible."

Photo by Chuck Pulin

BAKER RETURNS—Ginger Baker plays the Bottom Line in New York.

Global Game Plan Helps Chrysalis Break Billy Idol

By NICK ROBERTSHAW

LONDON—Pat Benatar and Huey Lewis may be the label's frontrunners, but the only Chrysalis artist with three albums in the U.S. top 200 right now is the former British punk Billy Idol, whose new release "Rebel Yell" just joined "Billy Idol" and "Don't Stop" in the charts, and who company staffers on both sides of the Atlantic believe is set to break through in a big way.

In New York, East Coast a&r director Brendan Bourke says: "We expect the new album to go gold by Christmas. For two years we were banging on the door and only got maybe 200 radio stations. Now we've had as many in the space of a few weeks." And Doug D'Arcy, managing director of Chrysalis Records in the U.K., states: "Billy has enormous potential. We see him as a major name for the future in international markets."

Both regard Idol's growing success as vindication of the company's switch from independent to branch distribution a year ago, and its move from Los Angeles to New York. "At the time that was thought of as a backward step," D'Arcy notes, "but you have to judge by results. The fact is that with branch distribution we cover more accounts in greater depth than before, and sell more records. As for the relocation, it's easier for us here to coordinate with New York than the West Coast for purely geographical reasons, and the current hits with people like Idol prove it."

Each week sees a&r discussions between London and New York, and all release schedules are planned on an international basis. This does not mean that local tactics may not differ. In the U.S., a 12-inch single of the new album's title track was out by November, but in Britain no single will be released to accompany the album until the New Year. "That

(Continued on page 66)

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Talent & Venues

Global Game Plan Helps Chrysalis Break Billy Idol

Continued from page 65

was a deliberate strategy," says D'Arcy. "In the U.K. market a single can easily get overlooked at this time of the year."

Instead, a four-track video EP and 12-inch audio EP featuring Idol's earlier hits "Dancing With Myself" and "Hot In The City" have been put out, partly to capitalize on the artist's visual impact and partly, as D'Arcy explains, "because Billy's been seen in the U.K. as at a bit of a standstill, and we're trying to say this is where he is up to now." In New York, Brendan Bourke's main priority at the moment is live exposure. "A college tour before Christmas to work in the new guys, and then a proper tour in January with a bit of production," he summarizes. After that will come tours to Britain and possibly Europe, and maybe a trip to Australia, where Idol has already had top 20 hits with "White Wedding" and "Hot In The City."

As a British artist who came to the States to make it and is now trying to break back into his own market, Idol adds a new twist to the British invasion. In fact, it was the Stateside success of "Dancing With Myself," which stayed on the U.S. disco charts 32 weeks after doing nothing in the U.K., that prompted his move to New York in 1981, after four years with Chrysalis punk band Generation X. His contract as a solo artist was reassigned to Chrysalis U.S., and Bill Aucoin, who had liked his earlier work, picked him up shortly afterwards for management. Being regarded as a punk, Idol found airplay hard to come by at first. "We had to use the rock discos instead," recalls Bourke. "We put out 'Mony Mony' and went after the market we knew that Billy went in. We did 50,000 EPs, which was fine but not exactly mega-sales."

The 1982 single "Hot In The City" did considerably better, reaching number 23 position on the Hot 100. The album "Billy Idol" also charted strongly, despite a period of unavailability during the distribution changeover. Meanwhile, a video of "White Wedding" had gone on MTV and secured heavy rotation.

"People really jumped on that song," says Bourke, "even though it was 18 months old, and that meant the AOR stations picked up on it too. MTV has really helped us to break Billy, and now he's going on their live New Year's Eve show as a guest VJ, along with three other acts from the different time zones. That should have an audience of about 13 million." Response to the "White Wedding" video in the U.K. has been equally strong, though outside of broadcast programming the opportunities to exploit video clips are much more limited. "We're trying to find ways to counter the non-MTV situation here," says D'Arcy, "but it's true there aren't enough outlets for video." The video EP has gone into Britain's growing network of video jukebox sites.

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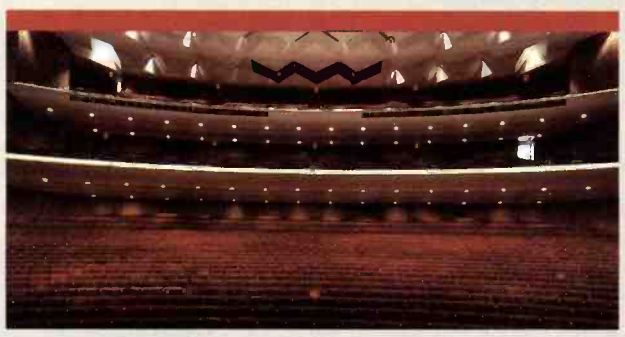

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Newest Member Of Menudo Sings In Two Languages

NEW YORK—The young Puerto Rican supergroup Menudo has a new, bilingual member, Robby Rosa, a 13-year-old ninth grader from Hato Rey, Puerto Rico. The young singer's bilingualism, which stems from his growing up in Westbury, L.I., is seen as one of the group's moves to capture the English-speaking market.

Robby will be featured in Menudo's first English-language LP, to be released by RCA Records in early 1984. He replaces 16-year-old Johnny Lozada. Both Rosa and Lozada will appear in the group's series of 10 concerts at Radio City Music Hall, to begin on Valentine's Day.

The youngster was chosen in a final audition in September. Menudo members are replaced by younger singers as they grow older and their voices change from the sweet, youthful sound that is the group's trademark. Rosa will perform the solo in "Like A Cannonball," the theme song of the forthcoming film "Cannonball Run II," which will be featured on the group's next album.

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Survey For Week Ending 12/24/83

Boxscore

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

Among the top concert grosses reported through Dec. 13.

- **NEIL DIAMOND—$789,347, 55,567 (57,000 capacity),** $15,$12.50 & $10, Concerts West, Reunion Arena, Dallas, three shows, two sellout, Dec. 4-6.
- **NEIL DIAMOND—$734,788, 49,117,** $15, Concerts West, Summit, Houston, three sellouts, Dec. 7-9.
- **KENNY ROGERS, HELEN REDDY, RIGHTEOUS BROTHERS—$537,964, 37,100,** $15.50 & $13.50, C.K. Spurlock, Centrum, Worcester, Mass., three sellouts, Nov. 26-27.
- **FRANK SINATRA, TOM DRESSER, BUDDY RICH—$358,435, 21,038,** $22.50 & $15, Monarch Entertainment Bureau, Meadowlands Arena, E. Rutherford, N.J., sellout, Dec. 8.
- **FRANK SINATRA, BUDDY RICH—$301, 510, 12,375,** $25 & $20, Frank J. Russo, Centrum, Worcester, Mass., sellout, Nov. 25.
- **AC/DC, FASTWAY—$222,095, 18,027,** $13.50 & $11.50, Monarch Entertainment Bureau, Meadowlands Arena, E. Rutherford, N.J., sellout, Dec. 9.
- **NEIL DIAMOND—$198,012, 13,845,** $15, Concerts West, Devaney Sports Center, Lincoln, Neb., sellout, Dec. 12.
- **AC/DC, FASTWAY—$163,377, 12,102 (18,787),** $13.50, Cellar Door Productions, Capital Center, Landover, Md., Dec. 11.
- **GENESIS—$160,981, 12,027 (15,000),** $13.75, DeCesare-Engler Productions, Civic Arena, Pittsburgh, Dec. 7.
- **KENNY ROGERS, HELEN REDDY, RIGHTEOUS BROTHERS—$157,582, 10,643,** $15.50 & $13.50, C.K. Spurlock, Olympic Arena Complex, Lake Placid, N.Y., sellout, Dec. 2.
- **KENNY ROGERS, HELEN REDDY, RIGHTEOUS BROTHERS—$153,601, 10,170 (11,543),** $15.50 & $13, C.K. Spurlock, Veterans Memorial Coliseum, New Haven Conn., Nov. 30.
- **GENESIS—$122,564, 10,181 (15,886),** $12.50 & $10.50, Pro-Motion Concerts Inc., Greensboro (N.C.) Coliseum, Dec. 11.
- **KENNY ROGERS, HELEN REDDY, RIGHTEOUS BROTHERS—$119,136, 7,446,** $16, C.K. Spurlock, Glens Falls (N.Y.) Civic Center, sellout, Dec. 1.
- **TALKING HEADS—$117,006, 8,500,** $15 & $13.50, Bill Graham Presents, San Francisco Coliseum, sellout, Dec. 6.
- **KENNY ROGERS, HELEN REDDY, RIGHTEOUS BROTHERS—$107,291, 6,922,** $15.50, C.K. Spurlock, Broome County Arena, Binghamton, N.Y., sellout, Nov. 28.
- **JOAN RIVERS, GARY SHANDLING, CLINT HOLMES—$100,087 ($127,500 Canadian), 5,520,** $25, $20 & $17, Perryscope Concerts, Orpheum Theater, Vancouver, B.C., two sellouts, Dec. 12.
- **RICK SPRINGFIELD, ROMANTICS—$108,940, 9,826,** $11.50 & $10.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Dec. 12.
- **HEART, KANSAS—$99,084, 7,933 (15,900),** $12.50 & $11.50, Brass Ring Productions, Joe Louis Arena, Detroit, Dec. 2.
- **HEART, KANSAS—$95,381, 8,049 (10,195),** $12 & $11, Future Entertainment/Belkin Prods., Charleston (W. Va.) Civic Center, Dec. 3.
- **GENESIS—$84,212, 7,405 (9,450),** $12.50 & $11.50, Sound Seventy Prods., Municipal Auditorium, Nashville, Dec. 12.
- **HANK WILLIAMS JR., DAVID ALLAN COE—$67,518, 6,138 (8,992),** $11, Little Wing Prods., Tulsa (Okla.) Convention Center Arena, Dec. 2.
- **HEART, KANSAS—$64,994, 5,743 (13,349),** $11.50 & $10.50, Frank J. Russo, Providence (R.I.) Civic Center, Dec. 8.
- **JERRY GARCIA BAND, DR. JOHN—$63,051, 5,019,** $13.50 & $12.50, John Scher Presents, Beacon Theater, New York, two sellouts, Dec. 9.
- **DAN FOGELBERG—$59,029, 5,133 (10,000),** $11.50, Mid-South Concerts, Mid-South Coliseum, Memphis, Dec 7.
- **TALKING HEADS—$58,522 ($74,551 Canadian), 5,574 (6,500),** $14.25 & $13.25, Perryscope Concerts, PNE Coliseum, Vancouver, B.C., Dec. 3.
- **JERRY GARCIA BAND, RICK DANKO—$56,767, 4,752 (6,594),** $12.50 & $11.50, Monarch Entertainment Bureau, Capitol Theater, Passaic, N.J., two shows, Dec. 11.
- **HANK WILLIAMS JR., EARL THOMAS CONLEY—$41,664, 3,807 (5,000),** $11.50, New West/Contemporary Presentations, Civic Center, Amarillo, Texas, Dec. 10.
- **THE HAWAIIANS, DINO KARTSONAKIS, DOUG OLDHAM—$33,892, 4,450 (5,000),** $10, $8 & $6, Rainbow Prods., Met Center, Minneapolis, Dec. 9.
- **DAVID ALLAN COE, SAVANNAH—$24,000, 2,400,** $11 & $9.50, David Petzelt, Rainbo (SIC) Music Hall, Atlanta, Dec. 9.
- **JERRY GARCIA BAND—$22,715, 2,235 (2,900),** $13, $11, $10.50 & $8.50, in-house, Stony Brook (N.Y.) Gymnasium, Dec. 4.
- **MICHAEL FRANKS—$20,187, 1,650,** $12.50, Brass Ring Productions, Royal Oak (Mich.) Music Theater, sellout, Dec. 3.
- **SPANDAU BALLET—$18,161, 1,651,** $11, Brass Ring Prods., Royal Oak (Mich.) Music Theater, sellout, Dec. 4.
- **FOGHAT, TED MENTRY—$13,839, 1,318 (1,450),** $11 & $10, Feyline Presents, Rainbow Music Hall, Denver, Dec. 10.
- **THE WHITE—$12,200, 1,605 (2,900),** $8 & $7, Feyline Presents, Rainbow Music Hall, Denver, two shows, Dec. 9.
- **HUEY LEWIS & THE NEWS, DR. GONZO—$11,510, 1,151 (1,300),** $10, Brass Ring Productions, Agora Ballroom, Atlanta, Dec. 3.
- **TODD RUNDGREN—$11,200, 1,120 (1,350),** $10, Contemporary Presentations, Stages, E. St. Louis, Ill., Dec. 7.
- **NAZARETH—$9,420 ($12,000 Canadian), 1,000,** $12, Perryscope Concerts, Commodore Ballroom, Vancouver, B.C., Dec. 10.
- **MICHAEL FRANKS—$8,000, 800,** $10, Concert Promotions/Southern Promotions, Moonshadow, Atlanta, sellout, Dec. 8.
- **NAZARETH—$7,667, 749 (800),** $11 & $10, Double Tee Promotions, Starry Night, Portland, Ore., Dec. 9.
- **ARLO GUTHRIE & SHENANDOAH—$5,215, 499 (800),** $11 & $10, Evening Star Prods., Pony Express, Phoenix, Dec. 8.

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Talent In Action

RONNIE LANE BENEFIT

Madison Square Garden, New York
Tickets: $20

There are two ways of looking at the benefit tour for Ronnie Lane, which ended with two concerts at Madison Square Garden, Dec. 8-9.

The first is as a praiseworthy event in itself, with the friends of a musician stricken with multiple sclerosis donating their time and effort to raise money to battle the disease. Such events are rare enough, and when they do happen they are virtually beyond criticism.

Then there is the purely show business star quality of the shows. Unless some disaster happens, how bad can a concert be that features Eric Clapton, Jeff Beck and Jimmy Page on guitars and Joe Cocker, Andy Fairweather Low and Paul Rodgers on vocals, playing in front of such "sidemen" as Kenney Jones, Charlie Watts, Bill Wyman, Chris Stainton, Jan Hammer, Ray Cooper, Fernando Saunders, Simon Phillips and James Hooker?

That's quite a lineup, and if the concert were being held for purely commercial reasons, it probably would never have happened, though according to sources, the good cheer did not extend beyond the concert stage into the realm of video or recording.

Managerial/ego/record company considerations have reportedly nixed any chance that a live concert video or record will ever emerge from the U.S. dates.

So it was a virtually one-of-a-kind experience, and both the audience and performers seemed to know it. And it was quite a show, staged so that though it was, in effect, a battle of three guitar heroes, everybody had his chance, singularly and together.

The three-hour show, performed under a giant video screen allowing virtually everybody a closeup view, was opened by Eric Clapton, performing a rather laid-back set highlighted by "Lay Down Sally." Manning the drums for his set were Charlie Watts and Kenney Jones, while Bill Wyman played bass. During the New York shows, another Stone, Ron Wood, made surprise appearances on "Cocaine." He was the only unbilled guest of the evenings.

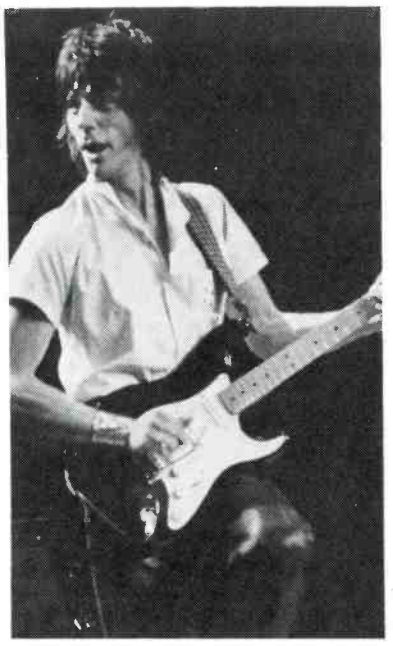
Closing the first half of the concert was Joe Cocker, who joined the musicians already onstage for such songs as "Feeling Alright," "Watching The River Flow" and "Seven Days." It may have been that the concert was, after all, for a debilitating disease, or it may have been that all this time singing next to Jennifer Warnes has calmed him down, but Cocker performed with a great deal more self control than a few years ago.

There was plenty of space in the music for the guests to show off their own stuff when Clapton played guitar, but there was no space for anyone to jump into the buzzing and soaring work that characterized Jeff Beck's playing. With Hammer on portable keyboards, Saunders on bass, Phillips on drums and Fairweather Low coming in toward the end as vocalist, Beck marked his set with some of the most virtuoso rock guitar playing heard in a long time. To these ears, he stole the show.

It's not easy to follow Jeff Beck, but if you are Jimmy Page, the audience helps a great deal. To many, Led Zeppelin still lives with the gods, and for this crowd he could do no wrong. Robert Plant no longer does Led Zep material, but Page still does, and he did: an acoustic version of "Stairway To Heaven" with no vocals. The audience loved it.

After that, everybody came back for "Layla" and "With A Little Help From My Friends." Then Ronnie Lane himself came on to sing "April Fool." It was a heartfelt moment. After that there was nothing left but to sing "Goodnight Irene."

ROMAN KOZAK



BECK AT BENEFIT—Jeff Beck makes a rare New York concert appearance during the ARMS benefit for Ronnie Lane at Madison Square Garden.

1983 Boxscores

The year-end chart of 1983's top-grossing concerts was not available for this issue. The listing, compiled by Billboard sister publication Amusement Business, will appear in our next issue, dated Jan. 7, 1984.

AC/DC
FASTWAY

Madison Square Garden, New York
Tickets: $13.50

Heavy metal music is without question the strongest box office draw on the rock circuit today. Its appeal is so immense that Fastway and headliner AC/DC came within a few hundred

(Continued on page 68)

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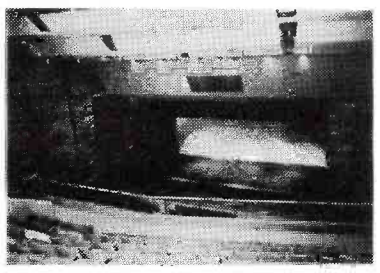

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Talent & Venues

Talent In Action

• *Continued from page 67*

seats of selling out Madison Square Garden on Dec. 5 despite the fact that "Flick Of The Switch," AC/DC's most recent Atlantic release, peaked at "only" number 15 on the album chart.

AC/DC—Angus and Malcolm Young, Brian Johnson, Cliff Williams and newcomer Simon Wright—keep it simple, to be sure, but seem to have the uncanny knack of knowing precisely what the audience wants to hear. Driven by Angus' high-voltage guitar lines, coupled with his on-stage antics and schoolboy attire, AC/DC cranked up high-energy versions of "Bedlam In Belgium," "Flick Of The Switch" and "Guns For Hire" from the new LP.

But it was the classic metal the audience craved, and Angus knew when to let it loose. In stunning succession, the band blew out "Hell's Bells," "The Jack," "Highway To Hell" and "Dirty Deeds Done Dirt Cheap" at ear-deafening volume. On "Let There Be Rock," Angus leaped on Brian Johnson's shoulders and was carried into the audience, all the while bashing out power chords to the crowd's delight.

But wait, AC/DC had more tricks up their sleeves, such as the "21-gun salute" with real-life cannons blasting off every few seconds on "T.N.T." That was followed by another classic, "For Those About To Rock (We Salute You)," as the concert wrapped up. Make no mistake about it, Angus Young and company are masters of metal, and who can blame them if they give the teenagers exactly what they want? When you consider energy and intensity, there are few heavy metal combos that can top this band.

Opener Fastway—led by Fast Eddie Clarke—play heavy rock at a roaring volume, much like AC/DC, but put on less of a stage show. Since lead vocalist David King doesn't play, the band performs as a musical trio, with Charlie McCracken and Jerry Shirley rounding out Fastway on bass and drums.

There wasn't much complicated about the music, but it was good straight-ahead rock and was surprisingly well received by the audience. Highlights of the Fastway set included "You Got Me Runnin'," "Give It Some Action," "Feel Me, Touch Me (Do Anything You Want)" and an interesting version of "Far From Home," a new Fastway song not found on the first Columbia release. Lead singer King reminded this reviewer of a young Robert Plant and sang with power and poise. Watch this group grow. **LOU O'NEILL JR.**

SPANDAU BALLET

Savoy, New York
Tickets: $15, $13.50

Somewhere in the shuffle of success, it seems Spandau Ballet has lost its soul. While the music has the scope and depth the band has been perfecting for over four years, their Dec. 8 show displayed a sad lack of identity.

Lead singer Tony Hadley is a better-looking Barry Manilow with a beautiful voice who needlessly parades the affected mannerisms of a Las Vegas lounge singer. The quintet's most impressive member is Steve Norman, who alternates between island-flavored percussion and a lilting sax. Bass player Martin Kemp and guitarist Gary Kemp keep their licks in line while running around the stage and offering vocal harmonies here and there.

The crowd was ecstatic during the nearly two-hour show, and well coordinated lighting effects added to the high-powered flash of the show. The group's American hit "True" was flawed only by the contributions of two scantily-clad backing vocalists who couldn't quite match those airy back-ups that Hadley does on the vinyl version. "Lifeline" was an upbeat orchestration that came off beautifully live, and the band's first British hit, "Chant No. 1," was a driving funk tribute to Spandau's early days and influences.

Throughout the set, Spandau Ballet's music stood as evidence of the group's substance. Now, if they could just reflect themselves and the sources of the sound rather than "reflecting their audience," as their label bio reads. **KIM FREEMAN**

KEITH JARRETT

Avery Fisher Hall, New York
Tickets: $20, $15, $10

Keith Jarrett had announced that his Dec. 3 concert at Avery Fisher Hall would be his last solo piano recital in New York for some time, which gave the event an added patina of historical significance. But for the adoring throng that filled the hall, it would have been a significant event in any case; the admiration that Jarrett inspires often seems to border on worship.

Even to one who has never quite come under the spell of Jarrett's completely improvised solo performances, his superior musicianship is obvious. He has impeccable technique and a strong melodic sense. And it is not easy to create an entire concert (90 minutes, with intermission, on this occasion) out of whole cloth, let alone to do it as many times as Jarrett has done it over the past decade or so.

But while Jarrett's feat of improvising a whole concert with no source material to build on may be impressive, it is hardly superhuman. There are plenty of other gifted jazz pianists who could undoubtedly do it if they wanted to; Jarrett just happens to be the only one who has ever wanted to so consistently.

And as relatively spontaneous as a Jarrett solo recital may be, it is inevitable that he will from time to time—as he did here—fall back on some of his familiar cliches, such as ominous rumblings in the bass clef and treacly impressionistic trilling, at those times when his inspiration flags. There were moments of great beauty throughout the concert, but there were also moments of empty posturing and obnoxious grandiosity.

Interestingly, the most effective moments of the evening for at least one listener were the most traditional: a stretch toward the end of the first half when Jarrett dug into the good old 12-bar blues for a while, and the second and final encore—which, in a departure from Jarrett's spontaneity-at-all-costs philosophy, was a very pretty reading of a standard tune, "Nancy With The Laughing Face." **PETER KEEPNEWS**

LORDS OF THE NEW CHURCH

The Palace, Los Angeles
Tickets: $12.50

First let's set the scene. It's the 10th of December. The club is crammed with a crowd that ranges from posey Bananarama and Alarm clones to some seriously disturbed children. Fights are breaking out at the door, and the dance floor is no place to be if you value life and limb.

The stage is awash in fog, and to strains of Henry Purcell's "Music For The Funeral Of Queen Mary" (better known as the theme from "A Clockwork Orange"), a fluorescent cross backdrop reveals itself to be the hilt of a giant dagger. The Lords come onstage snarling, dressed in black leather and bare skin. And then they proceed to put on a remarkable show.

Jim Morrison may (or may not) be dead, but his spirit of pure rebellion and youth appeal lives in the unlikely form of skinny Stiv Bator, former vocalist for the Dead Boys. When he sings "Eat Your Heart Out," you know this guy means it literally. Trashing monitors, lowering himself into the crowd, and flailing the microphone around so ferociously he threatened to either strangle or castrate himself with the cord, Bator worked the crowd into a genuine—and dangerous—frenzy.

Kids were climbing onstage and taking nose-dives back into the sea of bodies. At times, Bator would grab a fan and variously hug, clutch or hump him or her—depending on whether it was a him or her. Nicky Turner kept the tribal rhythm frantic behind a drum kit that consisted almost entirely of tom-toms. Former Damned guitarist Brian James, bassist Dave Tregunna and guest keyboard player Matt Irving fleshed out the throb.

In an hour and 20 minutes, the Lords covered a lot of their IRS product: "Dance With Me," the highly political "Open Your Eyes," "Russian Roulette" and "Holy War." The Grass Roots' "Live For Today" was introduced with the inevitable "There ain't no tomorrow," and the encore of "You Really Got Me" put Van Halen's cover to shame for pure *esprit de garage*.

Anything the Lords lack musically, they make up for in undiluted intensity. For threat, menace and rock'n'roll energy, the Lords Of The New Church are truly the keepers of the flame. **ETHLIE ANN VARE**

CLARENCE CLEMONS

The Palace, Los Angeles
Tickets: $12.50

True, there were a few people at the sold-out performance on Dec. 9 who turned out hoping that Bruce Springsteen would make an appearance at his sax man's solo gig. But most were there to see The Big Man, as they call him. And even though his show started two hours late and he had a lot of unhappy muttering to overcome, Clemons proved he can hold a crowd in the palm of that big hand with no trouble at all.

Working through the Palace's new 40-channel, 8,000-watt sound system, Clemons and his Red Bank Rockers gave a 100-minute set that suffered because it never found a niche. There was not a hint of the E Street style, but neither was the show a horn-heavy Stax revue. J.T. "Johnny" Bowen's voice is hewn from the same gravel pit as James Brown's, and he has a penchant for performing Otis Redding material, but with only one-and-a-half horns (Clemons plus a keyboard/sax switch-hitter), the Bar-Kays' richness was sorely missed.

Clemons went through most of the material from his Columbia LP: "Jump Start My Heart," "Rock'n'Roll DJ," "Heartache #99" and the terrific "A Woman's Got The Power." The Big Man told the story of his first saxophone (a Christmas present at age nine, when he really wanted an electric train) and then dedicated "Soul Serenade" to the man whose music taught him to love that present, King Curtis.

The show ended with "Savin' Up," and then Clemons and vocalist Bowen came back, arms entwined, for an encore that was the high point of the evening. To shouts of "Big Man, Big Man," they breezed through "A Hard Day's Night," "Fire" and "Can't Turn You Loose."

Some people have said that as a frontman, Clarence Clemons makes a great sideman. Actually, his stage presence and charisma are more than adequate to satisfy a crowd of 1,200. But if he is looking for longevity, he will need to sharpen his material and find a cohesive voice. **ETHLIE ANN VARE**

ELVIS BROTHERS

Park West, Chicago
Tickets: $13.50

It isn't exactly your proverbial piece of cake to open for a group as rabidly anticipated by the sardine-can crowd as Big Country was here Nov. 4, but when you're the Elvis Brothers, you don't worry. Not when you've developed a local rep as the best live band going, and when merely to step on stage ensures that a party is to follow in short order.

The Elvis Brothers play it for laughs, which fortunately doesn't disguise their capable chops and maddeningly catching tunes. There's no big message here, other than "enjoy yourself"—what else would you expect from a band that has, in its brief career, been known to take the stage variously as the Ozzy Osbourne Brothers, the Weather Report Brothers, the Flashdance Brothers, the Michael Jackson Brothers, the Bow Wow Wow Brothers and the Burl Ives Brothers?

The Brothers Elvis' collective middle name is "fun," in short, and they knock off their neo-rockabilly, neo-pop, and (even) neo-ska tunes with much more sass and verve than another

(Continued on opposite page)

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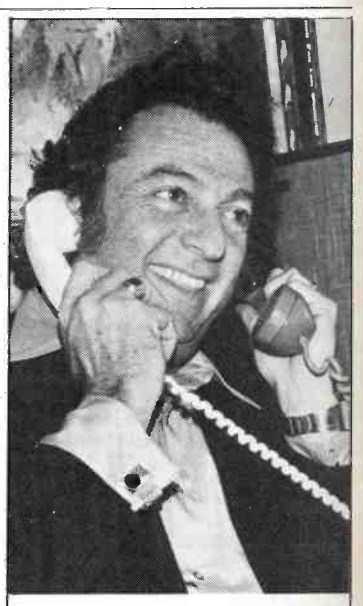

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Talent & Venues

Talent In Action

• *Continued from opposite page*

trio they may superficially resemble, the Stray Cats. The lineup and the look may be similar—three cute guys on guitar, bass and standup drums—but where the Cats seem content to recycle rockabilly, the Brothers capriciously refuse to be pigeonholed.

Rob, Graham and Brad Elvis had the fan-filled crowd pretty much conquered from chord one, and newcomers to the Champaign-based trio's repertoire were won over by assorted selections from their debut Portrait LP, "Movin' Up," from the ingenuous title track to the crazed rockabilly raveup "Long Gone," complete with its clever little "shave and a haircut" drum break. Stealing the spotlight at all times was drummer Brad Elvis, whose percussive antics appeared inspired rather than rehearsed. **MOIRA McCORMICK**

UB40
URBAN BLIGHT

The Ritz, New York
Tickets: $12.50

T'was the hour before UB40 and all through the house, not a creature was idle, nor a heart unroused. Opening act Urban Blight performed with an infectious energy that stems naturally from the eclectic sources of their upbeat tunes. Rock, reggae, funk and soul were thrown into deceptively graceful arrangements, augmented by clean-cut vocal harmonies, a swinging horn section and some crack choreography. This sharp-looking sextet was the most fun since a slippery slide on the summer lawn.

While the band has only recently released an album in the States, A&M's "Labour of Love," UB40 drew a sold-out, delighted crowd to the Ritz Dec. 2. The British octet ambled through 90 minutes of relaxing, borderline boring reggae, in line with the club's "vacation" motif of the week.

The group blended island percussion, electric guitars and spontaneous vocal arrangements into a sinuous stream of traditional reggae melodies. Neil Diamond's "Red Red Wine" and Lesley Kong's "Sweet Sensation" (an old Melodians tune) were the band's strongest new material, while cuts from their five U.K. albums had the audience singing along.

While most of the crowd swayed deliriously through the set, some searched in vain for a needed edge to the music. **KIM FREEMAN**

JOBOXERS

The Ritz, New York
Tickets: $12.50

After a lukewarm reception at the same club in July, the JoBoxer's return Nov. 24 was a fitting tribute to the success of their RCA debut album "Like Gangbusters," and the single "Just Got Lucky" in particular.

The five-piece British band has an ingratiating energy that was sustained without pause throughout the hour set. Lead singer Dig Wayne is a charismatic front man with a powerful voice that was backed consistently by harmonies from the rest of the band. Dave Collard's keyboards and a rollicking horn section supplied a strong swing base, while the band crossed into rockabilly for "Not My Night" and an upbeat mix of soul, jazz and r&b for the rest of the set.

The relentless drive of "Boxerbeat" and "She's Got Sex" made them irresistible dance tunes, although the venue unfortunately was too crowded for people to breathe, let alone dance. **KIM FREEMAN**

PRIDE & JOY MOTOWN REVUE

Sweetwater, Mill Valley, Calif.
Tickets: $4

One of the cliches about the Bay Area music scene is that the region is so rich in live music that you can walk almost anytime into any small club and have a reasonable shot at seeing a truly first-class act. It would be difficult to imagine a better proof of the maxim than the Pride & Joy Revue, without doubt one of the most potent and polished unsigned acts this writer has ever encountered purely by accident.

The Revue is composed of four exceptional and exciting vocalists—two male, two female—fronting a basic quartet of equally adept and charged-up musicians. The four vocalists exchange lead chores like a relay team passing a baton, and each seems continually to top the others as the sets unfold.

Their Nov. 26 performance showed them to be slightly misnomered, since they mix in non-Motown numbers like "Good Lovin' " and "Mustang Sally" with the bonafides like "Shotgun" and "Where Did Our Love Go," and in fact it was Atlantic and Stax Volt numbers—"Respect" and "Dock Of The Bay" that along with "Shotgun" were the most dazzling. But all the tunes were re-created with equal passion and electricity in conjuring up the audio picture of the era. **JACK McDONOUGH**

CHIPPENDALE'S REVUE

Chippendale's, New York
Admission: $15, reserved seating $5

The entertainment at Chippendale's is "tongue-in-cheek"—in more ways than one. The most established male burlesque club on the West Coast has opened a branch in New York, and the all-female audiences are reacting with pleasure.

Mercifully, it's all done with a sense of humor. Although things sometimes get a bit tedious during the course of a three-hour show, the entertainment is generally lively.

Music consists mostly of such recordings as "It's Raining Men," "I'm So Excited" and "Ladies Night," with a couple of original songs also included. The recorded music is more enjoyable to listen to, and seems less forced.

The club, formerly occupied by the Magique disco, has been redesigned with video in mind, but not audio. There are five large screens and three smaller monitors scattered around the room, but while images are clear, sound is muddy and overamplified—sometimes barely tolerable.

Still, it's not the sounds the audience comes for, it's the sights. And the well-choreographed, campy skits aside, there are plenty of those.

Here, the audience is a major part of the act. Women have to be forcibly restrained from pawing the performers—but are permitted to buy kisses from them. Some just take more advantage of the opportunity than others, that's all.

Actually, all the tipping and buying gets a bit overwhelming about halfway into the show. The MC constantly reappears, playing the nerd and reminding customers that they can purchase Chippendale's designer jeans, playing cards, G strings, calendars, "Muscle Motion" exercise videocassettes and numerous other items in the gift shop. This member of the audience began to feel just a bit too captive after listening to repeated sales pitches (but bravely stayed through to the end, nonetheless).

As for the performers themselves, the small portion of singing that was not lip-synched sounded fine. The show, though, is in the dancing, the role-playing and the interaction with the audience. And that show is one worth seeing, if only for the sociological lessons it teaches.

Men are admitted to Chippendale's, but can only view the proceedings from behind a one-way glass on the second floor—a concession to New York liquor laws. **LAURA FOTI**

HELPING OUT—Ian McDonald, formerly of Foreigner, joins his wife Laura McDonald, lead singer of Maiden America, on stage at Trax in New York.

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Talent & Venues

Act-ivities

The Charlie Daniels Band's 10th annual Volunteer Jam is scheduled for Feb. 4 at the Municipal Auditorium in Nashville. As usual, no guest appearances are being announced in advance . . . Among those seen backstage at the **Ronnie Lane** benefits in New York were **Pete Townshend, Phil Collins, Lou Reed, Billy Squier, Paul Stanley, Gene Simmons, Stevie Nicks, Joe Walsh, Chris Difford** and **Glenn Tolbrook**. Among those seen in Los Angeles were **John Travolta, Bette Midler** and **Mick Fleetwood**.

In response to the published requests for audition tapes from aspiring lead singers, **the English Beat** have gotten over 300 tapes. They still haven't found anybody, though . . . Also looking for a singer, as well as a keyboardist, are **Wall Of Voodoo** . . . "War," by **U2**, has been voted the best album of 1983 by the reviewers of Contemporary Christian Magazine. Three of the four members of U2 profess Christianity as their faith, says the magazine.

Herbie Hancock has assembled an electric band for his current tour, which has him playing mostly dance rock venues . . . **REO Speedwagon** is sponsoring speed skater **Erik Henrickson,** paying for his training for the Olympics . . . **Motley Crue** to be special guests on **Ozzy Osbourne's** tour . . . The **dBs** are recording their debut LP for Bearsville, with **Chris Butler** producing . . . **The Alarm** will be opening on the upcoming **Pretenders** tour.

"Glitter-metallist" **Kery Doll** recently raised a stir at the Mojave Desert when he played the Antelope Valley Fairgrounds. The local paper wouldn't accept ads for his show, declaring it "obscene" . . . **Sly & the Family Stone** have long broken up, but there is a **New Family Stone** led by **Tony Hooks** playing "high tech pop funk." . . . **Airto** playing on the next LP by **Darius & the Magnets** . . . If the theatre in the Sony VCR print ads looks familiar, that's because it's the **Ritz Theatre** in Elizabeth, N.J.

Signings: R&b performer **Duke Bootee** to PolyGram Records worldwide . . . Country pop group **Atlanta** to MCA . . . Boston band **Face To Face** to Epic . . . **Phill McHugh** to River Oaks music . . . **Headpins** to Premier Talent for bookings.

U.K.'s Roman Holliday Jiving Across The U.S.

By ETHLIE ANN VARE

LOS ANGELES—The seven young Englishmen in Roman Holliday bounce off one another like the harmonies in their sprightly songs. They are ingenuous, excitable and wide-eyed with wonder on their first tour of the United States.

Here is a band that named itself after an Audrey Hepburn movie most of them had never seen, and plays swing music without having been fans of the original artists. But, as the acceptance of their Arista debut, "Cookin' On The Roof," shows, enough enthusiasm and melody can make up for such discrepancies.

"When 'Stand By' started getting a lot of airplay over here," says lead singer Steve Lambert, "I was really surprised. People said taking swing and jive and jazz to America is like taking coals to Newcastle."

"But we were never purist or revival," adds bassist Jon Durno. "I think that's a mistake. We don't really even know that much about the original music, and that helps. It makes us update it, make it our own sound."

"We started out as a pop band," explains Lambert. "But we just got fed up with the scene—so many people doing the same thing. So we found this new sound. And even then, people criticized us for doing it half-heartedly. We never went onstage wearing zoot suits; we never use double bass."

"If Cab Calloway had electric bass," adds Durno, "I'm sure he would have used it."

Recorded in a quick 15 days, "Cookin' On The Roof" owes much of its clean pop accessibility to producer Peter Collins, who was also responsible for the Belle Stars' delightful "Sign Of The Times" and the chart-topping "Pass The Dutchie" by Musical Youth.

"We just went in and done it," says Lambert, "and Peter's great. But it was a bit frustrating at times, doing it so fast."

"Still," says Durno, "you've got to be careful not to go over the top in studio time. You can't go wild."

"Our engineer worked with Def Leppard," says Lambert, "and he said they spent six months just doing the vocals. He spent two weeks just getting one 'wow' right. I couldn't believe it. If we'd done that, we'd be kicked right out."

The entourage is conscious of keeping costs down, both in the studio and on tour, where they share hotel rooms and go everywhere by bus. They have an eye towards staying power in their incipient career. To that end, they also hope to reach more than a trendy new music audience.

"We want to be played on Radio 2 as well as Radio 1," says keyboard player Adrian York.

"Adults, if you have a good record, will start to trust you," says Durno. "And they'll buy your next record."

"It's fun," says Lambert, "when the kids turn up at the gigs in doughboy hats [the band's video trademark]. But next week they'll be coming to see someone else, dressed another way."

Bethlehem, Pa. Plans Big Music Fest For Summer

By MAURIE H. ORODENKER

BETHLEHEM, Pa.—An ambitious 10-day international music festival, "Musikfest '84," will be staged in this city's historic district next Aug. 17-26. The event, expected to draw at least 100,000 people from the Eastern Pennsylvania region and beyond, will offer a wide variety of musical styles, including German, classical, folk, bluegrass and dixieland.

Planned to stimulate tourism, the summer musical fare will complement the traditional Bach festival that attracts thousands here at Christmastime. "Musikfest '84" will play on the city's German and Moravian heritage, and corporate sponsorship will enable the city to offer many of the musical events free of charge.

The First National Bank and the Stroh Brewery Co., as sponsors of the festival, are the major underwriting contributors, but other corporate donations will be sought to support one or a series of events or performances. Overall coordinator for the festival is the Bethlehem Musikfest Assn., a non-profit corporation, which will work with city officials to make arrangements for parking and other practical details.

(Continued on page 74)

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Tell Her About It
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Magnetic
Columbia

MICHAEL SEMBELLO
Maniac
Columbia

IRENE CARA
Flashdance (What A Feeling)
Casablanca

GANG OF FOUR
Is It Love
Warner Brothers

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Talent & Venues

New Album, Video Herald Chad & Jeremy Comeback

By ETHLIE ANN VARE

LOS ANGELES—With a new album out on Rocshire and a $50,000 Limelight video in the works (starring supermodel Lauren Hutton, no less), Chad Stuart and Jeremy Clyde are making their comeback with a splash, after being apart for 14 years.

"We were offered all those '60s revival shows during the '70s," says Clyde, who has been a successful actor in the interim. "And we could have, I suppose, made a living. But we turned them down. We didn't want to rest on our laurels."

"We thought our laurels were a little brown around the edges," adds Stuart, who has spent the past decade as a record producer and arranger.

The pair, now both 42, likes the way the music business has progressed since the days they were being chased through airports by screaming throngs of teenyboppers. And they feel more prepared to deal with it.

"You had no instruction books then," says Stuart. "Clive Davis hadn't written his book; Brian Epstein hadn't written his book. You had no way of knowing what was coming."

"The business has organized itself now," adds Clyde. "Now one has the right not to be worked to death. The first two years, we practically didn't have a life anywhere except on tour buses."

"We grew to hate the William Morris Agency," says Stuart, "although it really wasn't their fault. They'd just begun the touring thing, and didn't know any better."

Now that the business has organized itself into a series of large and efficient corporate structures, the singers made a conscious decision to sign with a small, independent label. "We started with a very small label in this country (World Artists), who put everything they had behind us because they needed to put everything they had behind us," says Clyde. "And Rocshire seems to be prepared to put an enormous push behind us, which is what it takes nowadays. And they are distributed by MCA."

"They have this naive and idealistic belief that the company is a family. And there is this extraordinary conviction that they can make it work," says Stuart. "And I prefer that to the corporate sharks every time."

You can't argue with a firm putting up a major budget for a video of the first single, "Bite The Bullet," to be directed by Peter Sinclair (Culture Club, Dire Straits). "Lauren (Hutton) is in the video because she's an old friend," notes Clyde. "She was in town and we were in town and she asked us if we'd like her to be in it, and we weren't exactly going to say 'Sorry, darling, no place for you.' "

As far as the sound of the record, titled "Chad Stuart & Jeremy Clyde," it harkens all the way back to the duo's early singles, rather than their "concept" period of "Cabbages And Kings" and "The Ark." It would not be far off-base to call it middle-period Simon & Garfunkel.

"Jeremy wants to sound like J.J. Cale meets Dave Edmunds," laughs Stuart, "and he thinks I want to sound like Alan Parsons meets Keith Emerson. We had to build up a trust, work together, stop struggling and meet in the middle."

As an arranger, Stuart also had to refrain from overwhelming the album with the electronic toys available to him today that did not exist in 1964. "I would have hated to come out sounding like a couple of guys frantically running behind the bus, shouting 'Hey, wait for us, we've got synths and we used an Oberheim DX and we're hip, hey!' " says Stuart. "We didn't want to sound like the Eurythmics."

Teens Invited To Philly Club

PHILADELPHIA—During the heyday of disco, clubs would reach out to the younger generation trade with Sunday afternoon sessions for the teen crowd, and the bar served only soft drinks. In this day of rock clubs, center-city spot Filly's has adopted the same technique.

Owner Stan Chapman has instituted a Sunday break-dance party for people under 21 to give them a chance to learn the new style. Those over 21 are not welcome.

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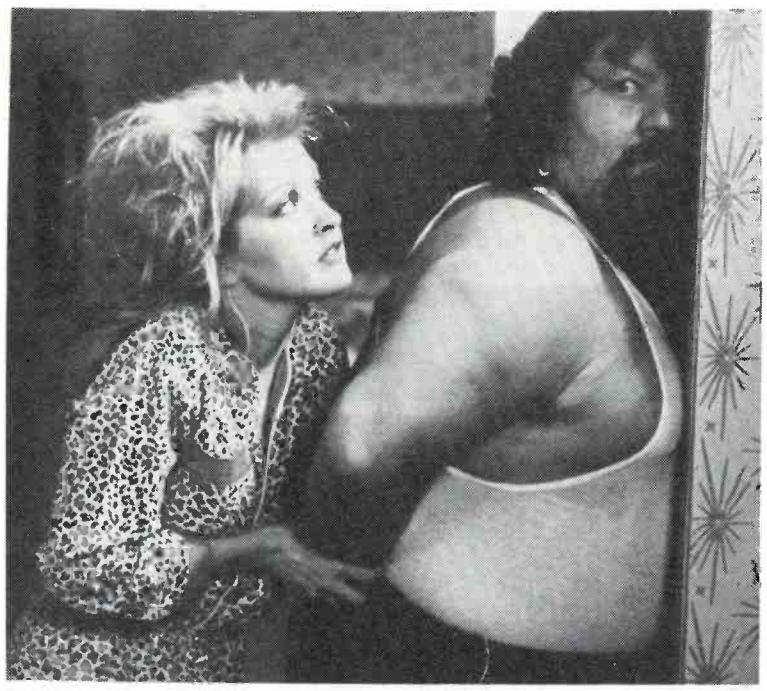


BEAUTY AND—Cyndi Lauper has an armlock on her "advisor," professional wrestling manager Captain Lou Albano, during her "Girls Just Want To Have Fun" video.

• *Continued from page 65*

"But I spoke too soon. We were going to a club after our date, and they wouldn't let us in. I was talking to some fans and was a little drunk. The bouncers started laughing at the band, so I made an obscene gesture. There were six of them and they decided to dance on me.

"I had something in my hand that they thought was a knife," he continues. "They went back inside and I went back to the hotel and when I woke up there were 12 cops in riot gear with baseball bats standing around the bed. They hauled me down to the police station, and the next day they took me down to our last gig in police custody, standing around the stage worrying if I would escape.

"But the cops were really cool. They saw after being with me that I am not a violent person and it just could have been a misunderstanding. They apologized for keeping me in jail and took me out to dinner the next day. It turned out that the police chief's daughter is a big fan of ours. And there were 200 kids camped outside the police station. One kid got himself arrested to get inside to share a cell with me.

"Then the ambassador called from the U.S. Embassy and I told him to call my manager, Miles Copeland. He knew Miles' father from the CIA, but when they (the Finnish police) heard the CIA mentioned they got really worried. They started asking me, 'What's this about the CIA?,' envisioning these helicopters and gunships coming.

"Anyway, with all that pressure, with reporters calling up, sort of like Sid Vicious in New York, and that scene—front pages of the newspapers three days running—they dropped the charges. They found out that I had a chrome cigarette lighter, and when I was lighting a cigarette in the dark, the club bouncers thought I had a knife. The police figured that out.

"They kept asking, Where's the knife?, and I said I didn't have one. And then I'm sitting in the cop car on the way to the airport and I pulled out my cigarette lighter. And they all jumped. Then they saw what it was, and they figured it out what it must have been. They're a bit nervous, the Finns," he says.

★ ★ ★

Cyndi Lauper, former lead singer of Blue Angel, has embarked on a new solo career with an album, "She's So Unusual," recently released on Portrait Records. Like just about every artist, she has a manager (David Wolf), but she also has an "advisor." His name is Captain Lou Albano and he's a manager in his own right: He manages such "bad guy" professional wrestlers as the Wild Samoans, the Magnificent Morocco and Mr. Fuji. (Lauper's not the only rock'n'roller he works with; he's also managed NRBQ for some time.)

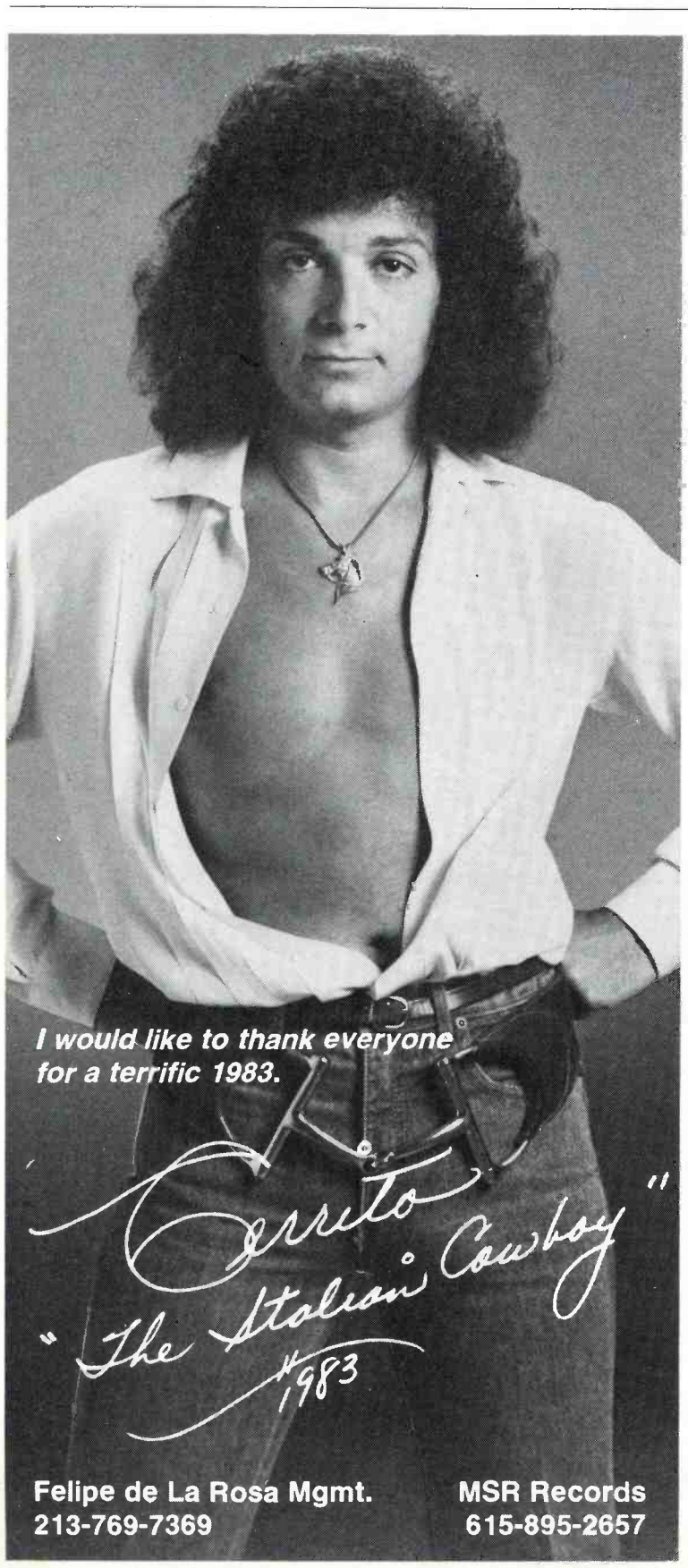
Albano appears as the distraught father in Lauper's video of "Girls Just Want To Have Fun," and when the record company threw a party for its new artist, he was there as well, taking part in a hilarious mock press conference. Albano is a fearsome brawler and yeller, while Lauper sounds a bit like, and has the humor of, a Gracie Allen.

"I met him on a plane to Puerto Rico, asked him for his autograph and if he would work with me some time, maybe on a commercial. I always had the idea of making a funny record commercial, and he said sure, sure, but gave me his home number," she recalls.

"I didn't see him for a long time, and the whole thing with Blue Angel went on and on, but all the while David (her manager) was a wrestling freak. He's always got to watch wrestling and 'The Honeymooners.' And then I started watching it and there was Captain Lou. I didn't say anything, but when we started doing the video and thinking about a script, we thought about using a wrestler, so we called Captain Lou. We didn't know until the last minute if he would do it, but he did.

"Since then he has been my personal advisor, and he teaches me the PEG principle. PEG stands for politeness, etiquette and grooming. You have to be polite, because if you're rude you never get anywhere in this field. You have to know how to eat, because, as you know, everything is done over eating. It's very rough because if you're sitting down and eating and talking business and somebody says something you don't agree with, and you have a mouthful of food and you feel that you have to say something, you have to know how to pick up the napkin and then very daintily put it down and then say 'no' or 'yes.'

"This is etiquette. Also, you have to know what to do if you are cutting your food and somebody says something that upsets you and you don't cut it but it goes flying. So you have to know how to eat. And grooming—grooming is fashion. Rock'n'roll is very fashionable and glamorous. And Captain Lou is definitely teaching me all that. He grooms the Samoans. I think that they are very new-music-looking. And they are even a little heavy-metal-looking to me. Captain Lou is just phenomenal. His earrings are incredible. I think that's what attracted me to him—his earrings and the rubber band in the beard."



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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	6	4	**SAY IT ISN'T SO**–Daryl Hall And John Oates–RCA (12 Inch) PD 13679 (WEEKS AT #1: 1)
2	2	8	**ROCKET TO YOUR HEART/MANDATORY LOVE**–Lisa–Moby Dick (EP Cuts) BTG 1031
3	4	7	**COLOUR BY NUMBERS**–Culture Club–Virgin/Epic (LP-all cuts) QE 39107
4	10	7	**I NEED YOU/AUTOMATIC/JUMP**–The Pointer Sisters–Planet (LP Cuts) BX4-4705
5	5	8	**POP GOES MY LOVE/SCRATCH GOES MY DUB**–Freeez–Streetwise (12 Inch) SWRL 2215
6	12	5	**TROMMELTANZ (DIN DAA DAA)**–George Kranz–Personal (12 Inch) P 49804
7	1	8	**TALKING IN YOUR SLEEP**–The Romantics–Epic (12 Inch) AS 1767
8	8	9	**IS IT LOVE**–Gang Of Four–Warner Bros.(LP Cut) 1-23936 (12 Inch*)
9	9	6	**WHERE IS MY MAN?**–Eartha Kitt–Streetwise (12 Inch) 2217
10	11	6	**WHY ME?**–Irene Cara–Geffen (12 Inch) 0-20156
11	3	9	**SAY SAY SAY**–Paul McCartney And Michael Jackson–Columbia (12 Inch) 44-04169
12	14	5	**UNDERCOVER OF THE NIGHT/TOO MUCH BLOOD**–The Rolling Stones–Rolling Stones (LP Cuts) 90120
13	30	3	**OWNER OF A LONELY HEART**–Yes–Atco (12 Inch) 96976
14	7	13	**LET THE MUSIC PLAY**–Shannon–Emergency (12 Inch) EMDS 6540
15	28	4	**REMEMBER WHAT YOU LIKE**–Jenny Burton–Atlantic (12 Inch) DMD 686
16	18	5	**UNISON**–Junior–Casablanca (12 Inch) 814725-1
17	17	5	**EVERYTHING COUNTS**–Depeche Mode–Sire (12 Inch) 20165-QA
18	16	10	**WHITE LINES (DON'T DO IT)**–Grandmaster Flash And Melle Mel–Sugarhill (12 Inch) SH 465
19	34	3	**ON THE UPSIDE**–Xena–Emergency (12 Inch) 6541 EMDS
20	15	8	**HAPPINESS IS JUST AROUND THE BEND**–Cuba Gooding–Streetwise (12 Inch) SWRL 2214
21	24	5	**THE PARTY STARTS WHEN I'M WITH YOU**–Rue Caldwell–Critique (12 Inch) CRI 1203
22	38	3	**OVER MY HEAD**–Toni Basil–Chrysalis (12 Inch) 4V9-42754
23	32	4	**PLEASURE OF LOVE**–Tom Tom Club–Sire (12 Inch) 0-20164
24	26	7	**A NIGHT IN NEW YORK**–Elbow Bones And The Racketeers–EMI-America (12 Inch) 7812
25	29	5	**NEED SOMEBODY NEW**–Jamaica Girls–Sleeping Bag (12 Inch) SLX-005
26	21	9	**TELEFONE (LONG DISTANCE LOVE AFFAIR)**–Sheena Easton–EMI-America (12 Inch) 7814
27	31	5	**BAD TIMES (I CAN'T STAND IT)**–Captain Rapp–Beckett (12 Inch) SAT 2003A
28	19	7	**LUCKY TONIGHT**–Sarah Dash–Megatone (12 Inch) MT-112
29	23	9	**ELECTRIC KINGDOM**–Twilight 22–Vanguard (12 Inch) SPV 68
30	13	9	**ALL NIGHT LONG (ALL NIGHT)**–Lionel Richie–Motown (12 Inch) 4514 MG
31	47	4	**STAY WITH ME TONIGHT**–Jeffrey Osborne–A&M (12 Inch) 12080
32	56	2	**THE POLITICS OF DANCING**–Re-flex–Capitol (12 Inch) 8574
33	20	6	**I'VE BEEN ROBBED**–Three Million–Cotillion (12 Inch) 0-96979
34	57	2	**TOO LATE/TROUBLE IN PARADISE**–Sylvester–Megatone (12 Inch)
35	39	4	**FINGER ON IT**–Robbie Rae–Quality (12 Inch) QUS 049
36	22	8	**WET MY WHISTLE**–Midnight Star–Solar (7 Inch) 69790 (12 Inch*)
37	37	5	**I WANNA BE WITH YOU**–Armenta–Savior Faire (12 Inch) SF 201 PP
38	42	4	**AUTODRIVE**–Herbie Hancock–Columbia (12 Inch) 44-04200
39	63	2	**B-BOYS BEWARE/DESTINY**–Two Sisters–Sugarscoop (LP Cuts) SS 425
40	40	6	**PRESSURE SWAY**–Machinations–A&M (12 Inch) SP-12077
41	41	4	**CATCH ME**–Marcia Raven–Profile (12 Inch) PRO 7034
42	43	3	**MAGNETIC**–Earth, Wind & Fire–Columbia (12 Inch) 44-04211
43	55	5	**LET ME WAIT/SHINE THE LIGHT/SWEET DELIGHT**–Jennifer Holliday–Geffen (LP Cuts) GHS 40144
44	58	3	**AFTER THE FALL**–Kathy Wilson And Kwils–BMO/Columbia (12 Inch) 4W9-04195
45	48	4	**LOVE SENSATION (REMIX)**–Loleatta Holloway–Salsoul (12 Inch) SG 415
46	46	6	**GIRL IN THE 80'S/BLUE EYED TECH/STANDING IN THE SHADOWS**–France Joli–Epic (LP Cuts) BFE 38829
47	49	4	**GOT TO GET TO YOU**–Charade–Profile (12 Inch) PRO 7032
48	62	2	**RITESPOT**–Blue Print–Fantasy (7 Inch) 941 (12 Inch*)
49	NEW ENTRY		**CRAZY CUTS**–Grandmixer D. St.–Island (12 Inch) DMD 695
50	NEW ENTRY		**WHITE HORSE**–Laid Back–Warner Bros. (12 Inch) 0-20178
51	51	4	**TRI-TRA-TRULLALA**–Joachim Witt–WEA Int'l/Jem
52	54	2	**LOVE IS A BATTLEFIELD**–Pat Benatar–Chrysalis (12 Inch) 4V9-42734
53	33	11	**I AM WHAT I AM**–Gloria Gaynor–Silver Blue (12 Inch) SB-220
54	NEW ENTRY		**BEAT BOX**–Art Of Noise–Island (12 Inch) DMD 692
55	59	2	**UNION OF THE SNAKE**–Duran Duran–Capitol (12 Inch) 8567
56	65	2	**PUMPING VELVET/NO MORE WORDS**–Yello–Elektra (EP Cuts) EP 0-66979
57	66	2	**KEEPIN' MY LOVER SATISFIED**–Melba Moore–Capitol (12 Inch) 8569
58	25	9	**AUTOMATIC MAN**–Michael Sembello–Warner Bros. (12 Inch) 0-20153
59	27	11	**BABY'S IN THE MOUNTAIN**–Peter Godwin–Polydor (12 Inch)
60	NEW ENTRY		**WE ALL NEED LOVE**–Ebony–Quality (12 Inch) QUS 048
61	NEW ENTRY		**EARTHQUAKE**–Flirtations–D&D Records (12 Inch) 103
62	NEW ENTRY		**LIAR ON THE WIRE**–Sharon Redd–Prelude (7 Inch)
63	NEW ENTRY		**RUSH RUSH**–Debbie Harry–Chrysalis (12 Inch) 4V9-42741
64	NEW ENTRY		**ACTION**–Evelyn "Champagne" King–RCA (12 Inch) PD-13683
65	NEW ENTRY		**SKIPS A BEAT**–Mayana–Atlantic (12 Inch) 06980
66	NEW ENTRY		**ENCORE**–Cheryl Lynn–Columbia (12 Inch) 44-04257
67	67	10	**TOUR DE FRANCE**–Kraftwerk–Warner Bros. (12 Inch)
68	NEW ENTRY		**LIFE IS THE REASON/MAYBE THIS TIME**–Norma Lewis–E.R.C. (EP Cuts) MHLP 1001
69	44	7	**RISE UP**–Parachute Club–RCA (12 Inch) PD-13655
70	45	7	**'TIL IT ALL FALLS DOWN**–Red Rocker–415/Columbia (12 Inch) AS 1732
71	35	9	**I WANT YOU ALL TONIGHT**–Curtis Hairston–Pretty Pearl (12 Inch) P.P. 510
72	53	14	**LOVE TEMPO**–Quando Quando–Factory (12 Inch) OSFY 5
73	52	12	**SHOW ME THE WAY**–Skyy–Salsoul (12 Inch) SG 408
74	50	7	**B-BOYS**–Nona Hendryx–RCA (12 Inch) PD-13644
75	61	8	**DESTINY**–Gwen Jonae–C&M Records (12 Inch) CML 911
76	60	8	**LOVE GAME**–Pure Energy–Prism (12 Inch) PDS 480
77	36	11	**LOVE HOW YOU FEEL**–Sharon Redd–Prelude (12 Inch) PRL D667
78	64	10	**JUST BECAUSE YOU'LL BE MINE**–Instant Funk–Salsoul (12 Inch) SG 410
79	68	9	**ROCKIN' RADIO**–Tom Browne–Arista (12 Inch)
80	69	6	**I'LL NEVER, NEVER GIVE UP**–Pattie Labelle–Philadelphia Int'l (12 Inch) 42904176

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.

Dance Trax

By BRIAN CHIN

As has always been the case with any form of music distinctive enough to have acquired a label of its own, the crucial question facing dance music (for about the umpteenth time in its history) is: "Will success spoil disco?"

A big part of the answer lies in understanding the fact that post-Motown, post-Sly Stone dance music, created by the interplay of musicians and businesspeople in New York, Philadelphia, Miami, Los Angeles and Germany, among other locales, in the early- to mid-'70s, has gone through several phases of decay and rebirth.

The rise-and-fall cycle of several "sounds" has marked dance music's 10-year history as an identifiable trend. There was the Philadelphia sound, which continues to be mined with the remix of older sides such as "Let No Man Put Asunder" and "Love Sensation." There was a similar, but somehow glitzier "New York" sound, a European sound, a Miami sound, and, at the turn of the decade, a British sound, a new New York sound tagged "street music," and a new fusion of European electronics and American rap culture, called "hip-hop."

Make no mistake about it: Even the most ardent partisans of club culture admit that there is occasional exhaustion among record producers, DJs, even the audience. Certainly, someday only those who still keep the faith will be able to mention the word "hip-hop" with a straight face—the same sort of people who will always hold genuine reverence for records like "Free Man," "Weekend," "Dancing With Myself" or "It's Raining Men."

When, as was the case in 1983, there isn't a distinct new musical trend, there is self-conscious worry among the club trendsetters. In the midst of the "new music" explosion this fall, for example, Rockpool's newsletter was moved to beg its readership of DJs and record company executives to "Wake Up!" lest the term "new music" make itself a code name for formularized music with a more saleable image.

Only the most disingenuous of industry hypesters would deny that much of the "new music" borrows from disco, if only because it has made the revolutionary discovery (as disco did long ago) that in the dance-club environment, a prominent, well engineered beat is easier to dance to than an inconsistent, carelessly produced one.

Therefore, if it can be accepted that even "new music" feeds on the old (whether the "older" style is in fact outdated or merely needs a more acceptable image), the pressure toward generating trends that can be greeted as "new"—and then formularized, criticized and discarded on schedule—should disappear.

Music does exhaust itself periodically, but none of us should be hastening to retire any form of music, whether it's "street" music, which finally made its way out of the clubs and onto top 40 with Madonna and Shannon's crossovers (no, the Clash doesn't count, and neither does Duran Duran, although the Thompson Twins would have); rap, which has been vilified from the start; techno-pop, which can no longer fairly be called "cold" after "Blue Monday" and "Let The Music Play"

As ever, then, dance music is at a critical juncture. There is much history behind it, and a vigorous future waiting to be created. As a term, "dance music" is so incredibly stilted we're glad it's the standard tag because it could never become the dangerously fashionable one "disco" was. We hope that all the varied musical possibilities that dance music has presented over the years will remain fresh in people's minds, even as they get into their senile phase of being gobbled up, commercialized and retreaded to death, since they will continue to be important tools in bringing dance music into the future.

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Real Men (remix)—Yvonne Moore
Share the Night—World Premier
No Way—Inner Life
King of Soul (medley)—Soul Kings
B-Boy—Bon Rock
Crazy Cuts—Grand Mixer D St.
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Sylvester (new LP)
Patrick Cowley (new LP)
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I Cry For You—Bobby O
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Jungle Swing—B Beat Girls
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Somebody—Video
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ABC—Inner System
Scratch-O-Mania (White Vinyl)
It's Too Late—Simone
Rat Rapping—Roland Rat
Trying It On—Ritchie
Love Me Like a Rocket—Kate Garner
Against the Wall—Nick Straker
Easy Love—Vikki Benson
Hold On I'm Coming—Sharon Benson
Hi Energy—Hi Energy
Spring Rain—Cascade Orchestra
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Superstition—Club House
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Where Are You Now—Cerrone
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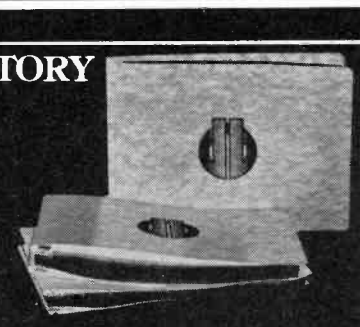

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Talent & Venues

Promoter's Concert Club Draws 'Cream' Customers

BY JOHN SIPPEL

LOS ANGELES—Promoter Randy McElrath has a Concert Club membership of 700. Members pay $25 annually to receive advance mailed notice of his Wisconsin/Michigan concert bookings and a 50% discount on ticket handling charges.

"They're the cream of my customers," says McElrath. "They're regular. On big events, I sometimes have to limit each club member to four tickets. They are trendsetters in their communities. Some of them are from towns like Fond du Lac, Racine, Kenosha and Madison, well out of the range of Milwaukee."

McElrath, a Dartmouth graduate, joined Daydream Productions, a concert house in Milwaukee, in 1974, remaining two years. After he'd been in his own promotion effort, Starday Productions, about two years, he sensed he had to market research his customers. He enlisted young women to canvass his concert audiences inquiring as to favorite attractions, best venues, ticket prices and complaints.

Out of this piecemeal canvass came the Concert Club. Customers beefed about not receiving advance information of concerts at their homes, saying they were often out of town or didn't see issues of the local papers that carried ads on Starday concerts.

Shelly Swanson, who manages the Concert Club, now annually mails about 24 postcards and 10 8-by-10 self-mailers five days in advance to the 700 . McElrath estimates that the club grows about 10% in size yearly. Everyone who joins the club receives seating plans for each venue Starday promotes.

McElrath is currently promoting concerts in Milwaukee, Madison, La-Crosse, Marquette, Mich. and Green Bay. He often mentions Chicago concerts, not promoted by him, if the act in question does not have any dates booked in his area.

The new member also receives a T-shirt, on the front of which is printed: "I am a member of the Concert Club," while on the back,"That is why you are sitting behind me" goads concertgoer interest.

The club member establishes credit so that he can mail in his check together with his ticket request. McElrath says talks with his members indicate they also like the half-off savings from his 75 cents to $1 handling charge per ticket.

Pa. Music Fest

• *Continued from page 70*

Each of the 10 days will feature music from a different area of the world. The use of historical areas to accommodate the various concerts will stress the city's German and Moravian cultural and musical heritage. In particular, the Musikfest association is hoping a corporate sponsor will pay for the cost of bringing a band from Germany to Bethlehem for the festival. The association would like to invite the Stadtkapelle Berching, the band that performed in Bethlehem during its German Heritage Day during the 1976 Bicentennial.

An association spokesman says negotiations are under way with other bands and musical groups that will perform at the festival. The names will be announced as they are booked.

"Musikfest '84," which, it is hoped, will become an annual event here, will be centered in six areas in downtown Bethlehem.

Peggy Lee's Life Story Becomes B'way Vehicle

By RADCLIFFE JOE

NEW YORK—Peggy Lee, a major name in music for close to 50 years, made her Broadway debut this month in "Peg," a musical entertainment based on her life.

For the musical, a one-woman show, Lee is accompanied by a 30-piece orchestra and six backup singers. Featured among the musicians are Grady Tate, Bucky Pizzarelli, Jay Leonhart and Mike Renzi.

Lee wrote the book and lyrics for the show. Music is by Paul Horner. Additional music is culled from songs closely associated with Lee's career, including "Fever," "Why Don't You Do Right," and "Mañana."

According to Lee, the show started life in book form, but became long and cumbersome. She later decided to rework it into a Broadway musical "because I'd always dreamed of writing for Broadway." She stresses that everything in the show is based on facts "because I wrote in response to a very strong desire to be candid and open about my life and my work."

Peggy Lee began life as Norma Delores Egstrom 63 years ago in Jamestown, N.D. She began singing professionally at the age of 14 at radio station WDAY-AM in Fargo, N.D., and, at the suggestion of Ken Kennedy, then program director of the station, changed her name to Peggy Lee. She attributes her first big break on the national scene to Benny Goodman, who heard her at the Ambassador Hotel in Chicago and asked her to sing with his band.

Over the years, Lee has recorded more than 630 songs and released 59 albums. Her unique approach to delivering a tune has helped make hits of such songs as "Lover," by Richard Rodgers and Lorenz Hart; "I Don't Know Enough About You," by her late husband and collaborator Dave Barbour; "Big Spender," by Cy Coleman, and "Is That All There Is," by Jerry Lieber and Mike Stoller. More recently, Lee has recorded the songs of such pop composers as Paul McCartney, James Taylor, Leon Russell, Billy Joel, Carly Simon, Marvin Hamlisch and Melissa Manchester.

Lee has also appeared in numerous films, including "The Jazz Singer," with Danny Thomas, "Mr. Music," with Bing Crosby, and "Pete Kelly's Blues," for which she earned an Academy Award nomination for her portrayal of an alcoholic singer.

Ray Charles has done the vocal arrangements for "Peg," with Cy Coleman serving as creative consultant. The musical direction for the show is by Larry Fallon.

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	7	LIONEL RICHIE — Can't Slow Down, Motown 6039ML (MCA) (MCA) — WEEKS AT #1: 5
2	2	25	MIDNIGHT STAR ● — No Parking On The Dance Floor, Solar 60241-1 (Elektra) — WEA
3	4	20	JEFFREY OSBORNE — Stay With Me Tonight, A&M SP-4940 — RCA
4	3	17	RICK JAMES — Cold Blooded, Gordy 6043GL (Motown) — MCA
5	7	9	DEBARGE — In A Special Way, Gordy 6061GL (Motown) — MCA
6	6	53	MICHAEL JACKSON ▲ — Thriller, Epic QE 38112 — CBS
7	5	15	GAP BAND ● — Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) — POL
8	8	4	EARTH, WIND & FIRE — Electric Universe, Columbia QC 38980 — CBS
9	9	5	TEDDY PENDERGRASS — Heaven Only Knows, P.I.R. FZ 38646 (Epic) — CBS
10	10	7	ATLANTIC STARR — Yours Forever, A&M SP-4948 — RCA
11	11	21	THE S.O.S. BAND — On The Rise, Tabu FZ 38627 (Epic) — CBS
12	13	10	JENNIFER HOLLIDAY — Feel My Love, Geffen GHS 4014 (Warner Bros.) — WEA
13	21	3	KOOL & THE GANG — In The Heart, De-Lite DSR 8508 (Polygram) — POL
14	14	6	JAMES INGRAM — It's Your Night, Qwest 23970-1 (Warner Bros.) — WEA
15	15	5	CON FUNK SHUN — Fever, Mercury 81447-1 (Polygram) — POL
16	16	5	EDDIE MURPHY — Comedian, Columbia FC 39005 — CBS
17	17	19	PEABO BRYSON/ ROBERTA FLACK — Born To Love, Capitol ST-1184 — CAP
18	19	4	RAY PARKER, JR. — Woman Out Of Control, Arista AL8-8087 — RCA
19	22	25	ANITA BAKER — The Songstress, Beverly Glen BG 10002 — IND
20	12	15	RUFUS AND CHAKA KHAN — Live-Stompin' At The Savoy, Warner Bros 23679-1 — WEA
21	18	32	MARY JANE GIRLS — Mary Jane Girls, Gordy 6040GL (Motown) — MCA
22	23	7	TEENA MARIE — Robbery, Epic FE 38882 — CBS
23	24	16	STEPHANIE MILLS — Merciless, Casablanca 811364-1M1 (Polygram) — POL
24	27	6	TOM BROWNE — Rockin' Radio, Arista AL8-8107 — RCA
25	25	5	DAVID SANBORN — Backstreet, Warner Bros. 23906-1 — WEA
26	26	8	DIONNE WARWICK — How Many Times Can We Say Goodbye, Arista AL8-8104 — RCA
27	28	16	HERBIE HANCOCK — Future Shock, Columbia FC38814 — CBS
28	29	4	ANGELA BOFILL — Teaser, Arista AL8-8198 — RCA
29	30	5	POINTER SISTERS — Break Out, Planet BXL1-4705 (RCA) — RCA
30	33	4	DARYL HALL & JOHN OATES — Rock 'N Soul Part 1, RCA CPL1-4858 — RCA
31	32	7	RICHARD PRYOR — Here And Now, Warner Bros. 23981-1 — WEA
32	40	3	Z.Z. HILL — I'm A Blues Man, Malaco 7415 — IND
33	34	13	KLIQUE — Try It Out, MCA 39008 — MCA
34	NEW ENTRY		MELBA MOORE — Never Say Never, Capitol ST-12305 — CAP
35	37	58	PRINCE ▲ — 1999, Warner Bros 23720-1 — WEA
36	36	24	DONNA SUMMER ● — She Works Hard For The Money, Mercury 812265-1 (Polygram) — POL
37	38	20	NEW EDITION — Candy Girl, Streetwise SWRL 3301 — IND
38	52	2	DAZZ BAND — Joystick, Motown 6084ML — MCA
39	50	2	PIECES OF A DREAM — Imagine This, Elektra 60270-1 — WEA
40	43	5	SOUNDTRACK — The Big Chill, Motown 6062ML — MCA
41	20	17	ZAPP — Zapp III, Warner Bros. 27875-1 — WEA
42	53	2	THE DEELE — Street Beat, Solar 60285-1 (Elektra) — WEA
43	45	20	RENE & ANGELA — Rise, Capitol ST-12267 — CAP
44	44	5	STANLEY CLARKE/GEORGE DUKE — The Clarke/Duke Project II, Epic FE 38934 — CBS
45	31	32	GLADYS KNIGHT & THE PIPS ● — Visions, Columbia FC 38205 — CBS
46	46	12	MADONNA — Madonna, Sire 23867-1 (Warner Bros.) — WEA
47	47	20	SHALAMAR — The Look, Solar 60239 (Elektra) — WEA
48	48	10	MILLIE JACKSON — E.S.P., Spring SPR 33-6740 — IND
49	54	2	IRENE CARA — What A Feelin', Geffen/Network GHS 4021 (Warner Bros.) — WEA
50	35	16	PHILIP BAILEY — Continuation, Columbia FC 38725 — CBS
51	42	61	LIONEL RICHIE ▲ — Lionel Richie, Motown 6007ML — MCA
52	NEW ENTRY		LUTHER VANDROSS — Busy Body, Epic FE 39196 — CBS
53	56	27	GEORGE BENSON ● — In Your Eyes, Warner Bros. 1-23744 — WEA
54	57	13	COMMODORES — 13, Motown 6054ML — MCA
55	69	63	DE BARGE ● — All This Love, Gordy 6012GL (Motown) — MCA
56	59	7	TYRONE DAVIS — Something New, Oceanfront OF 101 — IND
57	41	31	MAZE — We Are One, Capitol ST-12262 — CAP
58	39	15	ASHFORD & SIMPSON — High Rise, Capitol ST-12282 — CAP
59	51	21	ARETHA FRANKLIN — Get It Right, Arista AL8-8019 — RCA
60	60	7	FOUR TOPS — Back Where I Belong, Motown 6066ML (MCA) — MCA
61	49	15	LILLO — Let Me Be Yours, Capitol ST-12290 — CAP
62	62	34	SOUNDTRACK ▲ — Flashdance, Casblanca 811492-1 M-1 (Polygram) — POL
63	66	2	DREAMBOY — Dreamboy, QWest 23988-1B (Warner Bros.) — WEA
64	67	38	KASHIF — Kashif, Arista AL 9620 — RCA
65	55	39	WHISPERS — Love For Love, Solar 60216 (Elektra) — WEA
66	68	2	LATIMORE — I'll Do Anything For You, Malaco 7414 — IND
67	65	12	BOBBY NUNN — Private Party, Motown 6051ML (MCA) — MCA
68	73	37	JARREAU ● — Jarreau, Warner Bros. 23801-1 — WEA
69	72	33	LAKESIDE — Untouchables, Solar 60204-1 (Elektra) — WEA
70	64	4	PLANET PATROL — Planet Patrol, Tommy Boy TBLP 1002 — IND
71	63	8	THE TEMPTATIONS — Back To Basics, Gordy 6085GL (Motown) — MCA
72	61	11	MANHATTAN TRANSFER — Bodies And Souls, Atlantic 80104-1 — WEA
73	70	8	RANDY CRAWFORD — Nightline, Warner Bros. 1-23976 — WEA
74	71	30	THE ISLEY BROTHERS ● — Between The Sheets, T-Neck FZ 38674 (Epic) — CBS
75	58	4	BERNARD WRIGHT — Funky Beat, Arista AL8-8103 — 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

POLYGRAM'S NEW URBAN MUSIC VP

Harold Childs Changes Positions

NEW YORK—After 15 years at A&M Records, many of them spent as field vice president of sales and promotion, working primarily in the pop market, Harold Childs recently moved to PolyGram as senior vice president of urban/black music, with responsibility for signing and promoting black artists.

This radical change in job description has some involved with the producing and marketing of black music wondering if Childs is right for the job. But Childs, who began his career working black records, responds, "If you're a professional record person, you're a professional record person. Sure, there are differences in marketing black and white records, but the basics are the same." Unlike his position at A&M, Childs' PolyGram role will involve him "with each project from the cradle to the grave," he says.

Looking at the black market, Childs notes, "It is no secret to anybody that sales are down. With 25% of the black workforce out of work, it isn't surprising. The responsibility of manufacturers to their black departments and black acts is to get them an equal opportunity to reach top 40 stations and white listeners. For too long, manufacturers have allowed the pop promotion departments not to work potential crossover black records until it was too late. There is no reason for black acts to reach sales of 200,000 and then suddenly see the record die."

Childs suggests that "manufacturers set up barriers within their own company that have no relation to what the public feels. To buyers a good record is a good record. Too often the pop and black marketing departments have been in two different worlds, not communicating, and, as a result, not selling as many records as they could."

A graphic example of the communication Childs hopes to foster at PolyGram is Kool & the Gang's "Joanna." "I was very afraid that we'd have trouble with that record on black radio. We had a meeting of pop and black promotion people. We told the pop people, 'We need your help with this record. We need pop radio adds at the same time we're getting urban and black radio on it.' As a result, we were able to get that record off the ground."

NELSON GEORGE

The Rhythm & The Blues

Mills Going Back Over The Rainbow

By NELSON GEORGE

Why would a singer with a new album on the street decide, instead of doing a concert tour to support the album, to go on a national tour in a play she did nine years before? Hadn't she done all she could with the role the first time? Wasn't she afraid that this would hurt her record sales?

Well, to Stephanie Mills, again playing Dorothy in "The Wiz," the role that brought her to prominence when she was a teenager, was a challenge she couldn't pass up. "Nine years ago I was young, very naive, very much intimidated by situations, very much like the character Dorothy. I wanted to come back now and use the experience I have now," she says.

Pragmatically, Mills also notes that "the concert market for black acts is very soft right now." "The Wiz" provided her with an opportunity to remain visible around the country and "show people that my real roots lie in the theatre." The six-month national tour will hit 15 cities before reaching Broadway next spring. When she returns to Manhattan for an additional two to three months of performances, Mills will be the youngest star ever to return to Broadway in a revival of his or her hit show.

How long will she continue playing the little girl searching for home. "As long as I can really fit the role of Dorothy and not disrupt the structure of the play," she says. "When I'm too old, I'll stop."

This new version of "The Wiz" has been revamped to have "a contemporary 'Flashdance' feeling," according to Mills. Dance numbers have been updated, songs rearranged, and new songs added, including a ballad, "I Wonder, I Wonder Why," which Mills is thinking of recording.

By the time Mills' "Wiz" involvement ends, she'll be ready to record a followup to her "Merciless" album. While this album has a definite new wave flavor, Mills wants her next project "to project more real emotion and show the kind of singing I'm really capable of. I don't want to be boxed into any particular style; I just want to cut good songs that I can

(Continued on opposite page)

THE SONGSTRESS SINGS—Beverly Glen recording artist Anita Baker sings the hit single "Angel" from her "The Songstress" album at a "Soul Train" taping.

Firms Join Forces For Telecast Of Midnight Star

NEW YORK—The making and national broadcast of an hour-long Midnight Star concert were made possible when a major video production company, radio syndicator and cable tv channel joined forces to prove the viability of long-form black music videos.

CCR Video Corp. of New York and the Washington-based Black Entertainment Television (BET) cable network cooperated in the national telecast on Dec. 4. The program was also simulcast on 20 urban/black radio stations with the input of Starfleet Blair.

The entire project was the idea of Gary Delfiner, a producer/program developer at CCR. Before entering the video field, Delfiner had promoted black concerts in Philadelphia. Later, as an independent producer, he had worked on the filming of a Grover Washington Jr. special in Philadelphia, currently being marketed on laserdisk by MGM/UA.

"I saw that there was very little outlet for black music videos and that relatively few long-form black videos were being produced," says Delfiner. Having worked with Elektra Records on the Washington project, he approached the label about taping one of its acts.

With the cooperation of Midnight Star's manager Pablo Davis, Solar Records president Dick Griffey and Elektra, the self-contained band from Dayton was taped in concert at a venue in Los Angeles called the Country Club. "CCR put up the lion's share of the money, approximately $100,000, for the production as well as giving them a free video taken from the concert footage," says Delfiner.

Starfleet Blair brought its financial and technical expertise to the project, co-producing the simulcast with CCR, enabling the concert to reach cities that don't receive BET. For its part, BET shifted its programming schedule around to accommodate the broadcast, making it the major feature of the Dec. 4 edition of its "Video Soul" program. The broadcast had a potential audience of 5.3 million cable viewers and 12 million radio listeners.

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	1	11	**TIME WILL REVEAL**—DeBarge (E. DeBarge) B. DeBarge, E. DeBarge; Jobete, ASCAP; Gordy 1705 (Motown) WEEKS AT #1: 3
2	2	10	**SAY SAY SAY**—Paul McCartney And Michael Jackson (G. Martin) McCartney, Jackson; MPL Communications/Mijac, ASCAP; Columbia 38-04168
3	5	8	**JOANNA**—Kool & The Gang (R. Bell, J. Bonnefond, Kool & The Gang) C. Smith, J. Taylor, Kool & The Gang, Delightful, BMI; De-Lite 829 (Polygram)
4	4	10	**TOUCH A FOUR LEAF CLOVER**—Atlantic Starr (J.A. Carmichael) D. Lewis, W. Lewis; Almo/Jodaway, ASCAP; A&M 2580
5	9	8	**LET THE MUSIC PLAY**—Shannon (M. Liggett) C. Barbosa, E. Chisholm; Emergency/Shapiro, Berstein ASCAP; Mirage 7-99810 (Atco)
6	7	9	**BABY I'M HOOKED**—Con Funk Shun (E. Deodato) C. Martin, V. R. Redding; Carollon/Van Ross/Platinum Gold, ASCAP/Sky Pilot, BMI; Mercury 81458-7 (Polygram)
7	10	8	**IF YOU ONLY KNEW**—Patti LaBelle (K. Gamble, D. Wansel) C. Biggs, K. Gamble, D. Wansel; Mighty Three, BMI; P.I.R. 4-04248 (Epic)
8	3	14	**ALL NIGHT LONG (ALL NIGHT)**—Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1698 (MCA)
9	6	12	**STAY WITH ME TONIGHT**—Jeffrey Osborne (G. Duke) R. Jones; Zubaidah, ASCAP; A&M 2591
10	11	7	**MAGNETIC**—Earth Wind & Fire (M. White) M. Page Saggfire/Zomba, ASCAP; Columbia 38-04210
11	16	8	**ELECTRIC KINGDOM**—Twilight 22 (G. Bahary) G. Bahary, J. Saulter, E. Moore; Jackaroe/Bahary, ASCAP; Vanguard 68
12	12	7	**HOW COME U DON'T CALL ME ANYMORE?**—Stephanie Mills (G. Klein, D. Wolfert) Prince; Controversy, ASCAP; Casablanca 814747-7 (Polygram)
13	13	11	**I NEED YOU**—Pointer Sisters (R. Perry) N. O'Byrne, R. Feldman, J. Black; Porchester/Dale Kawashima/Orca/Day To Day, ASCAP/Neches River, BMI; Planet 13639 (RCA)
14	14	9	**KEEPIN' MY LOVER SATISFIED**—Melba Moore (P.L. Jones, III) F. Jackson, P. Jones, III; Bush Burnin', ASCAP; Capitol 5288
15	15	7	**I STILL CAN'T GET OVER LOVING YOU**—Ray Parker, Jr. (R. Parker, Jr.) R. Parker, Jr.; Raydiola, ASCAP; Arista 1-9116
16	18	6	**NUBIAN NUT**—George Clinton (G. Clinton) Clinton, Spradley, Strickland, Kuti; Bridgeport, BMI; Capitol 5296
17	20	6	**JAM THE MOTHA'**—Gap Band (R. Wilson) R. Wilson, C. Wilson, R. Taylor; Total Experience, BMI; Total Experience 8210 (Polygram)
18	19	5	**I'LL LET YOU SLIDE**—Luther Vandross (L. Vandross) L. Vandross, M. Miller; April/Uncle Ronnies/Thriller Miller/MCA, ASCAP; Epic 34-04231
19	17	11	**TELL ME IF YOU STILL CARE**—S.O.S. Band (Jimmy Jam, T. Lewis) T. Lewis, J. Harris III; Flyte Tyme/Avant Garde/Almo, ASCAP; Tabu 4-04160 (Epic)
20	25	7	**BODY TALK**—Deele (R. Calloway) M. Gentry, A. Reid, S. Burke, C. Greene; Deele/Midstar/Hip Trip, BMI; Solar 7-69785 (Elektra)
21	8	10	**WET MY WHISTLE**—Midnight Star (R. Calloway) R. Calloway; Hip-Trip/Midstar, BMI; Solar 7-69790 (Elektra)
22	21	13	**MY FIRST LOVE**—Rene & Angela (B. Watson, R. Moore, A. Winbush) Rene & Angela; A la Mode/Arista, ASCAP; Capitol 5272
23	38	5	**SOMETHING'S ON YOUR MIND**—D Train (H. Eaves, III) H. Eaves, III, J. Williams; Trumar/Huemar/Diesel, BMI; Prelude 596
24	39	4	**RUNNING WITH THE NIGHT**—Lionel Richie (L. Richie, J. A. Carmichael) L. Richie, C. Weil; Brockman, ASCAP/Dyad, BMI; Motown 1710
25	29	7	**POPCORN LOVE/JEALOUS GIRL**—New Edition (M. Starr) M. Starr, M. Jonzun; Boston Int'l/Street Sounds, ASCAP; Streetwise 1116
26	28	9	**HOLIDAY**—Madonna (John Jellybean Benitez) C. Hudson, L. Stevens; House Of Fun/ Pure Energy, BMI; Sire 7-29478 (Warner Bros.)
27	32	5	**I'M ON YOUR SIDE**—Angela Bofill (N.M. Walden) N. M. Walden, A. Bofill, J. Cohen; Gratitude Sky, ASCAP/Purple Bull/Pologrounds, BMI; Arista 1-9109
28	40	5	**JOYSTICK**—Dazz Band (R. Andrews) B. Harris, E. Fearman; Three Go/Jobete, ASCAP; Motown 1701
29	23	12	**HOW MANY TIMES CAN WE SAY GOODBYE**—Dionne Warwick And Luther Vandross (L. Vandross) S. Goldman; I Goldrian, ASCAP; Arista 1-9073
30	22	13	**ROCKIN' RADIO**—Tom Browne (M. Starr, M. Jonzun) M. Starr, M. Jonzun; Boston International, ASCAP; Arista 1-9088
31	30	10	**BOYS**—Mary Jane Girls (R. James) R. James; Stone City, ASCAP; Gordy 1704 (Motown)
32	27	17	**I AM LOVE**—Jennifer Holliday (M. White) M. White, D. Foster, A. Willis; Saggifire, ASCAP/CBS/Foster Frees/Streamline/Moderne/Off Backstreet, BMI; Geffen 7-29525 (Warner Bros.)
33	41	3	**JUST LET ME WAIT**—Jennifer Holliday (M. White) J. Lind, B. Meyers; Saggifire/CBS/Ninth/Electric Bill, ASCAP/Deertrack/Charleville, BMI; Geffen 7-29432 (Warner Bros.)
34	24	10	**U BRING THE FREAK OUT**—Rick James (R. James) R. James; Stone City, ASCAP; Gordy 1703 (Motown)
35	42	4	**LET'S TAKE TIME OUT**—Howard Johnson (M. Murphy, D. Frank) Murphy, Kellow, Frank; Science Lab, ASCAP; A&M 2588
36	46	2	**YAH MO B THERE**—James Ingram with Michael McDonald (Quincy Jones) J. Ingram, M. McDonald, R. Temperton, Q.Jones; Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP; Qwest 7-29394 (Warner Bros.)
37	44	5	**WORDS AND MUSIC**—Tavares (J. Senter, K. Nolan) K. Nolan; Kenny Nolan, ASCAP; RCA 13684
38	35	11	**RADIO ACTIVITY**—Royal Cash (D. Cash) D. Cash; Amber Pass/Royal & Cash, ASCAP; Sutra 016
39	36	10	**I JUST CAN'T WALK AWAY**—Four Tops (Holland, Dozier, Holland) E. Holland, Jr., L. Dazier, B. Holland; Good Life/Beau Di-O-Do, ASCAP; Motown 1706 (MCA)
40	58	3	**ENCORE**—Cheryl Lynn (C. Lynn, T. Lewis, J. Harris) T. Lewis, J. Harris, III; Tan Division/Flyte Tyme, ASCAP; Columbia 38-04256
41	26	11	**HEARTBREAKER**—Zapp (R. Troutman) R. Troutman, L. Troutman; Troutman's, BMI; Warner Bros. 7-29462
42	56	5	**TAXI**—J. Blackfoot (H. Banks, C. Brooks) H. Banks, C. Brooks; Backlog, BMI; Sound Town 0004
43	45	6	**HAPPINESS IS JUST AROUND THE BEND**—Cuba Gooding (A. Baker) B. Auger; Blackwood, BMI; Streetwise 2214
44	31	22	**AIN'T NOBODY**—Rufus With Chaka Khan (R. Titelman) H. Wolinski; Overdue, ASCAP; Warner Bros. 7-29555
45	59	3	**FO-FI-FO**—Pieces Of A Dream (G. Washington, Jr.,C. Biggs, D. Wansel) G. Washington, Jr., C. Biggs, D. Wansel; G.W. Jr. Music/C'index, ASCAP/BMI Elektra 4940
46	47	7	**SAY IT ISN'T SO**—Daryl Hall & John Oates (D. Hall, J. Oates) D. Hall; Hot-Cha/Unichappell, BMI; RCA 13654
47	52	3	**AUTODRIVE**—Herbie Hancock (Material, H. Hancock) H. Hancock, B. Laswell, M. Beinhorn; Hancock/OAO, BMI; Columbia 38-40268
48	53	4	**LOVE HAS A MIND OF ITS OWN**—Donna Summer (M. Omartian) D. Summer, B. Sudano, M. Omartian; Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI; Mercury 814922-7 (Polygram)
49	51	5	**UNISON**—Junior (B. Roberts, A. Goldmark) B. Roberts, A. Goldmark; Warner-Tamerlane/Sprocket/WB/Rewind, BMI/ASCAP; Casablanca 814725-7 (Polygram)
50	65	2	**ACTION**—Evelyn "Champagne" King (L.F. Sylvers, III, F. Sylevers, J. Gallo) L.F. Sylvers, III, D. Meyers; Chappell/Richard, ASCAP; RCA 13682
51	70	2	**EBONY EYES**—Rick James and Smokey Robinson (R. James) R. James; Stone City, ASCAP; Gordy 1714 (Motown)
52	55	6	**MILLION DOLLAR BABE**—Stacy Lattisaw (N.M. Walden) P. Glass, C. Vaughn; Gratitude Sky, ASCAP/Bellboy, BMI; Cotillion 7-99819 (Atco)
53	62	2	**SHE'S TROUBLE**—Musical Youth (P. Collins) S. Shifrin, T. Britten, B. Livsey; Chappell & Co./Sookloozy/Rightsong, ASCAP/BMI; MCA 52312
54	73	2	**WAIT TIL TOMORROW/BYE BYE LOVE**—Philippe Wynne (Sigidi) Sigidi, L. Maxi, F. Bryant, B. Bryant; Sigidi/Lee Maxi/House Of Bryant, BMI; Fantasy 944
55	57	6	**AIN'T THAT PECULIAR**—Stevie Woods (J. White, R. Buchanan) W.S. Robinson, W. Moore, M. Tarplin, R. Rogers; Jobete, ASCAP; Cotillion 7-99815 (Atco)
56	60	5	**POP GOES MY LOVE**—Freeez (A. Baker) Maas, Rocca, Stennar, Baker; Shakin' Baker/jBeggars Banquet/E.G., BMI; Streetwise 1115
57	61	4	**MAKE IT EASY ON YOURSELF**—Ronk Banks (R. Banks) H. David, B. Bacharach; Famous, ASCAP; CBS Associated 4-04242
58	75	2	**CRAZY CUTS**—Grandmixer D.S.T. (Material, D.S.T.) D. Showard; Chu Teh, BMI; Island 695 (Atco)
59	64	2	**TRAPPED**—Philip Bailey (G. Duke) P. Bailey, T. Haynes, R. Brookins; Sir & Trini/Haynestorm/Les Etoile de La Musique/Ivory-Rob, ASCAP; Columbia 38-04241
60	71	2	**LET'S GO UP**—Diana Ross (G. Katz) F. Golde, P. Ivers; ATV/Franne Golde/Ivers/Rightsong, BMI; RCA 13671
61	66	3	**2 WIN U BACK**—The Jones Girls (R. Wright, F. Thornton) A. Thorton, R. Wright; IPM/Almo/Fonzworth, ASCAP; RCA 13686
62	67	4	**GET YOUR BODY ON THE JOB**—Southside Johnny & The Jukes (N. Rodgers) B. Rush; Dangerous, ASCAP; Mirage 7-99802 (Atco)
63	33	20	**STOP DOGGIN' ME AROUND**—Klique (T. McClary) L. Agree; Lena, SESAC; MCA 52250
64	79	2	**WHAT IS RACE**—Race (Moda) Moda; Open City, BMI; Ocean Front 2003
65	69	5	**HERO**—Gladys Knight & The Pips (Knight, Dees, Knight) L. Henley, J. Silbar; Warner House Of Music,BMI/WB Gold, ASCAP; Columbia 38-04219
66	88	2	**REMEMBER WHAT YOU LIKE**—Jenny Burton (J. Robie) J. Robie; STM/Indulgent, BMI; Atlantic 7-89748
67	34	11	**OVER AND OVER**—Shalamar (L.F. Sylvers,III) L.F. Sylvers,III, W. Shelby, D. Leslie; Spectrum VII/L.F.S. III, ASCAP; Solar 7-69787 (Elektra)
68	68	6	**WHO DO YOU THINK YOU ARE**—Lillo (P.L. Jones, III) P.L. Jones, III; Mighty M/Bush Burnin', ASCAP; Capitol 5292
69	NEW ENTRY		**YOU'RE THE BEST THING YET**—Anita Baker (P. Moton, O. Smith) P. Moten, G. C. Turner; Beverly Glen/Spaced Hands, BMI; Beverly Glen 2011
70	54	9	**WHITE LINES**—Grand Master Flash And Melle Mel (S. Robinson, M. Mel, J. Robinson, Jr.) S. Robinson, M. Glover; Sugar Hill, BMI; Sugar Hill 465
71	74	4	**DON'T GIVE UP YOUR DREAM**—Lew Kirton (R. Timmons, Jr.) L. Kirton, O. Johnson; Lew Kirton/Heavens Gate, ASCAP/Band Of Angels, BMI; Believe In A Dream 4-04233 (Epic)
72	NEW ENTRY		**GIVE ME THE LOVIN'**—Chic (N. Rodgers, B. Edwards) B. Edwards, N. Rodgers; Chic/Wanrer-Tamerlane, BMI; Atlantic 7-89725
73	80	2	**LOVE SOLDIER**—Lenny Williams (B. Wright) Williams, McAllister; Len-Lon/McAllister, BMI; Rocshire 95044
74	84	2	**MIDNIGHT MAGNET**—Teena Marie (T. Marie) T. Marie, P.J.; Midnight Magnet/Te'Mas, Eliope, ASCAP; Epic 34-04271
75	77	4	**DON'T PLAY ANOTHER LOVE SONG**—Smokey Robinson (G. Tobin) D. DeLuca, G. Thomas; Chardax, BMI; Tamla 1700 (Motown)
76	78	4	**HEART STOP BEATING IN TIME**—Marilyn McCoo (D. Wolfert) B. Gibb, M. Gibb, R. Gibb; Gibb Bros/Unichappell/ BMI; RCA 13677
77	81	2	**IT'S OVER**—Bill Summers and Summers Heat (B. Summers, S. Roberts) B. Freeman, S. Roberts; Freebo/Bilsum, BMI; MCA 52325
78	50	9	**WHY ME**—Irene Cara (G. Moroder) G. Moroder, I. Cara, K. Forsey; GMPC/Carub/Alcor, ASCAP; Geffen 7-29464 (Warner Bros.)
79	NEW ENTRY		**FLASHBACK**—Klique (B. McClary) T. McClary, M. Dunlap, S. Pomerantz, S.Shifrin; Macawrite/Pomer Rantz/Sookloozy, ASCAP/BMI; MCA 52303
80	85	3	**STEPPIN' OUT**—Slave (J. Douglass) M. Adams, D. Webster, F. Miller, W. Foute; Slave/Cotillion/Love That, BMI; Cotillion 7-99804 (Atco)
81	NEW ENTRY		**THE BIG BEAT**—Spoonie Gee (D. Reeves) D. Reeves, G. Jackson; Not Listed; Tuff City/CBS Associated 4-04190
82	NEW ENTRY		**I DIDN'T KNOW I LOVED YOU**—Planet Patrol (A. Baker, J. Robie) G. Glitter, M. Leander; Leeds, ASCAP Tommy Boy 837-7
83	NEW ENTRY		**YOU'RE LOOKING LIKE LOVE TO ME**—Peabo Bryson/Roberta Flck (B. Gaudio, B. Crewe) Crewe, Gaudfo, Corbetta; All Seasons/Corbetta Music Plus/Hearts Delight, ASCAP/BMI; Capitol 5307
84	99	7	**I AM WHAT I AM**—Gloria Gaynor (J. Diamond) J. Herman; Jerryco, ASCAP; Silver Blue 220
85	NEW ENTRY		**THE DREAM**—Irene Cara (G. Moroder) Moroder, Cara, Bellotte, Georgio Moroder/Carub/Alcor, ASCAP; Geffen/Network 7-29396 (Warner Bros.)
86	63	8	**NEITHER ONE OF US**—David Sanborn (M. Miller, R. Bardani, M. Colina) J. Weatherly; Keca, ASCAP; Warner Bros. 7-29473
87	48	9	**WE ARE ONE**—Maze Featuring Frankie Beverly (F. Beverly) F. Beverly; Amazement, BMI; Capitol 5285
88	NEW ENTRY		**PIXIE DUST**—Wreckin' Crew (B. Scott) M. Avery, J. Chatman, T. Bosley; Wreckin'/Robbud, BMI; Sounds Of Florida 202
89	NEW ENTRY		**HANGIN'OUT AT THE MALL**—Bobby Nunn (W. Monesque, B. Nunn) B. Nunn; Stone Diamond, BMI; Motown 1711
90	NEW ENTRY		**THE PARTY STARTS WHEN I'M WITH YOU**—Rue Caldwell (B. Pfordresher) R. Caldwell, B. Pfordresher; Solid Smash/SPN; Critizue 703
91	49	8	**IT'S MUCH DEEPER**—Ashford & Simpson (N.Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Val, ASCAP; Capitol 5284
92	82	9	**I FEEL LIKE WALKING IN THE RAIN**—Millie Jackson (M. Jackson, B. Shapiro) W. Perkins, A. Graham; Baby J/Baby Shapiro/Sand Box, ASCAP; Spring 7-3034
93	37	12	**PARTY ANIMAL**—James Ingram (Q. Jones) J. Ingram, M. Vieha, R. Page; Eiseman/Warner-Tamerlane/Rashida, BMI/Yellow BrickRoad, ASCAP; Q West 7-29493 (Warner Bros.)
94	43	19	**ANGEL**—Anita Baker (P. Moten, O. Smith) P. Moten, S. Sully; Beverly Glen/Spaced Hands, BMI; Beverly Glen 2010
95	83	15	**ONLY YOU**—Commodores (M. Williams) M. Williams; Old Fashion, ASCAP; Motown 1694
96	87	14	**DELIRIOUS**—Prince (Prince) Prince; Controversy, ASCAP; Warner Bros. 7-29503
97	86	13	**I FOUND MYSELF WHEN I LOST YOU**—Tyrone Davis (L. Graham) W. Burton; Burton/Content/Tyronza, BMI; Ocean Front 2001
98	72	6	**I'VE BEEN ROBBED**—Three Million (G. Lawson, R. Cross) L. Butler, M. King, A. Jones; Kee-Moth, BMI; Cotillion 7-99812 (Atco)
99	76	16	**WOULD YOU LIKE TO (FOOL AROUND)**—Mtume (L. Arnold) J. Mtume, R. Lucas; Frozen Butterfly, BMI; Epic 34-04087
100	89	12	**HEROES**—Stanley Clarke/George Duke (S. Clarke, G. Duke) G. Duke; Mycenae, ASCAP; Epic 34-04155

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

The Rhythm & The Blues

• *Continued from opposite page*

really get into and then see what category they fit in."

★ ★ ★

Over the last month, MTV has added seven videos by black acts, including Ashford & Simpson's "It's Much Deeper," Andre Cymone's "What Are We Doing Here?," Earth, Wind & Fire's "Magnetic," Irene Cara's "Why Me?," Herbie Hancock's "Autodrive," Michael Jackson's "Thriller" (of course) and the world premiere (can you believe it?) of Lionel Richie's "Running With The Night." MTV programming vice president Les Garland told USA Today that more black acts are fitting "the MTV sound."

★ ★ ★

Short Stuff: For the second straight year, Warner Bros. is pushing **Al Jarreau's** version of Mel Torme's "The Christmas Song-" . . . **Barry White's** Unlimited Gold label, now independently distributed, has new single releases from the band **New World** ("Don't Go") and singer **Tara** ("Fresh Flesh") . . . **Michael Jackson** was named one of seven winners of Ebony's black achievement awards for 1983 . . . **Kurtis Blow's** "Christmas Rappin' " was the first rap record on a major label when Mercury released it in time for Christmas, 1979. It was produced by ex-Billboard staffers **J.B. Moore** and **Robert Ford Jr.** Many in this organization thought that it was a joke and that rap would quickly fade from sight. But a spokesman for Poly-Gram says "Christmas Rappin' " the story of Santa Claus visiting Harlem, is only 80,000 units away from sales of 500,000 and appears certain to be Blow's (and Ford and Moore's) second gold record. The first was the "The Breaks" in 1980. The Moore-Ford team is currently represented on the pop charts with "Rappin' Rodney," a rap record featuring the voice and jokes of **Rodney Dangerfield.**

RIAA president **Stan Gortikov** and trumpeter **Donald Byrd** have both been added to the Black Music Assn. board of directors . . . . Next year's BMA conference will be held in Washington in October . . . . **Victor Willis**, ex-lead singer of the Village People, has signed with Sutra Records. His 12-incher is titled "Physical."

New LP & Tape Releases, p. 38

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Billboard Black Chart Research Packages

The definitive lists of the top singles and albums, year by year, covering the entire history of the Black (R&B) charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

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Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1982. ($50.00)

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Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1982. ($50.00)

Top Black Albums Of The Year, 1966 through 1982. ($25.00)

The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Individual yearly lists may also be purchased separately; see coupon below ($5.00 per list.)

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Gospel

Word, Meadowgreen Offer Worship Print Promotion

NASHVILLE—Word Music and Meadowgreen Music have united for a major national print music campaign built on the title of one of Meadowgreen's top gospel hits, "Sing Your Praise To The Lord." Details of the project were announced by Jim Gibson, director of publications and marketing for Word, and Randy Cox, general manager of Meadowgreen Music, the gospel division of Tree International.

The "Sing Your Praise To The Lord" collection of print will consist of praise and worship songs and materials for both churches and individuals. The campaign slogan is derived from the song written by Richard Mullins and recorded on Amy Grant's gold-plus album, "Age To Age." "Sing Your Praise" was one of the top 10 gospel songs last year.

Product in the collection will include a Michael W. Smith piano book, a Ronn Huff Christmas work, a wedding project, a handbell series, octavos, orchestrations and a youth musical, among others. Word will be responsible for distribution, sales and marketing of the product, which will be directed to Christian bookstores nationally.

Point-of-purchase focus will be a modular display that holds the complete line of print merchandise in the series. The display is to be constructed so that a new section can be added each quarter to hold the latest product. Banners, posters and headers that carry the "Sing Your Praise" logo are now being designed.

The first volume of this material is scheduled to be available during the second quarter of next year. Most of the songs in the collection are by Meadowgreen and Word writers.

Heartland Pacts With Benson Co.

NASHVILLE—Heartland Records, a young gospel label based in Altamonte Springs, Fla., has signed a distribution deal with the Benson Co. here following its aborted distribution alliance with the recently defunct Priority Records. A division of CBS Records, Priority folded its operations in July.

Current Heartland product includes the albums "Prodigal," by the group Prodigal; "Say A Prayer," by Lenny LeBlanc; and "Yes, I Believe," by John Blake. A new album by Prodigal, "Electric Eye," is scheduled to ship in mid-February.

Benson and Heartland will share marketing and promotion responsibilities for the albums released under the new agreement. Heartland will continue to manufacture the products.

Baptists Line Up Cable Coverage

NASHVILLE—The Southern Baptists Radio & Television Commission says that 10 of the top 25 cable tv corporations in the country have agreed to carry its American Christian Television System (ACTS) when it debuts next May. The 10 companies give the new network the potential of reaching eight million homes through cable.

In addition to cable transmission, ACTS will also rely on low-power and full-power tv stations to deliver 16 hours of Christian entertainment daily.

ACTS has presented its case to national cable tv corporations that hold cable franchises in numerous cities. Multiple system operators that have agreed to carry ACTS include American Television & Communications, Cox Cable, Group W and Storer, each of which has more than a million subscribers. Others are Daniel & Associates, MetroVision, Heritage Communications, TCA Cable, Tele-Cable and Vision Cable. The combined reported total of subscribers of all these companies is 8,045,332 in 669 franchises around the country.

ACTS is training consultants in each state to contact the local systems owned by the above companies to ensure that ACTS is carried on each local franchise. The consultants also will help form ACTS boards, which will promote the network, provide local programming and supply the cable franchises with the necessary equipment to receive ACTS via satellite. ACTS unveiled its strategy during the Western Cable Show in Anaheim, Dec. 13-15.

Program Honors Lucie Campbell

WASHINGTON—The songs of composer Lucie E. Campbell, the first black woman to become a major figure in gospel music, were the focus of a special program at the Smithsonian's National Museum of American History Saturday (17).

The day-long event, presented by the Program In Black American Culture, a part of the Smithsonian's office of public and academic programs, covered Campbell's role in developing gospel songs as an American art form. The event featured lectures and concerts by J. Robert Bradley, the Boyer Brothers and the Year Of Jubilee.

Campbell composed and published more than 80 songs, including such classics as "In The Upper Room With Jesus," made famous by Mahalia Jackson; "Jesus Gave Me Water," recorded by the Soul Stirrers and the Davis Sisters; and such standards as "He Understands, He'll Say 'Well Done' " and "Something Within."

Billboard Spiritual Gospel CHART RESEARCH PACKAGES

The definitive lists of the best-selling albums year by year, through the entire history of the Top Spiritual Gospel LPs chart.

Based on the authoritative statistical research of the music industry's foremost trade publication.

THREE TITLES AVAILABLE:

Number One Spiritual Gospel Albums, 1974 through 1982. Lists Billboard issue date, title, artist and label of the number one record of each week. $15.00.

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Top Spiritual Gospel Albums Of The Year, 1974 through 1982. The annual listings of the top albums of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. $15.00.

Individual yearly lists may also be purchased separately; see coupon below. $5.00 per list.

Billboard Chart Research
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FAMILY TIES—Mother/daughter team Wynonna and Naomi Judd perform an acoustic song for a special RCA showcase held in Nashville and hosted by label president Bob Summer and division senior vice president Joe Galante. In case you're confused, that's daughter Wynonna playing the guitar as mother Naomi watches.

Churchill Records & Video In Worldwide MCA Pact

NASHVILLE—MCA and Churchill Records & Video Ltd. have entered into a joint venture agreement whereby MCA will provide funding, manufacturing, promotion, advertising and marketing services for all Churchill releases, as well as worldwide distribution for label product.

Under the new pact, Jim Halsey will serve as president and chief executive officer for Churchill, with Sherman Halsey and Tommy Martin as vice presidents. The first two artists signed to the restructured label are Ronnie Dunn and Roy Clark, who earned Churchill a Grammy last year for his "Live From Austin City Limits" album, which was also Clark's first Grammy.

There will be a Ronnie Dunn single, supported by a video, in January. Clark's second Churchill LP will ship in February to coincide with his appearance at the national Wal-Mart convention Feb. 20 in Little Rock. Also in the works is a Roy Clark/Woody Herman recording to be released in LP, videodisk and videocassette form later in the year.

In addition to its label and video ventures, Churchill will also be "heavily involved in publishing within the next six months," according to Halsey, who adds that he is currently looking at several possible catalog acquisitions.

Through his booking and management division, the Jim Halsey Co., Halsey books approximately 25 acts, ranging from Woody Herman, Al Hamm's "Music Of Your Life" and the Glenn Miller Band to a number of MCA artists, including Don Williams, the Oak Ridge Boys, Terri Gibbs, Lee Greenwood, Mel Tillis and Con Hunley.

Halsey hopes to develop a Broadway musical to be entitled "Moonlight Serenade," based on the life of the late Glenn Miller, in association with Glenn Miller Productions.

KIP KIRBY

CMF Commended For History Exhibit

NASHVILLE—The Country Music Foundation has been awarded a certificate of commendation from the American Assn. for State & Local History for preserving the history of recording in Nashville via its multimedia exhibit at the former RCA Studio B.

Presented by AASLH at its meeting in Victoria, British Columbia, the award was one of 55 certificates issued. CMF director Bill Ivey says the foundation used a $40,000 contribution from RCA Records to construct the exhibit.

FIRMS MULL MAJOR INVESTMENTS

Nashville Publishers Computerizing

By KIP KIRBY

NASHVILLE—Bits and bytes may soon become standard terminology in country music publishing. Computerization is making inroads—albeit slowly—into this community, and a number of local companies say they are planning to invest in computer hardware and software in 1984. Usage ranges from simple accounting to detailed catalog marketing/management functions.

Most branch publishing offices with home offices headquartered outside Nashville do not utilize computers. But a number of smaller independent publishers are looking hard at various systems to facilitate their catalog and licensing procedures.

One exception in the area of majors is Warner Bros. Music, which is now on-line with one computer and has a second on order. Primary functions are accounting and royalty-related, but office manager Robert Frye is working closely with WB Music's Los Angeles office to develop professional software programming to handle such diversified areas as song casting, chart data and histories, writers' earnings, catalog retrieval and lyric/title tracking.

In January, Warner Bros. will implement synchronous telephone transmission of song data among its New York, Los Angeles and Nashville offices. Its long-term goal, Frye explains, will be digital song encoding with satellite transmission via computer and first-generation reproduction as demos.

Tree International went computerized late this year with a customized program created by Bob Katovsky, who designed a similar system for Rondor in London. Tree's IBM 3600 computer is now being programmed with active titles and top money-earning catalog songs; eventually, it will handle Tree's 50,000 or so titles in areas ranging from accounting and licensing through specific song casting. Tree vice president Donna Hilley estimates that the software alone cost the firm slightly more than $30,000.

There are four area firms now manufacturing computer software programs specifically for the music industry: MetroGnome, CM Systems (a division of Copyright Management) and Spectrum Logic, all based in Nashville and the Music Publishers Administration System, created by Wishbone Studios/I've Got The Music in Muscle Shoals.

MetroGnome's various microcomputer packages are compatible with IBM, Apple and CPM formats in both hard and floppy disk. The top integrated business package, priced at $1,395, offers licensing, royalty, accounting, song tracking, history memory, pitching and casting programs. Says MetroGnome's Mark Augelli, "I can feed the computer producer or artist data, for example, and it will give me every title in my catalog that meets the criteria, including how many times it's been pitched, when and to whom, and the response it got."

In addition to its business packages designed for publishers and recording studios, MetroGnome also offers less expensive home-use programs priced at $150-$200. These include "Writers Plus," created for individual songwriters' catalog, and "Pickers Plus," to help musicians keep track of residuals, session scheduling, equipment costs and serial numbers.

Copyright Management was formed by Terry Smith and Rick Francisco to administer publishing businesses through computerization. Six months ago, the two formed a subsidiary consultancy division, CM Systems. Prices for a CM Systems in-

(Continued on page 82)

Radio Seminar Asking Stations For Materials

NASHVILLE—The Country Radio Seminar is requesting sample station airchecks, video clips or slides and printed materials to be used in the 1984 Country Radio Seminar, set for March 1-3 at the Opryland Hotel here.

Reel-to-reel airchecks no more than two minutes long, plus a 30-second or 60-second station promo, should be sent to Barry Mardit, WWWW, 2930 E. Jefferson, Detroit, Mich. 48207. Three-quarter-inch video spots or color slide compilations, labeled with station's call letters and address (plus name of individual campaign), should be sent to Erica Farber, McGavren Guild Radio, 154 E. 46th St., New York, N.Y. 10017. Tapes and slides will be returned during the seminar at the registration desk.

Printed materials or promotional items such as station T-shirts, belt buckles, caps and bumper stickers should be submitted to Frank Mull, Mull-Ti-Hit Promotions, 50 Music Square West, Suite 604, Nashville, Tenn. 37203. Deadline for all submissions is Jan. 13.

ICM Opens Nashville Arm With McFadden At Helm

NASHVILLE—ICM, the internationally-based booking agency headquartered in New York, has opened a Nashville division headed by Jack McFadden, vice president and general manager.

Ralph Mann, chairman of ICM, says that the decision to open a Nashville office "has long been on the planning boards." Principal agents for ICM's new branch are George Mallard and Reggie Mac. Mallard joins ICM from the Halsey Co. in Tulsa. Mac has most recently served as general manager of the United Talent Agency in Nashville, representing such artists as Loretta Lynn, Conway Twitty and Sonny James. In his new association with ICM, Mac has been named vice president.

McFadden's 20-year association with country music spans a number of years in Bakersfield, Calif. working with Buck Owens, Freddie Hart and Ray Price. He supervised talent coordination for "Hee Haw" at one time, and owned radio station KQKK in Modesto.

With offices worldwide in New York, Los Angeles, Paris, London and Rome, ICM currently represents a roster that includes Hall & Oates, Dolly Parton, Loverboy, Bob Seger, Linda Ronstadt, Rick Springfield, Mac Davis, Tom Jones and Kris Kristofferson, among others. Sonny James is the first act signed by ICM Nashville, although McFadden says he expects to be signing more artists shortly and anticipates an eventual roster representation in Nashville of 10 acts or more.

ICM's offices are located at 1717 West End Ave., Suite 301, Nashville, Tenn. 37203. Phone: (615) 327-1700.

NEW AGREEMENTS ANNOUNCED

Tree Honors Its Own At Brunch

NASHVILLE—Songwriters, division managers, song pluggers and singers were awarded and praised at Tree International's eighth annual Christmas brunch here, Dec. 10. The giant publishing company also announced a series of agreements with other publishers that will broaden the use of its copyrights.

Donna Hilley, vice president of Tree, said that Meadowgreen Music, the company's gospel division, had racked up 250 cuts during 1983, five of which were top 10 songs and three of which rose to No. 1 on the gospel charts. Hilley said that since the company was founded under Randy Cox's leadership in 1981 it had amassed a catalog of 500 songs. Three writers, she added, were signed to Meadowgreen in the past year.

Hilley also reported that Meadowgreen has made an agreement with Light Records to create six Christian musicals for that label to manufacture and distribute, and that it has cemented a print agreement with Word Music to create a series of gospel songs and allied print material on the theme of "Sing Your Praise To The Lord," a top gospel tune written by Richard Mullins (separate story, page 78).

According to Hilley, Amy Grant's "Age To Age" album, which contains seven Meadowgreen cuts, has sold 600,000 copies. Grant records for Myrrh, a division of Word Records. "The Michael W. Smith Project" album, Hilley added, has sold more than 80,000 copies. Smith is a Meadowgreen writer, as well as an artist.

Buddy Killen, Tree owner and president, noted that his company had purchased the Jensing/Jensong, OAS, Onhisown and Jim Reeves catalogs in 1983.

Tree songs cited for rising to the top 10 in gospel and country charts were "Leave Them Boys Alone," "All I Must Do," "Your Love Shines Through," "And You Know It's Right," "My First Taste Of Texas," "Could He Be The Messiah," "Personally," "In A Little While," "Velvet Chains," "Friends" and "Don't Count The Rainy Days."

Eight Tree songs were cited for reaching No. 1: "Fakin' Love," "Ageless Medley" (with Tree copyright "Sing Your Praise To The Lord"), "You're Gonna Ruin My Bad Reputation," "Fool For Your Love," "Stubborn Love," "New Looks From An Old Lover" and "Somebody's Gonna Love You."

Hilley told the audience that Jeff Silbar, formerly a writer for House Of Gold Music in Nashville, will spend six months in Nashville as a song plugger and then go to the West Coast to represent Tree there.

MITCH MATCH—MCA recording artist John Conlee, center, visits with host Ralph Emery and guest Mitch Miller after performing his latest single, "In My Eyes," on The Nashville Network's nightly live talk show, "Nashville Now."

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Billboard® Hot Country Singles™

Survey For Week Ending 12/24/83

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	14	**HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)**—Larry Gatlin & The Gatlin Brothers B (J. Crutchfield, L. Gatlin) L. Gatlin; Larry Gatlin, BMI; Columbia 38-04105 (WEEKS AT #1: 1)
2	3	12	**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
3	4	11	**SLOW BURN**—T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo(Welk Group)/Chappell, ASCAP; Warner/Curb 7-29469
4	1	14	**BLACK SHEEP**—John Anderson (J. Anderson, L. Bradley) D. Darst, R. Altman; Al Gallico/Algee/John Anderson, BMI; Warner Bros. 7-29497
5	7	11	**EV'RY HEART SHOULD HAVE ONE**—Charley Pride (N. Wilson) B. Shore, B. Gallimore; Royalhaven, BMI/Dejamus, ASCAP; RCA 52291
6	9	10	**OZARK MOUNTAIN JUBILEE**—The Oak Ridge Boys (R. Chancey) R. Murrah, S. Anders; Blackwood/Magic Castle, BMI; MCA 52288
7	11	11	**IN MY EYES**—John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282
8	14	11	**YOU MADE A WANTED MAN OF ME**—Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167
9	10	13	**DANCE LITTLE JEAN**—Nitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507
10	12	13	**I WONDER WHERE WE'D BE TONIGHT**—Vern Gosdin (B. Mevis) V. Gosdin, J. Sales; Hookit, BMI; Compleat CP-115 (Polygram)
11	15	9	**THE SOUND OF GOODBYE**—Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452
12	5	13	**QUEEN OF MY HEART**—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29500
13	17	7	**SHOW HER**—Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658
14	8	12	**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
15	16	10	**THE CONVERSATION**—Waylon Jennings with Hank Williams, Jr. (J. Bowen) H. Williams, Jr.,W. Jennings, R. Albright; Bocephus/Richway, BMI; RCA 13631
16	20	9	**DOUBLE SHOT (OF MY BABY'S LOVE)**—Joe Stampley, (J. Stampley, Lobo), C. Vetter, D. Smith, Windsong/Lyresong, BMI, Epic 34-04173
17	21	8	**SENTIMENTAL OL' YOU**—Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172
18	19	11	**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
19	22	11	**WOUNDED HEARTS**—Mark Gray (B. Montgomery, S. Buckingham) S. Harrington, M. Gray; Warner-Tamerlane/Daticabo, BMI/WB/Sante Fe, ASCAP; Columbia 38-04137
20	24	6	**THAT'S THE WAY LOVE GOES**—Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226
21	25	8	**ANOTHER MOTEL MEMORY**—Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)
22	26	7	**AFTER ALL**—Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295
23	28	8	**RUNAWAY HEART**—Louise Mandrell (E. Kilroy) S. Pippin, M. Spriggs; Warner-Tamerlane/Writers House, BMI; RCA 13649
24	30	8	**I CALL IT LOVE**—Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Welk Group), BMI; Capitol 5298
25	27	12	**STREET TALK**—Kathy Mattea (R. Peoples, B. Hill) R. Whiteway, L. Domann; Criterion/Space Case, ASCAP; Mercury 814-375-7
26	31	11	**LONESOME 7-7203**—Darrell Clanton (C. Howard) J. Tubb; Cedarwood, BMI; Audiograph 45-474
27	6	15	**TELL ME A LIE**—Janie Fricke (B. Montgomery) B. Wyrick, M. Buckins; R. Hall, ASCAP/Fame, BMI; Columbia 38-04091
28	13	15	**A LITTLE GOOD NEWS**—Anne Murray (J.E. Norman) Black, Bourke, Rocco, Chappell/Bibo, ASCAP; Capitol 5264
29	35	6	**YOU WERE A GOOD FRIEND**—Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellingson; Almo/Appian/Quixotic, ASCAP; Liberty 1511
30	18	19	**BABY I LIED**—Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; Posey/Unichappell/Van Hoy, BMI; RCA 13600
31	43	4	**DON'T CHEAT IN OUR HOMETOWN**—Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245
32	23	16	**HOLDING HER & LOVING YOU**—Earl Thomas Conley (N. Larkin, E.T. Conley) W. Aldridge, T. Brasfield; Rick Hall, ASCAP; RCA 13596
33	38	5	**WHY LADY WHY**—Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450
34	42	4	**STAY YOUNG**—Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310
35	39	6	**DRIVIN' WHEEL**—Emmylou Harris (B. Ahern) T. B. Burnett, B. Swan; Black Tent/Bug, BMI; Warner Bros. 7-29443
36	41	6	**BACK ON HER MIND AGAIN**—Johnny Rodriguez (R. Albright) J. Rodriguez; Rodriguez, BMI; Epic 34-04206
37	40	7	**MISS UNDERSTANDING**—David Wills (B. Mevis) B. Shore, D. Wills, B. Mevis, B. Gallimore; G.I.D./Dejamus, ASCAP/Royal Haven, BMI; RCA 13653
38	37	10	**THE AIR THAT I BREATHE**—Rex Allen, Jr. (Boxer Productions) A. Hammond, M. Hazelwood; April, ASCAP; Moon Shine 3017
39	45	5	**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
40	46	5	**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)
41	34	8	**YOU'RE GONNA LOSE HER LIKE THAT**—Moe Bandy (R. Baker) P. Forman, W. Forman; Bee Natural, SESAC/Baray, BMI; Columbia 38-04204
42	48	4	**WOKE UP IN LOVE**—Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247
43	36	17	**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
44	51	4	**I NEVER QUITE GOT BACK (FROM LOVING YOU)**—Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689
45	49	6	**YOU REALLY GO FOR THE HEART**—Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo/Chappell,SESAC/ ASCAP; Liberty 1512
46	50	5	**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
47	29	16	**DON'T COUNT THE RAINY DAYS**—Michael Martin Murphy (J.E. Norman) J. Careaga, W. Holyfield; Tree/Ensign/United Artists/Ides Of March, BMI/ASCAP; Liberty 1505
48	55	3	**LONELY WOMEN MAKE GOOD LOVERS**—Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)
49	53	4	**THERE AIN'T NO FUTURE IN THIS**—Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7
50	33	16	**TENNESSEE WHISKEY**—George Jones (B. Sherrill) D. Dillon, L. Hargrove; Hall-Clement/Algee, BMI; Epic 34-04082
51	32	14	**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
52	63	2	**GOING GOING GONE**—Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322
53	61	3	**ELIZABETH**—Statler Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/ BMI; Mercury 814-881-7
54	64	2	**NOTHING LIKE FALLING IN LOVE**—Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Mallven/Cottonpatch, ASCAP; Warner Bros. 7-29431
55	56	5	**THE LADY IN MY LIFE**—Tony Joe White (R. Reynolds) T. J. Whie; Tennessee Swamp Fox, ASCAP; Columbia 38-04134
56	58	4	**HAVE YOU LOVED YOUR WOMAN TODAY**—Craig Dillingham (M. Sherrill) K. Robbins, D. Wills; Kent Robbins/Jack & Bill, BMI/ASCAP; MCA/Curb 52301
57	47	12	**MY BABY DON'T SLOW DANCE**—Johnny Lee (J. Bowen) B. Lamb, P. Wood; Elektra/Asylum, BMI; Warner Bros. 7-29486
58	75	2	**WE DIDN'T SEE A THING**—Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297
59	70	2	**GIVE ME BACK THAT OLD FAMILIAR FEELING**—The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411
60	73	3	**TILL YOUR MEMORY'S GONE**—Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ ASCAP; RCA PB 13692
61	62	5	**DON'T TAKE MUCH**—Peter Isaacson (S. Tutt) J. Murray; Scott Tutt, BMI; Union Station 1004
62	78	1	**YOU'RE WELCOME TO TONIGHT**—Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; House Of Gold, BMI; Permian 82003 (MCA)
63	76	2	**HAD A DREAM (FOR THE HEART)**—The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673
64	69	3	**I'VE BEEN RAINED ON TOO**—Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ ASCAP-PRS Polygram 814-8207
65	66	4	**TELL MAMA**—Terri Gibbs (R. Hall) C. Carter, W. Terrell, M. Daniel; Fame, BMI; MCA 52308
66	71	3	**FOOL**—Narvel Felts (Johnny Morris) Terry Skinner; Hall-Clement, BMI; Evergreen 1014 (NSD)
67	NEW ENTRY		**WITHOUT A SONG**—Willie Nelson (B.T. Jones) W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263
68	44	16	**DIXIE DREAMING**—Atlanta (M. Bogdan, L. McBride) J.F. Gilbert; Texas Tunes, BMI; MDJ 4832
69	NEW ENTRY		**SAVE THE LAST DANCE FOR ME**—Dolly Parton (V. Garay) D. Pomus, M. Shuman; Rightsong, BMI; RCA 13703
70	59	5	**WALKING WITH MY MEMORIES**—Loretta Lynn (O. Bradley) F. Koller, M. Pace; Coal Miners/King Coal, BMI/ASCAP; MCA 52289
71	NEW ENTRY		**THREE TIMES A LADY**—Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395
72	77	3	**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)
73	84	2	**SWEET & EASY TO LOVE**—Mike Campbell (A. Reynolds) S. Phillips; Know, BMI; Columbia 38-04225
74	54	19	**SOMEBODY'S GONNA LOVE YOU**—Lee Greenwood (J. Crutchfield) D. Cook, R. Van Hoy; Cross Keys/Unichappell/Van Hoy, ASCAP/BMI; MCA 52257
75	52	18	**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
76	67	4	**I'D SAY YES**—Paulette Carlson (N. Wilson, T. Brown) C. Waters, M. Garvin, T. Shapiro; Tree/O'lyric, BMI; RCA 13599
77	65	18	**THE MAN IN THE MIRROR**—Jim Glaser (D. Tolle) T. Arata; Grandison/Hacienda, ASCAP; Noble Vision 103
78	80	3	**WEDDING BELLS**—Margo Smith (Andy DiMartino, Brian Fisher) Claude Boone; Morley Music/ ASCAP; Moonshine MS-3019
79	79	3	**WHERE DID HE GO RIGHT**—Roy Head (Don Gant) Walt Aldridge, Tommy Brasfield; Rick Hall Music/ ASCAP; Avion AS 105
80	81	3	**WHATCHA' GOT COOKIN' IN YOUR OVEN TONIGHT**—Thrasher Bros. (Jim Foglesong) Pat McManus, Woody Bomar; Music City Music/ ASCAP; MCA 52297
81	86	2	**HARVEST MOON**—Joe Waters (J. Waters) J. Waters; Latern Light, BMI; New Colony 831
82	NEW ENTRY		**RIDE 'EM COWBOY**—David Allan Coe (B. Sherrill) P. Davis; Web IV, BMI; Kat Family 4-04258
83	57	17	**YOUR LOVE SHINES THROUGH**—Mickey Gilley (J.E. Norman) W. Holyfield, G. Nicholson; United Artists/Ides Of March/Cross Keys (Tree), ASCAP; Epic 34-04018
84	74	10	**BRAVE HEART**—Thom Schuyler (D. Malloy) T. Schuyler; Deb Dave/ Briarpatch, BMI; Capitol 5281
85	68	6	**IT'S ANOTHER SILENT NIGHT**—Lane Brody (C. Moman) K. Bell, T. Skinner; Hall-Clement, BMI; Liberty 1509
86	NEW ENTRY		**FALLEN ANGEL (FLYIN' HIGH TONIGHT)**—Gus Hardin (R. Hall) W. Aldridge, B. Henderson, B. Maddox; Rick Hall,ASCAP/Fame, BMI; RCA 13704
87	NEW ENTRY		**THE MAN I USED TO BE**—Boxcar Willie (P. Drake) L. Kingston, Lathan; Window, BMI/Petewood, ASCAP; Main Street 93017 (MCA)
88	NEW ENTRY		**SHOOT FIRST, ASK QUESTIONS LATER**—James & Michael Younger (R. Chancey) L. Anderson; Old Friends, BMI; MCA 52317
89	82	19	**LADY DOWN ON LOVE**—Alabama (H. Shedd, Alabama) R. Owen; Maypop/Buzzherb, BMI; RCA 13590
90	83	21	**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
91	91	2	**I LOVE YOU BECAUSE**—Roger Whittaker (C. Atkins) L. Payne; Fred Rose, BMI; Main Street 93016 (MCA)
92	87	5	**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
93	72	4	**LOUISIANA ANNA**—The Maines Brothers Band (J. Kennedy, R. Peoples) K. Bell, T. Skinner, J. L. Wallace; Hall-Clement, BMI; Mercury 814-561-7
94	60	17	**OUTSIDE LOOKIN' IN**—Bandana (S. Cornelius, M. Daniel, Bandana) L. Wilson, J. Fox; Stan Cornelius/Hoosier, ASCAP; Warner Bros. 7-29524
95	90	12	**A MILLION LIGHT BEERS AGO**—David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Peso/Wallet, BMI; Viva 7-29498
96	85	9	**SHE MEANT FOREVER WHEN SHE SAID GOODBYE**—Mel Tillis (H. Shedd) B. Cannon Sabal ASCAP MCA 52285
97	94	9	**THIS IS JUST THE FIRST DAY**—Razzy Bailey (R. Bailey) R. Bailey, H. Cochran, R. Porter Sandy-Port, ASCAP/TREE, BMI; RCA 13630
98	96	2	**I'VE GOT A LOT OF MISSIN' YOU TO DO**—Jerry Max Lane (Stockyard Productions) J.M. Lane; Duchess, BMI; Stockyard 003
99	95	17	**YOU PUT THE BEAT IN MY HEART**—Eddie Rabbitt (D. Malloy) D. Pfrimmer, R. Giles; Malven/Cottonpatch/Dajamus, ASCAP; Warner Bros. 7-29512
100	89	18	**MOVIN' TRAIN**—The Kendalls (B. Mevis) T. Rocco, C. Black; Bibo (Welk Music)/Chappell, ASCAP; Mercury 814-195-7

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"HEARTACHES" # 198

By JOY FORD

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Nashville Scene

Gosdin 'Turns' To McGuinn

By KIP KIRBY

In last week's Scene, we mentioned that **Dolly Parton** has cut a new version of the Byrds classic, "Turn! Turn! Turn!," for her upcoming Val Garay-produced album. But she's not the only one with the idea of reviving the song, it seems: **Vern Gosdin** is also recording an updated version of "Turn! Turn! Turn!" Only he's going one better: He's imported original Byrd **Roger McGuinn** into Nashville to play electric 12-string on the cut.

The idea for using McGuinn originated with Gosdin's management team, who contacted McGuinn's agent in New York and approached him with the project. McGuinn liked the idea, and agreed to fly to Nashville for the session. Besides playing 12-string electric—which was, of course, an integral part of the Byrds' original version—McGuinn will also be singing with Gosdin on the album.

This Nashville visit isn't McGuinn's first. In 1968, the band arrived here to record what was to become a monumental landmark in the evolution of country/rock: the Byrds' **"Sweetheart Of The Rodeo,"** which featured not only McGuinn but the late **Gram Parsons** as well.

McGuinn, shy and soft-spoken, has changed some in the intervening years. The trademark wire-rimmed glasses of the Byrds' halcyon era have given way to contacts. But his musical interests remain the same.

McGuinn is fascinated with the expansion of country music into previously uncharted realms. Neither "Turn! Turn! Turn!" nor "Mr. Tambourine Man," the Byrds' biggest hits, ever made the country charts. Today, they probably would. McGuinn would like to record again commercially (he has been unsigned since his final album with Chris Hillman on Capitol) and speculates that his sound would fit well with what's being played these days on country stations.

McGuinn lives with his wife Camilla in Morro Bay, Calif., about 200 miles up the coast from Los Angeles. He tours three or four months a year, playing colleges and small clubs. Despite having no records on the charts, his name is still a draw, both to older audiences who grew up with his magic and with younger fans who know his music and the influence he had on the '60s country/rock scene.

McGuinn auditioned for the Broadway cast of "Pump Boys And Dinettes," and says he would have liked to do the show; however, the revue closed its New York run before he joined. (His part would have been Jim, the character now being played in the road company by singer Jonathan Edwards.)

Despite well-intentioned offers to reunite the Byrds, McGuinn says he isn't interested in trying to recreate what already was. Instead, he says, he would like an opportunity to show what he is—and does—musically now.

★ ★ ★

Can 100 of Nashville's music industry keep a secret? You wouldn't think so. In fact, **Frances Preston** probably didn't think so, either, when she decided to surprise **Jo Walker-Meador** last Monday with a luncheon commemorating her 25th anniversary with the Country Music Assn. But the BMI vice president got her own surprise, because from the look on Walker-Meador's face when she dashed into BMI's Music Row offices and was suddenly confronted with a huge gathering of her friends for the occasion, it was clear that the CMA executive director knew nothing in advance!

It was a beautiful affair. BMI was decorated in glittering Christmas trimmings, and the luncheon was elegantly catered. Walker-Meador (who joined CMA almost at its inception and shares its silver anniversary this year) was toasted by congratulatory speeches and telegrams. Even Irving Waugh was lured to the podium for a few well-chosen words; and of course, Minnie Pearl stole the show with her delightful sense of humor. But the crowning touch was a proclamation from Mayor Richard Fulton, who designated Dec. 12 as "Jo Walker-Meador Day" in Nashville.

(Continued on page 82)

THOMAS ON TOUR—B.J. Thomas sings his newest single, "Two Car Garage," as he opens for Kenny Rogers at a recent Nashville concert. The song is from his latest Columbia/Cleveland International album, "The Great American Dream." Thomas just concluded 13 dates in 15 days with Rogers.

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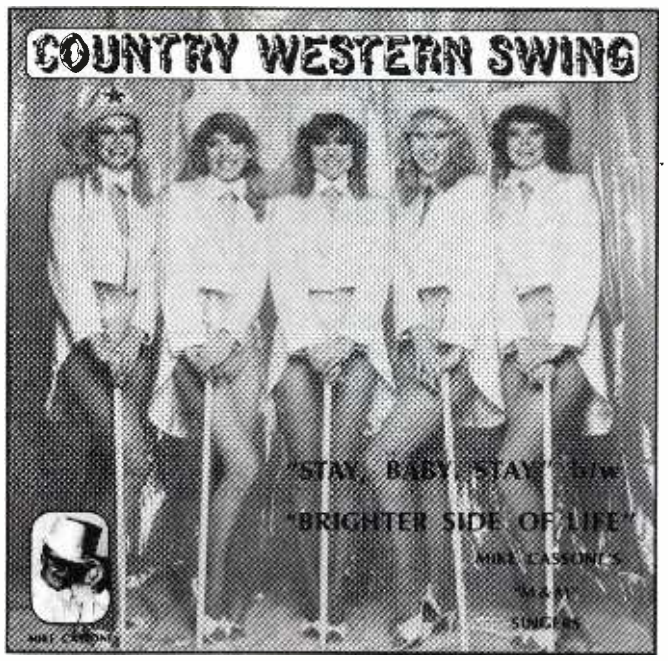

A: **THE M&M SINGERS**
"STAY, BABY, STAY"
"BRIGHTER SIDE OF LIFE"
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Survey For Week Ending 12/24/83

Billboard® Hot Country LPs™

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	14	**KENNY ROGERS** Eyes That See In The Dark, RCA AFL1-4697 RCA — WEEKS AT #1: 9
2	2	40	**ALABAMA ▲** The Closer You Get, RCA AHL-1-4663 RCA
3	3	9	**RICKY SKAGGS** Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS
4	4	39	**LEE GREENWOOD** Somebody's Gonna Love You, MCA 5403 MCA
5	5	23	**EARL THOMAS CONLEY** Don't Make It Easy For Me, RCA AHL1-4713 RCA
6	6	9	**HANK WILLIAMS, JR.** Man Of Steel, Warner/Curb 23924 WEA
7	7	12	**EDDIE RABBITT** Greatest Hits - Volume II, Warner Bros. 23925 WEA
8	9	7	**GEORGE STRAIT** Right Or Wrong, MCA 5450 MCA
9	8	12	**GARY MORRIS** Why Lady Why, Warner Bros. 23738 WEA
10	10	8	**JOHN ANDERSON** All The People Are Talkin', Warner Bros 23912 WEA
11	12	14	**JOHN CONLEE** In My Eyes, MCA 5434 MCA
12	11	47	**MERLE HAGGARD AND WILLIE NELSON ●** Poncho And Lefty, Epic FE 37958 CBS
13	19	5	**WILLIE NELSON** Without A Song, Columbia FC-39110 CBS
14	14	5	**THE OAK RIDGE BOYS** Deliver, MCA 5455 MCA
15	16	7	**CRYSTAL GAYLE** Cage The Songbird, Warner Bros. 23958 WEA
16	20	8	**WAYLON JENNINGS** Waylon & Company, RCA AHL1-4826 RCA
17	13	11	**ANNE MURRAY** A Little Good News, Capitol ST12301 CAP
18	24	6	**KENNY ROGERS** Twenty Greatest Hits, Liberty LV-51152 CAP
19	18	8	**DEBORAH ALLEN** Cheat The Night, RCA MHL1-8514 RCA
20	23	6	**T.G. SHEPPARD** Slow Burn, Warner/Curb 23911 WEA
21	17	15	**MERLE HAGGARD** That's The Way Love Goes, Epic FE-38815 CBS
22	22	8	**JANIE FRICKE** Love Lies Columbia FC-38730 CBS
23	15	17	**BARBARA MANDRELL** Spun Gold, MCA 5377 MCA
24	25	8	**LARRY GATLIN & THE GATLIN BROTHERS BAND** Greatest Hits Volume II, Columbia FC-38923 CBS
25	21	69	**THE BELLAMY BROTHERS** Greatest Hits, Warner/Curb 26397-1 WEA
26	27	23	**NITTY GRITTY DIRT BAND** Let's Go, Liberty 51146 CAP
27	29	33	**VERN GOSDIN** If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL
28	28	62	**HANK WILLIAMS JR. ●** Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
29	31	34	**JOHN CONLEE** John Conlee's Greatest Hits, MCA 5406 MCA
30	33	5	**TOM JONES** Don't Let Our Dreams Die Young, Mercury 814-448-1 POL
31	30	5	**EMMYLOU HARRIS** White Shoes, Warner Bros. 23961 WEA
32	35	4	**JIM GLASER** The Man In The Mirror, Noble Vision NV-2001 IND
33	26	13	**SISSY SPACEK** Hangin' Up My Heart, Atlantic/America 7-90100 WEA
34	32	32	**WILLIE NELSON WITH WAYLON JENNINGS** Take It To the Limit, Columbia FC 38562 CBS
35	34	35	**RONNIE MILSAP** Keyed Up, RCA AHL1-4670 RCA
36	40	14	**THE KENDALLS** Movin' Train, Mercury 812-779-1 POL
37	38	93	**ALABAMA ▲** Mountain Music, RCA AHL1-4229 RCA
38	36	5	**SHELLY WEST** Red Hot, Viva 23983 WEA
39	39	145	**ALABAMA ▲** Feels So Right, RCA AHL1-3930 RCA
40	43	10	**DAN SEALS** Rebel Heart, Liberty LT-51149 CAP
41	37	7	**GEORGE JONES** Jones Country, Epic FE-38978 CBS
42	42	7	**JOE WATERS** Harvest Moon, New Colony NC-831 IND
43	59	2	**B.J. THOMAS** The Great American Dream, Cleveland International/Columbia FC-39111 CBS
44	44	4	**MERLE HAGGARD** The Epic Collection (Recorded Live), Epic FE-39159 CBS
45	46	64	**RICKY SKAGGS ●** Highways And Heartaches, Epic FE 37996 CBS
46	41	13	**CHARLEY PRIDE** Night Games, RCA AHL1-4820 RCA
47	48	2	**EXILE** Exile, Epic B6E-39154 CBS
48	55	3	**MICKEY GILLEY** You've Really Got A Hold On Me, Epic FE-39000
49	45	14	**JOHNNY RODRIGUEZ** For Every Rose, Epic FE-38806 CBS
50	47	6	**DOLLY PARTON** Dolly's Greatest Hits, RCA AHL1-4422 RCA
51	51	13	**TERRI GIBBS** Over Easy, MCA 5443 MCA
52	54	5	**JOHNNY LEE** Greatest Hits, Full Moon/Warner Bros. 23967 WEA
53	58	92	**WILLIE NELSON ▲** Always On My Mind, Columbia FC 37951 CBS
54	49	30	**T.G.SHEPPARD** T.G.Sheppard's Greatest Hits, Warner/Curb 23841 WEA
55	53	26	**CONWAY TWITTY** Lost In The Feeling, Warner Bros. 23869 WEA
56	65	2	**CONWAY TWITTY** Merry Twismas From Conway Twitty & His Little Friends, Warner Bros. 23971 WEA
57	63	3	**JOHN DENVER** It's About Time, RCA AFL-14870
58	50	5	**GAIL DAVIES** What Can I Say, Warner Bros. 23972 WEA
59	60	13	**GEORGE STRAIT** Strait From The Heart, MCA 5320 MCA
60	52	118	**WILLIE NELSON ▲** Greatest Hits, Columbia KC 237542 CBS
61	62	185	**ALABAMA ▲** My Home's In Alabama, RCA AHL1-3644 RCA
62	57	16	**CRYSTAL GAYLE** Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
63	NEW ENTRY		**VARIOUS ARTISTS** A Country Christmas-Vol 2, RCA AYL1-4809 RCA
64	NEW ENTRY		**STEVE WARINER** Midnight Fire, RCA AHL1-4859 RCA
65	NEW ENTRY		**VARIOUS ARTISTS** A Country Christmas-Vol 1, RCA AYL1-4812 RCA
66	66	166	**KENNY ROGERS ▲** Greatest Hits, Liberty L00 1072 CAP
67	71	294	**WILLIE NELSON ▲** Stardust, Columbia JC 35305 CBS
68	73	112	**RICKY SKAGGS ●** Waitin' For The Sun To Shine, Epic FE 37193 CBS
69	56	26	**THE WHITES** Old Familiar Feeling, Warner/Curb 23872 WEA
70	70	61	**JOHN ANDERSON** Wild And Blue, Warner Bros. 23721 WEA
71	61	8	**DAVID ALLAN COE** Hello In There, Columbia FC-38926 CBS
72	74	14	**LEE GREENWOOD** Inside Out, MCA 5304 MCA
73	68	13	**JUICE NEWTON** Dirty Looks, Capital ST-12294 CAP
74	64	13	**LOUISE MANDRELL** Too Hot To Sleep, RCA AHL1-4820 RCA
75	67	10	**MICHAEL MARTIN MURPHEY** The Heart Never Lies, Liberty LT-51150 CAP

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Nashville Scene

• *Continued from page 81*

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Del Shannon is another "blast from the past" who was in Nashville recording recently. Shannon was a teen star in the '60s who kept the charts busy with hits like "Runaway," "Keep Searchin'," "Little Town Flirt" and "Handy Man." Shannon has come full circle musically, in fact. In the midst of his pop success, the singer shocked a number of people by issuing "Del Shannon Sings Hank Williams," a tribute to the country legend. Although Shannon got good reviews for his 1981 "Drop Down & Get Me" album, produced by rocker Tom Petty, his interest in country hasn't faded.

He came into Nashville quietly to try some demos at Combine's dubiously-named Rat Hole Studios with local group John Scott Sherrill & the Wolves In Cheap Clothing. (Sherrill's songwriting credits include "Wild And Blue" for John Anderson.) The sessions apparently came off spectacularly, and Shannon will be returning to Nashville for more shortly. He admits he's interested in recording for a label here: "I tried to 'go Nashville' back in 1973. Then I decided seriously to move into country five years ago, but Tom Petty talked me into doing a rock record again." This time around, it seems, Shannon may 'go Nashville' all the way.

★ ★ ★

Kelly Foxton came up with an interesting way to promote herself and her Compleat Records single, and at the same time warm up the U.S. Marine encampment in Beirut. Actually, it isn't a new idea: it was used successfully during World War II by Betty Grable. Foxton had herself photographed in a fetching salute (and a minimum of wardrobe) with an M-14 propped against her bare leg. Then she personally autographed 3,000 copies of the black and white photo with "Keep up the good work; I love you for it! Kelly Foxton," and mailed them to our troops in Beirut. Could this signify the return of the pin-up queen? Is Kelly Foxton about to become country music's first military pin-up?

Nashville Firms Computerizing

• *Continued from page 79*

tegrated software program, custom designed for each client firm, range between $2,000 and $5,000 depending on the complexity and applications. One client is Dick James Music, which handles all its U.S. licensing, accounting, royalty statements and collections from Nashville.

Spectrum Logic is making its debut into music-designed software programming. The company deals in both hardware and software; the full software system is 24 megabyte multi-user (hard disk) that is compatible with CPM hardware. Prices for the publishing software program (which does foreign conversions, commissions, licensing and royalty distribution) is around $8,500 for the package.

The MPAS software music program developed by I've Got The Music's Muscle Shoals team was originally intended as an in-house-only catalog package. It was conceived after the firm was approached for possible acquisition by the Welk Music Group and questions were asked about the catalog for which no answers were readily available. The MPAS software, according to Kevin Lamb, is compatible with Radio Shack hardware and priced at $4,995.

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News/International

11 ACCEPTED, 26 TURNED DOWN

U.K. Cable Franchises Awarded

By NICK ROBERTSHAW

LONDON — The British government has at last awarded 11 franchises, one fewer than expected, for this country's first multi-channel cable operations, subject to further study by the Home Office. Among the 26 companies and consortia whose applications were rejected are major operators of existing cable projects, including Visionhire and Rediffusion.

Thorn EMI's Radio Rentals is involved in three successful groupings: Coventry Cable, Swindon Cable Services and Ulster Cablevision. But significant U.K. record company participation in this first round of franchise allocations is confined to Merseyside Cablevision, in which Virgin has a substantial stake.

In the Cable & Broadcasting Bill, published Dec. 1, the government provides for a Cable Author, which, according to Home Secretary Leon Brittan, will "exercise a light touch once licenses have been granted but have real teeth to prevent undesirable material appearing on cable." Video "nasties" and soft porn should therefore be outlawed.

Advertising here must not exceed broadcast television levels, but the Authority is left with discretion to regulate the role of advertising sponsorship in program output. No specific quota restricting imports of foreign programming will be imposed at the outset, a decision which has dismayed local producers and those who fear a flood of "low-grade" American material.

With cable's viability still very much in question in the U.K (a recent Consumers' Assn. survey suggested that only 15% of viewers would pay for cable channels), choice of programming will be a crucial element. The government has said cable should be entertainment-led, and feature film channels are seen as perhaps the only surefire winner, though even here home video will provide stiff competition.

Music is also seen as a key area, and three potential suppliers are now in the field: Thorn EMI's Music Box, the Virgin-backed Cable Music and Tony Hemmings' MusicVision.

Recent news stories reported the amalgamation of the last two to form a new company, The Music Channel. But Hemmings says the negotiations were conducted without his knowledge by backer Yorkshire TV.

WORLD TOTAL NEARS 2,000

More LaserVision Vidisk Titles

TOKYO—Pioneer now has 649 LaserVision videodisk titles on the Japanese market, 538 for in-home use and 111 for "karaoke" sibs. Taking the 660 LaserVision 540-odd titles marketed through Europe, the worldwide title total for the format is nearing 2,000.

Motoharu Perada, Pioneer promotions chief here, says the company's LaserVision production capacity is now around 400,000 units a month. The five million unit production mark was passed at the end of September. Roughly 40% of the titles available in Japan are movies.

Perada says that with sales of both hardware and software running at a very high level here, Pioneer aims to increase its overall LaserVision business in the fiscal year ending September, 1984, by 270% to around $230 million from the $85.5 million registered in the year to September, 1983.

And while Pioneer is increasing its production of LaserVision players to 20,000 units a month (Billboard, Nov. 12), it is moving up its date for increasing production to a monthly 30,000 units from next November to March at the earliest, May at the latest. This, says Terada, is because a massive backlog of hardware orders has built up, especially for the new semi-conductor laser-equipped LD-7000 player, a front-loader priced at roughly $850, introduced on the market here in mid-November.

Six Month BPI Figures

• *Continued from page 11*

third quarter was bad for singles, though they are still a valuable revenue source." Sales of LPs were up from 10.9 million units to 11.2 million (up 3%), and value up 7% at $39.37 million, compared with the same three months of 1982, taking the exchange rate for the pound sterling as $1.45. Total sales value was up by over 10% and is heading for a year-end figure in the region of $420.5 million.

For the April-September period, in the singles sector, the 1982 figure was 36.5 million units delivered to the trade, compared with 33 million for 1983 (down 9.6%). The monetary value was $41.47 million last year, compared to $42.34 million this year (up 2.1%).

The albums section shows 21.7 million units for April-September this year, up 1.4% on the 21.4 million of the same period last year, and a monetary value of $76.41 million against 1982's tally for the same period of $72.79 million (up 5%). Cassette figures for 1983 are 15.3 million units (monetary value $48.72 million) against 12.6 million units (money value $38.86 million) last year, up 21.4% and 25.4% respectively.

Combined LP/cassette sales for April-September this year totalled 37 million units, up 12.1% on the 34 million of last year. The monetary value of the combined formats was $125.13 million, compared to the 1982 bottom line of $111.65 million.

Total value of all trade deliveries for the half-year was up 9.4% to a total of $167.47 million

Beatles Meet With Ono; Apple Dissolution Near?

LONDON—Three years after the shooting death of John Lennon, the three surviving Beatles have met here with his widow, Yoko Ono, for talks believed to be aimed at the final dissolution of the group's company, Apple.

After an eight-hour meeting at London's Dorchester Hotel, all four left without revealing the precise substance of their discussions. Ringo Starr, present with his wife, actress Barbara Bach, said only: "I was just having dinner and a chat with a few old friends."

And Yoko Ono, accompanied by Lennon's eight-year-old son Sean, said: "I have decided I don't need all my possessions and I'm giving much of them away. Four of my houses will be sold and the proceeds will benefit various children's charities worldwide."

No one here seems to know the precise scale of the assets held by Apple, managed by Neil Aspinall, which has continued to harvest royalties since the Beatles split 13 years ago. But some observers say they could amount to more than $1 billion, so that negotiations to divide them up may well be protracted, even bitter.

All four principals are themselves multimillionaires. Ono's estimated $150,000 a week earnings from Lennon's royalties will be further swelled next year by the posthumous release of his final album, "Milk And Honey." Paul McCartney earns up to $45 million a year, according to financial experts here.

It would seem that Ringo Starr and George Harrison, comparative paupers, get by on incomes of up to $50,000 a week each. Neither has been able to match McCartney's remarkably consistent solo success. Starr is reportedly unable to find a deal for his newest LP, "Old Waves," and Harrison's 1982 release "Gone Troppo" did not sell well.

The Lennon product that PolyGram is releasing worldwide in January will certainly fare better. In addition to LP, cassette and Compact Disc versions of "Milk And Honey," featuring six tracks by Lennon and six by Ono, the company is also marketing a 42-minute conversational album, "Heartplay, Unfinished Dialog," edited from one of the last interviews given by the couple. Both releases will receive heavy promotional support, says Guenther Hensler, PolyGram president and chief executive.

CBS German Chart Share

• *Continued from page 11*

note the combined PolyGram/WEA chunk of 33.6% of singles and 30.3% of albums.

The 1982 trend toward more domestic product in the sales chart was reversed this year. German music's share of the singles slipped from a massive 48% to 27.7%. Among albums, the domestic slice narrowed from 37.5% to 24.6%.

For new talent, it was harder than ever to get released by a major German label during the past 12 months. The number of albums issued by the 11 major record distributors plummeted by 36% compared with the 1982 tally, with 15% fewer singles reaching the marketplace. Ariola and Teldec slashed their LP schedules roughly in half, and Metronome, WEA, Bellaphon and Phonogram cut theirs by a third or more.

The sensational performance of CBS Songs highlighted the Musikmarkt breakdown of singles publishers. April Music, the major's publishing arm, bolstered by UA/Phoenix and an especially good year for Virgin Music, upped its share from 10% to over 16%. Gerig, strong in domestic copyrights, slipped from first place to fifth, behind Melodie der Welt, Intersong and Warner Bros., all of which had virtually identical 7% shares. Significant improvement was noted for Global Music and Peer.

Canada

IDOL PASTIMES—While in Toronto, Chrysalis recording artist Billy Idol spent some time at A&A's Younge Street scribbling on women's pants. Later that day Idol was presented with gold and platinum records for Canadian sales of, respectively, his first album, "Billy Idol," and his latest album, "Rebel Yell."

Government Proposes New Arts Legislation

By KIRK LaPOINTE

OTTAWA—The federal government has outlined its program for legislation affecting the arts, including amendments to the outdated Copyright Act. But initial reaction has been skeptical among arts groups who suspect little will be done of any significance.

In its throne speech Dec. 7, the Liberal government opened a new session of Parliament with promises for more incentives for the recording and film industries, plus some amendments to the 1924 act. However, political observers here expect any such legislation to be given low priority and doubt many programs will be implemented before a federal election is expected to be called by the summer.

Governor General Edward Schreyer, in presenting the speech in the House Of Commons, made no specific mention of a new copyright act. It is expected that regulations under the existing act will merely be tightened or revised. But even those amendments are expected to meet strong political opposition among Conservative MPs, thus making them difficult to pass before the election.

Communications Minister Francis Fox is expected to present the new policies for private production of films and recordings early next year. After that, legislation will be presented or incentives will be implemented. The throne speech also mentioned introduction of a broadcasting bill stemming from recent policy announcements in that field.

The Copyright Act has come under fire from the film and recording industries because of antiquated provisions that fail to dissuade illegal duplication of recorded material. The maximum fine is only $200 for any such offense, making Canada an international haven for copyright infringement.

'Synchronicity' Sets A&M Sales Mark

TORONTO—"Synchronicity" by The Police has become the fastest selling album in the history of A&M Records of Canada. It's moved past the 725,000 mark in Canadian sales and is threatening Michael Jackson's "Thriller" as the next likely diamond-selling disk.

Momentum for the band is likely to continue strong through the end of the year and into January, following the national pay-tv showing on New Year's Eve of the group's concert last August at the 500-seat Le Spectrum.

Company figures show that the album's first single, "Every Breath You Take," has moved well past the 150,000 mark and the second single, "King Of Pain," has registered gold-plus sales of more than 50,000. Overall Canadian sales account for nearly 7% of world sales, triple the usual proportion.

"We have always had two steps on every other country," says A&M senior vice president Joe Summers. "There was a time and a place for the group's music very early on."

The group in recent years has consistently used Le Studio near Morin Heights, Quebec, to record at least part of its album. "And they have always been willing to meet people and work hard whenever they're here," Summers adds.

BOND REQUIREMENT LISTED

Acts Get Customs Break

OTTAWA—Following intense pressure by such managers as Loverboy and Bryan Adams' Bruce Allen, the federal Communications Dept. has helped secure a break for major domestic touring acts with customs and excise officials in the Revenue Department. Under the ruling, Canadian bands no longer have to post bonds on U.S. stage and other equipment every time they leave Canada and re-enter.

The Communications Dept.'s arts and culture branch interceded in the dispute, which Canadian artists argued worked to their great disadvantage. The bond was somehow seen by federal officials as a tradeoff when Canadian groups did not use Canadian equipment. But the level of sophistication in stage shows during recent years has increasingly sent Canadian acts south of the border to equip for major tours. Corporate tie-ins have also precipitated links to U.S. equipment suppliers.

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BRITAIN

(Courtesy of Music & Video Week)
As of 12/17/83

SINGLES

This Week	Last Week	
1	1	ONLY YOU, Flying Pickets, 10 Records
2	2	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
3	5	MY OH MY, Slade, RCA
4	11	VICTIMS, Culture Club, Virgin
5	4	HOLD ME NOW, Thompson Twins, Arista
6	6	LET'S STAY TOGETHER, Tina Turner, Capitol
7	9	PLEASE DON'T FALL IN LOVE, Cliff Richard, EMI
8	22	TELL HER ABOUT IT, Billy Joel, CBS
9	8	MOVE OVER DARLING, Tracey Ullman, Stiff
10	3	UPTOWN GIRL, Billy Joel, CBS
11	15	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
12	16	THRILLER, Michael Jackson, Epic
13	7	CALLING YOUR NAME, Marilyn, Mercury
14	23	WHAT IS LOVE, Howard Jones, WEA
15	18	CLUB FANTASTIC MEGAMIX, Wham], Innervision
16	19	THAT'S ALL, Genesis, Charisma
17	13	CRY JUST A LITTLE BIT, Shakin' Stevens, Epic
18	12	SAY SAY SAY, Paul McCartney/Michael Jackson, Parlophone
19	14	RIGHT BY YOUR SIDE, Eurythmics, RCA
20	40	READ 'EM AND WEEP, Barry Manilow, Arista
21	17	WATERFRONT, Simple Minds, Virgin
22	10	NEVER NEVER, Assembly, Mute
23	35	2000 MILES, Pretenders, Real
24	38	MANY RIVERS TO CROSS, UB40, DEP International
25	36	MARGUERITA TIME, Status Quo, Vertigo
26	21	BARK AT THE MOON, Ozzy Osbourne, Epic
27	20	OBLIVIOUS, Aztec Camera, WEA
28	34	RAT RAPPING, Roland Rat, Magnet
29	31	THE WAY YOU ARE, Tears For Fears, Mercury
30	NEW	STRAIGHT AHEAD, Kool & Gang, De-Lite
31	26	THE LOVE CATS, Cure, Fiction
32	28	KARMA CHAMELEON, Culture Club, Virgin
33	29	THIS CHARMING MAN, Smiths, Rough Trade
34	24	ALL NIGHT LONG, Lionel Richie, Motown
35	NEW	MERRY X'MAS EVERYBODY, Slade, Polydor
36	27	THE SUN AND THE RAIN, Madness, Stiff
37	NEW	COLD AS CHRISTMAS, Elton John, Rocket
38	30	OWNER OF A LONELY HEART, Yes, Atco
39	25	A SOLID BOND IN YOUR HEART, Style Council, Polydor
40	33	THAT'S LOVE THAT IT IS, Blancmange, London

ALBUMS

1	7	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
2	1	NO PARLEZ], Paul Young, CBS
3	4	COLOUR BY NUMBERS, Culture Club, Virgin
4	2	STAGES, Elaine Paige, K-tel
5	3	THRILLER, Michael Jackson, Epic
6	5	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
7	6	UNDER A BLOOD RED SKY, U2, Island
8	8	FANTASTIC, Wham], Inner Vision
9	12	CHAS 'N' DAVE'S KNEES UP, Rockney
10	11	GENESIS, Charisma
11	9	CAN'T SLOW DOWN, Lionel Richie, Motown
12	13	TOUCH, Eurythmics, RCA
13	31	FORMULA 30, Various, Decca
14	10	CHART HITS '83 VOL. 2, Various, K-tel
15	21	HAVE YOU EVER BEEN IN LOVE, Leo Sayer, Chrysalis
16	14	AN INNOCENT MAN, Billy Joel, CBS
17	17	LABOUR OF LOVE, UB40, DEP International
18	20	VOICE OF THE HEART, Carpenters, A&M
19	18	TRACK RECORD, Joan Armatrading, A&M
20	22	GREATEST HITS, Marvin Gaye, Telstar
21	19	THANK YOU FOR THE MUSIC, Abba, Epic
22	37	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
23	15	THE HIT SQUAD-HITS OF '83, Various, Ronco
24	29	PIPES OF PEACE, Paul McCartney, Parlophone
25	40	THE ESSENTIAL JEAN-MICHEL JARRE, Polystar
26	25	SNAP], Jam, Polydor
27	16	BACK TO BACK, Status Quo, Vertigo
28	35	SILVER, Cliff Richard, EMI
29	32	THE MUSIC OF RICHARD CLAYDERMAN, Polystar
30	27	IMAGINATIONS, Various, CBS
31	30	THE BOP WON'T STOP, Shakin' Stevens, Epic
32	28	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RCA
33	26	UNDERCOVER, Rolling Stones, Rolling Stones
34	NEW	PHIL SPECTOR'S GREATEST HITS/CHRISTMAS ALBUM, Various, Impression
35	34	TOO LOW FOR ZERO, Elton John, Rocket
36	NEW	GREATEST HITS, Michael Jackson & Jackson 5, Telstar
37	39	ORIGINAL SOUNDTRACK-YENTL, Barbra Streisand, CBS
38	NEW	GREATEST HITS, Bucks Fizz, RCA
39	33	THE TWO OF US, Various, K-tel
40	24	BARK AT THE MOON, Ozzy Osbourne, Epic

CANADA

(Courtesy of The Record)
As of 12/26/83

SINGLES

This Week	Last Week	
1	1	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
2	2	ALL NIGHT LONG (ALL NIGHT), Lionel Richie, Motown/Quality
3	4	SAY, SAY, SAY, Paul McCartney & Michael Jackson, Columbia/CBS
4	5	MAJOR TOM (COMING HOME), Peter Schilling, WEA
5	7	CUM ON FEEL THE NOIZE, Quiet Riot, Portrait, CBS
6	10	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/MCA
7	6	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
8	15	TWIST OF FATE, Olivia Newton-John, MCA
9	17	OWNER OF A LONELY HEART, Yes, WEA
10	8	TRUE, Spandau Ballet, Chrysalis/MCA
11	11	IN A BIG COUNTRY, Big Country, Vertigo/PolyGram
12	3	UPTOWN GIRL, Billy Joel, CBS
13	14	UNION OF THE SNAKE, Duran Duran, Capitol
14	18	HEART & SOUL, Huey Lewis, Chrysalis/MCA
15	9	TELEFONE, Sheena Easton, Capitol
16	19	UNDER COVER OF THE NIGHT, Rolling Stones, Rolling Stones/WEA
17	13	CHURCH OF THE POISON MIND, Culture Club, Virgin/PolyGram
18	12	CRUMBLIN' DOWN, John Cougar Mellencamp, Riva/PolyGram
19	16	MAKING LOVE OUT OF NOTHING AT ALL, Air Supply, PolyGram
20	NEW	SAY IT ISN'T SO, Hall & Oates, RCA

ALBUMS

1	2	UNDER COVER, Rolling Stones, Rolling Stones/WEA
2	3	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
3	1	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
4	4	SYNCHRONICITY, Police, A&M
5	5	THRILLER, Michael Jackson, Epic/CBS
6	7	METAL HEALTH, Quiet Riot, Epic/CBS
7	8	GENESIS, Genesis, Atlantic/WEA
8	9	THE CROSSING, Big Country, Vertigo/PolyGram
9	6	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
10	12	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
11	13	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
12	10	90125, Yes, WEA
13	11	PYROMANIA, Def Leppard, PolyGram
14	15	LET'S DANCE, David Bowie, Liberty/Capitol
15	14	TRUE, Spandau Ballet, Chrysalis/MCA
16	17	ROCK 'N' SOUL PART I, Hall & Oates, RCA
17	20	YENTL, Soundtrack, Columbia/CBS
18	16	FLASHDANCE, Soundtrack, Casablanca/PolyGram
19	NEW	WHAT'S NEW, Linda Ronstadt, Asylum/WEA
20	NEW	ELIMINATOR, ZZ Top, WEA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/19/83

SINGLES

This Week	Last Week	
1	1	COME BACK AND STAY, Paul Young, CBS
2	2	ALL NIGHT LONG, Lionel Richie, Motown
3	10	GUARDIAN ANGEL, Masquerade, Metronome
4	9	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
5	4	25 YEARS, Catch, Metronome
6	17	?(FRAGEZEICHEN), NENA, CBS
7	3	SHADOW ON THE WALL, Mike Oldfield, Virgin
8	8	ONLY FOR LOVE, Limahl, EMI
9	5	I LIKE CHOPIN, Gazebo, Baby/EMI-Electrola
10	12	PULSTAR, Hypnosis, ZYX/Mikulski
11	6	KARMA CHAMELEON, Culture Club, Virgin
12	11	ROCKIT, Herbie Hancock, CBS
13	7	MAMA, Genesis, Vertigo/Phonogram
14	13	THIS IS NOT A LOVE SONG, Public Image, Virgin
15	15	LUNATIC, Gazebo, Baby/EMI
16	16	SAY SAY SAY, Paul McCartney & Michael Jackson, Parlophone/EMI
17	19	WHY ME?, Irene Cara, Epic/CBS
18	14	FAR FROM OVER, Frank Stallone, RSO/DGG
19	18	HERZ IST TRUMPF, Trio, Mercury/Phonogram
20	NEW	NESSAJA, Peter Maffay, Metronome

ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	2	UNDERCOVER OF THE NIGHT, Rolling Stones, Rolling Stones/EMI
3	3	GENESIS, Vertigo/Phonogram
4	4	FLASHDANCE, Soundtrack, Casablanca/Phonogram
5	5	HILFE, Otto Kommt, Ruessl/EMI
6	9	CAN'T SLOW DOWN, Lionel Richie, Motown/Bellaphon
7	8	CRISES, Mike Oldfield, Virgin
8	NEW	VENEZIA 2000, Rondor Veneziano, Baby/EMI
9	14	TABALUGA, Peter Maffay, Metronome
10	6	AUS BOEHMEN KOMMT DIE MUSIK, Peter Alexander, Ariola
11	NEW	90125, Yes, Atco/WEA
12	7	COLOUR BY NUMBERS, Culture Club, Virgin
13	10	STAYING ALIVE, Soundtrack, RSO/DGG
14	12	GAZEBO, Baby/EMI
15	13	MELODIEN, DIE MAN NIE VERGISST, Bert Kaempfert, Polydor/DGG
16	11	MADE IN ITALY, Ricci & Poveri, K-tel
17	NEW	BERUEHRUNGEN, Gitte Haenning, Global/Ariola
18	NEW	EIN TRAUM VON LIEBE, Richard Clayderman, K-tel
19	18	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
20	17	CONSTRUCTION TIME AGAIN, Depeche Mode, Mute/Intercord

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/19/83

SINGLES

This Week	Last Week	
1	3	ALL NIGHT LONG, Lionel Richie, Motown
2	1	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
3	2	UPTOWN GIRL, Billy Joel CBS
4	6	SAY SAY SAY, Paul McCartney, Michael Jackson, Parlophone
5	4	RED RED WINE, UB40, DEP International
6	5	RECKLESS, Australian Crawl, EMI
7	11	LISTENING, Pseudo Echo, EMI
8	19	TWIST OF FATE, Olivia Newton-John, Interfusion
9	NEW	ORIGINAL SIN, Inxs, WEA
10	7	KARMA CHAMELEON, Culture Club, Virgin
11	12	CHANGE IN MOOD, Kids In The Kitchen, White
12	8	GIVE IT UP, KC & Sunshine Band, Epic
13	9	UNION OF THE SNAKE, Duran Duran, EMI
14	14	TONIGHT I CELEBRATE MY LOVE, Peabo Bryson & Roberta Flack, Capitol
15	13	CRYSTAL, Elton John, Rocket
16	10	MODERN LOVE, David Bowie, EMI America
17	15	GOLD, Spandau Ballet, Chrysalis
18	18	COME BACK AND STAY, Paul Young, CBS
19	NEW	AUSTRALIANA, Austen Tayshus, Regular
20	NEW	COMPUTER ONE, Dear Enemy, Capital

ALBUMS

1	2	THRU THE ROOF '83, Various, CBS
2	1	1983..SUMMER BREAKS, Various, EMI
3	3	COLOUR BY NUMBERS, Culture Club, Virgin
4	4	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
5	10	TOO LOW FOR ZERO, Elton John, Rocket
6	7	AN INNOCENT MAN, Billy Joel, CBS
7	5	LET'S DANCE, David Bowie, EMI America
8	11	THE BRITISH POP COLLECTION, Various, EMI
9	18	THE PARTY TAPES, Various, Polystar
10	6	INFIDELS, Bob Dylan, CBS
11	9	UNDERCOVER, Rolling Stones, Rolling Stones
12	19	JULIO IGLESIAS IN CONCERT, CBS
13	8	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
14	NEW	ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RCA
15	NEW	RAIDERS OF THE POP CHARTS, Various, K-tel
16	13	CAN'T SLOW DOWN, Lionel Richie, Motown
17	NEW	PHALANX, Australian Crawl, EMI
18	12	THRILLER, Michael Jackson, Epic
19	15	PIPES OF PEACE, Paul McCartney, Parlophone
20	20	TRACK RECORD, Joan Armatrading, A&M

JAPAN

(Courtesy Music Labo)
As of 12/19/83

SINGLES

This Week	Last Week	
1	2	LOVE IS OVER, Ouyan Fifi, Polydor/Burning-JVK
2	1	HITOMI WA DIAMOND, Seiko Matsuda, CBS-Sony/Sun
3	4	PUSANKOU E KAERE, Jiro Atsumi, CBS-Sony/Nihon
4	3	LOVING, Toshihiko Tahara, Canyon/Johnny's
5	6	CAMOUFLAGE, Yoshi Kashiwabara, Nippon Phonogram/Yamaha
6	7	GIMONFU, Naoko Kawai, Nippon Columbia/Geiei-TV Asahi-Kitty
7	5	ADESUGATA NAMIDA MUSUME, Kyoko Koizumi/Burning
8	8	SASAME YUKI, Hiroshi Itsuki, Tokuma/RFMP TV Asahi Sound 1
9	9	GLASS NO RINGO, Seiko Matsuda, CBS-Sony/Sun
10	15	NANIWA KOISHIGURE, Harumi Miyako & Chiaki Oka, Nippon Columbia/Columbia-Sun
11	11	TOKINI AIWA, Iyo Matsumoto, Victor/Nichion-Bond
12	10	ROYAL STRAIGHT FLASH, Masahiko Kondo, RVC/Johnny's
13	19	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
14	12	LAST CHRISTMAS EVE, Eikichi Yazawa, Warner-Pioneer/Sunrise
15	14	STARDUST TRAIN, Hidemi Ishikawa, RVC/Geiei-TV Asahi
16	20	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
17	16	NAICHITCHI MY HEART, Shingo Kazami, For Life/Burning
18	13	ANOKO, Miyuki Nakajima, Canyon/Yamaha
19	NEW	YUME SHIBAI, Tomio Umezawa, King/Kitty
20	NEW	SAY SAY SAY, Paul McCartney & Michael Jackson, Toshiba-EMI/Nichion

ALBUMS

1	1	VOYAGER, Yumi Matsutoya, Toshiba-EMI
2	NEW	CANARY, Seiko Matsuda, CBS/Sony
3	8	PIPES OF PEACE, Paul McCartney, Toshiba-EMI
4	5	SAND CASTLE, Shougo Hamada, CBS-Sony
5	2	COLOUR BY NUMBERS, Culture Club, Victor
6	3	SEIKO PLAZA, Seiko Matsuda, CBS-Sony
7	6	KAZENO OMOKAGE, Masashi Sada, Free Flight
8	4	BIRTHDAY ALBUM, Tomoyo Harada, Toshiba-EMI
9	NEW	TIMELY, Anri, For Life
10	NEW	PAGE ONE, Alfee, Canyon
11	9	FROM T.N., Tsuyoshi Nagabuchi, Toshiba-EMI
12	NEW	UNDERCOVER, Rolling Stones, Toshiba-EMI
13	18	STAYIN' ALIVE, Soundtrack, Polydor
14	NEW	YUKINO CONCERTO, Chiemi Hori, Canyon
15	11	ATMOSPHERE, Akira Terao, Toshiba-EMI
16	19	VISITOR, Takao Kisugi, Kitty
17	7	MISS YOKOHAMADULT, Yuko Hara, Victor
18	13	YES-YES-YES, Off Course, Toshiba-EMI
19	10	LOVE MUGENDAI, Shibugkitai, CBS-Sony
20	NEW	ELECTRIC UNIVERSE, Earth Wind & Fire, CBS-Sony

ITALY

(Courtesy Germano Ruscitto)
As of 12/12/83

ALBUMS

This Week	Last Week	
1	1	FLASHDANCE, Irene Cara, PolyGram
2	2	STAYING ALIVE, Various, PolyGram
3	NEW	BIMBO MIX, Various, Baby
4	12	VENEZIA 2000, Rondo Veneziano, Baby
5	4	E ARRIVATO UN BASTIMENTO, Edoardo Bennato, Ricordi
6	6	TROPICO NORD, Pooh, CGD-MM
7	15	CALYPSO, Ron, RCA
8	5	MOONLIGHT SHADOW, Mike Oldfield, Virgin
9	7	GENESIS, PolyGram
10	3	UNDERCOVER, ROLLING STONES, EMI
11	11	BOLLICINE, Vasco Rossi, Carosello/Ricordi
12	20	HULA HOOP, Various, Discotto
13	10	JAZZ, Loredana Berte, CBS
14	16	MIXAGE, Various, Baby/CGD-MM
15	13	STUDIO 54, No.6, Various, COM/CGD-MM
16	NEW	COLOUR BY NUMBERS, Culture Club, Virgin
17	NEW	ATMOSFERA, Adriano Celentano, Clan/CGD MM
18	8	INFIDELS, Bob Dylan, CBS
19	NEW	MINA 25, Mina, PDU
20	9	PIPES OF PEACE, Paul McCartney, EMI

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 12/17/83

SINGLES

This Week	Last Week	
1	1	HEY YOU, Rock Steady Crew, Virgin
2	2	OWNER OF A LONELY HEART, Yes, Atco
3	6	YOU ARE, Dolly Parton, RCA
4	5	HAPPY STATION, Fun Fun, Dureco
5	3	COME BACK AND STAY, Paul Young, CBS
6	4	MANHATTAN, G'Race, Ya Ya
7	NEW	LOVE ME JUST A LITTLE BIT MORE, Dolly Dots, WEA
8	NEW	2000 MILES, Pretenders, WEA
9	9	PLEASE DON'T MAKE ME CRY, UB 40, Virgin
10	NEW	MAGNETIC, Earth Wind & Fire, CBS

ALBUMS

1	1	KINDEREN VOOR KINDEREN, Turning Point
2	2	UNDERCOVER, Rolling Stones, Rolling Stones
3	3	CAN'T SLOW DOWN, Lionel Richie, Motown
4	5	90125, Yes, Atlantic
5	4	COLOUR BY NUMBERS, Culture Club, Virgin
6	8	LABOUR OF LOVE, UB 40, Virgin
7	7	NO PARLEZ, Paul Young, CBS
8	9	VOOR JOU, Andre Hazes, EMI
9	6	DESIRE, BZN, Mercury
10	NEW	DISPLAY, Dolly Dots, WEA

'Sound Of Christmas' From CBS Austria

VIENNA—CBS Austria has released an album, "The Sound Of Christmas," featuring leading opera singers, including Luciano Pavarotti, Peter Hofmann, Placido Domingo and Jose Carreras, all singing popular German and American carols.

The music is also the backbone of a one-hour English-language television show produced in Austrian, set for showing here on Christmas. The program will also be seen in 11 foreign territories, including Japan, Italy and West Germany, and the U.S., where it is slated for Christmas tv in 1984.

Both film and record are in support of the worldwide SOS children's charity.

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Billboard Singles Reviews™

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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).

Pop

picks

PAUL McCARTNEY—So Bad (3:18); producer: George Martin; writer: McCartney; publisher: MPL, ASCAP; Columbia 38-04296. Paul is on his own this time in a love ballad of airy elegance; his first solo outing from "Pipes Of Peace."

recommended

MACHINATIONS—Pressure Sway (3:57); producers: Russell Dunlop, Bruce Brown; writers: Doyle, Swan, Loneragan, Starr; publisher: EMU, BMI; A&M AM-2608. Aggressive electronic dance music from Australian quartet; the 12-inch version is currently halfway up the Dance chart.

also received

KIND—I've Got You (3:37); producer: Phil Bonanno; writers: Gardner, Jalovec; publisher: Kindtoons, ASCAP; 360 Records TS 1005. Contact: (312) 478-1133.
BARE TRACKS—Lover At First Sight (3:13); producers: Jim White, Steve Loncto; writer: James A. White; publisher: Halwill, ASCAP; Amherst AM-212. Contact: (716) 883-2555.
CINDY LANDIS—Bye Bye (3:02); producers: David J. Holman, Roger Paglia; writers: R. Paglia, D. Holman, C. Landis; publisher: Sailing Ships, BMI; Allegiance 3913. Label based in Hollywood, Calif.
THOM HENRY—Still Love You (4:30); producer: not listed; writer: T.H. DeWoskin; publisher: Boytalk, ASCAP; Curv 1022. Contact: (212) 722-6539.
ALLA LARISSA—Go Eat The Apple (3:18); producer: not listed; writer: Alla Larissa; publisher: Lots, PROC; Paylode PL-1984. Contact: Box 3247, Shawnee, Kan. 66203.
PRINCE WILLIAM—Tell Me Why (2:26); producer: not listed; writers: Lennon, McCartney; publisher: not listed; Prince William PWP-101883. Contact: (409) 693-3628.
MARCEL GRANTELLO—You Send Me/Talk To Me (Medley) (4:16); producer: not listed; writers: S. Cooke, J. Seneca; publishers: ABKCO/Jay & Cee, BMI; Smudge SM-702. Contact: (713) 977-9221.

Black

recommended

RUN-D.M.C.—Hard Times (3:53); producers: Russell Simmons, Larry Smith; writers: J. Simmons, L. Smith, W. Warring, D. McDaniels; publishers: Protoons/Rush-Groove/Mofunk, ASCAP; Profile PRO-5036. Alternating voices deliver social-protest rap; similar tone to the duo's debut hit "It's Like That."
GEORGE KRANZ—Trommeltanz (Din Daa Daa) (3:29); producers: Christoph Franke, George Kranz; writer: G. Kranz; publishers: Nordton/Personal, ASCAP; Personal P19804. 7-inch version of previously reviewed 12-inch, Billboard, December 10, 1983.
KATHY BUCK—Don't Beat Around The Bush (4:10); producers: Richard Cobb, Rodney Brown; writers: Richard J. Cobb, Rodney Brown; publishers: Maphia/Diamond In the Rough, BMI; Buzz BA-1101 (12-inch single). Mid-tempo r&b. Contact: Montage Records, Los Angeles.

also received

Z.Z. HILL—Get A Little, Give A Little (4:09); producers: Tommy Couch, Wolf Stephenson; writer: Jimmy Lewis; publishers: Malaco/Jalew, BMI; Malaco MAL-2094.
DENISE LaSALLE—Down Home Blues (4:23); producers: Denise LaSalle, Tommy Couch, Wolf Stephenson; writer: George Jackson; publisher: Muscle Shoals, BMI; Malaco MAL 2095.
JAIME LYNN—You Ain't Got No Money (3:55); producer: Danny Lewittes; writers: D. Lewittes, P. Jackson, G. Jackson, P. Scesa, S. Miller; publisher: Danrick, BMI; Salsoul S7 7068 (12-inch version also available, Salsoul SG 418).
LANCE WEBB—Life's Charade (6:04); producers: Onaje Allen Gumbs, Fran Wilkins; writer: Jared E. Nickerson; publisher: Beanpot, BMI; Beantown BM10 (12-inch single). Contact: (617) 262-5660.
E. NURI & PEOPLE PEOPLE—Whaddayah Think (5:40); producer: Erik Nuri; writer: Erik Nuri; publisher: My People, ASCAP; Beantown BM11 (12-inch single). Contact: (617) 262-5660.
LEE McDONALD—Center Of My Life (3:16); producer: S.P. Robinson Samuel; writer: Ron Colbert; publisher: Trace Back, BMI; Silk City Sound S.C.S. 15989. Contact: Debbie Records, Paterson, N.J.
WILLIE JENKINS—No Such Thing As Love Then It's Over (4:00); producers: Ken Williams, Willie Jenkins, Carmen Rodriguez; writer: Ken Williams; publisher: A-Dish-A-Tune, BMI; Ivy (no number). Contact: (203) 522-1650.
RANDY REAM—St. James Infirmary (3:45); producer: Terry Rose; writer: not listed; publisher: not listed; SRO S 0009. Contact: (713) 977-9221.

Country

picks

MICKEY GILLEY—You've Really Got A Hold On Me (2:59); producer: Jim Ed Norman; writer: W.S. Robinson; publisher: Jobete, BMI; Epic 34-04269. Gilley continues his winning use of covers on this old Miracles hit; his smooth, sincere vocals outshine the minimal instrumentation.

EARL THOMAS CONLEY—Don't Make It Easy For Me (3:32); producers: Nelson Larkin, Earl Thomas Conley; writers: Earl Thomas Conley, Randy Scruggs; publishers: Blue Moon/April. ASCAP/Full Armor; BMI; RCA PB-13702. Lyrics take a backseat here to the insistent, strident tempo and wailing instrumentals; Thomas' weary, wounded voice rises intermittently above the production.

recommended

OSMOND BROTHERS—Where Does An Angel Go When She Cries (2:45); producer: Jim Ed Norman; writers: Tommy Rocco, Kerry Chater; publishers: Bibo, ASCAP/Vogue, BMI; Warner/Curb 7-29387. The Osmonds turn in a slow, soulful rendering of this story of opportunity lost.
STEVE EARLE—Squeeze Me In (2:35); producers: Roy Dea, Pat Carter; writer: S. Earle; publisher: High Chaparral, ASCAP; Epic 34-04307. One of Nashville's newest and brightest artists, Earle's got a clean, crisp sound on this uptempo winner.
CHANTILLY—Baby's Walkin' (2:26); producers: Larry Morton, Dennis Morgan; writers: Kye Fleming, Dennis Morgan, Charles Quillen; publishers: Tom Collins, BMI/Collins Court, ASCAP; F&L 534. Light-hearted and energetic effort by this all-girl country group. Contact: (615) 329-2278.
IAN TYSON—Alberta's Child (3:45); producer: Ian Tyson; writer: Ian Tyson; publisher: Morning Music, ASCAP; Columbia 38-04234. Tyson contrasts Northern cowboys with their Southern counterparts in this mandolin-tinged ode.
STEPHANIE WINSLOW—Dancin' With The Devil (2:34); producer: Ray Ruff; writer: Stephanie Winslow; publisher: Checkmate, BMI; MCA/Curb MCA-52327. Winslow lectures on the dangers of flirtation to an uptempo beat.
ROBIN LEE—Angel In Your Arms (3:04); producer: Johnny Morris; writers: C. Ivey, T. Woodruff, T. Brasfield; publishers: Song Tailors, BMI/I've Got The Music, ASCAP; Evergreen 1016. Smooth and silky vocal by this talented female on a remake of Hot's pop hit from 1977. Contact: (615) 327-3213.

also received

KATY'S MILL—Too Long Without You (2:18); producer: Tom Pettus; writer: K.T. Dunlap; publisher: Miracle, SESAC; Soundwaves 4720-NSD. Label based in Nashville.
STEVE LUCAS—Play Another Love Song (3:55); producer: Allen Cash; writer: Steve Lucas; publisher: Time & Music, ASCAP; Deep South 1006. Label based in Nashville.
GARRY WAITE—Stomp That Sucker Flat (2:58); producer: Cliffie Stone; writer: Garry Waite; publisher: Logandale, ASCAP; Showdown 113. Label based in Canyon Country, Calif.
VINCE HATFIELD—Lucky Arms (2:33); producer: Charlie McCoy; writers: Sanger D. Shafer, Lefty Frizzell; publisher: Acuff-Rose, BMI; F&L 533. Contact: (615) 329-2278
MOUSE & THE TRAPS—Bottom Line (3:52); producer: Prewitt Rose; writers: R. Weiss, D. Stanley; publisher: not listed; Smudge 0703. Contact: (615) 331-2378.
WALLY WILLETTE AND THE TELECASTER CATS—Alabam Girl Bop On (2:28); producers: Prewitt Rose, Jerry Powell; writer: Wally Willette; publisher: not listed; Smudge SMEP-1. Label based in Dallas.
BUCK CODY—They Don't Make Up Those Cheatin' Songs (2:53); producer: Larry Morton; writer: Todd Cerney; publisher: Colgems-EMI, ASCAP; Prairie Dust 12183. Label based in Nashville.
BILL DIXON—Separate Lives (3:16); producer: not listed; writer: not listed; publisher: not listed; SC Music SMP 100.
MOREY MORRIS & CROSS COUNTRY—Let Me Be Your Everything (2:50); producer: Steve Hoffman; writers: Hensel C. Morris, Carl Dillon Smith; publisher: Richard Allen Williams, BMI; Riverside 83010. Label based in Ashland, Ky.
HAL WAYNE—Over And Over Again (2:39); producer: Hal Wayne; writer: Rick Rhodes; publisher: Bobby Fischer, ASCAP; Hal Kat Kountry 2082. Label based in Nashville.
KAY RIVES—Took Him To Heaven (3:13); producer: A. Gottschalk; writers: J.D. Evans, J.C. Jones; publisher: Tek, BMI; Challenge 107.

Adult Contemporary

also received

DALLAS HOLM & PRAISE—Hittin' The Road (3:52); producer: Phil Johnson; writer: Dallas Holm; publishers: Dimension/Going Holm, SESAC; Greentree GT 5507. Contact: (615) 259-9111.
LAURA THEODORE featured with THOM GAMBINO & THE UMANO ORCHESTRA—If I Could Touch The Stars (4:35); producer: Thom Gambino; writers: Gambino, Bronstein, Moree; publisher: Sunrise Artistries, BMI; Pachay P2401. Contact: (212) 894-7683.
WICKLINE—Powder Winter (3:45); producers: David Maddux, Bob Wickline; writer: Bob Wickline; publisher: Cascade Mtn., ASCAP; Cascade Mountain CMR-4040. Contact: (206) 549-2468.

Disco/Dance

picks

LAID BACK—White Horse (5:50); producers: Laid Back, The Seven Dwarfs; writers: Tim Stahl, John Guldberg; publisher: Sina A; Sire 0-20178 (12-inch single). Stark, forbidding technodance caveat; actually the B-side of the pop-oriented "Sunshine Reggae," it debuts on the Dance chart at 50 this week.
EBONY—We All Need Love (6:40); producer: Dominic Troiano; writer: D. Troiano; publisher: Zingaro, BMI; Quality QUS 048 (12-inch single). Strong r&b styling from singer Wayne St. John adds passion to this remake of the Dominic Troiano disco tune.
KRAFTWERK—Tour De France (6:45); producer: Kraftwerk; writers: Hutter, Schneider, Bartos, Schmitt; publisher: No Hassle, ASCAP; Warner Bros. 0-20146 (12-inch single). Domestic release of an eerie electronic production that's been getting club play for months as an import.
NINA HAGEN—New York New York (5:06); producers: Giorgio Moroder, Keith Forsey; writers: N. Hagen, S. Schiff, K. Rucker; publishers: Spacealien/QXBL VI, ASCAP/Property Situation, BMI; Columbia 44-04265 (12-inch single). Extremely zany dance tour through some of New York's night life, provided by one of Germany's most flamboyant and least definable artists; producers Moroder and Forsey keep it nearly under control.
ROCKERS REVENGE featuring DONNIE CALVIN—There Goes My Heart (7:57); producers: Donnie "Rockers" Calvin, Dwight "Revenge" Hawkes; writers: Dwight Hawkes, Donnie Calvin, Fred Zarr; publishers: Motormouth/Z Man, ASCAP; Streetwise SWRL 2218 (12-inch single). Fierce electric rhythms and fiery vocals show a new side of a group whose earlier hits leaned more toward reggae.
PUPPETS—The Way Of Life (5:52); producers: Richie Herby, RPI; writers: Shaun Brighton, John Cannon; publishers: RPI/Brighton, ASCAP; Quality QUS 055 (12-inch single). An excellent representation of the British techno-dance idiom, though the band actually comes from New York.

recommended

PUMPKIN—King Of The Beat (6:10); producer: Pumpkin; writer: E. Bedward; publisher: Protoons, ASCAP; Profile PRO-7038 (12-inch single). Spare electronic scratch-dub; almost no vocals, but lots of momentum.
JANET DAILEY AND SENSES—If You Can Count (7:56); producer: Roland O'Garrow; writers: M. Serpan, C. Gravel, D. Gopin, D. Robinson; publishers: Sugar Biscuit/Jungle Jam, ASCAP; West End WES-22166 (12-inch single). Pleasing, tongue-in-cheek teen pop.
RHYTHM MAKERS LTD.—Party Rap (5:25); producer: Jimmy Dockett; writer: Rhythm Makers Ltd.; publisher: Botanical, BMI/Makers of Sound, ASCAP; StarVision International SVI 1109 (12-inch single). Percussive approach to rap makes voices into a rhythm section. Label based in New York.

also received

CAPTAIN JONES—Space Dawg (6:48); producers: Erik Nuri, Captain Jones; writers: Bobby Jones, Erik Nuri; publishers: Beanpot, BMI/My People, ASCAP; Beantown BM09 (12-inch single). Contact: (617) 262-5660
LINDA KENDRICK—Stupid Cupid (6:38); producers: Karin Hartmann, Tony Hendrik; writers: Sedaka, Greenfield; publishers: Big Seven/Screen Gems-EMI, BMI; Airwave International AS12-9500Z (12-inch single). Contact: (213) 461-0121.
RANDY FREDRIX—The Hunter (3:38); producer: Randy Fredrix; writer: R. Fredrix; publisher: Lucky Three/Manx, BMI; Salsoul SG 413 (12-inch version of previously-released 7-inch).

New & Noteworthy

CELESTIUM—Sanctuary (3:32); producer: Gary Usher; writers: G. Usher, T. Kelly; publishers: Fire Mist, BMI/Denise Barry, ASCAP; Epic 34-04303. Delicate electronic filigree, hauntingly presented by producer Gary Usher.

OINGO BOINGO—Wake Up (It's 1984) (3:00); producer: Robert Margouleff; writer: Danny Elfman; publisher: Little Maestro, BMI; A&M AM-2610. Jerky rhythms, quirky lyrics, and a timely tone of paranoia could bring this offbeat West Coast group to the dancing masses.

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.

ELMO & PATSY—Grandma Got Run Over By A Reindeer (3:30); producer: not listed; writer: Randy Brooks; publisher: Kris, SESAC; Oink KP-2984. Contact: (707) 838-6366.
WAYNE KEMP—Merry Christmas, Darling (2:56); producers: Danny Walls, Wayne Kemp; writers: Betty Duke, Dwight Galloway; publisher: Kenwall, ASCAP; Door Knob 83-206.
BERU REVUE, BUNNY DRUMS, DA PLIARS, PRETTY POISON, THE HOOTERS & THE VELS—Hang Up Your Stockings (2:47); producer: da pliars; writer: John Mann; publisher: Armenbagdasarian, ASCAP; Montage MV 914.
JEANNIE MARIE DRENNON—Decorate The Night (3:29); producer: Wray Chafin; writers: Chafin, Gray, Reneau; publishers: Emeryville/Simonton/Think, BMI/ASCAP; Centaurus 1208. Label based in Diamond Bar, Calif.
CRYSTAL WINDS—Signs Of Winters Time (4:52); producer: Paul Gibson, writers: P. Coleman, J. LaGrone; publisher: Orange Bead, BMI; Cashear 9250. Contact: (312) 955-7000.

IRS Launches Big Push For English Beat Catalog

LOS ANGELES—IRS Records is launching an extensive marketing, merchandising and advertising push for its newly acquired catalog of early albums by the English Beat, signed to Sire Records prior to their first IRS release last year.

Making the push somewhat of a departure from usual label campaigns is both the multiple release format and the band's existing sales base: Although the group's best-seller to date, its IRS debut, reportedly sold just in excess of 250,000 units, IRS plans simultaneous reissues for both of the group's prior Sire albums, in tandem with a new IRS anthology, "What Is Beat?"

Label is offering a 5% discount and 30 days' additional dating on orders for all three, with other program tools including a promotional 12-inch single on two of the anthology tracks, "Best Friend" and "Too Nice To Talk To," video clips on those two selections, posters, album flats and both national and regional print ads.

Label sales director Barbara Bolan notes that IRS was able to pick up the Beat's first two albums, "I Just Can't Stop It" and "Wha'ppen," when Sire apparently failed to pick up its options on them, licensed originally from Arista in the U.K. IRS then negotiated with the band for the titles, along with unreleased material used in the anthology.

Bolan claims the band's catalog profile has been strong throughout, and adds that she "spent part of the summer researching WEA and selected wholesalers to see what had happened with" the earlier albums' sales patterns. Release was then timed to allow a "drying out" of stock in the marketplace, estimated by Bolan as representing a six- to eight-week gap in availability for the titles.

Another twist in the Nov. 15 release will be the use of special ad mats, supplied to one-stops for inclusion in their own mailers to accounts and expected to "blitz" the small stores serviced through those firms during the same two-week period, Nov. 14-28.

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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: Kib Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100)

Black

GEORGE CLINTON—You Shouldn't-Nuf Bit Fish, Capitol ST-12308. Producers: George Clinton, Junie Morrison, Gary Shider. Parliament and Funkadelic may be out of action, but their creative chief keeps the funk faith on this sequel to "Computer Games," last year's successful solo bid. While there's no grand concept (as in Parliament days), tracks like "Nubian Nut," "Quickie" and the title song carry Clinton's askew humor and taut sense of funk dynamics.

P-FUNK ALL STARS—Urban Dancefloor Guerillas, CBS Associated/Uncle Jam RFZ 39168. Producers: Various. This virtual alumni meeting for George Clinton's past band members (see above) may suggest the Funkadelic to Clinton's solo approximation of Parliament, but these performances are stylistically interchangeable with that work. As a result, simultaneous release (which worked with the two former Clinton bands) may backfire here.

Gospel

DeGARMO & KEY—Mission Of Mercy, Power PWR01071. Producers: Ed DeGarmo, Dana Key. This is a high-powered album from the premier rock duo of Christian music, with the music leaning toward the hard stuff and the lyrics that are no-punches-pulled Christianity.

VARIOUS ARTISTS—Gospel, Savoy SL 14753. Producers: Miles Goodman, Joel W. Moss. This collection of songs by such artists as the Clark Sisters, the Hawkins Family and James Cleveland serves as the soundtrack for the movie as well as a hot disk in its own right.

THE O'NEAL TWINS—Don't Give Up, Savoy SL 14727. Producer: Milton Biggham. Recorded live with the North Jersey Community Choir, this album captures the duo's vibrancy and excitement.

EVIE—Hymns, Word 7-01-891910-X. Producer: Pelle Karlsson. This collection of such standards as "The Old Rugged Cross," "How Great Thou Art" and "In The Garden" addresses the market's penchant for contemporary artists doing old reliables.

Billboard's Recommended LPs

pop

CHAMELEON, Balance, Platinum Records 310011X, Producer: Yanni. (EP) Chameleon adds a distinct new wave edge to their "Midwest suburban rock" on six tunes sporting some pleasing Steve Nieve-ish keyboards. Contact: P.O. Box 8784, Minneapolis, Minn. 55408.

KRANK, Extended Play, EP Ruff Productions 308082B, Producer: Ruffin Waller. The four pulsating arrangements here weld funk, rock and jazz into innovative and complex structures. R&b vocals from four of the 7-piece Virginia band are the icing on the cake. Contact P.O. Box 24371, Richmond, VA. 23224.

NORMAN ALLAN—Critical Seconds, World Records WRS-1001. No producer listed. Clever, hard-edged power pop from lively Santa Barbara quartet; more energy than originality. Contact: P.O. Box 864, Claremont, Calif. 91711.

BUTTHOLE SURFERS, Alternative Tentacles, VIRUS 32 (Subterranean). Producer: None listed. (EP). Bad taste music and humor from Texas. "The Shah Lies In Lee Harvey Oswald's Grave" is one of the better tunes.

VANDENBERG— Heading For A Storm, Atco 90121. Producers: Stuart Epps, Adrian Vandenberg. The hard-rocking Dutch quartet makes its second label outing a feverish guitar-dominated set recalling stateside peers.

THE LONG RYDERS—10-5-60, PVC 5906 (Jem). Producers: Earle Mankey, The Long Ryders (EP). Five-song debut for West Coast quartet with strong roots in '60s folk-rock and psychedelia. Smartly executed.

NINA HAGEN—Fearless, Columbia BFC 39214. Producer: Giorgio Moroder, Keith Forsley. Producer Moroder makes this album a bit more pop oriented and accessible, but there are some natural forces that just cannot be tamed.

THE ACCELERATORS—Leave My Heart, Dolphin Records DLP 1006. Producer: Don Dixon. Four-man Carolina group have their hearts and chops in rockabilly and rock 'n' roll. Contact: P.O. Box 8744, Durham, N.C. 27707.

country

KAREN TAYLOR-GOOD—Karen, Mesa Mill. Producer: Taylor Sparks. An endearing combination of sensitive vocals and wide-ranging lyrics.

jazz/fusion

RONALD SHANNON JACKSON & THE DECODING SOCIETY—Barbeque Dog, Antilles AN 1015 (Island). Producers: David Breskin, Ronald Shannon Jackson. Sizzling avant-funk by one of the few truly fresh fusion ensembles; powerful drumming by Jackson.

CHARLES McPHERSON SEXTET—The Prophet, Discovery DS882. Producer: Albert L. Marx. "Prelude To A Kiss" and "Dearly Beloved" spark this seven-track recital by the San Diego saxophonist. Mike Wofford's piano lends a major assist.

PRESERVATION HALL JAZZ BAND—When The Saints Go Marching In, CBS FM-38650. Producer: Allen Jaffe. Traditional New Orleans jazz at its most authentic; no surprises but many delights.

BELSON, DUVIVIER, PARRISH, SCOTT—Loose Walk, Chonto Lope-1. Producer: Joe Chonto. Unknown alto saxophonist (Jack Scott) and pianist (Warren Parrish) join well-known bassist (George Duvivier) and drummer (Louis Bellson) for pleasant if undistinguished versions of six jazz standards. Contact: (319) 323-8397.

BILL MAYS QUINTET—Tha's Delights, Trend TR532. Producer: Mays. Two of the six tracks are evergreens, the others are Mays compositions. Shelly Manne is the drummer. The leader's piano is deservedly featured. He moved from L.A. to New York this month, permanently.

NICK BRIGNOLA QUARTET—Signals, Discovery DS893. Producer: Brignola. Bill Dobbins, John Lockwood and David Calarco accompany the leader's big baritone sax on eight titles, only one ("Tadd's Delight") a standard. Tasty jazz.

DUKE ELLINGTON'S ORCHESTRA—All Star Road Band, Doctor Jazz W2X39137. Producer: Bob Thiele. Fifteen cuts by Duke's superb 1957 outfit, taped live at Carrolltown, Pa. Essential, foolproof, delightful Ellington.

classical

CHOPIN: PIANO CONCERTO NO. 2; KRAKOWIAK—Bella Davidovich, London Symph., Marriner, Philips 6514 259. An artist whose relaxed style and poetic gifts tend to mask an abundant technique. A profoundly satisfying album that adds measurably to Miss Davidovich's stature.

THE VIRTUOSO VIOLIN—Elmar Oliveira, Vox Cum Laude D-VCL 9057. Superior violin playing with a tonal lustre rarely matched in an attractive program of mostly familiar short pieces by Brahms, Debussy, Ravel, Sarasate, etc.

HANDEL'S TOP TUNES, VOL. 1—Philharmonia Virtuosi of New York, CBS RM 38910. An even dozen tunes taken from the Baroque master's operas and oratorios, in light transcription, with vocal parts assigned to solo winds or strings. Well-recorded but played without regard to period authenticity.

BOLCOM: SECOND SONATA; DUO FANTASY; GRACEFUL GHOST—Sergiu Luca, William Bolcom, Nonesuch 79508. A protagonist of turn-of-the-century Americana, Bolcom's works combine elements of jazz, rag and more recondite material in enjoyable mixture.

SERENATA: MUSIC OF THE GRAND SALON—I Salonisti, Pro Arte PAD 133. Nostalgic recall of a period when small ensembles played lighter classics (and heavier pops) in hotel lobbies and plush eateries. Expertly performed pieces by Enesco, Debussy, Godard, et al.

gospel

CANDI STATON—Make Me An Instrument, Beracah BRI-1001. Produced by John Sussewell, Candi Staton. Another soul singer goes gospel, with feeling and conviction. Contact: P.O. Box 66543, Birmingham, Ala. 35210.

TAMI GUNDEN—Celebration, Light LS 5830. Producer: Joe Huffman. A nice pop sound from the former Tami Chere that should appeal to a broad cross section of buyers.

1984 To Be Welcomed By Satellite Event

By LAURA FOTI

NEW YORK—George Orwell's "1984" portrayed television as Big Brother, a sinister force observing a hapless populus. But at the dawning of that fateful year, the media are instead used in increasingly creative ways, to open doors and improve communications.

The dichotomy between what is and what might have been will be dramatically emphasized during "Good Morning, Mr. Orwell," a live satellite event joining New York and Paris in an interactive artistic endeavor by more than 20 musicians, writers and other "new age" artists. The event, which was conceived and is being executived by video artist Nam June Paik, will be seen live in the U.S. on PBS Sunday, Jan. 1 beginning at noon EST.

Musical artists participating in the event include Laurie Anderson, Peter Gabriel, The Thompson Twins, John Cage, Sapho and an 80-member French group called urban Sax.

"George Orwell was the first media prophet," says Nam June Paik. "But he emphasized only the negative parts of the media, and we wanted to give a more balanced view to show that tv can be fun. It can contribute to an understanding between people.

"Orwell said television will be used by dictators, and that's been proved true. We've also seen more and more Hollywood-type programming, neglecting important social issues. But cultural and ethnic differences can also be the focus of programming," Paik adds.

Two "dream" events Paik would like to organize would be a show from Easter Island and a five-city interactive satellite event that would, in effect, be a "worldwide disco," he says.

Among the scheduled segments in "Good Morning, Mr. Orwell" are Laurie Anderson and Peter Gabriel singing "This Is The Picture," which they composed and recorded especially for the broadcast; choreographer/dancer Merce Cunningham and composer/performer John Cage performing live to video images being transmitted from Paris; a performance of Paik's "TV Cello" by Charlotte Moorman; and the world tv premiere of "Act III," a video work by Dean Winkler and John Sanborn with music by Philip Glass.

Appearing from the Centre Georges Pompidou in Paris will be Joseph Beuys performing on piano in the midst of Calder sculptures and 2,000 spectators and a piece by performance artist Ben Vauthier. Salvador Dali is one of three participants being presented on videotape from Germany.

Proceeds from a limited-edition silkscreened print by Paik, Cage, Cunningham and Allen Ginsberg paid half of all expenses generated by the event. Additional funding came from grants, and Bright Star Communications donated satellite time. Artists participating in "Good Morning, Mr. Orwell" receive AFTRA minimum.

Director of the program is Emile Ardolino. Executive producer is Carol Brandenburg, who is also co-director of WNET New York's Television Laboratory. Producer is Sam Paul, associate producer Vicki Lynn.

Grove School Adds Engineering Major

LOS ANGELES—A recording engineer major has been added to the Dick Grove School of Music in Studio City as part of its General Musicianship program. Beginning in January, the six-month course is an accelerated "hands-on" study aided by a newly built studio.

The major consists of 14 courses, encompassing acoustics and music physics, studio maintenance, mastering techniques, video workshops and studio management.

Scholarships are available for the major, and financial aid is available to all full-time students. The school is located at 12754 Ventura Blvd., Studio City, Calif. 91604: (213) 985-0905.

For The Record

The contact telephone number for Backburner Records was incorrectly listed in the Fat Shadows LP review in the Nov. 5 Billboard. The correct number is (613) 744-1040.

HIGH ADVENTURE—Lani Hall chats with Sean Connery during the European premiere of "Never Say Never Again" in Monte Carlo. The party was hosted by Prince Rainer, and Hall was able to stop over on her way from Spain, where she recently completed her forthcoming A&M album, "Collectibles," with her husband Herb Alpert.

PolyGram Maps CD Campaign

• *Continued from page 5*

ing the laser-read disks early this year.

Final touches are being put on a "CD Expo" here in connection with Sam Goody, says John Harper, PolyGram Classics marketing executive. Slated to run most of January, it will share with Technics a full window fronting Sixth Avenue in Goody's flagship Rockefeller Center store. The hardware firm will also display and demonstrate three of its CD player models in a "CD environment" created in the store's basement classical department.

Spots on local classical station WNCN and AC station WYNY will call attention to the "expo" and seek to draw consumers to the store to witness a demonstration. Harper views the broadcast phase of the company's compaigns as essential to sharpen consumer interest in the new technology.

In still another promotion, PolyGram is joining with Sony in four major markets in a drive that will involve broadcast of a half-hour radio show featuring an interview by Harper of Luciano Pavarotti on the tenor's experiences and attitude toward CD. Spots in advance of the show will identify local retailers where CD demonstrations will be held and where door prizes of CD players and disks will be given away.

The joint promotion with Sony will be held in February, says Harper. Brought into the campaign in the various markets are radio stations KFAC Los Angeles, KKHI San Francisco, WFMT Chicago and WQXR New York.

www.americanradiohistory.com

Billboard HOT 100

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	**SAY SAY SAY**—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson; Columbia 38-04168 — WEEKS AT #1: 3
2	2	9	**SAY IT ISN'T SO**—Daryl Hall & John Oates (Daryl Hall, John Oates) D. Hall RCA 13654
3	5	8	**UNION OF THE SNAKE**—Duran Duran (Alex Sadkin, Ian Little, Duran Duran) Duran Duran; Capitol 5290
4	7	8	**OWNER OF A LONELY HEART**—Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco7-99817
5	3	15	**ALL NIGHT LONG (ALL NIGHT)**—Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1698(MCA)
6	4	14	**UPTOWN GIRL**—Billy Joel (Phil Ramone) B. Joel; Columbia 38-04149
7	6	14	**LOVE IS A BATTLEFIELD**—Pat Benatar (Neil Geraldo, Peter Coleman) M. Chapman, H. Knight; Chrysalis 4-42732
8	9	8	**TWIST OF FATE**—Olivia Newton-John (David Foster), S. Kipner, P. Beckett; MCA 52284
9	11	7	**UNDERCOVER OF THE NIGHT**—The Rolling Stones (Glimmer Twins, Chris Kimsey) M. Jaggar, K. Richards; Rolling Stones 7-99813(Atco)
10	18	15	**BREAK MY STRIDE**—Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 4-04113(Epic)
11	19	9	**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.)
12	20	12	**TALKING IN YOUR SLEEP**—The Romantics (Pete Solley) Marinos, Palmar, Skill, Canler, Solley; Nemperor 4-04135(Epic)
13	10	10	**CHURCH OF THE POISON MIND**—Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-04144
14	15	14	**MAJOR TOM (COMING HOME)**—Peter Schilling (Peter Schilling, Armin Sabol,PSP) P. Schilling, D. Lodge; Elektra 7-69811
15	12	15	**CUM ON FEEL THE NOIZE**—Quiet Riot (Spencer Proffer), N. Holder, J. Lea; Pasha/Associated 4-04005(CBS)
16	16	8	**SYNCHRONICITY II**—The Police (Hugh Padgham, Police), Sting; A&M 2571
17	27	4	**KARMA CHAMELEON**—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221
18	8	18	**ISLANDS IN THE STREAM**—Kenny Rogers Duet With Dolly Parton ● (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; RCA 13615
19	13	10	**WHY ME?**—Irene Cara (Giorgio Moroder), G. Moroder, I. Cara, K. Forsey; Geffen/Network 7-29464(Warner Bros.)
20	17	10	**IN A BIG COUNTRY**—Big Country (Steve Lillywhite), Big Country; Mercury 814467-7(Polygram)
21	25	5	**RUNNING WITH THE NIGHT**—Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710
22	29	8	**JOANNA**—Kool & The Gang (R. Bell, J. Bonnefond, Kool & The Gang), C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram)
23	24	6	**READ 'EM AND WEEP**—Barry Manilow (Jim Steinman), J. Steinman; Arista AS1-9101
24	14	11	**CRUMBLIN' DOWN**—John Cougar Mellencamp (Little Bastard, Don Gehman) J.C. Mellencamp, G. Green; Riva 214(Polygram)
25	28	7	**IF I'D BEEN THE ONE**—38 Special (R. Mills), D. Barnes, J. Carlisi, D. Van Zant, L. Steele; A&M 2594
26	26	11	**TIME WILL REVEAL**—DeBarge (Eldra DeBarge) B. DeBarge, E. DeBarge; Gordy 1705(Motown)
27	30	5	**THAT'S ALL**—Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724
28	31	7	**I STILL CAN'T GET OVER LOVING YOU**—Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116
29	32	3	**PINK HOUSES**—John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)
30	22	13	**AIN'T NOBODY**—Rufus With Chaka Khan (R. Titelman) H. Wolinski; Warner Bros. 7-29555
31	33	9	**HOLIDAY**—Madonna (John Jellybean Benitez) C. Hudson, L. Stevens Sire 7-29478(Warner Bros.)
32	44	4	**THE CURLY SHUFFLE**—Jump 'N The Saddle (T.C. Furlong, B. Schwartz, M. Rasfeld), P. Quinn; Atlantic 7-89718
33	34	11	**STAY WITH ME TONIGHT**—Jeffrey Osborne (George Duke) R. Jones; A&M 2591
34	37	6	**GOLD**—Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis VS4 42743
35	38	5	**THE SIGN OF FIRE**—The Fixx (Rupert Hine) Curnin, Woods, West-Oram, Greenall, Agies; MCA 52316
36	21	16	**HEART AND SOUL**—Huey Lewis And The News (Huey Lewis And The News), M. Chapman, N. Chinn; Chrysalis 4-42726
37	39	10	**WHEN THE LIGHTS GO OUT**—Naked Eyes (Tony Mansfield), P. Byrne, R. Fisher; EMI-America 8183
38	47	3	**THINK OF LAURA**—Christopher Cross (Michael Omartian), C. Cross; Warner Bros. 7-29658
39	41	11	**BABY I LIED**—Deborah Allen (C. Calello) D. Allen, R. Bourke, R. Van Hoy; RCA 13600
40	43	5	**IN THE MOOD**—Robert Plant (Robert Plant, Benji Lefevre, Pat Moran), Plant, Blunt, Martinez; Esparanza 7-99820(Atlantic)
41	23	11	**SOULS**—Rick Springfield (Rick Springfield, Bill Drescher) R. Springfield; RCA 13650
42	45	7	**LET THE MUSIC PLAY**—Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)
43	50	2	**MIDDLE OF THE ROAD**—The Pretenders (Chris Thomas), C. Hynde; Sire 7-29444(Warner Bros.)
44	51	2	**AN INNOCENT MAN**—Billy Joel (Phil Ramone), B. Joel; Columbia 38-04259
45	48	4	**REMEMBER THE NIGHT**—The Motels (Val Garay), M. Davis, S. Thurston; Capitol 5246
46	49	7	**SEND ME AN ANGEL**—Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287
47	36	12	**P.Y.T. (PRETTY YOUNG THING)**—Michael Jackson (Quincy Jones) J. Ingram, Q. Jones; Epic 34-04165
48	63	2	**NIGHTBIRD**—Stevie Nicks (Jimmy Iovine), S. Nicks, S. Stewart; Modern 7-99799(Atco)
49	NEW ENTRY		**SO BAD**—Paul McCartney (George Martin), McCartney; Columbia 38-04296
50	73	3	**YAH MO B THERE**—James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.)
51	56	4	**TAKE ME BACK**—Bonnie Tyler (Jim Steinman), B. Cross; Columbia 38-04246
52	64	3	**EBONY EYES**—Rick James And Smokey Robinson (Rick James), R. James; Gordy 1714(Motown)
53	53	9	**WHAT'S NEW**—Linda Ronstadt (Peter Asher) J. Burke, B. Haggart Asylum 7-69780(Elektra)
54	54	6	**YOU DON'T BELIEVE**—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista AS1-9108
55	57	6	**BIG CRASH**—Eddie Money (Tom Dowd), E. Money, D. Hitchings; Columbia 3804199
56	35	9	**I WON'T STAND IN YOUR WAY**—Stray Cats (Dave Edmunds) B. Setzer EMI-America 8185
57	40	10	**THE WAY HE MAKES ME FEEL**—Barbra Streisand (Phil Ramone, Dave Grusin), M. Legrand, A. Bergman, M. Bergman; Columbia 38-04177
58	70	3	**THE DREAM**—Irene Cara (Giorgio Moroder), Moroder, Cara, Bellotte; Geffen/Network 7-29396(Warner Bros.)
59	61	5	**THE POLITICS OF DANCING**—Re-Flex (John Punter) Fishman; Capitol 5301
60	72	3	**SAVE THE LAST DANCE FOR ME**—Dolly Parton (Val Garay), D. Pomus, M. Shuman; RCA 13703
61	65	4	**(YOU CAN STILL) ROCK IN AMERICA**—Night Ranger (Pat Glasser), J. Blades, B. Gillis; Camel/MCA 5456
62	68	3	**99 LUFTBALLONS**—Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108
63	75	3	**ALMOST OVER YOU**—Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186
64	67	5	**WET MY WHISTLE**—Midnight Star (R. Calloway) R. Calloway; Solar 7-69790(Elektra)
65	62	5	**THIS MUST BE THE PLACE**—Talking Heads (Talking Heads) D. Byrne, C. Frantz, J. Harrison, T. Weymouth; Sire 7-29451(Warner Bros.)
66	66	7	**LICK IT UP**—Kiss (M. Jackson, G. Simmons), P. Stanley, V. Vincent; Mercury 814-671-7
67	NEW ENTRY		**GIVE IT UP**—K.C. H.W. Casey, R. Finch), H.W. Casey, D. Carter; Meca 51001
68	42	24	**TOTAL ECLIPSE OF THE HEART**—Bonnie Tyler ● (Jim Steinman), J. Steinman; Columbia 38-03906
69	80	2	**GIRLS JUST WANT TO HAVE FUN**—Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)
70	46	25	**TONIGHT I CELEBRATE MY LOVE**—Peabo Bryson/Roberta Flack (M. Masser), M. Masser, G. Goffin; Capitol 5242
71	55	19	**TELEFONE (LONG DISTANCE LOVE AFFAIR)**—Sheena Easton (Greg Mathieson), G. Mathieson, T. Veitch; EMI-America 8172
72	52	17	**SUDDENLY LAST SUMMER**—The Motels (Val Garay), M. Davis; Capitol 5271
73	74	4	**GLORIA**—The Doors (Paul A. Rothchild), V. Morrison; Elektra 7-69770
74	NEW ENTRY		**YOU'RE LOOKING LIKE LOVE TO ME**—Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe), Crewe, Gaudio, Corbetta; Capitol 5307
75	60	8	**STREET OF DREAMS**—Rainbow (Roger Glover), Blackmore, Turner; Mercury 815660-7(Polygram)
76	59	14	**TENDER IS THE NIGHT**—Jackson Browne (Jackson Browne, Greg Ladanyi) R. Kunkel, D. Kortchmar, J. Browne; Asylum 7-69791(Elektra)
77	78	3	**RED HOT**—Herb Alpert (Herb Alpert, Randy Badazz, Andy Armer), H. Massey; A&M 2593
78	58	11	**THE SMILE HAS LEFT YOUR EYES**—Asia (Mike Stone) Wetton; Geffen 7-29475(Warner Bros.)
79	84	5	**TELL ME IF YOU STILL CARE**—The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris; Tabu 4-04160(Epic)
80	71	22	**MAKING LOVE OUT OF NOTHING AT ALL**—Air Supply (Jim Steinman), J. Steinman; Arista 1-9056
81	NEW ENTRY		**SOMEONE LIKE YOU**—Michael Stanley Band (Michael Stanley Band, Bob Clearmountain), K. Raleigh; EMI-America 8189
82	91	2	**LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE BITCH**—Prince (Prince), Prince; Warner Bros. 7-29548
83	85	2	**LET'S GO UP**—Diana Ross (Gary Katz), F. Golde, P. Ivers; RCA 13671
84	86	3	**THE SOUND OF GOODBYE**—Crystal Gayle (J. Bowen), H. Prestwood; Warner Bros. 7-29452
85	90	2	**SWEETHEART LIKE YOU**—Bob Dylan (Bob Dylan), B. Dylan; Columbia 38-04301
86	89	4	**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
87	88	3	**TOUCH A FOUR LEAF CLOVER**—Atlantic Starr (J.A. Carmichael), D. Lewis, W. Lewis; A&M 2580
88	76	12	**I NEED YOU**—Pointer Sisters (Richard Perry) N. O'Byrne, R. Feldman, J. Black; Planet 13639(RCA)
89	NEW ENTRY		**JUST ONE MORE TIME**—Headpins (Brian Macleod), Macleod, Mills; Solid Gold/MCA 90001
90	95	2	**ELECTRIC KINGDOM**—Twilight 22 (G. Bahary), G. Bahary, J. Saulter, E. Moore; Vanguard 68
91	77	10	**I AM LOVE**—Jennifer Holliday (M. White), M. White, D. Foster, A. Willis; Geffen 7-29525(Warner Bros.)
92	69	14	**SEND HER MY LOVE**—Journey (Mike Stone) S. Perry, J. Cain; Columbia 38-04151
93	83	7	**MAGNETIC**—Earth, Wind, & Fire (M. White), M. Page; Columbia 38-04210
94	82	18	**ONE THING LEADS TO ANOTHER**—The Fixx (Rupert Hine), Curnin, Woods, West-Oram, Greenall, Agies; MCA 52264
95	79	11	**INVISIBLE HANDS**—Kim Carnes (Keith Olsen) M. Page, B. Fairweather; EMI-America 8181
96	92	8	**ALLERGIES**—Paul Simon (Paul Simon, Russ Titleman, Roy Halee), P. Simon; Warner Bros. 7-29453
97	81	6	**STATE OF THE NATION**—Industry (Rhett Davies, E.G.), J. Carin, M. Caronia; Capitol B5268
98	87	4	**IF LOVE SHOULD GO**—Streets (Neil Kernon), Walsh & Slamer; Atlantic 7-89760
99	94	17	**DELIRIOUS**—Prince (Prince), Prince; Warner Bros. 7-29503
100	93	12	**HOW MANY TIMES CAN WE SAY GOODBYE**—Dionne Warwick And Luther Vandross (Luther Vandross) S. Goldman; Arista 1-9073

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

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications; B-M = Belwin Miss; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; CRIT/JG = Criteron/Joe Goldfeder; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z

AIN'T NOBODY (Overdue, ASCAP) WBM 30
ALLERGIES (Paul Simon, BMI) WBM 96
ALL NIGHT LONG (ALL NIGHT) (Brockman, ASCAP) CLM 5
ALMOST OVER YOU (Michael H. Goldsen/Carload Of US/Sweet Angel/Atlantic, ASCAP/BMI) JG 63
AN INNOCENT MAN (Joel, BMI) CPP/ABP BMI) CHA/HL 44
BABY I LIED (Posey/Unichappell/Van Hoy, BMI) 39
BIG CRASH (Cashola, BMI/Hitchings, ASCAP) 55
BREAK MY STRIDE (Streetwise/Big Ears/No Ears, ASCAP) CPP 10
CHURCH OF THE POISON MIND (Virgin, ASCAP) CPP 13
CRUMBLIN' DOWN (Riva, ASCAP) WBM 24
CUM ON FEEL THE NOIZE (Barn, ASCAP) CLM 15
CURLY SHUFFLE (Wise Guy, BMI) 32
DELIRIOUS (Controversy, ASCAP) CPP 99
DREAM (Giorgio Moroder/Carub/Alcor, ASCAP) 58
EBONY EYES (Stone City, ASCAP) CPP 52
ELECTRIC KINGDOM (Jackaroe/Bahary, ASCAP) 90
GIRLS JUST WANT TO HAVE FUN (Heroic, ASCAP) 69
GIVE IT UP (Alexandra/Shawn/Channel) 67
GLORIA (Unichappell, BMI) 73
GOLD (Reformation, ASCAP) HL 34
HEART AND SOUL (Chitty Chat Careers, BMI) CPP 36
HOLIDAY (House Of Fun/Pure Energy, BMI) CPP 31
HOW MANY TIMES CAN WE SAY GOODBYE (Goldrian, ASCAP) CLM 100
I AM LOVE (Saggifire, ASCAP/CBS/Foster Frees/Streamline/Moderne/Off Backstreet, BMI) CPP/ABP 91
I GUESS THAT'S WHY THEY CALL IT THE BLUES (Intersong, ASCAP) CHA/HL 11
I NEED YOU (Porchester/Dale Kawashima/Orca/Day To Day, ASCAP/Neches River, BMI) CPP 88
I STILL CAN'T GET OVER LOVING YOU (Raydiola, ASCAP) WBM 28
I WON'T STAND IN YOUR WAY (Willesden, BMI) HL 56
IF I'D BEEN THE ONE (Rocknocker, ASCAP) CLM 25
IF LOVE SHOULD GO (Necessary Noise, ASCAP) 98
IN A BIG COUNTRY (Virgin, ASCAP) CPP 20
IN THE MOOD (Talk Time/Bay, ASCAP) 40
INVISIBLE HANDS (Zomba, ASCAP) CPP 95
ISLANDS IN THE STREAM (Gibb Brothers/Unichappell, BMI) CHA/HL 18
JOANNA (Delightful, BMI) CPP 22
JUST ONE MORE TIME (ATV/18 Karat Gold, BMI/PROCAN) 89
KARMA CHAMELEON (Virgin/ASCAP/Pendulum/Warner-Tamerlane, BMI) CPP 17
LET THE MUSIC PLAY (Shapiro, Bernstein/Emergency, ASCAP) CPP 42
LET'S GO UP (ATV/Franne Golde/Ivers/Rightsong, BMI) CLM 83
LET'S PRETEND WE'RE MARRIED/IRRESISTIBLE BITCH (Controversy, ASCAP) 82
LICK IT UP (Kiss, ASCAP) CLM 66
LOVE IS A BATTLEFIELD (Chinnichap/Careers, BMI/Makiki/Arista, ASCAP) CPP 7
MAGNETIC (Saggifire/Zomba, ASCAP) CPP/ABP 93
MAJOR TOM (COMING HOME) (Southern, ASCAP) CPP 14
MAKING LOVE OUT OF NOTHING AT ALL (E.B. Marks/Lost Boys, BMI) CPP 80
MIDDLE OF THE ROAD (Hynde House of Hits/Clive Banks/ATV, London) 43
NIGHTBIRD (Welsh Witch, BMI/Sweet Talk/Three Hearts, ASCAP) WBM 48
99 LUFTBALLONS (April, ASCAP) CPP/ABP 62
ONE THING LEADS TO ANOTHER (Colgems-EMI, ASCAP) CPP 94
OWNER OF A LONELY HEART (Affirmative/Warner-Tamerlane, BMI/Unforgettable Songs/Island, ASCAP) WBM 4
P.Y.T. (PRETTY YOUNG THING) (Eiseman/Hen-Al/Kings Road/BMI,Yellow Brick Road/ASCAP CPP/WBM 47
PINK HOUSES (Riva, ASCAP) WBM 29
POLITICS OF DANCING (Firstars, ASCAP) 59
RAPPIN' RODNEY (Paper Clip/Original JB/Funkgroove, BMI) 86
READ 'EM AND WEEP (E.B. Marks/Neverland/Peg, BMI) WBM 23
RED HOT (Chappell, ASCAP) 77
REMEMBER THE NIGHT (Clean Sheets, BMI) CPP 45
RUNNING WITH THE NIGHT (Brockman, ASCAP/Dyad, BMI) CLM 21
SAVE THE LAST DANCE FOR ME (Rightsong, BMI) CHA/HL 60
SAY IT ISN'T SO (Hot-Cha/Unichappell, BMI; Bob Clearwater CHA/HL 2
SAY SAY SAY (MPL Communications/ASCAP, Mijac Music/BMI) HL/WBM 1
SEND HER MY LOVE (Twist And Shout/Weed High Nightmare/Colgems-EMI, ASCAP) CPP 92
SEND ME AN ANGEL (Wheatley/Pty./Tumbleweed, BMI) 46
SIGN OF FIRE (Colgems-EMI, ASCAP) 35
SMILE HAS LEFT YOUR EYES (WB/Almond Legg, ASCAP) 78
SO BAD (MPL Communications, ASCAP) 49
SOMEONE LIKE YOU (Bemal/Kejra, ASCAP) 81
SOUND OF GOODBYE (Parquet/Lawyers Daughter, BMI) 84
SOULS (Vogue, BMI) CLM 41
STATE OF THE NATION (Exit 60, BMI) CPP 97
STAY WITH ME TONIGHT (Zubaidah, ASCAP) CPP 33
STREET OF DREAMS (Thames Talent/Lyon Farms, ASCAP/BMI) 75
SUDDENLY LAST SUMMER (Clean Sheets, BMI) CPP 72
SWEETHEART LIKE YOU (Special Rider, ASCAP) WBM 85
SYNCHRONICITY II (Magnetic/Reggatta/Illegal, BMI) HL 16
TAKE ME BACK (Skoubogade, ASCAP) 51
TALKING IN YOUR SLEEP (Forever Endeavor/Romantics, ASCAP) CLM 12
TELEFONE (LONG DISTANCE LOVE AFFAIR) (Mighty Mathieson/Slapshot, BMI) CPP 71
TELL ME IF YOU STILL CARE (Flyte Time/Avant Garde/Almo, ASCAP) 79
TENDER IS THE NIGHT (Olas/Kortchmar/Night Kitchen, ASCAP) WBM 76
THAT'S ALL (Pun/Warner Bros., ASCAP) WBM 27
THINK OF LAURA (Another Page, ASCAP) WBM 38
THIS MUST BE THE PLACE (WB/Bleu Disque/Index, ASCAP) WBM 65
TIME WILL REVEAL (Jobete, ASCAP) CPP 26
TONIGHT I CELEBRATE MY LOVE (Almo/Prince Street/Screen Gems-EMI, ASCAP/BMI) CPP/ALM 70
TOTAL ECLIPSE OF THE HEART (E.B. Marks/Lost Boys, BMI) HL 68
TOUCH A FOUR LEAF CLOVER (Almo/Jodaway, ASCAP) CPP/ALM 87
TWIST OF FATE (Stephen A. Kipner/April/Big Stick/Careers, ASCAP/BMI CPP/ABP 8
UNDERCOVER OF THE NIGHT (Colgems-EMI, ASCAP) CPP 9
UNION OF THE SNAKE (Tritec) CHA/HL 3
UPTOWN GIRL (Joel Songs, BMI) CPP/ABP 6
WAY HE MAKES ME FEEL (Ennes/Emanuel/Threesome, ASCAP) CPP/B-3 57
WET MY WHISTLE (Hip-Trip/Midstar, BMI) CPP 64
WHAT'S NEW (Marke/Warner Brothers/Limerick/Reganesque/Trim-Co., ASCAP) WBM/CPP 53
WHEN THE LIGHTS GO OUT (Rondor/London/Almo, ASCAP) CPP/ALM 37
WHY ME? (GMPC/Carub/Alcor, ASCAP) WBM 19
YAH MO B THERE (Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP) WBM 50
(YOU CAN STILL) ROCK IN AMERICA (Kid Bird/Rough Play, BMI) 61
YOU DON'T BELIEVE (Woolfsongs/Careers, BMI) CPP 54
YOU'RE LOOKING LIKE LOVE TO ME (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP/BMI) 74

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Problems With Adam Computer System

• *Continued from page 6*

ers are erasing digital data packs by either placing them on a turned-on television set or leaving them in the disk drive while turning the machine on and off.

The spokeswoman admits that Coleco is partly to blame. The firm "had not properly warned consumers about the negative effects of the magnetic fields emulating from tvs as well as the significance of removing data packs from disk drives," she laments.

Ironically, the Adam computer system, introduced in June, was slated to be an easy-to-use, user-friendly product. The company touted Adam as a fast entry into the world of computing. A June press release said the system would "change forever the relationship that currently exists between humans and computors."

Upon the system's introduction, the company's stock surged, and by the end of the summer, Coleco boasted of pre-orders for the computer at nearing half million. By September, 30 days after the machine was scheduled to ship, Coleco was plagued with production problems and hampered by the FCC, which would not approve the machine because Coleco had not sent it a complete system. Sixty days after the original shipping date, Coleco received approval and commenced distribution.

Currently, the spokeswoman estimates, some 125,000 systems have reached retailers. Another 75,000 will be shipped by year's end, the company hopes. The Adam, which sells for about $600, is still considered the lowest priced computer system on the market.

INDIE STORES TARGETED

Jem To Handle Sony Videos

By ROMAN KOZAK

NEW YORK—Jem Records, the independent nationwide record distributor and importer, is getting into video and is now taking orders for Sony video singles and albums.

"Until now we have stayed out of video because we did not feel that it was part of the music business," says Marty Scott, president of Jem."We felt it was a different market. But the Sony 45s and LPs are as much a part of the record and tape business as are picture disks or Compact Discs. We just consider them another configuration. They are still tape wrapped in plastic, and they are music."

Scott says Jem is initially handling the 20 or so titles in the Sony music video catalog, as well as 10 more titles that Sony will release in January. He says he is focusing on independent record stores that may have been reluctant to get involved with video.

"Music video has failed because it was sold as video, and concerts were sold as movies. But they are not the same. You find yourself missing the sound and sweat and smoke. And you don't go to a Video Shack store to see what's the latest from Rick Derringer. What you find there are '48 Hours' and Jane Fonda exercise tapes. It's more of a rental business," says Scott.

"But a music video is more like an LP," he continues. "It's another artifact of an artist's career. And at about $15 it's fairly inexpensive. People are already paying $8 or $9 for an album, or $8 for a T-shirt, or $4 for a concert program.

"And the sound quality, especially on the Beta format, is better than records. So you should be able to buy them in a record store."

COMMENTARY

Oligopoly Is Not A Dirty Word

• *Continued from page 12*

MTV is an assist toward diversity. But for how long will its format be that diverse? MTV is still losing money. It lacks sufficient advertisers. NBC, Turner Broadcasting, "Night Flight" and others are entering the music-television scene and seeking the same advertisers.

Record companies may choose or be forced to charge for video clips now supplied free. This may cause MTV-type outlets to equate cost and audience and eventually restrict formats as in radio.

Ozzy Osbourne, Loverboy, Joan Jett, Soft Cell, Human League and the Go-Go's, among others, would not have a place in the American marketplace if the decision had been totally in the hands of corporate a&r departments. Producers, managers and the acts themselves had to establish their own uniqueness with the audience.

There is a vast and growing unsated demand awaiting new music. Oligopoly is a fact and a need. Even greater is the need for oligopoly to know itself. It must learn that by its very nature it limits diversity and encourages sameness. For growth and profitability, it must structure itself to invite in the outside creator.

The outside creator must also have an awareness of this oligopolistic flaw and aggressively exploit that knowledge to the mutual benefit of the oligopoly, the outside creator, and the unsatisfied record buyer.

Polaroid Readies Entry Into U.S. Vidcassette

NEW YORK—Polaroid Corp. will begin marketing blank videocassettes in the U.S. next year, following introduction in selected overseas markets earlier this fall. The Cambridge, Mass.-based company is reportedly also entering the floppy disk market.

Polariod Supercolor videocassettes will be available in VHS and Beta formats in several lengths and quality grades. Pricing will be "competitive," according to the company. The official introduction of the products will take place next month at the Consumer Electronics Show in Las Vegas.

Bumper Crop Of Hits, Misses In Second Half Of '83

• *Continued from page 6*

hits. This followup peaked at number 20 and produced no smash singles. Do you suppose there's any connection there?

9. "The Present," Moody Blues, Threshold. This album peaked at number 26 in October, tying 1977's "Caught Live + 5" as the lowest-charting album in Moodys' history. It's especially disappointing because the band's last album, 1981's "Long Distance Voyager," hit No. 1.

10. "Dirty Looks," Juice Newton, Capitol. Between them, Newton's last two albums logged more than 100 weeks on the chart and yielded half a dozen hit singles. This album fell far short: It peaked at number 52 in October and fell off the chart after just 15 weeks.

There were other disappointments on the charts in the past six months. Natalie Cole's label switch to Epic and Dionne Warwick's collaboration with Luther Vandross failed to return those artists to chart glory. Cole's "I'm Ready" spent just three weeks on the chart, while Warwick's "How Many Times Can We Say Goodbye" peaked at a disappointing 64.

The Little River Band and former lead singer Glenn Shorrock each came up short in their first albums apart. LRB's "The Net" peaked at 61, while Shorrock's "Villain Of The Peace" failed to even crack the top 200.

And James Ingram and Jennifer Holliday both fell below expectations with their first solo albums. Ingram's "It's Your Night" stalls at number 67 this week; Holliday's "Feel My Soul" peaked at 31 in November.

Enough bad news. Here are the 10 albums from the past six months that did significantly better than expected.

1. "What's New," Linda Ronstadt, Asylum. A year ago when Ronstadt's last album, "Get Closer," peaked at number 31, who would have thought that a set of old standards recorded with Nelson Riddle would put her back in the top three?

2. "Metal Health,'" Quite Riot, Pasha/Epic. Last month this became the first debut album by a heavy metal band to climb to No. 1. The band also took a 10-year-old Slade song, "Cum On Feel The Noize," to number five. That's precisely 93 notches higher than Slade took it.

3. "90125," Yes, Atco. You can go home again! Yes' first album in five years featuring Jon Anderson and its first in 12 years with Tony Kaye explodes this week, jumping six notches to number seven. It's likely to become the group's first No. 1 album—a mere 15 years after the group's formation.

4. "The Big Chill" soundtrack, Motown. The newest song on this album was cut in 1971. And yet there it sits at number 18, just above McCartney and Dylan. It's the most successful soundtrack comprised of old hits since "American Graffiti" cracked the top 10 in 1974.

5. "Greatest Hits," Air Supply, Arista, and **"Faster Than The Speed Of Night," Bonnie Tyler, Columbia.** A year ago Air Supply was in a moderate slump and Tyler was in a major one. But smash singles written and produced by Jim Steinman put both of these albums in the top 10.

6. "She Works Hard For The Money," Donna Summer, Mercury. When Quincy Jones was only able to bring Summer to number 20 on the album chart last year, many figured Summer's top 10 days were over. But she made it back to the top 10 on her next try, with this album produced by Michael Omartian.

7. "Eliminator," ZZ Top, Warner Bros. The group returned to the top 10 for the first time in more than eight years when this set climbed to number nine in November.

8. "Speaking In Tongues," Talking Heads, Sire. The group cracked the top 15 for the first time with this album which also yielded its first top 10 single, "Burning Down The House."

9. "No Parking On The Dance Floor," Midnight Star, Solar. This album went gold and cracked the top 30 in October, becoming one of the year's biggest black music hits and proving that there are a lot of Freak-A-Zoids out there.

10. "The Ark," the Animals, IRS and **"What Goes Around," the Hollies, Atlantic.** The comebacks may have been modest as comebacks go, but did you think you'd ever see either of these groups in the top 100 again?

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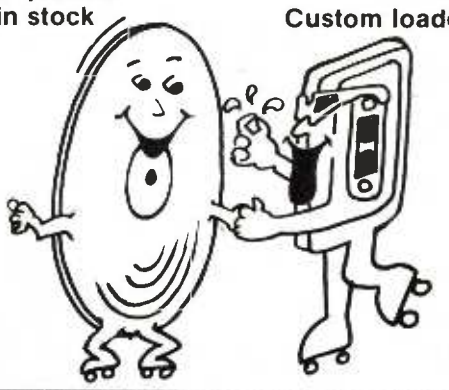

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News

WEA, MCA Pact Globally; RCA, Motown Extend Ties

• *Continued from page 3*

cluded initially are Japan and South Africa, where existing pacts run until 1985, as well as Scandinavia and Italy.

Lou Cook, president of MCA International, says the last territory to fall under the WEA deal will be the Philippines, where the present deal runs into the summer of '85.

MCA product is currently distributed by PolyGram in Australia and New Zealand, but that deal expires Dec. 31, according to Cook. MCA's deal with PolyGram is set to continue in Scandinavia and Portugal.

MCA chief Azoff noted at a press conference last week: "We think the past seven months have proved that we intend to be the most aggressive label in the business, and this is the start of our international commitment.

"We intend to greatly beef up our international structure in London and around the world. This will entail a lot of additional jobs. We'll be hiring marketing and local a&r and liaison people around the world."

Nesuhi Ertegun, president of WEA International, added that he pursued the deal mainly because of Azoff's ability to attract artists.

One interesting aspect of the pact is its consummation amid the Warner Communications/PolyGram merger machinations, especially since questions have been raised as to whether WEA International in its present form would continue if "PolyWarner" becomes a reality. Presumably Azoff raised those same questions, and was satisfied with the answers.

The Motown/RCA deal was formally signed in London last week by J.K. Davies, division vice president of RCA Europe, along with Peter Prince, Motown Records' international vice president. Alan Cornish, vice president of RCA's European regional office, said the major will be setting up a Motown office in each operating country, in addition to its current office in the U.K. Record manufacturing is to be carried out by Sonopress in Germany, in line with RCA's central manufacturing policy.

Previously, Motown was with Bellaphon Records for Germany and Austria and, on a non-exclusive basis, Switzerland. In France, the company was with Vogue, as it was for the Benelux territories and, again on a non-exclusive basis, for Switzerland.

In Scandinavia, the Motown deal is with the AB Elektra company in Stockholm, part of the Scan group, which covers the Scandinavian territories. Elektra has, for 20 years, been RCA licensee in this region, so there is effectively no change here. And RCA previously held rights to Motown for Spain and Portugal.

Vidgame Console Sales Post Jump

• *Continued from page 5*

puter sales would have been higher if they received an appropriate number.

Notes Child World's Chase, "You can't compare video game hardware with computers. The unit value differs." It is assumed that some households own more than one kind of computer system.

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

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	2	53	MICHAEL JACKSON Thriller Epic QE 38112 CBS	WEEKS AT #1 21	▲	BLP 6	
2	1	7	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA		8.98	BLP 1
3	5	13	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	●	8.98	
4	3	26	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
5	4	5	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA		9.98	
6	6	36	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
7	13	4	YES 90125 Atco 90125	WEA		8.98	
8	9	19	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲		
9	8	8	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS			
10	10	6	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA		9.98	
11	7	14	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 1
12	17	3	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP		8.98	
13	11	9	GENESIS Genesis Atlantic 80116	WEA		9.98	
14	19	5	BARBRA STREISAND Yentl Columbia JS 39152	CBS			
15	12	8	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL		8.98	
16	16	36	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98	
17	14	47	DEF LEPPARD Pyromania Mercury 810308 1 (Polygram)	POL	▲	8.98	
18	18	10	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA		8.98	BLP 40
19	15	6	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS			
20	20	6	BOB DYLAN Infidels Columbia QC-38819	CBS			
21	21	19	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98	
22	22	14	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98	
23	23	11	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲		
24	24	7	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP		9.98	CLP 18
25	25	35	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98	BLP 62
26	30	3	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS			
27	26	8	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98	
28	31	22	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	●	8.98	BLP 2
29	32	4	.38 SPECIAL Tour De Force A&M SP-4971	RCA		8.98	
30	43	4	JOHN TRAVOLTA/OLIVIA NEWTON-JOHN Two Of A Kind - Soundtrack MCA 6127	MCA		9.98	
31	29	31	THE FIXX Reach The Beach MCA 5419	MCA	●	8.98	
32	27	21	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲		
33	28	12	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS			
34	39	4	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA		8.98	
35	33	35	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	
36	50	7	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98	
37	37	6	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA		8.98	
38	38	58	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 35
39	40	10	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS			
40	34	21	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 3
41	42	4	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 8
42	44	6	EDDIE MURPHY Comedian Columbia FC-39005	CBS			BLP 16
43	35	27	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
44	46	3	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		5.98	
45	45	45	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
46	36	11	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA		8.98	
47	48	11	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98	
48	47	11	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98	
49	49	6	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98	
50	41	22	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	●	8.98	
51	74	3	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL		8.98	BLP 13
52	55	6	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA		8.98	
53	53	6	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
54	70	5	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 18
55	52	16	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 7
56	68	4	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS			
57	54	26	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
58	63	35	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98	
59	60	10	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 5
60	61	40	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 2
61	57	62	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 51
62	78	33	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	
63	51	20	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 17
64	59	13	RAINBOW Bent Out Of Shape Mercury 815305-1M1 (Polygram)	POL		8.98	
65	71	3	ADAM ANT Strip Epic FE 39108	CBS			
66	69	12	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98	
67	67	7	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 14
68	65	23	SPANDAU BALLET True Chrysalis BGV-41403	CBS			
69	66	17	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 20
70	64	18	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA		8.98	BLP 4
71	73	19	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98	
72	82	5	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 13
73	120	29	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
74	83	11	ANNE MURRAY A Little Good News Capitol ST-12301	CAP		8.98	CLP 13
75	76	8	EDDIE MONEY Where's The Party Columbia FC 38862	CBS			
76	79	5	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 29
77	86	2	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL		8.98	
78	62	31	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
79	80	64	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
80	95	83	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
81	81	16	THE MOODY BLUES The Present Threshold TRL1-2902 (Polygram)	POL		8.98	
82	85	5	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 25
83	87	17	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 46
84	58	10	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 12
85	56	26	LOVERBOY Keep It Up Columbia QC38703	CBS	▲		
86	88	12	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	
87	75	51	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
88	72	16	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98	
89	93	15	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
90	92	9	DIONNE WARWICK How Many Times Can We Say Goodbye Arista AL8-8104	RCA		8.98	BLP 26
91	98	3	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 49
92	77	18	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS			BLP 11
93	91	41	U2 War Island 90067 (Atco)	WEA	●	8.98	
94	94	11	JOBOXERS Like Gangbusters RCA AFL1-4847	RCA		8.98	
95	84	24	DONNA SUMMER She Works Hard For The Money Mercury 812265-1 (Polygram)	POL	●	8.98	BLP 36
96	90	17	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 27
97	106	5	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 28
98	100	18	ASIA Alpha Geffen GHS 4008 (Warner Bros.)	WEA	▲	8.98	
99	89	7	DAVID BOWIE Ziggy Stardust-The Motion Picture RCA CPLZ-4862	RCA		11.98	
100	96	21	MEN WITHOUT HATS Rhythm Of Youth Backstreet BSR 39002 (MCA)	MCA	●	8.98	
101	103	16	AC/DC Flick Of The Switch Atlantic 80100	WEA		8.98	
102	108	6	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 10
103	105	29	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98	
104	107	62	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
105	101	34	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
106	104	78	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).

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Industry Events

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. 8-10, **California Broadcasters Assn.** midwinter conference, Sheraton Plaza, Palm Springs, Calif.

Jan. 18-20, **Texas Cable Show,** San Antonio Convention Center, San Antonio.

Jan. 20-22, **National Assn. of Music Merchandisers** (NAMM) winter market show, Anaheim Convention Center, Anaheim, Calif.

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. 7-8, **Arizona Cable Television Assn.** annual meeting, Phoenix Hilton, Phoenix.

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 Academy 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.

March 1-3, **Organization of Country Radio Broadcasters** 15th annual country radio seminar, Opryland Hotel, Nashville.

March 7-9, **Billboard's Computer Software/Video Games Conference,** Westin St. Francis Hotel, San Francisco.

March 8-10, **SPARS/Univ. of Miami** conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 14-21, third **Caribbean Music Festival,** Cartagena, Colombia, S.A.

March 20, **24th annual International Broadcasting Awards,** Century Plaza Hotel, Los Angeles.

March 23-27, **National Assn. of Recording Merchandisers** (NARM) convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, second international trade fair for **Consumer Electronics,** Exhibition Grounds, Abu Dhabi.

March 28-30, **Frost & Sullivan's sixth annual Computer Graphics conference,** Doral Hotel On-The-Ocean, Miami Beach.

April 9-12, **Audio-Visual Exhibition,** Wembly Conference Centre, London.

April 14-19, **Computer Graphics '85,** Dallas Convention Center.

Dealers, One-Stops Say Sales Maintain Hot Pace

• *Continued from page 5*

cinnati one-stop. He doesn't offer accurate figures on his selloff on "Thriller" since the cable tv debut two weeks ago for the title clip, but intimates it was in five figures. Tom Choate of SeaPort, Portland, Ore., also points to a renewed economy and strong album product but does not offer a percentage of his increase over 1982.

This Christmas is separating the men from the boys, according to Pete McDermott of Peter's One-Stop, Norwood, Mass. Like his contemporaries, he's worried about Atlantic's album list price increase to $9.98 (separate stories, page 3). He's worried about more labels joining, noting that the new Van Halen album on Warner Bros. has a 9 prefix. Others canvassed talked about a hinted CBS increase in the Superstar series.

McDermott sees an "amazing" selloff in Christmas-oriented albums for the first time in several years. He calls this a valid indication of more money being available to buy such specialized, seasonal product.

The 10 Cat's stores and Music City One-Stop in Nashville are up 10% over last year, Bruce Carlock states. Much of his additional business and traffic is accounted for by a strong current advertising campaign on midline product, both $5.98 and $6.98. He's selling at $4.99 via local tv spots over Nashville, Knoxville and Chattanooga stations. In addition, MTV has started selling local spots in those three Tennessee cities, so he's down for a total of 100 spots there. Thus far, he's found MTV's pull excellent.

"Monday (12) was our biggest record day in two years," avers Stan Meyers of Sound Video Unlimited, Chicago. In addition, he says the Noel Gimbel firm has moved more than 90,000 pieces of "Raiders of The Lost Ark." He finds children's video titles moving out well, too.

Mike Mowers calls his retail and one-stop business at Radio Doctor's in Milwaukee "exceptional." He's pleased with the clientele at their neighboring all-classics store, where business is 30% over last year, according to manager Terry Zellmer. He also feels he's lost some customers among the mom and pops and head shops who deserted the business in the past two years, but says that overall his universe of dealers is stronger.

Rhody's of Warwick, R.I. expects to come in 10% to 15% over last year, according to Ruby Zeidman. "Video games have slowed way down. They're auctioning off another arcade in this area," he notes.

Only four-store Mother's Records out of Moorhead, Minn., dissents from the optimism. Dan Bredell says business is "only so-so." He adds that the last 10 days before the holiday usually tell the tale, so there is still hope. He was snowed in at his home when contacted.

New Companies

Stone Age Promotion & Marketing Co., formed by Michael Stone. First account is Rocshire Records. 2881 Warner Dr., West Bloomfield, Mich. 48033; (313) 363-5954.

★ ★ ★

Randy Hock Productions, formed by Randy Hock, specializing in placement and development of music video projects and management and representation for producers and directors. 102 W. 74th St., New York, N.Y. 10023; (212) 724-4824.

★ ★ ★

Radio Sales International, Inc., a representation firm for the off-shore radio station, Radio Caroline (Western Europe), for airtime, sales and promotion. P.O. Box 118, New York, N.Y. 11518; (516) 599-7030.

★ ★ ★

Machanic & Popkin, a marketing and communications consulting company, specializing in electronic media, formed by Mary Ann Machanic and Nancy Popkin. First client is Nash Communications Co. 287 Harvard St., Cambridge, Mass. 02130; (617) 292-6333.

★ ★ ★

Curv Records Inc., formed by Thos. De Woskin. First release is the single "Still Love You" by Thom Henry. P.O. Box 564, Gracie Station, New York, N.Y. 10028; (212) 722-6539.

★ ★ ★

Jeri Carr Inc., a public relations firm, formed by Jeri Carr. 12225 Riverside Drive, Suite 211, North Hollywood, Calif. 91607: (213) 763-2415.

★ ★ ★

I Contact, an engineer referral service, formed by Yvonne Sewall. 215 W. 91st St., New York, N.Y. 10024; (212) 799-0453.

★ ★ ★

Carr-Star Management, formed by Richard Carr of Richard Productions. 1 Court Drive, Lincoln, R.I. 02865; (401) 333-0700.

Avant Noirs Corporations, a recording, publishing and management firm, formed by Daoud Ivan Spencer. First releases are singles by Byron Thompson, Ron Luter and Lanere Rollins. GPO Box 2633, Brooklyn, N.Y. 11202; (212) 678-7521.

★ ★ ★

RVA INC., a record label, formed by Robert and Viola Wills Ashmun. First release is a self-titled album by Space. 3531 Orchard Lane, Minnetonka, Minn. 55343; (612) 933-3367.

★ ★ ★

Backbeat Productions, a record production and management firm, formed by Barry Finnerty and Jon Hammond. First release is "(She's Got A) Jones For Mr. Johnson" by the Chicken Rib Combo. 251 W. 30th St., Suite 9FW, New York, N.Y. 10001; (212) 247-4231.

Bubbling Under The Top LPs

201–**ALCATRAZ, No Parole From Rock 'N' Roll,** Rocshire XR 22016
202–**PATTI LA BELLE, I'm In Love Again,** P.I.R. FZ 38539 (Epic)
203–**MIDNIGHT OIL, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1,** Columbia BFC 38996
204–**ECHO & THE BUNNYMEN, Echo & The Bunnymen,** Sire 1-23987 (Warner Bros.)
205–**NICK HEYWARD, North Of A Miracle,** Arista AL8-8106
206–**THE ALARM, The Alarm,** I.R.S. SP-70504 (A&M)
207–**CHERYL LYNN, Preppie,** Columbia FC 38961
208–**Z. Z. HILL, I'm A Blues Man,** Malaco 7415
209–**MANFRED MANN'S EARTH BAND, Somewhere In Afrika,** Arista AL8-8194
210–**JOHNNY LEE, Greatest Hits,** Warner Bros. 1-23967

Market Quotations

As of closing, Dec. 13, 1983

Annual High	Annual Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69¾	48⅜	ABC	10	2362	53¾	52⅛	53⅝	+1⅜
49½	30⅛	American Can	4	278	48¾	48⅜	48⅝	– ⅜
17¾	8½	Armatron Int'l	11	22	11⅜	11	11	– ¼
81¾	55	CBS	11	426	66⅝	66⅜	66½	unch
65	16	Coleco	7	5358	25½	23⅜	24½	+ ½
9¾	6½	Craig Corporation	—	12	7⅝	7½	7⅝	unch
84¾	47¼	Disney, Walt	18	818	51⅝	50¾	50⅞	– ⅛
6¼	3¾	Electrosound Group	—	7	5⅛	5	5⅛	unch
31½	16⅛	Gulf + Western	8	3607	31¼	30⅝	30¾	+ ⅛
38½	18	Handleman	16	140	37¼	36¾	37	– ½
12¼	6	K-Tel	—	12	7¼	7¼	7¼	– ⅛
79½	47¼	Matsushita Electronics	18	60	78¼	77⅞	78	– ⅛
16⅞	5¼	Mattel	—	1379	5⅜	5⅛	5⅛	– ⅛
42⅛	32⅛	MCA	11	406	39¼	38⅞	39	– ⅛
90½	72⅝	3M	15	1255	86	85⅜	86	+ ¼
150	82	Motorola	25	1619	139¼	136⅞	136⅞	–1⅞
79⅝	47	No. American Phillips	12	395	77	76⅝	76⅝	+ ⅛
15¼	2½	Orrox Corporation	—	137	3¼	3	3¼	+ ⅛
28⅜	18	Pioneer Electronics	—	4	28	27¾	27¾	– ⅛
37⅛	13¼	RCA	19	8778	35⅝	34⅜	35	– ⅜
16¾	12⅝	Sony	33	1733	14¼	14	14⅛	– ⅛
36½	25⅝	Storer Broadcasting	—	1004	36	35½	35⅞	unch
6⅞	2⅜	Superscope	—	32	4½	4¼	4¼	– ⅛
57	38	Taft Broadcasting	14	79	50¼	49½	49¾	+ ¾
35¼	19⅞	Warner Communications	—	1936	23¾	22⅞	23¼	– ⅛
17¼	8¼	Wherehouse Entertain.	17	35	16⅜	15⅞	15⅞	– ½

OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	1⅛
Certron Corp.	24300	3¼	3⅜
Data Packaging	100	6½	7¼
Koss Corp.	2600	4	4⅛

OVER THE COUNTER	Sales	Bid	Ask
Josephson Int'l	8200	14	14¼
Recoton	1000	8⅛	8½
Schwartz Bros.	—	2¾	3½

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, Daniel, to Joe and Joyce Polack, Oct, 27, in Budd Lake, N.Y. He is comptroller of Monarch Entertainment in West Orange, N.J.

★ ★ ★

Girl, Dara Victoria, to Sherri and Rob Freeman, Dec. 8 in New York. He is an independent producer and president of Titlewave Productions there. She is a broadcast engineer for the NBC Radio Networks.

★ ★ ★

Girl, Nicole Michelle, to Mindy and Jim Determan, Dec. 2 in Minneapolis. Both are employed by Musicland there. She is a distributor and inventory manager. He is an assistant regional manager.

★ ★ ★

Girl, Leicia Rhiannon, to Kara Cope and Jay Johnson, Nov. 13 in Salt Lake City, Utah. She is a clerk at Record Bar's store at the Cottonwood Mall there.

★ ★ ★

Girl, Heather Lynn, to J.B. and Kim Copeland, Nov. 29 in Nashville. He is tour accountant for the Charlie Daniels Band.

Marriages

David Schlang to Dayna Striker, Dec. 18 in Albany, N.Y. He is owner and president of One Way Records there.

★ ★ ★

Dana Ferris to Wendy Garfield, Nov. 25 in San Francisco. He is leader of the Spivs. She is assistant to the vice president of creative services at Kragen & Co. in Los Angeles.

★ ★ ★

Attila Csupo to Zsuzsanna Bango, Dec. 16 in Los Angeles. He works in Billboard's West Coast office.

★ ★ ★

Suzan Branum to Don John Pauls, Nov. 4 in Chattanooga, Tenn. She is manager of the Record Bar at the Eastgate Mall there.

★ ★ ★

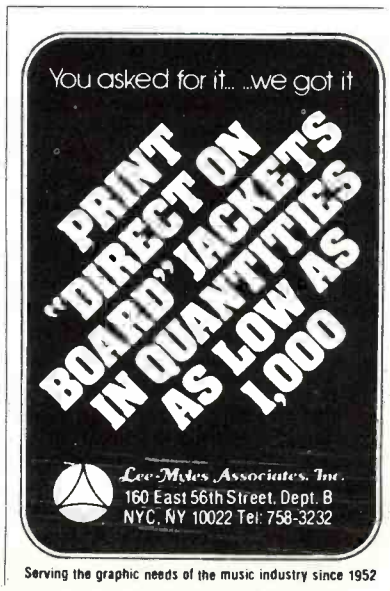
Jim Galassi to Andrea Matt, Nov. 11 in Cleveland. He is an air personality at WRCW Canton.

Deaths

Nat Shapiro, 61, of an apparent heart attack while working in his New York office, Dec. 14. In his 30-year career, Shapiro produced more than 100 albums and served as an artist manager, a music publisher, a press agent and a columnist. His album productions included releases by Michel Legrand, for whom he served as personal manager, Mahalia Jackson, Lotte Lenya, Nina Simone and Barbra Streisand. Shapiro was also a former director of international recording and music publishing activities for CBS Records. He authored a six-volume reference series, "Popular Music—An Annotated Index Of American Popular Songs," and compiled two books with Nat Hentoff, "Hear Me Talkin' To Ya" and "The Jazz Makers."

★ ★ ★

Albert C. "Bert" Nickerson, 75, Nov. 28 at the Shore Memorial Hospital in Atlantic City. Leader of the Bert Nickerson trio in the '50s, he also played saxophone with Alex Bartha's Orchestra in the '30s and '40s. He is survived by his wife, Edna, two daughters, three siblings and a grandson.



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TOP LPs & TAPE™

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

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	102	10	BLACK SABBATH Born Again Warner Bros. 1-23978	WEA		8.98	
108	99	11	ALDO NOVA Subject Aldo Nova Portrait FR-38721 (Epic)	CBS			
(109)	113	5	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS			
(110)	116	36	EDDIE MURPHY Eddie Murphy Columbia PC 38180	CBS			
111	111	94	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
(112)	123	165	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 66
113	114	27	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
114	118	89	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
(115)	124	4	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 15
116	117	6	HANK WILLIAMS, JR. Man Of Steel Warner/Curb 1-23924	WEA		8.98	
117	112	41	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA	●	8.98	
118	109	15	QUEENSRYCHE Queensryche EMI-America DLP-19006	CAP		5.98	
119	110	7	RICHARD PRYOR Here & Now Warner Bros. 1-23981	WEA		8.98	BLP 31
120	97	6	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
(121)	NEW ENTRY		LUTHER VANDROSS Busy Body Epic FE 39196	CBS			BLP 52
(122)	126	6	EMMYLOU HARRIS White Shoes Warner Bros. 1-23961	WEA		8.98	CLP 31
123	122	45	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
124	115	28	GEORGE BENSON In Your Eyes Warner Bros. 1-23744	WEA	●	8.98	BLP 53
125	121	6	THE OAK RIDGE BOYS Deliver MCA 5455	MCA		8.98	CLP 14
(126)	165	2	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 38
(127)	190	2	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)			8.98	
128	119	14	MICHAEL STANLEY BAND You Can't Fight Fashion EMI-America ST-17100	CAP		8.98	
129	125	6	BRIAN MAY & FRIENDS Starfleet Project Capitol ST-15014	CAP		5.98	
(130)	159	39	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
131	135	82	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
132	129	45	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98	
133	131	20	ELVIS COSTELLO Punch The Clock Columbia FC 38897	CBS			
(134)	155	77	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
135	138	4	MELISSA MANCHESTER Emergency Arista AL8-8094	RCA		8.98	
(136)	149	128	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
(137)	157	2	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
138	130	21	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
(139)	144	5	PAUL RODGERS Cut Loose Atlantic 80121	WEA		8.98	
(140)	146	5	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 22
141	132	15	HEART Passionworks Epic QE-38800	CBS			
142	133	23	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
143	127	12	CARLY SIMON Hello Big Man Warner Bros. 1-23886	WEA		8.98	
144	147	94	ALABAMA Mountain Music RCA AFLI-4229	RCA	▲	8.98	CLP 37
145	143	37	NAKED EYES Naked Eyes EMI-America ST 17089	CAP		8.98	
146	154	40	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	
147	148	5	STANLEY CLARKE/GEORGE DUKE The Clarke/Duke Project II Epic FE 38934	CBS			
148	151	4	TOM BROWNE Rockin' Radio Arista AL8-8107	RCA		8.98	BLP 24
149	152	46	MERLE HAGGARD/WILLIE NELSON Poncho & Lefty Epic FE 37958	CBS	●		CLP 12
150	128	124	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	6.98	
151	134	11	SOUNDTRACK Eddie And The Cruisers Scotti Bros. BFZ-38929 (Epic)	CBS			
152	136	11	DOKKEN Breaking The Chains Elektra 60292	WEA		8.98	
153	141	33	MARY JANE GIRLS Mary Jane Girls Gordy 6040GL (Motown)	MCA		8.98	BLP 21
154	156	5	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98	
155	137	12	KLIQUE Try It Out MCA 39008	MCA		8.98	BLP 33
156	145	53	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
157	161	17	ZAPP Zapp III Warner Bros. 1-23875	WEA		8.98	BLP 41
158	140	11	JOHN DENVER It's About Time RCA AFL1-4683	RCA		8.98	
159	150	21	SHALAMAR The Look Solar 60239 (Elektra)	WEA		8.98	BLP 47
(160)	167	2	SOUNDTRACK Rumble Fish-Stewart Copeland I.R.S. SP6-4983 (A&M)			6.98	
(161)	175	4	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		8.98	CLP 19
162	160	111	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
163	166	12	X More Fun In The New World Elektra 60283	WEA		8.98	
164	168	9	MICHAEL FRANKS Passionfruit Warner Bros. 1-23962	WEA		8.98	
165	172	133	THE POLICE Zenyatta Mondatta A&M 5P-3720	RCA	▲	8.98	
166	170	46	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
167	169	4	SOUNDTRACK All The Right Moves Casablanca 814449-1 (Polygram)	POL		8.98	
168	171	59	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA		8.98	CLP 28
169	173	6	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
170	174	144	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 39
(171)	188	499	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
(172)	186	2	NIGHT RANGER Dawn Patrol MCA 5460	MCA		8.98	
173	176	32	SIMON TOWNSHEND Sweet Sound 21 Records, 815708-1 (Polygram)	POL		8.98	
(174)	NEW ENTRY		EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	
(175)	NEW ENTRY		MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 34
176	179	17	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 37
177	181	125	JOURNEY Escape Columbia TC 37408	CBS	▲		
178	180	4	STREETS 1st Atlantic 80117	WEA		8.98	
179	158	37	KROKUS Head Hunter Arista AL 8005	RCA		8.98	
180	184	37	JARREAU Jarreau Warner Bros. 1-23801	WEA	●	8.98	BLP 68
181	182	31	FASTWAY Fastway Columbia BFC 38662	CBS			
182	139	12	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
183	153	9	ANITA BAKER The Songstress Beverly Glen BG 10002	IND.		8.98	BLP 19
184	192	93	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲		CLP 53
(185)	191	2	MUSICAL YOUTH Different Style MCA 5454	MCA		8.98	
(186)	NEW ENTRY		ANNE MURRAY Greatest Hits Capitol ST-12110	CAP	▲	8.98	
187	193	85	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
(188)	NEW ENTRY		RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
189	194	61	DARYL HALL & JOHN OATES H2O RCA AFL1-4383	RCA	▲	8.98	
190	197	62	IRON MAIDEN The Number Of The Beast Capitol ST 12202	CAP	●	8.98	
191	195	10	ZZ TOP Best Of ZZ Top Warner Bros. BSK 3272	WEA		8.98	
192	199	12	BOB JAMES Foxie Columbia FC 38801	CBS			
(193)	NEW ENTRY		CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS			
194	200	4	WILLIE NELSON My Own Way RCA AHL1-4819	RCA		8.98	
195	163	15	STEPHANIE MILLS Merciless Casablanca 811364-1 (Polygram)	POL		8.98	BLP 23
196	164	24	SOUNDTRACK Staying Alive RSO 813269-1 (Polygram)	POL	▲	9.98	
197	142	28	THE HUMAN LEAGUE Fascination A&M 1-2501	RCA		5.98	
198	183	14	ORIGINAL CAST La Cage Aux Folles RCA HBC1-4824	RCA		9.98	
199	162	23	TACO After Eight RCA AFL1-4818	RCA		8.98	
200	178	20	KANSAS Drastic Measure CBS Associated QZ-38733	CBS			

DECEMBER 24, 1983, BILLBOARD

TOP LPs & TAPE
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Deborah Allen 161
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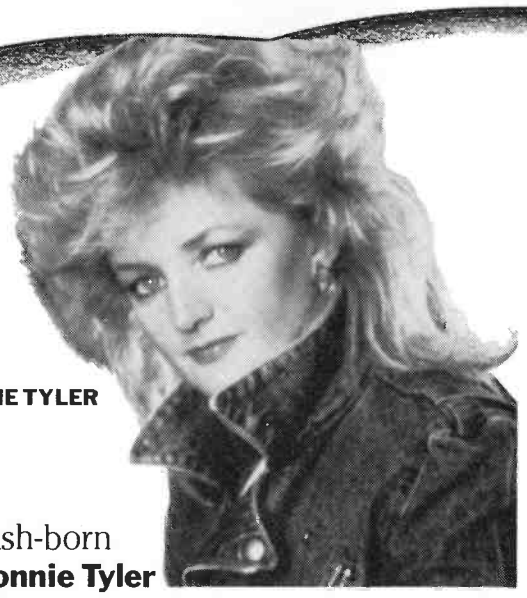


BONNIE TYLER

Welsh-born **Bonnie Tyler** quickly captured the hearts of a legion of U.S. admirers, sending her Columbia debut album to platinum "Faster Than The Speed Of Night." Her Jim Steinman-produced single, "Total Eclipse Of The Heart," is also nearing platinum after spending four weeks at the top of the charts and attracting the undivided attention of both Pop and Adult Contemporary formats. After "Total Eclipse," the future looks bright indeed.

JULIO IGLESIAS

After seducing most of the civilized world with his romantic melodies and Latin good looks, **Julio Iglesias** has finally added America to his list of conquests. His recent cross-country tour was S.R.O. (Swooning Room Only) and his first American release, "Julio," has gone gold: quite an achievement for an album of foreign language love songs. And beware, Julio is about to become fluent in his sixth language: English.

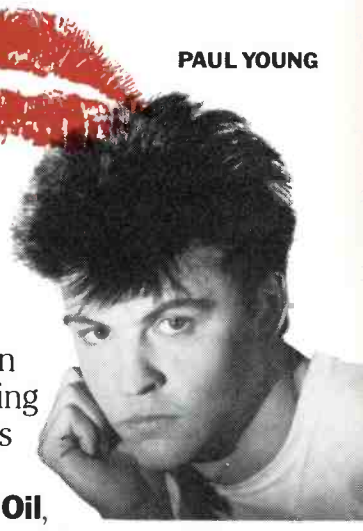
Question: Can an Ant make it as a sex symbol? Listen to **Adam Ant's** just-released album, "Strip," for the provocative answer. Here's a hint: Adam's last album, "Friend Or Foe," was his first U.S. gold–which proves he has a legion of loyal followers in the colonies as well as his homeland of England.

FASTWAY

NENA

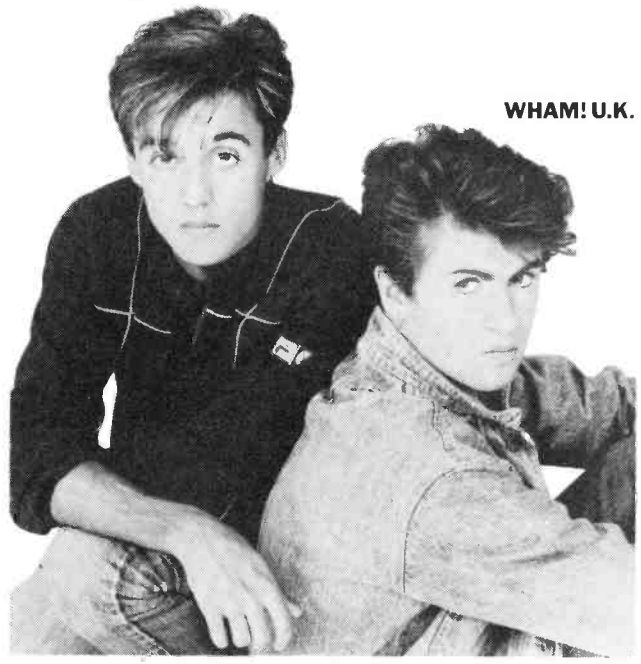
Also making their moves on America are England's **Fastway** and Germany's **Nena**. Thanks to relentless touring, Fastway's debut album–with sales of over 300,000 and still climbing–has traveled all the way into the hearts of America. And Nena is currently wooing U.S. listeners with "99 Luftballons"–her fast-rising debut single.

PAUL YOUNG



Other new faces to watch out for include **Paul Young** and **WHAM! U.K.**– both have already achieved #1 success in England and are making a play for similar status here. Australia's latest new face is **Midnight Oil**, making their American debut with "10, 9, 8, 7, 6, 5, 4, 3, 2, 1." Count on them to be the next 'down under' band to head straight for the top.

WHAM! U.K.



Naturally, bands like **Men At Work** and **Loverboy**– who've had phenomenal success since their debut albums–have continued their multi-platinum success stories.

And coming soon with strong first quarter releases are three big English bands following up on their biggest albums yet: **The Clash**, **Psychedelic Furs** and **Judas Priest**.

Add to the mix a new album of hot rockers from Britain's **Shakin' Stevens**, and you can be sure they'll all be affairs to remember.

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News

Mobile Fidelity Enters Compact Disc Market

By SAM SUTHERLAND

LOS ANGELES—Mobile Fidelity Sound Lab, the Chatsworth, Calif. manufacturer best known for its audiophile LPs and cassettes, throws its hat into the Compact Disc ring during the upcoming Winter Consumer Electronics Show with the unveiling of its first four premium CD titles.

Although company executives originally indicated they'd stay with analog media despite the splashy global launch of the newer digital format, president Herb Belkin says the embryonic CD market appears to have a niche for high-end product. As was the case with Mobile Fidelity's Original Master half-speed LPs and real-time cassette duplications, its CD titles will be based on original analog masters.

Explains Belkin, "The digital-to-digital process for CDs is well within the domain of the majors. When they're transferring a digital master, they do very well. But there've been problems encountered, and documented, when transferring from analog masters."

Belkin asserts that Mobile Fidelity's established expertise in handling analog masters made the move a logical one. Moreover, he claims the company's involvement with CD technology is no last-minute venture dictated by the market.

"We've been working with that technology for nearly three years," he says, noting that Mobile Fidelity had undertaken early CD test projects for several hardware manufacturers at the beginning of 1982. Digital recordings on half-inch videotape media had already been part of the company's mix of high-end products.

The first four Mobile Fidelity CD titles were chosen to showcase the viability of well-recorded analog material for the newer, laser-read disk format. Included are Sonny Rollins' "Way Out West," a 1957 album that Belkin says is the most sonically impressive, "26 years old and as fresh on CD as anything recorded yesterday"; an early '70s Ravel program performed by the Minnesota Orchestra under Stanislaw Skrowaczwsky, originally released in the early '70s by Vox/Turnabout; Al Stewart's "Year Of The Cat," and "I, Robot" by the Alan Parsons Project, both late '70s albums from Arista.

As for price, Belkin says the CDs will appear at the upper end of "the existing CD price structure we're seeing," which now ranges from a low of about $18 to as high as $24 or more. Manufacturing for the initial run is being handled by Sanyo, and Belkin hopes to take orders in Las Vegas when he previews the disks during the Jan. 8-10 CES.

Island Moves, Readies New Dance Label

NEW YORK—Island Records will bow a new independently distributed dance label called 4th And Broadway when the company relocates next month to its new home at 14 E. 4th St., in the Tower Records building here.

At least one 12-inch title with a $4.98 list will ship each month, and a&r acquisitions will be handled "in house," says Island vice president Herb Corsack, noting that future releases marketed by Island will bear the "Island Trading Company" seal.

The company's new phone number is (212) 477-8000.

Atlantic Album Price Hike Provokes Retailers' Anger

• *Continued from page 3*

declares Ben Bartel of the nine Big Daddy's stores in Chicago. "I didn't see anything in the letter that tells me how they are going to accept returns on these three albums. And while I am thinking about it, WEA hasn't told me anything about my January advertising budget."

"We are really discouraged by it," says Jim Bonk, executive vice president of Camelot Enterprises. "Why 10 days before Christmas? We will not pick our customers' pockets. Price through the holidays will be at the $8.98 level.

"Why do suppliers always have to go up $1 on list? There's a quarter and a half-dollar too. Do they really need the whole dollar? Hall & Oates came at $9.98, but RCA's been wheeling and dealing on it since its release so we get our markup. 'Yentl' appeals to an older demographic, so you don't fight the $1 more there."

Like most interviewed, John Torrell of Rainbow Records, San Francisco, acknowledges he'd bought in substantially recently on the 5% discount program. He wonders how soon it will be before suppliers take a page from the phone companies' book and "just pull a price out of the sky and charge it." Jerry Richman of Richman Bros., Pennsauken, N.J. one-stop, says he bought in heavily but as soon as that inventory is gone, he intends to increase from his current $5.20 to $6.25 to his accounts.

"Is $9.98 going to be the standard?" asks Billy Emerson of Big State, the Dallas one-stop/distributor. "Albums are no longer a bargain. We finally beat the video games and the arcades and along comes this unnecessary price increase."

"At least this will not affect our profit margins," Lieberman Enterprises president Harold Okinow comments. "We couldn't stand another raise on our wholesale price. It's bound to influence overall sales. Why can't we hear about a decrease to $7.98?"

"It destroys our credibility. What if a member of the family or a close friend buys the album at the lower price and then a few weeks after, the album costs $1 more? How do we look? And it comes from a company that had problems the first nine months of this year. What causes these overnight $9.98s?" queries Don Weiss of Arrow Distributing, Cleveland.

"Greed!" is the succinct comment of Michael Spector of MJS, Miami.

Droz Defends Atlantic's Move To $9.98

• *Continued from page 3*

(The Stones and Yes albums sit in the top 10 on the Billboard album chart this week, while the Genesis record holds down the number 13 position.)

Droz says that he doesn't know how Atlantic arrived at the new $9.98 titles. "We took their recommendation and acted upon it," he says, noting that WEA has exercised "pretty good price restraint" since 1980. "Our net increases over a three-year period have been two cents, when you calculate wholesale and list price increases and decreases," Droz states. "Yet the rise in our costs have far exceeded that. We feel the jump is justified, to both Atlantic and WEA."

"We're not making any statement," says Perry Cooper, vice president of artist relations and media development for Atlantic, also speaking for Dave Glew, the label's executive vice president and general manager. "There will be no comment."

The timing of the Atlantic move is questioned by many prominent industry executives. "They're the guinea pig for the business," states a major label marketing head who asked for anonymity, adding, "It's a sick thing to do in the middle of a holiday. It's not fair to the consumer or the dealer.

"Manufacturers keep insisting, 'A dollar more, a dollar more'," he adds, "so there must be a lot of fat at Atlantic to justify the increase. I know that materials haven't risen that much. Maybe we shouldn't be signing acts at the prices we do."

Capitol Records president Jim Mazza, noting that WEA might have picked "a more opportune time" to make its announcement, sees a correlation between WEA's dip in the catalog price of 1,100 titles to $6.98 last year and the new round of price increases. "They lost tremendous amounts of money when they did it," he says. "It was foolish and dumb to devalue the consumer's perception of the music. There was no justification at the time, and our statistics show that even with the aid of advertising programs, they're only selling 10%-15% more units than they had before the price cut."

Droz, stating that "timing is never good from a customer's standpoint," says that the $6.98 catalog "continues to be successful and remains in effect." He would not comment on Mazza's characterization of the price move or his sales estimations.

Historically, a new price point precedes the creation of a new list price, according to Mazza: "You start with key product and take it from there."

Paul Smith, senior vice president and general manager of marketing for CBS Records, says that changing the price on a few titles "isn't quite the same" as dropping the list on 1,100. "Regardless of the company's stature in the industry and the chart position of the titles, if the world turns off to the three records, it won't change the way the industry does business," Smith notes.

Smith won't say whether CBS, which has no list price, is plotting a similar strategy. "We have no immediate plans, which is not to say that we won't do it, either, so my answer to that is "no comment," he says. "We like to keep our marketing options open. However, we always view with interest what the competition does and how dealers and consumers react before we plan our future moves. We would never announce it in print, anyway, before our accounts heard about it first."

Expressing "surprise and shock," Vince Pellegrino, vice president of merchandising and sales for Chrysalis, speculates that the Atlantic/WEA move was implemented "for profit only."

"I'm not familiar with their cost pressures, but it's the only motive I can think of," he says. "You know the old philosophy—if the product is hot, the consumer will pay that extra dollar. I guess they felt that it was better to do now than before the records peaked."

As a CBS-distributed label, Chrysalis will keep "a close watch" on any price hike that company takes, according to Pellegrino, who sees the Atlantic move as "a truer test" of the viability of the $9.98 list than the similarly priced "Rock 'n' Soul Part I" album by Hall & Oates on RCA.

The subject of pricing is "a touchy matter" to Larry Gallagher, division vice president of sales for RCA. "I don't like to comment on what other labels do—I have pricing troubles of my own," he says, apparently referring to the Hall & Oates album. "Also, it's none of my business."

"Have you noticed how everything at retail is now selling close to list?" asks Sam Passamano Sr., executive vice president of MCA Distributing. "Camelot, Warehouse, Musicland, Record Bar, Music Plus—they're all merchandising $9.98s for just about that." Passamano, who says that he can't recall a December price increase in his 33 years in the record business, notes that MCA will hold the line at $8.98 for pop product and $9.98 for soundtracks. "I can't see the $9.98 surfacing at this point, not for at least six months. Predicting beyond that is ridiculous."

To Our Readers

This is a year-end double issue of Billboard, combining the weeks of Dec. 24 and Dec. 31 to accommodate holiday printing schedules. Our next regular issue will appear the week of Jan. 2; that issue will be dated Jan. 7.

InsideTrack

WEA/PolyGram Probe: Several industry executives have received invites from the **Federal Trade Commission** to air their views on the merger between the two firms. Investigation is slated for L.A. just before Dec. 25 . . . **Radio Report**: At presstime, **WROR Boston GM Tom Baker** was named vice president/general manager at San Diego's **KPQK/KGB**. **Former general sales manager and acting GM Cliff Cox** will assume a yet-to-be-determined post within the company when Baker's appointment becomes effective Jan. 4. No changes expected at the nostalgia and rock outlets.

A check of the rumor that the **Vestron Video "Thriller"** videocassettes would be a trial balloon for rackjobbers' entry into rental/sales disclosed that **Handleman** is testing the waters. **Mario de Filippo** said Handleman is stocking the Beta and VHS formats on this single item. He would not disclose any more, except to say that by mid-January Handleman should have a reading on the experiment. Several other racks said they had been offered the heavy-selling item, but passed . . . **Expatriates Danny and Amos Heilicher** continue to expand their diversification, acquiring **Superfun Arcades** in El Paso, Ft. Collins, Colo. and Las Vegas and **Pizza Jamborees** in Davenport, Colorado Springs and San Juan, P.R . . . Word is that **Time magazine** wrapped up a piece on video music last week that could run as a cover story . . . **Engineer-turned-producer Mark Berry** is distributing his new label, **MSB Records**, through PolyGram. First release is **"Do You Wanna Lover?"** by **Hot Box.**

U.S. ad outlay for 1984 is projected at $85.4 billion, a 13.8% gain over 1983, according to **Robert J. Coen of McCann-Erickson**. Wonder how this will match industry expenditures during the next year? . . . **PolyGram** came up with a 3.8% discount deal on its six hottest album titles, effective through Tuesday (20). Minimum buy-in is 1,000 pieces.

Following the end of its administration deal with **Chappell Music** in October, **Virgin Music** has opened its first music publishing office in the U.S. in Gotham at 43 Perry St. **David Steele** is GM, **Ron Shoup** is copyright manager and **Claudia Stanten** is administrative assistant . . . No final decisions yet, but all signs point to **Thorn EMI's** moving its computer software division to the West Coast. That product line currently is handled out of New York by **Nick Santrizos**, also president of the home video division. He declined comment on any changes in the division.

Expect both **Sears** and **K-mart** to create stronger images in home electronics during 1984 . . . **Track** erred! **Nesuhi and Ahmet Ertegun,** chairman and president, respectively, of the **Cosmos** pro soccer team, New York, resigned those posts several weeks ago and now both have the title of "honorary chairman". . . For the last three years **Somach/Nelson Productions** has wrapped up the musical events of the year in a show called **"The News That Rocked . . ."** The 1983 version will differ in that the show, aired in past years on **MTV**, airs only via syndicated tv. **Phil Collins** replaces prior host **Mark Goodman.** Syndicators in the past griped about the overlap between MTV viewers and their own.

Alan Bernard, vice president of live entertainment and music for **Mary Tyler Moore Enterprises**, will neither confirm nor deny the rumors that his company is looking into buying Nashville's financially harried **Monument Records** and/or its profitable publishing affiliate, **Combine Music**. While pooh-poohing the gossip, Bernard says a company such as his "would be foolish not to be interested" in such properties. This is the second time MTM has been linked with a Nashville publisher. Earlier this year, it supposedly had out feelers to buy **Cedarwood,** which has since been sold to singer/songwriter **Mel Tillis.**

The name **MTV** has become synonymous with music video, as is apparent by interest from record companies in licensing clips for a **"Best Of MTV"** compilation. No deal yet worked out, and no label comments, but an MTV spokesman confirms, "We've been having discussions with various parties. It's still in the talking stage, however."

Activision and Atari have signed a joint agreement in which both companies will jointly introduce a device whereby video games can be transmitted into video game machines. A letter of intent has been signed by both parties. A money value has not yet been placed on the joint agreement.

Carol Miller says she turned down "a very nice offer" from **WAPP New York** to join **WNEW-FM** there, where she debuted last Saturday (17) afternoon. The former WPLJ personality will do weekends and fill-in work at the Metromedia outlet, as well as some music consulting.

Edited by JOHN SIPPEL

DECEMBER 24, 1983, BILLBOARD

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"Still?"
"I can't help it."

"Think Of Laura"
From Christopher Cross' *Another Page*

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